

Annual Report

2021/22



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: View of exhibition *Beyond the Binary: Gender, Sexuality, Power* showing visitor responses in the feedback corner extending across the walls.

Coordinated by Beth Joynson

Design by Creative Jay

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“The museum’s work with its holdings, and their multiple and complex histories, is guided by questions of cultural care and repair, and how to redress colonial harm and deepen cross-cultural understanding.”

Chair’s foreword

As society returned to some kind of post-pandemic normality in 2021/22, so the museum fully re-opened to visitors. 4,000 primary school pupils visited; 2,700 secondary school students took part in taught sessions in the museum; and academic researchers returned to consult the collections. *Beyond the Binary: Gender, Sexuality, Power* drew more visitors than any previous special exhibition, and was highly commended in the Vice-Chancellor’s Diversity Awards. Online and hybrid activities also continued, ensuring that outreach remained vibrant and varied.

Ethics and empathy are at the heart of the museum’s new strategy, which was finalised and agreed this summer. The museum’s work with its holdings, and their multiple and complex histories, is guided by questions of cultural care and repair, and how to redress colonial harm and deepen cross-cultural understanding. This approach is exemplified by the Evenki project, in which members of the museum team are working with an Evenki elder who is an ethnographer and folklorist, and an Evenki artist, to bring a collaborative and sensitive approach to the museum’s display of Evenki material culture from central Siberia. There has also been careful work, along with other museums in the UK, to respond to the request from Nigeria’s National Commission for Museums and Monuments, to return Benin objects in the museum’s collection to the Federal Republic of Nigeria. It is therefore most fitting and a great distinction that the Director, Professor Laura Van Broekhoven, received the European Museum Kenneth Hudson Award for institutional courage and professional integrity.



The Director and staff of the museum bring huge commitment and energy to all that they do, curating the collections and ensuring that outreach is robust and the visitor experience positive, as well as engaging in their own research. Warm congratulations to Clare Harris and Ashley Coutu on receiving Arts and Humanities Research Council (AHRC) grants, and to Dan Hicks for his National Council Public History Award for his book *The Brutish Museums*. As this report notes, the staff are the heartbeat of the museum. It is therefore appropriate that another focus of the ongoing strategy is to support the well-being of the staff, volunteers and partners, always ensuring that new plans are feasible for a small team that already does a huge amount.

Congratulations to the Director and staff on all that they have achieved over the past year, and I look forward to working with them and other members of the Board of Visitors in the year ahead.

A handwritten signature in dark ink, reading 'Jane Shaw'.

Professor Jane Shaw
Chair of Board of Visitors

Director's introduction

2021/22 was a year of recovery; a year of looking back, reflecting and – mostly – one of looking ahead and strategising. Throughout the academic year we took time to think together, imagining the next steps for a future focused on being a welcoming place for all: prioritising cultural care and repair, listening and understanding, and emphasising increased well-being for staff, visitors and the objects we steward. Defining where our focus would lie in the next five years was not always easy, with so much uncertainty in the air. COVID-19 was still very much disrupting both staffing and visitor numbers, with the effects of Brexit and the high inflation-induced cost of living and energy crisis starting to drive up our service and utilities bills rapidly. Water shortages and drought were also showing us the devastating effects of the climate and biodiversity crisis, with increased urgency.

From August, staff gradually started to return to on-site work and little by little our events programme moved from online, to hybrid, to mostly on-site. School bookings almost immediately went back to being very busy again, with schools pleased and relieved to offer their students the unparalleled experience of being taught in the Pitt Rivers Museum. Behind the scenes, teaching and research were very quickly busier than ever, with research visits finally being able to go ahead 'IRL' (in real life) again. For anyone who has ever interacted with objects, it seems clear that nothing compares to seeing and handling them physically for cultural use or research. Although we are not yet back to our pre-pandemic visitor numbers, it has been a pleasure to see the museum come to life again and see visitors, locals, tourists, school groups, students and families inspired by what they find.



The *Beyond the Binary: Gender, Sexuality, Power* exhibition has proven to be our most popular exhibition yet, drawing new audiences that are keen to engage with content that is relevant to them. A wall for people to leave their thoughts and feedback attracted so much attention that – as can be seen on the cover of this annual report – the feedback completely overwhelmed us. Visitors felt compelled to share how much the exhibition touched them, leaving over 3,000 post-it notes and writing their thoughts and love all over the walls of the exhibition.

It is always a joy to see visitors keenly engaged with members of our team: school parties listening to our education officers Melanie Rowntree and Rebecca McVean, and young children making colourful little mice on the Clore Learning Balcony with Beth McDougall, Anya Jung or Megan Christo. Or to see how visitors are engaging with recent changes, often years in the making. These include the fabulous new display that showcases objects from the astonishing Great Zimbabwe empire and the ruins of Khami, its old capital, while there is also an intriguing map displaying the then expansive trade routes across the African continent that stretched out to Europe and Asia. All of these were curated by Ashley Coutu and Shadreck Chirikure.

Other particularly important features are the new digital displays in the museum that access 3D scans of objects, sound recordings, photographs and manuscripts. These were beautifully designed by Creative Jay, curated by Christopher Morton and generously funded by the DCMS/Wolfson Museums and Galleries Improvement Fund.

Now, after many months of first having to stay closed and then operating with one-way routes and only minimal capacity so as to keep everyone safe, we are seeing more visitors. We reached about 50% of our pre-pandemic numbers in December and we were up to 65% in February. Our staff are now particularly busy with schools, who are increasingly sending positive feedback to our social media channels to say how much young people enjoy being challenged to think differently by our education team, and how much they love being able to make new art, play and engage with our permanent displays.

In July we agreed our new strategy, implementation plan and programming strands for 2022–27. Going forward there is much to build on and celebrate, and the enthusiastic reactions to our Play! programming for families, to the newly designed tours for schools and to the new interpretation in the museum, fill our hearts with joy and enthusiasm.

It has been a year of staff thriving and being recognised for the extraordinary efforts made over the last year, both by winning awards for programmes and exhibitions and receiving increasingly positive feedback in the press, from our on-site visitors and on social media. Jozie Kettle and her team's work for the *Beyond the Binary: Gender, Sexuality, Power* exhibition was highly commended for the Vice Chancellor's Diversity Award, and Andrew McLellan and his team's work on the Radical Hope public programme was highly commended for the Vice-Chancellor's

Innovation and Engagement Awards, which recognise and celebrate the wide range of ways in which research undertaken at the University of Oxford makes a positive difference to the economy, the environment, and society.

Clare Harris and Ashley Coutu were successful in achieving two very competitive AHRC grants, and Dan Hicks' book *The Brutish Museums* won the 2022 National Council on Public History Award for the best book on public history. Personally, I was honoured to receive the European Museum Fund's (EMF) Kenneth Hudson Award for Institutional Courage and Professional Integrity, alongside some of the most inspiring directors in our field in Europe: Wayne Modest, Leontine Meijer van Mensch and Nanette Snoep. I was also delighted to be appointed Professor of Museum Studies, Ethics and Material Culture at the University of Oxford.

I see these awards as a recognition of the great work every member of our team has been developing, with the utmost commitment and great joy, alongside our generous partners who have shared their lived experience and knowledge with us. The past years have been tough and full of hardship for so many, and we are surrounded by crisis on so many fronts. It's as if these awards are a strong ray of sunshine piercing through the skies, urging us on to continue our work with courage, integrity and radical hope.

A stylized, handwritten signature in black ink, likely belonging to Professor Laura Van Broekhoven.

Professor Laura Van Broekhoven
Director

From the Head of Gardens, Libraries and Museums

The Pitt Rivers Museum (PRM) is an iconic museum, undoubtedly a 'museum within a museum', and one which reveals itself to the visitor as a unique experience. I will never forget my first encounter, with my family, twenty years ago as newcomers to Oxford. The impact of walking through the doors and seeing the interior space has never left me, and doesn't leave the minds and imaginations of the hundreds of thousands of visitors who come each year.

Great museums do not remain in aspic. They change and evolve over time, as the skills, passion and experience of the staff of those institutions also change. It has been wonderful to see this evolution unfold in the PRM, with projects such as What's in our Drawers? continually adding to the experience of visiting the museum, transforming the way in which large numbers of collections are experienced and enjoyed.

The Oxford English Dictionary's (OED) definition of a museum is:

'A building or institution in which objects of historical, scientific, artistic, or cultural interest are preserved and exhibited. Also: the collection of objects held by such an institution.'

And while the PRM undoubtedly meets this definition – and goes beyond – this annual report indicates the need to expand on that definition, and to update it.

“Great museums do not remain in aspic. They change and evolve over time, as the skills, passion and experience of the staff of those institutions also change.”



The lexicographers at the OED need only visit the PRM to seek inspiration for their review of this definition. They would learn through co-curated projects such as Labelling Matters and Beyond the Binary how museums demonstrate the evolution of culture, and they could appreciate how the modern museum brings a diversity of viewpoints and understanding from different communities, inspiring new and varied interpretations. Together with the Radical Hope, Critical Change webinars the PRM can be seen as a meeting place of intellectual openness and knowledge co-creation.

“...the modern museum brings a diversity of viewpoints and understanding from different communities, inspiring new and varied interpretations.”

Museums are more than physical spaces – they occupy the digital realm with increasing power, reach and conviction. The PRM's extraordinary digital access figures this year show how the team have pivoted with great energy into the digital world, expanding their reach and developing connections with distant and diverse communities.

For those who cannot come to the museum, the museum now comes to them. A wonderful example of this is the Talking Threads project. Building on the extensive textile collections, the team have used high-definition communications technology and digital microscopy to carry out virtual sessions with Pacific Northwest Coast weavers and scholars from the Salish, Haida and Kwakwaka'wakw nations, allowing collaborative research and bringing in diverse contextual interests and knowledge. This is just one example of ways in which the museum works with originating communities, be they local or global.

The Director and the PRM team are delivering on their mission to connect with global audiences 'to bring the cross-disciplinary study of humanity through material culture'. Their work shows how the museum has grown beyond both its physical bounds and the more 'traditional' definition of the museum.

In a year that has posed many challenges to us all, the Pitt Rivers Museum has not only achieved a huge amount, but has undertaken its work with enormous optimism for the future, with great energy, and with compassion and care for the communities it connects with. I would like to thank the Director and the staff of the museum, and all who have supported its work, and commend this annual report, and the work of the Pitt Rivers Museum, to you.

Richard Ovenden

Richard Ovenden OBE FRSA FSA FRHistS FRSE
Head of GLAM



The year at a glance

Looking ahead

New five-year strategy, implementation plan and programming strands co-designed and agreed with staff.

New EDI plan, sustainability plan and respective implementation plans agreed.

Research projects

The museum hosted the opening conference of the **Taking Care** project through a series of webinars over six weeks. A large-scale European project co-financed by the Creative Europe Programme of the European Union, Taking Care explores connections between world culture museums, the climate crisis and issues related to the afterlives of colonialism.

The **Activating the Archive** project was launched with Ashley Coutu, funded by AHRC and the Natural Environment Research Council (NERC), which involves working with partners from the UK, Kenya, Tanzania and Nigeria.

Doctoral student Thupten Kelsang organised a week-long **workshop for Tibetan stakeholders** at the museum in July.

Radical Hope

The **Radical Hope** programme continued, including work with contemporary poets, composers, musicians, activists and scientists and collaborations with The Oxford Research Centre in the Humanities (TORCH) and the Museum of Colour. In an externally funded project, **Digging Crates**, Rawz Campbell and the PRM team worked to reinterpret the African and African-Caribbean instrument collections on display in the museum, with hip-hop artists performing in several popular venues in the city of Oxford. There were two TORCH-sponsored musical performances in the PRM.

Awards and recognition



Laura Van Broekhoven
EMF Kenneth Hudson Award for Institutional Courage and Professional Integrity



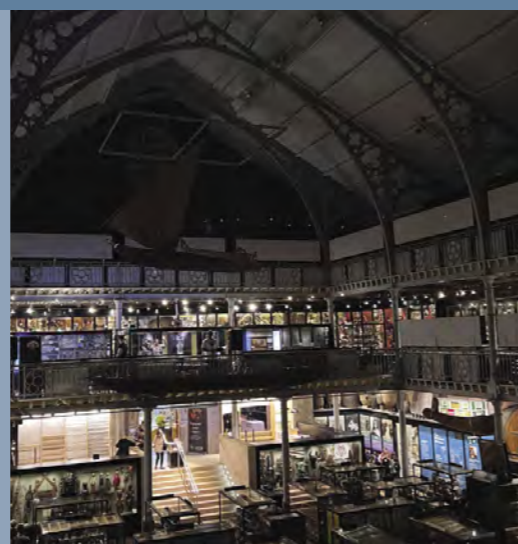
Beyond the Binary: Gender, Sexuality, Power
Highly Commended, Vice-Chancellor's Diversity Award



Radical Hope programme
Highly Commended, Vice-Chancellor's Innovation and Engagement Awards

May Late Night

On 27 May the museum jointly hosted an evening of activities with the Oxford University Museum of Natural History, welcoming visitors through the theme of A Buzz in the Air.



Collections

In January 2022, the museum received a claim from Nigeria's National Commission for Museums and Monuments (NCMM) requesting the return of the **Benin Bronzes** to the Federal Republic of Nigeria. With the potential return of the 97 objects approved by the Boards of Visitors of both museums in March and the University's Council in June, work towards the repatriation of items continued throughout the year.

The **Wandering in Other Worlds** project with Oxford-based artist Anya Gleizer, Evenki artist Galina Veretnova and Dr Alexander Varlamov, Evenki elder and ethnographer, continued over the year, developing decolonial strategies of reconciliation and collaborations between the Pitt Rivers Museum and the Evenki people of central Siberia. Thanks to the generous support of the Bertha Foundation, work on a new co-curated display was undertaken in addition to preparations for an artist residency at the museum later in the year and a live-stream performance at the May Late Night.

The **Play!** project continued to trial ways the museum can be decolonised through family and community activities that centre around playfulness.

Innovation, commerce and enterprise

The Platform – an all-in-one welcome, retail and information point – was launched and work on a **new membership scheme** commenced throughout the year.

Scenes from a major new film about Alain Locke, with leading British artist Isaac Julien, were filmed in the museum.

Exhibitions and displays

Four new special exhibitions opened in 2021/22

Dwelling: In This Space We Breathe:
by Khadija Saye

Messy Futures

The Walled Cities of Zimbabwe: Life and Trade across South East Africa and the Indian Ocean 1100–1600 CE

Mo'olelo: An Entomological Journey into Hawaiian Culture

This year's continuing special exhibition, *Beyond the Binary: Gender, Sexuality, Power*, was the most successful temporary exhibition at the PRM so far, especially in attracting diverse audiences that had not visited the museum before.

Digital innovation

The **Digital Innovation: Collections Online** project was funded and content designed through a digital innovation grant, to adapt our successful and popular virtual museum tour by adding interactive content; this is to be completed and launched in 2022/23.

The first of three digital devices was launched in the galleries in March 2022, re-activating work on the Wolfson-funded **Engaging the Senses** project. A vertical screen allows visitors to explore object highlights, 3D scans and 20 films from the archive. Work on the digital sound shower and touch table continued through the year.

The **Talking Threads** project transformed our possibilities of connecting digitally with stakeholders globally, using specialist digital microscopes and digital SLRs to work with weavers and elders on textiles from Nagaland, Palestine and the Northwest Coast of America.

Museum highlights

New strategy

Our new strategy outlines our desire to become a welcoming space to all, where stories are shared by many voices. In an increasingly disconnected world, we want to inspire empathy and deepen cross-cultural understanding.

To do this we will work collaboratively with staff, volunteers and our many stakeholder communities, and aim to transform how our iconic displays and the collections are engaged with (online and on-site).

We agreed values that we all hold dear: being open, caring and inclusive and working in flexible, playful and collaborative ways. We developed Equality, Diversity and Inclusion (EDI), Sustainability and Programming plans that will enable the implementation of the strategy and monitor progress.

We agreed three main objectives:

- 1 to deepen understanding**
- 2 to open up the museum towards inclusive access**
- 3 to enhance care and well-being.**

We worked with all staff to identify where we were pleased with the programme of change we had started to introduce over the last six years, as part of our 2017/22 strategic plan; where we needed to make changes; and where there was room for improvement. Working iteratively throughout the year, we identified what resources we needed and how we could work towards implementation of the plan.

The new strategy can be consulted on our website, as can the EDI, Sustainability and Programming plans.

Importantly, we also agreed how we work with each other. And we agreed that at every stage of the strategic planning process, before deciding whether to proceed, we would consider the following questions:

Does this work towards cultural care and repair?

Does it redress colonial harm?

Does it help to share stories of hope, deepen cross-cultural understanding and inspire empathy?

Does it support the well-being of our staff, volunteers and partners?

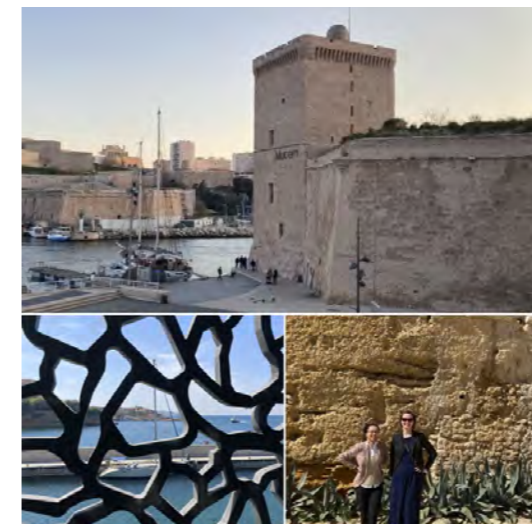
Is it feasible with the skills and resources we have – and/or what extra resources do we need?

