Pitt Rivers Museum
Anthropology and World Archaeology

Annual Report

2024/25



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: Naga delegation and PRM staff in the museum, June 2025

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“2024 saw the opening of a series of displays across the museum, including fifteen new Hawaiian quilts, as part of the Hawai’i Ma uka to Ma kai programme. This exhibition was developed in a collaboration between the indigenous people of Hawai’i and the wider Pacific and our own curators. Such collaborations are now a real hallmark of the Pitt Rivers’ distinctive way of working and enable relevant indigenous communities to engage meaningfully with our collections.”

Below: Detail from a Hawaiian quilt



CHAIR’S FOREWORD

David Isaac
Chair of Board of Visitors

Image © Robert Taylor



I was delighted to become Chair of the Pitt Rivers Board of Visitors at the beginning of this academic year. From reading the 2024/25 Annual Report, it is very clear that the museum has once again successfully undertaken an impressive range of important projects, research and other activities.

2024 saw the opening of a series of displays across the museum, including fifteen new Hawaiian quilts, as part of the Hawai‘i Ma uka to Ma kai programme. This exhibition was developed in a collaboration between the indigenous people of Hawai‘i and the wider Pacific and our own curators. Such collaborations are now a real hallmark of the Pitt Rivers’ distinctive way of working and enable relevant indigenous communities to engage meaningfully with our collections. Our museum curators continue to undertake ground-breaking collaborative and other research, as well as publishing widely. The range of our schools and public programmes also attracts large numbers and clearly demonstrates the museum’s capacity for important and successful outreach work.

The Pitt Rivers – like many other museums today – receives many requests for the restitution of objects from our collection; all of these requests are carefully considered and are assessed according to our strict procedures. The latter are used to determine whether the claims have merit before final decisions are made by the University of Oxford’s Council. This important work is undertaken with professionalism and dedication but is time-consuming for staff – and adds to their already busy workloads – but has made the Pitt Rivers a global leader, expert in this area of our work.

This year, the museum launched our newly formed Director’s Circle for supporters who make a significant contribution to our work. We are grateful to all our members, as well as to our other donors; without all of your support we would not achieve many of the things we do. If you would like to help in this way, please do get in touch. Alternatively, you might consider becoming a Member of the Pitt Rivers. Membership brings many benefits and provides another crucial element of support for the museum. Details are to be found at **https://www.prm.ox.ac.uk/membership**

Finally, I would like to take this opportunity to thank our excellent staff and colleagues at the museum. Under the leadership of our Director, Professor Laura Van Broekhoven, we would be nothing without their hard work, expertise and dedication. I would like to congratulate them all on delivering another excellent year.



FROM THE HEAD OF GARDENS, LIBRARIES AND MUSEUMS

Richard Ovenden
Head of GLAM



Image © John Cairns

As one of the University of Oxford's four great museums, the Pitt Rivers plays a special role in the life of the University. During the past year it has once again combined the care of its extraordinary collections with research and teaching responsibilities within the University, and at the same time welcomed hundreds of thousands of visitors to enjoy the permanent curated collections, special displays, and the myriad of events which help a broad public to appreciate the context in which the global collections were created and used, and how they have come to be in Oxford. Such a range of activities forms an intellectually coherent circle, which the Director and her team pay very close attention to, delivering to an astonishingly high standard.

"...the responsibilities of the museum to the communities of origin weigh heavily in all of their activities. From display to research, from labelling to conservation, the Pitt Rivers Museum is one of the leading institutions to develop an approach which centres these communities..."

With a collection of such scale and richness, and one that is breathtakingly global in its origins, the responsibilities of the museum to the communities of origin weigh heavily in all of their activities. From display to research, from labelling to conservation, the Pitt Rivers Museum is one of the leading institutions to develop an approach which centres these communities. The care which they devote to bringing the perspective of those communities of origin to all of the routine aspects of museum work is hugely impressive, and continues to bear fruit in the collaborative and constructive dialogue which the museum has developed with communities from New Zealand to India, and from Hawai'i to Ecuador.

The support of national funding bodies and individual supporters is key in enabling this carefully considered approach to be sustained. On behalf of the University I would like to thank the Director, her staff, the Chair of the Board of Visitors and all of his colleagues on the Board for the outstanding leadership that they provide for one of the University's treasures.



DIRECTOR'S INTRODUCTION

Professor Laura Van Broekhoven
Director



The academic year 2024/25 has been one of exceptional growth and transformation for the museum. With our visitor numbers steadily growing, the museum welcomed over half a million visitors, surpassing last year's record by nearly 9,000 and reaffirming our position as one of the most visited ethnographic museums in the world. This growth is wonderful and a tribute to the museum's relevance, but also underscores the urgency and importance of the museum's developing ten-year Rethink masterplan (2024-34). This plan aims to transform our spaces in line with the museum's strategy to make the museum welcoming to all by creating more space for teaching and revenue-generating activity and for new, more pluralistic interpretation and storytelling. Importantly, Rethink aims to address urgent safety, security and access needs, as currently nearly half of the museum's displays are not accessible for wheelchair users (see Museum Highlights section for more information).

We have had many highlights this year, including the launch of a new Family Activity Corner and a series of maker-focused workshops, enhancing creative learning through making for visitors of all ages. We also launched the completely refurbished *Kingdom of Benin* display, co-curated by Uwagbale Edward-Ekpu and research curator Ashley Coutu. Uwagbale is a heritage and museums researcher at the Museum of West African Art and a well-known graphic novelist. He was commissioned to make unique new work that illustrates how objects in the newly re-displayed Benin case would have been used in the kingdom, offering new contextual and visual representations and text for the case that made me, for one, understand the way these Edo belongings once fulfilled a crucial societal role before being taken as part of the looting of the Kingdom of Benin.

Our Hawai'i exhibition series connects the special exhibitions space with the main galleries in unprecedented ways, opening up the museum to new readings through all the senses: *Ma uka to Ma kai* focuses on quilt making while *Ola I ka wai* focuses on dance and water as life; in the Upper Gallery, *Encounter Unfinished* by Carol Ann Carl presents a poetic intervention on fishing, and a critical re-reading of Robert Louis Stevenson's work *Treasure Island* can be found in the Archive Case, while new education screens on the Lower Gallery allow young children to understand Hawaiian landscapes through the eyes of school children who helped curate the content. Manaola Yap's innovative fashion designs, inspired by age-old techniques of barkcloth production, bring the Court to life in new ways. It has been a pleasure seeing different generations of visitors interact with the many different components of the exhibition on all floors of the museum.

Commercial performance strengthened markedly this year, with significant growth in shop sales and venue hire contributing to a £30,000 surplus. Meanwhile, work to enhance global access to the collections continued at pace. The museum made substantial updates to its Collections Management System (CMS) and Digital Asset Management System (DAMS), adding tens of thousands of new or improved records, and saw continued expansion of the online collections platform launched two years ago.

Personal highlights for me this year were when our Maa and Naga partners were able to come to the Pitt Rivers Museum to share their learnings as part of the multi-year regenerative partnerships we have been building toward stewardship that prioritises care and repair. These partnerships, led by the needs and guidance of our partners, often bring tense and painful moments where people indicate they are re-experiencing trauma, often in very embodied ways, by seeing their belongings or ancestral remains kept in boxes or behind glass, while at the same time our working together in new ways allows for healing and repair. Our approach this year was recognised with major sector awards, including the University of Oxford Vice-Chancellor's Award for 'Making a Difference Globally' and the Museums + Heritage Partnership of the Year Award 2025.

Reflecting on the year, the Pitt Rivers Museum stands at an important moment of rethinking, renewal and opportunity. Audience growth, research engagement, award-winning community partnerships, and major strides in digital access all demonstrate the museum's dynamic work. At the same time, ongoing work in ethical stewardship and global collaboration continues to reshape relationships between the museum, communities of origin, and the wider public. With a bold masterplan taking shape and a strong commitment to inclusive, research-led practice, 2024/25 marks a pivotal year in preparing the museum for a more accessible, sustainable, and community-centred future.



THE YEAR AT A GLANCE

Benin case redisplay

In our permanent galleries, a redisplay of art from the Royal Court of Benin City was carried out in collaboration with researcher and graphic novelist Uwagbale Edward-Ekpu, and included new work created by artists, makers and researchers from Benin City.



Sarawak sunhat repatriation

Woven from bamboo with human figure designs, the sunhat provided physical and spiritual protection for mothers and infants. It was one of six objects taken during punitive expeditions in 1895–96. The sun hat will be reunited with the other five objects that are now stewarded in the recently refurbished Sarawak Museum. This return is especially significant because it is the first repatriation of a cultural object from the Pitt Rivers Museum, as opposed to ancestral remains.



Collections travel globally

Through an active loans programme, museum objects supported major exhibitions in Cambridge, Geneva, Paris, Kautokeino, London and Norwich.

Intrepid Women

On International Women's Day, our Clore Balcony was full of amazing women for the launch of Julia Nicholson's edited volume *Intrepid Women*. The book celebrates six extraordinary women who defied twentieth-century conventions to carry out ground-breaking field research in distant parts of the world to which 'ladies' were not meant to travel.

In numbers...

38%
increase in shop sales
book sales up 23%

72,750
CMS records updated

10,680
assets added to DAMS

942
Research visits

3,795
primary school children visiting in groups

Working with communities

In May, we organised the first Changing Curatorial Legacies workshop, which brought indigenous curators from all over the world to the museum to think with us on how we can change the curatorial legacy through co-curation. The museum also hosted 27 Naga delegates who are working with us to decide on the future care of their ancestral belongings within the collection.





Forging ahead

Phil Omodamwen, Making the Museum Creative Fellow 2025 and a sixth-generation bronze caster and artist from Benin City, Nigeria, held a residency at the museum and worked in collaboration with Tooley's forge in nearby Banbury where he cast two commemorative heads. This was the first time Phil had cast in Europe, and the first time Tooley's Forge had hosted an African metalworker in its 247-year history.

MUSEUM HIGHLIGHTS

Transforming the PRM shop

2024/25 saw the transformation of the Pitt Rivers Museum shop. Sales overall to the year-end were 38% higher than the previous year, with total sales of £83,360. Spend per visitor was 44% higher, with an average transaction value of £9.78 and spend per visitor reaching 17p.

Sourced from new and existing suppliers, the retail collections have been reviewed, new products introduced and old favourites enhanced with new displays. Visual merchandising is now dynamic, changing to reflect the seasons, our different visitor profiles and the exhibitions, workshops and collaborations happening at the museum. Following modifications to the shelving in July we've already seen book sales grow by 23% year on year, and the additional shelves by the till give more space for premium products such as the contemporary bronze pieces by Benin craftsman Phil Omodamwen. The introduction of seasonal collections presents opportunities to reflect changing visitors' interests and current retail trends, while sticking closely to the museum's identity.

Sales growth has been helped by events like the *Intrepid Women* launch on 8 March, as well as the *Ma uka to Ma kai* Hawaiian Late Night event in November where the Kapa jewellery collection was launched.

This year has also seen the Pitt Rivers' online shop, hosted by the Ashmolean's online team, refreshed and updated with new products that reflect the new retail collections. While sales are slowly growing, the PRM shop benefits from having an online presence showcasing our key products from bespoke stationery to Evenki jewellery.



Before Easter the summer collection was introduced, featuring tiffin tins hand-painted in India, recycled cotton throws, and felted silk and merino scarves which reuse sari fabric to create unique designs. A range of baskets and fans hand woven by small collectives in Kenya and Ghana has also sold well.

Now available is a collection of bronze sculptures made by new PRM collaborator Phil Omodamwen. Phil is a sixth-generation craftsman, working with local to Benin materials to create one-off pieces. His family is one of only eleven that have held a Benin Kingdom royal charter since 1200 to cast altar pieces and devotional items for the Benin Kingdom royal family. The sale of these beautiful works of art helps to sustain the traditional crafts industry in Nigeria.

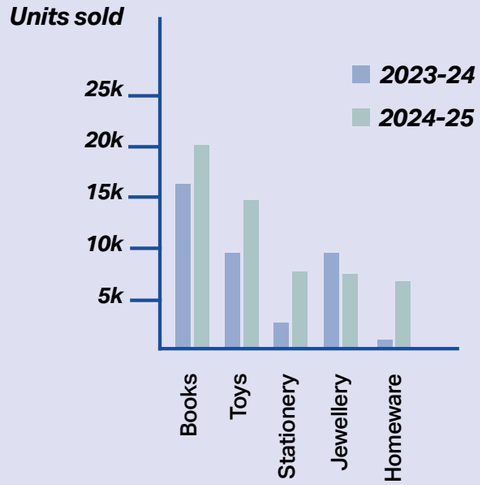
Working with local artists and creators has increased the way in which the shop ranges reflect the museum's collections, from the pocket museum postcards by Jonathan Brett featuring exquisite drawings of items from the cases, to the *Intrepid Women* tea-towels that were created by m.fcollective as a response to the exhibition in 2018 and have been revived and expanded to postcards and notelets.

The visitor experience team has been integral to the success of the shop, engaging with the products and customers to create an all-round visitor experience.

Opposite: Items for sale in the museum shop © Ian Wallman

Below: Pitt Rivers shop collection banner for Ashmolean online shop

Right: Top five bestselling shop products by category (shown in the graph) and top five bestselling individual items. The items are all related to the museum and its collections, with the exception of the beaded bracelets



1. **Beaded Guatemalan bracelets**
2. ***The Pitt Rivers Museum: A World Within*** by Michael O'Hanlon
3. ***Mauka to Makai: Hawaiian Quilts and the Ecology of the Islands*** by Marenka Thompson-Odlum
4. ***Intrepid Women: Adventures in Anthropology*** edited by Julia Nicholson
5. **Wooden mice**



MUSEUM HIGHLIGHTS

Making the Museum

Making the Museum is one of the museum's ongoing research projects, funded by a £654,252 grant from the Arts and Humanities Research Council for three years (March 2024–March 2027). It is the first major research project in an ethnographic museum to investigate the makers of its collections, rather than collectors or curators. Lieutenant-General Pitt-Rivers did not make the museum that bears his name, or the objects within it. The real makers of the PRM lived outside its walls, where they made and actively used the artefacts which grace our collections today. This project highlights how these makers (as well as people shown in our photograph collections) have often been absent within the PRM's displays, labels, catalogues and exhibitions and is actively working to redress this imbalance.

Database research

Research on the information about makers already present within our database has formed a core starting element of the project. Our statistical inventory of the PRM collection revealed that of the 324,790 total objects in the collection, only 15,458 objects – 4.8% of the collection – have a named maker. In stark contrast the names of field collectors, curators, and museum donors abound in the PRM database – 99 % of object records have a named donor and 84.3% have a named field collector – and these digital records are supplemented by extensive archival and published sources. In the first year of the project, we investigated an unusual spike in named makers of 'reproductions' (ie copies, replicas, casts, models and fakes). The PRM has 6,429 objects in its collection which have been classed as 'reproductions', but despite the fact that 'reproductions' amount to only 1.98% of the total objects in the PRM collection, the 3,958 named makers of 'reproductions' account for 25.6% of all named makers in the PRM collection.

The project's first research workshop, titled 'Makers and Fakers: How copies, casts, replicas, and fakes make museum collections', held in September 2024, drew on this database work. The workshop invited scholars working on replicas, fakes and copies within museum collections from different angles and fields to come together to consider how we categorise these museum objects and the role that they play in the museum, today and in the future.

To help us think through these questions in a hands-on way, the workshop also included practical making sessions led by master potter Graham Taylor, owner and founder of the replica-making company Potted History, and flint knapper and researcher Dr James Dilley. The project's work on the theme of Makers and Fakers also included the delivery of a public zine-making workshop as part of the Oxford-wide April Fakes Day event. This activity encouraged attendees to think about what it means for something to be a fake or a copy, through a medium which itself produces copies. The event was a stellar success, reported in the Oxford Mail and highlighted by the Directorate of Public Affairs. This work inspired the museum's education team to bring corresponding replica-making sessions to our younger audiences, who were also encouraged to think about what makes museum objects 'real'.

The published zine and a special journal issue of papers following on from this work on Makers and Fakers will both be available next year.

> ***"Our statistical inventory of the PRM collection revealed that of the 324,790 total objects in the collection, only 15,458 objects - 4.8% of the collection - have a named maker."***



Opposite: Dr James Dilley teaching flint knapping to (L-R), Professor Patricia Kingori, Dr Karl Smith, Beth Hodgett, Chris Morton, and Rebecca Loughead

MUSEUM HIGHLIGHTS

Making the Museum

Maker residencies

A second core element of the project's research is a series of maker residencies, which invite current makers to research and produce new work in response to the museum collections. In the project's first year, we hosted two sound artists, Rawz (an MC and poet based in Oxford) and X (a hip-hop artist from South Africa), who worked with sounds from our collection to produce music and poetry with and about the collections.

In April, the project hosted its second maker research residency, working with Phil Omodamwen, a sixth-generation bronze caster from Benin City, Nigeria. Phil worked in residence at the museum and collaborated with Emilia Orving, the blacksmith in residence at Tooley's Boatyard Forge in Banbury. This collaboration produced what are probably the first bronzes made by a Benin sculptor to be cast in Britain, made in a historic working blacksmith's forge (established in 1778). During this residency, we also held an event to launch the newly re-displayed Kingdom of Benin case, featuring text and artwork by Uwagbale Edward-Ekpu, Professor Kokunre Agbontaen-Eghafona, and Onaolapo Rilwan Ayomide, as well as celebrating the exhibition of Isaac Erhabor Emokpae's artwork *Aken Akota/Aken Owie (Evening Tusk/Morning Tusk)*, also produced in response to the PRM's Kingdom of Benin collections.

As an extension of his fellowship, Phil will produce a large, commissioned piece for the museum, to be accessioned into the collection in late 2025. The theme of this new piece was created in collaboration with the Making the Museum project team: the looting of the Oba's palace in 1897. This piece will help us to tell this history in the museum, and its purchase supports the continuation of traditional bronze casting practices in Benin today.



Above: Emilia Orving and Phil Omodamwen working in Tooley's Boatyard Forge

> ***"Phil Omodamwen worked in residence at the museum and collaborated with Emilia Orving, the blacksmith in residence at Tooley's Boatyard Forge in Banbury. This collaboration produced what are likely the first Benin bronzes to be cast in Britain..."***

Alongside our full residencies we are continuing to work with, and commission works from, other makers responding to our collections. In September we began working with the Māori musician and poet Ariana Tikao, who was able to play some of the PRM's instruments, possibly for the first time since their accession into the collection. Videos of these instruments being played can be found on the museum's YouTube channel. This act of giving their voices back to these *Taonga* (treasures/ancestors) is part of the PRM's wider approach to cultural care of our collections, as part of which Ariana delivered a public performance on the museum's balcony, performing not only to the gathered audience but also to the items in our collection.



Ariana was inspired by the collection, and the project commissioned a new poem from her which is about a *kōauau* (flute) currently on display. She performed again in the museum space in July 2025, and as part of her performance read the poem back to staff, visitors, and the *kōauau* in question (accession number 1933.5.6).





Left: Ariana Tikao holds a Kōauau from the museum collection

Top: Melting bronze with Phil Omodamwen in the forge at Tooley's Boatyard

Above: Phil Omodamwen makes a wax model of an Oba's head – a key stage of the Benin City process of lost-wax bronze casting

MUSEUM HIGHLIGHTS

Making the Museum

Engaging other audiences

The project is also committed to working and engaging with wider audiences, to make our research questions and outputs more widely accessible. This year we have collaborated with the public engagement team to run a session for the Meet Me at the Museum group, asking this group of retirees to tell us about their experiences with making, and how these have shaped their lives and their relationships with others.

We have produced a range of digital outputs to communicate research around making to wider audiences, including podcast episodes and videos (both professional and those made by the team). We released several episodes of our podcast series *Making the Pitt Rivers Museum* and our posted videos included research discussions with experts in Egyptian and Sudanese pottery Bryony Smerdon and Dr Sarah Doherty, and expert woodworkers Toby Cufflin and Professor Trevor Marchand.

We have run a number of informal coffee-morning sessions, available only to staff and Members of the museum, featuring our maker residency fellows as well as other makers and partners. One session in particular, with Mangaian carver and knowledge holder Robbie Teremoana Atatoa, included a demonstration of traditional carving practices. Robbie also spoke about some historical makers whose works reside in collections like ours, who can only be re-identified through the use of traditional knowledge – something that the project is keen to conduct and inspire more of.

We also engaged students with our research questions, organising the Visual, Material, and Museum Anthropology (VMMA) seminar series in Trinity term 2025. Through this series we not only introduced students to the project and the kinds of questions we are asking about the museum's collections, but also engaged them with Trevor Marchand's ideas about pleasurable work, Lambros Malafouris' use of imaging in the anthropology of making, and Deborah Maguire's exploration of the British quilting tradition.

Join us for more next year! In 2025/26, the project will be focusing on weaving, looking particularly at North American basket weaving practices. We'll also be accessioning and displaying Phil Omodamwen's large commissioned piece and working to produce an album of tracks with X and Rawz.



Above: Emilia Orving, Phil Omodamwen and Tim Hand – Phil is showing how he makes a laterite core in the Benin City process of lost-wax bronze casting

"Our statistical inventory of the PRM collection revealed that of the 324,790 total objects in the collection, only 15,458 objects - 4.8% of the collection - have a named maker."



Right: Views of Phil Omodamwen at work in the forge

Below: Comparison of early stage laterite clay core to a final polished stage of the process





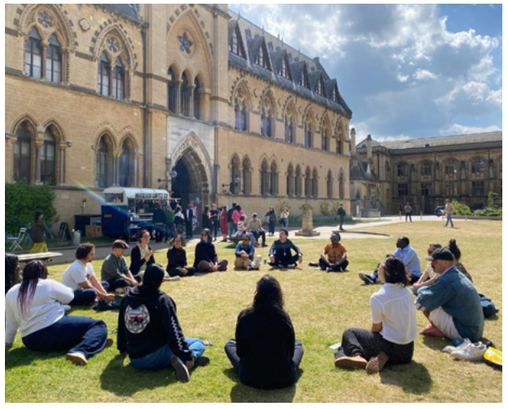


MUSEUM HIGHLIGHTS

Changing Curatorial Legacies

In October 2024 the museum was generously awarded funds from the John Ellerman Foundation for the project Changing Curatorial Legacies. Headed by co-curators Dr Marenka Thompson-Odlum and Faye Belsey, the project aims to question and challenge traditional methods of curation. This project will help to inform and shape the future direction of the Pitt Rivers Museum, while profoundly reimagining what new, innovative and collaborative curatorial practice in museums will look like.

