



**Annual
Report**

2022/23

Mission Statement

The Pitt Rivers Museum wants to become a welcoming space to all where stories are shared by many voices. Working collaboratively and creatively with staff, volunteers, and communities we will transform how our iconic collections are engaged with, both online and in the museum. In an increasingly disconnected world, we want to inspire empathy and deepen cross-cultural understanding.



Cover image: Evenki knowledge holder and artist Galina Veretnova (standing with drum) and artist Anya Gleizer (as a wolf) on the Lower Gallery during Galina's artist residency at the PRM in October 2022. Galina and Anya are dressed for a reconciliation ceremony based on a traditional Evenki bear-hunting ritual.
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“*...all those who work at the Pitt Rivers Museum put an ethics of care at the heart of everything they do, working with indigenous communities and other stakeholders to build respectful relationships and develop meaningful collaborations.*”

Chair's foreword

This has been another splendid year at the museum, with a wide range of events, displays, and activities. Only at the Pitt Rivers Museum (PRM) will you find exhibitions featuring the performance artist Marina Abramović; the masks and music of the Niger Delta; Evenki cosmology and shamanic traditions – the latter with VR headsets allowing each of us to travel in Evenkia; and the costumes and objects from the BBC/HBO television series of Philip Pullman's *His Dark Materials*. The resources of the Pitt Rivers are extraordinary, and it's been a delight to see visitors return in great numbers to enjoy them after the pandemic period.

For those far away from Oxford, but wanting to explore what is in the museum's collections, a newly developed online platform allows that in a user-friendly and accessible catalogue.

Under the inspiring leadership of the Director, Laura Van Broekhoven, all those who work at the Pitt Rivers Museum put an ethics of care at the heart of everything they do, working with indigenous communities and other stakeholders to build respectful relationships and develop meaningful collaborations. Over the summer, for example, a small team led by the Director visited Kenya and Tanzania to participate in reconciliation ceremonies with the Maasai. The previous autumn, here in Oxford, the museum hosted the first of two repatriation ceremonies to return Australian Aboriginal ancestral remains – the result of several years of significant conversations.



Warmest thanks to Professor Laura Van Broekhoven and all the staff for their hard work and thoughtful approach to all that the museum undertakes. Their contributions to the research and teaching of the University of Oxford, and to the work that museums are undertaking all over the world, are significant.

A handwritten signature in black ink that reads "Jane Shaw".

Professor Jane Shaw
Chair of Board of Visitors

Image © Robert Taylor



Director's introduction

This academic year saw many of our visitors come back to the museum, and although we are not yet fully back to our pre-COVID-19 numbers, we are pleased to see that about 75% of visitors have returned (which is close to the national average). It is a joy to see how much visitors are enjoying the new interpretations and installations, opening the completely refurbished drawers or just wandering and wondering in the remarkable space that is the Pitt Rivers Museum. At the end of the day, our visitor services team exchange stories of their day-to-day experience: how many visitors had eye-opening conversations with them, and how those short interactions touch each other's lives. How it is a joy to work with children (finding the mice on the very popular Mouse Trail, or making little origami boats as a tiny memento to take home) and young adults or families, and help them find inspiration and knowledge in the galleries. It is an art to be able to work with visitors in open and engaged ways, addressing very complex matters such as decoloniality, human remains, and objects of loot and repatriation, and I always admire how our team excels at doing just that every day of the year.

In the background, two major projects have been continuing to develop, and the outputs are now visible to our audiences.

Firstly, in July we launched a brand-new Pitt Rivers Museum Collections Online platform that will transform the access to our collection for our global audiences. We were already one of the first museums to make all our collections available online (in the 1990s) but as a Dutch saying (*'de wet van de remmende voorsprong'*) goes, there are benefits and drawbacks of being among the first to implement innovations. On the one hand, people had unprecedented open access to our collections database, but as the back end of that database became more and more antiquated, the front end was not as intuitive or accessible as one would have ideally liked, and it was sometimes difficult to find objects – which is especially frustrating for originating communities, researchers and students. Now, with the new collections online, we are receiving feedback saying it is 'one of the most usable and accessible catalogues I have ever consulted online'. Some well-deserved praise for the team that have been working diligently on not only cleaning over 750,000 records, but also thinking long and hard about how to build a relational database and start prioritising indigenous names and knowledge wherever possible. And the result is stunning.

“...with the new collections online, we are receiving feedback saying it is 'one of the most usable and accessible catalogues I have ever consulted online'...”

Director's introduction

Secondly, behind the scenes a very highly motivated team has been painstakingly moving the Gardens, Libraries and Museums (GLAM) collections, and all PRM off-site stored collections have been audited, had their documentation improved, and been photographed where possible and are now ready to be moved to our new facilities: The Collections Teaching and Research Centre (CTRC). From early 2024, the stone tools and textiles collections will be the first to be moved into state-of-the-art collections stores, and we cannot wait to start opening up those stores for makers, indigenous peoples, researchers, students and special interest groups. Part of the move will be to the newly built CTRC; another part (those objects that require mechanical handling or are too large to go into the CTRC basement) will move in due course to a new Collections Storage Facility (CSF) to be built in Swindon. The scale of the collections move to the CTRC and CSF is the largest the PRM and GLAM have undertaken, with 163,809 objects being moved into these new research facilities from 2023.

At the same time, our teams have been working towards ways to start prioritising cultural care over mere preservation care. For the nearly 140 years since its foundation, the museum has focused on preserving objects of all kinds, and that care has ensured that objects are still here to be admired and to inspire.

“...163,809 objects are being moved into these new research facilities...”

“...the stone tools and textiles collections will be the first to be moved into state-of-the-art collections stores and we cannot wait to start opening up those stores for makers, indigenous peoples, researchers...”

However, the sort of object treatment that comes with preservation care often involved the use of pesticides and poisonous substances such as DDT, arsenic, lead and mercury being sprayed onto the collections indiscriminately. Over the past decades, we have started to work more and more closely with communities that are stakeholders and right-holders of collections that originated from their lands, their hands and their worldviews. When one does that in equitable ways (which we have started to do more and more intensely in the last decade) it becomes clear that for many indigenous peoples and originating communities, our kind of preservation care is not necessarily the most appropriate cultural care. Objects are more than merely things that need to be preserved for their materiality or their academic worthiness of preservation. Many are relational; they are ancestral; they may be secret or sacred; they may be the ancestors; they are part of the more-than-human worlds that surround us, define us and interrelate with us as humans.

They require not merely to be preserved; they need cultural care, which might mean they need to be fed, sung to, danced with, activated in rituals, or buried and left to rot. They are closely connected with the need for love, repair or reconciliation.

“...help reimagine what care might look like in our kinds of museums in the future...”

At times, as our conservation team have learnt, communities would like their objects not just to be stabilised; they want them to shine, to be rendered back to their original beauty and appeal. These kinds of discussions were central to a large European-Union-funded project that allowed us to organise another international workshop this summer, led by our conservation and research team, to help reimagine what care might look like in our kinds of museums in the future. In the same vein, many members of our team have been working collaboratively with communities across the globe to help us reimagine that care, and to help us reimagine what our types of museums might be for the future: no longer places that merely harbour colonial legacies, and teach with them or about them, but places that reinvigorate the debate, places that can be sites of liberation, that take part in reconciliation, in ritual and in new processes of making – places that have cultural care, healing and repair at their core.

In this annual report you will read about a multitude of activities, programmes of work and projects that centre this kind of care. You will see how work with contemporary artists and makers from all continents has activated the museum, reinvigorating the collections. This year, we hosted leading artists from the United States, Nigeria, Siberia, Hawaii and Japan.

You will also find reports of some of our long-standing and newer collaborations with indigenous peoples including the Evenki of Evenkia in Siberia; the Naga of Nagaland in India; the Maasai of Kenya and Tanzania; the Ainu of Hokaido in Japan; and the Haida of Haida Gwaii in Canada. These have led to a renewed building of relationships, including work towards reconciliation and redress through healing ceremonies and provenance work that reactivate the museum's collections and relationships, including new collecting in innovative ways.



Professor Laura Van Broekhoven
Director



From the Head of Gardens, Libraries and Museums

The Pitt Rivers Museum has had another busy and productive year as a vital part of the University's Gardens, Libraries, and Museums.

In addition to the vibrant energy of its own exhibitions and public engagement programmes, the research work that the museum undertakes with colleagues from across the collegiate university, and its careful collaborative work with communities from across the globe, the Pitt Rivers is also part of the collective group of cultural and scientific collections (known as GLAM) that the University has built up over the past nine centuries of its existence.



“ The process of preparing for the move of these collections, including those of the Pitt Rivers, has allowed its outstanding objects to receive vital improvements to their documentation and housing... ”

As an integral part of GLAM, the Pitt Rivers has helped move forward the stewardship of the University's collections through preparations for the joint collection stores at the Collections Teaching and Research Centre, which GLAM will begin to occupy and use early in 2024. Together with the development of the GLAM Collections Storage Facility at Swindon (which has been in active planning throughout the period of this report), the 32 million collection items under the care of the GLAM institutions will be put in preservation-standard storage for the first time in many decades. The process of preparing for the move of these collections, including those of the Pitt Rivers, has allowed its outstanding objects to receive vital improvements to their documentation and housing, all vital underpinnings to transform access to hundreds of thousands of objects from the Pitt Rivers Collection for researchers, students, and communities across the globe.

Allied to these improvements the museum staff should also be commended for their work to improve the digital infrastructure, again as part of a broader GLAM strategic initiative to improve access to collections online. The processes of creating metadata, digitisation, managing databases and making those available through the museum's website is a complex and costly activity. Fortunately, funding made available to GLAM through the University's Digital Transformations programme has enabled the Pitt Rivers to greatly improve global accessibility to its collections online.

The Pitt Rivers is an extraordinary, unique institution, which has helped shape scholarly and cultural approaches for over 130 years. The work of the museum today, as part of Oxford's outstanding Gardens, Libraries and Museums will ensure that its impact continues to enrich the worlds of culture and learning for many years to come.

Richard Ovenden

Richard Ovenden OBE FRSA FSA FRHistS FRSE
Head of GLAM

Above image © John Cairns



The year at a glance

Collections Online platform

This year we launched the brand-new Pitt Rivers Museum Collections Online platform, making 510,884 records from the museum's collections available to our global audiences. During COVID-19 our team cleaned over 750,000 records, created over 45,000 new records and moved everything to a new Collections and Digital Assets Management System (DAMS) which completely transformed our search and research possibilities internally. We wanted to make sure that every student, researcher and stakeholder globally would benefit equally from this transformation, by developing a new online collections system that was much more intuitive and accessible. It helps visitors to expand their searches, deepening their knowledge and understanding of the vastness and richness of the Pitt Rivers Museum and University collections.



GLAM Investments



£35m

for the new Collections Teaching and Research Centre (CTRC) adjacent to the PRM and the Collections Storage Facility (CSF) at Swindon. The CTRC offers flexible teaching spaces and a digitisation studio, and enables significantly enhanced access to collections for the wider research community.



£1.9m

to transform our digital systems to facilitate future deep research into our collections. This work has featured in all our annual reports since 2018, when work started on the CMS/DAMS project which unified all our databases, enabling cross-searching for the first time.



£580k

for our final digital transformation project in 2022/23, the Collections Online platform.

We are very grateful to the University for the unprecedented investments in GLAM collections access and care over the past years.

Entrepreneurial and commercial growth

Through venue hire, photo library/licensing, courses, online donations, membership and retail we have continued to grow commercial opportunities in the museum. Over the summer, we installed a new visitor counter system that brings us in line with other GLAM sites, including our neighbours at the Oxford University Museum of Natural History and the Ashmolean. We upgraded our security systems and installed new kitchen facilities in our staff room, which can also serve as catering facilities for our improved and increased venue hire and events.

New displays

Wandering in Other Worlds: Evenki Cosmology and Shamanic Traditions

His Dark Materials

Na Mele o Hula Kahiko, Hula and the Ahupua'a

Collaborating with the Past: Native American portraiture by Shane Balkowitsch

Mo'olelo of the Ahupua'a: A Re-imagined Journey into a Hawaiian Ecosystem



Marina Abramović at the Pitt Rivers Museum

Acclaimed international performance artist **Marina Abramović's exhibitions *Presence and Absence* and *The Witch Ladder*** had to be prolonged twice as the exhibitions were so popular, drawing new audiences to the museum. When encountering the famously densely packed Pitt Rivers Museum, Marina said that it was one of the few places that 'blew her away'. She said she experienced it as an enormous force field, replete with the energies of objects and of their former owners and users. In reanimating those energies her work in the museum gives presence to absences. It also allows us to see the museum differently, through the eyes of one of the leading figures of the international contemporary art world (see Museum highlights).



Unmasked: Spirit in the City

A new exhibition by renowned British-Nigerian artist Zina Saro-Wiwa and Head of the School of Anthropology Professor David Pratten, brings a real buzz to the museum. *Unmasked* opened at the end of January and is a captivating combination of two exhibitions. The music comes from David's *Spirit in the City*, and introduces us to the Niger Delta's Agaba masquerading (at the back of the exhibit sits the Agaba mask acquired with the help of the Members). Further along we find British-Nigerian environmental artist Zina's *Bad Boys & Broken Hearts* videos, which reverberate through the body as if the Niger Delta's drumming heartbeat were helping us to understand its present and history. Zina helps unmask the challenging economic realities of two Port Harcourt-based Agaba masqueraders, giving us an intimate glimpse into their personal lives, full of hopes, dreams and colour. She alludes to the environmental exploitation of the rich reserves of crude oil and its devastating effects on her ancestral Ogoni homeland.

We are very pleased to announce that we secured a Delafield endowment of several collections, conservation and research posts, which start next year. We will continue to work towards more endowments of curatorial, community engagement and conservation posts to make the museum more financially resilient and robust.

Museum highlights

Taking Care

The final year of the Taking Care project has been full of activities. A large-scale European project co-financed by the Creative Europe Programme of the European Union, Taking Care explores connections between world culture museums and the climate crisis. 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.

From September to November 2022, staff participated in three events: a workshop at the National Museum of Copenhagen, a creative study lab at the Slovene Ethnographic Museum in Ljubljana, and a conference at the World Cultures Museum in Leiden. From March to September 2023, staff participated in four events: a workshop at the Linden Museum, Stuttgart, our own conservation workshop at the museum, a public lecture event in Ljubljana, and the final meeting in Vienna at the Weltmuseum Wien.

In June, with Collaborative Doctorship Partnerships (CDP) student Rosa Dyer, the museum hosted featherwork artist Célia Tupinambá, an artist, filmmaker and lecturer from Tupinambá de Olivença Indigenous Land, Bahia, Brazil. Célia researched and documented the PRM collections of featherwork from her region of Brazil, as well as talking to the PRM conservation team about ways of caring for and preserving featherwork, including her own methods for tackling pests.



Above: Delegates taking part in the kapa-making workshop © Tim Hand Production

The museum also hosted the Taking Care workshop 'Caring for Here and There' in June, which brought together 54 project partners including Oxford colleagues, and featured invited speakers from Hawaii, Norway and the UK. The focus of the workshop was on conservation practice, incorporating cultural care and indigenous knowledge when conserving collections. One highlight of the workshop was the Hawaiian *kapa* fabric-making class, led by *kapa* teacher (*kumu*) Page Chang. The class was held in the University Parks and each workshop participant was able to see and experience all the different stages of the *kapa*-making process, from extracting the wauke tree bark, through beating the fibres into a pulp, to dyeing the finished *kapa* with plant dyes. The experience helped us to create and work hands-on with the artistic process.

Thandiwe Wilson and Ashley Coutu also worked for the last year as part of the editorial team of the project publication *Spaces of Care – Confronting Colonial Afterlives in European Ethnographic Museums*, which will be published for open access in September 2023.

Unmasked: Spirit in the City

This exhibition was the result of a collaboration between British-Nigerian artist Zina Saro-Wiwa, born in Port Harcourt, and Oxford anthropologist Professor David Pratten. In the resulting show, the curators combine contemporary art and anthropology to tell a very different story about the meaning of the cultural practice known as 'masquerade'. Masquerade is a public spectacle based on disguise. It conceals and resists knowledge. In many ways it is unknowable. But in the ethnographic museum, masks are presented as if they reveal the mysteries of a culture and its cosmology. Museums pin them down in glass vitrines and furnish them with explanatory labels. As a result, African masks are often presented as static symbols of the identity and material culture of rural communities from a bygone era.



Above: Unmasked: Spirit in the City

In contrast, this exhibition emphasises that masking has always been current, reflecting the times in which it is performed, and the landscapes – including cities – that masked spirits encounter. To present the complex emotional stories behind the practice, the show focuses on a modern urban masquerade called 'Agaba'. The Agaba is one of the enduring masquerades of the oil-producing Niger Delta region of Nigeria. It is outdoor theatre: loud, rambunctious and urgent. On the surface, Agaba masking enables the men who comprise the group to perform a tough, masculine identity that is physically, politically and spiritually 'rugged'. But *Unmasked* shows that behind the mask, in the songs they sing and in the bedrooms where they dream, these men reflect on their fate in intimate and ironic ways.

This story of masquerade finds tenderness and everyday tragedy in the personal and the political. This is told through masquerade songs and films of mask carving and performance, and captured in Zina Saro-Wiwa's installation *Bad Boys & Broken Hearts* which artistically reproduces the bedrooms of two men involved in Agaba masquerade. The exhibition storytelling weaves art and anthropology, creating an expansive visual language that exposes the vitality and vulnerability of life in modern-day Port Harcourt. It is a life which has been impacted deeply – and often traumatically – by the international oil and gas industry. *Unmasked* takes us through the glass vitrine to expose the beating heart of the humanity that created the mask, and shows that the secrets of masquerade are not essential and esoteric but elusive and everyday.

Museum highlights

Wandering in Other Worlds

On 20 October 2022, something extraordinary happened: the Pitt Rivers Museum was filled with the sound of traditional Evenki song, and visitors to the museum's late-night event linked hands in Evenki dance. Despite the challenges of the COVID-19 pandemic and the Russian invasion of Ukraine, we were very pleased to have been able to host contemporary artist and master of traditional Evenki song and dance, Galina Veretnova. Galina was at the museum through the month of October, on an artist's residency funded by the Bertha Foundation and the Members of the Pitt Rivers Museum. Joining her for the residency was performance artist and researcher Anya Gleizer. The residency formed part of a much larger project, Wandering in Other Worlds, with big ambitions to change the way we approach and think about the Evenki collections made by Marie Czaplicka in 1914/15 on her expedition to Siberia.