It has been an absolute joy to see the engagement of all staff with the coming together of the new strategy and plans. We also had very productive sessions with our Board of Visitors about the strategy; we want to be mindful of their important advice to pace ourselves. As this annual report shows once again, the Pitt Rivers Museum tends to punch above its weight given its relatively small size. To make that work more sustainable we need to make sure we support each other, say 'no' to certain programmes of work, or spread them out over more years. We aren't great at that yet, as we are all so enthusiastic about our work and we can feel the change it is effecting. So, over the next year we'll dedicate ourselves to supporting each other as much as possible and celebrate what we are doing together, as it is only thanks to the dedication, commitment and joy brought by each and every one of our team, the volunteers and the community we work with, that all of it is possible.

Taking Care

The Taking Care project is a large-scale European project co-financed by the Creative Europe Programme of the European Union, exploring connections between world culture museums, the climate crisis and issues related to the afterlives of colonialism. The project is framed around the notion of care, considering the untapped potential of ethnographic museum collections to think critically about planetary pasts and more sustainable, plural futures. Fourteen partner museums and cultural institutions include partners based in Austria, Belgium, Germany, Denmark, Spain, France, Italy, the Netherlands, Slovenia, Sweden and the UK.

In 2021 staff attended a workshop at the Ethnology and World Cultures Museum, Barcelona (*Museu Etnològic i de Cultures del Món*). In 2022 staff participated in four events: at the Museum of Archaeology and Anthropology, Cambridge; the Royal Museum of Central Africa, Tervuren (*Musée royal de l'Afrique centrale*); MARKK Museum of Ethnology, Hamburg (*Das Museum am Rothenbaum – Kulturen und Künste der Welt*); and the Museum of Civilizations of Europe and the Mediterranean, Marseille (*Musée des Civilisations de l'Europe et de la Méditerranée*). From these conversations, we expect to find ways to transform practice into more collaborative work. Sharing perspectives from interdisciplinary, intercultural backgrounds will develop sustainable solutions for the future of world culture museums.



At the Pitt Rivers Museum, we have been thinking about cultural resilience and unequal access to resources, which includes precarious conditions facing heritage, sacred places, ancestral lands, languages and species threatened with extinction. The Pitt Rivers Museum hosted the virtual Taking Care opening conference over six weeks to further investigate these themes. The Matters of Care conference invited thinkers and artists to discuss diverse topics on the conservation and documentation of culture through different means, from community conservation to filmmaking, activism, oral histories, and quilting.

As part of Art Week 2022, in association with the Centre for Iberian and Latin American Visual Studies (CILAVS, Birkbeck), the museum hosted an online event with Glicéria Jesus da Silva (Célia Tupinambá), an artist, filmmaker and lecturer from Tupinambá de Olivença Indigenous Land, Bahia; João Pacheco de Oliveira, Anthropologist and Professor at the National Museum Rio de Janeiro; and Luciana Martins, Professor of Latin American Visual Cultures at Birkbeck, University of London. It was an opportunity to engage with the questions relevant to the museum, such as how collections can be part of activism around indigenous rights, climate change and biocultural diversity loss. During the Art History Festival 2022, in-gallery tours offered opportunities to hear about the impact of the climate crisis and sustainability through the lens of featherwork. It was also an opportunity to learn about conservation practices for these fragile objects, connecting the themes of Taking Care with the What's in Our Drawers? project.

Left: Thandi Wilson and Dr Vibe Nielsen at the Taking Care workshop at Mucem in Marseille

Museum highlights

Tibetan workshop

In July, doctoral student Thupten Kelsang organised a week-long workshop for Tibetan stakeholders. Supervised by Professor Clare Harris, Thupten has worked closely with the PRM and its Tibetan collection. The event was designed to bring a group of distinguished Tibetan traditional knowledge keepers, educators, artists and policy makers to Oxford to discuss the future of the large quantities of Tibetan material heritage held in the UK since the colonial era, including in the museums at the University of Oxford. It was funded by multiple partners including TORCH and the India-Oxford Initiative.

The workshops at the PRM were conceived in collaboration with three departments – collections, conservation, and public engagement. The Tibetan stakeholders were able to learn from sessions led by PRM staff and an extended discussion session allowed participating departments to seek expert guidance on Tibetan collections, gaining clarity on sensitive ethical issues (such as the treatment and display of human remains).



Above: Tibetan stakeholders participating in an interactive session by the public engagement team © Thupten Kelsang

The workshop sessions at the PRM included an extended meeting with the Director, to discuss long-term plans. This workshop group also visited the British Museum to review their ongoing Thangka conservation survey, and was able to engage with a contingent of senior staff at the Victoria and Albert Museum including its Director, Tristram Hunt, to discuss collaborative futures.

During the stakeholder workshop, there was a consensus within the group to create a closed workshop hosted by Tibet House, New Delhi next year, which would try to bring all the relevant cultural and institutional stakeholders from the community. This proposed workshop will potentially culminate in the creation of a Tibetan steering group which will have the expertise, legitimacy and critical mass to engage with, advise and collaborate with the museum sector. This steering group could potentially register as a legal entity in India and the UK, enabling it to become a focal point and representative entity for Tibetans for all matters pertaining to Tibetan material heritage and museums.

The next step will be convening a scaled-up stakeholder workshop for the members of the steering group in the UK. Through this second iteration of the stakeholder workshop, held in collaboration with multiple museums, there will be an attempt to create a dialogue group on Tibetan material heritage, to include the steering group as well as museum representatives, along the lines of the Benin Dialogue Group. This formal network, with a Tibetan steering group at its core, will work towards envisioning new modes of thinking, exhibiting, and producing knowledge on Tibetan material culture and developing a decolonising museum practice for the Tibetan context.

Digging Crates

Digging Crates brought together hip-hop and African sounds to decolonise the PRM's instrument collection. Creatively led by Rawz (Urban Music Foundation/ Inner Peace Records) and Beth McDougall (PRM), Digging Crates offered new interpretation for visitors to engage differently with once-silenced instruments.

Digging Crates offered a critical look at the role of museums and the objects they care for in delivering public engagement practice that not only entertains but also makes space for original thinking with researchers.

In collaboration with Oxfordshire-based Inner Peace Records collective and musicians with African heritages, Digging Crates sampled the sounds of instruments linked to the collection. These samples would be developed into original hip-hop tracks by Inner Peace Records, as well as made available as open-source samples for future musicians to mix for themselves.



Above: Rawz performing in the museum

“It feels so significant to be able to use the global art form of hip-hop to start to break down and analyse some of the historic structures and patterns of behaviour that contribute so heavily to the imbalances we see in our communities today.”

Project Lead Rawz

Rawz also spoke about the benefits of collaboration:

‘The impact of this project is enhanced greatly by the fact that it was developed in partnership with the Pitt Rivers Museum – a place that was initially created to strengthen these divisive forces but is now leading the way in the process of addressing and healing the errors of our shared past.’

Daw Media filmmaker Sam Mansell, in collaboration with students from SAE Institute, is documenting the process for *The Digging Crates Documentary: Vol 1*, to be shared as part of the IF Oxford Science and Ideas Festival.

Finally, hip-hop Professor Jason Stanyek of St John's College Oxford and ethnomusicologist Noel Lobley of the University of Virginia answered questions about sampling music ethically, as part of the PRM's Radical Hope Series.

Museum highlights

Exhibition feedback

The major exhibition *Beyond the Binary: Gender, Sexuality, Power* continued to attract unprecedented numbers of visitors to the museum, with many commemorating the feelings of joy, respect or contemplation that the exhibition sparked by leaving their comments across the walls of the space. Layers of permanent marker, post-it note on top of post-it note, and colourful handmade stickers quickly reshaped the exhibition space from a site of one-way information exchange to a space of vitality, interaction and dialogue. Innumerable sentiments were shared, as emotional words of solidarity with queer communities across the world and support for the new directions of the museum were layered over each other, with conversations building between visitors who were inhabiting the space at different times. The experimental mechanisms for self-led, interactive and performative feedback and evaluation became a highlight of the exhibition and will inform display work going forward.



Above: Visitor feedback in the *Beyond the Binary* exhibition

Play!

Play! is a research and public engagement programme injecting fun into the museum and local community by exploring the games, toys and musical instruments in the collections. Through the Play! theme we explored and tested how the museum can be decolonised through family and community activities that centre around playfulness. The Play! team had delved into the museum's collections to conduct in-depth collaborative research with originating community members, resulting in enhanced object documentation and a future book on the history of play. Through co-productive, equitable work with international researchers, Community Connectors and local community organisations, the Play! project platformed stories from across the world. In the exchange of these stories, we are deepening the knowledge held by the museum databases, ensuring the collections share a wider set of perspectives.

As the Collections and Public Engagement Officer for the Play! Project, Megan Christo collaborated with international partners from Zimbabwe to Chile to research objects related to play in the museum's collections. Alongside Megan was Scarlett Grant, the Family Learning and Public Engagement Officer. Scarlett was the lead organiser for fun events and trails in the museum. Play! worked with GLAM Community Connectors to bring their knowledge, perspectives and networks into the museum – connecting communities through collaborative programming.



Above: Children playing *ddakji* at the Korean games event led by Sungwon Han, August 2022
© Suzy Prior

Benin Bronzes return

In January 2022, the museum received a claim from Nigeria's National Commission for Museums and Monuments (NCMM) requesting the return of the Benin Bronzes to the Federal Republic of Nigeria. The term 'Benin Bronzes' is used to refer to a wide range of material looted as a result of the British military attack on Benin City in February 1897, known as the Benin Punitive Expedition.

This claim comes amidst a growing movement to return looted Benin objects, with several countries and institutions, particularly in Germany and the USA, having already agreed to return material. As a member of the Benin Dialogue Group since 2017, and a contributor to the Digital Benin Project, the Pitt Rivers Museum has been in active conversations with partners in Nigeria to discuss the future of Benin collections.

The receipt of this claim immediately set in motion a period of intensive provenance research, building on previous work, to determine which items from the collection should be considered in the scope. Marina de Alarcón and Joanna Cole have also been working closely with colleagues from other UK institutions who have received similar requests for return.

97 Benin objects held by the University of Oxford are being considered for return: 94 in the collections of the Pitt Rivers Museum and three from the Ashmolean Museum. The material consists mostly of highly ornamented bronze, brass, ivory and wooden objects, including nine plaques and numerous pendant mask ornaments, staves, vessels, bells, and body ornaments such as armlets. Many of the objects are royal in nature and are likely to have been taken from the Palace of the Oba, while others are likely to have been taken from ancestral altars. There are also objects associated with daily life, such as weaving and lighting equipment, carved coconut cups and wooden combs.



Above: Brass Udo head (1966.13.1) from the museum's collections

These objects entered the University collections through a range of sources. Much of the material was purchased directly or indirectly from dealers and auction houses such as William Downing Webster and Stevens Auction Rooms, while others were acquired from museum collectors, colonial officials, or the relatives of military personnel involved in the events of 1897. Nearly a third of the objects were bequeathed in 1900 by Mary Kingsley, colonialist ethnographer of West Africa.

A further 43 Benin objects in the museum are on loan from the Dumas-Egerton Trust, and are therefore not within the scope of this request for return.

In April, museum staff met two representatives from the NCMM, Director Abba Tijani and Legal Advisor Babatunde Adebisi. They viewed objects on display and in storage and engaged in discussions around the process of return and the future of Benin collections.

The potential return of the 97 objects was approved by the Boards of Visitors of both museums in March and subsequently supported by the University's Council in June. It is hoped that the transfer of legal title will be authorised and implemented in the coming months. Discussions with partners in Nigeria around the future display and physical transfer of the objects are ongoing.

Museum highlights

Wandering in Other Worlds

Since October we have been working closely with Oxford-based artist Anya Gleizer, Evenki artist Galina Veretnova and Dr Alexander Varlamov, Evenki elder, folklorist, ethnographer and author of several books on the preservation of Evenki tradition, language and religion. This is an ongoing project, initiated through a TORCH seed-funding programme in 2019, to develop decolonial strategies of reconciliation and collaborations between the Pitt Rivers Museum and the Evenki people of central Siberia. Thanks to the generous support of the Bertha Foundation we have been able to include a new display on Evenki cosmology and shamanic tradition entitled *Wandering in Other Worlds*, replacing a previous display featuring Evenki objects but from the perspective of anthropologist Maria Czaplicka. The new display will feature virtual reality headsets to show films that address some of the objects within the collection through traditional and contemporary Evenki stories. The virtual reality will provide new, dynamic ways to approach Evenki material culture, that are friendly to young audiences and families, allowing viewers to walk into an Evenki world and see the display items in the contexts of everyday and ceremonial use instead of as static objects on museum shelves.

In May, Pitt Rivers Museum staff met with Evenki artist and knowledge holder Galina Veretnova over live video link, to start rehearsals for the reconciliation ritual performance for her to perform in person during a month-long residency in autumn 2022. The performance, designed by Galina Veretnova and Anya Gleizer, follows the structure of a healing ritual. The purpose of the ritual is to heal the cultural illness that has afflicted the museum's past culture and praxis, and as a result infects both those affiliated to it (its staff and management) and those whose culture was consumed, such as the Evenki people.

From the Evenki perspective, this illness has affected both parties, poisoning their relationship and making it one of gluttony, madness and imbalance. Healing is necessary to cleanse the relationship, and also to make it possible for the parties to relate in an alternative way. In this context, healing is mutually beneficial – not an admonishment of the museum but a process to undergo together for restoring internal stability, health, balance and trust. Anya and Galina, despite socio-political constraints, have begun to make the traditional costume for this performance. During Galina's residency there will also be performances for the public, without the ritual element.

On 27 May, for the museum's Late Night event, Galina live-streamed from Russia to host a Q&A session with members of the public and perform traditional Evenki song and dance for them. Internal Project Lead Faye Belsey and artist Anya Gleizer also met with the public to discuss the plans for the new Evenki display and the methodology of co-curation. This was an extremely popular event.

In June Anya Gleizer successfully applied to the prestigious Sheffield DocFest and was selected as an Alternate Realities Talent Artist to represent the project at the festival, which took place from 25 to 27 June. During the festival, Faye, Anya and the PRM's digital engagement officer Katherine Clough were able to spend time exploring virtual reality projects in the exhibition space in Sheffield.

Right: Galina Veretnova



Museum Highlights

Innovation, commercial and enterprise

We were very excited this summer to officially launch our new welcome space on The Platform.

The Platform is an all-in-one welcome, retail and information point. Visitors are encouraged to learn, shop, and connect with our collections at this pivotal point in their visitor journey. Family activities, including the Mouse Trail, can be found here. Visitor Experience staff are trained to answer an array of questions, from collections enquiries to concierge services. New products line the shelves, including the much-anticipated Witch in a Bottle gin, which has proved a successful souvenir item as well as a fascinating talking point.

The PRM administrative team have been instrumental in bringing the administrative and governance processes of the Friends of the Pitt Rivers Museum in-house. A new-look membership was developed throughout the year, ready to launch in the autumn of 2022.



Above: New products available in the shop and the new Members card

Filming in the museum

One of the highlights in Marketing and Communications is working with the many film companies who contact the Pitt Rivers Museum to use it as a location for anything from a tourism campaign to a period drama. In December 2021 we were contacted by a film company who were working with leading British artist Isaac Julien on a major new film about Alain Locke, the first African-American Rhodes Scholar, who studied at Hertford College, Oxford from 1907 to 1910. Commissioned by the Barnes Foundation in Philadelphia to mark its centenary, the film starred Andre Holland, who flew in from the United States to play the role of Locke. He was ably supported by our colleague Nicholas Crowe, who stepped in at very short notice to play the role of museum curator and who looked superb in period costume!

Right: Nicholas Crowe in his role as museum curator for the film about Alain Locke





Displays and exhibitions

Permanent displays

A vital part of museum work is to continue to refresh and upgrade the permanent displays. This is so much more than providing an ever-changing variety of collections on display: it is about developing thought-provoking exhibits to enable audiences to engage with different viewpoints. Over the last few years, the museum has successfully developed an extensive programme of co-curated temporary displays and exhibitions and is now utilising this approach for work on the permanent galleries.

Madzimbahwe: The Walled Cities of Zimbabwe on the Lower Gallery revitalised an old display of archaeological material. The new display invites visitors to reimagine what life was like inside the stone walled cities of Khami and Great Zimbabwe, emphasising their importance as world heritage sites that helped shape Zimbabwe as an independent nation. The case also addresses how the colonial government denied the origin of Great Zimbabwe as a city built by indigenous people over 1,000 years ago. The display was co-curated with a team of archaeologists, volunteers and staff who all have Zimbabwean heritage. This co-curation approach enabled multiple voices, highlighted the importance of redisplaying these objects for people living in diaspora to connect with, and re-shaped the telling of world histories.

Left: Detail of the newly redisplayed Madzimbahwe: The Walled Cities of Zimbabwe

In addition to this new permanent display, work has continued on the Labelling Matters project to dissect and dismantle historic labelling in the museum. Conservation staff have also continued to upgrade the fittings and materials used to create the displays, to ensure these meet contemporary archival and conservation standards. This has included major improvements in the visible storage on the ground floor Court Gallery and first floor Lower Gallery. Visitors can open many of these drawers to view their contents, providing an extra layer of discovery as they look around the museum.