As part of the project, in May 2025 Marenka and Faye hosted 15 indigenous and diasporic curators, cultural practitioners and knowledge holders from Nigeria, Aotearoa, Australia, Greenland, Fiji, Papua New Guinea, California, Kazakhstan, Sarawak (Borneo), Minnesota, Hawai'i and Uganda for a workshop in Oxford. A direct outcome of the project is the formation of a Cultural Council which will act as a curatorial advisory board to the museum. The workshop marked the first gathering of the project participants, made even more significant by being in person. The programme for the week included critical engagement with the current display practices of the museum; time spent contextualising the museum within the wider context of Oxford and the University; tours of the Oxford University Museum of Natural History; and an 'Uncomfortable Oxford' walking tour to situate the museum and the collections within the greater colonial legacy.



Above: The Cultural Council on the front lawn of the museum

At the conclusion of the week-long workshop the Cultural Council – Dr Katrina Talei Igglesden, Dilda Ramazan, Guy Ritani, Rozanne Tsang, Sonia Luhing Wang, Willow Larson, Abiti Nelson, Louisa Onuoha, Victor Wang, Dan Lin, Uwagbale Edward-Ekpu, Asta Mønsted, Jack Gilmer and Lena Ortega – had developed a 'celestial map' (a nascent 'navigational tool' to ensure that all our curatorial ideas and decisions are rooted in the shared values of the diverse group). The concept is that if an idea does not successfully pass the 'celestial map', then it needs to be re-discussed and worked on until it upholds all those values. This process will be used to guide concepts for future curation, design and display, ensuring that the collective values of the group and the museum will be held to account, centring community engagement and consultation in any future redisplay.

There were several suggestions from the Curatorial Council for the museum to action and carry forward, including fewer objects in display cases, the creation of a ceremonial space, and improved labelling. Looking to the year ahead, the next stage of the project will be to prototype some of the ideas and try them out in the museum. The Pitt Rivers Museum of the future will be people-centred, with displays, ownership, language and governing structures reimagined with transparency and co-curation.

The John Ellerman Foundation funding will enable us to experiment with new curatorial practices and processes, which can be built into planning for a future which prioritises cultural care and multi-vocal narratives from those with lived experiences. We look forward to the next year of the project, which will see us trialling some of the ideas and suggestions proposed by the new Cultural Council.

Below: The Cultural Council in the museum



MUSEUM HIGHLIGHTS

Rethinking Relationships

Nicola Stylianou, Joel Fagan and Thomas Fearon are the Rethinking Relationships team and work with partners in Kenya, Tanzania, Uganda, Ghana and Nigeria as well as African diaspora groups and individuals in the UK to develop new museum practice based on equitable collaboration and meaningful access to museum collections. The project is based at the Pitt Rivers Museum and works across three other UK Museums: the Horniman Museum, the Museum of Archaeology and Anthropology (MAA) of the University of Cambridge, and the World Museum, National Museums Liverpool. The Museum Ethnographers Group is a partner in the project, and we will be sharing the results of our research through them.

Our work and outcomes are tailored to the specific contexts of each museum and our partners in the UK and Africa. Each museum has been partnered with an organisation in one of the African countries and this forms the focus of their international work. UK-based community researchers focus on collections from one or more of the countries and develop their own research project around the relevant collections. Areas of interest include spirituality, materials and making, connections between West Africa and the Caribbean, and collections as learning resources for young people. Outputs are expected to be as diverse as their topics with researchers working on research reports, artistic responses, spoken word pieces and displays.

Right: Abraham Kitaulwa, Chair of UCOMA, and Nicola Stylianou with researchers and museum managers at the Rethinking Relationships workshop in Jinja, Uganda

The Horniman Museum is working with The Institute of African Studies at The University of Ghana, Legon, and with Ekóma, a London-based black curatorial duo, who will be running a series of workshops for community researchers which focus on decentring the museum. At National Museums Liverpool we hosted a very successful open day and are working with four community researchers who are developing their own projects centred around the Nigerian collections. We are delighted to also be working with the Department of Anthropology at the University of Ibadan and will be co-hosting an international workshop with them next year. MAA are focusing on their Ugandan collections and working with both the National Museum of Uganda and the Uganda Community Museums Association (UCOMA). The project recently facilitated a week-long research camp with UCOMA which supported four recent graduates from Uganda's first Archaeology and Heritage Management degree to undertake research at four of UCOMA's member museums.





Working across four UK museums brings considerable challenges but the work with the National Museum of Uganda also demonstrates the benefits of this approach. In the early nineteenth century John Roscoe amassed a large collection of Ugandan artefacts. Working with the National Museum of Uganda we have been researching contentious items in the collection and undertaking collaborative provenance research with colleagues and communities in Uganda. The work has included objects both from the MAA and PRM collections but is likely to also benefit the Horniman, who also received donations from Roscoe. As part of this work Nicola Stylianou and Joanna Cole visited Uganda in February to attend workshops in Hoima and Jinja.

Above: Abraham Kitaulwa, Chair of UCOMA, outside Kigulu Cultural Centre

Right: Dr Kahunde, ethnomusicologist from Masindi, demonstrates how to play an Engindi

At the Pitt Rivers Museum, we held an open day for the Bunyoro Kitara Development Association, looking at Bunyoro collections and talking about our work in Uganda. We also co-hosted with Africa Oxford (AfOx) Fellow Dr Louisa Onuoha an educational workshop for museum staff working with African collections more broadly. We were delighted to welcome two MuseumLab fellows, Chinyere Nzenwata from the Yemisi Shyllon Museum of Art in Nigeria and Maria Ellendorff from the University of Berlin, Germany. Work on Kenyan collections has focused on the region around Eldoret and includes working with Kabarnet Museum, The Koitalel Samoei Mausoleum and Tambach Museum. The PRM has extensive collections from this area. In Tanzania the project has built upon connections forged during the Maasai Living Cultures project to support a one day workshop, run by and for Maasai women, on the role of women in heritage.



MUSEUM HIGHLIGHTS

Maasai Living Cultures Awards

On 15 May 2025, the Pitt Rivers Museum was declared winner of two awards: the University of Oxford Vice-Chancellor's Award in the 'Making a Difference Globally' category and the Museums + Heritage 'Partnership of the Year' Award 2025. We never imagined that we would win both awards as the competition was extremely stiff and the awards hugely prestigious. The annual Museums + Heritage Awards celebrate the best in the world of museums, galleries and cultural heritage visitor attractions, and are described as the 'Oscars' of the museum world. The award win signals the scale of the Pitt Rivers Museum's influence on the global cultural stage.

Winning the Vice-Chancellor's Award was a humbling surprise, especially among such outstanding nominees and co-winner colleagues who are advancing global poverty eradication using a multidimensional approach; building sustainable paediatric surgical capacity saving thousands of children's lives in Tanzania (co-winners); and helping to end the death penalty in Zimbabwe, Ghana and Sierra Leone. Praise for the project has been heart-warming: 'Brave, sensitive, and internationally significant, this partnership sets a new standard for genuine collaboration. Through exceptional dialogue and deep mutual respect, it has delivered outcomes with impact far beyond the project itself – offering vital lessons for the sector at a pivotal moment in museum practice.'



Alongside our Maasai partners (the Pan African Living Cultures Alliance) and our amazing donors, The Staples Trust, we are absolutely delighted and deeply grateful to the University, the Museum + Heritage Awards, UK partner museums, and colleagues globally for their generous support of the Maasai Living Cultures project.

> ***"Brave, sensitive, and internationally significant, this partnership sets a new standard for genuine collaboration. Through exceptional dialogue and deep mutual respect, it has delivered outcomes with impact far beyond the project itself – offering vital lessons for the sector at a pivotal moment in museum practice."***



Opposite: (L-R) Marina De Alarcón, Jessica Frankopan, Beth Joynson, Laura Van Broekhoven, Purity Naisiamoi, Ella Al-Shamahi at the Museums+Heritage Awards

Above:(L-R) Marina De Alarcón, Beth Joynson, Irene Tracey, Laura Van Broekhoven, Jessica Frankopan, Becky Martin, Louise Hancock at the Vice-Chancellor's Awards

MUSEUM HIGHLIGHTS

Rethink: a new masterplan for the Pitt Rivers Museum

This year we started working on our masterplan, which sets out a phased approach to ensuring the museum is fit for the long-term future in time for the celebration of its 150th anniversary in 2034. While the museum is thriving thanks to recent investment in collection care and online access and has seen significant audience and commercial growth, it also faces urgent challenges that compromise visitor experience, staff well-being, and the care of its world-class collections. At present, half of the Ground Floor (or Court) is inaccessible to wheelchair users, wayfinding to the Lower and Upper Galleries is confusing, and facilities are inadequate. The building overheats, lacks humidity control, and relies on outdated fossil-fuel systems. Commercial opportunities are limited by inflexible spaces.

The ten-year masterplan addresses these needs in four phases (preliminary estimates for costings included):

Phase 1

Access and Wayfinding (historic building, £745,000). New lift, clearer signage, redisplay of court cases to improve access for wheelchair users, open up Clore Balcony and fit out for teaching and commercial hire. Remove upright cases around Lower and Upper Galleries – opening sightlines and addressing structural concerns about their inadequate supports – and drastically improve security.

Phase 2

Environmental Upgrades (historic building, £3.7m). Restore the museum's original design, reintroducing controlled natural daylight through UV-filtered rooflights and, ideally, photovoltaics to ensure we achieve our zero-carbon footprint by 2034. Reintroducing daylight will dramatically improve visibility (especially for visitors with visual impairments), enhance staff well-being, restore the beauty of the Grade I listed building, and remove the current 'heart of darkness' atmosphere. New plant systems and on-site renewables will improve sustainability and air quality and protect collections.

Phase 3

Ground Floor Transformation (new build, £2.3m). Flexible lecture, teaching, engagement and event spaces; upgraded staff and community areas. Enables conferences, learning, events, performance, and commercial hires.

Phase 4

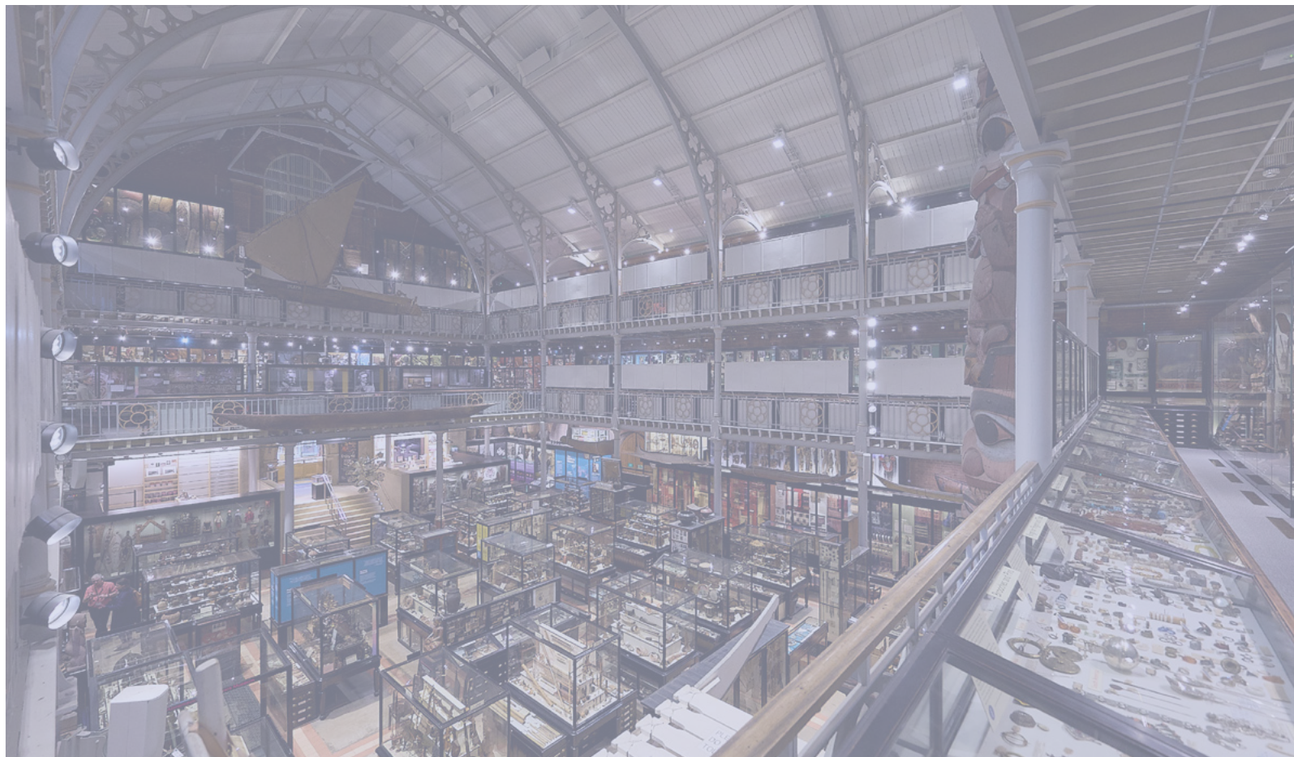
Temporary Exhibition and Workspace (new build, £5.2m). A new exhibition gallery plus flexible spaces for staff, artists, communities and performance. Maximises transformation and revenue potential.

Total project cost: £12.5 million (plus other costs for estates, planning and listed building consent).

This investment will:

- **ensure access** for all;
- **safeguard** and secure people, collections, and the historic fabric;
- **restore** the museum's architectural heritage;
- **achieve** a sustainable net zero trajectory; and
- **expand** facilities for exhibitions, teaching, and income-generating events.

The masterplan needs further planning, fundraising and implementation but also incorporates different ongoing smaller Estates-related improvement projects, such as a remodel of the Robinson Close south door entrance – funded by Oxford University Estates; new external wayfinding for the Pitt Rivers Museum and the Oxford University Museum of Natural History (OUMNH) – funded by GLAM, PRM and OUMNH; and new educational provisions on the Clore Balcony – funded by The Clore Duffield Foundation. It also works from and towards the incorporation of curatorial decisions made during the first phase of the project and captured in a 2023 report brought together by Taissa Csaky, and will incorporate input being gathered from indigenous co-curators as part of the Changing Curatorial Legacies project (funded by John Ellerman).



DISPLAYS AND EXHIBITIONS

Permanent displays

Kingdom of Benin

Lower Gallery (First Floor)
www.prm.ox.ac.uk/kingdom-benin

Changes to the permanent displays have mainly focused on the first floor Lower Gallery. Much-needed attention was given to changing an outdated display relating to the court art of Benin, Nigeria, giving more attention to the objects' original context and usage as well as sometimes violent seizure by colonial troops. The museum and the University remain in dialogue with the Nigerian Government, as well as the Royal Court of Benin, relevant communities and activists, to discuss the ongoing future of these objects and their interpretation. The museum has sought advice, in the meantime, on how to display and interpret these collections.

The resulting display, *Kingdom of Benin*, owes particular thanks to Kokunre Agbontaen-Eghafona and Uwagbale Edward-Ekpu for their advice and expertise. In addition, Edward-Ekpu worked with illustrator Onaolapo Rilwan Ayomide to create a series of illustrations specifically for use within this display. These resulting artworks place the objects within their cultural context and enable visitors to see how they were displayed and used. The display includes images from the photographic collection which were taken during 1897, clearly showing the damage and looting in Benin City. The accompanying interpretation addresses this violent colonial history, while emphasising that Benin City is still a cultural centre for guilds of artisans, the spiritual home of Edo communities and the location of the royal local government at the Oba's palace.



To coincide with the completion of *Kingdom of Benin*, two eight-metre-high paintings by Benin artist Isaac Erhabor Emokpae were installed either side of the Haida Star House Pole. Titled *Aken Akota/Aken Owie (Evening Tusk/Morning Tusk)*, these were made in response to a carved ivory altar tusk on display. The tusk was looted, and clearly shows evidence of burning. Emokpae's diptych evokes the dark night of colonial violence, but also the survival of the Edo people and the hope of a brighter future.

Above: Museum visitors looking at the new Kingdom of Benin *display*

Opposite: Diptych Aken Akota/Aken Owie (Evening Tusk/Morning Tusk) *by Isaac Erhabor Emokpae*

Permanent displays

In collaboration with the conservation team, a wall case displaying food preparation objects was upgraded. Objects were removed to enable them to be checked by conservation staff and the case repainted. The exhibition team made new mounts and improved the layout of the case. The labels were checked and reprinted. Objects are no longer overcrowded and are easier for visitors to see. There was an interim display *Weaving Fibres of Resistance*, showcasing two Tikuna bark masks from Brazil. The Tikuna are one of the largest indigenous nations of the Amazon, but their traditional knowledge and sociocultural practices are threatened by criminal groups and the unregulated exploitation of natural resources in areas surrounding their lands. These were displayed in support of the project Weaving Fibres of Resistance: Tikuna Tree Bark and Identity in the Amazon, supported by the Endangered Material Knowledge Programme, which collaborates closely with Tikuna partners to investigate and document their material culture and social practices.

Below: The new Kingdom of Benin *display*



Special exhibitions and displays

HAWAIʻI

Ma uka to Ma kai: Quilting the Hawaiian landscape

12 June 2024–7 June 2026

Special Exhibition Space/Long Gallery/ museum installations (Ground Floor)
www.prm.ox.ac.uk/event/hawaii

The exhibition has been incredibly successful and will be extended to 7 June 2026. It includes installations throughout the museum, some of which will close before this date.



Above: Ma uka to Ma kai: Quilting the Hawaiian Landscape *in the exhibition space*

Ma uka to Ma kai: Quilting the Hawaiian landscape

Special Exhibition Room (Ground Floor)
www.prm.ox.ac.uk/event/ma-uka-to-ma-kai

Contemporary Hawaiian quilts made by the Honolulu-based Poukalani Quilters are curated in a narrative following the *ahupuaʻa*, a Hawaiian land division extending from the mountains to the sea. *Ma uka* (toward the mountains) and *Ma kai* (toward the sea) are more than mere directional references in Hawaiʻi. They embody the *Kanaka Maoli* (Native Hawaiian) understanding of care and access to natural and cultural resources within the *ahupuaʻa*. Traditionally, Hawaiians fostered a balanced ecosystem through sustainable practices. Disruptions to this in recent times have had a devastating effect. Visitors can watch films illustrating the negative impacts on flora and fauna, and current activities that are revitalising indigenous practices for a sustainable future.

Ola i ka wai/Water is life Dancing the Ahupuaʻa

Long Gallery (Ground Floor)
www.prm.ox.ac.uk/event/dancing-the-ahupuaa

This features a photographic series and film specifically made by the London School of Hula and ʻOri (LSHO) for the exhibition. The choreography in the film and images focuses on the source of life – water. On display are two quilts made by the Poakalani Quilters, whose iconography is linked with hula and water. LSHO is a cultural dance school and community that aims to uphold and reinterpret the practices of Hawaiian Hula and Tahitian ʻOri within a modern metropolitan context.

Special exhibitions and displays

Hulu Nēnē By MANAOLA

Artist Case, Court (Ground Floor)
www.prm.ox.ac.uk/event/hulu-nene

Sculptural Hulu Nēnē dress made by fashion icon Manaola Yap, a designer and cultural practitioner from Hawai'i. The dress is made from a textile that simulates Hawaiian *kapa* or bark cloth.

Revisiting Robert Louis Stevenson in the Pacific

Archive Case, Lower Gallery Entrance (First Floor)
www.prm.ox.ac.uk/event/revisiting-stevenson

Contemporary drawings by Hawaiian artist Solomon Enos and British artist Simon Grennan, from graphic adaptations of Robert Louis Stevenson's Pacific fiction. The adapted stories are set in late-nineteenth-century Hawai'i, Sāmoa and French Polynesia. This display, which includes late-nineteenth-century Pacific photographs and artefacts from the collections, was curated by members of the Remediating Stevenson Project.

Unfinished – a poem by Carol Ann Carl

Fishing Display, Upper Gallery (Second Floor)
www.prm.ox.ac.uk/event/unfinished

A poem written from the perspective of 31 pearl shell tools that the museum has historically described as 'unfinished shell shanks of a fishing hook'. Carol Ann Carl is a daughter of the island of Pohnpei in the Federated States of Micronesia and an entrusted keeper of traditional origin stories.

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

Didcot Case Lower Gallery (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*, depicted in a series of paintings on display created by contemporary Hawaiian artist Solomon Enos.



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

Hidden Histories – Historia Zilizofichwa

5 December 2023–24 November 2024

Wall Case Display, Lower Gallery (First Floor)
www.prm.ox.ac.uk/event/hidden-histories

Members of oral history project Hidden Histories share their experience of showing images of *makaramo* clay figures held in the museum since 1958 to residents in Tanga. A coastal region of Tanzania, this is 15 miles away from where these figures were acquired by colonial official Ralph Tanner.

Dwelling: In This Space We Breathe by Khadija Saye

27 July 2021–31 August 2022 (Extended to August 2025)

Installation (Second Floor)
www.prm.ox.ac.uk/event/khadija-saye

A series of nine silkscreen prints by Gambian-British artist Khadija Saye (1992–2017) exploring her fascination with the migration of traditional Gambian spiritual practices.



Above: Dwelling: In This Space We Breathe *display*

Wandering in Other Worlds: Evenki Cosmology and Shamanic Traditions

23 September 2022–September 2024 (now ongoing)

Case Installation, Court (Ground floor)
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 Virtual Reality (VR) headsets and film footage taken in Evenkia by Anya Gleizer. A series of drop-in sessions for visitors to the galleries was delivered from autumn 2023 to summer 2024 to accompany the main display. The 360-degree film can also be viewed online via the exhibition website.



Above: Wandering in Other Worlds *case installation*

MUSEUM AND COMMUNITY PARTNERSHIPS

Family events

The family learning team (Beth McDougall and Michelle Alcock) delivered a high-quality programme that shared key museum issues though playful learning experiences, building capacity through collaborations with cross-disciplinary teams and community organisations. They also centred on recruiting, training and caring for a dedicated volunteer cohort who collectively gave more than 480 hours to deliver family activities.

