

ANNUAL REPORT

2019/20



MISSION STATEMENT

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

Cover image: 2020 Maasai delegation at the Pitt Rivers Museum (from left): Zoe Broughton (photographer); Melanie Rowntree; Samwel Nangira; Grace Hutchison; Marina de Alarcón; Evelyn Paraboy Kaney; Marenka Thompson-Odlum; Laibon Lemaron Ole Parit; Louise Hancock; James Ole Pumbun; Nicholas Crowe; Juliana Naini; Mark Elliott; Amos Leuka; Rachel Harrison; Andrew McLellan; Beth McDougall; Laura Van Broekhoven; George Kwaider; Yannick Ndoinyo; Olya Baxter-Zorina; Jessica Croll-Knight; Thandi Wilson
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No museum likes to close its doors, and the Pitt Rivers Museum (PRM) shared the wide dismay that this was a necessary consequence of the COVID-19 restrictions in the second half of the year. However, perhaps unsurprisingly given the museum's position as a sector-leading institution, the Director and staff seized the opportunities that the lockdown provided to push forward with work on a number of important projects. Moreover, even while physical entry was blocked, the museum was not entirely inaccessible to would-be visitors. For example, its 360° virtual tour was widely recognised as being one of the best in its class.

Since this is my first foreword as Chair, having taken over from Professor Chris Gosden in October 2019, I should perhaps signal some greater humility than the last sentence might imply. This has been the most unusual of years in which to begin to familiarise myself with the extensive and important curatorial, scholarly and public-facing elements of the museum's activities. As this annual report demonstrates, they are extremely varied and at the cutting edge of many of the trends which are visible nationally and internationally.

I shall draw attention to just three of these elements. The first is the use of technology to facilitate greater access to and understanding of the thousands of objects which are displayed in the museum. Under this heading I also include the development of a new database, in conjunction with the Ashmolean Museum, which will greatly enhance the presentation and stewardship of the Pitt Rivers Museum's huge collections. This will be even more significant when the new Collections, Teaching and Research Centre (CTRC) project, the implementation of which is now so visible in Parks Road, reaches completion.

The second element is the ongoing work to better contextualise the collections, to make the terminology which

describes them more inclusive and to engage with different cultural groups to ensure that they are described in ways they find appropriate. This was a priority for the Pitt Rivers Museum well before such issues became front-page news in the summer following the Black Lives Matter protests in the United States and in the United Kingdom, but those events have underlined their significance.

The third element is that when the museum was able to re-open in September, there were changes to some of the permanent displays which saw the removal of a number of human remains, a process which is continuing. In the sector and indeed more widely, this development was commended in terms of its sensitivity to the individuals and to the communities from which they came, though not unexpectedly there was also some criticism. In that connection it is worth emphasising that the Visitors of the Pitt Rivers Museum are in full support of the steps that have been taken.

Finally, a word of thanks to my fellow Visitors and to the staff of the museum. The former have grown in number this year following University-wide additions to the membership of these boards. I am very grateful to the existing and new members for so willingly contributing their time and expertise. So far as the staff are concerned, a word of thanks not only for the high quality of their continuing work, but also for their resilience and flexibility in coping with the changing circumstances that the pandemic has created.

A handwritten signature in black ink, which appears to read 'Jonathan Phillips'.

Sir Jonathan Phillips
Chair of Board of Visitors

hindsight is 2020 and it seems fair to say none of us were expecting this academic year would be such a peculiar one – a year of two halves. We started the year on a high, finalist of the prestigious Art Fund Museum of the Year Award and winners of a range of other awards for different projects showcasing how the socially engaged practice the museum is developing is seen as sector-leading. In March we had to close our distinctive doors to our ever-growing global audience, and as a consequence transform our ways of working and find new rhythms with most of us working from home. Through a huge collective effort, we succeeded brilliantly in continuing to be in contact with each other and stakeholders across the globe, while some were still going into the museum to ensure continued care for collections, buildings, and water and security systems.

At the beginning of the year, we were set to once again deliver some of our best programming, driven by our core values of being a welcoming space to all, creatively and sensitively curating the much-loved Victorian space that is the Pitt Rivers Museum (PRM) and continuing to work towards equity and diversity through implementation of our co-curatorial approaches. After the very successful *Lande* exhibition, we had just opened *Losing Venus* and *Blow-up in Bissau* and were ready to open our *Beyond the Binary* exhibition to showcase how a co-curatorial approach to queering and questioning unhelpful binaries unlocked new readings of the museum.

Although we had to close our doors, it will become evident to the reader of this report that we have been able to do some of our most exciting work yet, including research projects that are internationally recognised as innovative and urgent, and public engagement that is changing perspectives. During lockdown we had to move to different ways of being and connecting, and it was great to be able to offer a 360° virtual tour through the museum. In several top hit lists, the virtual, dollhouse PRM was seen as one of the most engaging places to visit virtually. We agree – while we continue to miss how the physical space can be experienced, engaging all the senses.

We make use of the latest technologies to help understand more deeply the collections that we steward and curate, and make them more accessible through analogue and virtual means. The latter have proven increasingly important in

the past six months. Projects such as the DCMS/Wolfson funded Engaging the Senses are exploring ways to bring audiovisual means into our main galleries and give on-site access to photography, film, manuscript and sound collections. We have also explored how augmented reality and 3D printing technologies might enable us to bring more and other narratives into the museum. When we are able to open again, visitors will find audio guides, sound showers and touch-tables installed that will open a whole range of new interpretations and access to formerly hidden materials. Another project is visibly transforming access to objects currently hidden from view in the museum's distinctive drawers.

Several projects have been developed and delivered together with colleagues working across different Gardens, Libraries and Museums (GLAM) sites on jointly managed projects. Importantly a team of 11 has ensured that over 95,000 of the Pitt Rivers Museum's musical instruments and stone tools collections have been safely packed and audited to move into the GLAM Collection Teaching and Research Centre that is being delivered over the next year.

Other projects being worked on behind the scenes are certain to be transformational but will only be visible once we launch our new amalgamated database. The team is also making an amazing effort to clean up close to half a million records including locations, geographic provenance, keywords and primary documentation. Alongside this endeavour the team worked on updating the descriptions of cultural groups, ensuring the removal of outdated terminology that referred to them in problematic ways.