Special exhibitions and displays

Messy Futures

20 September 2021–3 April 2022

Long Gallery (Ground Floor)

www.prm.ox.ac.uk/event/messy-futures

This photographic exhibition invites you to connect with people living with long-term health needs through co-produced images that capture their challenges, frustrations, humour and thoughtful creativity. Each photograph on display shares health technologies from across the world and from different time periods that have been developed as objects of care or have been adapted to fit our needs.

The exhibition is a collaboration between researchers, designers and people with lived experience of different health conditions. At the heart of this collaboration are the collections cared for by the museum, which provoked a response in each of us, leading to a sense of equality (we all had areas of expertise) and openness (we all had lots to learn).



Above: Messy Futures interactive feedback wall; visitors were encouraged to create their own word clouds on the magnetic wall in response to the exhibition

Footprints in the Sands of Time

**19 October 2021–25 September 2022
(extended to 4 December 2022)**

Archive Case (First Floor)

www.prm.ox.ac.uk/event/footprints-in-the-sands-of-time

Osbert Guy Stanhope Crawford (1886–1957) was an enthusiastic photographer, taking over 10,000 photographs in his lifetime, which are preserved within the Institute of Archaeology, University of Oxford. Crawford was famous for being one of the first archaeologists to use aerial photographs to identify archaeological sites; surprisingly, this archive contains few of these images. Instead, taken with Crawford's feet firmly on the ground, the photographs span an incredible range of themes including archaeological excavations, studies of weather patterns and even snapshots of pets.



Above: Photograph from the display shows Basil Brown watching from the sidelines as C W Philips, Stuart Piggott, Peggy Piggott and Grahame Clark work



Above: Object photography from Messy Futures



Special exhibitions and displays

Mo'olelo: An Entomological Journey into Hawaiian Culture

1 July 2022–5 March 2023

Didcot Case (First Floor)

www.prm.ox.ac.uk/event/solomon-enos

Mo'olelo Archetypes, a series of paintings by Hawaiian artist Solomon Enos, brings to life a scene from the epic Hawaiian myth Hi ' iakaikapoliopole. The heroine Hi ' iaka is on a quest to retrieve the most handsome man in all the islands for her fiery sister Pele, the volcano goddess. On the way she encounters a hidden underground world of shape-shifting insect/ arachnid people, who invite her to stay and share their plentiful resources.

In each of the seven paintings exhibited the artist reimagines this hidden world, creating an entomological character based on a Hawaiian species. Like these species, each has an important role to play in this mythical eco-system and has the relevant clothing and implements. The apparel depicted was inspired by collections stewarded by the museum, re-energising the artefacts, as Enos says, to 'begin an exploration into Hawaiian culture and entomology through a fanciful voyage into my ancestors' imaginations.'



Left: Mo'olelo case installation

Above right: Detail from the series of seven paintings by Hawaiian artist Solomon Enos

Extended exhibitions and displays

The following exhibitions were extended due to closures during the pandemic:

Traces of The Past: Reflections on the 1994 Genocide against the Tutsi in Rwanda

29 June 2019–17 May 2020

(Extended to 26 September 2021)

Case Installation (Second Floor)

www.prm.ox.ac.uk/event/traces-of-the-past

This temporary display continued to provide a space of remembrance for those who perished during the 1994 genocide against the Tutsi in Rwanda.

Memoirs in my Suitcase

10 December 2019–31 May 2020

(Extended to 20 September 2021)

Archive Case (First Floor)

www.prm.ox.ac.uk/event/memoirs-in-my-suitcase

A selection of photographs, documents and objects which relate to the lives and experiences of Turkish migrant workers in Western Europe.

Blow-Up in Bissau: Photography and Museum Revival in West Africa

17 December 2019–3 May 2020

(Extended to 22 August 2021)

Long Gallery

www.prm.ox.ac.uk/event/blow-up-in-bissau

How a West African museum devastated by civil war used photographs to revive its collections.

Matt Smith: Losing Venus

4 March 2020–6 March 2022

Installation in Court and First Floor

www.prm.ox.ac.uk/event/losing-venus

Losing Venus, consisting of multiple installations by artist Matt Smith, highlights the colonial impact on LGBTQIA+ lives across the British Empire and seeks to make queer lives physically manifest within the museum.

All exhibitions shown on these pages feature in more detail in the 2020/21 Annual Report.

Weaving Connections: Local Perspectives on Collections from the Middle East, North and West Africa

12 January 2021–10 January 2022

Online exhibition

prm.web.ox.ac.uk/event/weaving-connections

Highlights objects and photographs from the Jenny Balfour-Paul collection, with interpretations from Multaka Oxford volunteers.

Dwelling: In This Space We Breathe by Khadija Saye

27 July 2021–31 August 2022

(Extended to 31 August 2023)

Installation (Second Floor)

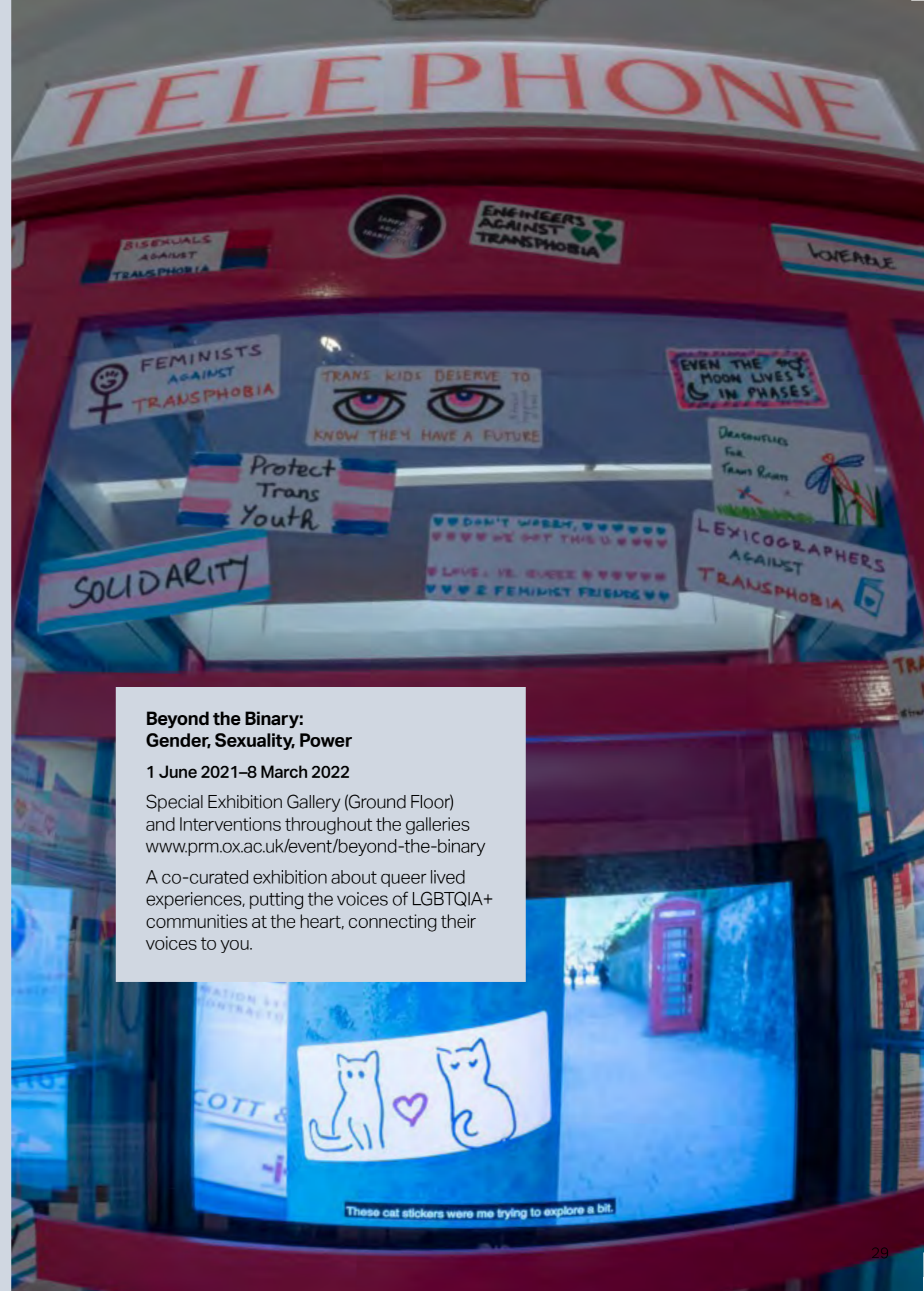
www.prm.ox.ac.uk/event/khadija-saye

An exhibition of nine stunning silkscreen prints by the Gambian-British artist Khadija Saye.



Above: Detail of 'Cyprus' from *The Prints, Losing Venus*, by Matt Smith. © Matt Smith

Right: Phone box from *Beyond the Binary: Gender, Sexuality, Power*



Beyond the Binary: Gender, Sexuality, Power

1 June 2021–8 March 2022

Special Exhibition Gallery (Ground Floor) and Interventions throughout the galleries
www.prm.ox.ac.uk/event/beyond-the-binary

A co-curated exhibition about queer lived experiences, putting the voices of LGBTQIA+ communities at the heart, connecting their voices to you.

Museum and community partnerships

The first half of the academic year 2021/22 continued to be influenced by the ongoing effects of COVID-19. Teaching sessions were affected throughout the autumn, with primary and secondary schools only returning in significant numbers in the new year. By the end of the year, teaching was more or less back to pre-COVID-19 levels but self-guided visits, particularly for secondary schools, continued to be lower in number. The Radical Hope, Critical Change programme continued with a gradual move from digital engagement back to live events, and the *Beyond the Binary: Gender, Sexuality, Power* exhibition continued to play a central part in the programming strands. The Family programme was relaunched with a focus on Play! with significant numbers of families returning, particularly over the summer of 2022.



“**Doing the challenge made me focus on the objects a lot more than if I was just wandering around the museum.**”

Verbal feedback from a participant in the Art Challenge activities at the museum

Family activities

The Play! project started in October 2021 and was the focus of family programming. This externally funded research and public engagement project aimed to work with communities, both locally and internationally, to inform and contextualise games and play in the museum. 1,400 children took part in Play! activities through the school year, with a significant rise in numbers over the 2022 summer holiday when over 1,000 children took part in the Summer Art Challenge. Play! events included working with the local Chinese, Polish and Korean communities, and involved everything from mouse decorating to painting Easter eggs. One of the highlights was undoubtedly the giant pass-the-parcel that snaked its way round the whole of the Lower Gallery for one of the museum's regular early evening openings.



Above: Visitors enjoying 'Pass the Parcel' at the Play! Giant games event

Top right: Saturday object handling

Right: Mice decorated by visitors



In April 2022, we relaunched the popular Saturday object handling activity in the museum. This is a free, drop-in activity which runs for two hours every Saturday and is led by a team of ten enthusiastic volunteers. The activity gives visitors the opportunity to handle real objects and engage in thoughtful conversations with our trained volunteers. The objects currently used for this activity were chosen based on the theme of 'Identity' and include a selection of objects from around the world – a huipil from Guatemala, a Noh mask from Japan and an mbira from Zimbabwe, to name just a few. From the start of April until the end of July 2022 over 1,000 visitors of all ages took part. Object handling remains a popular activity with our visitors and volunteers, and will continue to run every Saturday for the foreseeable future.



Family activities

The Art Challenge took place every Wednesday during the summer holidays. Visitors were invited to get in touch with their creative side and engage with the collections in new ways. A range of free Mystery Art Challenges were available at the Inspiration Station, each one featuring a unique, playful drawing prompt to get visitors started. All drawing materials were provided and a wonderful team of ten volunteers introduced the activity and helped photograph the many artworks. People of all ages were invited to take up the challenge, with 1,041 visitors taking part over the summer. A new digital gallery featuring a selection of the artworks created is available to view on the museum's website.



Primary school activities

Primary school visits thrived, with 4,000 pupils coming to the museum. 122 taught sessions were delivered, with a total of 2,500 school pupils taking part. In a change from pre-pandemic practice, only one primary school group can now be booked in at a time; this ensures a better-quality experience. Primary school teachers were determined to resume live visits after the restrictions imposed by the pandemic. For many pupils it was their first school trip ever, so there was considerable excitement over experiencing typical features of a museum – such as stairs – as well as the collections! This impacted on the pitching of sessions as pupils had to be orientated within a museum setting first of all. Online demand for primary school sessions was limited to specialist requests such as a school in Leicester wanting to find out what it was like working in a museum as part of their Aspirations Week.

The primary programme was delivered with the help of 11 volunteer guides, and newly joined guides received individual support alongside termly training meetings for everyone. Training sessions included talks on decoloniality, and developments relating to the Benin collections in the Pitt Rivers.

A leaving party was given for guides who had decided to retire post-pandemic: Frances Martyn (34 years' guiding), Anne Phythian-Adams (20 years' guiding) and Lizzy Rowe (8 years' guiding). Angela Badham-Thornill and Michaela Jones also decided to step down as guides.

Target Oxford city primary schools were supported to visit the PRM through continued involvement in the IntoUniversity scheme and the GLAM Primary School Bursary Fund. The Bursary Fund made five school trips to the Pitt Rivers possible in this

academic year but now funds are exhausted and work has begun on how to replenish them, starting with a report presented to the GLAM Public Engagement Group. Provision has continued to be made available free to SEN groups, such as a school for the deaf wanting to learn about the Maya. An increasing number of home-educated groups are taking part in the primary programme, which often entails family participation.

“A wonderful opportunity for the children to consolidate some of their learning and delve deeper into their understanding about what Maya life was like. The session was delivered in a lovely hands-on and interactive way that helped to bring the learning to life.”

Feedback from teacher

Teacher training has continued with involvement in a Cherwell School-Centred Initial Teacher Training day in May 2022, for primary and secondary school teachers. We have also been working in partnership with Oxford Brookes School of Education, with short placements in the public engagement team for two students undertaking a BA in Primary Teacher Education in November 2021. This formed part of a module on Learning Beyond the Classroom, which led to an online exhibition of student work partly generated from the placement.

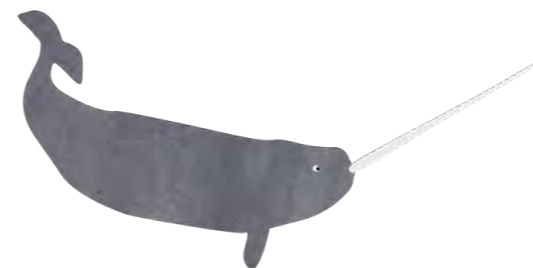
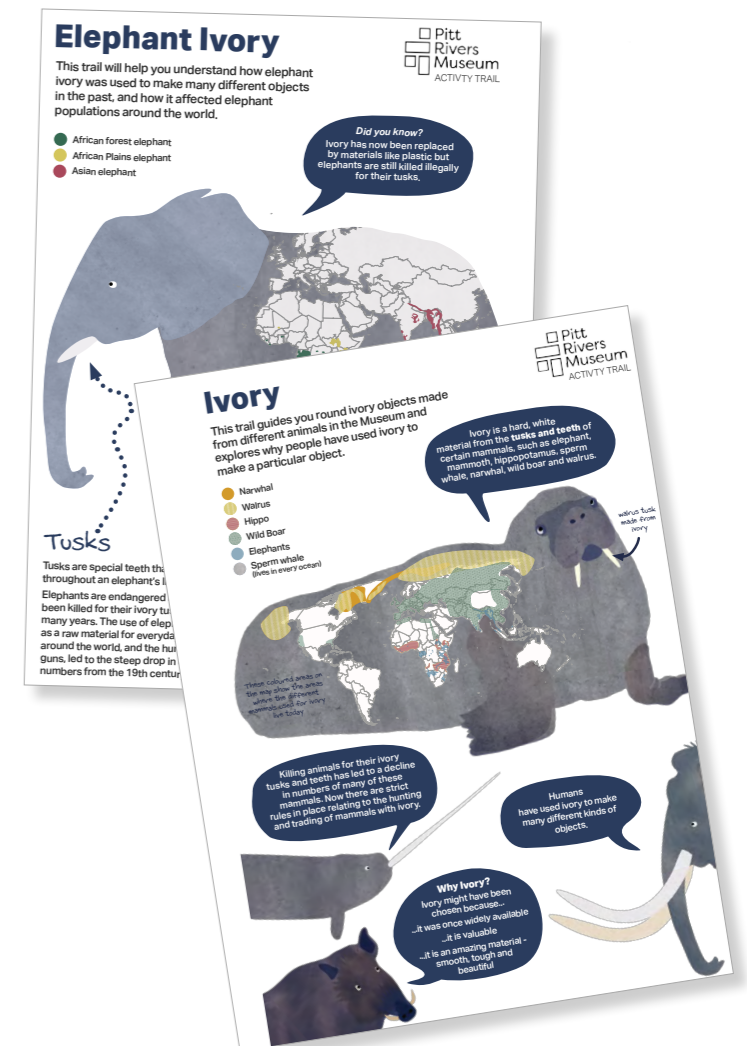
Resources for self-guided primary school visits were developed in collaboration with Research Fellow Ashley Coutu, focusing on the ivory collections in the museum. This led to trails on ivory and elephant ivory, with supporting Teacher Resource Sheets designed by Creative Jay and financed by the Cultural Recovery Fund. The collaboration will also lead to a primary school taught session on sustainability, to be developed in the next academic year.