Family Activity Corner

A prime example of volunteer-powered success is the Family Activity Corner. Launched in November 2024 and supported by the Kenneth Kirkwood Fund, this regular and free Saturday activity offers creative activities, object handling and a story corner that rotates weekly to encourage repeat visits by local families.

> ***"The thing that has struck me most about the Family Activity Corner is how it prompts both children and their parents to engage with the museum in an interactive and communal way. We've had a lot of adults pull up a chair to help their kids, try the crafts for themselves, or help another family."***
>
> *Family Activity Corner volunteer*



Holiday activities

The third annual volunteer-led Summer Art Challenge engaged nearly 1,000 participants, encouraging families and adults to look differently at the museum through creative prompts and art activities.

Holiday programmes and trails connected families with exhibitions and behind-the-scenes projects, including What's in Our Drawers, Playing with Patterns, Makers and Fakers, and Music May! Annual Easter and winter trails continued in partnership with the Oxford Museum of Natural History. In April, MultakaOxford organised an event for families to learn about springtime celebrations around the world – such as Nowruz in Iran, Easter in Ukraine and Eid El Fitr in the Middle East – through craft activities. The volunteers were from a range of cultures, faiths and countries and demonstrated how interfaith and multicultural communities can work harmoniously and beautifully together at a time when there is so much discourse on cultural and religious divides around the world.

Right: Spring Celebrations with MultakaOxford © Ian Wallman

Opposite: Volunteers running Family Activity Corner © Ian Wallman







Formal learning

Primary school engagement

The Primary Learning programme delivered 97 taught sessions to 2,666 primary school children (September 2024–July 2025), with a total of 3,795 children visiting in groups. Of these, 1,129 used self-guided resources, representing a 5% increase in taught and 7% in self-guided visits since last year, despite challenges faced by schools such as rising transport costs and Oxford traffic. Home-educated groups and community special schools, including the UK's largest school for deaf children, were regular visitors.

The programme is made possible by 14 magnificent volunteer guides, 50% of whom were new starters after an autumn recruitment and training drive. The existing team of Linda Teasdale, Richard Bahu, Karen Hayward, Kay Symons, Dawn Clements, Emma Coleman-Jones and Olivia Goodrich were key to supporting the induction and training of Anna Thorne, Jane Williamson, Margaret King, Lucy Playfair, Gracie Chedzoy, Carolyn Tabor and Laura Bowen.

Teacher engagement is key to building long-lasting relationships with schools. A wonderful example of this was the whole-school participation by West Oxford Primary in Botley. Students looked closely at the Ahu'ula – Hawaiian feather cloak – and explored natural patterns in the quilt exhibition. Back at school each class created a panel inspired by patterns in nature; these were stitched together to create a cloak featuring in a community exhibition. Training for new teachers remained a key part of the team's commitment to promoting object-led learning through undergraduate placements and postgraduate sessions, both offered through Oxford Brookes University's School of Education.

Regular reviews and updates of educational sessions ensure that teaching remains relevant and reflective of the museum's work. A major initiative was redeveloping the Key Stage 2 session on the Ancient Kingdom of Benin, supported by Dr Ashley Coutu and Uwagbale Edward-Ekpu, with artefacts acquired from bronze caster Phil Omodamwen and purchased from Benin City. Dr Louisa Onuoha, a visiting AfOx fellow from the National Commission for Museums and Monuments, also contributed to interpretation for West African masks.

> ***"The Primary Learning programme delivered 97 taught sessions to 2,666 primary school children."***
>
> *September 2024–July 2025*





Opposite & Right: Cloak made by West Oxford Primary School inspired by the Ahu'ula *workshop*

Formal learning

Secondary and further education

A total of 9,849 secondary and further education students from the UK and overseas visited this year. There has been a decrease in the number of taught sessions due to a change of staffing. Dr Alex Newton joined in April as Learning Officer for Secondary, Students and Young People. Since the majority of secondary and further education visits focus on art, we've been delighted to tap into Dr Newton's prior experience as Head of Art in local schools to review the learning offer, consult teachers and develop new, practical creative sessions for the next academic year which will engage students with the museum's complex histories and collections.

Widening participation in learning

Programmes to widen opportunities for young people are prioritised, with regular access sessions organised through IntoUniversity, Oxford Admissions and college outreach teams. MultakaOxford also partnered with Refugee Education UK to provide tours as part of an orientation programme for unaccompanied asylum-seeking children aged 13–17. The goal is to create a welcoming and safe environment where young people can feel comfortable and start learning through what Multaka can offer, such as joining the Culture Club for social and creative opportunities. Multaka also delivered a bespoke session for Ohio Wesleyan University, whose visiting students discussed museums' roles in supporting diverse communities living in the UK and providing safe spaces for expression and intercultural dialogue.

> ***"Overall, the GLAM team delivered 178 sessions to more than 2,000 people."***

Community

Alongside its global reach and academic influence, the museum is committed to creating equitable opportunities for local communities in Oxford and the wider county to engage with the museum's spaces, collections and ideas. A very important community is that of the volunteers, who contributed 1,914 hours in this reporting period, supporting across all museum functions but particularly vital to regular public engagement.

Adult activities are often co-ordinated with the GLAM community engagement team, who run regular programmes for specific target groups across the GLAM family of sites. Overall, the GLAM team delivered 178 sessions to more than 2,000 people, supporting health and well-being across diverse groups including mental health, hospitals, prisons, older people, and homelessness charities.



Workshops and clubs

The conservation team have continued to lead popular craft workshops, including a one-day lacemaking workshop with Louise West (Louise West Lace Design) in September 2024 in which eight participants learnt two basic lace stitches and made a bookmark. In June 2025 Polly Pollock ran a two-day workshop on twined basketry. Nine course members learnt the basics of basketry twining techniques, inspired by baskets from the PRM collections, and made two baskets from jute and sisal.

MultakaOxford saw its Culture Club go from strength to strength as young people aged 16–24 drew on the generosity of creatives such as Michael Bicarregui and Yade B to develop and practise film-making skills. This resulted in the young people planning, filming, subtitling and editing *The Alternative Museum*, which was shot in the museum and screened at the Ultimate Picture Palace, a local cinema in Oxford where friends, families and partners could gather to celebrate their experiences of the project.

Left: Image of a workshop on twined basketry, where course members learnt the basics of basketry twining techniques, inspired by baskets from the PRM collections

Community

Discover and Create

Discover and Create is a programme of creative activities for young people with mental health issues. It ran in October–November 2024 and June–July 2025, working with eight participants. Inspired by the spaces and collections in the Pitt Rivers and the Oxford Museum of Natural History, participants took part in a range of creative activities including mask-making and design. This was funded by the Helen Hamlyn Trust and ran in partnership with Response, a mental health support charity. An extension of Discover and Create ran over the summer with the Early Intervention Service and Oxford Health Arts Partnership, working with four participants. In May, Discover and Create was shortlisted for the Vice-Chancellor's Local Community Engagement Award 2025.



Above: Sarah Levete (left) from the GLAM Community Engagement team with staff from Response at the Vice-Chancellor's Awards

Meet Me

Meet Me is a social gathering for older people that goes behind the scenes at GLAM sites, often followed by a cup of tea and homemade cakes. The sessions at the museum this year included meeting Dr Marenka Thompson-Odlum for a guided visit of the *Hawai'i: Ma uka to Ma kai* exhibition and a session with Dr Beth Hodgett and Dr Becky Martin from the Making the Museum project, viewing collections cared for by the museum with a follow-up discussion around what craft-making means to the group.

Workshops for blind and partially sighted (BPS) visitors

The Touch Tour group enjoyed three hands-on sessions at the museum this year, including learning about the work of the Multaka project from Jumana Hokan, and the *Hawai'i: Ma uka to Ma kai* exhibition with Dr Marenka Thompson-Odlum. They also had the opportunity to interact with objects and international researchers through the Sensory Subjectivities project led by Dr Leah Clark, Associate Professor in the History of Art.

Adults with Learning Disabilities

The Adults with Learning Disabilities group explored the world of design and decoration with a workshop about Pattern and Printmaking, led by a Multaka art teacher volunteer from India who created a dry point copper engraving activity. Another vibrant and energetic workshop was co-delivered by two Multaka volunteers from Ethiopia and Eritrea, exploring the world of dance.

"Overall, we worked together with this BPS group to think about how looking is only one component of understanding historical objects. This was productive ...and raised specific issues around positionality and our own assumptions and biases when we examine artefacts. It pushed against traditional hierarchies in academic research, specifically around who holds knowledge, and placed emphasis on the creative possibilities of knowledge exchange."

Dr Leah Clark, Faculty of History and Oxford Department of Continuing Education

Collaborations

Delivery of public engagement in partnership is key both to sharing creative control and reaching new audiences.

Festivals and Late Nights

Social Science researchers from the University of Oxford and Oxford Brookes University shared their insights with hundreds of people as part of the 2024 Economic and Social Research Council's Festival of Social Science. Seven activities took place in the museum during October half term, leading to more than 1,200 interactions between visitors and researchers. The theme of Our Digital Lives gave huge scope for talks and activities, from exploring the role of lithium in modern life and testing large language models such as ChatGPT to exploring human migration through sound, and confronting the dark history of eugenics through its iconography and propaganda.

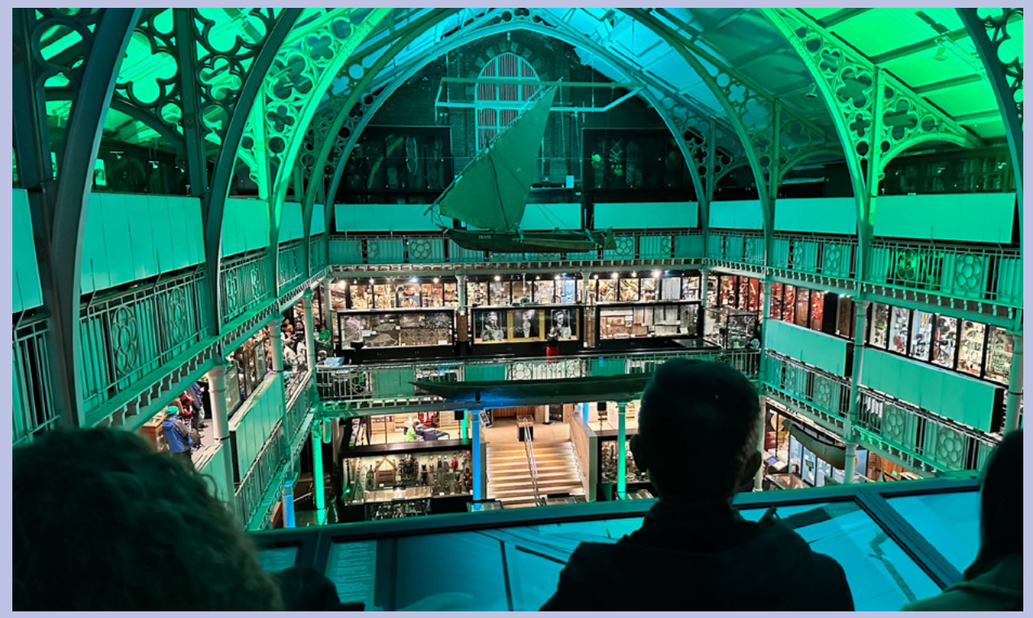
MultakaOxford and its partner the Oxford Ramallah Friendship Association worked with Oxford Brookes students to run an event as part of the Oxford Human Rights Festival (March 2025). The Power in Culture event involved supporting Multaka volunteers and Brookes students in planning a successful event – from creating schedules and event plans to drawing up volunteer rotas and risk assessments for accessible and engaging activities, including a live-streamed talk from the Al-Amari Women's Program Centre in Palestine, reading of poems written by Palestinian children and displays of Palestinian *tatreez* (embroidery).

The museum hosted two special Late Night events this year. *Aloha – the Art of Storytelling* (November 2024) celebrated Hawaiian culture, and more than 200 visitors tried hula dancing or got creative with artist Solomon Enos. Additional evening programming to support the Hawai'i exhibition included a performance of *Faovale Imperium*, by comedian James Nokise and DJ Don Luchito, which offered a counter-narrative of the travels of Captain James Cook in the Pacific. *Climate Justice* (June 2025) was held in association with the Right Here, Right Now Global Climate Summit; its 486 visitors enjoyed a 'film fest' vibe featuring film screenings as well as panel discussions with activists, academics and NGOs about climate change, biodiversity loss, social justice and how we can all ensure a better future for our planet.

Right: Visitors attending the Climate Justice Late Night at the museum in June







Out and about

This year the team strengthened partnerships to build trust and reach audiences in the city and beyond. Backed by funding from Oxfordshire County Council, the Oxford Play Association ran a series of Playdays for families in town-centre locations. The museum joined the Windrush Group at a pop-up play event at the Westgate Centre in June, where 261 participants got 'hands on' with African instruments to learn about how they contributed to African-Caribbean music. Then in July, the Multaka Banbury Club volunteers took part in a Playday at People's Park, Banbury, sharing traditional ways of making and drinking tea and coffee with 202 eventgoers.

MultakaOxford also teamed up with Cherwell Collective as part of the UK Sustainable Fashion Week (September 2024). Under expert tuition from Amy Harris, Lecturer at Oxford Brookes University's Textiles Department, the volunteers created a fashion collection from second-hand clothes which was showcased at a fashion show at Blenheim Palace.

Opposite: Tatreez workshop in the museum

Right: MultakaOxford and Cherwell Collective fashion collection on show at Blenheim Palace

MultakaOxford also collaborated with the Arab British Centre and Tatreez Collective, which is dedicated to preserving Palestinian embroidery while creating fair job opportunities for women artisans in Palestine. The Pitt Rivers Museum was a partner, providing collections research spaces and workshops for artist-led embroidery tutorials. Resulting pieces by Multaka volunteers will be added to the 'Tatreez Forest' – several large-scale 'Cypress trees', to be displayed in museums across England.





HIGHER EDUCATION, TEACHING AND RESEARCH

Research community update

This year was one of intense activity by the museum's research team to bring its behind-the-scenes work to new and wider audiences, both in the museum and beyond. In June, Research Curator Dr Marenka Thompson-Odlum curated a series of exhibitions and displays in the museum relating to Hawai'i, the result of extensive research and community collaboration. Beyond the museum, an exhibition of Sir Wilfred Thesiger's photographs was curated by our Research Fellow Dr Roba AlSalibi in the UAE. The Making the Museum project team also continued its commitment to public engagement with research through workshops and opportunities to meet visiting research partners such as a carver from the Cook Islands, a Māori flutist, and a Nigerian bronze caster.

Our research students also expanded the collections into new areas, with Anna Sephton collaborating with film director Robyn Phillips to make the short film *Seasons of Longing*, based on the photograph collection from South Africa which is the subject of her research. The film won Best Short Film and Best Cinematography at South Africa's largest independent film festival, where it was also nominated for Best Director and Best Editor. Finally, we were delighted this year to host another AfOx Fellow, Dr Louisa Onuoha, who works at the National Commission for Museums and Monuments (NCMM) in Nigeria, and who spent time researching in the museum as well as pursuing further collaborations with Dr Ashley Coutu.

Opposite: Exhibition of Sir Wilfred Thesiger's photographs in the UAE

Research community update

Research staff activity

In January, **Dr Roba AlSalibi** (Research Fellow) organised the exhibition *Mubarak bin London and the Nahyan Family* which opened as part of the Sheikh Zayed Festival in Abu Dhabi. The exhibition celebrated the friendship between British traveller Wilfred Thesiger and the Nahyan family – particularly Sheikh Zayed – and featured Thesiger's photographs of the family in Abu Dhabi. The exhibition ran for one month. Dr AlSalibi also worked on a number of other outputs for academic and popular audiences in the period, in collaboration with the UAE National Library and Archives.



Above: Exhibition of Sir Wilfred Thesiger's photographs in the UAE

Opposite: Chris Morton addressing the audience at the Benin case redisplay event

This year, **Professor Clare Harris** began her three-year stint as Head of the School of Anthropology, so she was bought out of her curatorial role at the Pitt Rivers. However, she continued to work as Co-investigator on the AHRC-funded Decolonising the Museum project and its associated exhibition about Gaidinliu, a Naga prophetess, which will be displayed in the museum in 2026/27.

During this period **Professor Dan Hicks** brought three externally funded collaborative projects to completion: The Restitution of Knowledge (AHRC/DFG), Action for Restitution to Africa (Open Society Foundations) and Reconnecting Objects (Volkswagen Stiftung). In partnership with Afford UK and the All-Party Parliamentary Group for Afrikan Reparations and Restitution he wrote the afterword to the report Laying Ancestors to Rest, and disseminated the results of his research into transparency, ethics and historiography around human remains and memorialisation, most notably his 571-page book *Every Monument Will Fall: a story of remembering and forgetting* (Hutchinson Heinemann).

Professor Hicks spoke at a range of conferences (including the World Archaeological Congress in Darwin, Australia in June 2025) and gave a series of keynotes and invited lectures, including as Distinguished Lecturer at Stanford University in November 2024, as visiting professor at Adelaide University in October 2024, and as keynote speaker at the Bibliotheca Hertziana and Max Planck Institute for Art History in Rome, at the University of the Arts, and at the University of Bonn. He was also an invited lecturer in the Department of Anthropology at the University of Ljubljana, to mark the publication of the Slovenian translation of his book *The Brutish Museums*. Professor Hicks continued in his role as external examiner for the Master's in Museum Studies at Leicester University, and examined PhDs at Goldsmiths and Birkbeck. Professor Hicks also gave talks at Housman's bookshop in London, Blackwell's bookshop in Oxford, the Royal Academy and Pushkin House in London, and appeared widely on TV, radio and podcasts internationally.

In September, **Professor Chris Morton** gave the keynote lecture 'Vision, touch, and duration: reflections on photographic temporalities and curatorial practice' at the international workshop Deep Time, Shallow Time at the University of Western Cape, South Africa. While in Cape Town he visited a number of museums, including the !Khwa ttu San Cultural Heritage Centre, where he met its museum curator Dr Chris Low. In November he visited the University of Padua, Italy, where he presented a paper at the conference *Colonial Collections in Italy and Europe: Continuities and Transformations* based on his provenance research into the scarred tree section (*marara*) on display in the museum (1948.12.77). In January he presented a paper titled 'Museums and human flourishing: interdisciplinary research into the eudaimonic role of museums in society' at the Oxford conference *Pathways to EnvironMental Health*, organised by Professor Lambros Malafouris. During the academic year Professor Morton took on two additional wider University roles, namely Vice-Principal of Linacre College and Pro-Proctor to the Senior Proctor.

He continued to act as Principal Investigator on the AHRC-funded project Making the Museum, which involved much museum activity this year, including a workshop on fakes and replicas in museums, as well as co-convening the PRM/VMMA Friday lunchtime research seminar on the theme of Museums and Making. In August, Professor Morton received the news that he had been awarded Recognition of Distinction as Full Professor by the University of Oxford, and so now becomes Professor of Museum Anthropology.



Research community update

In May and June 2025, **Dr Ashley Coutu** hosted AfOx fellow Dr Louisa Onuoha from the NCMM, Nigeria. Louisa worked on collections from Nigeria, including some of the masquerade objects from her home region Imo State, south-eastern Nigeria, and also researched archival materials related to museum education in East Africa.



Above: Dr Louisa Onuoha researching objects from Nigeria during her time as an Africa Oxford (AfOx) fellow at the PRM

In March, we also had a celebration for the Making the Museum project to launch the new display of the Benin Kingdom case. We were honoured to host Phil Omodamwen, sixth-generation bronze caster from Benin City; Uwagbale Edward-Ekpu, independent researcher from Benin City; and Isaac Emokpae, Nigerian artist. Uwagbale had worked with Dr Coutu, Professor Morton and another colleague from the University of Benin, Professor Kokunre Eghafona, to develop the interpretation and labels of the case over several years, but had never been to visit the PRM in person, so this was a special trip for him to see the work completed in the museum.

The Ivory project ended in July 2025, but the network has continued through the V&A and has received recognition from Mary Creagh MP, being championed as a new model for working with museums and universities in the policy sector.

Dr Emily Stevenson spent the year on maternity leave after welcoming her wonderful daughter, Fenna, into the world in August 2024. Since returning to work she has been finalising a collaborative Augmented Reality project which will tell local photo histories of Bengaluru, India (while learning to juggle motherhood, research and writing!)



Above: Emily Stevenson on maternity leave with daughter Fenna

Professor Paul Basu had a busy year teaching on the MSc/MPhil in Visual, Material and Museum Anthropology. In March, he was a guest of the Getty Conservation Institute in Los Angeles, where he gave a lecture on the topic of 'Museum conservation and the forensis of provenance.' In June and July, he participated as a guest tutor on two summer schools: one based in the Transylvanian village of Criț, organised by the University of Basel's Institute of Social Anthropology on the theme of Objects, Time and Transmission; the other delivering a series of sessions for the Summer Institute in Museum Anthropology run by the Smithsonian Institute in Washington DC.

In June, Professor Basu jointly organised a symposium at the British Museum exploring the life and career of C H Read, Keeper of Ethnography at the British Museum between 1896 and 1921. His feature-length documentary film *Ichi: Marks in Time*, made collaboratively with the Umudioka community in Anambra State, Nigeria, was screened at the Royal Anthropological Institute's Film Festival.

Among various external leadership and advisory roles, Professor Basu continued his term as President of the Arts Council of the African Studies Association and his membership of the Academic Committee of the House of European History, for which he also acted as advisor for the forthcoming exhibition *Postcolonial? Living in the Shadow of European Colonialism*. He received two small grants as part of the Oxford-Berlin partnership to explore new research initiatives at the Ethnological Museum and Humboldt University respectively.







Top Right: Ashley Coutu giving a presentation to DEFRA, Border Force and UK museums for the Challenges of the Ivory Act Workshop at the V&A © Leanne Manfredi

Middle Right: Phil Omodamwen addressing the audience at the launch of the Benin case redisplay event

Bottom Right: Staff with Uwagbale Edward-Ekpu and Phil Omodamwen visiting from Benin City in front of the Benin case in the museum

Research community update

Professor Laura Van Broekhoven continued as Member of the Advisory Board on Repatriation to the Dutch Ministry of Culture and in that capacity advised on returns to Nigeria, El Paso and Indonesia. She travelled to Indonesia in preparation for the return of 28,000 fossils collected by Dubois (including the so-called 'Java Man' fossils) currently stewarded by Naturalis in Leiden. She also continued on the Eton College Collections Committee and the Ruskin Committee (this was the last year for the latter) and was part of the NQA Peer Review Committee of the Museum Studies undergraduate programme of the Reinward Academy, Amsterdam.