As part of our Origins and Futures programme we continue to forefront work with communities and indigenous peoples in particular, working closely with delegates from different communities across the world. In January and February, just before lockdown, a third visit of Maasai delegates concluded with a live-streamed event reaching over 15,000 people across the world, and in July a webinar to launch the full-length documentary we co-produced with partners Insightshare and Oltoi Le Maa attracted over 3,000 viewers from more than 35 countries. Due to lockdown, important projects with Evenki, Haida and San delegates had to be postponed but we will ensure those are picked up as soon as it is safe to travel again for all involved.

We were glad that some of the digital presences throughout the lockdown proved not only very rich in content but also able to offer solace to people. *ARTnews* called Dan Hicks' #Museumsunlocked 'the best thing in the generally grim world of Twitter during the pandemic' – it recently came to an end after 100 days. The podcast Marenka Thompson-Odlum made with Oxford Spires Academy students brought hundreds to listen closely to beautiful new layered narratives that were added to displays and objects, highlighting how more voices bring more meaningful engagement.

In June, sparked by the killing of George Floyd, the museum's lawn became a site of community and student protests. I and other staff members were at the protests, and spoke with the protesters about the accumulated colonial legacies that find themselves materialised in the museum, and about the work the museum is doing as part of its programme of redress. We also started a staff-wide anti-racism and decoloniality training that consisted of reading lists, podcasts and YouTube films that helped all of us to self-educate about topics that are of great relevance especially to museums that are deeply steeped in coloniality. The training was shared with other GLAM sites, again joining forces with many of our colleagues across GLAM.

In June and July, while preparing to open our doors, we put in place a number of changes to ensure the public could safely visit while the health of our staff was protected. We also implemented a number of critical changes to displays including the installation of a new introductory case and the removal of ancestral human remains from display. Those will feature in more detail in next year's report, but more information has been made available on our webpage.



Dr Laura Van Broekhoven
Director



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Above: Dr Laura Van Broekhoven © Pitt Rivers Museum,
photographer John Cairns

This year's highlights

AWARD-WINNING

Sector bodies nationally and internationally repeatedly refer to our work as 'sector leading', 'at the vanguard', 'energetic and innovative', 'bold, honest' and 'surprisingly trendy'. This inspires us to continue to invest in new and innovative programming and curation and helps us to grow our audiences and our reach.

COLLECTIONS MOVE

This year, we have again been very busy ensuring our infrastructure is set up to better care for the collections so that objects will be more easily accessible in the long term. The project was impacted by COVID-19 but thanks to a great team effort and responsive project management, the impact was mitigated so that the move was still able to take place. The Pitt Rivers Museum's musical instruments and lithics collections have now been decanted from the Inorganic Chemistry store and all objects (over 95,000 in total) are now temporarily stored until they can be moved to the CTRC once it is ready.

LABELLING MATTERS

As part of our commitment to rethink the ethics of representations made in the museum's galleries and its intention to be a welcoming space to all, the Labelling Matters project has reviewed both visual and textual aspects of the museum's permanent display cases. It aims to reimagine the definition of labelling and find innovative forms of interpretation to challenge the traditional narratives of our current displays, by working with artists and community members



to bring more plural narratives into the museum. This year, among many other outreach activities including ten-minute 'Tipp-Ex' tours, a documentary, staff talks and public presentations, the Labelling Matters project also produced and launched a series of podcasts in collaboration with students from Oxford Spire Academy. <https://soundcloud.com/pittriversound-1/sets/labelling-matters-podcasts>

LANDE: THE CALAIS 'JUNGLE' AND BEYOND

This exhibition, co-curated by Majid Adin, Shaista Aziz, Caroline Gregory, Dan Hicks, Sarah Mallet, Nour Munawar, Sue Partridge, Noah Salibo and Wshear Wali, touched the hearts of its many visitors and received huge amounts of positive press. It reassembled material and visual culture that survived from the 'Jungle' migrant camp in Calais to make visible the landscape of 'borderwork'. By displaying some of what survived from the undocumented present, the exhibition's curators aimed to create a space for new dialogues around the ongoing situation at Calais. They wanted to make the space and time to foreground human relationships, from within the Pitt Rivers Museum as an institution that has been so often concerned with the timeless representation of others. Artefacts and images from the most recent past were displayed to create a provisional time and place in which to think about our contemporary world. All objects were on loan, bringing obligations and revealing a debt to those who are classified as 'other' at places like borders or museums. The research translated into a book entitled *Lande: The Calais 'Jungle' and Beyond* (Bristol University Press).





MULTAKA

Multaka Oxford is a joint project between the History of Science Museum and the Pitt Rivers Museum; it has created inclusive volunteering opportunities for 64 people who arrived in the city as forced migrants or asylum seekers. The project was co-developed with the volunteers to identify needs and jointly programme events and activities. To ensure the project was embedded locally, we worked with Asylum Welcome, Refugee Resource, Sanctuary Hosting and Connection Support. The project started in 2017 at the Pitt Rivers Museum with funding from the Esmée Fairbairn Collection Fund and has continued with philanthropic support in 2019 and 2020. Responding to the pandemic, our engagement with each

other had to move online, resulting in some beautiful connections made on social media between Multaka volunteers, researchers and donors such as Jenny Balfour-Paul. The summer was spent busily working towards building a Multaka online exhibition.

BEYOND THE BINARY

The Beyond the Binary project, funded by the National Lottery Heritage Fund and Arts Council England, delivered amazing collaborative work, much of it happening in small working groups and behind the scenes to prepare the *Beyond the Binary* exhibition that was to open in May 2020. We worked with many external partners, including First Nations artists and students and community advocates, to build

a collaborative exhibition. Luckily, just before lockdown, as part of the work developed with LGBTQIA+ artist Matt Smith we were able to launch the spectacularly thoughtful artwork *Losing Venus*, that reflects on the impact colonisation had on laws around homosexuality. The accompanying catalogue is for sale in the museum shop.