Prior to Galina's time spent in Oxford, Pitt Rivers Museum associate researcher Dr Jaanika Vider and Ruskin School of Art graduate Anya, prompted by research into Czaplicka's Siberian collections at the PRM and with funding from the Oxford Research Centre in the Humanities (TORCH), retraced Czaplicka's 1914 expedition along the shores of the Yenisei river, central Siberia. They took with them an iPad with images of objects and photographs now at the Pitt Rivers Museum, and Anya also took a virtual reality (VR) headset with footage of the Siberian collections, hoping to find out more about the objects Czaplicka had brought to Oxford a century before. When they returned, we forged ahead with a project collaborating with our Evenki partners Galina Veretnova and Alexander Varlamov, from connections established by Anya and Jaanika during their visit to Evenkia, engaging in a relationship of equity and self-representation.

Alexander, Galina and Anya, with help from Faye Belsey, Jaanika Vider and Zena McGreevy, curated a new display focused on Evenki cosmology and shamanic traditions. This replaced the 2014 exhibition which focused heavily on the achievements of Czaplicka as an intrepid female anthropologist.

As well as updating the display to show Evenki worlds through indigenous cosmological knowledge systems, a major part of Galina's residency was to perform a reconciliation ritual choreographed by Galina and Anya based on the traditional Evenki bear-hunting ritual. Among the objects Czaplicka acquired on her expedition are two wooden figures: a raven and a fish. These figures, much weathered, were taken from the grave of the Evenki shaman Nakte. The Evenki partners we worked with were disturbed by the presence of these objects in Oxford as they still carry great spiritual power. The ritual was performed to PRM staff and was the first time non-Evenki have taken part in traditional Evenki song and dance in this context.



Above: Museum staff dressed as crows for the reconciliation performance at the museum



Above: Galina Veretnova dressed as a bear as part of the reconciliation performance in the museum

Eight members of staff across the collections and education department, including the Director, spent many hours with Galina and Anya perfecting the choreographed moves and learning to inhabit the crow spirits we danced as.

We completed the reconciliation ritual with the 'Chiku' in April, with a shared meal of venison stew amongst the staff who danced as crows during the reconciliation, and ceremonially prepared the replica bear skin and skull according to traditional Evenki bear-hunting ritual.

The replica bear skull was ceremonially presented in a wicker frame. The concept of the ritual was to heal the relationship between the Pitt Rivers Museum, as the current custodians of Evenki material culture collected by Czaplicka, and the Evenki people. It also aimed to encourage a positive and equal relationship moving forward, restoring internal stability, health, balance and trust. What to do with the fish and the raven remains undecided; perhaps a repatriation, if it is possible to identify any descendants of Nakte, or some other form of reconciliation involving removing the spirit from the objects.

During Galina's residency the museum also purchased two sets of exquisite beadworks handmade by her. One of the sets will be accessioned into the main collection; the second will be used for teaching in the education handling collection. At the end of the ritual, the Director was presented with a carved wooden bear in an offering of good faith – and for future use, if more help from the Evenki spirits is required.

Working with Digital Engagement Officer Katherine Clough, we also rolled out interactive sessions for our visitors using the VR headsets and film footage taken in Evenkia by Anya. These sessions will be rolled out as a regular programme working with GLAM volunteers.



Above: Artist Anya Gleizer talking about the Wandering in Other Worlds display at the May Late Night

Marina Abramović

When the installation 'Marina Abramović @ Pitt Rivers Museum' first appeared in the main galleries of the museum in September 2022, it may have come as a surprise to some visitors. The Pitt Rivers is not known as a place for exhibiting work by major figures in the international art world. However, for decades the exceptional nature of its collections and displays has been a source of inspiration for artists from all over the world, including the self-styled godmother of performance art, Marina Abramović. Describing it as her 'favourite museum', Abramović jumped at the chance to pursue a month-long research residency at the Pitt Rivers in 2021, in preparation for a solo show at Modern Art Oxford. Over four weeks, she engaged with the museum by walking, drawing, reading and closely studying a set of objects that she declared 'had chosen her', rather than the other way around. Applying practices developed over five decades as an artworld pioneer, Abramović was drawn to certain things by their auras. She then filmed herself with them, as if in a trance wherein powerful energies were exchanged between artist and artefact.



Above: From the artist's work/studio
© Marina Abramović

Right: Marina Abramović and Clare Harris at exhibition opening event

Opposite: Installation in the museum galleries

“ The Pitt Rivers Museum is filled with tens of thousands of treasures reflecting the diversity and richness of cultures from all over the world. My research there could be never-ending. ”

Marina Abramović



The result was two new video artworks, one of which, *Presence and Absence*, was shown both at the Pitt Rivers and at her Modern Art Oxford exhibition, *Gates and Portals*. The other, *The Witch Ladder*, was installed in the Pitt Rivers along with the nineteenth century rope-and-feather artefact that had inspired it, and her sketches of it. This site-specific installation was intended to set up a dialogue with the museum's historic displays and the extraordinary things they contain. It was accompanied by a digital screen contextualising the material that Abramović had researched, and a trail that enabled visitors to follow her footsteps through the museum. These elements offered an opportunity to experience the Pitt Rivers in a new way and through the eyes (and body) of one of the doyennes of contemporary art.



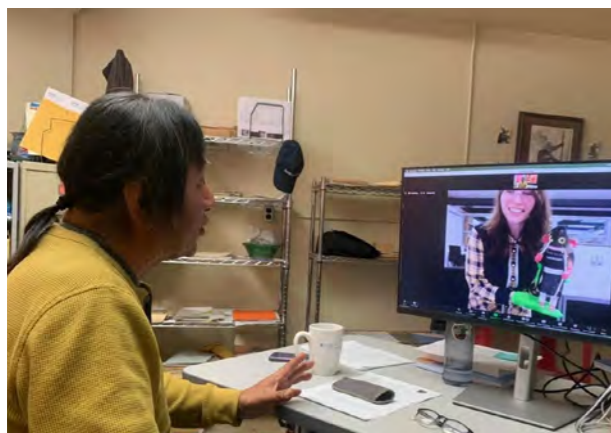
Museum highlights

Play!

The Play! project continues to develop approaches to object research that reassess and augment collection knowledges in the museum. This is both through partnerships with international researchers and also local co-produced community research connected to playful objects. These equitable relationships support individual and community goals and ensure collaborators are paid for their time and knowledge.

The Play! project communicates this object research through public engagement activities, creating a space of cultural exchange stimulated by play-related collections.

Alongside the community-centred object research and public programming, the Play! project is contributing to a book on play being published by the project sponsor. This year's book chapter has focused on dolls used for play. It has been researched with support from international researchers and local co-producers, and written by Play! Collections and Public Engagement Officer Megan Christo.



Above: Virtual visit with Ramson Lomatewama, Hopi consultant and former katsina doll carver © Kelly Hays-Gilpin, Museum of Northern Arizona

Playful Partnerships

In January, Hopi artist Ramson Lomatewama and Anthropology Curator Kelley Hays-Gilpin, from the Museum of Northern Arizona, took part in a virtual visit to view the museum's collection of *katsina* dolls. Ramson conducted a collections review of the *katsina* dolls cared for at the museum and provided a first-hand insight into Hopi doll carving and cultural ceremonies.

Alongside this partnership, artist and researcher Anya Gleizer translated information shared by the international Nenets community on Uko dolls, and Collections Volunteer Fusa Mclynn shared her insight into Japanese Daruma and Kokeshi dolls. The team also connected with the Scott Polar Research Institute in Cambridge, who shared existing research on Inuit dolls written with Inuit makers.

This collaborative research has led to changes in the dolls case on the Lower Gallery, replacing sensitive materials such as gravesite objects with dolls used for play. Megan has also updated the 'research and responses' section on the collections database to include the perspectives of the cultures and communities represented in the collection, helping to continue the decolonising work on objects cared for in the collection.

Collections research with public engagement

Following on from the shadow puppet research project that took place last year, the Play! project worked with Community Connector Jenny Wang between November 2022 and June 2023. Working with Jenny and Oxford's local Chinese community, the Play! project facilitated an intergenerational research project looking at the museum's collection of musical instruments collected in China. Nine secondary-school children and their parents viewed the instruments in the research space and attended a 'How to research' session.

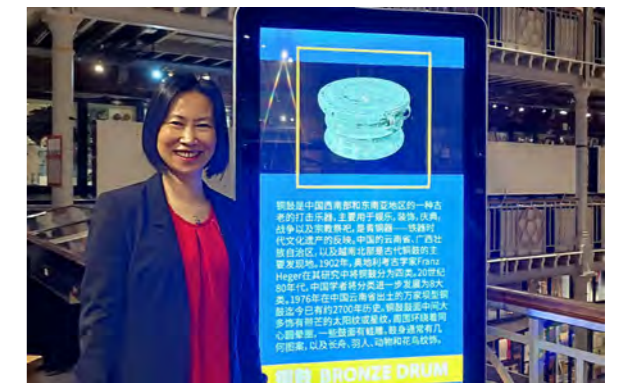
This culminated in two days of performances in June featuring Chinese ensemble Silk and Bamboo from SOAS, University of London, and puppeteer Jose Navarro. The musical pieces were interspersed with talks from the families highlighting their favourite facts about their researched instruments. The families' research was featured in a bilingual digital display in Mandarin and English alongside new colour photographs of the objects. The families' responses to the instruments, and Jenny's object photographs, have been added to the MuseumPlus database. This collaborative work was then evaluated by intern Aadya Verma from Durham University.



Above: Viewing objects in the collection with Chinese community volunteers © Jenny Wang

Family events

2023 has been a busy year for the Play! project team. In January, we were joined by Snowflake Books to celebrate Lunar New Year; in February we held our second Korean games activity with Sungwon Han; and at Easter we were joined once again by the Oxford Polish Association, for Easter egg decorating. Community Connector Jenny Wang worked with the Play! team to deliver a variety of family-friendly activities culminating in a pop-up digital display and performances in May half term.



Above: Jenny Wang sharing her family's research on the bronze drum shown in a digital display as part of the May half term activities



Museum highlights

Multaka

Over the last 12 months, the MultakaOxford project (Multaka means 'meeting point' in Arabic) has expanded significantly across the Pitt Rivers Museum and successfully led on creating many opportunities for people to share their global knowledge, cultures and experience. Some of the highlights this year have been:

Tour guide training and delivery

An extensive, participant-led training programme has enabled volunteers to share and develop skills, creating unique tours for the public. Since the completion of the training programme in January, Multaka tour guides have delivered public and closed tours – for example, as part of Oxford University's Thriving at Oxford well-being programme and for new students of the Refugee Studies Centre, Oxford Sanctuary Community.

Community partnerships

A vibrant programme of activities has been co-created with volunteers and local organisations, including creative workshops, family events and activities to highlight cultural celebrations. Volunteers have been working with local artists and charity Magdalen Road Studios to create a community chandelier (installed in the Pitt Rivers Museum's Court Gallery). In December they worked with Oxford's Ukrainian community to create a St Nicholas' Day celebration, where the public could learn more about Ukrainian culture and traditions through food, music, arts and crafts.

Display, workshops and research

A large Multaka project was in collaboration with the women from Am'ari Women's Programme Centre in Ramallah, Palestine.

Palestine: Pieces of Me, Roots of My Homeland

In July, MultakaOxford collaborated with Oxford Ramallah Friendship Association, Al Am'ari Women's Programme Centre in Ramallah, Palestine and the Palestinian History Tapestry to create a series of exciting events in the museum, to coincide with the visit to Oxford of master embroiderers from the women's centre in Al Am'ari refugee camp.

Over a week's programme, Multaka facilitated a stitching workshop led by the master embroiderers, as well as a research visit to study selected Palestinian textile pieces in the museum's collection. The room was full of discussions around their cultural significance and the intricate meanings behind the embroidery on each piece.

The week culminated in a pop-up exhibit and activities celebrating Palestinian culture, traditional Palestinian embroidery and the amazing work the women create in the centre in Palestine. The day included an exhibition, a stitching workshop, a community textiles space, visits to the research space and the screening of a film commissioned by Multaka and created by the women's centre.



*Left and Opposite: Images from Palestine Pieces of Me events and activities in July
© oxfordatelier*

Museum highlights

Maasai Living Cultures project

The Maasai Living Cultures project started in 2017 following a visit by Samwel Nangiria and other indigenous leaders. As part of this work, five objects in the PRM collections were identified as problematic, being objects of inheritance and/or ceremonial objects. These were identified through traditional knowledge experts and Maa spiritual leaders. To start a process that could undo the continued harm that families were experiencing through the loss of their objects, an appropriate ceremony was identified that we engaged in this year. The five culturally sensitive objects, which have never been on display or the subject of any research or teaching, are:

1. Engononkoi Narok – A hereditary necklace of blue beads passed from father to son, a crucial element of initiation ceremonies. It should never be sold or given away. Collector: Alfred Claud Hollis, 1904.34.25

2. Emonyorit – Earring worn by young women after circumcision, reconfigured into a neck ornament after marriage. It would never stay permanently in this state. Collector: Alfred Claud Hollis, 1904.34.36

3. Orkatar/Orkataar – Hereditary bracelet passed from father to son, which should never be sold or given away. Collector: Alfred Claud Hollis, 1904.34.38.1-2

4. Isikira – Head ornament worn by newly circumcised girls. It can only be used by one specific person and would always be dismantled after use. It can never be borrowed, sold or given away. Collector: The Revd William Ernest Taylor, 1927.84.51

5. Isrutia – Hereditary woman's arm/neck ornament which represents the sacred bond of marriage. It can never be borrowed, sold or given away. Collector: Phoebe Somers, 1996.21.77

Chief Laibon Mokompo Ole Parit and his son Laibon Lemaron advised on the respective ways to heal the relationship between the families who suffered due to the absence of the artefacts and – even though the historical documentation and Laibon readings showed the museum was not directly involved in the taking – identified ways forward for the museum to be part of the healing process. There are four major types of Maa rituals for healing: *Emayianata* (blessings); *Entarunoto* (spiritual action to relieve a curse); *Enkitobirata* (rituals for wrongs committed against wildlife, forest, or other non-living things); and *Elaata Oo Ngiro* (rituals for wrongs committed against humans). For the five museum objects, the latter rituals were indicated as the way forward.

Three families in Tanzania and two in Kenya were identified and – as is needed in cases such as these from Maasai ways of being – a pilgrimage was undertaken, led by Laibon Lemaron Ole Parit, to consult the five families in Tanzania and Kenya. This was an opportunity for Lemaron and several of the delegates, especially Samwel Nangiria, to bring the news to the families about the recovered objects and provide spiritual support alongside the other members of the families' clans. Participatory filmmaker collective Oltoilo le Maa, with whom we have worked throughout the project, documented the pilgrimage. The final film is available on the Pitt Rivers Museum's website and on the InsightShare YouTube channel. Feelings shared in the film show on the one hand much sadness and despair about the loss of the objects, and how this had affected the families, but also much gratitude and willingness to establish a relationship as it was considered the museum was taking the necessary steps that a Maa process would require, including – thanks to the Staples Trust's generous funding – the appropriate gift of 49 cows per ceremony.

Following the successful pilgrimage to the families, and all families agreeing to participate in the ceremonies, the preparations for the ceremonies were able to be started. Having conferred with the museum team and other partners, the ceremonies were scheduled for the end of June/beginning of July.

Integral to the healing was that the Orkiaama was to be reestablished. The Orkiaama is the Maasai's traditional leadership structure which politically and culturally represents 1.2 million Maasai, and traditionally was composed of a male representative from each of the 25 Maasai sections from Kenya and Tanzania. As part of the project, the Orkiaama, which had not met in 110 years, was re-established and diversified: for each of the 25 sections, representations of one man and one woman assisted the two opening healing ceremonies.



Above: Image featuring the cattle that were part of the Maa ritual

Opposite: Five culturally sensitive objects in the museum's collections were identified as part of the project



Museum highlights

Maasai Living Cultures project

Elaata Oo Ngiro Ceremonies (25 June – 5 July 2023)

The healing ceremonies were detailed by the Maasai Chief Laibon Mokompo and senior elders who constitute the Maasai traditional leadership. The ceremonies were led by the Orkiaama and the PanAfrican Living Cultures Alliance (PALCA). PALCA were responsible for running the ceremonies, including the buying of the cows and all ritual and diplomatic parts of the process. With the funding from the Staples Trust project, PALCA hired local filmmakers including drone operators, who documented the process and will produce a PALCA-directed documentary. InsightShare supported with professional filmmaker Rob Newman, who was hired to make a documentary for external communication in the future.

The Oxford delegation, represented by members of the Pitt Rivers Museum (Laura Van Broekhoven, Marina de Alarcón and Thandiwe Wilson), the PRM Board (Iliane Ogilvie Thompson) and the Staples Trust (Jessica Frankopan), travelled to Kenya and Tanzania to begin the process of healing and the building of new relationships. A welcoming ceremony was held at the Kajiado County Governor's Office and included an official welcome by the Maasai traditional elders, local leaders and 300 members of the Maasai community.



Above: From Left-Right: Samwel Nangiria, Laura Van Broekhoven, Jessica Frankopan, and Ruth Sintamei

Four ceremonies were held:

Ceremonies 1 and 2 were held simultaneously in Morijo for the Mbaima family (from Loliondo, Tanzania) and the Sulul family (from Morijo, Kenya). The Mbaima family was brought to Morijo for a joint ceremony with the Sulul family because of the security situation in their home area.

Ceremony 3 was held in Leshuta for the Naisho family (from Leshuta, Kenya).

Ceremony 4 was held in Kimokouwa for the Sayalel family (from Kimokouwa, Tanzania).

Ceremony 5 was held at the foot of Kilimanjaro for the Moseka family (from Kilimanjaro, Tanzania).

Reception and orientation of the healing site

The Oxford delegation were taken to the healing site where the cows were received. Everyone in attendance wore ceremonial dress, including the Oxford delegation, who were provided with ceremonial dress for each ceremony. As part of the ceremony, cow-leather ceremonial shoes were especially made for them by the elders of each family.

At each site a warm welcome was received from the families and extended family, who greeted the museum delegation with traditional song and dance, including hundreds of women and many Moran warriors. The welcoming masses would walk the museum delegation to the temporary *boma* (a circular area made of shrubbery) where the cows would be held during the ceremonies. First, a new fire would be made in the middle of the *boma*; to the side, traditional elders made the cow-hide shoes (a particular challenge because University policy had indicated the museum delegates would use shoes instead of following the tradition of going barefoot). Next the cows would be led into the *boma*, where they would stay overnight accompanied by family members and Moran.

This all took place during the late afternoon before the herding, as part of the inductions by traditional elders; the singing and dancing would continue until the museum delegation left, and just the families and cows would remain waiting for the second part of the ceremony the next morning.

Herding of the cows

The following morning, the museum delegation dressed in their ceremonial clothes and, with the support of two family members, herded the cows out of the *boma* across a nearby river (in Tanzania these needed to be created artificially as it was so dry). This was undertaken in silence for two hours before the cows were returned to the *boma*, where the handover to the families took place. The families stood at the entrance to the *boma* and the cows were formally handed over. The families then took the cows back inside the *boma*.