She organised two large-scale delegations to Oxford. The first was of Maa family, Pan African Living Cultures Alliance and Orkiaama members (September–October 2024) to decide on the future care of five objects identified as sacred and in need of cultural care, including a public event and work with other collection-holding institutions such as the British Museum. In June 2025, another large-scale visit, of 27 Naga delegates, was organised to decide on the future care of the 41 Naga ancestral remains that are in the museum's stewardship. On 15 May 2025, Professor Van Broekhoven won the Museums + Heritage Awards 2025 Partnership of the Year Award for the Maasai Living Cultures project. On the same day, she also won the Making a Difference Globally Award as part of the Vice-Chancellor's Awards.

Alongside Samwel Nangiria, Marina de Alarcón and Jessica Frankopan, Professor Van Broekhoven organised another successful visit to Tanzania and Kenya as part of the Maasai Living Cultures project, assisting with the Tanzanian launch of the Orkiaama and visiting the Moseka and Mbaima families (who had not received visits previously).

She delivered a series of keynotes and presentations at conferences and seminars including: 'Hope in solidarity', a presentation at the *Comparative Literature and Decoloniality* Conference, Panel 8: Interdisciplinary Exchanges on Comparison and Decoloniality, St. John's, Oxford University (12 September 2025); 'Maasai Living Cultures project and Oxford', a presentation at Maasai Mara University, Narok, Kenya (2 July 2025); and 'A path home for Naga ancestral remains', a presentation at Oxford University Museum of Natural History (13 June 2025). She contributed to the Linacre Lecture Series with 'Curating colonialism: the future of ethnographic collections', in conversation with Professor Wayne Modest, led by Vibe Nielsen (22 May 2025). She also presented 'Curating absence' at 'Beyond Physical Form: Art, Ethics and Human remains in Museums', for the Wellcome Centre for Ethics and Humanities|Ethox Centre (24–25 March 2025). She contributed to the 'Owning belongings' presentation at the 25th Kenneth Kirkwood Day on 'Who Owns Museum Collections?' and was also part of the panel discussion (29 March 2025). For the Linnaean Society she presented 'Labelling Matters: reviewing the Pitt Rivers Museum's use of language for the 21st century' at the *Rediscovering Natural History* conference (11 February 2025). For the *Seminario de derechos de los pueblos indígenas entre lo histórico y lo contemporáneo*, she presented '*La repatriación, los pueblos indigenas y el nacionalismo. Una mirada desde Europa*' at the Claustro del Centro Cultural San Pablo, Oaxaca, Mexico (10 February 2025). At the Global African Diaspora Forum Bandung Conference in Kenya, she presented 'On repatriation and redress' as part of a panel presentation with Samwel Nangiria (4 December 2024). She presented at the European Ethnographic Museum Directors' Group on 'Regenerative partnerships and the Pitt Rivers Museum' in Paris (2 December 2024). She contributed to the *Meeting Minds* conference at Kellogg College with 'Changing ethics of museum care at the Pitt Rivers Museum' (20–22 September 2024). She gave the keynote address 'Courageous Leadership' at Oxford Cultural Leaders, Oxford (19 September 2024). On 14 September she gave the keynote 'Hope in solidarity, towards a museum that centres cultural care and repair' at the *17th International Conference on The Inclusive Museum* in Vienna (13–15 September 2024) and on 29 August she presented 'Building trust towards transformative change: the Maasai Living Cultures project' at the African Studies Association Conference at Oxford Brookes University (29 August 2024); this paper was also submitted for publication and accepted in June 2025.

Professor Van Broekhoven continued to provide graduate supervision to four students: Rosa Dyer (Collaborative Doctoral Programme with Luciana Martins, Birkbeck University, London); Nana Offoriatta Ayim (School of Anthropology and Museum Ethnography); Anya Gleizer (with Amber Murrey, Geography Department, Oxford University) and Thandi Wilson (with Shadreck Chirikure, School of Archaeology, Oxford University). Apart from her usual teaching on the Role of the Museum for Archaeology and Anthropology undergraduates, she was asked to contribute to postgraduate teaching at Harris Manchester (Next Horizon Scholars); the 2024 Spira Pro-course: Museum Management in the UK and at the Institute of Tropical Health and Medicine (Medical Sciences); and Oxford Cultural Leaders (May and October). She was on the Viva panel of Joanna Mackenthun (Computer Sciences).

> ***"On 15 May 2025, Professor Van Broekhoven won the Museums + Heritage Awards 2025 Partnership of the Year Award for the Maasai Living Cultures project."***

Research community update

Dr Marenka Thompson-Odlum spent much of this year on two key strands of work: the Changing Curatorial Legacies at the PRM project and the Kamehameha Schools–PRM Oxford Study Programme.

In May 2025, Dr Thompson-Odlum convened a week-long workshop as part of the Changing Curatorial Legacies project that established a curatorial advisory group comprising curators, artists, practitioners, activists and knowledge holders from across the globe.

From 19 June to 22 July 2025, the Pitt Rivers Museum had the honour of hosting a pioneering cultural study programme with six *haumāna* (students) and four *kumu* (teachers and mentors) from Kamehameha Schools Hawai'i (KSH). The programme was developed through an ongoing collaboration connected to the *Life in the Ahupua'a* touch table project and was led by Dr Thompson-Odlum.

The group, visiting from the Hawai'i island campus of Kamehameha Schools, undertook a four-week residency focused on deepening their understanding of Hawaiian material culture, curatorial practice, and their *kuleana* (responsibility) to the *lāhui* (Hawaiian nation). Rooted in KSH's 'Ōiwi Edge educational identity, the programme supported the students as they developed independent research projects tied to their cultural identity and heritage. Over the course of the programme, students participated in a series of masterclasses delivered by Oxford-based and international scholars across archaeology, anthropology, literature, music and art.



Dr Rebecca (Becky) Martin continued her work as Research Project Officer with the Making the Museum project, producing public-facing audio-visual content, as well as contributing to research talks and co-authoring the article 'Making the Museum and the archaeology of the Pitt Rivers Museum collection'. Her research work on the project has focused on replicas of the human body in the museum, which will form one of the papers in the project's forthcoming special issue, edited by Dr Beth Hodgett.

Dr Martin was awarded a Lisa Jardine Grant of £2k by the Royal Society, held at the PRM. This grant allowed her to present on research she conducted during her time as a Caird Fellow at the National Maritime Museum, Greenwich, which will also be added to the PRM database. This work re-identified subjects in the photographs taken as part of the famous oceanographic circumnavigation voyage of *HMS Challenger*, 1872–76.

Copies of these images also sit in the PRM collection courtesy of Henry Nottidge Moseley, the Linacre Chair of Human and Comparative Anatomy who oversaw the acquisition of the PRM founding collection and one of the scientists who served aboard this voyage.

The *Challenger* images were taken as part of the expedition's lesser-known race science remit. Race science in medicine forms the core of Dr Martin's research work, on which her article 'The New (White) Normal: Human Anatomy and the Naturalisation of White Bodies in British University Teaching, 1860–1910' was published this year.

Dr Martin's role was also temporarily extended to provide support for the September 2024 visit from members of the Maasai community, for which PRM won a Vice-Chancellor's Award and the Museums + Heritage Partnership of the Year Award.



Above: Replica Samian ware bowl made by Graham Taylor from a mould designed by Becky Martin during Making the Museum's Makers and Fakers workshop

Opposite: Ashley Coutu with students from Kamehameha Schools in the museum research space

Below Left: Marenka Thompson-Odlum in the Hawai'i exhbition with students from Kamehameha Schools

Below Right: Chris Morton running a workshop with students from Kamehameha Schools





Research community update

Dr Beth Hodgett as the postdoctoral researcher on the Making the Museum project continued her research into the level of information about makers currently held in the museum database. While the previous year's research focused on getting an overview of the overarching level of information about makers held across the entire PRM collection, this year the focus was on identifying case studies where information about makers was particularly lacking or especially prevalent. Dr Hodgett began by investigating an unusual spike in named makers of 'reproductions' (ie. copies, replicas, casts, models and fakes) in the PRM collection. Who were these makers of 'reproductions'? And why were they so prevalent in our maker data?



Above: Beth Hodgett at a workshop

These questions led Dr Hodgett to develop two workshops titled 'Makers and Fakers: How copies, replicas, casts and fakes 'make' museum collections'. While the first workshop took a more traditional academic format, the second was developed in collaboration with local zine collective Imperfect Bound (found on Instagram @imperfectboundcollective) to bring together members of the public, researchers and curators to create a multi-vocal and interdisciplinary publication on copies, replicas, casts and fakes in the PRM collection (Rudy et al, 2026). Writing in this collaborative manner led us to experiment with techniques for creating less hierarchical citation practices (like using a random number generator to determine author order) as well as techniques for citing the contributions of unknown makers (see Hodgett 2025). This collaboration was ultimately highlighted by the University's Directorate of Public Affairs and reported on in the Oxford Mail, and our viral Instagram reel on the topic was seen by over 88,000 people. Dr Hodgett is currently in the process of developing an edited journal volume on this research, and has recently curated an associated display on this topic which will be installed on the Clore Balcony in April 2026.

The year was also a busy time for collaborating with contemporary makers through the project's Maker Fellowship programme (full details of which can be found in the Making the Museum project report). Following the incredible opportunity to work with hip-hop artists X (Xolile Madinda) and Rawz to explore the museum's sound collections, time was spent researching the recordings, papers and publications of ethnomusicologist Louis Sarno to flesh out information about the 164 'named performers' listed in Sarno's collection of sound recordings; ultimately creating 64 new mini-biographies of these incredible musicians and singers. Following artist and bronze caster Phil Omodamwen's residency at the PRM, it has been a privilege to work alongside Omodamwen, blacksmith Emilia Orving, researchers Uwagbale Edward-Ekpu and Matthew Armitage, and illustrator Ayomide Rilwan Onaolapo to curate a new display showcasing Omodamwen's work and the lost-wax casting tradition which will be on display in the Didcot case from April 2026.

Balfour Library

The Balfour Library continued to support the needs of students and staff of the School of Anthropology and Archaeology, as well as the staff of the museum. Over the year, the Librarian supported collections researchers and facilitated manuscript visits. In July a major weeding exercise began, primarily of duplicate general anthropology texts, with a view to creating more space for new books. A large proportion of these are now donations or works using collections images, supplied by publishers or authors as part of the museum's photographic services, image licensing being handled by the Librarian.



Above: Librarian Mark Dickerson
© Ian Wallman

COLLECTIONS AND THEIR CARE

Object collections

In the past year the collections team have facilitated several notable visits. These have included large delegations, individual visits and special interest groups. In September the team were delighted to welcome representatives from four Maasai families and Maasai leadership to spend time in the museum and connect with belongings of cultural significance. The group also visited the British Museum and the Foreign and Commonwealth Development Office in London.

Other notable visits from delegations have included in December a visit from representatives of the Wiradjuri from New South Wales, Australia; in February a visit from members of the Plains Cree First Nations of Saskatchewan; in March a group of students and teachers from the Wabanaki Confederacy; in April a group representing the Melaythenner Teeackana Warrana Aboriginal Corporation of Tasmania; in May a visit from members of the Zeme of Nagaland. In June the team were delighted to welcome members of the Forum for Naga Reconciliation and the Recover, Restore and Decolonise team along with representatives and elders from the Angami, Ao, Khiamniungan, Konyak, Phom, Sümi, and Tangkhul Naga tribal organisations. It a great privilege of our roles to welcome delegates from all around the world to the museum and demonstrates just how global the work of the section is.

As well as working with delegations we were delighted to share our work with museum colleagues from around the world, including Uganda, Australia, Canada, Papua New Guinea, Portugal, and Saudi Arabia. Throughout the year we also hosted several subject specialist network visits and individual visits including the Sampler Guild, the London Lace Club, the British Korean Society, and the Tatreez Collective. Notable individual visits included Dame Marina Warner to select pieces for the *Shelter of Stories* exhibition at Compton Verney. Pio Abad also spent time working with the collections and conservation teams for his Turner Prize exhibition at the Tate Gallery, and acclaimed Māori musician Ariana Tikao visited to spend time with *Taonga pūoro*, traditional Māori instruments.



Above: Māori musician Ariana Tikao researching collections in the museum

Opposite: (R-L) Clare Harris with Gaurav Rajkhowa, Arkotong Longkumer and Lanchamei Golmei of the DiMuse project with newly commissioned textiles inspired by original material in the Gaidinliu collection

Object collections

Many of the international visitors we have worked with in the past year have been keen to discuss repatriation and this area of work has increased dramatically in the past year with both Marina de Alarcón and Joanna Cole spending significant amounts of time researching claims, answering returns enquiries and liaising with claimants. In November the museum repatriated a looted sunhat to the Kenyah Badeng community of Sarawak and in March five samples of human hair were returned to the Tasmanian Aboriginal Centre. We are grateful for the continued support of forensic anthropologist Dr Nicholas Marquez Grant who has been working with us to look at the ancestral remains from an osteological perspective. In March the museum returned to Peter Jones and family a loan of objects from Nuristan, previously on display in the Rank and Status in Nuristan case of the Lower Gallery.

Evie Sproat joined the team as a new Curatorial Assistant in March, to work across the object and photographic collections. Her main role will be to support the teams while tackling any cataloguing backlogs. In March we were also delighted to welcome Ellie Welch who has joined as Clothworkers' Assistant Curator of Textiles. Ellie will be working with Shannon Cherry (Clothworkers' Textile Conservator) across the textile collections of the Pitt Rivers and the Ashmolean Museum until 2028. Although hampered by store move delays, they have already achieved much and have hosted twelve research and community visits to the textiles. Material they have worked on includes the *adire* cloths from Nigeria; Naga and Kuki textiles from north eastern India; Miao embroideries from China; and Sudanese textiles largely from the Battle of Omdurman. It is hoped that the textile collections will move from their current store to the new Collections Teaching and Research Centre (CTRC) during 2026 and the Clothworkers' team will work to improve storage and documentation and enable community access, both physical and virtual, to the collections. The textile collections of the museum have been hugely enhanced by the donation from Krystyna Deuss of a spectacular collection of textiles from Guatemala. Krystyna spent many years in Guatemala and has published extensively on Guatemalan textiles.



Above: New Curatorial Assistant Evie Sproat helping to facilitate a visit by the Naga delegation

The team have taken part in several conferences and workshops. Faye Belsey attended a workshop at Kew Gardens with Humuera Manuhera and Naomi Aporo on Revitalising Tikumu Use through Museum Collections and Cultural Practice. This was then followed by a visit to the PRM collections. She also travelled to Texas to speak to community representatives about the museum's collections from the south west of the USA and to learn about cultural care from a Comanche, Lipan Apache, and Coahuilteco perspective. Nicola Stylianou travelled to Ghana and Berlin as a Fellow of the MuseumLab programme. She and Joanna travelled to Uganda to meet representatives of the Bunyoro Kitara kingdom, members of the royal families and regalia makers. She also attended a workshop at the Uehiro Oxford Institute on developing a Decision Aid for the Restitution of Cultural Objects, a forthcoming tool to help institutions make ethical decisions based on moral obligations to return artefacts. Bryony Smerdon gave a presentation on the museum's firearms collections to a group of senior UK military personnel at the Saïd Business School. The collections team hosted two behind-the-scenes events for Members, showing them a range of collections including recent acquisitions.

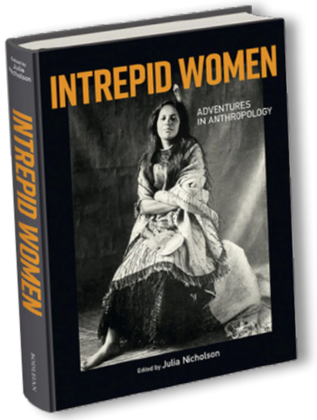
Right: A view of Māori Taonga laid out in the Research Room



Object collections

In the past year Bryony has been able to facilitate a huge number of successful research visits in spite of reduced access to collections and complex retrieval logistics. Much of the material housed off-site has been packed ready for the final move to the CTRC and we are hopeful that this move will start towards the end of 2025. The museum's collections of archaeological stone tools were moved to the CTRC in June and remain palletised until the stores are ready for them. The team are looking forward to the improved access to collections that the new facility will bring. Bryony and other members of the team also facilitated teaching for the Department of Music and for the Schools of Archaeology and Anthropology.

One of the highlights of the past year was the launch of the publication *Intrepid Women* edited by Julia Nicholson, previous Head of Collections, and with a chapter by Joanna Cole and Zena McGreevy. The book highlights the huge impact on the museum made by six different women.





Above: (L-R) Kiiza Wilson, Nicola Stylianou, Joanna Cole, Abiti Nelson, Catherine Ajiambo, Dan Katwesige and Milly Kyomugisa at the Bugungu Heritage and Information Centre, Buliisa District, Uganda

Above: Intrepid Women: Adventures in Anthropology *by Julia Nicholson*

Opposite Top Left: PRM collections in Pio Abad's exhibition at the Turner Prize at the Tate (see p66)

Opposite Top Right: Jeremy Uden (left) installing Ahu'ula at the Museum of Archaeology and Anthropology, Cambridge

Opposite Bottom Right: Māori visitors to the Research Room

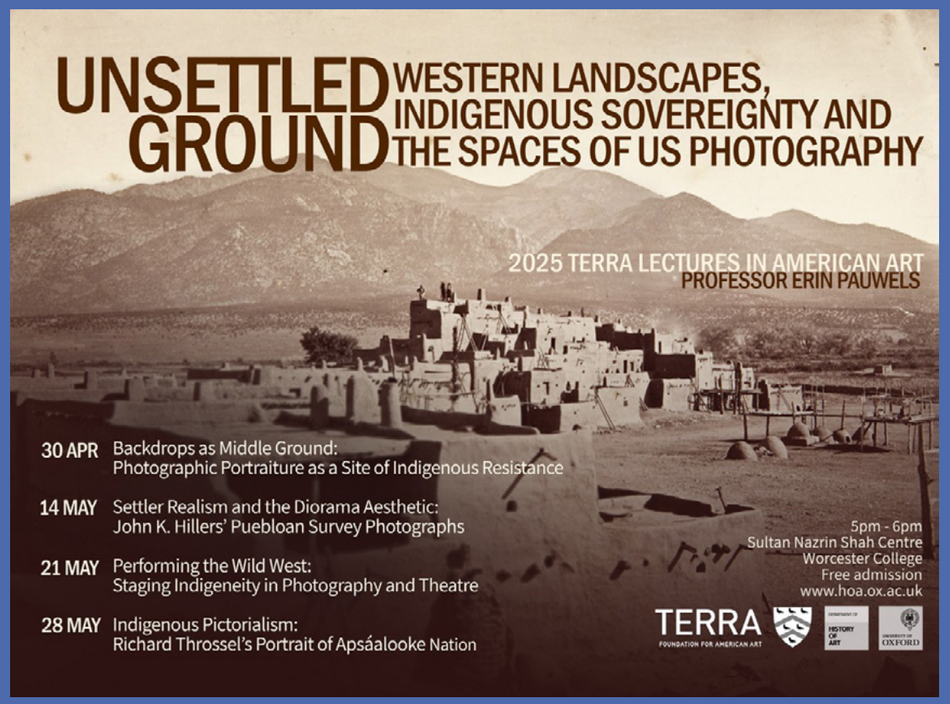








Above: A man and boy holding an embroidered textile typical of the Palas valley in north-western Pakistan. Photograph by Sheila Paine. Sherakot, Khyber Pakhtunkhwa, Pakistan. 1993



Above: Poster for the Terra Lectures in American Art by Professor Erin Pauwels, drawing on the Pitt Rivers Museum's John Hillers collection of photographs, as seen in the example here – a view of Taos Pueblo in New Mexico taken in 1880

Photograph, manuscript, film and sound collections

The section enjoyed another exceptionally busy year, with viewings of photograph and archival materials increasingly forming a core part of large group visits to the museum by source community groups, as well as teaching groups and the usual academic researchers. Of particular note this year was research on the John Hillers collection undertaken by Professor Erin Pauwels, who presented this work to the University a few months later in her series of Terra Lectures **www.hoa.ox.ac.uk/event/2025-terra-lectures-in-american-art**

The section also buzzed with the activity of numerous volunteers and interns who have been helping us to catalogue and digitise important collections, such as photographs of Nagaland in Northeast India by John Henry Hutton. There was a particular focus this year on photograph collections associated with textiles, notably the Gigi Crocker Jones collection relating to weaving traditions and practices in Oman, and connecting also with the ongoing Clothworkers project.



Left: Kurdish shepherd wearing the wide-shouldered felt cloak (kepenek) of Kurdish and Turkish origin, with his flock grazing in the background. Photograph by Sheila Paine. Iraq. 1992

> ***"There was a particular focus this year on photograph collections associated with textiles, notably the Gigi Crocker Jones collection relating to weaving traditions and practices in Oman, and connecting also with the ongoing Clothworkers project."***

This year we were delighted to welcome a new Curatorial Assistant, shared between object and photograph and archive collections. Evie Sproat started in March and quickly got involved with cataloguing a collection that will soon be made available online. The collection was added to with a series of interesting donations, including digital artworks by Australian Aboriginal artist Jarnda Bina Councillor-Barnes, based on historical postcards in the collection.

Conservation work

The conservation team are Jeremy Uden (Head), Andrew Hughes (Deputy Head), Jennifer Mitchell (Conservator), and Shannon Cherry (Clothworkers' Textile Conservator).

In the year 2024/25 the team has worked on several areas of the permanent displays. We have continued to refurbish desktop cases on the Lower Gallery, by removing the objects and sealing the cases with barrier film. Once the objects had been cleaned and their documentation updated, they were returned to display with new conservation-grade fabric covering the case bases. We also worked with the exhibition team to refurbish the Food Preparation case, also on the Lower Gallery. Mounts were made for many of the objects which were previously leaning against the case walls or lying unsupported on shelves, and the case was repainted a darker colour to allow the contents to stand out more. Finally, the labels were reprinted in a larger font, making them easier to read. Another major project this year has been the redisplay of the Benin case. We worked closely with the exhibitions team to conserve and mount the objects being redisplayed and to create storage areas within the case for objects not going back on display. Finally, the re-wiring of the alarms for the gun case on the Upper Gallery gave us a chance to assess the condition of the firearms on display.