Involvement in the Maasai Living Cultures project continued, led by Research Assistant for Living Cultures Thandiwe Wilson, where the learning team is working with community members to develop learning resources and sessions.

Visual, Material and Museum Anthropology student Fiona Asokacitta gave valuable insight into the Indonesian shadow puppet handling collection from her lived experience, which enriched the primary school Puppets and Stories session. This entailed a series of in-person meetings and research done by the student, for which the department is very grateful.

Right top : Indonesian Shadow Puppet

Right: Pages from the Elephant Ivory and Ivory trails



Secondary school activities

Secondary school sessions have been extremely busy this year, with several of the new taught sessions such as Theory of Knowledge, Ethics and Tsantsas, and Sketchbook Extended being popular with teachers, as well as the original taught sessions being frequently requested by schools. Numbers of taught sessions returned to close to pre-pandemic numbers, with 2,700 secondary school children taking part in taught sessions in the museum.

Work to expand the learning offer to include a plurality of voices continues through our paid summer internship placements. Oxford University summer interns this year were Zobia Haq, Susmita Dave and Nicole Kitsberg. Each intern chose to focus on key areas of the collections to bring their own lived experience to the interpretation of objects. This year the focus was on objects from Myanmar and Pakistan and Jewish Amulets in the Pitt Rivers collection. This research will be invaluable in developing material for formal and informal learning related to these objects.

Building on the decolonial and anti-racist focus of the learning team led to Melanie Rowntree attending a programme on the history of Atlantic slavery, run jointly between Balliol College and the Museum of the American Revolution (MOAR).

“The students were buzzing with a discussion of the new perspectives and nuances that you had opened their eyes to.”

Feedback from teacher

The programme took place at the MOAR in Philadelphia during August, and involved academics, museum professionals and classroom teachers. There will be a return visit hosted by Naomi Tiley, Librarian at Balliol College, in 2023. The Pitt Rivers will become part of this programme, hosting Continued Professional Development workshops for participants here in the museum.



Above: Secondary students discussing the exhibition 'Performing Tibetan Identities'

The team also spent some time networking within the University this year in order to set up links with researchers to work on key future strands of formal learning. Attending the Climate Lab event run by the School of Geography and Environment and the Department of Education allowed the learning team to strengthen relationships with researchers such as William Finnegan, who organised the Climate Lab. Through making contacts at the event our team plans to further develop our learning offer in relation to sustainability and climate change, with the support of the Taking Care team here at the Pitt Rivers.

Along with our existing partnership with Cheney School History Department on the British Empire Decolonial Voices project, we continue to support the school's Rumble Museum through our taught sessions and public engagement contacts. This year we were delighted to link them up for a workshop with the pianist and academic Samantha Ege and string group Castle of Our Skins who later performed in the museum, supported by TORCH. New lasting partnerships with other schools were also developed through the year, such as the partnership with Magdalen College School, Brackley who visited the museum as part of three separate study days on decolonial 'exploration' and how ideas of the 'Enlightenment' might now be reconsidered. These took place in collaboration with our GLAM partners, the History of Science Museum and the Ashmolean. Our hugely successful partnership with Iffley Academy school for students with special educational needs and disabilities continues to blossom.



Above: Secondary students drawing and discussing objects on the Clore Balcony

This year there was a wonderful collaboration between the 12 students on the programme and artist Ellen Love, who returned to work on the partnership following a year's break during the pandemic. After many weeks taking part in art activities and museum visits related to Australian Aboriginal art, the students produced stunning collagraph prints with the help of Ellen and her trusty printing press.

“The interactivity of the talk was engaging and interesting throughout; it gave us great insight into the colonial history of many items at the museum. The transparency of the museum was refreshing which gave us a truer understanding of the objects' histories.”

Feedback from student

Secondary school activities

This year has seen the development of new decolonial art resources, designed to support the several thousands of secondary art, design or textiles students who visited during the course of this year. The resource was developed in collaboration with Marlene Wylie, President of the National Society for Education in Art and Design (NSEAD). Marlene has been deeply involved with the NSEAD's Anti-Racist Art Education Action Group, bringing her own experiences as a person of colour to the newly formed group. We felt that Marlene was the best-placed person to support us in creating these new decolonial art resources, bringing her understanding and expertise as an artist and educator, along with a fresh perspective on the Pitt Rivers collections.

After market research through the NSEAD social media groups, four themes of 'Identity', 'Fragments', 'Pattern' and 'Structures' were chosen for the four different trails. Eight objects per trail were selected; each object was not only to have an art or design task but also to have a decolonial question, something to get students thinking about some of the hidden histories that might not be apparent from looking at the museum labels. This project was supported by research on several objects from Oxford University summer intern Abigail Brandford. Through the generous support of the EDI fund, Community Connectors Ananya Sharma and Olivia Holder also supported with research and insights on many of the objects. Midway through the project, teachers from the Oxford Art Teachers group participated in an evaluation through visiting and trying out the trails. We are currently about to launch testing of the resources with our visiting groups throughout this year.

In March 2020 the collaboration between artist and filmmaker Gwaai Edenshaw, Flintlock Theatre (Anna Glynn and Robin Colyer) and the PRM was postponed due to the pandemic.

In March 2022 it finally took place, with Gwaai leading an incredible tour of Haida objects in the museum and two day-long workshops in Wytham Woods with the PRM's learning team and Flintlock Theatre, plus a large group of teenagers! Facing the reality of colonialism through speaking with Gwaai about its effects on his life and culture was a seminal experience for all of those involved. Through deep thought and exploration, students used their chosen art form to articulate and explore their individual responses to complex issues.

The learning team were present at the 400th celebrations of Oxford's Botanic Garden, sharing some of the newly acquired Play! project handling objects, which had been selected based on feedback from community contacts. Everyone was fascinated by the Chinese shadow puppets, Japanese Daruma dolls and takentobo spinning toy, and the South African mathowa leg instruments. The team also played a game with visitors that involved matching dye colours to the materials that produced the dye, which was popular with adults and children alike.



Events for adults

The panel discussion series Radical Hope and Critical Change continued with a gradual move from online events back to live events in the museum. The series connects academic researchers, artists and community members to international audiences. Researchers involved in the series have included those based at the museum, those working in partnership with the museum and others across the globe working in related fields. One of the innovative aspects of the programme is that it places researchers and academics alongside non-academic experts, and pays the non-academics an Arts Council England recommended fee to ensure that no one is excluded from the conversations. All of the events have been offered free of charge.

“THIS IS SO COOL! Maasai Elders with Pitt Rivers on building caring relationships and earning trust live from Kenya and the UK. This is the radical hope I am here for. I am in awe.”

Feedback from Radical Hope, Critical Change webinar

There have been rave reviews of the webinars, with its programming described as 'stunning and pertinent' as well as 'brilliant and gutsy'. The webinar chats are equally lively, allowing researchers from the sector and worldwide to exchange ideas and even start new collaborations.

We have worked with local and international partners and stakeholders to co-design events that reflect their needs, interests and priorities. A significant focus of Radical Hope in 2021/22 was the Beyond the Binary project and discussions associated with issues around gender and sexuality. The *Beyond the Binary: Gender, Sexuality, Power* exhibition finished in June 2022 but related programming has continued.

“Watched a really great talk this evening from the Pitt Rivers about a collaborative approach to Maasai collection objects. Fascinating food for thought.”

Feedback from Radical Hope, Critical Change webinar

Feedback has been very positive both from panel members and participants. The conversations are live and usually take place in the early evening, UK time. The opportunity to engage with a world audience has been crucial to the success of these Radical Hope, Critical Change events. Recent innovative additions to the format, due to improved technology and kit and working with external film makers and sound engineers, have included behind-the-scenes events in the PRM research space and live musical performances. In May we welcomed visitors to the museum in person for a joint Late Night with the Oxford University Museum of Natural History, including performances, digital displays and behind-the-scenes tours.

Events for adults

Late Night: A Buzz in the Air

As part of a Late Night event, the museum gave visitors the opportunity to explore the galleries after hours, against a backdrop of musical performance, talks and tours, and games.

Visitors were invited to journey into the mythological subterranean insect world inspired by Hawaiian myths, as imagined by Hawaiian artist Solomon Enos, in a preview of works featuring in the upcoming exhibition *Mo'olelo: An Entomological Journey into Hawaiian Culture*. There was a tour of the Evenki display case, leading to a live-streamed/live performance co-created by Evenki artist and healer Galina Veretnova and Oxford-based artist Anya Gleizer. On the Clore balcony were a *cappella* and spoken word performances by MC and poet Rawz from the Digging Crates project, while in the central Court visitors could meet artist Saba Qizilbash, and hear her talk on her artwork *Chashm-e-badoor*, a pair of glasses created to replicate a pair of 17th-century glasses with diamond and emerald lenses, said to have been made for a Mughal prince in India. Handcrafted in Lahore, with new lenses made in Dubai that show embedded graphite depictions of refugees from the Partition of India, the glasses were on display in the Charms Against the Evil Eye case. Throughout the evening, retro video games and board games were available in the Old Library as part of the Play! project.

Right: The installation of Chashm-e-badoor glasses in a display case; artist Saba Qizilbash talking with visitors about her work during the Late Night. Photographs by Amaia Salazar.

Opposite: Behind-the-scenes tour set up in the research space for the May Late Night sharing progress on the display of Solomon Enos artworks with opportunities to view objects and paintings up close





Higher education teaching and research

Research community update

The Pitt Rivers Museum continues to act as an important centre for research on visual and material culture, and this year was successful in gaining further important Research Council and ArtFund grants for new projects, as well as hosting numerous external and Oxford University researchers to consult the collections. This was a year of gradual return to something like normality for research and teaching activity at the PRM, with more face-to-face teaching and more researchers wanting to make physical visits. The high demand for research appointments has been a welcome challenge, and the PRM research room is now regularly filled with fascinating objects being studied by visitors. Staff continued to teach on a variety of courses across the University, especially the MSc/MPhil degrees in Visual, Material and Museum Anthropology, and to supervise research students.

Staff continued their research and funded projects, as well as presenting their findings at conferences and publishing them (see appendix G). The museum's diverse research team were also highly active this year, contributing to a variety of the museum's activities and acting as an important consultative group for its research and curatorial strategy. Newly funded projects this year include Activating the Archive, a £125,000 project funded by AHRC/NERC, and led by Dr Ashley Coutu and co-investigator Dr Tabitha Kabora at the University of York. Activating the Archive aims to explore the link between colonial science, the PRM's collections and archives, and the different value systems placed on ecological knowledge that resulted in legacies of exclusionary environmental histories.

Left: Activating the Archive outreach event on the museum lawn

Also beginning this year was a new AHRC Collaborative Doctoral Programme (CDP) project in partnership with the University of Brighton, on a collection of photographs of South Africa in the 1940s and 1950s by Bryan and Irene Heseltine. Another current CDP student, Beth Hodgett, curated an Archive Case display on her research into the photograph collection of O G S Crawford, held at the Institute of Archaeology.

A further highlight has been the work, funded by ArtFund, of Marenka Thompson-Odlum on contemporary indigenous artwork and its acquisition by the museum. This resulted in an exhibition this year of paintings of scenes from the epic Hawaiian myth Hi 'iakaikapoliopole by artist Solomon Enos as well as research trips to Hawaii to work with bark cloth artists and meet quiltmakers.

In early 2022 Marenka Thompson-Odlum and Ashley Coutu undertook fieldwork in St Lucia for their pilot project Resisting Silence: Revealing Everyday Lives of Plantations Through Material, Oral, and Archival Histories funded by the TORCH Knowledge Exchange Innovation Fund.



Above: The Sixth Form biology class from the Sir Arthur Community College and the estate owner Uta Lawaetz photographed during the Resisting Silence project in St Lucia

Research community update

As Course Director for two graduate degrees in Visual, Material and Museum Anthropology (VMMA) in the School of Anthropology and Museum Ethnography (SAME) and supervisor for many doctoral students, **Professor Clare Harris** was extremely busy organising and delivering teaching in the 2021/22 academic year, a year that was still impacted by the pandemic. She also devoted much of her time to supporting the well-being of students and colleagues, particularly following a terrible tragedy in Trinity Term when one of the VMMA students passed away. In addition, Professor Harris continued to serve on many committees, both at the Pitt Rivers and especially in SAME. At the museum she hosted visits from researchers and members of the communities with whom she has worked for many years.

A highlight of the year was a week-long workshop at the Pitt Rivers (with a day session at the British Museum and Victoria and Albert Museum) with representatives of the Tibetan diaspora; this was organised by Thupten Kelsang, one of Professor Harris' doctoral students, who is doing pioneering work on Tibetan engagements with museums. Professor Harris also contributed to several other workshops hosted by Thupten online and in conjunction with the British Museum and the World Museum Liverpool. She gave online lectures for the Asia Art Archive (Hong Kong) and for the Yale University Asia Initiative. Her lecture 'Decolonising Tibetan collections' was delivered from Senate House at the University of London, but the use of a hybrid format meant that many people attended from all over the world.

This year, Professor Harris' curatorial contributions to the Pitt Rivers primarily focused on working with the internationally acclaimed performance artist Marina Abramović. Following a research residency in the museum in August 2021, the artist decided to create an installation for the museum; she also requested Professor Harris' involvement in a book project to be produced in conjunction with her solo show at Modern Art Oxford (MAO). Professor Harris wrote two essays for the book and co-edited it with curators from MAO. With colleagues at the PRM she curated the installation, as well as a trail and digital resources to contextualise it. Professor Harris' work with artists also led to her being invited to the opening of Tsherin Sherpa's exhibition at the Venice Biennale in April. Tsherin had been Artist in Residence at the Pitt Rivers in 2019 and was selected to represent Nepal at the country's first pavilion at a major event in the global art world. Tsherin and Professor Harris are developing an installation for the Pitt Rivers for the near future.



Above: Marina Abramović speaking with Professor Clare Harris and DPhil researcher Thupten Kelsang during the artist's residency at the museum

In July we received the very good news that a major research and exhibition project on the Gaidinliu collection at the Pitt Rivers had received funding from the AHRC. It is led by Dr Arkotong Longkumer of the University of Edinburgh, with Professor Harris as co-investigator. We were also delighted that Dr Emily Stevenson was awarded a Leverhulme Post-doctoral Fellowship attached to the Pitt Rivers, where she will be mentored by Professor Harris due to their shared research interests in photographic practices in India. Beyond Oxford, Professor Harris served on the jury for the Infosys Humanities Prize, which is awarded to distinguished scholars of Indian heritage; on committees of the British Academy; and as a reviewer of books, articles and research projects by other academics internationally.

In 2021/22, **Professor Dan Hicks** continued to lead a series of research projects funded by the AHRC, the Deutsche Forschungsgemeinschaft (DFG), the Volkswagen Stiftung, and Open Society Foundations. These included partnerships with Professor Monica Hanna (Arab Academy for Science, Technology and Maritime Transport, Aswan, Egypt), Professor Ciraj Rassool (University of the Western Cape, South Africa), Professor Bénédicte Savoy (Technische University Berlin, Germany), Professor Kodzo Gavua (University of Ghana), Professor Albert Gouaffo (University of Dschang, Cameroon) and Onyekachi Wambu (Afford UK, London). With Dr Mary-Ann Middelkoop and Dr Lennon Mhishi he organised the opening plenary session at the Museums Association annual conference in Liverpool, and gave talks in Germany, the USA and across Europe.

Professor Hicks delivered the 2022 Goethe Lecture and the 2022 Bernie Grant Lecture, and published widely in *The Guardian*, *The Telegraph*, *Art Review*, *Hyperallergic* and other journals and newspapers. Professor Hicks' research into the Pitt Rivers collections was supported by Meghan O'Brien Backhouse, and Dr Sarah Mallet convened a series of six meetings of non-national museums in the UK for the Devolving Restitution project. Professor Hicks gave evidence to the All-Party Parliamentary Group on Restitution in the House of Commons, and gave a range of TV, radio and newspaper interviews including for Channel 4 News, BBC Radio 4's *Front Row*, and CNN. Professor Hicks also continued to teach and supervise doctoral students in the School of Archaeology.

Research community update

During 2021/22, apart from leading the museum in these exciting and busy times, **Professor Laura Van Broekhoven** continued to be involved in several research projects focused on restitution and decoloniality, including the Maasai Living Cultures project with Insightshare and Oltoilo le Maa, funded by the Staples Trust. In March 2022 Professor Van Broekhoven organised an online workshop to renew the work on the Rethinking Shuar-Achuar Collection and Displays in Museums with Dr Maria Patricia Ordoñez, Nicholas Crowe and CDP student Rosa Dyer, reconnecting with Shuar Delegates, especially Jefferson Acacho.

Professor Van Broekhoven also guided one intern from Leiden University, Sterre Houtzager, who supported a mapping exercise of UK, EU and US museums that hold Shuar collections, identifying 172 Shuar human remains across the different museums.



Under the guidance of Dr Dolly Kikkon, University of Melbourne and Dr Arkotong Longkumer, University of Edinburgh, Professor Van Broekhoven worked with the Naga Recover, Restore and Decolonise team on Phase 1 and Phase 2 of the Naga Ancestral Remains and the Healing of the Land, Nagaland, India project. This project was funded by the University of Edinburgh, University of Melbourne, Pitt Rivers Museum, Bertha foundation and other philanthropic donors.