Enkitaalipoto – special breakfast

The special breakfast began once the cows were inside the *boma*. The purpose of the breakfast is to break the silence of the previous part of the ceremony, and it includes rituals, blessings, singing and statements from the family. It involved the museum team, traditional leaders and the family. The breakfast ended with the museum team removing their ceremonial shoes and placing them with the cows, after which a private meeting with the family took place.



Above and Left: Images of the herding of the cows and one of the healing and reconciliation ceremonies

Private meeting with the family

Possibly the most important aspect of the visit, this was an opportunity for the museum team to spend time privately with the family members. In all ceremonies, one family member told the story of the object being stolen and how it feels to have it back. This was followed by the wishing of peace. The end of the conversation highlighted that peace had been made and relationships could now be established. All parties could now converse freely and sit together in peace as one.

Healing and reconciliation ceremony

This is the public part of the ceremonies, held at a different site from the earlier herding and breakfast events. Big marquees were erected for close to 3,000 attendees to participate. This included many young people, and in the case of the Morijo ceremony, local popstars, the Governor and local politicians. Famous Maasai popstars LeMarti and Kamurar composed new songs about the project especially for the ceremonies, and speeches, blessings and dancing occurred.

Upon completion of the first four ceremonies, a closing ceremony took place in Arusha, Tanzania.

Museum highlights

Maasai Living Cultures project

Project timeline

2017

Visit of Samwel Nangiria as part of an Indigenous Leadership Training programme of NGO InsightShare

2019

Maasai delegates work with chief Mokompo and Maa representatives to identify the best ways forward. Set up of NGO PanAfrican Living Cultures Alliance (PALCA)

2020/21

Reports by Mokompo on the possible ways forward for reconciliation: *Elaata Oo Ngiro* ceremony – Radical Hope webinar discusses identified ways forward. Launch of two documentaries about the project

2020/23

Work with the Pitt Rivers Museum learning team and assistant researcher Thandiwe Wilson, to make new educational materials including handling objects and films.

2018

Concern raised by elders of Loliondo (via video) and invitation to engage (via video)

2018

First delegation of five Maasai identifies five objects of concern (out of 188 objects) and misidentification of other objects (database changes suggested, to reflect correct identification) and speaks to the education team

2020

Second delegation of seven Maasai, including Laibon Lemaron Ole Parit, visits Pitt Rivers Museum, Oxford, Horniman Museum, London and Museum of Archaeology and Anthropology, Cambridge to identify objects of concern; in Oxford the Laibon uses the Maa Enkidong to identify how (according to Maasai epistemology) the five identified objects were brought here, which families are affected by their absence and what the possible ways of reconciliation are.

2022

Pilgrimage to affected families by Maasai

2023

Setting up of the Orkiaama *Elaata Oo Ngiro* ceremony led by Samwel Nangiria and Ruth Sintamei in collaboration with PALCA and local authorities in Kenya and Tanzania





Displays and exhibitions

Permanent displays

Work has continued to improve the permanent displays. Conservation staff have upgraded the fittings and materials used to create the displays, to ensure these meet contemporary archival and conservation standards. As well as the display cases themselves, this has included major improvements to the visible storage in the galleries. Visitors can open many of the drawers to explore this visible storage, providing an extra layer of discovery as they look around the museum. In addition, since the Labelling Matters project, work has continued to dissect and dismantle historic labelling in the museum.

Left: Detail of the newly refurbished drawers in the Museum Court

New virtual 360

Over the last two years, the team of Marenka Thompson-Odlum, Thandiwe Wilson and project interns Jip Borm and Guopeng Chen, alongside designers Creative Jay and virtual tour creators V21 Artspace, have been working to create a new PRM virtual tour experience. The Matterport 360-degree capture allows audiences to navigate through all three floors of the museum, whereas the initial virtual tour only featured the museum's first two floors. The virtual tour also has added digital content for users to experience, which offers a more in-depth look into key museum objects, projects and work that is often not featured within the permanent galleries. The content features interactive elements, film, sound and illustrations to offer various avenues of access. The team has been beta-testing the tour with museum visitors during digital drop-in sessions. The virtual tour will be made fully accessible to the public in 2024.

Special exhibitions and displays

Mo'olelo of the Ahupua'a: A Reimagined Journey into a Hawaiian Ecosystem

16 June 2023–March 2025

Didcot Case (First Floor)
www.prm.ox.ac.uk/event/solomon-enos-ahupuaa

Mo'olelo of the Ahupua'a tells the various stories of living, working, playing and learning within a sustainable landscape. These are themes within the epic Hawaiian myth *Hi'iakaikapoliopele*, which Hawaiian artist Solomon Enos depicts in this series of paintings.

The seven paintings that feature in this new display are from a wider series, following from a previous display which highlighted the Hawaiian tradition of *mo'olelo*, a way of storing and sharing Hawaiian cultural memory that guides future generations in understanding the world. In each painting the artist re-imagines this hidden world, creating an entomological character based on a Hawaiian species. Like these species, each has an important role to play in this eco-system and has the relevant clothing and implements. This display draws on the theme of the Ahupua'a, a traditional Hawaiian land division that runs from the mountain tops to the sea, embracing the ecosystems within, and introduces further characters from Solomon Enos' imagining of the *Hi'iakaikapoliopele*.



Above: Objects in the case installation

Marina Abramović@Pitt Rivers Museum

24 September 2022–30 June 2023

Museum Court (Ground Floor)
www.prm.ox.ac.uk/event/marina-abramovic-pitt-rivers-museum

In the summer of 2021, the pioneering performance artist Marina Abramović undertook a research residency at the Pitt Rivers Museum in preparation for an exhibition at Modern Art Oxford. That residency inspired elements of her *Gates and Portals* exhibition at Modern Art Oxford and this site-specific installation at the Pitt Rivers, which features new video work and drawings by the artist.



Above: From the artist's work studio
 © Marina Abramović



Above: *Mo'olelo of the Ahupua'a: A Reimagined Journey into a Hawaiian Ecosystem* case installation



Special exhibitions and displays

Wandering in Other Worlds: Evenki Cosmology and Shamanic Traditions

23 September 2022–September 2024

Case Installation (Court)

www.prm.ox.ac.uk/event/wandering-in-other-worlds

This collaborative display, curated by Alexander Varlamov, Galina Veretnova and artist Anya Gleizer, invites visitors to find out more about Evenki cosmology and shamanic tradition and how these relate to objects in the Pitt Rivers Museum. The display was enhanced by interactive sessions for visitors using VR headsets and film footage taken in Evenkia by Anya Gleizer, and there are plans to deliver the VR as regular facilitated events throughout the autumn of 2023.



Above and Left: Galina Veretnova next to the Evenki display

Mo'olelo: An Entomological Journey into Hawaiian Culture

1 July 2022–10 May 2023

Archive 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.'

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.

Special exhibitions and displays

Unmasked: Spirit in the City

28 January 2023–7 January 2024

Special Exhibition Space/Long Gallery
(Ground Floor)

www.prm.ox.ac.uk/event/unmasked

A collaboration between Port Harcourt-born British-Nigerian artist Zina Saro-Wiwa and Oxford anthropologist Professor David Pratten, this exhibition combines anthropology and contemporary art to capture the complex emotional stories behind the cultural practice known as masquerade.



Above: Case view from *Unmasked* in the Long Gallery

Right: *Unmasked* case installation

Collaborating with the Past: American Portraiture by Shane Balkowitsch

5 April 2022–3 March 2023

Archive Case (First Floor)

www.prm.ox.ac.uk/event/collaborating-with-the-past

The photographs in this, the first UK exhibition of American ambrotypist Shane Balkowitsch's work, have been selected from a recent acquisition by the Pitt Rivers Museum of forty original plates.

Balkowitsch has set out to create one thousand portraits of Native American people using this historical wet plate photographic process, and to collaborate closely with each sitter on their photographs.

Many of the participants are from the Lakota community of North Dakota, with whom Balkowitsch has a close connection. Another community that Balkowitsch has worked with closely is that of the Three Affiliated Tribes (Mandan, Hidatsa, and Arikara) of North Dakota. To mark this relationship, in 2018 Balkowitsch was bestowed the name Maa'ishda tehixi Agu'ashi (Hidatsa) – the 'Shadow Catcher' – by Calvin Grinnell (Running Elk).



Above: View of the display *Collaborating with the Past: American Portraiture* by Shane Balkowitsch



Museum and community partnerships

“ I have a very positive view of the public engagement practice in the [Play!] project of PRM. For the pathway, it was activated at the beginning by the museum, but then largely conducted by the community themselves, driven by their own passion and interest. It witnessed a beautiful combination of the process of empowering and being empowered. This is the best way to help the voice of cultural heritage from the lay people to be heard by the institutes and wide society. ”

Jenny Wang, Community Connector, Play! project

Family activities

Family learning activities continued to be delivered with support from the Play! project team alongside our core offer. The Families and Communities Officer role was delivered by Anya Jung and Beth McDougall during the reporting year.

In 2022/23, nearly 9,500 people took part in family programming, highlighting a significant increase in family attendance post COVID-19. Programming has included community-led object research, autism-friendly open mornings, school holiday activities, object handling sessions and art-based trails at the Inspiration Station.

Play! programme

Play! is an externally funded community research and public engagement project working with communities, both locally and internationally, to inform and contextualise games and play in the museum. This community knowledge and object research is then shared through the museum family learning programme.

Through the Play! project, the team has recruited and commissioned paid local community members to share their knowledge and connect their communities with the museum. This equitable approach acknowledges the value of these community skills, knowledge and perspectives to both the museum and our wider audiences. It enables new audiences to engage with the museum through co-production of research which results in programming that makes space for cultural exchange between families.

The Play! team collaborated with Community Connectors Hassan Sabriye and Jenny Wang to deliver object-handling sessions at local Scout groups and co-productive object research linked to puppetry and musical instrument collections.



Above: Silk and Bamboo orchestra, SOAS, University of London with puppeteer Jose Navarro, performing at the museum during May half term

The culmination of Jenny Wang's work with the local Chinese community was in May half term, which featured research presentations by young people from the group alongside performances by Silk and Bamboo, a Chinese folk orchestra led by students at SOAS, University of London and puppeteer Jose Navarro. Sungwon Han joined the team to deliver Korean games events in the summer of 2022 and February 2023, bringing out family competitiveness through Ddakji and Tu Ho.

Alongside these co-productive activities, we commissioned Tibetan storyteller Tenzing Zega, Suyen Hu from Snowflake Books, Ewa Gluza from the Oxford Polish Association and local artist Groovy Su to deliver activities linked to cultural and creative festivals, including Lunar New Year, Easter and the Art History Festival.

Family activities

Autism-friendly openings

Delivered in partnership with the Oxford Museum of Natural History and the PRM's visitor experience team, these early morning openings support families with neurodivergence to enjoy a relaxed visit to the two museums. This is being augmented with support from the GLAM Community Engagement team to redevelop the Social Story and Easy Read guides for the museum.

Object handling

Relaunched in April 2022, the Saturday Object Handling activity continues to be popular with visitors and volunteers. This free, drop-in activity runs every Saturday and is led by a fantastic team of 15 enthusiastic volunteers. The activity gives visitors the opportunity to touch real objects from our handling collections and engage in thoughtful conversations with our trained volunteers. Over the last year, the activity has shared objects from around the world based on the themes of 'Identity' and 'Play'. In November 2022, the Play! project team selected and researched the objects shared with families. This includes a Daruma doll from Japan, shadow puppets from China and mathowa dancing rattles from Malawi. During this reporting year, object handling has engaged with 2,873 visitors of all ages. Work is already underway on the next set of objects for the activity, which will focus on dolls in the collections.



Inspiration Station

This year the Inspiration Station, formerly the Art Challenge, was delivered every Wednesday and Thursday over the summer holidays. Visitors of all ages took part in these playful drawing activities, enabling them to develop new perspectives on the collections through their creative responses. Creative Session Leader Penelope Lea led the sessions, with 11 welcoming and encouraging volunteers recruited with support from the GLAM volunteering team.



Above: Inspiration Station Art Challenge cards designed by Anya Jung

Festival support

In addition to the Play! and core family programming, the family learning team supported two festivals. In October, in collaboration with the research team and University of Oxford Department of Social Sciences, they delivered the Festival of Social Sciences, and in April Andy McLellan supported the Oxfordshire Folk Festival weekend.

Left: A Daruma doll from Japan in the object handling activities © Ian Wallman

Opposite: A member of the volunteer team showing visitors the Chinese shadow puppets in the object handling activities © Ian Wallman



Primary school activities

Primary school pupils continued to fill the Pitt Rivers from September 2022 to July 2023, with 3,824 children visiting as part of school groups. 121 taught sessions were delivered, with a total of 2,474 school pupils taking part. This is comparable with the previous academic year, which reflects current capacity in terms of staffing and space. Primary school teachers continued to report the impact of COVID-19 on cohorts of pupils, with a significant number of Key Stage 2 children still experiencing their first ever visit to a museum.

The primary school programme was delivered with the help of nine volunteer guides: Linda Teasdale, Sukey Christiansen, Kay Symons, Olivia Goodrich, Fiona Fraser, Richard Bahu, Emma Coleman-Jones, Karen Hayward and Sif Laerke-Hall. A recruitment and training programme was run to expand the team, which has led to the addition of four new guides: Marianne Brunier, Dawn Clements, Stella Rastovac and Georgia Barber. Public Engagement Bookings Officer Michelle Alcock also took part in this training, which has developed her skill set and provided back-up for the team.

Termly training meetings for guides continued, covering a wide range of subjects including developing new activity resources for the Inuit trail, and gaining new insights into the Benin collection from Dr Ashley Coutu, Research Fellow and Deputy Head of Research, and her work with Uwagbale Edward-Ekpu, a member of her AHRC/NERC funded Activating the Archive project (www.prm.ox.ac.uk/activating-archive).

The team marked the retirement in July 2023 of Sukey Christiansen, who decided to hang up her torch after 20 years of guiding and enthusing thousands of school children about the collections.

Right: Marking the retirement of Sukey Christiansen after 20 years of volunteering

Target Oxford City Schools continued to be supported through involvement with the IntoUniversity scheme, which includes museum visits from partnering schools. A business proposal was put together for a GLAM Primary School Bursary scheme, which is the starting point for actioning future funding.

Provision has continued to be made available to pupils with special educational needs and groups, with a member of staff learning and sharing how to deliver the Ancient Egypt trail using Makaton, a language which uses symbols, signs and speech to enable people to communicate.

Teacher training has continued, with involvement in a Cherwell SCITT (school-centred initial teacher training) day in May 2022 for primary and secondary school teachers. There has also been a partnership working with Oxford Brookes School of Education, with short placements in the public engagement team in November 2021 for students undertaking a BA in Primary Teacher Education. These form part of student cultural placements, and are designed to develop an understanding of the educational provision at the cultural venue.



Above: Webpage created for ivory resources to use in the classroom or at home, as well as trails to use in the museum

New digital resources have been developed to support learning in classrooms, which draw on museum research projects and partnerships. A webpage for ivory resources has been created with the help of the museum's Digital Engagement Officer, inspired by the self-guided trails on ivory and elephant ivory developed in partnership with Dr Ashley Coutu. The online resources include PowerPoints for teachers to use in the classroom, teacher notes and interactive slides. The aim is to widen the impact of the research, rather than limiting it to museum visits alone.

The Maasai Living Cultures project culminated in the arrival of new objects for the handling collection, and seven films about Maasai traditional ways of life, created by Maasai community members with the support of Insightshare and the Pitt Rivers Museum. Consultation with teachers and the course directors of the Oxford University PGCE History and Geography courses helped to develop the micro-site and how it might be used in educational settings.

The formal learning team are supporting the Multaka team in how to reach out to volunteers who want to be involved in the schools' programme. This has started with a project co-ordinated by Helen Pooley at the History of Science Museum, involving resource development for schools. It has involved input from the Pitt Rivers learning team, including a guided tour of Syrian, Ukrainian and Namibian objects on display.

A programme of shadowing for volunteers is under development.

Current primary taught sessions were enriched through working with specific researchers. The Curating for Change Fellow, Kyle Jordan, gave new insights into the objects used in the ever-popular Ancient Egypt trail, and Megan Christo added new understanding of the Inuit dolls and contributed Maya worry dolls to the handling collection.

A new taught session was co-produced with the Primary School Guides Emma Coleman-Jones and Olivia Goodrich, focusing on sustainability issues, entitled What no Plastic? This will be piloted in the autumn term and rolled out subsequently.



Above: Maya worry dolls added to the handling collection

Secondary school activities

Secondary and further education student visitor numbers continue to be busy, with 7,131 secondary school students and 1,541 further education students visiting. Between August 2022 and July 2023, a total of 2,405 secondary and further education students from the UK and overseas took part in 103 taught sessions in the museum. The relatively newly developed Theory of Knowledge session continues to be very popular with schools offering the International Baccalaureate diploma. There is also increased interest in the session we offer on African Kingdoms, which is due to be developed further with the support of Dr Ashley Coutu.

In October 2022, Melanie Rowntree, Learning Officer for Secondary and Young People, spoke at the International Baccalaureate (IB) Global Conference at the Hague, in collaboration with St Edward's School in Oxford. This was a great opportunity to discuss many of the issues that connect the course which forms the core of the IB diploma – Theory of Knowledge – to the Pitt Rivers Museum and its collections. Visits by international and UK schools offering the qualification have greatly increased as teachers visit with their students, wanting to engage with the collections and discuss the complexities of coloniality and epistemicide.

Work on supporting curriculum, resources and teaching on British Empire continues and in September 2021 a second edition of the AQA textbook for the A-level module British Empire 1857–1967 was published. Feedback on this textbook, collated by the learning team from members of the research team at the Pitt Rivers and the wider research community at Oxford University, fed into the new edition, drastically changing approaches to narratives on Empire. Plans for more collaboration with examination boards and publishers will continue in 2023/24.

Outreach and access

Engagement and networking with the Undergraduate Admissions and Outreach Department at Oxford University have greatly increased this year. Along with attending the termly meetings bringing together departmental and college Access Officers, several specific and targeted interventions for underrepresented communities in Oxford University admissions have been planned or implemented. One such intervention was a bespoke visit from a group of nine young people aged 16–17 from an organisation called Target Oxbridge.



Above: Secondary students in the Research Room learning about objects from the Pitt Rivers Museum stores © Ian Wallman

Target Oxbridge is a free programme that aims to help Black African and Caribbean students, and students of mixed race with Black African and Caribbean heritage, to increase their chances of getting into the Universities of Oxford or Cambridge. Since launching in 2012, Target Oxbridge has helped over 350 students to secure offers. The A-level students who visited were given the rare opportunity to spend time in the research space and see objects not usually accessible to school groups, whilst hearing about cutting-edge research from Dr Ashley Coutu and being introduced to items in the collection by Bryony Smerdon and Melanie Rowntree.