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Above: *Losing Venus* exhibition

Opposite top: Labelling Matters podcast cover art by Dora Thompson

Opposite bottom: GLAM staff working on the collections move © GLAM, photographer Ian Wallman

PERMANENT DISPLAY WORK

Each year a core part of museum work is the continual refreshing and upgrading of the permanent displays. This is essential to provide visitors with an ever-changing variety of collections on display and keep interpretation current, while improving and enriching the care of the exhibits. This vital work is a collective endeavour, involving many discussions to ensure all staff are aware of any work undertaken on the permanent displays. This means changes can be integrated into activities and events in order to enhance the visitor experience.

This year work on the permanent displays has entailed addressing a number of ethical issues including starting to remove human remains, which will continue into next year. In addition, as part of the museum's Labelling Matters project, Research Associate Marenka Thompson-Odlum

has been dissecting and dismantling the historical labelling. This entails looking at language use to address and challenge stereotypes and concepts present not only in museums but in society at large.

Conservation staff have continued to upgrade the fittings and materials used to create the displays, to ensure these meet contemporary archival and conservation standards. This has included major improvements in the visible storage on the ground floor Court gallery. Many of the objects are stored in drawers beneath the main displays; visitors to the museum can open these, which has always been a popular discovery. Conservation staff have photographed the drawers before working on them and then re-photographed them after they have been significantly upgraded.



Above left: Drawer C.26.5, containing religious and divination artefacts from West Africa, before transformation

Above right: Drawer C.26.5, containing religious and divination artefacts from West Africa, after transformation

Opposite: Examples of labels containing derogatory and colonial language no longer on display

INTERVENTIONS

During the summer of 2020, a series of interventions curated by Labelling Matters Research Associate Marenka Thompson-Odlum were installed in the Court of the museum. These interventions are a visualisation of the decolonial theoretical and methodological framework used by the initial phase of the Labelling Matters project. The new interpretative intervention at the introductory case firmly situates the Pitt Rivers Museum within the colonial context and introduces visitors to various ways in which the museum upheld colonial ideologies, together with ways through which redress and reconciliation may occur.

The introductory case introduces four overarching processes of coloniality: knowledge production, the creation of false hierarchies, the imposition of culture and the use of colonial place names. These four themes are then carried into the wider permanent collections at four specific sites of intervention: Smoking and Stimulants – Opium (knowledge); Lamellophones (colonial place names); Methods of Fire-making (hierarchies); and Hawaiian Feather Cloak (culture). At each intervention site, the new interpretation aids the audience in critical thinking about the labels and language used in the case and how they uphold the corresponding process of coloniality.

The interventions also use audio and video recordings, accessible via QR codes, to expound on the histories and stories being told within each case, and emphasise the museum's commitment to a pluriversal narrative. The recordings feature contributions by authors, artists, musicians, journalists and researchers, such as Multaka volunteer Thabo Muleya, Hong Kong-based artist Royce Ng, indigenous Australian artist, activist, writer, curator and academic Fiona Foley, and Maasai representative Amos Leuka.



SPECIAL EXHIBITIONS (TEMPORARY, LONG GALLERY AND ARCHIVE CASE)

BLOW-UP IN BISSAU: PHOTOGRAPHY AND MUSEUM REVIVAL IN WEST AFRICA 17 DECEMBER 2019–4 MAY 2020

Long Gallery

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

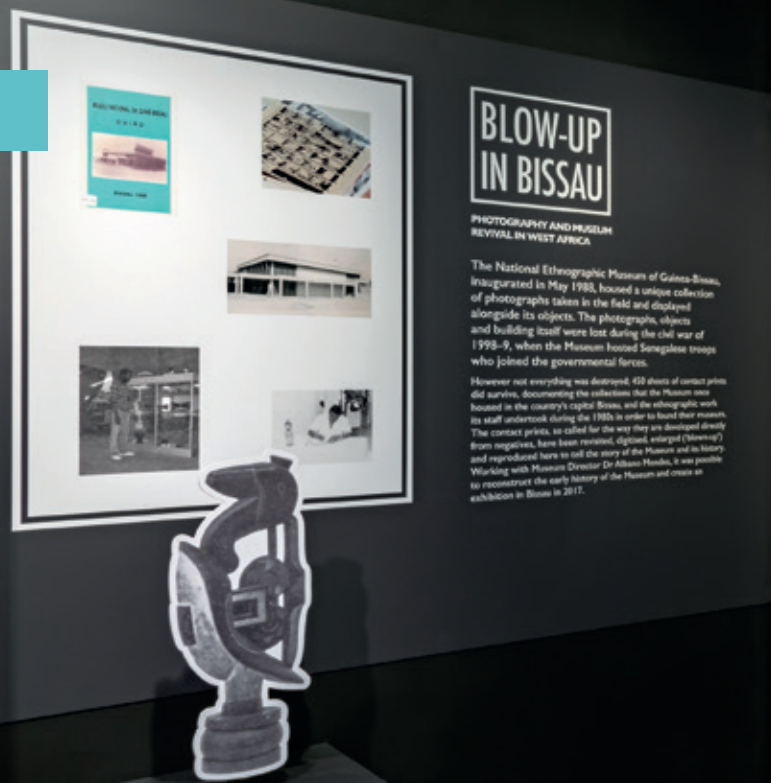
The National Ethnographic Museum of Guinea-Bissau, which opened in 1988, once housed a unique collection of objects from different cultural groups in West Africa, with photographs displayed alongside showing them being used or worn. During the civil war of 1998–9 the museum was occupied by Senegalese troops who had joined government forces, resulting in damage and loss to the museum and its collections. Not everything was destroyed, however; 450 sheets of contact prints survived, documenting the collections the museum once housed in the country's capital Bissau, and the ethnographic work its staff undertook during the 1980s in order to found their museum.

The contact prints that survived depict the museum's various interests and past displays, photographs of its objects, and fieldwork photographs showing objects being used, as well as members of local communities. Thematic displays included local architecture, arts and craft, performances and food production. Developed as quick reference prints, many of the contact print sheets are worn and punched with holes for filing. Connections between the small rows of images can be seen on closer inspection, helping to weave together the museum's history.

The National Ethnographic Museum of Guinea-Bissau was relocated in 2010, rehousing the objects and records that had survived the civil war. The museum's new building formerly housed the old Museum of Portuguese Guinea (1946–74) which had been set up in colonial times. With a new home, new displays could be organised – although this took some time.