We appointed Shannon Cherry as Clothworkers' Textile Conservator in March 2025. Together with Ellie Welch, Clothworkers' Assistant Curator of Textiles, she is working on the Pitt Rivers textile collections, beginning with a condition assessment of the collection, and also working closely with communities in documenting collection items. The Clothworkers' team have also worked closely with the Multaka project, helping to mount and document items of clothing for a Multaka trail, opening in the PRM in November 2025.

Much of the conservation team's time has been taken up with loans this year. We have condition-reported objects, packed them and often couriered them for the following exhibitions:

- *Fault Lines: Imagining Indigenous Futures for Colonial Collections*, Museum of Archaeology and Anthropology, Cambridge
- *Oracles, Answers and Omens*, Bodleian Weston Library, Oxford
- *Power Plants: Intoxicants, Stimulants and Narcotics*, Sainsbury Centre for Visual Arts, University of East Anglia, Norwich
- *Afrosonica – Soundscapes,* Musée d'ethnographie, Genève
- *More than Human*, Design Museum, London
- *Pio Abad Turner Prize Exhibition*, Tate Britain, London
- *The Kola Nut Cannot be Contained*, Wellcome Collection, London



We participated in visits from members of originating communities in 2024/25, notably a large Naga visit. We also participated in a visit from the British Korean Society in February 2025, where members were able to see a large selection of Korean objects and photographs.

We have continued to carry out research into pesticide residues in the museum, with further work being carried out in conjunction with Cranfield University to look at contamination within display cases. We have also worked with researchers in the Chemistry and Archaeology Departments who are using the technique of proteomics to identify gut skin materials in PRM objects, and with a researcher interested in a barkcloth dress in the PRM collection (1934.76.1) which was made in England from barkcloth collected in Hawaii in the late eighteenth century. Another collaboration, with Dr Renata Peters from University College London, resulted in a short display of Tikuna barkcloth masks from Brazil on the Lower Gallery, part of the project Weaving Fibres of Resistance: Tikuna Tree Bark and Identity in the Amazon.

The conservation team organised two workshops for adults this year. Eight people had an introduction to lacemaking with Louise West in September 2024. They learnt basic lace stitches and made a bookmark. Another group spent two days with basket maker Polly Pollock in June 2025 making colourful twined baskets from jute and sisal, inspired by baskets in the PRM collections.

We continued to prepare collections for the move into the CTRC this year, though ongoing problems with the store have meant that we have not yet been able to start the move.



Above: The twined basketry making workshop in June

Digital Asset Management System

Anna Grybenyuk, Digital Asset Management System (DAMS) Manager, has continued to support the system and its users. This included onboarding nine new users from across the museum departments since the end of July 2024. Bug reports and requests for help from existing users were also addressed and either solved by Anna or escalated to the suppliers. Work has been continuing to refresh some of the collections migrated from the old Digital Image Archive in 2021 to be more compatible with the International Image Interoperability Network image viewer used on Collections Online. A test has been run on the first batch of 20,000 images, but the rest of the work will need to wait until the Phase 3 system upgrades are completed.

Much of the major work this year has been focused on preparing the system for Phase 3. Anna has been running migrations in the test DAMS system in preparation for the live migration later this year. The upgrade will mean the DAMS can link to all modules within the CMS, such as conservation and exhibitions, and multiple CMS records can be linked to a single DAMS image, where previously to do so would require image duplication. To prepare the records, they must be duplicated and linked to their parent records so they may share the image, then the old records must be deleted. For records for conservation links, these new ones must be linked to the conservation module. This migration has been greatly successful in the test DAMS and will be carried over into the live system as of the middle of September 2025.

Anna has also been focused on documenting the DAMS for future use. An administrative document detailing all the regular functions of the system that an administrator would need to know, such as how to extract statistics and replace image files in a record is almost completed, spanning 18 pages in total. This will be useful for any future systems administration and for documenting processes.

The DAMS has also been used in a project where AI ran through the photographic collection stored on the system to see how many faces, and thus people, were present in the photographs. On 242,127 photos, the total number of faces detected is 402,026. This has potential for future research on the photographs, such as identifying those faces and people, but such a project is not yet in the works.

As of the end of July 2025, 10,457 records were created in the DAMS, consisting mainly of 6,058 object images, followed by 2,882 photograph collections. Conservation records brought up the lead with 857 records created, while manuscript collections and photographs of exhibitions and displays added 251 and 181 respectively. 111 works on paper were digitised and added to the system. The rest of the number was made up of 64 miscellaneous photos, 46 pieces of collections documentation, and one miscellaneous audio.

Collections Management System

Sian Mundell continued in her role as Collections Database Officer, providing day-to-day support of PRM staff using the CMS and Collections Online. This has involved training new users, responding to requests for information and continued data cleaning of collections database records.

As part of the data cleaning, she has undertaken the removal of duplicated Cultural Group records and further alignment of collections records migrated in 2021 in order to provide improved searching and readability. Several batches of new collections records were also imported into the system during the reporting period.

> ***“As of July 2024, the CMS held 251,862 object collection records...”***

Updates have been made to the database vocabularies, including the location vocabulary being expanded to incorporate the new CTRC store. This involved the museum’s first use of barcoding on shelving locations. Work has also begun on expanding the materials vocabulary to incorporate terms needed to support the Clothworkers’ Textile project.

Sian also continued to work on the CMS–DAMS Phase 3 project to improve the integration between MuseumPlus and Resource Space. The project is now in its final stages of testing with an expected ‘go live’ date of November 2025. She also continued to assist the Managing Museum Collections at Offsite Stores project, which involves finding solutions to data sharing between multiple systems. An audit of the improvements required to Collections Online was undertaken during the reporting year, ahead of a new project that will commence in the next reporting year.

As of July 2024, the CMS held 251,862 object collection records, representing 324,160 individual objects; 239,850 photograph collection records, representing 286,402 individual items; 3,118 sound collection records; 18,966 manuscript collection records; and 148 film collection records. Collections Online held 516,005 collection records and 2,954 Cultural Group records.

SOCIAL MEDIA, WEBSITE AND DIGITAL ENGAGEMENT

Digital engagement

Digital projects

Following an intense programme delivering onsite digital content in the past couple of years, this reporting year focused on two key online digital projects supporting core work at the museum: a comprehensive audit of the museum's website looking ahead to migration to Fresco, a new University platform; and preparing content for a digital guide for the museum platforms on Bloomberg Connects, for launch in 2025.

The year has also seen some staffing changes on these digital projects. From October 2024 the Digital Projects Officer has been on a part-time secondment in Digital Interpretation at OUMNH, and Becky Martin began as Website Migration Officer for 1.5 days a week to assist with essential work on the website ahead of the planned migration to the Fresco platform.

Website audit

Overview

The Pitt Rivers Museum website serves as a gateway both to visiting the physical museum and to a wealth of digital resources available online including collections, research, exhibitions, learning materials and additional information.

The current website, launched in 2019 on the University of Oxford Mosaic platform, aligned the museum's existing online presence within a suite of webpages for the University's GLAM sites. While following a site structure and editorial format that matched these other organisations, the Pitt Rivers Museum's webpages also draw on the unique aspects of the organisation and strategic aims. This includes emphasising the museum's global anthropological and archaeological scope, and its ongoing commitment to research, education, and opening up the collections to communities. The website has also continued to provide content that shares and responds to a growing focus on critical reflection, access and community engagement within the museum sector, especially collections with colonial legacies.

A wide variety of content has been uploaded onto the website over the past five years, extending the museum's legacy for sharing information digitally. Key events in recent website history include the lessons from the COVID-19 pandemic that instilled continuity of access through web domains and digitally enabled crisis resilience. The museum's 2021 Digital Report captured some of the experimentation in resources for meeting audiences remotely in this period, some of which have continued to shape delivery today (eg the updated virtual tour last year), while others have reverted to a focus on onsite delivery (eg event programmes). The Collections Online search tool launched last year also marked a significant shift in accessing items in the museum, bringing together collections previously separated into different databases and search portals, and continues to draw a large percentage of the total visitors to the website. Since 2022 the museum has also sought to make more content from its free exhibition programme available online, for remote access to stories shared onsite. Online trails throughout the galleries, using QR codes, also saw an increase in use since the pandemic, but onsite paper versions of trails have continued to be popular as a readily available onsite resource.

In summary, the provisional audit of the website identified some key insights to be expanded upon as work progresses for onsite and online visitors.

Online support for onsite visits

Museum websites in the UK (and more widely) have expanded from simply providing information about opening times and location to core public-facing platforms that support access to collections and displays, learning resources and wider accountability about institutional history and operations, as well as providing opportunities for digital participation. Many visitors plan museum trips online in advance and website statistics for pages providing such information indicate that this is still a large section of the museum's audience. Clear, accessible web content about onsite visits remains essential, alongside the potential for the website to help manage expectations of diverse audiences while delivering cultural value, and be seen to be responding to institutional responsibilities.

Examples of improvement indicated by the provisional web audit include addressing the large number of images on the website without alt-text descriptions, amending historic legacy pages with dates and past tense to avoid confusion with visitors around events and displays, and providing multiple links to key visitor information across the site, which may currently be less visible or accessible through a higher degree of 'clicks' through pages.

Practical visitor information would benefit from an update to details about sustainable travel options and additional accessibility resources. Guided trails and thematic tours are often associated with exhibitions across the website; they could be brought together more clearly not only on the website but also through a digital guide to use on site, such as Bloomberg Connects.

The website also provides important information for those visiting in groups through facilitated and self-guided learning. Ongoing booking listings updates for learning groups are to continue more promptly, with a back-end booking systems change planned for implementation in the summer of 2025 as part of a wide Digital Transformation project within GLAM.

Digital engagement

Website audit

Website as a digital gateway to collections, research, and remote participation

The museum is known for its dense displays and yet these represent just a fraction of the many collections in its care. The new Collections Online launched last year allows for visibility of items currently in storage, as well as supporting transparency with information, sharing acquisition history and provenance details (when available/recorded). Searchable online access also helps meet the wider sector standards, accreditation, and national funder requirements supporting openness and accountability.

With strengths in sharing current research and formal learning, resources for lifelong learning that are accessible from home could be expanded, building on the raised expectations from 2019. In the first instance, this could involve collating existing resources that are available, but perhaps less visible, to visitors looking for this content on the website. A new 'museum from home' pathway, departing from pandemic-era language but embracing ways in which visitors can encounter storytelling and resources unique to the museum online, could be an area to expand ahead of the migration to the new website.

Similarly, there is a strong legacy of the museum sharing policy documents, critical approaches to changes with the displays, and press releases aimed at transparent accountability. However, there are possible improvements for the integration of the museum's

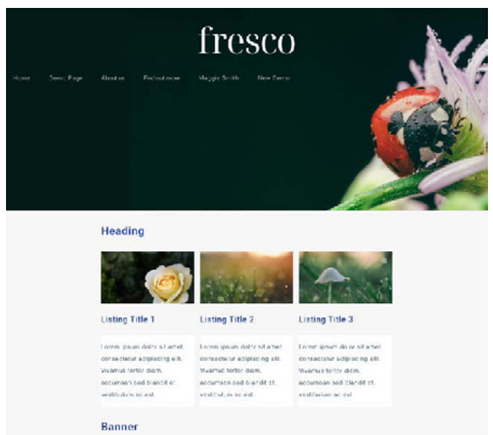
"Searchable online access also helps meet the wider sector standards, accreditation, and national funder requirements supporting openness and accountability."

values across the website by labelling content more clearly and providing entry points for different audience segments. This audience segmentation could incorporate both a motivational model, involving individual needs for accessing the website at a more active engagement level than the more passive tourist-as-visitor, to visiting the museum in more of a sight-seeing capacity, eg local visitor wanting to participate as a community member, versus student researching a topic at academic level, versus indigenous community member seeking connection with their heritage. This could also help further delineate ways to present the museum not just as a building but as a living institution in dialogue with a range of audiences, spotlighting in appropriate ways work often described as behind the scenes.

Looking ahead: the museum's website migration

The migration to new website platform Fresco, as part of a University-wide initiative, provides an opportunity to review, edit and plan future content for the website.

These plans include intuitive navigation and clear structure with easy-to-use menus in recognisable wording, and content hierarchies that organise webpages and their information into online journeys, utilising 'calls to action' and conversion paths effectively. The provisional audit suggested areas requiring closer understanding of how visitors are using the site, to improve useability to help visitor experience as well as increase potential for commercial support for the museum.



Above: Demo view of new Fresco web platform

Also in the plan is strong visual storytelling on the website, to evoke the look and feel of the physical space, stimulate interest and share the unique experience that is the Pitt Rivers Museum. This includes balancing the provision of engaging digital content beyond simple pages (eg virtual tours, interactive slides, and multimedia content) with accessibility requirements, simplicity of design, sustainability goals for the carbon footprint of the site, and implications for global access, offering different bandwidths for downloading web content. The initial audit identified potential for reformatting some content, from past exhibitions to articles on the site, to create signposted content categories (eg five-minute reads, two-minute watches, longer reads and podcasts) to help with sharing the work of the museum today with wider audiences that might not currently find this content.

The final area that the initial audit raised for further consideration is the shift from passive viewing to more active participation online. This could range from emphasising the co-curated content online and range of voices from a variety of work at the museum, to improving conversion pathways to online sales in the museum's retail, paid events, and membership programme.

Digital engagement

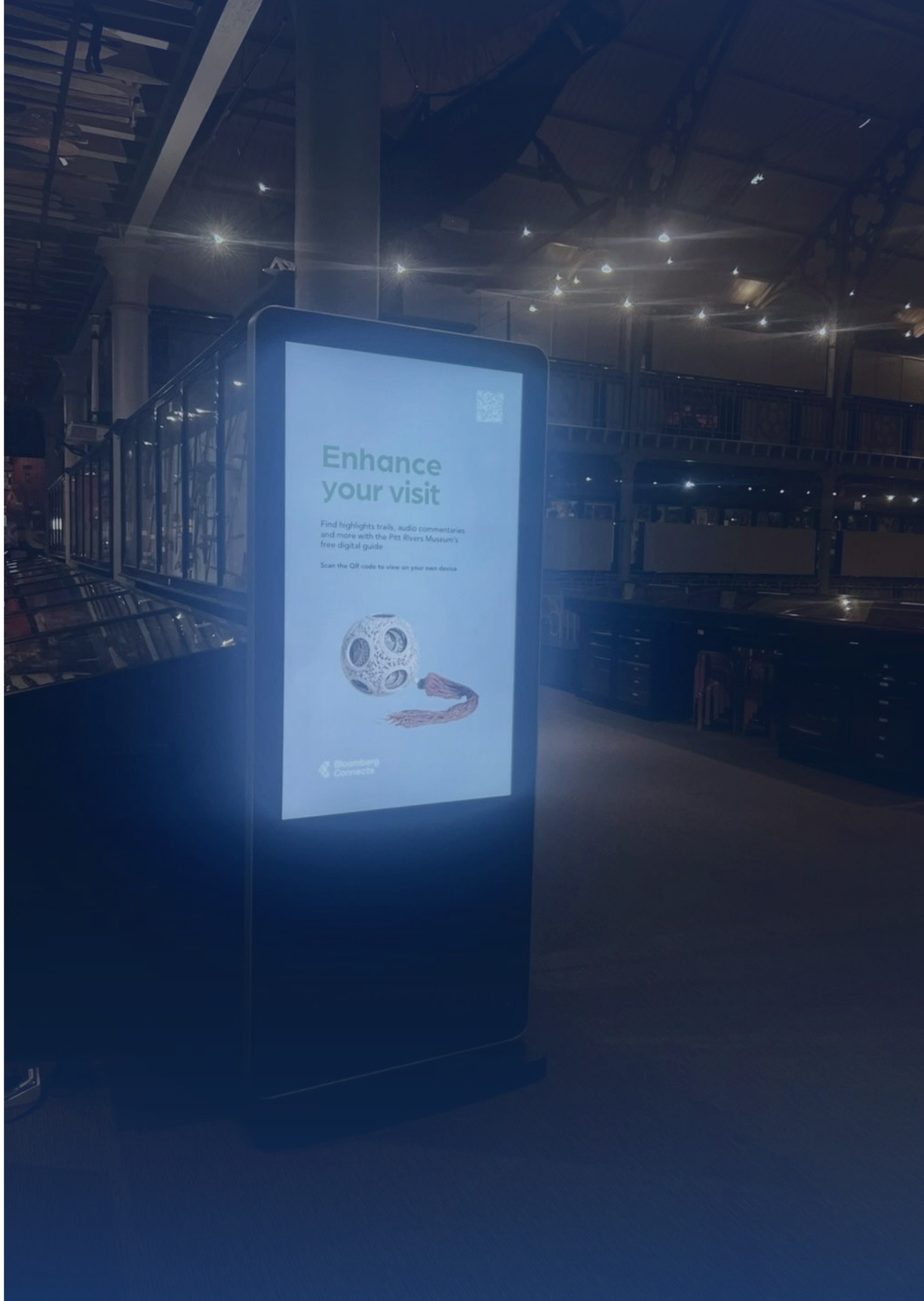
Work on the website continues through 2025, including reviewing existing webpages in an expanded audit, meetings with staff across departments, and updating content ahead of a migration expected sometime in late 2025 or early 2026, depending on wider University website migration pipelines.

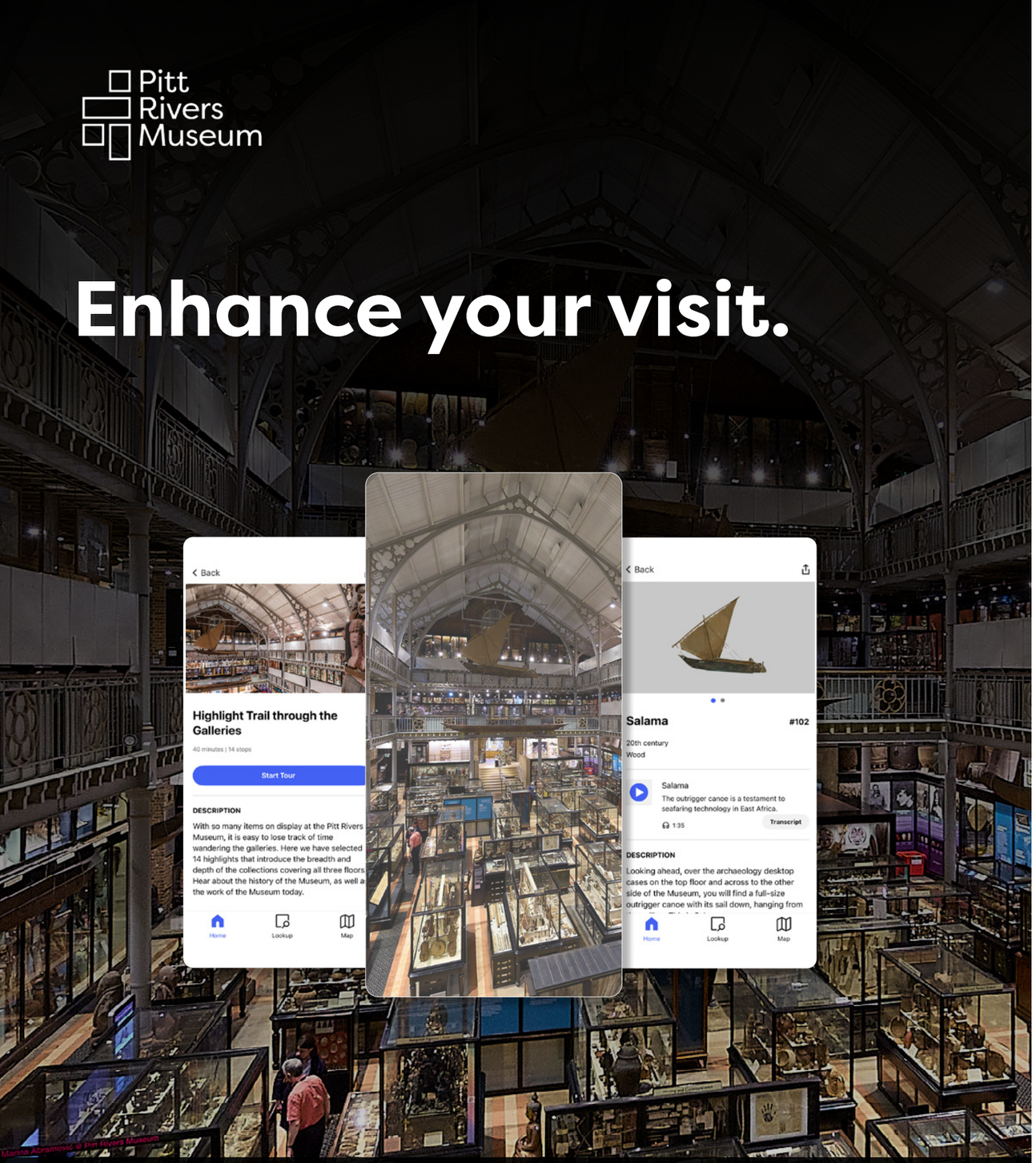
According to active user data, seven of the top ten countries for visiting our website are within Europe and North America, probably reflecting the strong academic visitor demographic as a university museum. Saudi Arabia and India also being in the top ten may be linked to the ongoing accessing of collections, with the established interest of the Thesiger collection of photographs in Saudi Arabia, as well as the current DiMuse 4-year research project (2023–27) 'Decolonising the Museum: Digital Repatriation of the Gaidinliu Collection' using digital methods to work with partner communities in India.

Like last year, collections searching remains high in active users, with pages associated with the online search feature also appearing in the top 30 (eg collections highlights and information pages). General visitor information, current exhibitions, events and live projects (eg MultakaOxford) feature highly, as hoped and expected. However, historic displays (such as the Peter Marlow 2010 photography exhibition, Beyond the Binary 2021 trail content, and 2022 *His Dark Materials* trail) also appear in the top 30 webpages visited, showing the value of continuing to provide archived content.

Pages about the *Tsantsa* ('shrunken heads'), critical changes to the displays and human remains at the museum also continue to be amongst those more visited. The high frequency of 'page not found' messages reflects ongoing work to improve navigation – a key aim for the next reporting period is for this to not be appearing in this list due to planned work in the year ahead.