Oxford schools and further education partnerships

Our partnership with Cheney School's Rumble Museum continues with an annual workshop, along with students generating fantastic interpretation for the digital *His Dark Materials* trails. Our long-term partnership with Iffley Academy continued this year with another 12-week programme of work, culminating in a workshop with artist Ellen Love where students produced stunning collagraph prints of their original designs. Our collaboration with Activate Learning–Oxford City College resulted in an excellent outreach workshop, with Dr Ashley Coutu and Uwagbale Edward-Ekpu teaching art and photography students aged 17–18 about the history of objects from Benin city in Nigeria, and how to plan and create a graphic novel. The Pitt Rivers also collaborated with GLAM colleagues at the Ashmolean and the History of Science Museum to plan and deliver three immersion days for students at Magdalen College School Brackley, a partnership which will soon enter its third year.



Above: Secondary students on the Clore Balcony learning from objects in the handling collection © Ian Wallman

Right: One of the costumes, Lyra's coat and hat, on display as part of the trail for *His Dark Materials*

His Dark Materials display, trails and workshops

Costumes and items from the BBC/HBO television series *His Dark Materials* (based on the novels by Philip Pullman) were kindly offered on loan to the museum by the production company Bad Wolf. Learning staff worked with colleagues in collections, conservation, and the Digital Officer to display these items as interventions throughout the Pitt Rivers galleries, creating a trail for visitors to follow; this was done in collaboration with the History of Science Museum, who also displayed several items. A digital trail was developed alongside a printed trail, both of which were very popular with visitors of all ages. Bad Wolf also generously loaned additional costumes to keep as teaching objects, which have been used as part of our work experience and teaching offer this year. Students at Cherwell School in particular were able to plan and feed into the *His Dark Materials* display, working with the teaching objects and promotion of the exhibition during their work experience immersion day in November 2022.



Secondary school activities

Professional development for teachers

Artist Teacher programme

August 2022 and January 2023 saw the return of the Artist Teacher programme which is run in collaboration with Dr Rachel Payne and the Art Education department at Oxford Brookes University. Several key parts of this programme are hosted in the museum and respond to current exhibitions and programming strands at the PRM. This year, these included the Labelling Matters project and the seminal exhibition by Marina Abramović (24 September 2022–30 June 2023). Inspired by the stunning gallery installations created by Abramović, teachers created new work with a focus on performance art, and considered how this could impact and transform their teaching practice.

Department of Education, Oxford University collaboration

In late April 2023, the learning team hosted two days of teaching for postgraduate students from the Department of Education's History PGCE and English PGCE programmes. Melanie Rowntree worked with Jason Todd and Nicole Dingwall to create a programme for the trainee teachers covering self-representation, ethics and the history of the museum. It was fascinating to hear students exploring how to use aspects of the collections and research offered by the museum in their everyday teaching.

Right: A His Dark Materials printed trail was also made available for visitors to download

Opposite: Melanie Rowntree assisting with the case installation of Ruta Skadi's costume from the His Dark Materials television series

Balliol College Continued Professional Development event for teachers

Through a collaboration with the Museum of the American Revolution and Balliol College, the Pitt Rivers hosted part of a programme in the summer of 2023 to deliver Continued Professional Development on the history of Atlantic slavery to teachers from the UK and the USA. This was supported by the collections team along with Dr Ashley Coutu and Dr Mary-Ann Middelkoop. Through working intensely with teachers during this week-long programme, we were able to understand how we can support anti-racist work within curriculum change. We will continue to support the provision of resources and teacher development on this topic, along with student-focused programmes such as our forthcoming study day Resisting Silence, focused on the Atlantic slave trade; this is offered in collaboration with our partner the History of Science Museum, for Year 12/13 students in Oxfordshire.



Events for adults

May Late Night

In May, 805 people came to our *Connected Worlds* Late Night, a joint event with the Oxford University Museum of Natural History. Visitors enjoyed an evening of activities and performances including journeying into worlds of Evenki cosmology, hearing about South American indigenous resistance through featherwork and seeing the Agaba masquerade from the oil-rich Niger Delta in *Unmasked: Spirit in the City*. There were stories of disabled people across time, live spoken word performances from Oxford hip-hop artist Rawz and craft activities from MultakaOxford – a truly global programme!



Windrush Lecture, June 2023

The Annual Windrush Memorial Lecture took place in collaboration with the Oxford Windrush Group, led by Junie James. This year's lecture 'Social justice: religion, morality and reparations' was delivered by theologian Professor Robert Beckford, an activist scholar and documentary filmmaker.

The Haida and Haida Gwaii

In collaboration with the Harcourt Arboretum, the museum team supported volunteers to learn about museum objects linked to woodlands. This included a short talk and object handling connected to the meaning of trees to Haida people and an opportunity for volunteers to share their tree-related objects and stories to the group.

Tonkori amongst the spires

In November 2022, the Pitt Rivers welcomed world-renowned *tonkori* musician Oki Kano (OKI) for an evening celebrating Ainu music and culture. Joined on stage by his wife Rumiko Kano (vocals, *tonkori*) and son Manaw (drums, *tonkori*), OKI performed a 90-minute set at this hugely popular event. One of the last surviving players of the *tonkori* - a 5-string harp performed by the indigenous Japanese Ainu people - OKI mixes traditional Ainu folk songs with international influences.

Following the performance, visitors had the opportunity to watch a short film screening of *Ainu Hunter, Mon-chan* by Eiko Soga, an ethnographic video essay that explores an idea of ecology of empathy between human and non-human worlds.

There were also behind-the-scenes tours showing 19th- and early-20th-century photographs of members of the Ainu community, and a specially designed self-guided tour of the Ainu objects on display in the museum galleries. The event was organised by Research Curator Dr Marenka Thompson-Odlum and supported by the Great Britain Sasakawa Foundation.



Above Left: Oxford hip hop artist Rawz giving a live spoken word performance at the May Late Night

Above: OKI performing in the museum in November 2022

Opposite: Close up of OKI playing tonkori

Adult Activities co-ordinated with the GLAM community engagement team

Meet Me

Meet Me, a social group for older adults that goes behind the scenes in the museum, was co-delivered by the Multaka team and the GLAM community engagement team in March. This session introduced the group to delivering a museum object tour, using their belongings as a starting point for discussion.

Adults with Learning Difficulties group

The Adults with Learning Difficulties group, coordinated by GLAM community engagement assistant Hayleigh Jutson, took part in a dance and music workshop co-designed by GLAM volunteer Ziyang Lin and the Multaka team. Ziyang shared her Chinese Traditional and Latin dancing skills with the group.

Touch tours

The Touch Tour group joined us for two sessions this year. Coordinated and delivered by GLAM Community Engagement Officer Susan Griffiths, they explored mystery objects (11 people attended) and objects from the Play! project (16 people attended).





Higher education teaching and research

Research community update

As we write this report, we have just completed our application to Research England's Museums, Galleries and Collections Fund, in which we recorded some remarkable data about the scope and strength of research activity at the museum. For instance, since 2016 our research staff have published seven books and 115 journal articles, book chapters, and other publications. £4m has been successfully awarded for projects involving the museum during that time, with £2.2m administered directly by the museum. As a result of this success, the museum now has a diverse and growing research team of 12 research-active staff, including collaborative doctoral students. The museum also featured in 18 impact case studies outside Oxford in Research Excellence Framework (REF) 2021 (the highest in our division), showing how our research connects with the higher education sector more widely.

This year saw the start of an important new project on Gaidinliu (1915–1993), a Zeliangrong Naga girl who instigated an uprising against the British between 1929 and 1932 in the present Indian regions of Assam, Nagaland and Manipur. The project is being led by Dr Arkotong Longkumer (University of Edinburgh) and Professor Clare Harris, as well as numerous research partners in the UK and India. Another new project, funded by the National Library and Archives of the United Arab Emirates, also began this year, focusing on the Gulf photography of Sir Wilfred Thesiger, نَحْنُ لِنَبْ كَرَأَبِم. Dr Roba AlSalibi was appointed as the postdoctoral researcher for this exciting three-year research project.

Another new venture is the establishment of a San Visiting Fellow from southern Africa, in partnership with Oxford Africa Initiative and the !Khwatla San Heritage Centre. The fellowship will enable a San heritage professional to come to Oxford for a term to work at the museum. The 2024 recipient is Kileni Fernando from Namibia, who will come in Trinity Term 2024.

The museum's diverse research team continued their research and funded projects across the year, as well as presenting their findings at conferences and publishing them (see appendix G). A joint workshop was organised with the Maison Française d'Oxford in May on the theme of French and British colonial era photographic archives. Also in May, several members of the research team contributed to a public workshop organised by Professor Clare Harris on the theme of Curating the Contemporary, which explored how the museum has worked with art and artists in recent years. The research team even managed a few days away together in January, supported by the Landmark Trust, to discuss research strategy, support and collaboration.



Left: Doctoral student Hannah Eastham discussing her research on Japanese photographs with members of the public at an event organised with the Oxford Photo Festival in April

Above: Part of a set of twelve notebooks from the Gaidinliu collection

Research community update

Research staff activities

Dr Roba AlSalibi began in December as Researcher on the three-year project funded by the National Library and Archives of the UAE to explore new Gulf regional histories through the photographic collection of Sir Wilfred Thesiger. Much of the year was spent doing archival research in the museum and at Eton College archive.

Professor Laura Van Broekhoven was appointed member of the Advisory Board on Repatriation to the Dutch Ministry of Culture. In that capacity she helped to co-organise a workshop with the Dutch Embassy in London, to update colleagues from across the UK on recent developments with regard to the Dutch approach to repatriation. She continued as a board member of the Oxford/National Trust Partnership Board (2022) but will step down from this academic year and has agreed to become President of the Museums and Galleries History Group (2022–present).

As part of a broad engagement with community-led collaborative research projects, Professor Van Broekhoven went to Ecuador in August 2022 and April 2023. This was part of a six-year partnership with colleagues at the Universidad de San Francisco in Quito, which will work collaboratively with Shuar delegates to find new ways forward for the future care of the *tsantsa* (shrunken heads) in the Pitt Rivers Museum collection. The first meetings in August re-established the relationships with two of the five federations in Amazonas and included research consultations with various featherwork specialists, as part of the Collaborative Doctoral Partnerships (CDP)

project 'Biocultural knowledge, power and poetics in South American featherwork' and as guidance to CDP student Rosa Dyer. In April, meetings painstakingly set up by Principal Investigator Maria Patricia Ordoñez and Consuelo Fernandez Salvador led to a series of very constructive conversations in Quito. The outcome was a signed Memorandum of Understanding with the leaders of the five largest Shuar federations, representing most of the 180,000 Ecuadorian Shuar.

In October 2022, alongside international colleagues from the Te Papa Museum, Ethnologisches Museum Berlin and the National Museums Finland, the Pitt Rivers Museum was invited to participate in meetings organised by the White House Interagency Committee on International Repatriation. Marina de Alarcón and Professor Van Broekhoven represented the museum during the three-week programme. Professor Van Broekhoven gave a presentation on US and Hawaiian collections in the stewardship of the University of Oxford, and clarifications



Above: In June 2023 Professor Van Broekhoven travelled to Kenya as part of a multi-year Maasai Living Cultures programme to participate in Maasai reconciliation ceremonies

on the process of repatriation in Europe and the UK. As an outcome of the visit, monthly meetings were set up by the White House with the international soundboard group for coordination and collaboration with regard to international repatriation.

In December 2022 Professor Van Broekhoven travelled to Nagaland in Northeast India for meetings with Naga representatives of the Forum for Naga Reconciliation and the Recover, Restore and Decolonise team (RRaD), at which museum professionals, local government and state representatives discussed the repatriation of human remains from Nagaland. As part of the visit, Professor Van Broekhoven participated in a workshop where the RRaD website was launched and a graphic novel by Arkotong Longkumer was presented. All these activities are part of a project that has received co-financing from the Pitt Rivers Museum through a donation from US-based Karin Sinniger.

In January 2023, Professor Van Broekhoven was asked to sit on the Peer Review Committee of the National Museums of Scotland, and gave a talk at the Hunterian Museum in Glasgow.

In June/July 2023 Professor Van Broekhoven travelled to Kenya as part of a multi-year Maasai Living Cultures programme of work with a wider Pitt Rivers Museum team (including Marina de Alarcón, Thandiwe Wilson, Jessica Frankopan and PRM Board of Visitors member Iliane Ogilvie Thompson) to participate in Maasai reconciliation ceremonies and meetings with families, local, state and national government, and museum professionals (see 'Highlighted projects').

Professor Van Broekhoven continued to provide supervision to four students: Rosa Dyer (CDP with Luciana Martins, Birkbeck University, London); Nana Offoriatta Ayim (with Patricia Daley, Geography Department, Oxford University); Anya Gleizer (with Amber Murrey, Geography Department, Oxford University) and Thandiwe Wilson (with Shadreck Chirikure, School of Archaeology, Oxford University). Professor Van Broekhoven was asked to make contributions to teaching at the Ruskin School of Art, Saïd Business School, Institute of Tropical Health and Medicine, Oxford Cultural Leaders and the Universidad de San Francisco in Quito. She also provided a keynote at the Europaeum Graduate Summer School at Leuven University.

Research community update

Dr Ashley Coutu convened the final workshops of the Activating the Archive project, funded by the Arts and Humanities Research Council/Natural Environment Research Council (AHRC/NERC) through the 'Hidden Histories of Environmental Science: acknowledging legacies of race, social injustice and exclusion to inform the future' scheme. Twelve project partners from the UK, Kenya, Tanzania and Nigeria came together throughout the year in virtual and in-person workshops to research the environmental histories of the PRM collections from East and West Africa. The research output of these workshops is already being incorporated into new labels and interpretation of museum displays as well as education programming. Dr Coutu was invited to give three talks about the project: at the University of East Anglia in May 2023, the UK Libraries and Archives Group on Africa conference at SOAS, London in June 2023 and the Society of Africanist Archaeologists conference in Houston, Texas in June 2023. During Hilary term, Dr Coutu took over the teaching and course coordination of the MSc in Archaeology module The Archaeology of Colonialism, which was taught each week in the museum.



The year began with a rush of activity for **Professor Clare Harris**, as the installation she curated with internationally acclaimed performance artist Marina Abramović opened at the Pitt Rivers in September 2022. Professor Harris was also involved in the launch of Abramović's *Gates and Portals* exhibition at Modern Art Oxford, and co-edited a book about it. In November 2022, work started on a major AHRC-funded project focusing on material in the museum's collections associated with the Naga prophetess Gaidinliu. Professor Harris is the Co-Investigator on this four-year project, led by Dr Arkotong Longkumer of the University of Edinburgh.

Since Professor Harris was on sabbatical in Michaelmas and Hilary terms she was able to devote more time to her own research, while continuing to supervise her doctoral students. In November 2022, she visited Kathmandu at the invitation of former PRM Artist in Residence Tsherin Sherpa and spent time with him and other artists and makers across the city. While in Nepal she also attended meetings about the development of a new museum at Lumbini, the birthplace of the Buddha. In January 2023 Professor Harris gave a lecture in Paris about her work on the photography of Tibet. In February



she travelled to New York where she attended a conference, participated in a workshop at the American Museum of Natural History and gave a public lecture at Columbia University. Back in the UK, she made research visits to the Cambridge Museum of Archaeology and Anthropology and to the British Museum. In May 2023 Professor Harris organised and spoke at a day-long public event at the Pitt Rivers called Curating the Contemporary. She also gave talks about her experience of working with Marina Abramović at Modern Art Oxford, for the Members of the Pitt Rivers and for students of the University. In Trinity Term 2023, she returned to her usual duties in the museum and in the School of Anthropology and Museum Ethnography.



Above: Staff from the PRM with colleagues from the Museum of West African Art in Benin City, Nigeria, doing 3D scans of the Benin items in the collection in March

Far left: Ashley Coutu leading a session on object biographies at the Taking Care conference at the Research Center of Material Culture at the National Museum of Worldcultures, Netherlands in November 2022

Left: Activating the Archive workshop participants look through photographic collections of East African landscapes as part of the Thesiger archive. L-R Tabitha Kabora (York), Poshendra Satyal (BirdLife International), Evans Sitati (York), Christopher Morton, Ashley Coutu

Professor Dan Hicks continued to lead three major externally-funded research projects with partners in Germany, South Africa, Egypt, Cameroon, Senegal and Ghana: Re-Connecting Objects: Epistemic Plurality and Transformative Practices in and Beyond Museums (funded by VolkswagenStiftung); The Restitution of Knowledge (funded by DFG and AHRC); and Action for Restitution to Africa (funded by Open Society Foundations). Dan's book *The British Museums* was announced as the joint winner of the 2022 Elliott P Skinner Book Award of the Association for Africanist Anthropology. Among many presentations and lectures, Dan gave talks at the Museo delle Civiltà in Rome and the MARKK Museum in Hamburg, and two named lectures: the 2023 Driedger Lecture for the University of Lethbridge, Canada and the 2022 Robert K Webb Lecture for University of Maryland Baltimore, USA. Professor Hicks published essays in *Architectural Review* and *Hyperallergic*, as well as a book chapter in Onyekachi Wambu's landmark volume *Empire Windrush*. His research towards his next authored book continued in advance of publication in Winter 2024. Media appearances included BBC Radio 4's *The Moral Maze* and *Front Row*, as well as LBC, Sky News and CNN.

Professor Hicks continued to teach and supervise at undergraduate, master's and doctoral level in Archaeology, Anthropology and History of Art. He was also appointed as the external examiner for the world-leading MA in Museum Studies at the University of Leicester, to serve from the academic year 2023/24. He served as Chair of the Judging Panel for the 2023 PEN Hessel-Tiltman Book Prize, the awards ceremony for which will be hosted by Bodleian Libraries in November 2023.

Research community update

Dr Lennon Mhishi continued his research on the Re-connecting 'Objects' project led by Professor Hicks. In September he participated in the Berlin Biennial, and in November the Berlin Science Week, presenting on 'Mining colonial museums: data, archives and storerooms,' exploring mineral collections and their colonial histories and ramifications in the present.

In January 2023 he visited Dschang, Cameroon, going to various chieftain local museums, and participating in a festival hosted by the project partners at the University of Dschang. In Accra in February, he participated in the Imagining Futures workshops on egalitarian archival practices. In March he visited the headquarters of the Center for Victims of Torture in Minnesota, having recently joined the board, and explored ways to support the work that intersects museum spaces as places of healing, telling complex stories about mobility and human rights.