In September 2017 an exhibition using blown-up images from the contact prints and surviving objects was finally created in the museum, to tell visitors about its past and signal a future.

Blow-up in Bissau displayed a selection of these contact-print images, reprinted in the form of graphic displays. Images were organised thematically (weaving, livelihoods, religion, historical places, games, etc) with texts for each theme on thirteen roll-up banners, and with objects displayed on plinths nearby. In addition, the exhibition included



images taken in Guinea in 1987 by Dr Malcolm McLeod, Keeper of the African Collection of the British Museum at the time, who spent long periods in Bissau collaborating with the makers of the museum in the 1980s.

This exhibition was the result of a collaborative project with external curators Ramon Sarró and Ana Temudo, working closely with Christopher Morton. Designed by Creative Jay, the exhibition was the result of Albano Mendes, Ramon Sarró and Ana Temudo's research. The contact prints, plus other images, were reproduced with the kind permission of the National Ethnographic Museum of Guinea-Bissau. With additional content courtesy of Malcolm McLeod, Roger Canals and National TV of Guinea-Bissau.

MATT SMITH: LOSING VENUS
4 MARCH 2020–29 NOVEMBER 2020

Installation in Court and Lower Gallery

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

Losing Venus, consisting of multiple installations by artist Matt Smith, highlights the colonial impact on LGBTQIA+ lives across the British Empire and seeks to make queer lives physically manifest within the museum. From 1860 onwards, the British Empire criminalised male-to-male relations, imposing lengthy prison sentences; the legacy of these legal codes lives on. Of the 72 countries in the world with anti-gay laws, 38 of them were once subject to British colonial rule. As a response to these colonialist gender laws, *Losing Venus* seeks to place contemporary discrimination, which is still affecting the lives of many around the world, at the heart of one of the cultural centres of the country which exported it, examining its impact through the lens of sexual identity and gender fluidity.



The name *Losing Venus* is a reference to the idea of love and gender, but also references the purpose of Captain Cook's first voyage: to measure the transit of the planet Venus. The installation comprises four main parts located throughout the galleries.

Top: *Blow-up in Bissau* exhibition

Bottom: *Losing Venus* exhibition

Opposite: *Teaspoons and Trinkets* exhibition

Recording the invisible

The Pitt Rivers Museum has an extensive collection of photographs including images by the photographer Henry Evans, whose work illustrates the 19th-century desire to record 'difference' and measure it 'scientifically'. Before Western colonial expansion, lives which fell outside heteronormativity or gender binaries were an accepted part of society, from the *fa'afafine* in Samoa to the *hijra* in India. The imposition of LGBTQIA+ legislation encouraged queer difference to disappear for fear of criminalisation. Working with a screen-printing studio, Matt Smith has developed a series of seven prints based on historic photographs in the museum collections, which were taken in countries where British anti-LGBTQIA+ laws were imposed. Using the scientific grids from the Henry Evans images, these individuals' identities have been visually erased, using the very grids meant to record them.

Creating the unbelievable

The museum has a case of dolls and puppets. Dolls are commonly used to teach children about adult life, roles and beliefs but following the colonial criminalisation of LGBTQIA+ lives, the ability for LGBTQIA+ children to learn about the queer aspects of their lives effectively disappeared. Matt Smith has created a new set of dolls and puppets, depicting transhistorical and transcultural gender difference and sexuality variance.

Commemorating the unknowable

2019/20 is the 250th anniversary of Captain Cook's voyage to Tahiti, New Zealand and Australia on HMS *Endeavour*.

Matt Smith has recreated the lost Wedgwood dinner service which was commissioned by Cook on his return. Taking the 1773 dinner service commissioned by Catherine the Great as its starting point, this ceramic service visually explores the distortion when non-European discoveries are translated back to Europe.

Signposting the future

To mark the queering of the museum, this brings the different strands of the interventions together and also signals a link to the museum's Beyond the Binaries project, which will be ongoing throughout the duration of this exhibition. This installation includes a custom-made neon sign and large-scale panels.

The Pitt Rivers Museum is committed to being a space in which difficult histories can be reflected on and acknowledged, and the legacy of colonialism in the present, including in the museum space, disrupted. This includes acknowledging the impact of colonialism on queer lives across the globe.

TEASPOONS AND TRINKETS

1 AUGUST 2019–16 FEBRUARY 2020

South Entrance Corridor

www.prm.ox.ac.uk/event/teaspoons-and-trinkets

Teaspoons and Trinkets is a display of gold-dust spoons handcrafted in copper by pupils at Langtree School, Reading, in 2019. The students' spoon designs were inspired by their visit to the Pitt Rivers Museum, where they considered West African metalworking techniques such as chasing, *repoussé* and wax casting processes, while also looking at symbols,



patterns and meanings. Through workshops in the museum and at school, students learned about European involvement in art and trade in West Africa. They held objects which reinforce belief about non-Western metalworking, sculpture, and the complexity of historical relationships with the West.

Jewellery artist Kate Coker supported the students to create gold-dust spoons which speak of their ideas of identity, how they measure value, and universal uses of symbolism to communicate shared ideas.

MEMOIRS IN MY SUITCASE

10 DECEMBER 2019–31 MAY 2020

Archive Case (First Floor)

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

This exhibition was the result of a collaboration with external curators ALART, DiasporaTürk and Emre Eren Korkmaz, with support from Philip Grover. Organised in collaboration with DiasporaTürk, Turkey, it tells the story of guest workers who set out for Germany with their suitcases from Sirkeci Railway Station, Istanbul in the 1960s. These people led the way for the German Turkish diaspora, which today numbers 6.5 million people.

In Germany they were called *Gastarbeiter*, or guest workers. They were supposed to work in the country for a few years, save money for their families, and then return home. Workers underwent rigorous health inspections (considered too demeaning for tourists), putting up with



this in order to earn money to pay for a wedding, buy a tractor, or send wages back to their hometown. But this was not the only hardship which those who went would have to endure: a train journey that took three days and two nights, the worker dormitories which slept eight to ten people and dated back to the war years, difficult working conditions, and a foreign environment with different language, lifestyle, traditions and culture were just some of the challenges of their new lives.