As part of the 2021 round of Recognition of Distinction Awards, Professor Van Broekhoven was granted the title of Professor of Museum Studies, Ethics and Material Culture at the University of Oxford. In April 2022 the European Museum Forum awarded Professor Van Broekhoven the Kenneth Hudson Award for Institutional Courage and Professional Integrity alongside Professor Wayne Modest, Nanette Snoep and Leontine Meijer van Mensch.

In October 2021, Professor Van Broekhoven delivered the keynote speech at the Settler Colonialism, Slavery, and the Problem of Decolonizing Museums conference, a hybrid international conference co-presented by the Center for Experimental Ethnography and the Penn Museum. She was invited to present at conferences in the USA, including the opening Presidential session of the Society of American Archaeology on the Shuar project, alongside Maria Patricia Ordoñez; the inaugural conference of the National Museum of Ethnology in Budapest; and the closing panel of the European Museum of the Year awards in Tartu, Estonia. Her work was widely reported in national and international news outlets, including *The New York Times*, BBC Radio and TV, the *Financial Times*, *The Guardian* and *The Economist*.



Dr Christopher Morton continued to teach a variety of undergraduate and postgraduate groups, both from within Oxford University and beyond, in the museum. He was able to focus on research more during Trinity Term thanks to a period of sabbatical leave granted by the Director. During this time he wrote or finished several academic papers, one co-authored by his former research student, the Australian artist Brook Andrew, on research into the dendroglyph from New South Wales currently on display on the Lower Gallery. Dr Morton also drafted a Research Council funding application for a project on maker and photographic subject identities in the museum's collection, to be submitted next year, with Professor Chris Gosden. In July Dr Morton was honoured to be elected as a Fellow of the Royal Historical Society, at a meeting of its council.



Above: New studio photograph of the Wiradjuri/Kamilaroi tree section with carved designs (1944.12.77) from New South Wales, made as part of Dr Morton's provenance research this year

Far left: Filming for the Maasai Living Cultures project

Left: Professor Van Broekhoven at the Kenneth Hudson award ceremony

Dr Lennon Mhishi continued on the Re-connecting Objects project, which met for the first time in February in Cape Town, initiating discussions across the group and exploring some of the spaces and institutions that illuminate questions of epistemic plurality and thinking beyond the museum. The Oxford team participated in the Museums Association conference in 2021, with a focus on why restitution matters. In the same month the team met partners in Berlin, visiting the Humboldt Forum, and engaging with the museum context in Berlin and the debates there on restitution. Re-connecting Objects has recently been part of the Berlin Biennale programme, participating in round tables on restitution and repair, as well as convening an introduction to the project researchers' key focus areas, a film screening on community preservation practices in the grasslands of Dschang, Cameroon, and a sound intervention, *Sonic Echoes*, exploring the possibilities of escaping carcerality through sound.



Above: The late Zimbabwean artist Ambuya Stella Chiweshe performing as part of the *Sonic Echoes* event in Berlin in September 2022

Research community update

Marenka Thompson-Odlum continued as Research Associate on the Labelling Matters project. In January 2022 the project produced the 13-episode podcast series *Matters of Policy*, planned and hosted by four interns: Bessie Woodhouse, Alexis Forer, Jip Borm and Megan Mahon. The podcast takes a deep dive into the Pitt Rivers Museum's Collections Development Policy, interrogating the language used and debating the relationship between practice and policy in the contemporary museum.

Marenka was responsible for three new acquisitions made this year as part of the Contemporary Collecting programme. She undertook a research visit to O'ahu, Hawaii to meet with Hawaiian quilting and bark cloth practitioners, and staff from the Bishop Museum. Fifteen commissioned quilts from the Poakalani quilting group were added to the collection. Twelve wooden masks from various indigenous Mexican artists were also acquired. These masks reflect the impact of COVID-19 on these communities. Lastly, artist Eiko Soga's short film *Autumn Salmon* was also acquired in the summer of 2022. *Autumn Salmon* responds to the Ainu salmon skin boots currently on display in the museum.



Above: Marenka Thompson-Odlum making bark cloth with artist

Dr Ashley Coutu spent much of the year running the Activating the Archive project, funded by AHRC /NERC through the 'Hidden histories of environmental science: Acknowledging legacies of race, social injustice and exclusion to inform the future' scheme. With co-investigator Dr Tabitha Kabora (York) along with Dr Christopher Morton and 12 other project partners from the UK, Kenya, Tanzania and Nigeria, the group came together to explore environmental histories and indigenous knowledge revealed in landscape photography and objects in the PRM's collections made from biological materials. Through hybrid workshops, virtual object and photo handling sessions and discussions, the group has identified PRM collections that speak to contemporary issues such as water scarcity, use of indigenous crops, land rights and access to plant and animal species.

Marenka Thompson-Odlum and Ashley Coutu worked together on *Resisting Silence*, a TORCH- funded pilot project that uses archaeological, oral history, botanical and archival evidence to tell the stories of enslaved life at the site Balenbouche, a former C18th sugar plantation estate on the island of St. Lucia. Project partners in St Lucia included: Winston Phulgence, President of the St Lucia Archaeological and Historical Society and Dean of Sir Arthur Lewis Community College; and Donaldene Thompson, lecturer at Sir Arthur Lewis Community College.



Above: Activating the Archive outreach events
Right: Sugar mill water wheel at Balenbouche



Research community update

Dr Vibe Nielsen began her in-person fieldwork at the PRM in February and has started interviewing curators and museum educators about their work within the institution. One of these interviews, with Marenka Thompson-Odlum, has led to a peer-reviewed article, 'What's in a name? Rethinking object labels at the Pitt Rivers Museum' in a special issue of the Danish anthropological journal *Jordens Folk*, which will be published in autumn 2022. In October, Dr Nielsen presented the ideas behind her research project Decolonising Museums: Changing Curatorial Challenges at the Pitt Rivers and Quai Branly, funded by the Carlsberg Foundation, in a seminar series organised by the Department of Continuing Education at the University of Oxford. During the spring, Dr Nielsen represented the PRM in workshops within the Taking Care network, at Mucem in Marseille in March, the Museum of Archaeology and Anthropology in Cambridge in April and the Africa Museum in Tervuren in May.



Above: International delegation at the Taking Care conference in Tervuren

Dr Emily Stevenson joined the museum as a Leverhulme Early Career Fellow in May. In the initial months working on her project, Studio Encounters: Photography and Cosmopolitanism in British South India, Dr Stevenson prepared for fieldwork in Chennai and Bengaluru, and conducted archival research in the UK and online. She also worked on several publications – including her book, which is under contract with Routledge – as well as a co-authored chapter for the edited volume *Making the Postcard Women's Imaginarium: dreaming our futures out of our past*, which will be published in September 2022.

Dr Mary-Ann Middelkoop, primary researcher for the AHRC/DFG-funded project The Restitution of Knowledge: Artefacts as Archives in the (Post) Colonial Museum, 1850–1939, conducted research at the PRM, the archives and African collections of the Museum of Archaeology and Anthropology in Cambridge, the Royal Archives in Windsor and the York Army Museum, which holds the papers of the West Yorkshire Regiment. Dr Middelkoop also co-convened the workshop series Thinking Provenance, Thinking Restitution, a collaboration between the University of Cambridge and Bonn University, funded by the Deutscher Akademischer Austauschdienst. Six online workshops took place between December 2021 and May 2022.

Balfour Library

The Balfour Library continued to support the teaching and research needs of museum staff and the wider University, opening to readers on weekday afternoons during term and by appointment at other times. The Librarian, Mark Dickerson, also administered reprographic licence orders and enquiries. Archival manuscript visits were hosted, and Mark undertook training in CMS to allow cataloguing of manuscripts and the addition of bibliographic links to records, as well as ALMA – the intended replacement for Aleph library software for books and periodicals acquisitions, cataloguing and circulation.



Above: Librarian Mark Dickerson



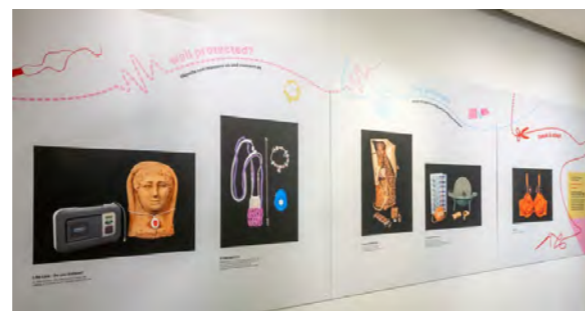
Public engagement with research

The successful Radical Hope webinar series, developed over the COVID-19 lockdowns, continued this year. Class within the Collection (9 February 2022) saw freelance curator and educator Jon Sleight connecting with an online audience and Pitt Rivers staff to interrogate class narratives within the collections. Living Cultures 2: Self Representation Through Film (19 October 2021) brought Pitt Rivers staff and Maasai community leaders back together to discuss pressing issues around knowledge systems and representation within heritage and beyond.

Beyond the digital, public engagement and research staff successfully moved programming back to on-site events with in-person audiences, live performances and discussion panels. A highlight of this shift back to in-museum programming was Safika 'We Arrived': Music, Migration, and Memory (5 May 2022), a collaboration with TORCH, musicologist Dr Samantha Ege (University of Oxford) and Boston-based string quartet, Castle of Our Skins. Through live performance and a moving panel discussion, the event reflected on music, migration and cultural memory relating to people of African descent across the continent and diaspora, and to the experiences of the event's featured performers and speakers, which included representatives from Oxford's thriving urban music scene.

Right: Castle of our Skins performing with commentary by Dr Samantha Ege in the museum in May

The museum continued to mobilise its collections and museum spaces to bring academic research and researchers into equitable dialogue with community experts and the wider public. Activities continued to create space for ideas sharing, connection building and supportive debate. The museum's person-centred, dialogical approach was brought into focus through the research and community-led exhibition *Messy Futures*. *Messy Futures* visualised experimental work, facilitated by Pitt Rivers staff using museum collections, that saw researchers from the Mathematical, Physical and Life Science Division (University of Oxford) and Nuffield Department of Primary Health Care Science (University of Oxford) reimagine Parkinson's healthcare with those living with the condition.



Above: *Messy Futures* exhibition with photographs by Suzy Prior showing healthcare items alongside museum objects ©



Collections and their care

Object collections

It was a busy year for the Object collections team, with multiple requests to see museum objects as international travel opened up once again. Access to collections remained complex due to temporary storage solutions during the creation of the new Collections Teaching and Research Centre in central Oxford and the Collections Storage Facility in Swindon. The whole team is looking forward to these stores being operational. Collections and conservation team members have been working on the planning of the stores with Programme Manager Tom Boggis and members of the GLAM Stores Move team.

Notable visits to the section have included a visit from members of the Peruvian embassy, Nenets Autonomous Museum and the Saami Museum. These visits, and that of Dennis Kana'e Keawe, Hawaiian drum maker, and Alice Christophe of the British Museum were hugely important for understanding more about the collections. Members of the collections team were also delighted to meet with Alexandra Eveleigh of the Wellcome Collection to discuss the documentation of the Wellcome material at the Pitt Rivers Museum and possible sources of future information. There was an increase in requests for 3D photography of museum objects from museum professionals, student groups, and individual researchers. Objects requested included Saami models, canoes and musical instruments.

Staff have taken part in several events, online and in person. Throughout the year members of the team supported public events as part of the Messy Futures, Radical Hope and Beyond the Binary programming streams. As well as supporting multiple visits including those from Central Saint Martin's School of Art and the University of East Anglia, Faye Belsey has focused largely on the administration and planning of complex loans of objects from the museum to other institutions and for the Evenki project. Nicholas Crowe worked on the Marina Abramović project, the Schuar project and various community visits including the Nenets visit. He also managed the busy visiting researchers' programme.

The hugely successful Talking Threads project continued throughout the summer of 2021 before culminating in December. Within this period the team conducted textile engagement sessions over Zoom with Ao, Zeme and Tangkhul Naga communities in Nagaland and Manipur, and Coast Salish weavers in British Columbia. In September the project hosted a Palestinian textiles day as part of Oxford Open Doors, including behind-the-scenes talks and a webinar for the public as well as embroidery kits to take away, featuring a contemporary design commissioned by the project from American-Palestinian artist and educator Wafa Ghnaim. Megan Christo joined the team in the autumn as Collections Assistant on the Play! project, researching objects in the collections associated with play. She also worked with Joanna Cole on the Talking Threads project.

In January Joanna Cole moved on to become Assistant Curator, Objects and Provenance. Her work is focused on the provenance research of human remains and contested objects. Meanwhile Julia Nicholson has been able to focus on the *Intrepid Women* publication, a book stemming from the exhibition of the same name. Siân Mundell continued to be seconded from her role to be the senior user for both the CMS/DAMS and Collections Online projects. Alongside her day-to-day support of PRM staff, Alicia Bell began work cleaning records for photographic collections that had been listed in our object collections records. She left the role of Collections Database Assistant in March after two years and Bryony Smerdon took up the position in June. Alongside her day-to-day support of PRM staff using the system, Bryony is also continuing the data cleaning to align the spellings of named individuals in our database records.

There have been various requests for collections data for research, including providing information on digitised collections for indigenous groups, academic research and the Collections Trust audit. As of July 2022, the collections management system held 251,031 object collection records, representing 325,159 individual objects; 231,699 photograph collection records, representing 278,604 individual items; 3,109 sound collection records; 18,788 manuscript collection records; and 137 film collection records.



Above: Collections team discussion with the Tibetan stakeholder group © Thupten Kelsang

For much of the year 'returns' work and provenance research focused on priority areas including Naga and Australian human remains and objects from Benin. In June Joanna attended the Taking Care conference in Hamburg, which enabled her to view the exhibition *Benin. Looted History* and meet with colleagues working on Benin returns. Marina de Alarcón is part of a new UK human remains working group and both she and Joanna are working closely with Mark Carnall of the Oxford University Museum of Natural History to provide clearer answers to human remains enquiries focused on the collections at Oxford. In June, Marina and Joanna attended the returns ceremony of several Moriori remains from the Natural History Museum, London and had useful discussions with community representatives who were generous enough to provide advice on appropriate storage for items at the Pitt Rivers. In July the team were fortunate to be included in the workshop on the future of Tibetan collections in museums, organised by Thupten Kelsang.

Much object work has been achieved in the last year. The Music Store move revealed that some musical instruments had not previously been recorded on the database, so these were catalogued. There were also several new acquisitions, and the Mongolian temple model was removed from display to create space for the work of contemporary artists. The team have been able to make a start on the backlog of storage, cataloguing and photography of objects which had built up during the pandemic. Learning from our experiences over the past few years, we are focusing on tackling our backlogs and on improved planning to enable the team to manage increasing demands, so that we can be as open and accessible as possible, particularly to indigenous stakeholders.

Photograph, manuscript, film and sound collections

The department had an extremely busy year supporting the work of visiting researchers, student interns, volunteers, research staff and affiliates, and course tutors. Throughout the year, the section continued to focus much of its time on the development of the new CMS/DAMS systems; towards the end of the year, it began helping to develop the new Collections Online facility, supported by the University's IT Capital Plan.



Above: Amara bin Thuqub holding a portrait of himself as a young man taken by Wilfred Thesiger in the marshes of southern Iraq in 1958. Writer Leon McCarron visited the PRM collections in September for background research ahead of a meeting with Bin Thuqub in Baghdad © Leon McCarron

The section curated or otherwise contributed material and expertise to several exhibitions in the museum, including an Archive Case display by doctoral student Beth Hodgett on the photographic archive of C G S Crawford, which opened in October. In the same month, the section began a new Collaborative Doctoral Programme research project on the Bryan and Irene Heseltine photograph collections from South Africa, and supported research student Anna Sephton throughout the year with digitisation and cataloguing. In May, the section welcomed Curatorial Assistant Oliver Anthony, who will be assisting for one year with the digitisation and cataloguing of collections.

Oxford University internship programme

In July the museum hosted two paid interns on the Summer Internship Programme, selected again this year from a very large number of applicants for these popular placements. Annabelle Hondier, studying for an MSc in History of Art and Visual Studies, digitised, researched and wrote a blog article on two related collections of late-nineteenth-century photographs of Saami people living in northern Norway – material which had been collected by the Pitt Rivers Museum's first curator Henry Balfour during a voyage to the country in 1888. Annabelle also analysed and wrote a blog article on an album of commercial postcards from Brittany, collected by William Chauncy Cartwright during a cycling holiday in the region in 1924.

Devaki Vadakepat Menon, studying for an MPhil in Visual, Material and Museum Anthropology, digitised, researched and wrote a blog article on a collection of photographs taken in the Indian state of Kerala by anthropologist Edgar Thurston (Superintendent of the Madras Government Museum) and his assistant K Rangachari during the first decade of the twentieth century. Some of these were later published in their multi-volume survey *Castes and Tribes of Southern India* (1909). Devaki also scanned two boxes of historic photographic prints relating to archaeology.

Japan in Hollywood

In November Philip Grover was invited to speak at the Ashmolean museum's Japan After Hours event in conjunction with TORCH. Philip gave an illustrated talk titled 'Japan in Hollywood'. From the 1940s to the mid-1960s Hollywood made dozens of films either set in or filmed on location in Japan, featuring stars such as Humphrey Bogart, Marlon Brando, Glenn Ford and Rosalind Russell – and nearly all now unremembered.

Philip introduced these films and looked at the main themes which emerge, drawing on film stills and original lobby cards from his personal collection, a selection of which were available to view on tables in the galleries.