In April he co-organised and hosted colleagues from the Technical University of Berlin and other invited researchers, artists, curators, and practitioners for a workshop at the PRM. In May he started a Skoll Centre Early Career Fellowship at Saïd Business School on community-led approaches to museum transformation, and in June he was in Berlin as a TheMuseumsLab Fellow, bringing together European and African museum and arts practitioners to explore the transformations of museum practice and possible futures for museums. Also in June, Dr Mhishi obtained an AfOX catalyst grant to work with Njelele Art Station in Zimbabwe.

Dr Mary-Ann Middelkoop continued as Researcher on the Restitution of Knowledge project. She shared some of the results of her research in the museum, including at the Late Night event in May 2023 and to participants of the Teaching about Transatlantic Atlantic Slavery Summer Teachers' Institute in August. On 22 May, Dr Middelkoop hosted a group of MA students from Sotheby's Institute of Art, who took part in a day-long programme on 'Collections and Repatriation' and 'Objects, Collecting and Research'.

Dr Middelkoop was a Visiting Fellow at the Technische Universität Berlin in the Summer of 2023, as part of the Oxford–Berlin Research Partnership Initiative on Museums as Spaces of Social Cohesion and Conflict. During this fellowship she worked on the article 'Trophy Head', a piece about the punitive expedition to Kumasi in 1874, which will be published in a volume by Pluto Press next year.

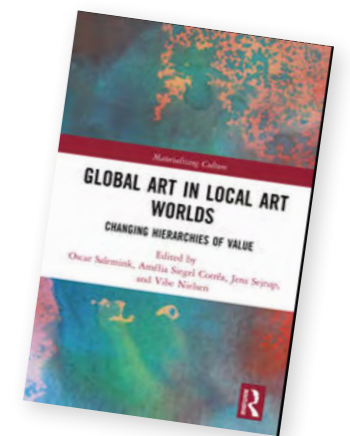
Dr Middelkoop contributed to the *Black Atlantic: Power, People, Resistance* exhibition catalogue at the Fitzwilliam Museum, Cambridge, with a piece on 'Sasabonsam' by the Ghanaian wood carver and artist Osei Bonsu. She is currently co-editing the volume *Thinking Provenance, Thinking Restitution*, which will be published by De Gruyter in 2024.

Dr Christopher Morton continued to contribute teaching to several degree programmes, especially Visual, Material and Museum Anthropology (VMMA), as well as the supervision of research students and student assessments for the Schools of Anthropology and Archaeology. Much time earlier in the year was spent completing the AHRC application process for a major project to research makers in the museum's collection, which at the end of the year we heard was successfully granted. The project will start in March 2024.

As the museum's research lead, Dr Morton also spent time this year overseeing the demands of an expanding and active research team. Although research time has been necessarily limited, several articles have been published or submitted and a new research topic begun on the photography in *Nigeria Magazine* in the 1930s–50s.

In May, Dr Morton co-organised a workshop on colonial photography with Maison Française d'Oxford and gave the introductory presentation; he also presented on the Christian Thompson display at the Curating the Contemporary workshop that month.

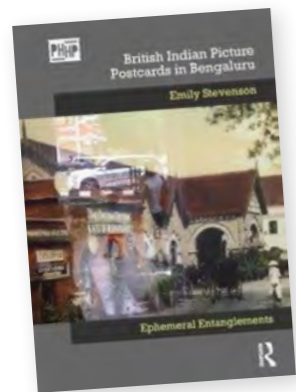
Dr Vibe Nielsen has spent the past academic year continuing her fieldwork on changing curatorial practices at the Pitt Rivers Museum, Musée du Quai Branly (Paris) and Museo delle Civiltà (Rome). She has co-edited and contributed to the Routledge Anthology *Global Art in Local Art Worlds: Changing Hierarchies of Value* (2023) and presented her research in public talks and guest lectures in Oxford and Copenhagen. In December 2022, she was awarded the Leeds Hoban Linacre/Huntington Exchange Fellowship by Linacre College, in support of her upcoming research stay at the Huntington Botanical Gardens.



Above: View of the Archive Case exhibition *Collaborating with the Past: Native American Portraiture by Shane Balkowitsch*, curated by Dr Christopher Morton

Research community update

Dr Emily Stevenson, Leverhulme Early Career Fellow, conducted archival research at the British Library in London and at the Karnataka State Archives and the Museum of Art and Photography in Bengaluru, India. She also conducted ethnographic research in both Bengaluru and Chennai, which included interviews and oral histories with photographers and studio owners. In spring 2023, Dr Stevenson presented initial research findings from her project at the PRM VMMA seminar series. In December 2023 her monograph *British Indian Picture Postcards in Bengaluru: Ephemeral Entanglements* will be published by Routledge as part of the Photography, History: History, Photography series.



Dr Marenka Thompson-Odlum spent much of this year on research trips where she met artists and makers as part of the New Collecting project. In April 2023, she spent a month in Hokkaido with project partner Dr Eiko Soga, working alongside Ainu elders to investigate and document the concept of 'embodied or felt knowledge' in the Ainu cultural/maker practice and how it can enhance curatorial practice. While in Hokkaido she also collected newly commissioned pieces by renowned carver Toru Kaizawa and embroiderer Kane Kumagai. In August 2023 she spent time in Hawaii interviewing farmers, activists and makers at Ka'ala farms and Paepae o He'eia fishponds, as well as Poakalani quilters, which will be featured in the museum's 2024/25 exhibition.

Dr Thompson-Odlum also organised a Late Night event and musical performance in the PRM by Ainu *tonkori* musician and maker Oki Kano (OKI), who had been commissioned to make a *tonkori*, a stringed musical instrument, for the PRM. In November 2022, OKI performed an hour-and-a-half set with his family, through which he wove the narrative of the *tonkori* and its place within Ainu culture. At the end of the performance he presented the commissioned instrument to the museum.



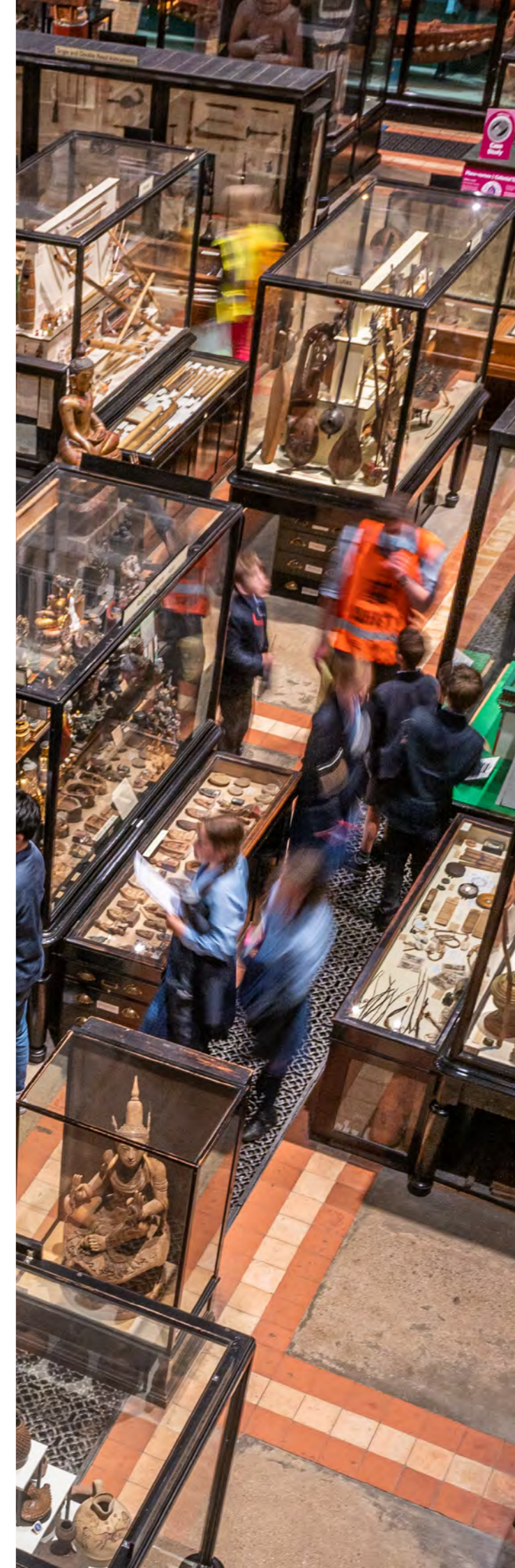
Above: OKI presenting a *tonkori* to Marenka Thompson-Odlum at the PRM, commissioned as part of the New Collecting Award, November 2022

Balfour Library

The Balfour Library continued to support the research and teaching of the Schools of Anthropology and Archaeology, as well as Pitt Rivers Museum staff. During the year, Librarian Mark Dickerson received training in Alma library software, and liaised with Bodleian Libraries staff regarding local setup and data cleaning. As Archives Officer, Mark also supported manuscript visits and enquiries, together with some enhancement of archive records. Image licensing for publications and exhibition use continued (with 358 images processed).



Above: Librarian Mark Dickerson





Some of the PRM's collection laid out in the research space

Collections and their care

Object collections

Throughout the past year work has continued on the new stores, with staff keen to see the completion of the Collections Teaching and Research Centre (CTRC). Collections and conservation teams have been supported in this by Tom Boggis and Rosie Hughes of the GLAM Stores Move. The GLAM Stores Move team have begun to prepare the PRM textile collections for their transfer to the new stores. Access to offsite collections has remained complex and time consuming; however the team are excited by the prospect of collections moving to their new home in fit-for-purpose storage, where we will be able to provide access for visitors without the need to apologise for poor lighting and cramped and inadequate storage. The CTRC will have spaces where visiting indigenous groups will be able to spend time with material from their communities and where ancestral remains and other items of cultural significance can be stored in a more respectful manner according to the wishes of communities.

In March we said farewell to Nicholas Crowe, who moved on to a new role at the Wellcome Collection after eight years running the section's busy visiting researchers' programme. We are delighted to welcome Bryony Smerdon to the position of Assistant Curator, Visiting Researchers. In June the team welcomed Siân Mundell back from her secondment to the Collections Online project. Over the last year Julia Nicholson has continued her research and writing on women collectors. This work has been enhanced by contributions from members of the team including Joanna Cole and Zena McGreevy.

Work with indigenous groups keen to locate items from their communities has grown significantly in the past year. This work has been transformed by the new MuseumPlus database, spearheaded by Siân Mundell.

As a result of this, Bryony Smerdon, along with other members of the team, is now able to offer online sessions with groups searching the database, using a broad range of possible search terms which allows for transparency and facilitates the building of relationships of trust even before a physical visit to the collections. Initial discussions about future visits or possible requests for return of collections have been held with several communities including representatives from the Miami Nation, the Chickasaw Nation, the Diaguita, and the Kenyah Badeng. In September 2022 Joanna Cole and Nicholas Crowe escorted the *tsantsa* (shrunken heads) to Cranfield University to be CT scanned at the request of the Shuar, as part of the PRM Shuar project.

The first of two repatriation ceremonies to return Australian Aboriginal ancestral remains took place in November 2022, with remains being returned from both the Pitt Rivers Museum and the Oxford University Museum of Natural History. The return was the culmination of several years of work by the team, who had been working closely with representatives of the Australian Government acting on behalf of individual communities. In October both Laura Van Broekhoven and Marina de Alarcón took part in and presented at the International Repatriation Museum Exchange Program, organised by the White House Council on Native American Affairs in coordination with the US Department of State's Cultural Heritage Center, the US Department of the Interior, and the US Department of Justice, in collaboration with the Smithsonian's National Museum of the American Indian, and the Institute of Museum and Library Services. The programme aims to address challenges affecting the repatriation of Native American heritage.

Object collections

In October 2022 Bryony Smerdon attended the Collections Trust conference Rethinking Cataloguing. Following this she wrote a comprehensive cataloguing guide for the new collections management system MuseumPlus, providing guidance for inclusive, holistic and collaborative collections cataloguing both for object and photograph collections.

In March Faye Belsey and Anya Gleizer gave a collaborative paper on the Evenki reconciliation ritual, written with Galina Veretnova and Dr Jaanika Vider, at the Finnish Anthropological Society's 2023 conference in Rovaniemi, Finnish Lapland.

In April the collections team attended the Museum Ethnographer's Group Conference 'Un-Disciplining the Museum? Changing Practices of Care, Knowledge and Display', where both Bryony Smerdon and Faye Belsey gave presentations. Bryony Smerdon presented a short update titled 'Doing data differently: community-led information management at the Pitt Rivers Museum.' She promoted MuseumPlus, the work of various recent digital cataloguing projects such as Beyond the Binary and our collaborative provenance research with the Miami Nation, where she conducted searches with community representatives over Zoom to help them better understand our documentation systems.

In June Faye Belsey and Joanna Cole spoke at the Taking Care workshop on the work of the section on human remains. The team also took part in the first meeting of the Wellcome African Collections Network.



Above: Gindung Mc Feddy Simon of Borneo Boat Lute Revival researching the collection
© Zariq Rosita Hanif

Throughout the year the team have given several behind-the-scenes tours and talks on the work of the section to students, museum professionals and special interest groups. In April, Bryony Smerdon, together with Dr Ashley Coutu and Melanie Rowntree, supported a Target Oxbridge workshop for 14 prospective students. She provided access to a range of objects from the collection and spoke to students about working in a museum, answering their questions and providing guidance about the university application process.

In early July 2023 Bryony Smerdon hosted members of the Oxford Ramallah Friendship Association together with makers and artists from the Women's Centre at the Al Am'ari refugee camp in Ramallah, who viewed and handled a selection of Palestinian textiles from the collection. Marina de Alarcón also ran two behind-the-scenes tours at the Multaka event Palestine: Pieces of Me (<https://www.prm.ox.ac.uk/event/palestine-pieces-of-me>) which gave 36 members of the public the chance to see the visiting researcher room and view some of the Palestinian textiles with our new friends from Ramallah, who shared their knowledge and answered a variety of engaging questions about the textile collection.

Training in the past year has included boundaries training from Sushila Dhall of Refugee Resource; a session held at the Ashmolean Museum on working with leather collections; and provenance research training at the Victoria and Albert Museum.

Work on the Collections Online project continued throughout this reporting year, resulting in the new Pitt Rivers Collections Online database going live in July 2023. The new system allows all collections to be searched together by the public for the first time, as well as allowing users a much simpler and more streamlined way of searching and filtering records. Collections Online also has records for all cultural groups associated with our collections, allowing users to search for collections in this way.

The system is updated daily to publish changes made to internal database records. It provides users for the first time with IIF (International Image Interoperability Framework) access to digitised images and playable sound and film recordings which are all embedded in the collections record. As of July 2023, Collections Online held 508,903 collection records and 2,965 cultural group records.



Above: Robyn Campbell, CEO, Burrandies Aboriginal Corporation, performing a smoking ceremony during the handover of Australian ancestral remains, November 2022



Above: Staff from the Sarawak Museum Department visiting the museum to discuss a sunhat in the collection

Siân Mundell continued to be seconded from her role to be the Senior User for the Collections Online project. Bryony Smerdon continued in her role of Collections Database Assistant until June 2023. Alongside her day-to-day support of PRM staff using the system, she responded to several research requests for collections data, and continued data cleaning to enable easier searching and presentation of our information.

Work began on improvements to the integration between MuseumPlus and Resource Space. When completed, this will allow sound and film digital assets to be linked to their respective MuseumPlus records.

As of July 2023, the Collections Management System (CMS) held 251,210 collection records, representing 324,663 individual objects; 235,236 photograph collection records representing 282,440 individual items; 3,117 sound collection records; 18,872 manuscript collection records; and 146 film collection records.

Photograph, manuscript, film and sound collections

As usual, the section had an extremely busy year answering enquiries from all over the world and supporting the work of visiting researchers, student interns, volunteers, research staff and affiliates, and course tutors.

Several important areas of work were a particular focus this year. Curatorial Assistant Oliver Anthony began digitising cellulose nitrate photographs and packing them for freezing on-site in January, as part of a project to de-risk the museum sponsored by Oxford Mutual Ltd. By the end of June, around 9,000 negatives had been scanned and re-stored, with around 4,000 to go (<https://pittrivers-photo.blogspot.com/2023/09/safeguarding-our-celluloid-past-care.html>).



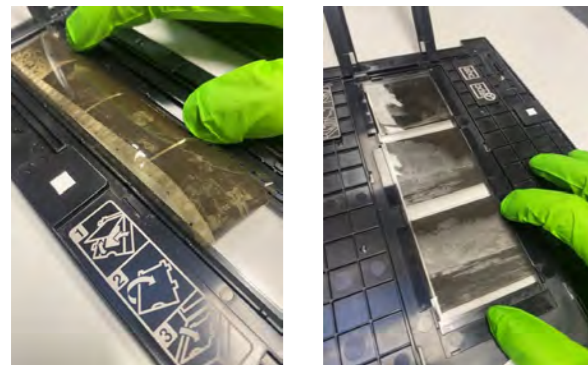
Above: Photograph by Shane Balkowitsch from the Archive Case display shows Floris White Bull (Brave Heart Woman) and Gloria White Bull (Makes the Road Woman) of the Hunkpapa Lakota nation (2021.5.10)

In April, a new Archive Case display was curated by Christopher Morton to showcase a selection from the museum's recent acquisition of fifty contemporary ambrotype photographs by Shane Balkowitsch, alongside responses from the Native American sitters whose portraits were included.

Another new initiative this year was the Dear Tylor manuscript project, which has the aim of digitising the correspondence of Sir Edward Burnett Tylor and working with 'citizen science' platform Zooniverse to have the letters transcribed by volunteers. So far, volunteers have photographed around half the correspondence, with the images uploaded to the DAMS.

Above Left: Nitrate film negatives in Epson scanner film holders ready for digitisation

Left: Two frames of photographic film showing the different notch codes (V-shaped and rectangular) employed by Eastman Kodak to distinguish cellulose nitrate film from later 'safety' film



Oxford University Internship Programme

In July the museum hosted a paid intern on the Summer Internship Programme, selected again this year from a large number of applicants for these popular placements. Lucy Metcalf, studying for an MST in History of Art and Visual Studies, catalogued and researched several photograph albums compiled during the early twentieth century by two generations of the Metcalf family, who lived and worked as engineers in Yokohama. Including commercial postcards of Japanese sights as well as ephemera and other assorted items, the collection sheds light on the country during a period of rapid modernisation, as well as the activities and leisure pursuits of a family living abroad.

For its long-standing support of the University's Summer Internship Programme, the museum received a Gold Standard Internship Host 2023 award, acknowledging the institution's 'commitment to the Internship Office programmes, overall quality of feedback from interns, and consistency of internship provision'.



Above and Right: Postcards from the Oxford University internship study of photographs and ephemera collected by the Metcalf family



Conservation work

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

This year we finished our project to redisplay publicly accessible drawers in the museum – all 280 of the accessible drawers in the museum have been completed. Over 5,000 objects have been redisplayed in laser-cut conservation-grade foam inserts, and an equal number have been documented and packed for storage.