None of this, however, prevented a steady increase in the number of trains filling up and departing from Istanbul station. At first the worker trains departed only twice a week. Then they became as frequent as every day, and even twice a day, transporting Turkish workers to jobs in the mines and factories of Western Europe. In this way, hundreds of thousands of people who did not know each other came together, bound by the same fate. Suitcases, tickets, food packages, water flasks, family photographs, and so much more: the everyday lives of workers converged on these objects of immigration. Many letters were written and many cassette tapes were recorded. Poems and songs kept them company.

Although the dream of returning to the homeland always persisted, it was not easy. Many of those who went abroad stayed there. They took their families with them and settled in the countries where they had found work. New generations were raised in the languages of both their country of origin and the host country. The immigrant families of Europe lived in cheap and dilapidated housing. In fact, districts like Kreuzberg in Berlin came to be known as ghettos. Reminiscent of the darkest times of World War Two, the word 'ghetto' was also used for immigrant housing. What had started as a guest–host relationship continued in the ghetto, exacerbating racial tensions that have been on the rise ever since.

Life went on. As the immigrants started small businesses such as shops, restaurants, cinemas and offices, as well as mosques, schools and language courses, the number of permanent settlers increased. In the 1970s, following the world oil crisis, West Germany stopped recruiting workers; in the 1980s, laws incentivising a return to the homeland resulted in thousands of Turkish families going back to Turkey. Nevertheless, many more people in these communities preferred to stay in Germany and other European countries. By this time the idea of 'homeland' had become mainly a holiday destination in the summer months. Europe was their second home now; the place where they would live and die.

Left: *Memoirs in My Suitcase* exhibition

TRACES OF THE PAST: REFLECTIONS ON THE 1994 GENOCIDE AGAINST THE TUTSI IN RWANDA **29 JUNE 2019–26 JANUARY 2020 (EXTENDED TO 17 MAY 2020)**

Case Installation (Second Floor)

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

This temporary display continued to provide a space of remembrance for those who perished during the 1994 genocide against the Tutsi in Rwanda. The result of a partnership with museum staff and researcher Dr Julia Viebach, a display was curated by survivors to share their stories of trauma, resilience and hope through objects they lent to the museum.

This included a film installation *Ejo Hazaza* ('A Better Tomorrow') through which individuals talked about the significance of the objects on display for their experiences of loss, survival and remaking worlds.

MULTAKA: CONNECTING THREADS **1 APRIL 2019–10 FEBRUARY 2020**

Didcot Case (Lower Gallery)

www.prm.ox.ac.uk/event/multaka-connecting-threads

Multaka – meaning 'meeting point' in Arabic – was a collaborative endeavour curated by staff and five volunteers from different countries, with diverse backgrounds and perspectives. Volunteers selected objects from a collection of textiles recently donated by Jenny Balfour-Paul, as well as photographs and personal items. The volunteers each wrote their own personalised captions; the connections between these individual narratives revealed the common threads human beings share. This display was part of the Multaka Oxford project funded by the Esmée Fairbairn Collections Fund.

LANDE: THE CALAIS 'JUNGLE' AND BEYOND **27 APRIL 2019–29 NOVEMBER 2019**

Special Exhibition Gallery and Long Gallery

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

This exhibition reassembled material and visual culture from the 'Jungle' as it existed at Calais from March 2015 to the demolitions of 2016. The exhibition was curated by a collective of refugees, activists and academics. The team worked closely with contributors in both France and the UK, who loaned objects from the 'Jungle'. The material on display ranged from photos to artworks made by displaced people and unaccompanied children, and also included everyday

objects such as a stove, some chairs from the school and the cross from the Orthodox Church. A small piece of the border fence – a free marketing sample from the fence company itself – and fragment of a tear-gas cannister also testified to the violence of the landscape. The exhibition included a new commission, *داب ام ار ده اوخ درب* ('The Wind Will Take Us Away'), by Majid Adin, who was one of the exhibition co-curators. This coincided with the publication of the book *Lande: the Calais 'Jungle' and Beyond*, written by the exhibition curators Dan Hicks and Sarah Mallet.

For the last day of the exhibition the museum stayed open for a special late-night event. This gave visitors a final chance to see the exhibition, meet the co-curatorial team and discuss what can be done to further support refugees and asylum seekers in Britain.

ELLEN ETTLINGER: A FOLKLORIST FLEES THE NAZIS

4 JUNE 2019–24 NOVEMBER 2019

Archive Case (First Floor)

www.prm.ox.ac.uk/event/ellen-ettlinger-a-folklorist-flees-the-nazis

This exhibition highlighted the work of Ellen Ettlinger (1902–94), a Jewish folklorist who was forced to flee Germany in 1938 due to persecution by the Nazi regime, and who settled in Oxford. During her time in Oxford, she was an active member of the Folklore Society and in 1949 helped found a local branch, the Oxfordshire and District Folklore Society. On display was a selection from Ettlinger's own research records, organised according to place and category, which she donated in the mid 1960s and which are archived at the Pitt Rivers.

ANTI-RACISM AND DECOLONIALITY TRAINING

In October 2019, Ashley Coutu and Antigone Thompson established a new Well-being Group, which aims to provide a forum for all museum staff to express ideas and suggestions for improving social activities and well-being at work. Since October, the group has focused on changes to the museum workspace such as a new refrigerator in the tea room, a book swap shelf, and emergency sanitary supplies in all staff toilets. We have also hosted social events such as documentary film showings, a virtual pub quiz and an ice-cream social during lockdown.

Since March 2020, our group has been particularly busy during a time when we were all unable to be together physically in the museum, coping with everything from a global public health crisis to protests against social and racial injustice worldwide. During the summer, the front lawn of our museum became a site of protest for decolonisation and anti-racism movements such as Rhodes Must Fall Oxford and Black Lives Matter. As part of our response to these ongoing events, the Well-being Group organised an Anti-Racism and Decolonisation four-week training programme, which encouraged staff to listen to a series of podcasts, and then within small groups to reflect and support each other through discussion of these challenging topics. The objectives of the training were to increase staff awareness of racism in the workplace and the museum sector, to improve inclusive engagement and presentation of different cultures to diverse museum audiences, and to reconnect staff with each other in supportive virtual spaces. These discussion groups will continue throughout the year, supported by training sessions for staff with external facilitators on topics such as engaging diverse audiences, empathetic conversations with visitors, and repatriation and redress.