> ***"...seven of the top ten countries for visiting our website are within Europe and North America, probably reflecting the strong academic visitor demographic as a university museum."***





Digital engagement

Pitt Rivers Museum on Bloomberg Connects

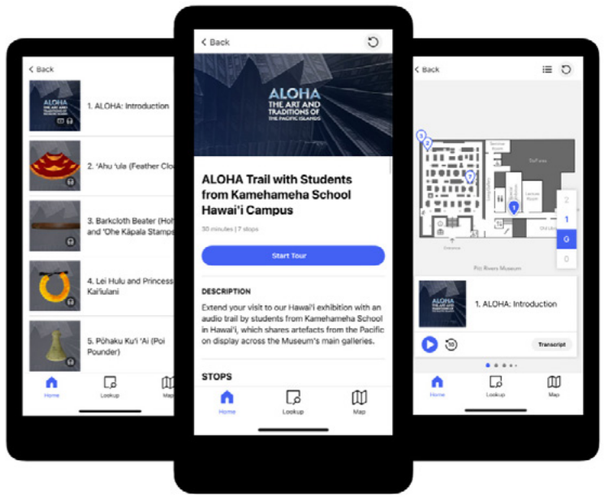
This year work continued in preparation for launching a free digital guide on the Bloomberg Connects platform. Joining hundreds of similar cultural institutions globally on a platform has the potential for the museum to reach new audiences (existing users of the app) as well as trial an alternative method of layering digital interpretation in the galleries through one centralised experience, optimised for use on visitors' own mobile phones. There is also the opportunity for sector benchmarking in interpretation styles and approaches through working with the onboarding team at Bloomberg Connects, which includes editorial staff and marketing support.

At the moment the museum creates digital resources such as gallery trails to support visitor experience of exhibitions and displays in the galleries. These have used QR codes near objects on display as well as printed resources, but have not always been easily trackable for understanding audience engagement and formative evaluation for assessing and improving long-term practice. Bloomberg Connects allows for all trail QR codes to be gathered for statistical reporting on one dashboard as well as recording marketing entry points to inform promotion and placement of wayfinding.

Content for the digital guide includes general visitor information incorporating frequently asked questions of the visitor experience team, including current exhibitions and general information, as well as two audio-led trails through the galleries listed as 'Guided Journeys'.

Opposite: Poster for the launch of the Bloomberg Connects platform

Below: Screenshots from the Pitt Rivers Museum Hawai'i trail on the platform



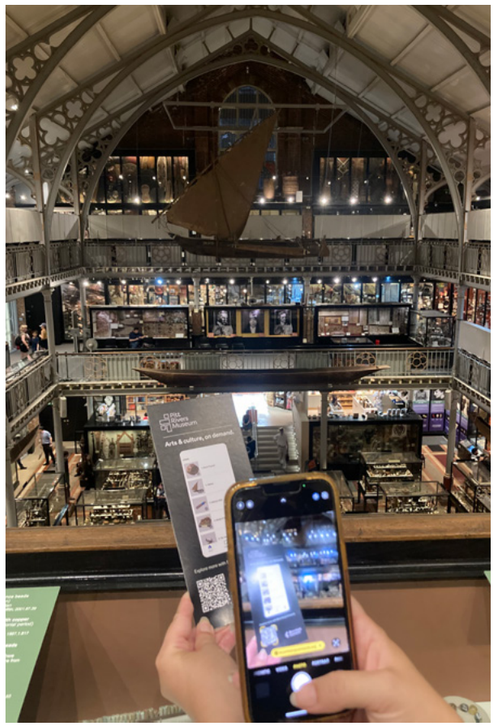
Pitt Rivers Museum on Bloomberg Connects

The first trail features 14 ‘Highlights’ from collections on display including some which are well-known, and most of which feature in the museum’s *Short Guide* booklet. This trail has been developed to start with the oldest object in the museum and on the top floor, to encourage visitors to visit all three floors.

The second trail features objects from two floors of the museum’s main galleries, aimed at extending visitor experience with themes and objects encountered in the special exhibition *Hawai‘i: Ma uka to Ma kai*. This summer, students from Kamehameha Schools in Hawai‘i visited the museum for several weeks on a programme arranged by the research curator Marenka Thompson-Odlum and recorded the audio trail, named the Aloha Guided Journey, aimed at sharing the rich cultural heritage of Hawai‘i and Polynesia.

> ***“This trail has been developed to start with the oldest object in the museum and on the top floor, to encourage visitors to visit all three floors during the trail.”***

The reporting year ended with a training session in using Bloomberg Connects for the visitor experience team, ahead of the anticipated launch later in 2025. Feedback from the visitor experience team and its potential as a tool to assist with visitor enquiries will be key to the success of the digital guide, with ongoing collaboration planned for evaluating and adding future content.



Left: Visitors are able to use their smartphones to scan the QR codes in the galleries to access the Bloomberg Connects content

Social media and website

As in previous years, we have used our website and social media platforms as the main tools to communicate to our audiences the huge range of news, activities, visits and research listed elsewhere in this annual report. However, our choice of social media has changed slightly since the last annual report, reflecting how the unsettled political scene has affected the pervading tone on some platforms. The museum continues to use X (formerly Twitter), Facebook and Instagram but is now also steadily building up audiences on Bluesky and Threads.

Following the purchase of Twitter by Elon Musk in 2022 and its transformation to X, the number of global followers is reportedly declining. Mirroring this trend, our audience on X is also gradually decreasing, dropping from 44,423 in August 2024 to 40,899 in July 2025. This is partially due to people moving to different platforms but also because, as we diversify on to other channels, we are using X more as an ‘announcement’ platform, giving details of forthcoming events, key news items, blogs, etc. For more visual content around the collections and displays, we are primarily using alternative channels such as Instagram and Bluesky.

Instagram is our second biggest audience, with followers increasing from 25,262 in August 2024 to 30,478 in July 2025. This platform works well with our rich visual content, with posts about the collections proving most popular. Our Instagram followers are mostly from the UK (around 57%) with about 12% in London and nearly 5% in Oxford, with Bristol and New York being the next biggest locations, both with about 1.1% of the total number of followers. The USA has the next biggest share of followers (10.4%) country-wise, followed by Australia, India and Canada. Women comprise approximately 70% of our Instagram audience, with 20% being aged 35–44, 16.2% aged 45–44 and 14.3% aged 25–34. 10.8% are aged 55–64, 6% are 65+ and 1.9% are 18–24. The age range of the male audience follows roughly the same pattern.

> ***“Instagram is our second biggest audience, with followers increasing from 25,262 in August 2024 to 30,478 in July 2025…women comprise approximately 70% of our Instagram audience…”***

Social media and website

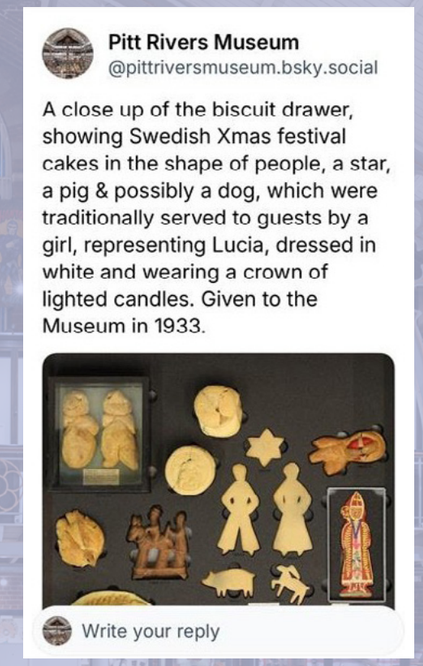
A look at the most popular Instagram posts reveals the appetite for highlighting well-known and not so well-known objects in the collections. A post about a rather unprepossessing ‘magic’ potato, which was thought to be a cure for rheumatism if carried in the pocket, amassed 14,364 views with 818 interactions, with lots of comments about the information from the museum records explaining that the cure was generally believed to be more effective if the potato had been stolen! Another hugely popular post, reflecting the same interest in small, rather insignificant objects (by museum standards) was the reaction to a post about a much-loved and mended Victorian ‘magic fish’ of the type found in Christmas crackers to tell fortunes. Carefully kept for over 200 years, this tiny object and its story garnered 29,112 views with 1,633 likes and comments. However, the most popular post was about something more contemporary – a post about the beautifully sculptural Hulu Nēnē dress by Hawaiian fashion designer Manaola Yap received 24,892 views and 2,202 reactions, showing the breadth of interest in the collections.

Our Facebook audience remains relatively steady, increasing slightly from 19,449 in August 2024 to 20,193 in July 2025. The audience demographics are roughly similar to those on Instagram with the same split of female/male followers and a similar spread of ages. However, despite the overall audience being lower than that on Instagram, we get some of our highest viewing figures on Facebook with lots of feedback, showing a high level of engagement. A post about the Chinese ivory puzzle ball received an amazing 172,404 views with 1,720 interactions. Another post about an easily overlooked object in the collections – a tiny textile fragment depicting colourful hummingbirds, excavated in Nazca in Peru and dating from 400BC–AD500 – received 138,921 views with 860 interactions.

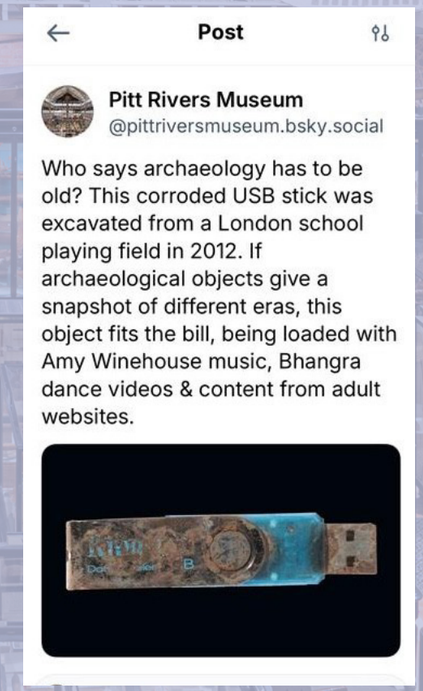
As well as showcasing the collections, Facebook also works well for announcing events and activities. A post in April 2025 announcing the award of a posthumous degree by the University of Oxford to Māori scholar Mākereti, more than a century after her death, had 40,390 views with 705 interactions, the huge majority being likes or queries about why it had taken so long. Another post which received a surprisingly high number of views was a reminder that a BBC radio programme originally aired in 2017 was being re-run in 2025 – the fact that this quick reminder received 38,788 views and 157 interactions showed how many people had enjoyed hearing about the very engaging composer and performer Nathaniel Mann talking about the pigeon whistle collections, and his project with Pigeon Pete to make pigeon whistles and record them in flight!

Opposite: Digital marketing posts on the museum’s social channels









Social media and website

In response to the increasingly heated atmosphere on X, we joined Bluesky in November 2024. Begun in 2019, Bluesky was initially developed as part of Twitter and has a very similar look and comparable functions. Starting as an invitation-only service, it launched publicly in February 2024 and saw a rapid increase in users towards the end of the year, as people reacted to political events in the USA. Despite its visual similarity to Twitter, Bluesky has promoted that it is a more 'authentic' version of social media, designed not to be controlled by a single company but instead built by many people, and the calmer atmosphere is drawing many new followers, including lots of fellow arts and heritage organisations. In the first six months of being on Bluesky, the Pitt Rivers Museum gained approximately 10,000 followers with posts getting high levels of positive responses. As with the other platforms, posts about intriguing objects in the collections receive particularly strong responses, with some of the most popular being about a USB stick in the archaeological display, a drawer full of decorative biscuits and a collection of mandrake roots eerily resembling human figures and said to shriek as they are picked from the ground!

Another new platform on which the museum has a growing presence is Threads, a text-based social media platform from Instagram, launched by Meta. Despite not prioritising this channel and posting only very infrequently, we have amassed nearly 4,500 followers. Designed as more of a vehicle for dialogue, rather than images, Threads is potentially useful for announcing news and encouraging discussion amongst our Meta followers.

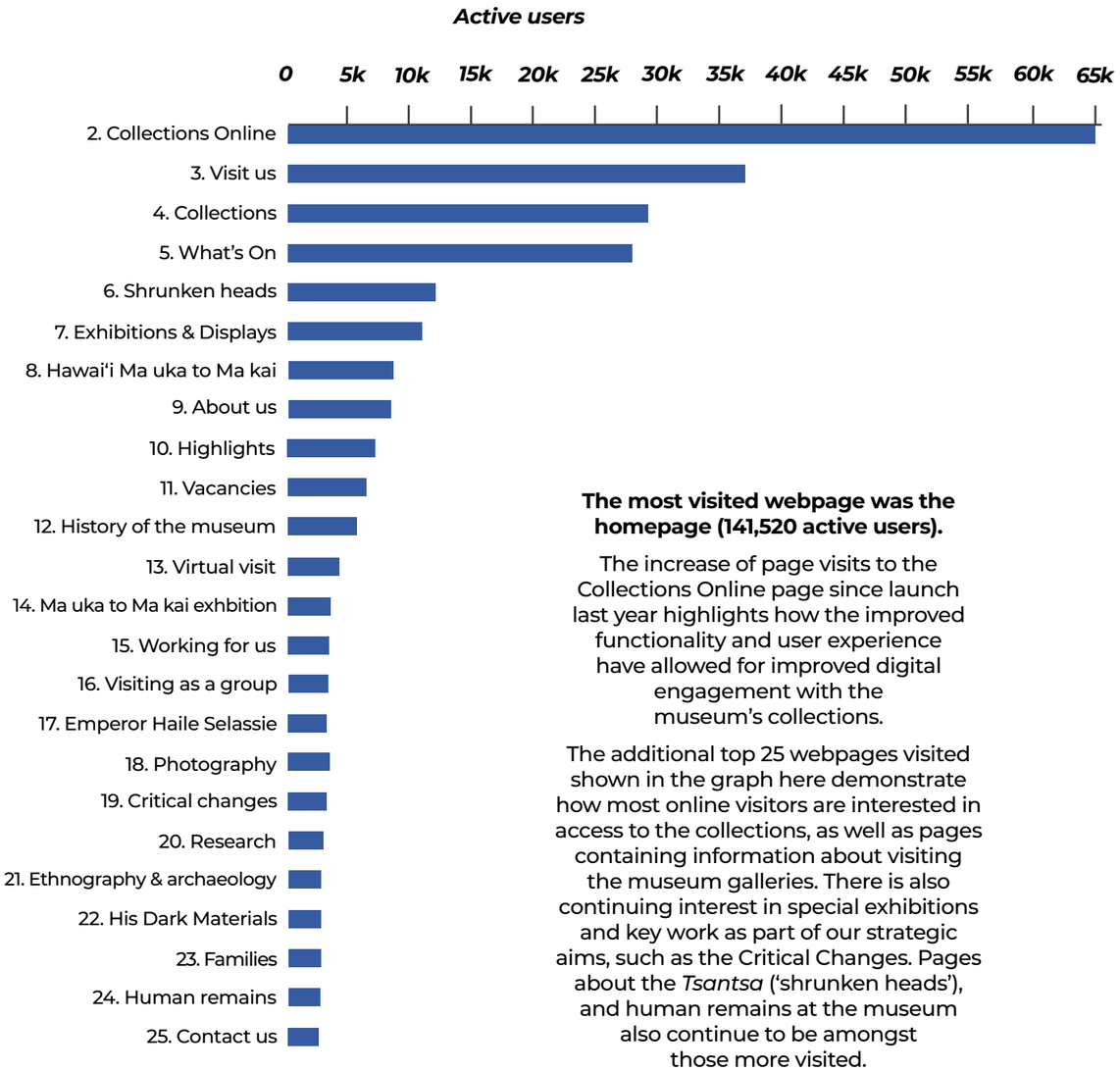
Alongside the social media channels listed above, the museum posts film footage on our YouTube platform, which was relaunched in 2021 and now has just over 500 subscribers and nearly 100 films, including short project films, documentaries and filmed events. Because lots of the museum projects, such as Making the Museum, generate films to record visits, research and events, YouTube is an increasingly important channel to highlight activity in the Pitt Rivers.

As always, reviewing the year as communicated across our social media platforms gives a fascinating view of 2024/25 in the Pitt Rivers Museum, as the museum continues to inform and enthral audiences, both online and in person.



Website data

Most visited pages on PRM website Aug 2023-July 2024



The most visited webpage was the homepage (141,520 active users).

The increase of page visits to the Collections Online page since launch last year highlights how the improved functionality and user experience have allowed for improved digital engagement with the museum's collections.

The additional top 25 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. There is also continuing interest in special exhibitions and key work as part of our strategic aims, such as the Critical Changes. Pages about the *Tsantsa* ('shrunken heads'), and human remains at the museum also continue to be amongst those more visited.

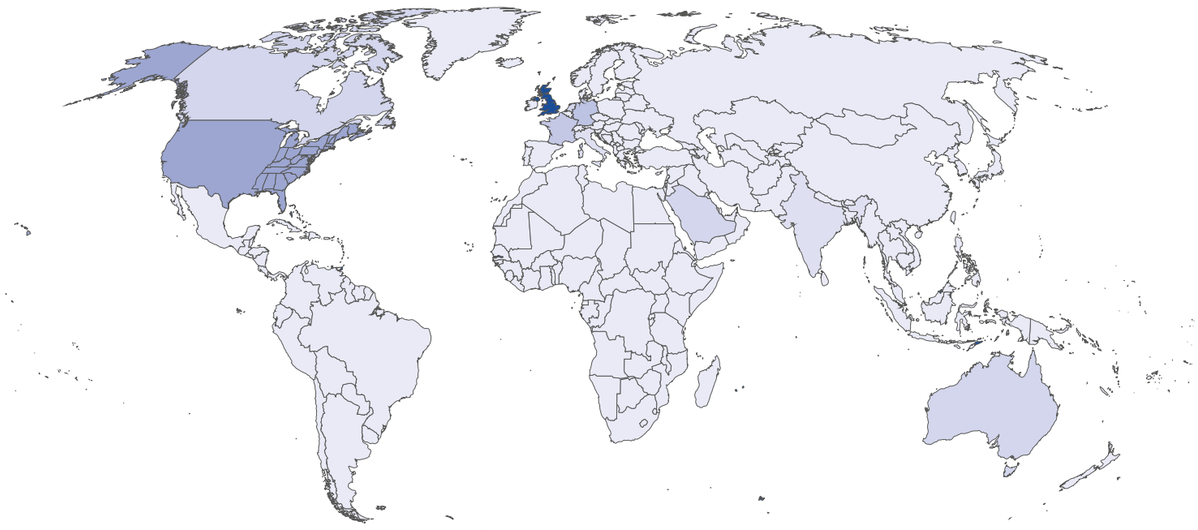
The website continues to attract a global audience, with a concentration of views from Europe (especially the UK), North America and Australasia.

A notable change this year is that visits from Saudi Arabia entered the top ten in the list of user locations.

Heat map showing user locations Aug 2023–July 2024



Heat map showing user locations Aug 2024–July 2025



Top ten user locations Aug 2023–July 2024

	Country	Users			
1	UK	292,060	6	Australia	7,497
2	USA	54,307	7	Saudi Arabia	6,799
3	Germany	12,279	8	India	6,783
4	France	8,417	9	Italy	5,899
5	Canada	7,769	10	Netherlands	4,904

SUPPORTING THE MUSEUM

Membership

The Pitt Rivers Museum Membership Programme is a long-established and important source of support for the museum. Through a wide range of events and activities, it plays a key role in supporting and enriching the museum's work. The programme is managed by a small team of Pitt Rivers professional service staff in addition to their main roles, alongside a dedicated group of long-standing volunteers who make a significant contribution.

This year, particular thanks are due to Dawn Osborne, Juliet Eccles and Jonathan Bard for producing the Members' magazine, and to Shahin Bekhradnia for leading the programme and chairing the Kenneth Kirkwood Day. As this was Shahin's final year in the role, we extend our heartfelt thanks for her many years of commitment, hard work and support.

The Kenneth Kirkwood Day, held in March and titled 'Who Owns Museum Collections? And What Should We Do With Them?' addressed the timely and complex issue of repatriation. The event explored how different museums are approaching this subject, and examined when, how, and why returns should be made. Speakers included Professor Laura Van Broekhoven, Director of the Pitt Rivers Museum; Dr Nicholas Cullinan OBE, Director of the British Museum; Mr Neil Curtis, Head of Museums and Special Collections and Honorary Senior Lecturer in Social Science at the University of Aberdeen; Dr Errol Francis, Artistic Director and CEO of Culture&; and Dr Alexander Sturgis, Director of the Ashmolean Museum.

As well as this key event, Members also took part in behind-the-scenes events with the museum's conservation team.

The Members' magazine is published three times a year and is a high-quality publication greatly valued by Members. Once again, the volunteer editorial group produced engaging and well-received content.

In 2024/25, the Members supported the collections team with a grant of £1,220 to attend the Museum Ethnographers Group conference in East Anglia, and provided funding to the public engagement team to develop a Family Activity and Story Corner.

We warmly invite anyone who would like to support the work of the Pitt Rivers Museum to join the Pitt Rivers Museum Membership Programme **www.prm.ox.ac.uk/members**

Opposite: Kenneth Kirkwood Day in March

"The Kenneth Kirkwood Day, held in March and titled 'Who Owns Museum Collections? And What Should We Do With Them?' addressed the timely and complex issue of repatriation."



Development

The Pitt Rivers Museum is hugely grateful to our supporters over the past year. This support enables us to continue our vital work with originating communities, including their views and traditions to better reflect and represent the collections at the museum. Your support ensures deeper understanding of the collections by researchers, local communities and users globally.

We would like to express our sincere thanks to the following donors:

- Alwaleed Philanthropies, for their five-year support of the MultakaOxford project jointly delivered with the History of Science Museum
- National Library and Archives of the United Arab Emirates for their support of a Research Fellow and their work on the Thesiger Collection
- Art Fund for their support of the Making the Museum project investigating maker identities and agencies across the breadth of the collections
- Arts Council England for their National Portfolio Organisation investment, supporting public-facing activity and organisational change
- Arts Council National Lottery Project Grants for their support of the Rethinking Relationships project creating equitable partnerships across five African countries and four UK museums
- The Clore Duffield Foundation for the refurbishment of the audio-visual equipment, seating enhancements and learning resources of the Clore Learning Balcony, ensuring it continues to meet the needs of its users
- The John Ellerman Foundation for their support of the Changing Curatorial Legacies project
- The Clothworkers' Foundation for their funding for a period of three years of a Textile Conservator and a Textile Collections Assistant
- Staples Trust for their continued support of the Living Cultures Indigenous Voices project
- The Helen Hamlyn Trust for supporting the Discover and Create project
- Karin Sinniger for supporting the visit of the Naga delegation and the wider Origins and Futures fund
- Sandy and Danby Bloch for their support of the Origins and Futures fund
- The Development Advisory Board for the Pitt Rivers Museum, who go out from the museum to broaden its reach beyond our walls, and proliferate and advocate for our work
- The Members of the Pitt Rivers Museum, who are a key part of our museum community, and continue to bring fresh enthusiasm for our collections, staff, events and more
- Individual donors, visitors to the museum, those whose donations are enhanced by gift aid, and 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 continue and expand our work. If you are interested in making a donation to assist the work of the Pitt Rivers Museum or are thinking about leaving a gift in your will, please get in touch with Rohini Sampath (rohini.sampath@dae.ox.ac.uk) who will be delighted to tell you about our exciting plans and how you can get involved.