Above: Philip Grover giving an illustrated talk at the Ashmolean museum

Right: Film stills and lobby cards from Philip's personal collection on the theme of 'Japan in Hollywood', displayed to the public at the Ashmolean museum/TORCH Japan Season after hours event



Conservation work

The conservation team are Jennifer Mitchell, Andrew Hughes and Jeremy Uden.

The Talking Threads project continued until January 2022. Several community engagements took place in the second half of 2021, including a celebration of Palestinian textiles in September for Oxford Open Doors.

During 2021/22 the team continued with the What's in our Drawers? project. Rebecca Plumb, our Clothworkers' Conservation intern, left in January and the team is working through the remaining drawers on the Lower Gallery.

Our biggest project this year has been to replace the glass in one of the historic bow-fronted cases on the museum's Lower Gallery. The glass in this case, always said to have been made from a Georgian period shopfront from Oxford, was actively deteriorating, giving it a cloudy appearance and obstructing the view of the objects. The glass was replaced by a curved-glass specialist, who took the case doors away to his workshop and used kiln-slumped glass to replace the damaged panes. We took the opportunity to empty the cases and clean and document the contents, and to refurbish and paint some of the case interiors.

We were successful in November 2021 in getting a grant from the National Manuscript Conservation Trust to conserve the Gaidinliu manuscripts, which are important documents from Nagaland, and stabilise them so that they can be studied. The work is being carried out by Victoria Stevens, a private paper conservator.

Jennifer Mitchell, assisted by the rest of the team, continued to monitor insect pests in the museum and to coordinate our response to pest attacks. Levels of moths in particular remain low.

The conservation team has condition-reported and packed several loans this year, including objects with indigenous repairs for an exhibition at Somerset House, and objects collected by Thomas Bateman for an exhibition in Sheffield. We have been working on a larger loan of Ainu objects to the Ikon Gallery in Birmingham.



Above and right: the bow-fronted case before refurbishment; right: after refurbishment, with contents cleaned and reinstated



Below. Scan of the reindeer toe whistle (1909.4.1) showing the internal shaping

Social media, website and digital engagement

Digital engagement

Staff across the museum have been involved in unprecedented digital engagement in the past two years, responding to the need to meet audiences online during the COVID-19 pandemic. This involved a variety of digital activities including online conferences, webinars, events and facilitating virtual research visits. While some of this digital activity has continued during the past year, including hybrid approaches to teaching and some events, there has also been a shift back towards more on-site, in-person activities, especially since January 2022. New equipment was installed in the lecture theatre in September 2021 to trial hybrid delivery. Work on key digital projects has continued, including the ongoing CMS/DAMS project, and the planned Collections Online project was launched and content developed for a new virtual tour.

A new Digital Engagement Officer was appointed at the end of January 2022, briefed with oversight of the museum website as well as digital content production for exhibitions, displays and audience engagement, online and in the museum itself. A working plan was drafted, titled Digital Care, with a focus on developing content that supports collections, access, research and enrichment, aligning with the new strategic plan. Key digital engagement activities from the first six months of the role are outlined in the following pages.

Digital in the galleries

The first interactive device of the Engaging the Senses project – a vertical touchscreen – was launched early in 2022, helping to bring digitised collections into the museum space. Visitors to the museum can now browse 20 short archival films, rotate and zoom in on 15 3D models of museum objects and locate and read more information about 31 highlighted objects from the museum's displays mapped onto interactive floorplans of the museum. Work also continued on developing content for further interactive screens, including editorial work on 380 photographs and 20 sound files from the archives.

In April 2022 a short film was recorded and edited, working with the conservation team to highlight the What's in Our Drawers? project. This was installed in a case display to raise awareness of the work re-curating these displays and encourage visitors to encounter them by opening the drawers themselves.

Digital content was also prepared for the May Late Night, including creating a theatre-like set-up in the lecture theatre, working with artist Anya Gleizer. A screen and projector were temporarily installed in the centre of the room to enable the digital live stream of artist Galina Veretnova to be brought closer to the audience, to heighten the sense of her being in the room during her performance. The Digital Engagement Officer also worked with research team member Marenka Thompson-Odlum to create a short film highlighting the acquisitions of Solomon Enos' work; the film was displayed on a temporary vertical screen, alongside another digital screen installation by Ruskin artist Saba Qizilbash.

Left: New vertical touchscreen featuring 3D models of museum objects, films and highlighted objects pictured on first floor gallery



Above: Film created for Solomon Enos event

Digital engagement

At the end of June a research trip was made to the Alternative Realities showcase at the Sheffield Doc Festival, to review possibilities for installing a virtual reality headset as part of the new Evenki display. June and July involved the continued preparation of content for projects listed above, as well as beginning content development for Marina Abramović's exhibition opening in September 2022. During the summer the Digital Engagement Officer worked with the public engagement team to record events happening in the galleries, including an egg decorating session with the Oxford Polish Association and films of artworks made by the public as part of the summer Mystery Art Challenge, as well as supporting the team as external film crews recorded key musical events.



Above: Several members of the PRM visited the Alternative Realities showcase at the Sheffield Doc Festival

Virtual Tour

The Solomon Enos digital content prepared for the May Late Night is also being adapted to feature as one of the many spotlights in the new virtual tour of the museum being developed with Marenka Thompson-Odlum and Thandiwe Wilson. V21 ArtSpace came to the museum in the spring to produce new scans of the galleries, and the new tour is expected to be launched in 2023.

CMS half of the CMS/DAMS report

In the first half of the reporting year, core users were fully trained in our new collections management system, MuseumPlus. As well as training sessions, users have been supported with weekly drop-in sessions and training guides. Work to add thumbnail images and object locations to our records was completed. The system is now fully operational and will be rolled out to wider users from September 2022.

Collections Online

The Collections Online project commenced in March 2022. Over the period of four months a demo site has been created and successfully linked to the data from MuseumPlus. The site includes a small number of database records and tests of concepts for a number of widgets.

Social media and website

Our social media platforms (Twitter, Facebook and Instagram) continue to be our main channels for letting our audiences know about news, events, exhibitions and displays, research updates and other activities taking place in the museum. In the year from 1 August 2021 to 31 July 2022 our followers increased steadily, with our **Twitter audience growing to 44,709 (+5.12%), Facebook to 18,083 (+3.15%) and Instagram to 21,305 (+14.4%).**

During the year the museum ran a short social media campaign on Facebook and Instagram to highlight the musical instrument collections. Following a small grant from a charitable foundation, we worked with a social media consultant to deliver a campaign exploring a small but diverse selection of the instruments, unpicking their Eurocentric classifications by asking, 'What is music, and what makes something a musical instrument?' The posts included films and audio recordings from the archives and ran alongside several other musical collaborations with local partners, bringing new audiences into the museum. The campaign was titled #Whatismusic and consisted of 27 posts which ran during February and March 2022. On Facebook the posts achieved a reach of 35,310 with 608 likes, whilst on Instagram they reached 90,693 with 4,314 likes. A year-on-year comparison of traffic to the website shows that compared to the same period the previous year, this campaign produced an 83% increase in traffic to the website, with an 85% increase in new users and a 56% increase in sessions compared to the previous year.

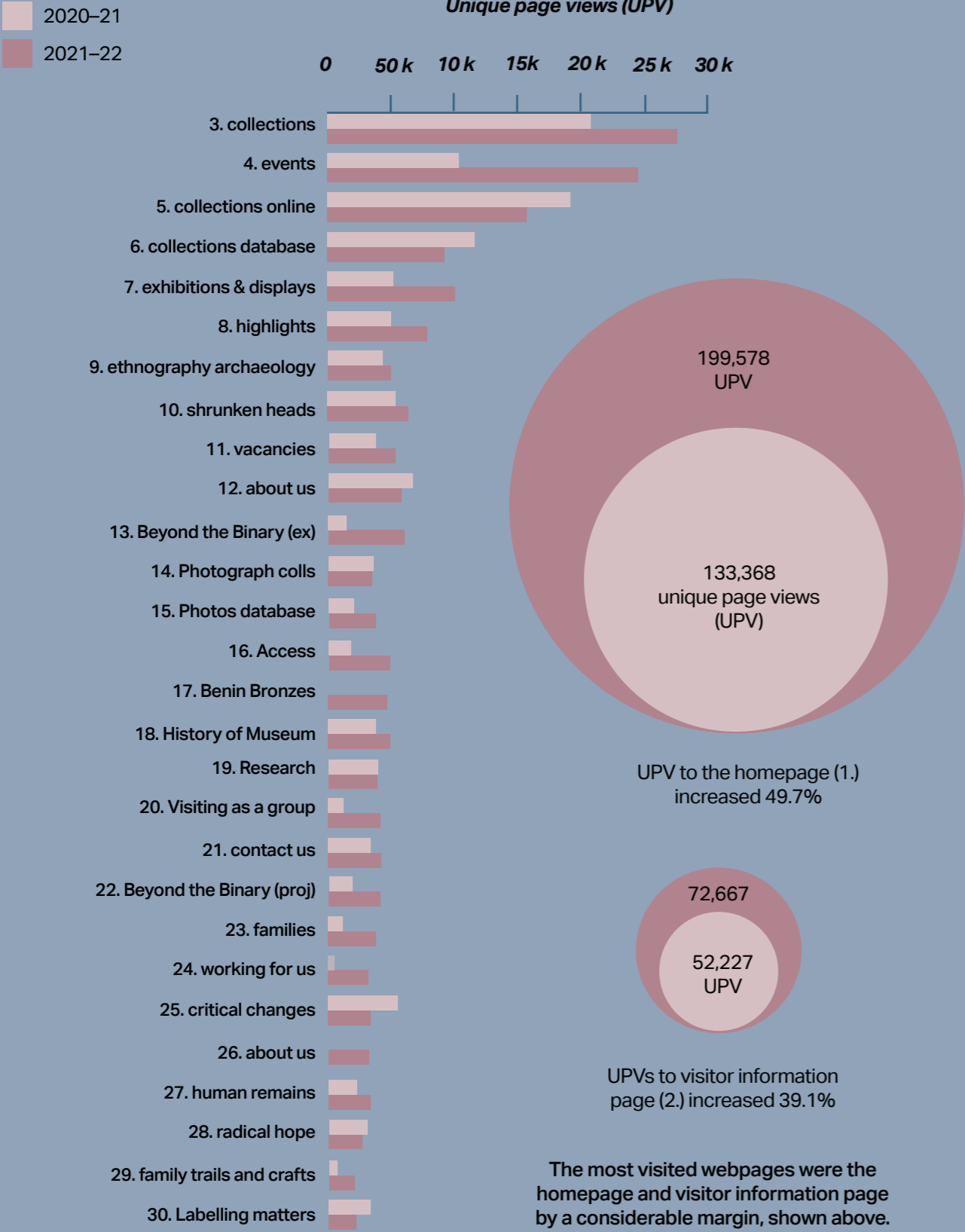
An internal review of the PRM website was planned, considering navigation, language and branding, and looking at using metrics analysis for informing future web content. Some initial changes made to the website in the summer included updating the colour palette to a more neutral tone and structural changes to the home page, in addition to new webpages created for projects and events over the reporting period. Google analytics show that from 1 August 2021

to 31 July 2022, 273,163 users from 214 countries and regions visited the website. **This is a 42.95% increase from the previous year**, including an increase of 44.11% of visits by new users (272,026 vs 188,759 last year).

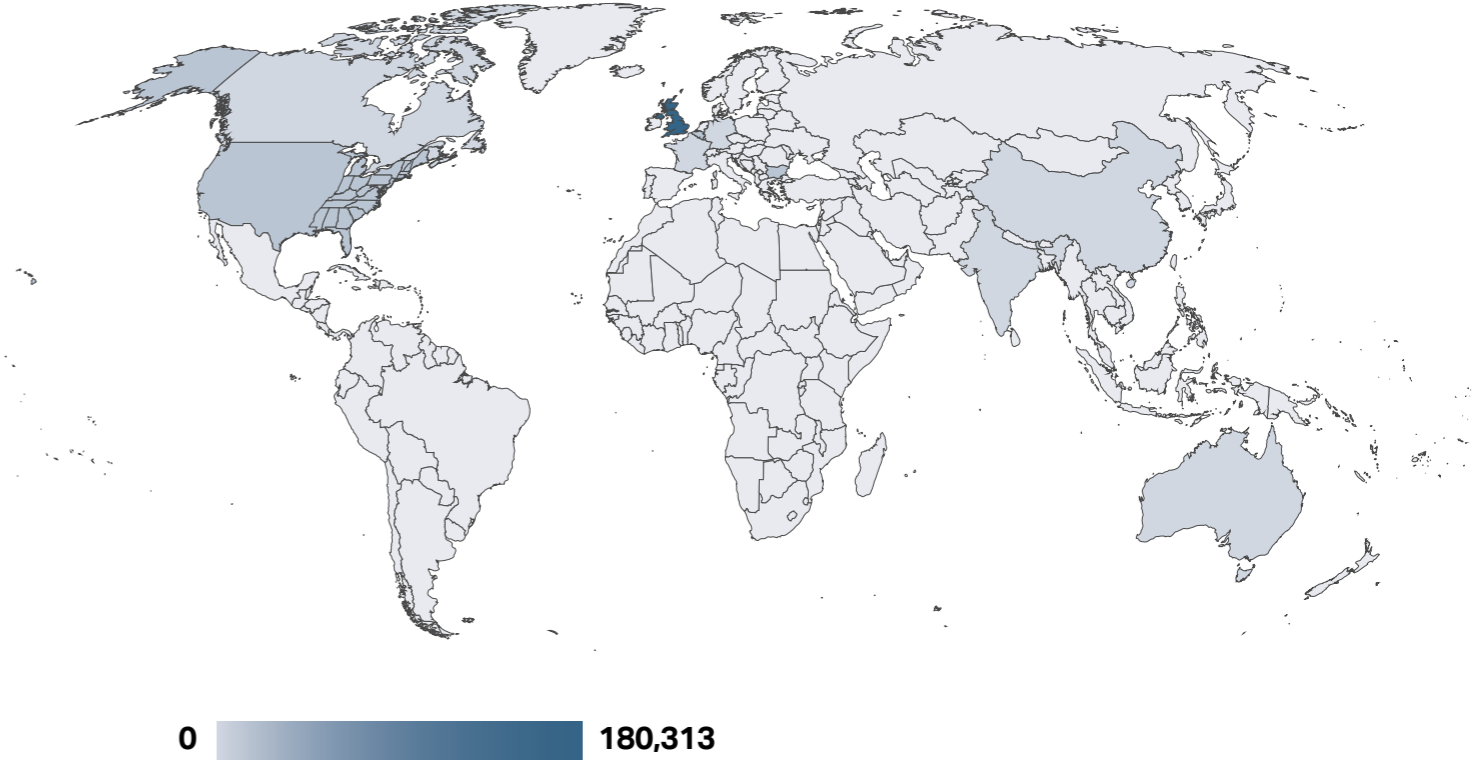
The top ten countries with the most visits were as expected, with the UK (1st) representing 65.7% of the traffic (down slightly from 67.3% the previous year). Other countries in the top ten were the United States (2nd), Germany (6th), Canada (7th), Australia (8th), France (9th) and India (10th), all of which retained a similar percentage share to the previous year but all with a higher number of visits. Significant increases in visits were reported from Bulgaria (3rd – a 16,300% increase) as well as higher visits from Belgium (4th – an almost tenfold rise) and China (5th – doubled).

The most visited webpages included landing pages and visiting information as expected, but key content representing significant museum activity in the past couple of years also appeared in the top 30 pages viewed. The webpage titled Shrunken Heads (10th) received 7,233 views (up 18% from previous year), the page about Critical Changes (25th) had 4,064 views, and Human Remains came 27th at 3,984, indicating ongoing public interest in the changes to the human remains display in the museum since September 2020. The *Beyond the Binary: Gender, Sexuality, Power* exhibition page (13th) received 6,894 views and there were 4,756 views of the *Beyond the Binary: Gender, Sexuality, Power* project page (22nd) reflecting the popularity of this exhibition as documented elsewhere in evaluation reports. Out of the top 30 webpages visited, the longest dwell time was on the *Beyond the Binary: Gender, Sexuality, Power* project page (average 4min 31secs), with the Radical Hope webpage averaging closely behind at 4min 12 secs.

Most visited pages on PRM website, showing a comparison between 2020–21 and 2021–22



Heat map showing user locations to Aug 21–Jul 22



Top 10 user locations Aug 21–Jul 22

Country		Users			
1	UK	180,313	6	Germany	3,606
2	USA	24,964	7	Canada	3,207
3	Bulgaria	13,120	8	Australia	2,866
4	Belgium	6,019	9	France	2,545
5	China	4,405	10	India	2,324

Supporting the museum

The Friends

This year began immediately after the administration of the Friends' organisation was taken over by the museum's administrative staff. The outgoing Chair's report at the Extraordinary General Meeting, held on Zoom on 20 July, was published in the Friends' magazine, issue 103. Talks are now held simultaneously in person at the Pitt Rivers Museum and online, enabling Friends who live at a distance, or are less mobile, to continue to enjoy the benefits of membership.

Our programme of talks included: a global survey of the Arts and Crafts Movement (Professor Jeremy MacClancy); the Benin Bronzes as an example of the repatriation of looted museum objects (Professor Dan Hicks); Marie Kondo's Japanese tidying system 'Only keep objects that spark joy' (Alex Chester); reorganisation and redisplay of the treasures to be found in the museum's drawers (Rebecca Plumbe); and the New Year Masquerade tradition in Romania (Celia Ward).