CMS-DAMS

The Collections Management System–Digital Asset Management System (CMS–DAMS) project at the museum is part of a GLAM-wide funded project to make a transformational change in the way the museums in Oxford manage their collections. The Pitt Rivers Museum is working closely with the Ashmolean in this regard since both museums are moving on to the same new CMS platform (Museums+) and DAMS platform (ResourceSpace).

This year the project team was expanded (thanks to GLAM Digital Strategy funding) and began a large data cleaning phase, getting the museum's existing CMS data into the right shape for migration to the new system next year. Two staff were recruited for this purpose, Joanna Cole and April Stevenson. With around 500,000 records on all databases, the cleaning of data has been a daunting task, but the dedication of the team has been such that huge progress has been made during the year. With April Stevenson leaving the project in October, new staff member Aishah Olubaji was recruited in January. With the arrival of remote working in March due to COVID-19, the swift decision was made by the team to close internal access to the database and to reconstitute the project remotely using copies of the database. This has been a huge challenge but has proven to be successful, having allowed data cleaning to continue remotely. Meeting regularly online, the team managed to keep motivated and connected, and huge amounts of data cleaning were still achieved, under the most difficult of circumstances, until the data cleaning contracts came to an end in July.

The data cleaning has primarily focused on making global changes to specific fields in the museum's three major collections databases, and creating a new database for our manuscripts collection. Over the course of the cleaning, just over 475,000 records were cleaned in at least one field and most were cleaned in several fields. So far, the data in 50 fields has been cleaned, including locations, geographic provenance, keywords, classification, photographic terms, and primary documentation. An additional 30 fields have been created to enable better structuring of the data. This work will continue into the next year.

A new database was created for the museum's manuscript collections, for which information was previously only available on the website. This database now has over 18,000 records. Extensive research has also been done to enable the updating of terminology for cultural groups and to make sure that derogatory terms are removed. Over the period of nine months a group database was created and populated with over 1,300 newly researched and approved terms. Although not an exhaustive list of cultural groups, due to the global nature of the collections, a huge amount of progress has been made and work will continue into the future.

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Opposite: Location of the sound shower and kiosk



ENGAGING THE SENSES

Engaging the Senses: Activating the Pitt Rivers Museum's Photograph and Sound Collections Through Digital Audio-visual Technology is a project aimed at improving visitors' engagement by making currently inaccessible collections available to all through new physical resources, including a digital interactive table top, listening station and interactive screen. The installation of these resources allows the museum to display unique photographs and sound collections, improving the experience for visitors with disabilities, local communities and the wider public. The project was funded in 2019 by a generous grant of £70,500 from DCMS/Wolfson Museums and Galleries Improvement Fund. Work progressed well until lockdown began in March, which temporarily halted the testing and deployment stage.

The project's main aim was to acquire and install a digital interactive table top, listening station and interactive screen within the Pitt Rivers Museum, and to design content for these that allowed greater access to museum resources and archives. This content would also support our 500,000 annual visitors, including those with visual impairments or learning needs, and our school group and outreach visits.

The vast majority of the museum's photograph and sound collections were formerly inaccessible to the public. Equipment purchased through Engaging the Senses has allowed us to create the museum's first set of truly engaging digital displays for its extensive audio-visual collections. The museum undertook thorough research into the most suitable equipment for the location, visiting other museums to experience digital and audio equipment in person and working closely with partners to ensure that the equipment purchased was fit for purpose and sustainable. The project

leaders worked extensively with colleagues within the museum, particularly our Education and Outreach Team and those responsible for safeguarding the Grade I, unique atmosphere of the museum and building, to ensure that the equipment purchased would have maximum impact on visitors and that content would be tailored for working with partners including refugees, those with disabilities, children and young people.

The museum has installed a listening station after trialling several versions and establishing which ensures best sound quality and minimal sound leak into the wider spaces of the museum. This speaker has audio and visual content loaded on to it, including significant sound archives and film content from our ethnographic film archive.

The interactive table top has been installed at the museum on our Clore balcony, a flexible learning space used for the delivery of teaching to schools and other groups, and at other times for visitors to sit at tables and draw or reflect. The installation of an interactive table top in place of one of the existing tables enhances teaching, with educational content being delivered through the technology, but also general access, with a default setting allowing visitors to engage with online resources and interpretive materials to enhance their visit.

The museum is delighted to have this equipment available, with curators and particularly the Education and Outreach Team putting careful thought into content which will best enable their work. These discussions are ongoing, with the result that the museum has much more material that can be uploaded to the interactive table. We are working with an external supplier to adapt content, work which continues but has also been made more difficult by the COVID-19 pandemic.

The most significant challenge to the project has been the fact that the new digital screens, sound shower and table first began to be uploaded with content and accessible at the beginning of 2020, shortly before the museum was forced to close its doors due to COVID-19. This has meant that the full impact of the equipment, our ability to measure that, full staff training and the launch of new outreach and school activities have necessarily been delayed.

The museum will need to adapt to a new environment when it reopens, and it is likely that we will need to think carefully about how digital equipment is used. The touchscreens, which may present a risk of passing on infection, are currently being adapted so that touch is not necessary. We hope to adapt to more digital work, building on the funding from DCMS/Wolfson and our very popular 360° virtual tour of the museum to allow digital and online access to museum projects such as our work with LGBTQIA+ communities through *Beyond the Binary* and with forced migrants through *Multaka*, as well as 'Tipp-Ex' tours which discuss the colonial legacy that remains in some of the museum's historic labels, and curator podcasts.

CULTURAL GROUPS

As part of the larger project to change collections management systems at the Pitt Rivers Museum, in October 2019 work began to update the lists of cultural group names currently used to identify the peoples from whom the objects in the museum originated. The original list was primarily composed in the late 1990s, at the same time as the original collections database. It was created using information provided by the object donors or collectors. This information was either accepted literally or was checked against *Ethnologue*, a missionary-run website which identifies peoples by their languages.