The glass was replaced on the one of the historic 'shop-front' cases on the Lower Gallery. During the last year we have taken the opportunity to refurbish and repaint the cases and to update the displays, especially the object mounts.

There have been several large loans this year. The conservation team assesses and condition-reports the loaned objects, as well as packing them for transport. As many of the objects which go on loan are complex and fragile, this work often presents a challenge. Loan venues include the Sainsbury Centre (UEA), the National Museum of Asian Art (Paris), the Bodleian and Ashmolean, Weston Park Museum (Sheffield), National State Library of NSW (Sydney), and the Tasmanian Museum and Art Gallery.

The conservation team took part in Taking Care workshops in Ljubljana and Stuttgart. These workshops formed part of the conservation module and were an opportunity to connect and share information with conservators from museums throughout Europe. Jennifer Mitchell and Jeremy Uden attended the workshop in Ljubljana, where Jennifer Mitchell gave a presentation about the What's in Our Drawers? project, and Jeremy Uden talked about the Plastic Fantastic project on 3D printing musical instruments. All three conservators attended the workshop in Stuttgart, where Jeremy Uden shared information about the Talking Threads textile project at the Pitt Rivers. The final workshop in the conservation module was held in Oxford, and the conservation team supported the planning and delivery of this very successful event.

The Pitt Rivers collections will be moving in the next year to new stores in the centre of Oxford, so we have spent a considerable amount of time scoping and planning for collections moves this year, especially for the textiles, which will move to purpose-designed storage in the new CTRC. This will give us the opportunity to provide the extensive textile collections with much better storage, both flat in drawers and rolled on archival cardboard tubes where appropriate.

During the last year the conservation team have organised several paid courses for the public on craft subjects relevant to the museum collections. These have included courses on making jewellery from recycled plastic, and making tubular bands using a weaving disc.



Above Jennifer Mitchell presenting at the Taking Care workshop in Ljubljana



Above: Hula and the Ahupua'a digital interpretation film in museum galleries

Social media, website and digital engagement

Digital engagement

Work on key digital projects has continued from last year with several in-gallery projects coming to fruition. A digital trail was launched alongside the Marina Abramović @ Pitt Rivers Museum exhibition that opened in September 2022; the final two interactive displays of the Engaging the Senses project launched in December 2022; a web-based trailer for *His Dark Materials* (with film production company Bad Wolf, the History of Science Museum and the Story Museum in Oxford) launched in early December; and a collection of *Unmasked: Spirit in the City* exhibition webpages was published in January 2023 to coincide with the exhibition opening.

The summer of 2023 also included digital interpretation for two new displays celebrating Hawaiian culture, with a new short film created for display in the galleries and an experimental new storytelling approach to the webpage supporting the second phase of Solomon Enos' paintings.

A major milestone of the reporting year, discussed in further detail in the following section, was the public launch of the new Collections Online webpage in July 2023. This has involved much work by colleagues and has vastly improved the public search function for the collections held by the museum, using one single keyword search online. It also introduces new improved features such as an integrated IIF viewer and suggesting further related collections for visitors to browse while conducting their search.

The Digital Engagement Officer continued with the Digital Care working plan, with a focus on collections, access, research and enrichment. A bimonthly Digital Content working group was formed with other digital content creators and web editors among the museum staff, with the Digital Care plan structured as agenda items to share updates and resources around digital content production in the museum.



Above: Digital interpretation created to accompany the Marina Abramović display

Digital events highlights

In October 2022, the *Wandering in Other Worlds* Late Night was an evening celebrating this project following the September installation of the co-curated display with Evenki community members. A large double-sided projector screen enabled a silent video to be screened from the museum's entrance platform into the Court, and a vertical screen was prepared with a looped video including slides of the evening's programme, wayfinding information and video clips highlighting the films produced during the project. These activities built on the previous May Late Night, where Evenki artist and cultural knowledge holder Galina Veretnova was livestreamed into the Lecture Room; this time, pre-recorded videos featuring Galina were screened to support her live performances in the gallery space.



Above: *Wandering in Other Worlds* Late event vertical display

Right: Galina Veretnova wearing a VR headset to view an immersive film of Evenkia near the newly curated display.

In May 2023 the *Connected Worlds* Late Night, jointly delivered with the Oxford Museum of Natural History, also involved the development of an online programme for the evening, alongside digital wayfinding that shared visuals of the variety of activities available at the event.

Immersive 360° film experiences of a 14-minute video created by artist, researcher and project lead Anya Gleizer were made available all evening on two Oculus Virtual Reality (VR) headsets, allowing a continuous stream of visitors to encounter a different world through digital means.

From July 2023, a refined version of the VR activity for the *Wandering in Other Worlds* project was trialled with the public on Tuesday afternoons alongside beadwork created by Galina Veretnova. Preparations for recruitment for a volunteer team from the GLAM volunteer network were made over the summer, in anticipation for this being a regular facilitated event throughout the autumn of 2023.



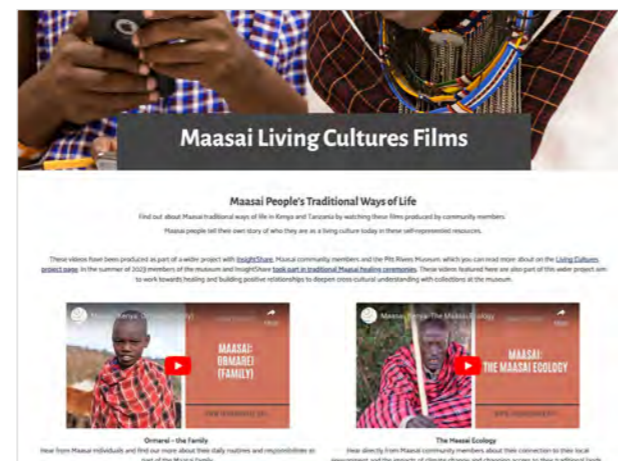
Digital content highlights

In December 2023 there was a celebratory event marking the launch of all three digital devices for the Engaging the Senses project, working with Promultis. Over 400 photographs from the collections and 20 sound archive recordings were made available on a kiosk touch screen and suspended sound shower. A multi-modal split-screen interface was developed to host 3D scans of objects from the collections, alongside interpretative text, on the large touch table located on the Clore Balcony. Both of these displays carried forward the visual presentation style of the vertical touch screen launched in the last reporting year (March 2022). Together they signify unprecedented digital presence and access to collections in the galleries, especially photography, sound and film, as well as the novelty of zooming in and seeing all sides of a range of the objects on display through the 3D scans, meeting a core objective of the Collections part of the Digital Care workplan.

The Digital Engagement Officer worked with research team member Marenka Thompson-Odlum to produce a new webpage design for a Solomon Enos display on Mo'olelo of the Ahupua'a. This aimed to emulate the journey from the mountains to the coast through the webpage's vertical linear storytelling. A short film highlighting the motifs featured on a Hawaiian quilt was also created as part of a new display scheduled for installation in mid-August 2023. Work also continued with developing and user testing highlighted content nodes in the new virtual tour of the museum, adapting content from Marenka Thompson-Odlum's wider projects at the museum and building on interpretation by Thandiwe Wilson, to be launched in autumn/winter of 2023.

Additional content highlights on the website included new-style webpages which were launched with the education team, including an experimental approach to sharing new Ivory trails that included formats of the trail information for pupils and teachers to access before and after their visits.

This year also saw a range of collaborations with museum partners. A shared social media campaign was developed with Modern Art Oxford, highlighting items that featured in the video artworks of Marina Abramović and coinciding with joint marketing of her two concurrent exhibitions in Oxford. Several webpages were created to support education resources and audio visual content as part of the new trail developed by Education Officer Melanie Rowntree with props on loan from production company Bad Wolf. The *His Dark Materials* trail was part of a wider project across Oxford, with displays at the History of Science Museum and the Story Museum. The Digital Engagement Officer worked with partners from both these sites to create webpages that cross-linked to the other organisations and helped produce a shared map encouraging increased footfall across all participating sites. Two webpages were created to share projects with InsightShare: Breathe! Histories of Colonialism, and a page to share the Maasai Living Cultures educational films alongside shared social media campaigns with the Marketing Officer.

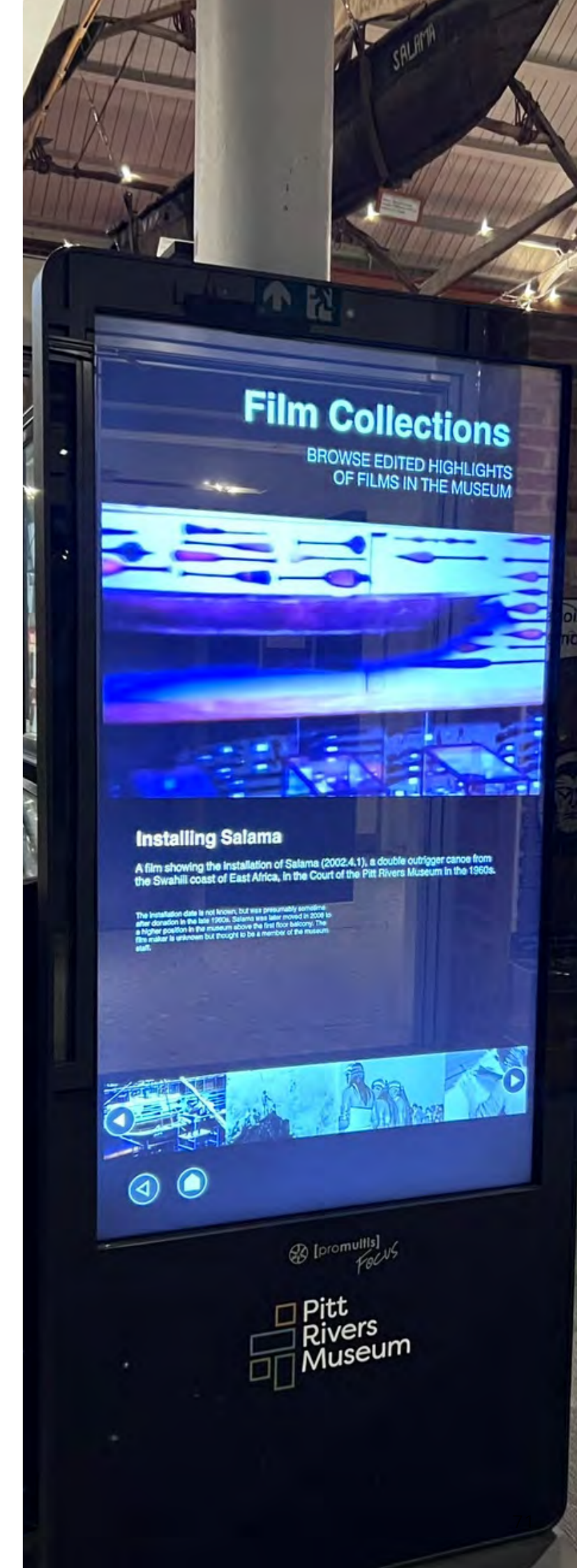


Above: Maasai Living Cultures films highlight new educational resources produced by community members working with InsightShare

Highlights looking forward

Ongoing projects anticipated in the next year include completion and launch of the new Virtual Tour; further development of digital content around collections from Hawaii in the museum, as part of the special exhibition preparations for 2024; and supporting digital interpretation for the Nothing Without Us: Experiences of Disability trail to be launched in November 2023. The latter also includes reviewing existing access to digital interpretation and resources, and the Digital Engagement Officer is working to align updates of existing digital practices to improve access for all across the wider digital content produced at the museum – a key part of the Access section of the Digital Care workplan.

Below: New interactive slides feature on the ivory educational resources page



Social media and website

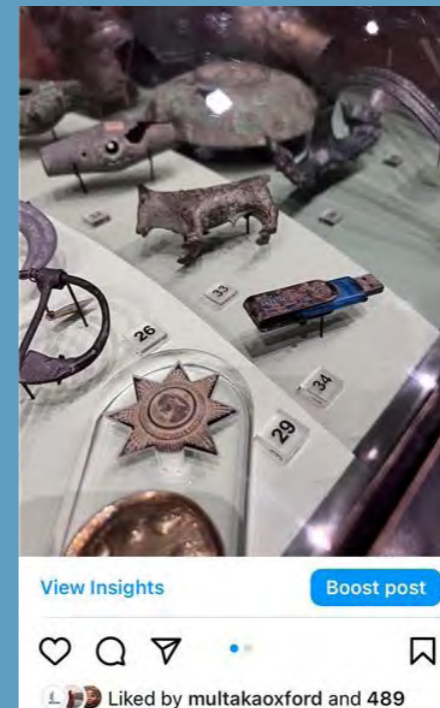
Social media users have had a roller-coaster ride in the last year following a protracted takeover dispute at Twitter, resulting in Elon Musk taking over Twitter in October 2022. Long known for its blue bird logo and 'tweets', the platform was rebranded by Musk as 'X' – although it is still commonly referred to as Twitter or 'X (formerly Twitter)'. In a tumultuous initial few months, the platform lost millions of followers, either as a result of accounts being shut down or as people moved onto other platforms. In line with this trend, PRM Twitter followers stood at 44,700 in August 2022, peaked at 44,988 in October and then started to fall, with a total of 44,530 at the end of July 2023. However, despite the number of followers fluctuating, the level of user interaction with posts remained fairly consistent, with an average of 86.4k impressions (ie the number of times each post has been displayed to users), 130 retweets and 450 likes per month.

A quick review of the most popular posts gives an idea of the huge range of activities taking place, with some of the 'highest-scoring' posts covering: an Evenki ceremony in the galleries with participants in feathered crow costumes; Arctic objects and film props side by side on the *His Dark Materials* trail; link-ups with local communities for Korean games and Polish egg painting; talks about South American featherwork; Borneo Boat Lute performances; and Daruma dolls and Hawaiian quilting. As always, posts showcasing the galleries and collections proved popular, with a post about the seal intestine parka receiving over 6,800 impressions, a USB stick 6,600 impressions and views of the museum lit up for Late Night events nearly 9,500 impressions.

Things have been slightly calmer on Facebook and Instagram, now jointly part of Meta. Facebook followers increased slowly but steadily from 18,000 at the beginning of August 2022 to 19,044 at the end of July 2023.

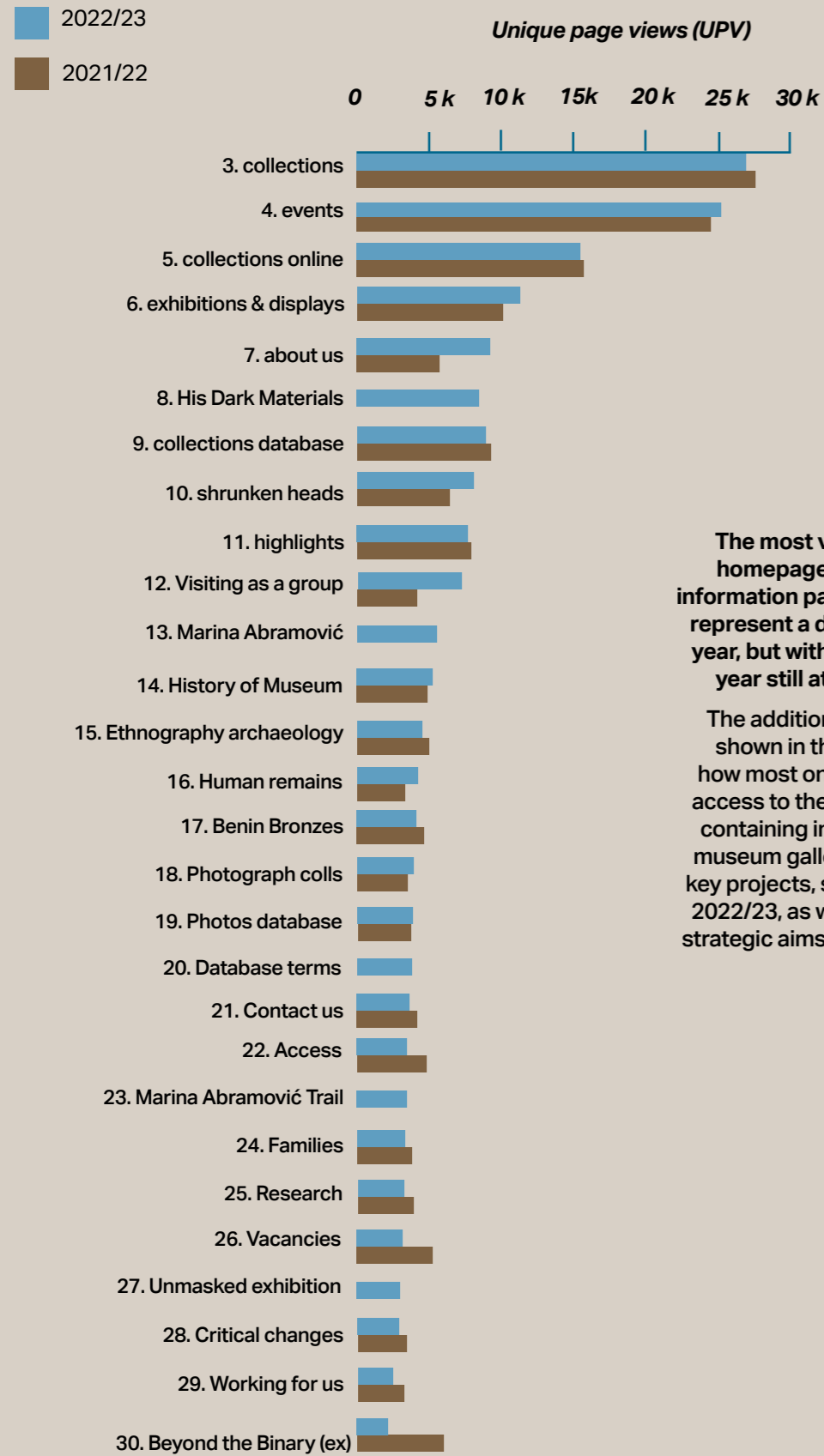
During this time PRM Facebook had a reach of 537,073 with nearly 10,000 likes. Popular posts included updates on conservation work, such as the replacement of panes affected by glass disease in the display cabinets and #PhotoFriday posts highlighting photographs in the displays and archives.

Instagram followers have increased during this period from 21,250 to 23,393 with a reach of 681,258 and over 33,000 likes. We collaborated with several partners to cross-promote content, including a series of posts with Modern Art Oxford to highlight the installation and exhibition by acclaimed performance artist Marina Abramović taking place simultaneously in both venues, and also a short series of films made by InsightShare for the Breathe! participatory film project. As part of the Play! project, research carried out by members of the local Chinese community on Chinese musical instruments in the collections was presented in a series of Instagram and Facebook posts, accompanied by new images of the instruments. The most popular posts were an eclectic mix, ranging from posts about the Marina Abramović installation to highlighting a 100-year-old cheese in the collections!