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

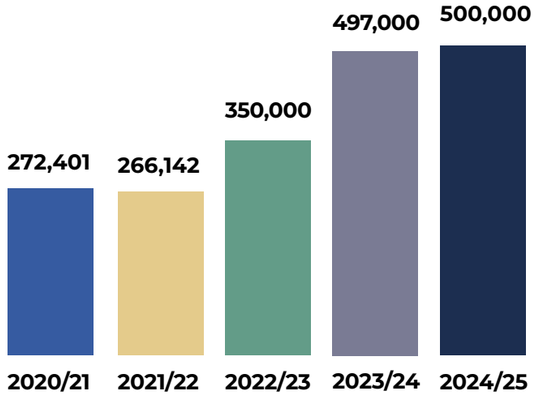


Finance

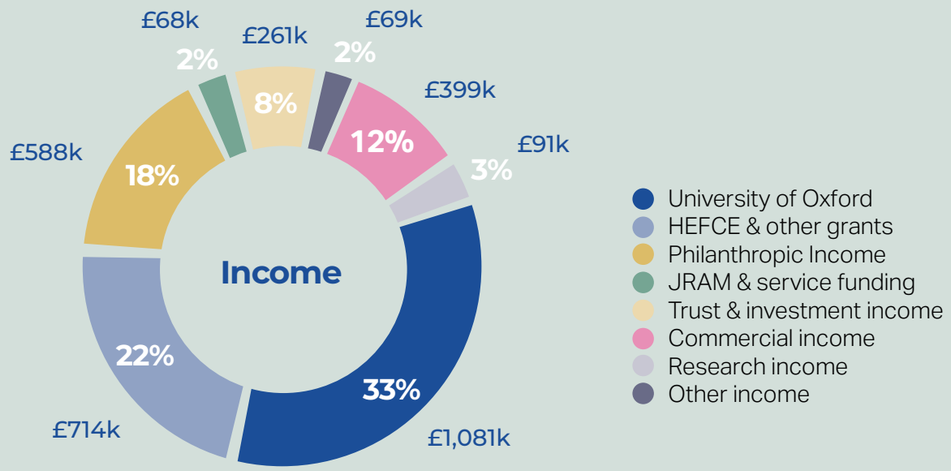
The Pitt Rivers Museum closed the financial year with a surplus of £26,900. This surplus was achieved through a range of income sources including research funding, commercial activities, and donations.

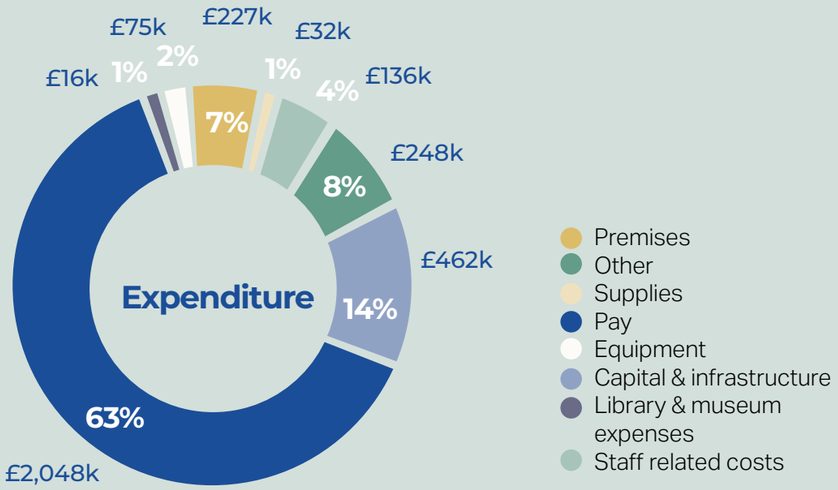
The museum chose to reduce its drawdown from trust funds by £80,000, as the existing surplus removed the need for additional funding. On the commercial side, shop sales exceeded expectations, rising by £9,000 compared to the Q3 forecast. This represented an average spend of £0.20 per visitor. Visitor donations remained steady, maintaining a donation rate of £0.09 per visitor.

Venue hire also performed strongly, generating an additional £27,000 above the Q3 forecast. Pay costs remained in line with projections, with only a minor variance of £600. Other expenditure areas, including cleaning, utilities, supplies and equipment, saw fluctuations, with the most significant savings coming from lower-than-expected utility costs.



Visitor numbers by year





The museum wishes to acknowledge and thank Liam Nash, GLAM Assistant Accountant and Anne Atkinson, Accounts Assistant, GLAM for their contributions and support to the museum over this reporting year.

MUSEUM OPERATIONS

People and organisation

Our professional service operations teams provide the efficient and effective operational day-to-day support required by the museum to run outstanding services for all staff and visitors. These comprise human resources (HR), finance, administration, executive services, visitor experience services, commercial services including retail and venue hire, facility and building support services, and media and communications.

Our lead operational managers in 2024/25 were:



Karrine Sanders
Team lead



Hannah Bruce
Events and venue hire



Antigone Thompson
Administration services



Jessica Thorley
Visitor experience



Beth Joynson
Executive services



Jo Boyes
Retail



Fatai Lawal
Facility management



Louise Hancock
Media and communications

Staff and volunteers

Our staff and volunteers working across the museum are exceptional, and continue to make the museum the unique place to work and visit that it is today. In 2024/25 the museum employed 60 members of staff, who were supported by just under 200 volunteers.

HR services

In 2024/25 we migrated our day-to-day HR functions to the Gardens, Libraries and Museums (GLAM) Shared Service in line with all GLAM institutions. This now provides a single support service for the Ashmolean Museum, OUMNH, Oxford Botanic Garden and Arboretum, and the History of Science Museum, as well as the Pitt Rivers Museum. The transition went smoothly with minimal disruption thanks to the planning and coordination of administrative staff from PRM and GLAM HR.

Following the transfer of day-to-day HR functions to GLAM HR, the museum is now able to provide additional administrative support to the PRM research team. Antigone Thompson is now leading this area.

In May 2025, Karrine Sanders graduated with a Global MBA, University of Oxford Senior Leadership Apprenticeship Programme.

Executive services

As well as coordinating visitors to the museum our executive services coordinate all staff meetings and training sessions, communal lunches and well-being activities and provide secretariat services to the Executive Board and Board of Visitors.



Above: Staff Christmas lunch

Health, safety and well-being

The health, safety and well-being of staff and visitors are at the heart of museum operations.

In 2024/25, plans were set in place to increase the number of Departmental Safety Officers (DSOs) from one to three. As well as Fatai Lawal, Antigone Thompson and Jessica Thorley will undergo DSO training in 2024/25. Staff took part in a range of all-staff training throughout the year.

Following feedback from the biannual staff survey, the museum developed plans for a staff well-being area and introduced a programme of several well-being initiatives including regular all-staff lunches. External social activities run by staff complement a range of internal activities and training.

Retail

The PRM shop has undergone a substantial transformation. Led by our new Retail Manager Jo Boyes, who joined us in September 2024, the shop – with the support of the visitor experience team – has reviewed its product range and visual merchandising over the past year, to the great enjoyment of our visitors. More information on this can be found in our highlights section.

Events and venue hire

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, lectures, classroom and boardroom functions. Filming is a small but important growth area.

The commercial events business continued to grow over 2024/25, supporting the museum's income generation and meeting and exceeding targets. In response the team increased its number of event facilitators to meet growing demand.

The successful bid this year to upgrade the Lecture Theatre and Seminar Room will provide further benefits to users as we move forward next financial year.



Visitor experience

2024/25 was record-breaking for the museum, as we welcomed over half a million visitors through the doors.

The visitor experience team provide a warm, inclusive welcome to everyone and are exceptional in their knowledge, very much enjoying sharing the stories of the collections. At the heart of the museum, the team play an integral role in its daily operation and ongoing growth and development, ensuring visitors have a positive, engaging and memorable experience with us, so that many can't wait to come back.

The team successfully completed a range of bespoke training and workshops on how to create a meaningful visitor experience, alongside mapping the visitor journey in the museum to identify visitors' needs and engagement points. This involved taking a deeper dive into how the team can transition from providing a service to facilitating excellent experiences with visitors.

During the year we said farewell to Catherine Booth and Nikita Cooke Smith, with all our thanks, and gave a warm welcome to Jessica Thorley who joined us in January 2025, bringing with her substantial experience for leading the team forward.

Opposite: Clore Balcony set up for a formal dinner

Above: Deputy Visitor Experience Manager Fernando Calzada in the museum



Facility management

The museum submitted a successful bid for essential upgrades to the Lecture Theatre and Seminar Room which will begin early next financial year. This will provide substantial improvements in audio-visual infrastructure and spatial functionality, and will support the museum in delivering high-quality public engagement, internal events, University teaching, and commercial hires by transforming the spaces into fully accessible, flexible and technologically equipped venues suitable for a wide range of activities.

The Robinson Close project was resubmitted for successful commencement in 2025/26, providing improved safety features for staff and visitors through our accessible entrance in Robinson Close.

Equality, diversity and inclusion

The Pitt Rivers Museum is committed to ensuring Equality, Diversity, and Inclusion (EDI) is central to all the work we do. We strive to ensure that all staff, partners, participants, visitors and anyone who connects with us are treated with dignity and respect.

We aim to create opportunities and reduce barriers for everyone and are committed to fair and inclusive recruitment practices, where there is no unjustified discrimination in our processes, and to supporting our staff through equitable opportunities for development, progression and well-being.

Within the museum, we are dedicated to fostering an inclusive culture that promotes equality of opportunity, values diversity, encourages kindness, and creates an environment in which all our staff feel respected, supported, and able to belong.

Our 2024/25 Equity, Diversity, and Inclusion work focused specifically on recruitment processes, staff training and improving access, helping to build a more inclusive and equitable museum for our staff and all who engage with us.

Donations

Donations are critical in enabling the museum to undertake its work, and we are deeply grateful to visitors and supporters who continue to contribute both through in-person and online donations. As the Pitt Rivers Museum is accessed via the OUMNH, both institutions have embarked on a joint project to improve wayfinding, both externally and internally.

Donations for 2024/25 totalled £41,000.



Above: Staff celebratory tea in January

Carbon reduction

In line with GLAM and the University, the museum is committed to reducing its carbon footprint. The Pitt Rivers Museum has set a target of 50% of spend with suppliers who have a carbon net zero target of 2035. Desk-based research was undertaken to score suppliers according to their carbon net zero plans.

Carbon net zero – comparison with prior year:

- The PRM's carbon footprint currently stands at 25%. Fuels and electricity used by the museum have both declined, which is offset by increases from purchasing and business travel.
- The audience carbon intensity (footprint by visitor number) has decreased to 1.01kgCO_2e per visitor (from a baseline of 2.24kgCO_2e in 2021/22). The income carbon intensity (footprint by income) has also decreased to 0.14kgCO_2e per £ income (from a baseline of 0.20kgCO_2e in 2021/22).

Utilities are managed at central level; however, the museum actively manages these as efficiently as possible where it can. Over the year there was also a reduction in printing and increased use of electronic documentation.

Suppliers

The shop operates a sustainable programme of purchasing products made from recycled materials where appropriate and encouraging mindful buying through stocking products which have a use beyond being a souvenir of the visit. The museum supports indigenous communities and traditional crafts by buying from small collectives to ensure an equitable source of income for makers.



APPENDICES

A. Pitt Rivers Museum Board of Visitors academic year 2024/25

Professor Jane Shaw, Principal, Harris Manchester College (Chair), University of Oxford

Professor Clare Harris, Head of Department, School of Anthropology and Museum Ethnography, University of Oxford

Professor Shadreck Chirikure, Edward Hall Professor of Archaeological Science, Director of RLAHA, British Academy Global Professor, School of Archaeology, University of Oxford

Ms Janet Stott, Interim Director, Museum of Natural History, University of Oxford

Professor Conall-Mac-Niocaill, Junior Proctor, University of Oxford

Professor Benjamin Bollig, Assessor, University of Oxford

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

Dr Jimena Lobo Guerrero Arenas, Senior Curator in World Archaeology, Museum of Archaeology and Anthropology, University of Cambridge

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

Professor Sondra Hausner, Professor of Anthropology of Religion, Director, British Centre for Durkheimian Studies, University of Oxford

Ms Melanie Keen, Director, Wellcome Collection

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

Dr Nick Merriman, Chief Executive and Content Director, Horniman Museum and Gardens

Professor Patricia Daley, Professor of the Human Geography of Africa, School of Geography and the Environment, University of Oxford

Mr David Isaac CBE, Provost, Worcester College, University of Oxford

Ms Evie O'Brien, Chief Executive Officer, Te Wānanga o Aotearoa

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 Chris Morton, Lecturer-Curator, Pitt Rivers Museum, University of Oxford

Ms Marina De Alarcón, Head of Collections, Pitt Rivers Museum, University of Oxford

Ms Karrine Sanders, 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

Balfour Library

Mark Dickerson, Librarian

Collections

Marina de Alarcón, Curator and Head of Object Collections *
Faye Belsey, Deputy Head of Object Collections
Siân Mundell, Collections Database Officer *
Joanna Cole, Assistant Curator (Provenance)
Philip Grover, Senior Assistant Curator of Photograph and Manuscript Collections
Bryony Smerdon, Assistant Curator (Visiting Researchers)
Evie Sproat, Curatorial Assistant (appointed March 2025)
Ellie Welch, Clothworkers' Assistant Curator of Textiles (appointed March 2025) +
Anna Grybenyuk, Digital Collections System Manager
Nicola Stylianou, Project Coordinator (Rethinking Relationships) +
Tom Fearon, Relationship Manager (Rethinking Relationships) +
Joel Fagan, Relationship Manager (Rethinking Relationships) +

Collections Move Project Team

Tom Boggis, GLAM Head of Collections Teaching and Research Centre and Programme Manager
Rosie Hughes, GLAM Collections Move Project Manager +
Giles Lingwood, GLAM Collections Move Project Assistant (until February 2025), GLAM Collections Move Team Leader (appointed February 2025) +
Lucy Crossfield, GLAM Collections Move Project Assistant (until February 2025), GLAM Collections Move Team Leader (appointed February 2025) +
Jennifer Donovan, GLAM Collections Move Project Assistant +
Megan Farrell, GLAM Collections Move Project Assistant +
Laura Malric-Smith, GLAM Collections Move Project Assistant (until January 2025) +
Sara Williams, GLAM Collections Move Team Leader (until January 2025) +
Joel Stobbart, GLAM Collections Move Project Assistant (appointed July 2025) +
Frances Paine, GLAM Collections Move Project Assistant (appointed July 2025) +

Commercial Activities

Jo Boyes, Retail Manager (appointed September 2024) *

Events

Hannah Bruce, Events Manager *
Jessica Kong, Events and Membership Assistant *+
Matthew Gill, Events Facilitator *
Maryam Gohari, Events Facilitator *
Callum Collett, Events Facilitator *
Colton Braddyll-Brown, Events Facilitator (until December 2024) *
Matthew Scott, Events Facilitator *
Abdullah Alkhalaf, Events Facilitator *
Ruth Simons, Events Facilitator (appointed February 2025) *
Anya Jung, Events Facilitator (appointed February 2025) *
Liubov Lukhanina, Events Facilitator (appointed February 2025) *
Megan Keates, Events Facilitator (appointed February 2025) *

Conservation

Jeremy Uden, Head of Conservation *
Andrew Hughes, Deputy Head of Conservation
Jennifer Mitchell, Conservator *
Shannon Cherry, Clothworkers' Textile Conservator (appointed March 2025) +

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
Paul Basu, Curator and Professor of Anthropology
Ashley Coutu, Research Curator (African Archaeology) and Deputy Head of Research
Marenka Thompson-Odlum, Research Curator (Critical Perspectives)
Thandiwe Wilson, Research Assistant, Meeting the Challenges of the Ivory Act (until March 2025) *+
Mary-Ann Middelkoop, Researcher (until December 2024) +
Lennon Mhishi, Researcher (until March 2025) +
Roba AlSalibi, Researcher +
Emily Stevenson, Leverhulme Early Career Fellow +
Beth Hodgett, Postdoctoral Researcher +
Rebecca Martin, Research Project Officer *+

Public Engagement

Rebecca McVean, Deputy Head of Learning and Participation and Primary Lead, Acting Head of Public Engagement and Programming (until July 2025) *
Melanie Rowntree, Learning Officer, Secondary and Young People (until November 2024) *
Beth McDougall, Families and Communities Officer (Mondays, Tuesdays and Thursdays) and Community Engagement Officer: Older People, GLAM (Wednesdays) (parental leave until February 2025) *
Michelle Alcock, Public Engagement and Programming Bookings Officer, Learning Officer Communities and Families (Mondays, Tuesdays and Thursdays) (parental leave cover until February 2025) *+
Molly Appleby, Bookings Support Officer (Mondays, Tuesdays and Thursdays) (parental leave cover until February 2025) *+
Nicola Bird, Project Manager, MultakaOxford +
Jumana Hokan, MultakaOxford Community Outreach and Learning Facilitator +
Helen Adams, Head of Engagement and Audience Support, GLAM
Sarah Levete, Community Engagement Officer, GLAM *
Susan Griffiths, Community Engagement Officer, GLAM *
Miranda Millward, Arts Engagement Officer, GLAM *
Hayleigh Jutson, Community Engagement Assistant (Mondays and Thursdays), Volunteer Service Assistant (Tuesdays, Wednesday and Fridays) GLAM (until March 2025) *
Joy Todd, Head of Volunteering, GLAM *
Caroline Moreau, Volunteer Engagement Officer, GLAM *
Oscar Patton, Volunteering Assistant, GLAM (appointed April 2025) *+

APPENDICES

B. Museum staff by section (continued)

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

Media and Digital Engagement

Louise Hancock, Marketing and Media Officer
Katherine Clough, Digital Projects* (seconded October 2024 for 18 months, Digital Interpretation Officer, Oxford University Museum of Natural History*+)
Rebecca Martin, Website Migration Officer (appointed March 2025) *+

Exhibitions

Zena McGreevy, Exhibition and Special Projects Officer
Alan Cooke, Technical Designer and Maker
Josh Rose, Exhibition/Display Technician and Mount Maker

Technical Services

Fatai Lawal, Head of Facility Management

Visitor Experience

Jessica Thorley, Visitor Experience Manager (appointed January 2025)
Catherine Booth, Visitor Experience Manager (until August 2024)
Fernando Calzada, Deputy Visitor Experience Manager, Acting Visitor Experience Manager (August 2024 to January 2025)
George Kwaider, Visitor Experience Assistant, Acting Deputy Visitor Experience Manager (August 2024 to January 2025)
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 *
Tayo Jones, Visitor Experience Assistant *
Colton Braddyll-Brown, Visitor Experience Assistant *
Nikita Cooke Smith, Visitor Experience Assistant (until August 2024) *
Tara Ferguson, Visitor Experience Assistant *
Nicole Culligan, Visitor Experience Assistant *

C. Visitor numbers, research visits and loans

Visitor numbers

We have seen a good increase in visitor numbers to the museum. From August 2024 to July 2025 we welcomed a record-breaking half a million visitors and are on track for another great footfall year.

Object collections

Between 1 August 2024 and 31 July 2025, object collections hosted 524 visitors. 217 of these represented a UK Higher Education Institution (HEI), including 179 from Oxford University, 68 from an international HEI, and 239 from a non-HEI background. Of the non-HEI visitors, there were 94 community visitors, 68 museum or subject-specialist network visitors, 67 independent visitors, and 10 visitors representing a government body.

Our 524 visitors represented 33 different countries in total. Of the HEI visitors, people represented 57 different global institutions across 20 different countries.

There was a marked increase in HEI visitors over this last year: 54% of visitors represented an HEI compared with 43% in the previous year. The team supported more academics from across Oxford University (179 people vs 101 in the previous year) and the collections were utilised as a multidisciplinary teaching resource by staff and students across a variety of departments including Archaeology, Music, History, Psychiatry, and Continuing Education, as well as many different colleges.

Although the total number of visits this year (524) is a decrease from the previous year (677), in this time the team has facilitated a number of very large and complex groups, including the Maasai (23–29 September 2024), Sarawak (4 November 2024) and Naga delegations (8–14 June 2025). Planning for such visits, coupled with the ongoing stores moves, means that object collections have hosted fewer people; however, these visits have been of a higher quality and allowed for deeper engagement and relationship-building with our guests.

Loans

The museum continued to loan objects nationally and internationally over the course of the year.

Ten objects (lime spatula 1994.4.93; kava bowl 1909.30.89; snuff flask 1923.34.13; snuff box 1892.16.1; beaded container 1975.12.3; dish carved in human form 1884.65.40; snuff box 1884.84.24; coconut flask 1931.86.148.1; lime gourd 1938.36.1356; lime gourd 1900.55.433) were loaned to the Sainsbury Centre for Visual Arts, University of East Anglia, Norwich for the exhibition *Power Plants: Intoxicants, Stimulants and Narcotics* from 14 September 2024–2 February 2025. The exhibition featured objects, sculpture, yarn paintings, digital works and textiles, plus a selection of Japanese art to explore the important role that stimulants and intoxicants continue to perform within societies.

A selection of Beatrice Blackwood manuscripts from her fieldwork in the Solomon Islands, as well as drawings and objects from the wider Pacific (lump of edible earth 1918.11.7; weaving sword 1954.8.152; carved figure 1934.31.5; horn spoon 1884.5.22; spindle whorl 1884.104.96; stone fish 1931.86.271; feather cape 1938.35.1653 and black pottery fish 1931.86.272), were loaned to the Museum of Archaeology and Anthropology, Cambridge for the exhibition *Fault Lines: Imagining Indigenous Futures for Colonial Collections* from 6 December 2024 – 21 December 2025. The exhibition presented a series of curatorial responses to current debates regarding colonialism, collections and custodianship.