Over the years, as the database grew and more people had access to its information, the list of groups increased and came to include a selection of updated cultural group terms, out-of-date cultural terms, archaeological periods, dynastic periods and religious affiliations. By retaining only one field for all this unstandardised and disparate information, it became unreliable and ineffective, not to mention full of racist, derogatory, inappropriate and out-dated terms. To address a list of nearly 9,000 individual terms was going to take time and resources which could not be easily spared.

When the University agreed the funding for the CMS-DAMS project, some of the money was apportioned to begin to tackle this work. Initially one project researcher, Meghan O'Brien Backhouse, was given nine months to research the list and to create a new database dedicated to cultural group names. This database will work in conjunction with the wider collections management system once the new system is

in place. Until then, it will provide a standard against which the current terms can be checked during the data cleaning previous to migration.

This new database provides lists of appropriate and inappropriate terms as well as creating various links between groups which are related politically, culturally or linguistically. Not only will this form the basis of the list of authorised terminology for use in new cataloguing and retrospective data-cleaning, but it could also help identify material which may have been mis-provenanced by highlighting related peoples. Many of the terms have been originated from either indigenous sources – individuals or indigenously informed organisations such as *Native-Lands.ca* and the Australian Institute for Aboriginal and Torres Strait Islander Studies – or from academic or museum professionals with trusted ties to various communities. Many entries also represent non-indigenous peoples. This has been an opportunity to re-identify peoples who have been erased, or elided, in previous terminology, especially in areas that host large migrant communities, in settler societies, and in societies where slavery occurred.

The project continued despite the lockdown and although Meghan's contract ended at the end of June 2020, Nicholas Crowe and Zena McGreevy were brought off furlough to provide a few more weeks of research and database development, and then to begin the complicated task of cleaning the currently held data. In approximately ten months 1,300 cultural terms have been updated or created which cover peoples from the Americas, southern Africa, parts of Eastern Africa, South Asia and parts of South East Asia. And while large sections of the world have yet to be covered, at least these entries can act as a template going forward – as well as a catalyst to think more carefully and fully about how people are identified, by whom, and why.

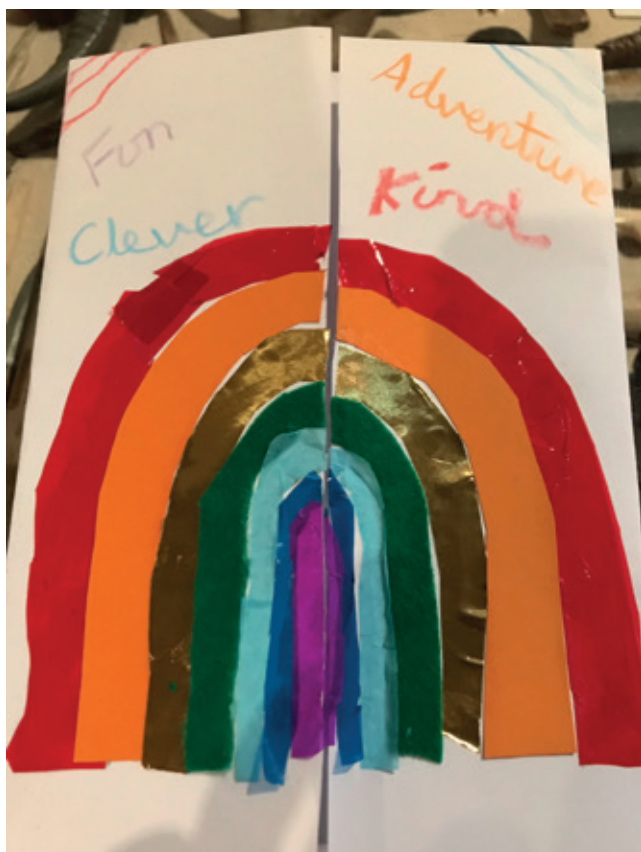
BEYOND THE BINARY

By the autumn of 2019, The National Lottery Heritage Fund 'Beyond the Binary' project was midway through and gaining momentum. Jozie Kettle, Hannah Bruce and Olivia Sharrard ran a number of events and workshops co-created with the LGBTQIA+ community, both in the museum and behind the scenes. The focus of the project increasingly became the temporary co-curated exhibition *Beyond the Binary: Gender, Sexuality, Power* due to open in January 2020. Alongside the exhibition there were to be temporary interventions in the permanent displays. Twelve community curators researched and curated new and existing collections items, while wider groups and individuals took part through drop-in workshops, events and social media to ensure that interested people beyond the community curators could also get actively involved in curation. At the end of the exhibition

some of the material and new interpretations will go on permanent display and the display and interpretation will be planned in partnership with the community curators and other key stakeholders.

A group of young filmmakers from My Normal (an LGBTQIA+ creative youth group) interpreted new acquisitions and existing collections. The young people gathered local responses and produced podcasts and film with community curators and key partners. My Normal young people also helped to curate part of the November late night (along with further light and sound projections from Luxmuralis), programming performers and activities, helping to timetable the event and gaining leadership skills. The event attracted 1,200 people. Young people from My Normal devised family activities for the February half term based on 'zine making and rainbow collages to celebrate individuality, and also selected handling objects including textiles, instruments and jewellery that tell the stories of people around the world and what makes them special.

The project was supported by an active steering group that spanned local and national LGBTQIA+ communities and organisations, museum professionals and external researchers. The group has enabled the Pitt Rivers team to learn from external partners who have been at the forefront of museum and queer activism, such as Professor Richard Sandell, Jon Sleigh, Dr Clara Barker, Shaan Knan and Dan Vo. Staff illness, followed by the COVID-19 lockdown, meant that the exhibition was postponed and the project was mothballed. It is expected that the exhibition will open in January 2021, and the project was relaunched in September 2020 with an expectation of focusing on digital delivery.



WHAT'S IN THE DRAWERS

In October 2019 Rebecca Plumbe began work on a project to transform storage drawers in the museum which are accessible to the public. Funding from the Clothworkers' Foundation allowed us to create a conservation internship for 18 months to improve the storage of the objects housed in these drawers – over time they had become overcrowded, resulting in lack of visibility of the objects inside as well as damage to some items. Opening the drawers contributed to the damage, and the whole storage system presented us with a real problem: how to store the objects safely, make them accessible to the public, and not have to modify the historic storage furniture of the museum.