The Kenneth Kirkwood Memorial Day, organised by Shahin Bekhradnia, was on the theme Rituals of Death. It was an outstanding day. Dr Felix Padel gave a lecture on funeral pyres, and movingly described the recent cremation of his own wife, a Hindu, in India last year. Shahin described the long history of death rituals in her own Zoroastrian culture, with its firm foundation in environmental awareness. Sadly, Professor Malcolm McLeod was unable to come, but Jeremy MacClancy kindly presented his well-illustrated PowerPoint talk on the creative and fun designs of coffins in Ghana, many of which are now made specifically for the tourist market. The day was completed by Professor Douglas Davies, who surveyed recent changes in Britain, where the funeral service tends to emphasise the celebration of the life of the deceased and there is a great degree of choice in the manner of disposal of the body after death, including woodland burial and (for the super-rich) freezing with the hope of resurrection later.

There were two away days this year. In March, Felicity Wood organised a tour of the architectural alterations being made at Rhodes House, the academic and social centre for Oxford's multinational group of Rhodes Scholars. It was reported in magazine issue 105 by Charles Baker, whose grandfather was the architect of the original 1928 building. In May we were treated to a Japanese-themed visit to the Anagama kiln at Wytham Woods (also in magazine issue 105). The kiln was just being opened as we arrived, and several potters from around the country were taking out their newly fired pots – my husband and I each bought one! Robin Wilson explained the special nature of the kiln to us; we were also treated to a delicious sushi lunch. This was followed by a display of Butoh dance, a radical dance form that arose from the influence of Japanese philosophy on a disturbed post-atom-bomb society. It was accompanied by the ethereal sound of a zither. The day was completed by a demonstration of the Japanese tea ceremony and a sushi-based meal. The woodland setting and the programme of events made the whole day a magical experience.

Gillian Morriss-Kay

Chair, Friends of the Pitt Rivers Museum, 2014–21



Above: Away Day at Wytham Woods, performance of Fired Earth by Café Reason © Stu Allsopp

Development

We are incredibly grateful for the donations made by the Pitt Rivers Museum's philanthropic partners over the last year. The generosity and passion of our donors allows us to preserve and expand our collections and programmes, work with communities and meet our mission of being a 'welcoming space to all where stories are shared by many voices'. We are extremely thankful to:

- the Development Advisory Board, for their dedication to building ties across our communities and beyond, and for giving us their time and knowledge
- the Friends of the Pitt Rivers, who are at the heart of the Pitt Rivers' community
- the Art Fund, for the support of Devolving Restitution: African Collections in UK Museums Beyond London
- the TORCH Humanities Cultural Programme, for their support for the Digging Crates project
- the National Library and Archives of the United Arab Emirates, for the support of the Thesiger Postdoctoral Fellowship project
- the Museums Association, for their support of our digital work in revealing new stories and decolonial practice in the virtual space at the Pitt Rivers Museum
- the William Delafield Charitable Trust and Bertha Foundation for their support of the Radical Hope programme
- the Staples Trust for the support of the Living Cultures: Indigenous Voices project
- individual donors, visitors to the museum, and those whose donations are enhanced by Gift Aid
- our anonymous donors, who provide vital support for the museum, our programmes and our community.

We continue to seek support for our ongoing work. If you are interested in making a gift to assist the work of the Pitt Rivers Museum, or are thinking about leaving a gift in your will and would like to have a conversation with the development team, you are most welcome to get in touch with Christina Evans at christina.evans@devoff.ox.ac.uk

Museum operations

Looking back on the year where we have all begun adapting to living with COVID-19, access to museums and places of culture remains as important as ever for the positive mental and physical well-being it brings to all of us. The last 12 months have shown that the work we do at the Pitt Rivers Museum continues to make a real difference to our visitors, researchers and all the communities we work with in Oxford and globally.



People and organisation

Our collections are of course wonderful but our staff are exceptional and make the work and care of the museum possible.

In 2021/22, the museum employed over 70 members of staff and worked with just under 200 volunteers.

The administration team provides the efficient and effective day-to-day administration required by the museum and all its teams, including HR, finance, planning, administration, reception and executive support.

Particular highlights this year include:

- implementing the transfer of the Friends membership programme into the administration of the museum
- developing and running a series of online HR refresher sessions for managers
- implementation of financial and HR assurances with excellent compliance
- improving co-ordination of grant and project management across the museum
- providing secretariat support for the Executive Board and Board of Visitors.

The team leading these areas are: Antigone Thompson, Beth Joynson (PRM), Anne Atkinson and Nicole Cunningham (Divisional Finance).

Left: Antigone Thompson, Deputy Administrator in the galleries

Health, safety and well-being

The Pitt Rivers Museum is committed to providing a safe and healthy working environment for all staff.

We do this by:

- maintaining safe systems of work
- supporting the physical and emotional well-being of staff.

Over the past year a new committee was formed: Sustainability, Equality and Well-being (SEW), building on the work of the well-being group together with our commitment to sustainability and equality and providing and developing a range of activities to support and encourage good practice in maintaining our well-being. Leading this area have been Ashley Coutu, Marenka Thompson-Odlum and Antigone Thompson.

Museum operations

Visitor experience services

Our professional and experienced visitor services team provides the warmest of welcomes to all our visitors. This year we welcomed Catherine Booth as the new Visitor Services Manager, a new role designed to lead, support and develop visitor services in its core function in the museum. Catherine brings a wealth of experience and will help develop and support the team to continue to excel in providing an outstanding visitor experience. Of particular note has been the development of the Welcome Platform where visitors can find information about the museum as well as purchase some wonderful gifts.



Above: Members of the visitor services team
Left: George Kwaider, Visitor Experience assistant

Retail

In May the shop returned to the Pitt Rivers Museum from the Oxford University Museum of Natural History after a year of joint working through the pandemic. The shop is now part of our visitor experience and is managed by the visitor services team.

Below: Items for sale in the museum shop



Above: New shop products

Donations

We are very grateful that our visitors and supporters continued to assist the work of the museum through online donations or in-person gifts.



Membership

Over the past year the museum worked with the Friends of the Pitt Rivers Museum (FPRM), a registered charity founded in 1984, that had for many years supported the work of the museum by running a much-valued membership scheme, to integrate the functions of the FPRM with the museum. A voluntary organisation with charity status run by unpaid volunteers, it has over the years made an important contribution to the work of the museum. The new membership scheme is now building on these strong foundations continuing to work with many of the volunteers who have supported the programme over the years. Thanks are due to Gillian Morriss-Kay, Juliet Eccles, Dawn Osborne, Gay Sturt, Shahin Bekhradnia, Antony Flemming and Jonathan Bard.

Left: Marketing banner for Membership
Below: An operations team meeting



Museum operations

Events and hire of the museum

In February 2022 the museum welcomed Hannah Bruce as our new Events Manager, to support and develop events and the hire of museum spaces. Hannah has worked for the museum before in our programme work and brings much knowledge and professionalism to this new role. The museum is a much sought-after space to hold events and meetings and we look forward to seeing this area of the museum grow.



Above: Events Manager Hannah Bruce

Equality, diversity and inclusion

We are committed to being and developing an inclusive culture within our organisation that promotes equality of opportunity, values diversity and kindness and provides an environment where all our staff are respected. We were pleased to develop our new Equality, Diversity and Inclusion plan over the past 12 months which lays out our priorities and targets for the year ahead.

Right: Fernando Calzada, Visitor Experience Deputy Manager in the galleries

Below: Head of Facility Management John Simmons



Building, facility and safety management

The Pitt Rivers Museum is one of the most unique museums in the world and is housed in a beautiful grade one Victorian listed building. Building and maintenance is overseen commendably by the Head of Facility Management John Simmons, who also acts as the museum's Departmental Safety Officer. Of particular focus was the completion of a large emergency lighting project led by Steve Harris of University Estates and John at the museum.





Appendices

A. Pitt Rivers Museum Board of Visitors as of August 2021

Sir Jonathan Phillips (Chair), Warden, Keble College, University of Oxford

Professor David Pratten, Head of Department, School of Anthropology and Museum Ethnography, University of Oxford

Professor Helena Hamerow, Professor of Early Medieval Archaeology, Institute of Archaeology, University of Oxford

Professor Paul Smith, Director, Museum of Natural History, University of Oxford

The Proctors and the Assessor, University of Oxford

Professor Anne Trefethen, Pro-Vice-Chancellor for GLAM, University of Oxford

Professor Nandini Gooptu, Associate Professor of South Asian Studies, Department of International Development, University of Oxford

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

Ms Sara Wajid MBE, Co-CEO, Birmingham Museums

Professor Nicholas (Nick) Thomas, Director, Museum of Archaeology and Anthropology, University of Cambridge

Ms Hannah Eastman, Student Representative, University of Oxford

Professor Trish Greenhalgh OBE, Professor of Primary Care Health Sciences, University of Oxford

Professor Andrew Briggs, Professor of Nanomaterials, University of Oxford

Ms Melanie Keen, Director, Wellcome Collection

Ms Iliane Ogilvie Thompson, Chair – Development Advisory Board, Pitt Rivers Museum, University of Oxford

In attendance:

Professor Laura Van Broekhoven (Secretary), Director, Pitt Rivers Museum, University of Oxford

Ms Beth Joynson (Minutes Secretary), Executive Assistant, Pitt Rivers Museum, University of Oxford

Professor Clare Harris, Lecturer-Curator, Pitt Rivers Museum, University of Oxford

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

Anon, Receptionist * (until January 2022, temporary staff until July 2022)

Suzanne Attree – Senior Development Executive (until November 2021)

Balfour Library

Mark Dickerson, Librarian

Collections

Julia Nicholson, Curator and Joint Head of Object Collections *

Marina de Alarcón, Curator and Joint Head of Object Collections *

Faye Belsey, Deputy Head of Object Collections *

Zena McGreevy, Exhibition and Special Projects Officer

Siân Mundell, Collections Database Officer *

Alicia Bell, Collections Database Assistant (until March 2022)

Thandiwe Wilson, Research Assistant for Living Cultures, Taking Care and Digital Innovation and Engagement Projects *+

Nicholas Crowe, Assistant Curator – Visiting Researchers

Joanna Cole, Collections Specialist, Talking Threads Project + (until January 2022), Assistant Curator, Object Collections and Provenance (appointed January 2022)

Philip Grover, Assistant Curator of Photograph and Manuscript Collections

Bryony Smerdon, Collections Database Assistant (appointed June 2022)

Collections Move Project Team

Tom Boggis, GLAM Programme Manager (appointed February 2022)

Rosalind Hughes, GLAM Collections Move Project Manager +

Peter Brown, GLAM Collections Move Team Leader +

Giles Lingwood, GLAM Collections Move Project Assistant +

Jennifer Donovan, GLAM Collections Move Project Assistant +

Laura Malric-Smith, GLAM Collections Move Project Assistant +

Lucy Crossfield, GLAM Collections Move Project Assistant +

Megan Farrell, GLAM Collections Move Project Assistant +

Sara Williams, GLAM Collections Move Project Assistant + (appointed January 2022)

Rebecca Plumbe, GLAM Collections Move Project Assistant + (appointed January 2022 until June 2022)

Hemali Chudasama, GLAM Collections Move Project Assistant + (appointed January 2022 until July 2022)

Commercial Activities

Hannah Bruce, Events Manager (appointed January 2022)

Tara Ferguson, Retail Assistant *

Nicole Culligan, Retail Assistant *

Hannah Khan, Retail Assistant *

Matthew Gill, Events Facilitator * (appointed March 2022)

Maryam Gohari, Events Facilitator * (appointed March 2022)

Conservation

Jeremy Uden, Head of Conservation *

Andrew Hughes, Deputy Head of Conservation

Jennifer Mitchell, Conservator *

Rebecca Plumbe, Clothworkers’ Conservation Internship + (until January 2022)

Curatorial, Research and Teaching

Christopher Morton, Head of Curatorial, Research and Teaching and Head of Photograph and Manuscript Collections

Clare Harris, Curator and University Lecturer (Anthropology)

Dan Hicks, Curator and University Lecturer (Archaeology)

Meghan O’Brien Backhouse, Researcher – Action for Restitution to Africa * (until September 2021)

Marenka Thompson-Odlum, Project Researcher – Labelling Matters

Ashley Coutu, Research Fellow

Sarah Mallet, Project Researcher – Action for Restitution to Africa (until October 2021)

Mary-Ann Middelkoop, Researcher

Oliver Anthony, Project Assistant – UAE National Archives Project + (appointed April 2022)

Lennon Mhishi, Project Researcher – ‘Re-connecting ‘Objects’: Epistemic Plurality and Transformative Practices in and beyond Museums’ + (appointed October 2021)

Emily Stevenson, Leverhulme Early Career Fellow (appointed May 2022)

IT

Katherine Clough, Digital Engagement Officer (appointed January 2022)

Marketing and Media

Louise Hancock, Marketing and Media Officer

Public Engagement

Andrew McLellan, Head of Public Engagement and Programming *

Rebecca McVean, Education Officer (Primary) *

Melanie Rowntree, Education Officer (Secondary) *

Jozie Kettle, Public Engagement with Research Officer

Beth McDougall, Learning Officer Communities and Families *+

Anya Jung, Learning Officer Communities and Families *+ (family leave cover, appointed April 2022)

Megan Christo, Play! Collections and Public Engagement *+ (appointed October 2021)

Scarlett Grant, Retail Supervisor (until March 2022), Play! Family Learning and Public Engagement Officer *+ (appointed October 2021)

Michelle Alcock, Public Engagement and Programming Bookings Officer (appointed October 2021)

Nicola Bird, GLAM Communities *

Susan Griffiths, GLAM Communities *

Joy Todd, GLAM Volunteers *

Caroline Moreau, GLAM Volunteers *

Miranda Millward, GLAM Art *

Technical Services

John Simmons, Head of Facility Management

Alan Cooke, Museum Technician

Adrian Vizor, Museum Technician (until September 2021)

Robert Day, Facilities Assistant + * (appointed July 2022)

Josh Rose, Display Technician and Mount Maker + * (appointed July 2022)

Appendices

B. Museum staff by section

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

Visitor Experience

Catherine Booth, Visitor Experience Manager (appointed February 2022)
Fernando Calzada, Deputy Visitor Experience Manager, Acting Visitor Experience Manager (August 2021 to February 2022)
George Kwaider, Visitor Experience Assistant, Acting Deputy Visitor Experience Manager (August 2021 to February 2022)
Kieran Brooks, Visitor Experience Assistant*
Navigator Ndhlovu, Visitor Experience Assistant *
Michael Peckett, Visitor Experience Assistant *
Matthew Scott, Visitor Experience Assistant *
Olya Baxter-Zorina, Visitor Experience Assistant *
Mohammad Al-Awad, Visitor Experience Assistant *
Abdullah Alkhalaf, Visitor Experience Assistant *
Tayo Jones, Visitor Experience Assistant * (appointed August 2021)
Colton Braddyll-Brown, Visitor Experience Assistant *(appointed October 2021)
Nikita Cooke Smith, Visitor Experience Assistant *(appointed October 2021)

C. Finance

Total income

Total income received in the year was £3,068,000, up £0.2m on the previous year. This was mostly as a result of successful research and other grants and public donations although return visitor numbers were not yet at pre-COVID-19 figures with 266,142, or 59% returned. Retail, which had been operating with the Oxford University Museum of Natural History, broke even.

As the impact of COVID-19 continued to be felt across the year, the Pitt Rivers Museum was able to withstand some loss on commercial income but continues, like many of the other university museums, to face great funding challenges and pressures. The museum however is committed to maintaining and strengthening its financial resilience and continues to focus on endowment, commercial growth and cost efficiencies in building. We are very grateful to all our donors, members and continuing supporters.

Total expenditure

Total expenditure in the year was £3.36m. The museum reported a deficit of £268k. This was mostly due to increased premises costs and other unexpected costs, as well as a reduction in expected research overheads due to the long-term effects of COVID-19.

Communications and marketing

Our communications were busy this year as more of our programming went online and our social media presence increased. Of particular note was the marketing review of wayfinding for visitors, which highlighted the need to improve guidance for visitors who enter through the Oxford University of Natural History Museum. We are looking forward to acting on the recommendations next financial year.