Website data

Most visited pages on PRM website, showing a comparison between 2021/22 and 2022/23



The most visited webpages were the homepage (160,383 UPV) and visitor information page (52,804 UPV) which overall represent a decrease in visitors since last year, but with new webpages created this year still attracting significant views.

The additional top 30 webpages visited shown in the graph here demonstrate how most online visitors are interested in access to the collections, as well as pages containing information about visiting the museum galleries. The top 30 also include key projects, such as special exhibitions for 2022/23, as well as key work as part of our strategic aims, such as the Critical Changes.

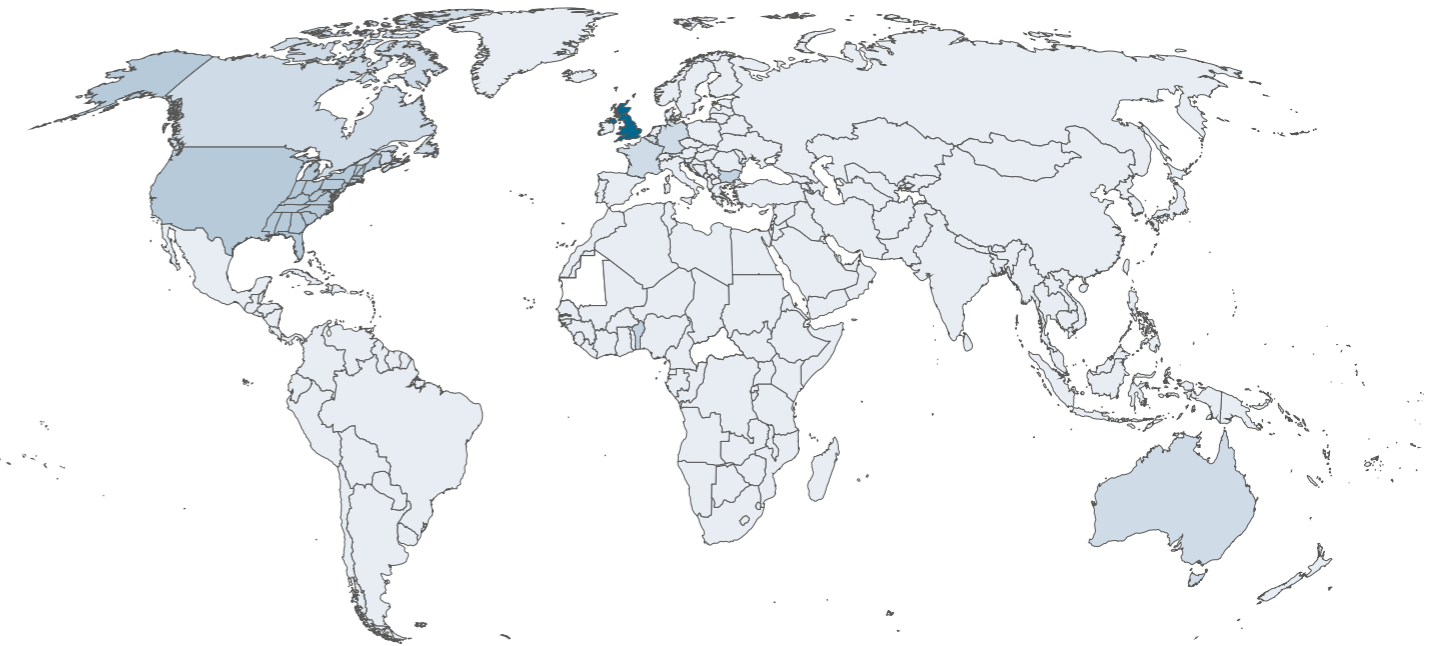
The website continues to attract a global audience (compare this year's blue map below with the map in brown to the right for last year's reported coverage), but with a concentration of views from Europe (especially the UK), North America and Australasia.

Heat map showing user locations Aug 2021-Jul 2022



Notable changes this year include visits from Andorra and Benin entering the top ten in the list of user locations.

Heat map showing user locations Aug 2022-Jul 2023



0 129,145

Top ten user locations Aug 2022-Jul 2023

Country	Users	Country	Users
1 UK	129,145	6 Australia	3,683
2 USA	52,970	7 Canada	3,630
3 Andorra	7,874	8 Germany	3,380
4 Benin	4,302	9 France	2,689
5 Bulgaria	3,750	10 Netherlands	2,430

Supporting the museum

Pitt Rivers membership

A sense of belonging and support

'The Friends', as the programme was known, was founded in 1984 and was a small charity run by volunteers to support the work of the Pitt Rivers Museum. In September 2021 the programme began its transition to administration by the Pitt Rivers itself.

The role and purpose of the Membership Programme developed by the Friends continues to be:

- to provide events related to the subject matter of the Pitt Rivers Museum, for interested members of the public;
- to raise funds towards the work of the museum;
- to produce a high-quality magazine.

During the reporting year, the Pitt Rivers Membership Programme came fully under the PRM administration, with internal systems and processes now in place. Building on the longstanding work of the Friends, a full benefits programme and package has been designed for existing and new members, providing several discounts as well as exclusive access and engagement. Huge thanks are due to Gillian Morriss-Kay, Dawn Osborne, Juliet Eccles, Shahin Bekhradnia, Anthony Flemming, Beth Joynson, Antigone Thompson, Louise Hancock, Hannah Bruce and Catherine Booth, for making this happen.

Development

The Pitt Rivers Museum was founded with a donation, and our donors and supporters continue to be a vital part of the museum community. The museum is incredibly grateful to our philanthropic partners for their generosity over the last year, with this generosity remaining vital for our projects, collections and work with communities. The Pitt Rivers Museum would like to give our thanks to:

- the Development Advisory Board, for representing and advocating for the Pitt Rivers Museum, strengthening and building relationships across Oxford and beyond - their expertise continues to be invaluable;
- the Members of the Pitt Rivers, whose passion and dedication to our museum continues to enrich the Pitt Rivers community;
- the Art Fund, for their support of our acquisitions;
- The William Delafield Charitable Trust, for their invaluable continued support and establishing an endowment which will support conservation and curation related activities in perpetuity;
- Great Britain Sasakawa Foundation, for their support of the *Tonkori: Musical Conversations with Oki* event;
- The Staples Trust, for their support of the ground-breaking project *Living Cultures: Indigenous Voices*;
- Mr and Mrs A C D Bloch, for their support of the Origins and Futures Fund;
- individual donors, visitors to the museum, and those whose donations are enhanced by gift aid;
- our anonymous donors, who continue to provide vital support for the museum, our programmes and our community.

We continue to look for support and philanthropic partners to carry on and expand our 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 talk to us about this, please get in touch with Christina Evans at christina.evans@devoff.ox.ac.uk, who will be delighted to discuss this with you. If you are already a donor and would like to maximise your donation with gift aid, please contact cat.campbell@devoff.ox.ac.uk

Thank you again to all who have supported the Pitt Rivers Museum and our work over the last year.



Left: The Anthropologists' fundraising ritual moneybox in the Museum Court

Museum operations

During 2022/23 we increased our commercial income, improved our efficiency and focus, and strengthened our visitor experience.

People and organisation

Our staff are our greatest asset and we are committed to fostering a positive culture which continually improves the experience, effectiveness and efficiency of all our teams so that everyone feels included and valued.

In 2021/22, the museum employed over 65 members of staff and worked with just under 200 volunteers. Our small Administration team provides the efficient and effective day-to-day administration required by the museum, including HR, finance, planning, administration and executive services.

Of particular note this year, the team focused on supporting:

- grant and programme management improvements;
- embedding the Membership Programme into museum operations;
- implementation of financial and HR assurances;
- secretariat support for the Executive Board, Board of Visitors and committees.

The team, made up of Antigone Thompson, Beth Joynson, Nicole Cunningham and Anne Atkinson, supports the day-to-day administration of the museum.

Health, safety and well-being

Health, safety and well-being are essential for us all. During 2021/22 the museum reviewed its health and safety practices and was one of the first departments to roll out the University's 'EveryDaySafe' campaign. This programme aims to achieve an action-oriented safety culture, where everyone feels confident about the safety of their working environment and taking the right action to keep themselves and others safe.



Above: Louise Hancock Media and Communications Officer and Beth Joynson, Antigone Thompson and Karrine Sanders from the Administration team

Museum operations

Visitor experience

A warm welcome for all

The Visitor Experience team are the welcoming face of the museum and a central part of the visitor experience and the museum's donation programme. As well as providing a warm welcome for all, the team are always on hand for advice and information on the collections, access, wayfinding, events and activities. Led by Catherine Booth, the team this year have been working hard on developing tours and improving wayfinding for visitors. Over the reporting year they continued to manage the challenges of visitor recovery after the pandemic with a slow return of overseas visitors, with the estimated figure for 2022/23 at just under 350,000 showing substantial signs of growth.



Above: Navigator Ndhlovu from the Visitor Experience team in the museum galleries

Top Right: Kieran Brooks from the Visitor Experience team in the museum galleries

Right: Solomon Enos notebooks in the museum shop

Retail

Our shop is a unique experience

This year the Visitor Experience team led the way with our retail offer, incorporating it fully into our visitor programme and welcome. This involved a scale down and focus of products that relate to the museum collection and our values as an organisation. All 2021/22 targets were met, and the shop programme continues on a careful five-year growth programme to provide a unique offer to visitors both in person and online.



Museum operations

Donations

Thank you

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

While overall donations were down this year due to lower visitor numbers, the wayfinding project – both external and internal, as well as the new audience development programme, will focus on supporting visitors to locate the museum (through the Oxford Museum of Natural History, as the second of two museums in one location) as well as encouraging past and future visitors.



Equality, diversity and inclusion

We are committed to fostering an inclusive culture that promotes equality of opportunity, values diversity and kindness and provides an environment where all our staff are respected and feel included. Our Equity, Diversity, and Inclusion Plan 2022/27 is focused on staff recruitment and retention, staff training, staff support and access. During 2021/22, work was undertaken to review recruitment practices and changes were made in writing job descriptions, advertising posts and how interviews were conducted, to help break down barriers and improve access, as well as training all staff in diversity confidence. This has supported change in our staffing makeup, with an increase of staff identifying as BME from 3% in 2017 to 14% in 2022, and increased support for staff who are neurodivergent.



Above: Olya Baxter-Zorina from the Visitor Experience team at one of the donation points in the museum

Left: Marketing for Membership

Events and hire of the museum

A unique place to be

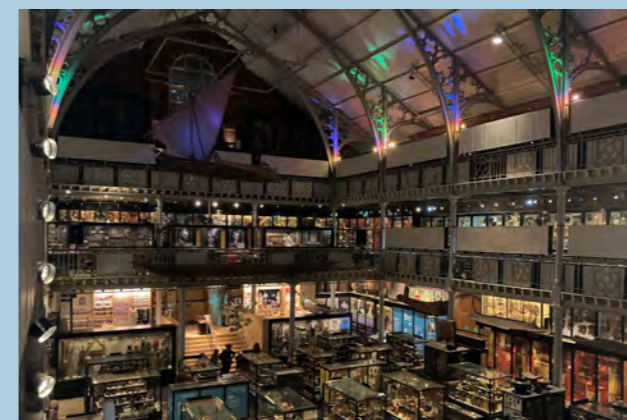
The Pitt Rivers Museum is a unique venue for events and currently offers five different meeting spaces, with capacity for up to 180 guests for receptions, private dining, and lecture, classroom and boardroom functions as well as filming opportunities.

Over the year, with new Event Manager Hannah Bruce in place, the offer developed to support opening up the museum to more people, with the museum seeing its first wedding.



Building, facility and safety management

The Pitt Rivers Museum is renowned for caring for a diverse collection of unique items with immeasurable cultural and historical value. With this in mind, this year's paramount focus has been the comprehensive overhaul of the museum's security systems. In recognition of the importance of creating a supportive work environment, a significant project has been underway to revamp the museum's outdated kitchen facilities, to improve functionality and provide a more inviting space for museum employees to enjoy their meals and breaks. More than just a place to eat, this is a hub where ideas are exchanged, bonds are formed and a stronger sense of belonging is nurtured.



Above: The museum galleries lit up for an evening event



Lutes

Lutes

Flutes

28

90

953

66

Lute-strings

Appendices

A. Pitt Rivers Museum Board of Visitors as of August 2022

Professor Jane Shaw, Principal, Harris Manchester College (Chair)

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

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

Dr Linda Flores, Junior Proctor, The Proctors and the Assessor, University of Oxford

Mr Richard Ovenden OBE, FRSA, FSA, FRHistS, FRSE, Head of GLAM, University of Oxford

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

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 Dan Hicks, 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

Callum Collett, Receptionist (from August 2022)

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 *

Siân Mundell, Collections Database Officer *

Zena McGreevy, Exhibition and Special Projects Officer

Kyle Jordan, Curating for Change Fellow (appointed September 2022) +

Thandiwe Wilson, Research Assistant, Taking Care Project * +

Nicholas Crowe, Assistant Curator – Visiting Researchers (until March 2023)

Joanna Cole, Collections Specialist, Assistant Curator, Object Collections and Provenance

Philip Grover, Senior Assistant Curator of Photograph and Manuscript Collections

Bryony Smerdon, Collections Database Assistant (until May 2023), Assistant Curator – Visiting Researchers (appointed June 2023)

Collections Move Project Team

Tom Boggis, GLAM Programme Manager

Rosie Hughes, GLAM Collections Move Project Manager +

Pete 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)

Commercial Activities

Hannah Bruce, Events Manager *

Matthew Gill, Events Facilitator *

Maryam Gohari, Events Facilitator *

Callum Collett, Events Facilitator *

Colton Bradyll-Brown, Events Facilitator *

Matthew Scott, Events Facilitator *

Abdullah Alkhalaf, Events Facilitator *

Conservation

Jeremy Uden, Head of Conservation *

Andrew Hughes, Deputy Head of Conservation

Jennifer Mitchell, Conservator *

Curatorial, Research and Teaching

Christopher Morton, Head of Curatorial, Research and Teaching and Associate Professor

Clare Harris, Curator for Asia and Professor of Visual Anthropology

Dan Hicks, Curator of World Archaeology and Professor of Contemporary Archaeology

Ashley Coutu, Research Curator (African Archaeology) and Deputy Head of Research

Marenka Thompson-Odlum, Research Curator (Critical Perspectives)

Oliver Anthony, Curatorial Assistant +

Mary-Ann Middelkoop, Researcher +

Lennon Mhishi, Researcher +

Roba AlSalibi, Researcher +

Emily Stevenson, Leverhulme Early Career Fellow +

IT

Katherine Clough, Digital Engagement Officer

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 (until June 2023)

Beth McDougall, Learning Officer Communities and Families (Mondays, Tuesdays and Wednesdays) and Communities Officer–Older People, GLAM (Thursdays and Fridays)

Anya Jung, Learning Officer Communities and Families *+ (family leave cover until January 2023), Taking Care Project Assistant (appointed January 2023)

Megan Christo, Play! Collections and Public Engagement *+

Scarlett Grant, Play! Family Learning and Public Engagement Officer *+ (until November 2022)

Michelle Alcock, Public Engagement and Programming Bookings Officer

Helen Adams, Head of Engagement and Audience Support, GLAM

Nicola Bird, Project Manager, MultakaOxford *

Jumana Hokan, MultakaOxford Community Outreach and Learning Facilitator + (appointed August 2022)

Sarah Leвете, Communities Officer, GLAM *

Susan Griffiths, Communities Officer, GLAM *

Miranda Millward, Arts Engagement Officer *

Hayleigh Jutson, Volunteering and Communities Assistant, GLAM *

Joy Todd, Head of Volunteering, GLAM *

Caroline Moreau, Volunteer Engagement Officer, GLAM

Maryam Gohari, Volunteering Assistant, GLAM +

Technical Services

John Simmons, Head of Facility Management (until December 2022)

Fatai Lawal, Head of Facility Management (appointed April 2023)

Robert Day, Facilities Assistant + * (until July 2023)

Alan Cooke, Technical Designer and Maker

Josh Rose, Exhibition/Display Technician and Mount Maker *

Visitor Experience

Catherine Booth, Visitor Experience Manager

Fernando Calzada, Deputy Visitor Experience Manager

George Kwaider, Visitor Experience Assistant

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 *

Colton Bradyll-Brown, Visitor Experience Assistant *

Nikita Cooke Smith, Visitor Experience Assistant *

Tara Ferguson, Retail Assistant *

Nicole Culligan, Retail assistant *

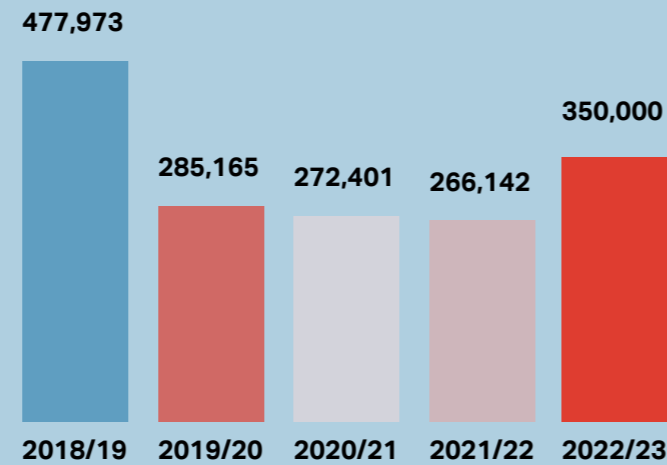
Hannah Khan, Retail Assistant *

Appendices

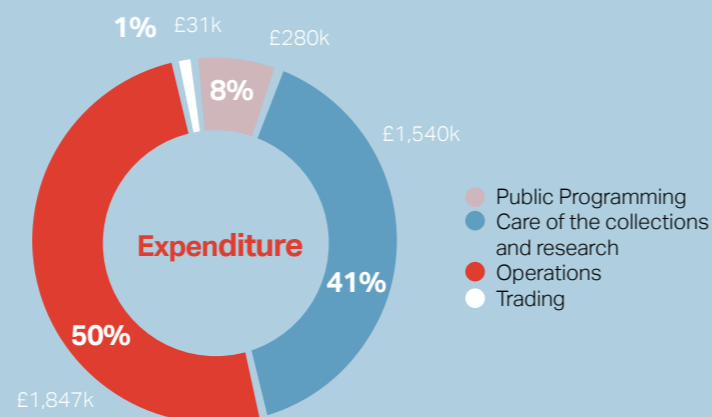
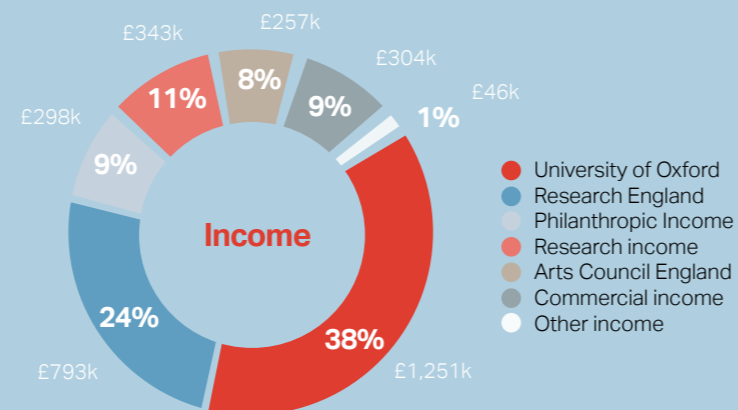
C. Finance

The Pitt Rivers Museum concluded the year with a deficit of £0.4m, which equated to 13% of the museum's overall costs budget. This was accepted by the University as it related to the increase in cost of living, university pay reviews and our visitor numbers not yet fully returning, which impacted on donations.