Twenty objects were loaned to the Bodleian Weston Library (rubbing board oracle 1931.66.36; rubbing board oracle 1940.12.608; Chinese bone oracle 1923.20.2; carved wooden board 1916.35.7; nut shells mounted on a brass chain 1917.14.15; piece of engraved bone 1923.20.3; geometric compass 1933.19.9; diviner's basket 1930.58.43.2; contents of diviner's basket 1930.58.43.2; tarot card 1884.100.20.8; tarot card 1884.100.21.11; tarot card 1884.100.22.4; tarot card 1884.100.22.6; tarot card 2004.181.1.5; tarot card 2004.181.1.67; tarot card 2004.181.1.80 and fragments of broken calabash strung together 1922.67.14.1 & .2) for the exhibition *Oracles, Omens and Answers* from 6 December 2024–27 April 2025. The exhibition was curated by historian Michelle Pfeffer and David Zeitlyn from the School of Anthropology, University of Oxford.

Two musical instruments (necked box lute 1989.45.1 and stringed musical instrument 1995.14.1) were loaned to the Musée d'ethnographie in Geneva for the exhibition *Afrosonica – Soundscapes* from 16 May 2025 – 4 January 2026. The immersive exhibition explored the role of music and sound in African societies and their diasporas.

Nine objects (fish trap 1958.3.35; fish trap 1889.9.16; horse sandals 1909.32.13; coronet of parrot feather 1905.36.3; fringe collar of giraffe hair 1931.66.31; fish trap 1925.45.3; feather headdress 1960.6.3; fish trap 1884.11.5 and a surrogate calf 1978.20.385) were loaned to the Design Museum, London for the exhibition *More Than Human* from 11 July–5 October 2025. The exhibition explored how art, science and radical thinking in design can help our planet thrive by shifting its focus beyond human needs.

Photograph, manuscript, film and sound collections

There were 418 research visits to the photograph and manuscript collections requiring the retrieval of photographs, manuscripts, film and/or sound recordings. Of these, 132 came from within the University of Oxford and 32 from other UK Higher Education Institutions. There were 209 other visitors, including staff members of other museums, 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 Beata Żurawska, filmmaker, researching the life and work of anthropologist Maria Czaplicka; Cassandre Balosso-Bardin (Katholieke Universiteit Leuven) researching bagpipes; Staffan Lundén (University of Gothenburg) studying the western reception of the Benin Bronzes; Sana Balai (University of Queensland) researching the ethnographic fieldwork of Beatrice Blackwood in Bougainville, Papua New Guinea; Anatole Divoux (École Normale Supérieure) studying the concept of 'industrial arts' in nineteenth-century social and human sciences; Shalini Amerasinghe Ganendra (Universiti Malaysia Sarawak) researching photographs by Fritz and Paul Sarasin of Vedda people; Guey-Mei Hsu (Museum of Archaeology and Anthropology, University of Cambridge) consulting the Walter Skeat Papers; Kenneth Hayward (Edith Cowan University) researching early photographs of

APPENDICES

C. Visitor numbers, research visits and loans (continued)

Photograph, manuscript, film and sound collections (continued)

Australian aboriginal peoples; Anne Ford (University of Otago) researching the Beatrice Blackwood collection from the Ramu River region of Papua New Guinea; Alois Kuaso and Kylie Sesuki (Papua New Guinea National Museum and Art Gallery) researching money and exchange systems through time; Tanmay Kulshrestha (University of Leeds) studying ayahs in colonial India; Kanako Uzawa (Hokkaido University) researching photographs of the Ainu people of Japan; Irene Quarantini (Sapienza University of Rome) studying art exhibitions in museums; Saagar Tewari (O.P. Jindal Global University) researching the discourse around Indian tribal communities in the colonial period; Eleanor Chipps (University of Reading) studying ancient Egyptian mummification and funerary treatments; Marina Warner, writer, researching photographs pertaining to storytelling and performance around the world, in preparation for an exhibition to be held at Compton Verney; John Harrison researching the architecture of Leh in Ladakh, India; Yana Slavova conducting provenance research on the art collection of the Ettlinger family; Marcos Centeno (University of Valencia) researching historic photographs of Ainu people; Adéwálé Adénlé (Georgia State University) researching photographs of Yoruba masquerade practices; Tamsin van Essen consulting the Catherine Parsons Papers on the history of English locks and keys; Albert Robertson (University of Cambridge) researching the life of English Dominican friar and priest Cornelius Ernst; Jess Son (SOAS, University of London) researching visual representations of the Korean nation state; Dario Daffara (Italian Ministry of Culture) researching the work of archaeologist John Bradford in Ostia, Italy; Erin Pauwels (Temple University) researching historic photographs of New Mexico and Arizona taken by John Hillers; Neil Carrier (University of Bristol) researching Paul Baxter's fieldwork photographs of southern Ethiopia; Kaori Nagai (University of Kent) researching ivory animal figures; and Benjamin Hegarty (University of Melbourne) researching John Layard and anthropology's queer histories in the early twentieth century.

During the second half of this year visits were received from Raphael Uchôa (University of Coimbra) researching the history of ethnobiology; Elizabeth Edwards (De Montfort University) researching photographs by Charles Wood of Nukufetau, Tuvalu; Rebecca Pokua Korang, interdisciplinary artist, researching black prisoners of war; Simon Smith, with members of the British Korean Society, viewing historic photographs of Korea; Yena Jang (Sookmyung Women's University) studying human remains and ethical issues around repatriation; Rupert Harvey consulting the Wilfred Thesiger collection of photographs; Monjoy Medhi (University of Edinburgh) researching photographs of Khasi people; Hannah Clements (University of Nottingham) studying Canadian residential schools for indigenous children; Britta Lange (Humboldt-Universität zu Berlin) researching photographs taken in South Africa by Henry Balfour, including portraits of Khoe-San man N'Kurui; Chelsea Harris-Carr, with other members of the Wabanaki Nation, viewing early photographs of Mi'kmaq people by Paul-Émile Miot; Debasish Bipul Borah (ETH Zurich) studying the colonial and postcolonial state and tribal contacts on the eastern frontiers of India; Naomi Rosiji (King's College London) studying ethnographic photography in South Africa; Aimée Lahaussois (Paris Cité University) consulting the fieldwork archive of Nicholas Allen relating to the endangered Thulung Rai language of Nepal; Haidamteu Zeme N (Indian Institute of Technology Delhi) studying the Zeme Naga people of Northeast India; Helen Tilley (Northwestern University) researching policy-making and 'traditional medicine' in postcolonial Africa; Sonya Jenkins researching the life and work of anthropologist Heinrich Meinhard; Joanne Cormac (University of Lille) researching the work of Bengali musicologist Raja Sourindra Mohan Tagore; Philip Burnett (University of York) researching lantern slide photographs of Southern Africa; Mélanie Traversier (University of Lille) researching the history of Oceanian musical instruments in the eighteenth and nineteenth centuries; Laela Toi (UAL Chelsea College of Arts) studying early photographs of First Nations peoples of North America; Harold Hoogenboom consulting the Francis Knowles Papers for details on boomerangs; Natasa Thoudam (Indian Institute of Technology Jodhpur) researching fieldwork collections relating to Naga peoples of India; Arini Loader (Victoria University of Wellington) researching the scholarship of Mākereti Papakura, Māori guide and ethnographer; Kinriwiliu Ringkangmai (Johns Hopkins University) studying 'trophies of colonialism' and gendered violence of women's bodies in the objectification of Naga peoples; Shyam Bhatia researching colonial history and museum collections; S Seigoulien Haokip (SOAS, University of London) studying collections relating to Kuki people; Tom Northcroft consulting the collection of his ancestor Mākereti Papakura; Charles Le Quesne (Museum of West African Art) researching the photographic record of the British military campaign against the Kingdom of Benin, 1897; Carol Kirby (Oxford Brookes University) consulting the Francis Knowles Papers; Cheyenne Heke and Moana Timoko (Atlantic Fellows) consulting the Mākereti collection of photographs; Mavae Ahio (Atlantic Fellow) consulting nineteenth-century photographs of Tonga taken by the Burton Brothers studio; Heike Schmidt (University of Reading) researching the archive of Frederick Spencer Chapman relating to Indonesia and his personal links with the Courtauld family; Helen Murray (Lancaster University) compiling evidence for a cultural history of the hand in the nineteenth century; Beverly Val-Addo (Emory University) studying the history of the African diaspora in West Africa, with particular focus on Ghana; Talienla Imchen researching the health cultures of Naga peoples; and Cat Martins (University of Porto) researching several collections of children's drawings compiled by Beatrice Blackwood in the first half of the twentieth century.





Above: Document requesting officials en route to provide help and support to Henry Goold-Adams during travels through Korea in 1891

Left: Mākereti Papakura wearing a feather cloak (kākahu) and lying on the porch of her house, pictured with a kiwi. Photographer unknown. Whakarewarewa, New Zealand. 1902–1905

APPENDICES

D. Interns, volunteers and work experience

Photograph, manuscript, film and sound collections

Interns in the section included Leon Edmondson, who digitised a collection of photographic prints in the Raymond Wilkes collection; Mérida Mehaffey (Bard Graduate Center), who digitised and researched a series of photographs relating to Indian boarding schools in Arizona and New Mexico; Christin Alhalabi, who researched the Gigi Crocker Jones collection of photographs, comprising a visual record of weaving traditions and practices in Oman; Mirella Cockerill, who digitised a box of historic prints relating to textiles, and who also researched photographs in the Crocker Jones collection; and Katrin Zimmermann (Bard Graduate Center), who researched and digitised photographs concerning decorative ornaments in Papua New Guinea (specifically a type of neck ornament made of wild boar tusks), and who also digitised postcards in a collection compiled by 'Miss Dent'.

Volunteers included Peter Momtchiloff, who researched and catalogued the John Henry Hutton collection of photographs from Nagaland, India (ongoing); Leticia Ibañez Garciá, Alina Khokhlova, Emmanuel Leon Bobadilla, Madeleine Stringer and Menia Taba, who all digitised sequences of original prints in the Hutton collection; Julia Grieveson and Fusa McLynn, who catalogued a large collection of 35mm slides showing arts and crafts in Japan in the late 1970s; Charlotte de Botton, who researched and catalogued a collection of photographic prints relating to two journeys made by Ronald Kaulback to Tibet in the 1930s (ongoing); and Patti Langton, who catalogued the Hamo Sassoon collection of photographs from Central Nigeria relating to iron smelting and metalworking, especially among the Birom.

Object Collections

History of Art intern Isobel Powner catalogued a collection of 12 masks, 2 codices, 5 face masks and a doll from Mexico, documenting COVID-19 through the tradition of dance and festival masks.

Having interned with the collections department last year through the University of Oxford summer internship programme, Charlie Roberts returned to volunteer over the summer collecting and evaluating visitor responses to the research space for his undergraduate dissertation *Beyond Display: Investigating the Transformative Power of Material Culture Engagement in a Museum Setting*.

Katrin Zimmermann from the Bard Graduate Centre in New York interned both with the collections and the photographs and manuscripts department. During her internship she researched and documented a decorative necklace from Yemen in the collections.

Subhan Aslam, undergraduate in History, spent two weeks in the collections department as part of the University of Oxford summer internship programme. During his internship he got to experience several aspects of collections work including facilitating virtual reality sessions for the *Wandering in Other Worlds* display as well as cataloguing a large number of clay pipes in preparation for a visit from The Society for Clay Pipe Research.

Public engagement

Work experience placements were taken up by Year 10 students from Cheney School and Oxford Academy, providing them with varied public engagement and behind-the-scenes opportunities across the Pitt Rivers Museum, History of Science Museum and Bodleian Libraries. In addition, the long-standing relationship with Iffley Academy, a special school, was enriched with a project based on Philip Pullman's *His Dark Materials*, including artefact handling and exploration of costumes from the BBC production.







Interns and volunteers digitised and catalogued a range of collections including:

Top Left: Chaouia Berber women weaving striped cloth on a loom. Photograph by Melville Hilton-Simpson. Aurès Mountains, Algeria. 1913–1920

Top Right: Pueblo man demonstrating weaving on a vertical loom. Photographer unknown. Southwest, United States of America. Circa 1890

Left: Mother and daughter inside a farmhouse with a spinning wheel Photograph by Nelson Annandale. Faroe Islands. 1903

APPENDICES

E. New acquisitions

Donations

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

Celia Adams (dress from Bethlehem donated by Celia Adams via Jenny Balfour-Paul; 2025.6)

Jenny Balfour-Paul (three dresses and one cropped jacket donated by Jenny Balfour-Paul, three from Palestine, one from Jordan. These garments were made by Jenny, refashioned from traditional embroidered panels; 2025.5)

Jenny Balfour-Paul (dress donated by Jenny Balfour-Paul from Negev, Palestine, donated in June 2025; 2025.9)

Shahin Bekhradnia (ikat dress and overcoat, both gifted to Shahin Bekhradnia by friends during one of her trips to Tajikistan; 2024.18)

Kumsang Bendangtoshi (two necklaces and two armlets gifted by Kumsang Bendangtoshi, Ao Naga, during the visit of a delegation of tribal chiefs and elders to the Pitt Rivers Museum from 8–14 June 2025; 2025.8)

Roy Ellen (ethnographic objects collected by anthropologist Professor Roy Ellen during years of fieldwork mostly in the Maluku Islands of Indonesia. Included in the donation is a small series of stone and shell objects from Tikopia, Solomon Islands given to Roy by anthropologist Sir Raymond Firth; 2024.20)

Norman Hallendy (pieces of desiccated wood from Nunavut, Qikiqtaaluk Region, Canada. The pieces are over 40 million years old, collected by Arctic ethnographer Norman Hallendy; the smaller slivers of wood were lit for ceremonial purposes such as the winter solstice; 2024.16)

Mark Holderness (two large masks from the Baining people of Papua New Guinea. The masks were used in a fire dance in Keravat, East New Britain Provence, Papua New Guinea and were purchased directly from the dancers in 1986; the dance was held to celebrate the anniversary of Papua New Guinea independence. Collected by the donor; 2025.3)

Keneilesa Neikha (*Tsükrú*, a necklace of yellow beads from Angami Naga, given during the visit of a delegation of tribal chiefs and elders to the Pitt Rivers Museum, 8–14 June 2025; 2025.7)

Mary Lyn Richmond (four carved Shona stone sculptures from Zimbabwe, from the personal collection of the late Frank McEwen OBE 1907–1994, former Director of the National Gallery, Harare, Zimbabwe, 1956–1973. He bequeathed them to his wife, the late Margaret Ann McEwen 1943–2016, who in turn bequeathed them to her sister Mrs Mary Lyn Richmond; 2024.15)

Hilary Samah Tet (*Sampe*, lute presented on the occasion of the return of the sunhat 1923.86.102 from the Pitt Rivers Museum to the Kenyah Bedang Association (KEBANA) on 4 November 2024; 2024.19.1)

Sue Thompson (collection of negatives, contact sheets and prints relating to monuments in western Nepal, made by Bruce Herrod in 1994; 2025.1)

Datuk Patinggi Tan Sri Leonard Linggi Jugah (*Pua Kumbu*, a traditional ikat textile of Sarawak, woven by Iban master weaver and dyer Gading Anak Mayau. The *pua* was donated by Datuk Patinggi Tan Sri Leonard Linggi Jugah, Chairman of the Tun Jugah Foundation, during a visit to the Pitt Rivers Museum in May 2019; 2025.2)

Lady Penelope Tickell (a collection of material from Africa, mostly carvings including masks collected by British diplomat Sir Crispin Tickell and donated by his wife Lady Penelope Tickell; 2024.21)

Peter Williams (published portfolio of mounted photographic prints, titled 'Māori Studies', undated [1907]. The printed volume comprises twelve mounted photographic prints, described as 'permanent carbonette photos' (ie carbon prints) of photographs by Thomas Pringle ('Thos. Pringle') of Wellington, New Zealand; 2025.4)

Bequests

A collection of objects from Japan bequeathed to the Pitt Rivers Museum by Sylvia Platt upon meeting with Julia Nicholson in 1997; 2024.22.

Purchases

Replica textiles of those associated with Rani Gaidinliu in the Pitt Rivers Museum collections. Two sets; one set was made to replicate the historic textiles and the other set was made as inspired by them. The textiles were produced as part of the research project Decolonising the Museum: Digital Repatriation of the Gaidinliu Collection from the UK to India (DiMuse) headed by Dr Arkotong Longkumer and Professor Clare Harris and research partners in the UK and India; 2024.14.

Six illustrations of historical court life and use of ceremonial objects in Benin City, Nigeria, made for a new display related to the Kingdom of Benin on the Lower Gallery of the PRM. Commissioned by the PRM to be created by Onaolapo Rilwan Ayomide and Uwagbale Edward-Ekpu in 2023; 2024.17.

Transfers

No transfers were made during the reporting year 2024/25.

Balfour Library

The Balfour Library was grateful to receive donations from the following in 2024/25:

Bagpipe Society, Lori Beavis, Laura Van Broekhoven, Marcos Centeno, Jeremy Coote, Factum Foundation, Horniman Museum and Library, Kamehameha Schools-Hawaii, Rosemary Lee, Maureen Matthews, Mike O'Hanlon, Laura Peers, Reading Central Library, Tim Rogers.

APPENDICES

F. Staff publications

Basu, P. 2025. 'Voicing Silences in the Colonial Photographic Archive'. *Visual Anthropology Review* 41 (1).

Basu, P, H Geismar and R Vokes. 2025. '(Re) Sounding Images. Part One: (Re)Sounding Archival Images'. *Visual Anthropology Review* 41 (1).

Basu, P. 2025. 'Transpositional Geologies: Presencing the Politics of Mineral Specimens'. In *Transpositional Geologies: Spectres of Coloniality*, edited by S Mikloweit, pp.43–50. Berlin: Kerber.

Basu, P. 2025. 'Exhibiting Colonial Entanglements: String Figures and Material Metaphors'. In *String Figures: A Cultural Practice between Art, Anthropology and Theory*, edited by M Schulze and S Walternspül, pp.69–91. Berlin: Diaphenes.

F Belsey and **J Cole.** 2025. 'Repatriating a Sarawak Sunhat'. *Journal of Museum Ethnography*, No. 38, pp.153–168.

Cole, J. 2025. 'Elsie McDougall: Mexico and Guatemala, 1926–30'. In *Intrepid Women: Adventures in Anthropology*, edited by J Nicholson. Oxford: Bodleian Library Publishing, pp.141–173.

Hicks, D. 2025. 'What Isn't at the V&A Storehouse?' *Art Review.* https://artreview.com/what-isnt-at-the-va-storehouse-opinion-dan-hicks/

Hicks, D. 2025. *Every Monument Will Fall: a story of remembering and forgetting*. London: Heinemann Hutchinson.

Hicks, D. 2025. ' "Crumbling is not an instant's Act": the artist as curator in Isaac Julien's Once Again: Statues Never Die...' In *I Dream a World*, edited by C Schmuckli. San Francisco: de Young Museum.

Hicks, D. 2025. 'Tacit Archaeology: Legacy Colonialism, Implicit Knowing, Cultural Techniques, and Slow Inheritance'. In *Shadow Archaeology: for other modes of archaeological worldmaking*, edited by G Lucas and A Natif. London: Routledge (with R Ladewig), pp.58–72.

Hicks, D. 2024. 'Il Brutish Museum' (in Italian). In *The Passenger* (Londra), pp.178–181.

Hicks, D. 2024. 'GET REAL'. Texte Zur Kunst. https://www.textezurkunst.de/de/articles/dan-hicks-nora-al-badri-get-real/

B Hodgett, C Gosden, **R Martin**, **C Morton** and **M Thompson-Odlum**, ' "Making the Museum" and the archaeology of the Pitt Rivers Museum collection'. *Antiquity* (2025), pp.1–7. https://doi.org/10.15184/aqy.2025.43

Hodgett, B. 2025. 'We Must Write About Those Who Have Been Silenced: On Writing Submerged Lives Back into the History of Archaeology'. *Archaeological Review from Cambridge*, 40(2), pp.112–135. Single author contribution to special edition 'Shall We Still Write? Text and Knowledge Production in Decolonial Archaeology'.

R Martin, 'The New (White) Normal: Human Anatomy and the Naturalisation of White Bodies in British University Teaching, 1860–1910'. *Social History of Medicine* 38: 1 (2025), pp.127–153. https://doi.org/10.1093/shm/hkae049

McGreevy, Z. 2025. 'Barbara Freire-Marreco: New Mexico and Arizona, 1910–13'. In *Intrepid Women: Adventures in Anthropology*, edited by J Nicholson. Oxford: Bodleian Library Publishing.

Morton, C. 2025. ' "Suffering is the badge of all our tribe": Histories and futures for the Oxford *marara* (tree carving) from New South Wales'. *Aboriginal History Journal*, Vol. 48, 3–28. [Open Access] http://doi.org/10.22459/AH.48.2024.012025.

Rudy, Unknown Maker, Unknown Maker, O S Poulsen, C Ablard, J Utreras, F Manuel, J Glacey, Unknown Maker, OSCAR, Unknown Maker, J Syed, Unknown Maker, **R Martin**, Unknown Maker, **B Hodgett**, Len, P A Thompson, G Utreras, Unknown Maker, A Rokib, L Hirst, S Jackson, **H Bruce**, B Arnold, Unknown Maker, A Muck, S Campbell, J Grieveson, L Brown, Unknown Maker, H Campbell. 2026. *Makers and Fakers (The Zine): How Copies, Replicas, Casts and Fakes 'Make' Museum Collections*. Oxford: Pitt Rivers Museum. *Author order determined by random number generator.

Van Broekhoven, L. 2024. 'Hope in Solidarity: Building Trust Towards Cultural Care and Repair'. In *The Next Horizon of Museum Practice: Voluntary Repatriation, Restitution, and Reparations* 1–20. American Alliance of Museums – Center for the Future of Museums. https://www.aam-us.org/wp-content/uploads/2024/11/HorizonPapers-Broekhoven.pdf

PARTNERS

Back cover: Living Cultures Alliance and Orkiaama members looking at one of the five objects identified as sacred and in need of cultural care, September 2024