D Visitor numbers, enquiries, research visits and loans

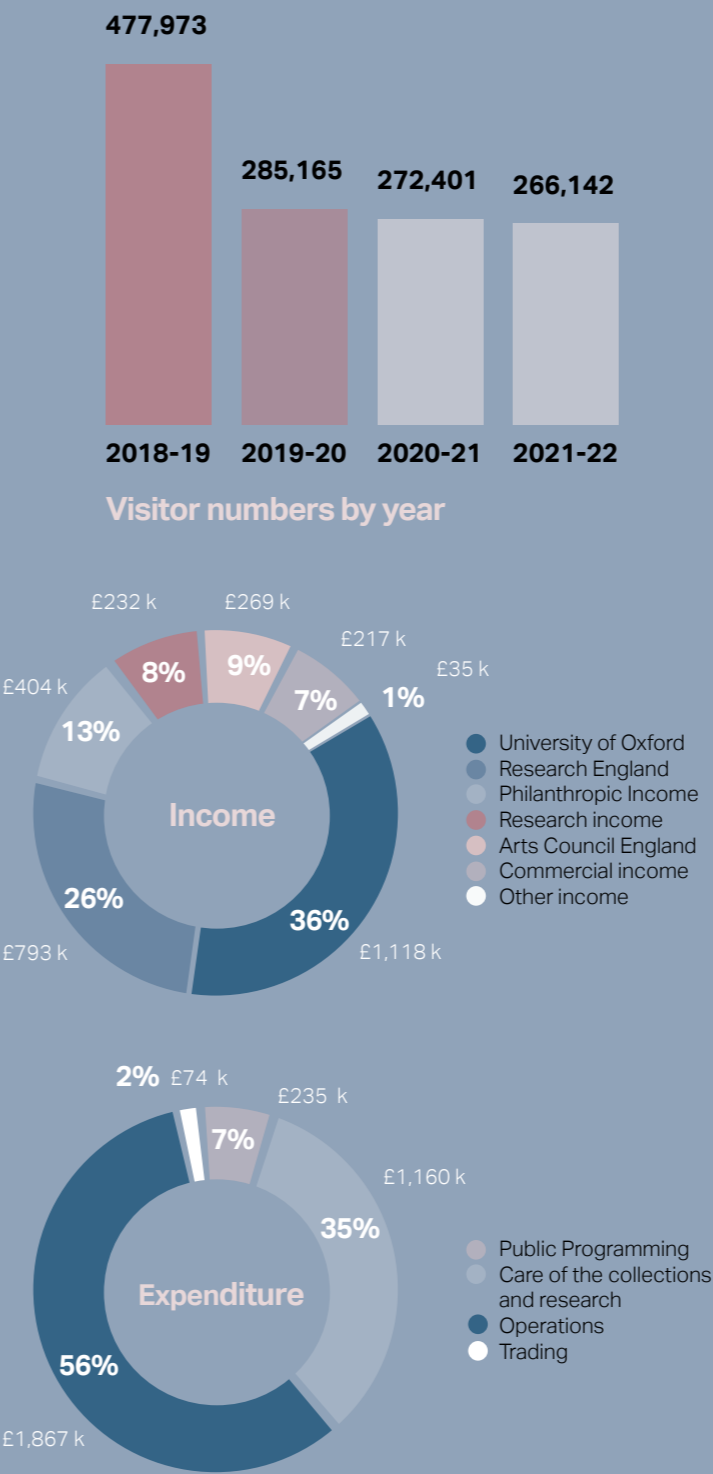
Visitor numbers

It was expected that visitor numbers would return to 42% of pre-pandemic visitors, but the year-end average was 56%. Early in the year there were as few as 37% of visitors returning, but in the last three months of the year this rose to 63%.

Object collections

There were 507 research visits to the object collections, requiring the retrieval of objects from the galleries and the museum’s off-site storage facilities. Of those visits, 159 came from within the University of Oxford and 89 from other UK higher education institutions. There were 150 visitors from international higher education institutions, and a total of 109 visitors from colleagues of other museums, as well as community members, visual artists, private researchers and interest groups. Highlights from the year include pioneering performance artist Marina Abramović, who undertook a month’s research residency in August 2021 in preparation for her exhibition *Gates and Portals* at Modern Art Oxford. With support from Professor Clare Harris, Nicholas Crowe and Hannah Healey from Modern Art Oxford, the artist focused her attention on items associated with magic, rites of passage, sites of transition and transformative states of consciousness.

The Collections department continued to support the MSc in Visual, Material and Museum Anthropology, with an object methods session run by Professor Clare Harris in October. In November doctoral student Thupten Kelsang organised a workshop looking at ways of working with the Tibetan collections. The workshop included significant members of the Tibetan diaspora community and was streamed live to participants across the globe. In February 2022, colleagues from the *Musée de l’Homme* in Paris examined harps from central Africa. Haida artist and filmmaker Gwaai Edenshaw returned to the museum in March to research articulated Haida objects in preparation for his own work.



Appendices

D Visitor numbers, enquiries, research visits and loans

Loans

Loans from the Pitt Rivers Museum continued in 2021/22. Demand has increased now that institutions around the world have reopened their exhibition programmes. However, the approach to high-profile 'blockbuster' exhibitions seems to be changing as museums work on becoming more sustainable and environmentally conscious. Loans have been sent nationally but international loans to Tasmania, the United States of America and the Pacific are planned for 2022/23.

Two Japanese Noh masks (1884.114.18 and 1884.114.58) were loaned to the Ashmolean Museum for the exhibition *Tokyo Art and Photography*, which ran from 29 July 2021 to 3 January 2022.

The Museum of Oxford reopened its permanent displays after a period of refurbishment. In September the PRM installed two horn beakers from Oxfordshire (1897.69.9 and 1897.69.11) on long-term loan for the display on Inns, Taverns and Brewing in Oxford.

The PRM loaned two combs from New Caledonia, a wooden lock from the Shetland Islands and a hair fringe from the Maquesas Islands (1897.72.28, 1897.72.29, 2010.80.2 and 2006.21.1) to the Weston Park Museum for the exhibition *Brought to Light: The Remarkable Bateman Collection*, which runs from 27 May 2022 to 15 January 2023.

Photograph, manuscript, film and sound collections

There were over 200 research visits to the photograph and manuscript collections, requiring the retrieval of photographs, manuscripts, film and/or sound recordings. Of these, 104 came from within the University of Oxford and 33 from other UK higher education institutions. There were 77 other visitors, including staff members of other museums, and students and academics from non-UK universities, as well as community members, visual artists and private researchers.

Among more notable or longer research visits were those by Tenzin Danzeng Yuzhen (University of Leicester), studying early photographs of Tibet; Duncan Clarke, researching photographs from Nigeria, Sierra Leone and Ghana for a book on sub-Saharan textiles; Emily Garthwaite and Leon McCarron, consulting the photographs of Wilfred Thesiger taken in the marshes of southern Iraq; Rinella Cere and Daniela Petrelli (Sheffield Hallam

University), researching archival legacies of the colonial era; Jan Hasselberg, researching fieldwork photograph collections of Papua New Guinea; Anne Delouis (Université d'Orléans), researching the photographs of Edith Durham taken during her travels in Albania; Chihying Musquiqui, studying aspects of cultural exchange between East Asia, specifically Taiwan, and the West; Maznah Binti Mohamad (National University of Singapore), consulting the Skeat Papers for a project on Malay world manuscripts; Patrick Anthony (Vanderbilt University), researching the archaeological work of Dorothy Garrod and her Palestinian collaborators; Andrew Lorey (University of Cambridge), researching photographs taken by George Smith during a voyage in the Pacific; Nawang Kinkar (Ryerson University), studying collections management and photographic preservation; Isobel Clouter and Vicky Barneclutt (British Library), consulting the Layard Papers for details relating to sound recordings made in Vanuatu; Laura Osorio Sunnucks and colleagues (British Museum), researching photographs of Chocó people in the Moser/Tayler collection from Columbia; Beatriz Haro Carión (Rijksmuseum), studying ethnographic photography in North America; Elaine Charwat (University College London), studying the Westlake Papers relating to Tasmania; Julia Niehaus and colleagues (Radboud University Nijmegen), studying missionary photographs and university heritage; Anne May Olli and Jelenä Porsauger (Riddo Duottas Musea), researching nineteenth-century photographs of Saami people; Alexandra Eveleigh (Wellcome Collection), researching the history of collections; Herewiki Waikato, consulting the Makereti Papers relating to the cultural history of the Māori; His Excellency Abdulla Majed Al Ali and colleagues (Abu Dhabi National Library and Archives), consulting the Wilfred Thesiger collection of photographs of Arabia; Rajeshwor Yumnam, researching historical photographs of Manipur, India; and Magdalena Araus Siebe and colleagues (British Museum), consulting the Spencer Papers for biographical details of Yahgan and Kaweskar people from Tierra del Fuego in Chile.

E. Interns, volunteers and work experience

Photograph, manuscript, film and sound collections

Interns included Annabelle Hondier, who digitised and researched a collection of photographs of Saami people from Norway compiled by Henry Balfour in the 1880s (<https://pittrivers-photo.blogspot.com/2022/07/the-north-through-eyes-of-another.html>), and studied a collection of early twentieth-century French postcards from Brittany; Devaki Vadakepat Menon, who digitised and researched a large number of photographs taken in the Indian state of Kerala by anthropologist Edgar Thurston and his (uncredited) assistant Kadambi Rangachari; and Anna Sephton, who digitised some of the Bryan Heseltine collection of photographs from Cape Town as part of her collaborative doctoral programme studies, prior to leaving for South Africa on fieldwork.

Blog articles were also published by Rosie Croysdale (Visual, Material and Museum Anthropology) on Marian Wenzel's documentation of Nubian houses and their decorative schemes (<https://pittrivers-photo.blogspot.com/2021/10/nubian-house-decoration-marian-wenzels.html>); by Zoë Alexander (History of Art) on a set of stereo cards issued by Underwood and Underwood titled 'The United States of America Through the Stereoscope' (<https://pittrivers-photo.blogspot.com/2021/11/the-united-states-of-america-through.html>); and by Aayushi Gupta (VMMA) on a unique hand-painted photograph of Kathama Nachiar, the Rani of Sivagangai (<https://pittrivers-photo.blogspot.com/2021/12/on-portrait-of-rani-of-sivagangai.html>)

Collections

The Object Collections department hosted four interns throughout the year. Lois Gardner, an undergraduate student studying Art History at Oxford, updated the database with publications featuring PRM collections, conducted visitor surveys to the Czaplicka display in the Court and wrote blog entries for the Collections blog. Daisy Cartwright, studying Cultural Heritage and Museum Studies at UEA, interned with Joanna Cole, working on provenance research and human remains. We welcomed interns Emily Smith and Charlotte Kutz through the Oxford University summer internship programme. Whilst they were at the museum they helped to facilitate research visits and catalogue new acquisitions. Visitor Experience Assistant Mohammad Al Awad began work in July translating Arabic inscriptions on museum objects.

Public engagement

The public engagement team was supported by regular volunteers.

Primary school guides: Linda Teasdale, Sukey Christiansen, Kay Symons, Olivia Goodrich, Fiona Fraser, Helen Cadoux-Hudson, Richard Bahu, Emma Coleman-Jones, Karen Hayward, Rosie O'Neill and Fatima Maryam.

Summer Internships: Zobia Haq, Susmita Dave and Nicole Kitsberg.



Above: Intern Zoë Alexander published a blog referencing Pitt Rivers museum stereoscopic images, titled 'The United States of America Through the Stereoscope'

Appendices

F. New acquisitions

Donations

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

Oliver Anthony, on behalf of Pinewood Group (12 mounted photographs of Indian subject matter, 2022.2.1); Marcus Banks (collection of fieldwork notebooks, photographs and sound recordings relating to fieldwork in India and Leicester, 2021.8.1); Ele Carpenter (a pair of Saami shoes and shoe bands, 2022.29); John Cooper (Nigerian Igbo concussion pot, 2022.31.1); Chris Dalley (Iranian shepherd's coat, 2022.32.1); Bryan Heseltine (collection of negatives, exhibition prints and associated material relating to South Africa, 2022.1.1); Barbara Hind (collection of photographs relating to Mongolia and Tibet, 2021.7.1); Christopher Morton (photograph of the interior of the Pitt Rivers Museum Court looking east, by Henry W Taunt, 2022.3.1); Christopher Morton (14 colour transparency photographs of the Great Zimbabwe site, Zimbabwe, 2022.4.1); Samwel Nangiria (beaded neck ornament, given by a group of Maasai delegates during a visit to the museum on 2 February 2020, 2022.28); Carole Rehfisch (collection of drums and shields from the Republic of Cameroon, donated by Carole Rehfisch in memory of her late father Farnham Rehfisch, 2022.61); Ann Ruel (Nigerian Yoruba bronze, donated in memory of her husband Malcolm Ruel, 2022.30).

Purchases

Ceramic artwork *Ceramic Piece Number 2* made by Mexican-born artist Mariana Castillo Deball to accompany the exhibition *Mariana Castillo Deball: Between making and knowing something*. Exhibited at Modern Art Oxford from 2 October 2020 to 17 January 2021. The exhibition explored objects and archives held at the PRM. Purchased by the Pitt Rivers Museum.

A collection of 15 Hawaiian quilts made by members of the Poakalani Hawaiian Quilters. Purchased from the collective with money from the Art Fund New Collecting Award.

A collection of 12 masks, 2 codices, 5 face masks and a doll from Mexico. Purchased from Blanca Cardenas Carrion and Carlos Arturo Hernandez Davila in June 2022 by the Pitt Rivers Museum.

Transfers

No transfers were made during the reporting year 2021/22.

Balfour Library

The Balfour Library was grateful to receive donations from the following in 2021/22:

Anonymous, Bagpipe Society, Bodleian Libraries, Bodleian Libraries Staff Library, Nicholas Davidson, Mark Dickerson, Exeter College Library, Jim Kennedy, Rosemary Lee, Christopher Morton, Martin H. Murphy, Mike O'Hanlon, Charlotte Suthrell.

G. Staff publications

Antonites, A, C Ashley, **A Coutu**, S O'Connor, and S Tiley-Nel. 2022. 'Object biography of a decorated ivory artefact from Vryheid (MNR04), a late Iron Age site in the Limpopo valley of South Africa'. *South African Archaeological Bulletin* 77 (216): 4–16.

Coutu, A, and P Lane. 2021. 'Ivory in West Africa, c.100 to 1900 CE: Archaeological evidence and future research priorities'. In *African Ivories in the Atlantic World*, 1400–1900, edited by J da Silva Horta, C Almeida, and P Mark, 341–76. Lisbon: Centro de História da Universidade de Lisboa.

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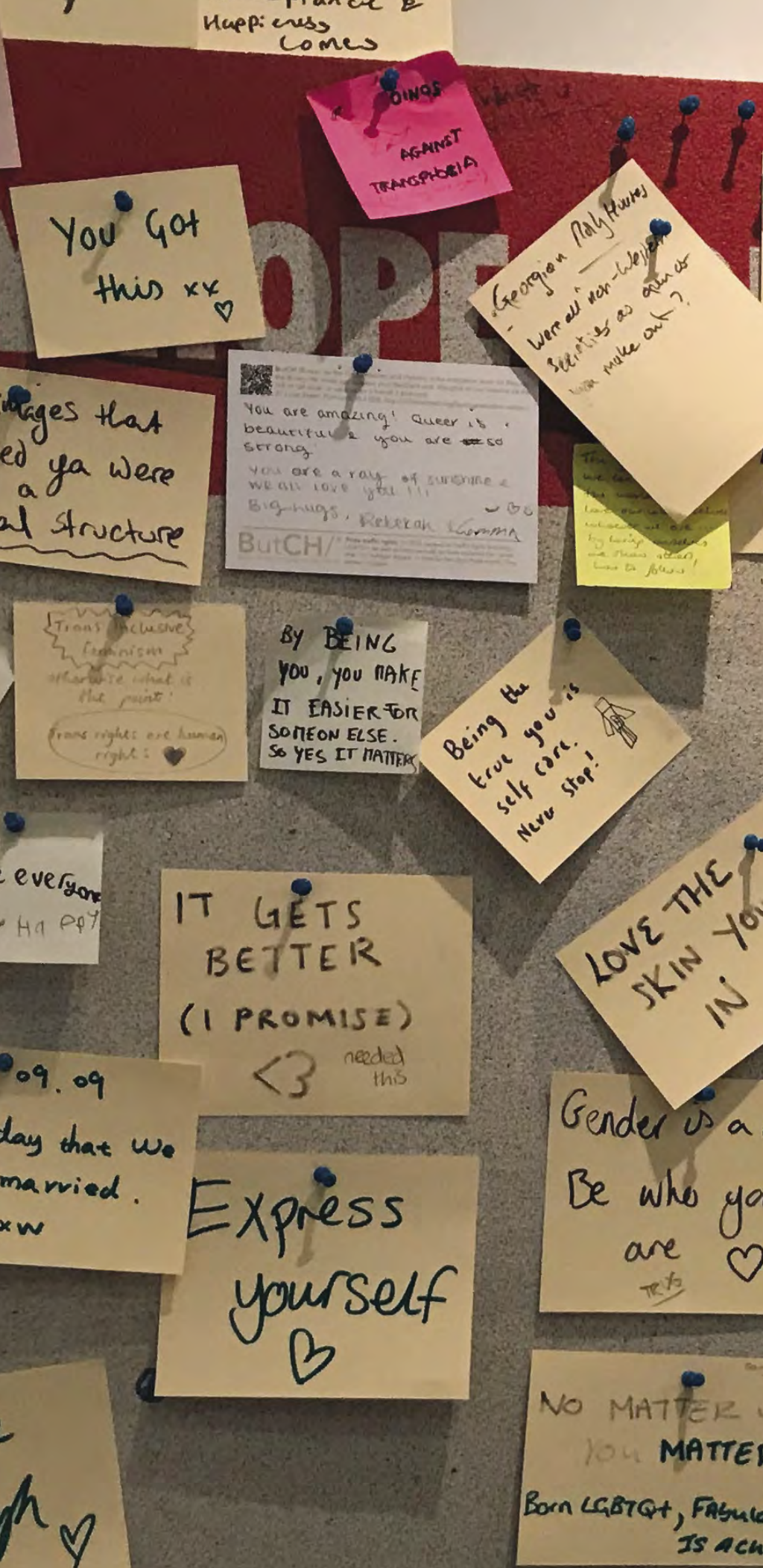
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Above: Public message board in the Beyond the Binary: Gender, Sexuality, Power exhibition.

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