As the impact of COVID-19 continued to pose challenges, the museum was able to draw on successful research grants secured, and growing venue hire, to offset lower visitor numbers while visitor numbers gradually return to pre-pandemic levels. Building endowments and fundraising continue to be vital in maintaining and strengthening our financial resilience and we are grateful to our supporters for their much-valued and important contributions to the work of the museum.



Visitor numbers by year



D. Visitor numbers, enquiries, research visits and loans

Visitor numbers

Visitors continued to return to the museum post-COVID-19 and have steadily increased year on year. The figure for 2022/23 is estimated at just under 350,000, to include visitors coming through our south door entrance, which was not part of the museum counting system at the time.

Object collections

There were 411 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, 116 came from within the University of Oxford and 73 from other UK higher education institutions. There were 63 visitors from international higher education institutions, and a total of 159 visits by colleagues from other museums, as well as community members, visual artists, private researchers and interest groups. Highlights from the year include visits from Yaqui, Wapishana, Tupinambá, Māori, and Yorùbá researchers.

In March, the collections department welcomed project staff from the Edo Museum of West African Art to perform photogrammetry on the Benin bronzes and two carved tusks. Since January Joanna Cole has been working with Borneo Boat Lute Revival, a collective of researchers and cultural practitioners, on the collaborative project *The Archived is Alive*, supported by the British Council's Connections Through Culture grant. In May members of the project team travelled from Borneo to view boat lutes in the PRM's collection and deliver a public engagement session in the museum. This was followed with a visit by staff from the Sarawak Museum Department. Throughout the year collections and conservation colleagues have been working on a project with composer Sir Jonathan Mills, looking at ancient aerophones (wind instruments) in the collections and investigating the possibilities of 3D reconstruction.

Loans

Outward loans continued to gather pace in 2022/23 and Faye Belsey coordinated a busy loan schedule both to national and international museums and galleries.

A necklet of twinned plant fibre (1884.75.33) and model canoe (1893.50.14) were loaned to the Tasmanian Museum and Art Gallery (TMAG) for the ground-breaking exhibition *taypani milaythina-tu: Return to Country*, which ran from 1 October 2022–7 May 2023. Ancestral objects from

collections around the world were displayed alongside creative work from Tasmanian Aboriginal artists. After the exhibition, the ancestral belongings will remain at the TMAG for a year so that they are accessible to the Tasmanian Aboriginal community to view and engage with.

Ten Ainu objects (1892.56.15, 1892.56.30, 1892.56.32, 1899.44.1, 1899.45.5, 1900.78.135, 1908.82.520, 1910.68.2, 1910.68.3 and 1940.12.504) were loaned to the IKON Gallery in Birmingham for the exhibition *Siknure – Let me live*, by Ainu artist and musician Mayunkiki. The exhibition, which ran from 9 September–13 November 2022, was the first solo show by an Ainu artist in the UK.

We loaned material from the Tradescant collection (1886.1.152, 1886.1.247, 1886.1.248, 1886.1.552.2-9 and 1886.1.1004) to the Garden Museum, London for a five-year period.

19 objects (1891.49.13.1, 1884.68.55, 1884.114.11.1, 1941.2.103, 1954.9.94, 1911.79.1.1, 1884.65.18, 1884.65.2, 1884.88.9, 1891.49.4, 1891.49.3, 1891.49.5, 1884.82.8, 1928.9.51, 1884.68.49, 1928.9.56, 1928.9.57, 1884.84.76 and 2014.89.2) from the North West Coast of America went on loan to the highly praised exhibition *Empowering Art: Indigenous Creativity and Activism from North America's North West Coast* at the Sainsbury Centre of Visual Arts which ran from 12 March–30 July 2023.

The Wellcome Collection held an exhibition on *Milk* which ran from 30 March–20 September 2023. The exhibition explored our relationship with milk, and its place in politics, society and culture. The PRM loaned a milk container (1978.20.17), a milk gourd (1978.20.257) a gourd cleaner (1978.20.390) and a football made from recycled milk bags (2000.23.2)

A Sri Lankan Mask (1899.88.1) was loaned to the Museum of Asian Arts, Paris for the exhibition *Asian Medicine, the Art of Balance* from 17 May–18 September 2023.

A shell armband (1933.40.18) used in Kula exchanges was sent on loan to the Bodleian Libraries for the exhibition *Gifts and Books* which ran from 16 June–29 October 2023.

Appendices

D. Visitor numbers, enquiries, research visits and loans

Photograph, manuscript, film and sound collections

There were 344 research visits to the photograph and manuscript collections requiring the retrieval of photographs, manuscripts, film and/or sound recordings. Of these, 107 came from within the University of Oxford and 40 from other UK higher education institutions. There were 183 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 Giulia Pra Floriani (Heidelberg University) studying photography in China and Tibet; Sarah Longair (University of Lincoln) researching collecting in Zanzibar during the early twentieth century; Laëtitia Lopes (University of East Anglia) researching photographs from the Vanuatu archipelago; June Northcroft Grant, researching the biography of her ancestor Mākereti Papakura, Māori guide and scholar; Anna Sephton (University of Brighton) studying the apartheid-era photograph collections of Bryan and Irene Heseltine; Yaoreipam Makang (Jawaharlal Nehru University) researching the Tangkhul Naga tribes of India and Myanmar; Anne Friederike Delouis (University of Orléans) researching the life and career of anthropologist Heinrich Meinhard; Lamees Al Makkawy (University College London) studying the history of Palestine; Chantal Knowles (Monash University) researching the ethnographic fieldwork of anthropologist Beatrice Blackwood; Sigrid Lien (University of Bergen) researching photographs taken in Finland, notably by Arthur Evans and Henry Balfour, in the late nineteenth century; Grace Harvey (University of Bristol) studying sound recordings of the Bayaka made in the Central African Republic by musicologist Louis Sarno; Ngutoli Y Swu (Tezpur University) researching Naga photograph collections; William Nsuiban Gmayi (University of Bonn) researching the fieldwork photography of colonial administrator and ethnographer Robert Rattray; Hidekazu Sensui (Kanagawa University) examining the correspondence of social anthropologist Alfred Radcliffe-Brown; Sarah Noske (Justus-Liebig-University Giessen) researching encounters between indigenous and non-indigenous people in the Pacific; Shuichiro Nakao (Osaka University) researching the history of anthropological fieldwork in South Sudan; Liz Wells (University of Plymouth)

researching botanical photography; Maja Hagerman (University of Helsinki) researching early photographs from Scandinavia, including a collection of *cartes de visite* made by General Pitt-Rivers; Bruno Braak (Leiden University) researching the life and work of anthropologist Edward Evans-Pritchard; Graham Dufield (University of Leeds) researching the fieldwork career of anthropologist and ethnobiologist Darrell Posey; Carlee Forbes (Wellcome Collection) researching photographs showing Uli (Igbo) designs taken by administrator/anthropologist Mervyn Jeffreys in Nigeria; Zheng Tao Chong (University of Reading) studying Frederick S Chapman's wartime record in Malaya; Joseph Ijoyemi (Central Saint Martins) preparing a graduation art piece drawing on two photographs from Ondo State, Nigeria; Rory Tspayi (University of Western Cape) consulting photographs taken by Ilo Battigelli in Zimbabwe, especially relating to the building of the Kariba Dam; Kokunre Agbontaen-Eghafona (University of Benin) researching the photographic record of the British military campaign against the Kingdom of Benin ('Benin Punitive Expedition'), 1897; Alexandra Watson Jones (University of St. Andrews) studying the nineteenth-century history of British collecting in Ethiopia; Cora Voyageur (University of Calgary) researching residential schools in British Columbia, Canada; Angus Nicholls (Queen Mary University of London) consulting the Tylor Papers for a project on Max Müller and 'comparative methods' in the nineteenth century; Stacey Kennedy (University of Birmingham) researching the fieldwork photographs of Edward Duckworth taken in Nigeria; and Manny Medrano (Harvard University) consulting original documentation on *quipus*, a form of knotted string record used by the Incas and other Andean cultures.

E. Interns, volunteers and work experience

Photograph, manuscript, film and sound collections

Interns in the section included Lucy Brewer, who catalogued a recent donation of photographs relating to two periods of residency in Japan by the Metcalf family, showing the country during the early twentieth-century years of rapid industrial change, as well as its enduring traditions and cultural practices; Natalie Pereira, who digitised glass negatives in the Robert Rattray collection of photographs from Ghana (Ashanti) in the 1920s; Emilia Rose-Fyne, who assisted in organising 35mm colour slides in the Joy Hendry collection of fieldwork photographs from Japan; and Anna Sephton, who digitised some of the Irene Heseltine collection of photographs from Southern Africa as part of her collaborative doctoral programme studies.

Volunteers included Milly Freuen, who digitised nitrate film negatives in the Charles Stonor collection of photographs from Assam, India; Tamara Di Marco, who assisted on the same nitrate digitisation project (<https://pittrivers-photo.blogspot.com/2023/09/safeguarding-our-celluloid-past-care.html>) by organising conservation packing materials; and Fusa McLynn, who provided translation support and offered specialist advice on Japanese place names and cultural traditions. Blog articles were also published by Devaki Vadakepat Menon (Visual, Material and Museum Anthropology) on photographs taken in the Indian state of Kerala by anthropologist Edgar Thurston and his assistant Kadambi Rangachari (<https://pittrivers-photo.blogspot.com/2022/08/documenting-south-india-in-early.html>); and by Annabelle Hondier (History of Art and Visual Studies) on a collection of early twentieth-century French postcards from Brittany (<https://pittrivers-photo.blogspot.com/2023/10/icons-of-past-album-of-postcards-from.html>).

Collections

The collections department supported the University of Leicester Museum Studies master's programme by hosting two interns, Severine Toyon Pope and Xinru Cai. We continue to host interns from the University of Oxford Summer Internship programme; Emily Smith and Charlotte Kutz were selected for 2022. All four interns contributed greatly to the work of the department by cataloguing new acquisitions and filing documentation, as well as digitising documentation and object photography and helping with visiting researchers. We also hosted undergraduate intern Evelyn Homeward from the University of Oxford Department of Art History. Evelyn catalogued a new collection of Mexican masks and added literature references to the database.



Above: A woman working on the bottling line at Nederburg Winery. Photograph by Bryan Heseltine. Paarl, Western Cape, South Africa. 1948–1952 (2022.1.436)

Appendices

E. Interns, volunteers and work experience

Public engagement

This year the Pitt Rivers was able to offer work experience in the museum to 18 students from The Oxford Academy, Oxford Spires Academy and Wheatley Park schools, as well as attending work experience immersion events at Cherwell and Cheney schools which reached over 60 students.

Broadening access to admissions was a focus for some of the Oxford University summer internships hosted in the learning team at the museum. These internships were kindly supported by Higher Education Innovation Funds. Several interns including Madhurima Sen (Doctoral student, English Literature), Kiran Dhillon (Graduate, English Literature) and Zaiba Patel (Doctoral Student, Education) built on the work done on the 1947 Partition by Zobia Haq (Doctoral Student, South Asian History) during the summer internships of 2022. Interns chose objects and created resources for a forthcoming extended taught session on South Asian history and Partition, in collaboration with Jesus College Access department, focusing on objects from regions that are now Pakistan and Bangladesh.

Lalchhanhimi Bungsut (MSc student, Social Anthropology) also took part in the summer internships and focused on material from the Lushai Hills (or Mizo), including sketches by R G Woodthorpe which are unique to the Pitt Rivers painting and manuscript collection. These paid internships extend the learning offer to include a plurality of voices in the material that students engage with. Colleagues from the collections team supported interns with research visits, enabling them to research objects not accessible to the public. This year the Summer Internship programme officially recognised the Pitt Rivers as a 2023 Gold Standard Internship Host.

The team were also joined by two further placements supporting the Play! project, looking at the successes, challenges and impact of taking a decolonised approach to family learning through the Play! programme.

Amber Marshall Callaghan joined the public engagement team from the New Museum School Advanced Programme. This postgraduate programme is delivered by Culture& in partnership with the University of Leicester, and offers training opportunities to diverse talent that enable inclusive and transformative change in the arts and heritage sector. Aadya Verma joined as part of their MA in Museum and Artefact Studies at Durham University. Aadya's research interests are decoloniality in museums and archaeology, community engagement, identity and social justice in cultural institutions.

F. New acquisitions

Donations

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

Anonymous donor (chest binder from a trans mannequin displayed in the temporary exhibition *Beyond the Binary: Gender, Sexuality, Power*, 2022.93.1)

Marina Abramović (drawing of Baba [1890.30.1]; pencil on paper, signed by the artist, Marina Abramović; 2023.22.1)

Helen Averley (embroidered tablecloth worked by Gertrude Mabel Rose, featuring the autographs of Alfred Cort Haddon and other important people on the British Association visit to South Africa in 1905; 2022.77)

Virginia Bond (collection of textiles from Africa and Asia; 2023.27)

Hannah Bruce (tattoo sleeve design of Ferdinand the Bull from a trans mannequin displayed in the temporary exhibition *Beyond the Binary: Gender, Sexuality, Power*, 2022.92.1)

Wellington City Council (Carmen Rupe, LGBTQIA+ activist, Traffic Light Filter; 2022.87.1)

Sarah-Joy Ford (textile hanging 'In the Mud'. Made in response to the themes of the Beyond the Binary project at the PRM; 2022.84)

Helen Hing yi Chan (copy of the *Apple Daily* newspaper, the last printing of the Hong Kong pro-democracy newspaper before it was put into liquidation and closed down by the Chinese government in 2021; 2022.79)

Chantal Mary Knowles (seven audio cassettes of interviews with various former curators and museum staff members, recorded by Chantal Knowles in 1997; 2023.23)

Dan Laurin (two-spirit (2S) beadwork bag made by Métis bead worker and community curator Dan Laurin for the *Beyond the Binary: Gender, Sexuality, Power* exhibition; 2022.85.1)

Michael O'Hanlon (mortarboard belonging to the former Pitt Rivers Museum Director Michael O'Hanlon; 2023.25.1)

Margaret Rodwell (tapa cloth; 2022.78)

Sandra Miller Ross (belly rocks and rattan belt collected by Dr Edward S Ross during his time spent on Mindoro during World War II, as a commanding officer and entomologist of an Army Malaria Survey Unit; 2023.28)

Louis Sarno (collection of 41 audio cassette tapes and 1 reel-to-reel tape of Bayaka songs recorded by Louis Sarno in the 1980s; 2022.83)

Louis Sarno (collection of material donated by Louis Sarno, collected by himself in the 1980s from the Bayaka people of the Central African Republic; 2023.26)

Christopher Wenzel (collection of digital scans from slides and a film, made by Professor Hans-Gerd Wenzel in 1958 during a scientific expedition to the Kalahari organised by the University of Witwatersrand; 2022.76.1)

David Willis (collection of c1,400 digital files, photographs from the Pacific and the Americas, by David Willis; 2022.82)

Felicity Wood (collection of Chinese hats; 2022.80)

Catherine Woodly (film (digital copy) – *The Ait Haddidu of Ihaudijn* (1961) by Jeremy Woodley; 2023.24).

Purchases

Collection of photographs, loose and in an album, along with a Māori language bible and miniature addition of Shakespeare's plays, relating to Mākereti. Purchased at auction 1 July 2022 (JS Fine Art, Banbury); 2022.81

Mixed media art piece by Nigerian artist Victor Ehikhamenor. The artwork, 'Still Standing', was displayed at St Paul's Cathedral and was a response to a brass memorial panel dedicated to Admiral Sir Henry Holdsworth Rawson, commander of the 1897 expedition to Benin which resulted in the sacking and looting of Benin City by the British army. The artwork was purchased with funds from the V&A Purchase Grant Fund; 2022.86.1

Pin badge reading 'Queer witch'. Purchased for the temporary exhibition *Beyond the Binary: Gender, Sexuality, Power* at the Pitt Rivers Museum from 1 June 2021–8 June 2022; 2022.88.1

Rainbow rosary beads. Purchased for the temporary exhibition *Beyond the Binary: Gender, Sexuality, Power*; 2022.89.1

Indonesian shadow puppet representing Srikandi. Purchased for the temporary exhibition *Beyond the Binary: Gender, Sexuality, Power*; 2022.90.1

Felted dolls representing lesbian characters from the BBC drama *Call the Midwife*. Purchased for the temporary exhibition *Beyond the Binary: Gender, Sexuality, Power*; 2022.91.1

Armlet made from archival storage paper, cotton thread, Larrakia ochre, paper label and label string. Commissioned from the artist Jenna Lee for the temporary exhibition *Beyond the Binary: Gender, Sexuality, Power*; 2022.94.1

Transfers

No transfers were made during the reporting year 2022/23.

Balfour Library

The Balfour Library was grateful to receive donations from the following in 2022/23:

Bagpipe Society, Bodleian Libraries, Elizabeth Edwards, June Grant, Rosemary Lee, Mike O'Hanlon, Robert K Paterson.

Appendices

G. Staff publications

Lane, Paul J, and **Ashley N Coutu**. 2022. 'The Trade, Use, and Circulation of Elephant Ivory in Sub-Saharan Africa over the Longue Durée'. *Oxford Research Encyclopedia of Anthropology*.

Budd, A, D Czechowski, and **C Harris**, 2022. Co-editors. *Marina Abramović: Gates and Portals*. Köln: Walther König Verlag and Modern Art Oxford.

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Hicks, D. 2023. 'Declining Whiteness'. In *Empire Windrush: Reflections on 75 Years & More of the Black British Experience*, edited by O Wambu. London: Weidenfeld and Nicolson.

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Above: Artist Anya Gleizer and staff from the PRM participating in an Evenki ritual
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