The project aims to work through all of the storage drawers in the museum Court and Lower Gallery, 176 in total, rehousing drawer objects using conservation grade foam (Plastazote). Cutting out a space in the foam allows an object to be supported and to be relatively unaffected by the action of the drawer being opened, but cutting Plastazote foam is time-consuming and it is difficult to achieve a neat result. The museum already has a laser cutter, bought for the Verve project, and initial tests had shown that it could be used to cut Plastazote foam very neatly and efficiently.

The contents of the drawers are curated by Collections colleagues, and a layout made, leaving space for a small label. The layout is photographed, making sure that the image is not distorted, and the image is then opened in Adobe photo editing software where the outlines of the objects are drawn around as a line vector. This creates a path for the laser cutter to follow. At the beginning of the project Rebecca spent time working with museum technicians to learn how to use the laser cutter, and how to get the best results. She learned

Left: My Normal activity, *What Makes Me Special?* Zine at February half term

Above: Rebecca Plumbe humidifying a silk playbill which had become crumpled and creased due to poor storage conditions in the drawer

how to cut Plastazote foam so that the laser-cut shapes were accurate, and the objects fitted inside with enough support to prevent damage from movement when the drawer was opened. Rebecca also carried out conservation work where necessary on the objects selected for display in the drawers. Sometimes several hundred objects were stored in a drawer, which meant that most of these were taken out for storage in the museum's main stores. The rest of the conservation team have been supporting the project by photographing these objects and updating catalogue records, improving museum documentation and the accessibility of these collections. So far, the conservation team have repacked over 1,000 objects from the drawers.

We are now two thirds of the way through the project and have completed over 100 drawers, even allowing for the disruption to the project caused by museum closure during the COVID-19 pandemic. In terms of the impact to the museum's displays, the project has made hundreds of objects more accessible to the public whilst at the same time improving the documentation and storage of many hundreds more. It has had a truly transformational effect on the collection.



MAASAI LIVING CULTURES PROJECT

The Maasai Living Cultures project started in 2017 when Samwel Nangira visited the Pitt Rivers Museum as part of an Indigenous Leadership programme organised by the NGO Insightshare. Over the course of three years, three visits by Maasai representatives from both Kenya and Tanzania have taken place. During the 2017 and 2018 visits, Maasai delegates expressed their concerns about the presence of five of the 188 objects in the museum and indicated that without spiritual intervention their continued presence in Oxford would cause great concern. The principal aim of the 2020 visit was to receive spiritual guidance from the Maasai Laibon Mokompo through his son and Laibon-in-

training Lemaron, and the *Enkidong* (a calabash, considered sacred, filled with small white, black and colourful stones and marbles used to communicate with the ancestors) that he brought. For a Laibon to travel with the sacred *Enkidong* was a unique occasion, as the *Enkidong* had never left Kenya before. While the main site of work was the Pitt Rivers Museum, the fortnight-long visit of the Maasai delegates also encompassed visits to the Horniman Museum in London and the Museum of Anthropology and Archaeology in Cambridge, to become acquainted with the Maasai collections and identify any objects that were particularly sensitive. Visiting the latter, six further *Orkataar* (bracelets) were identified. Sadly, apart from an inventory number, all six had no accompanying information but a large question mark on the label.

The project's overall framework of redress and reconciliation has grown in intensity over the course of its development and remains one of its key drivers. While much of the broader restitution and repatriation debate has been focused on policymaking, provenance research and/or facilities needed for the physical return of objects, the overall focus for this project has been to look for culturally appropriate ways of redress within the context of Maasai UK-based (family) relationships. As the project unfolds, it has become ever more clear that in order to find ways forward and collaborate, we will need to weave entirely different knowledge systems into an epistemological fabric that allows for more thorough and truthful understanding of the objects, individuals and families involved in the histories of taking, and subsequently identify pathways of redress and healing that would be meaningful for all parties involved, to undo the ongoing harm arising from colonial complexities. We are awaiting further guidance from the Chief Laibon (spiritual leader) of the Maasai, Laibon Mokompo Ole Parit, on this issue and to find ways forward with the Maasai community. Conversations have also started about the way the museum speaks about the Maasai in its displays, databases and education programmes.

Thanks to the involvement of partners such as Oltoi Le Maa and Insightshare, and our commitment to documenting the process for all stakeholders involved, the project has been exceptionally well documented, including two full-length documentaries, a series of podcasts and several articles in the press and items on the radio. The public presentation in 2020 was attended by approximately 100 people on-site, and 15,000 attended the live-streamed broadcast from across the globe.

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Above: Silk playbill on display after conservation treatment

Opposite: Maasai delegates, Samwel Nangiria, Yannick Ndoiyo and Amos Leuka with Laibon Lemaron Ole Parit leading the Divination ceremony with sacred *Enkidong* and director Laura Van Broekhoven © Pitt Rivers Museum, photographer John Cairns





Inspired by
the east
how the
Islamic world
influenced
western art

10 October 2019 –
26 January 2020



MULTAKA

After two years of funding from the Esmée Fairburn Trust, the Multaka Oxford project received support from a private donor for a further year's work on the Jenny Balfour-Paul collection of Middle Eastern textiles. September 2019 was a period of consultation with community partners, volunteers and staff to determine the future work plan of the team and to tighten the mission statement of the programme. Two new roles were created: Community Ambassador and Collections Officer. Multaka Oxford tours continued to grow in popularity; when the museum was open there were two tours a month to engage and inspire visitors. The guides planned their tours to facilitate intercultural dialogue, sharing personal narratives and encouraging visitors to contribute their own personal reflections.

In January, the project started a new communications strategy. The blog and Facebook account were reactivated, and a separate Multaka Twitter handle (@MultakaO) and Instagram account were launched to encourage wider engagement with the project and the Jenny Balfour-Paul collection. This new digital activity aimed to encourage volunteers, their families and friends to enter into dialogue with each other, textiles specialists and others in the museum and community sectors. An absolute highlight was the involvement of Jenny Balfour-Paul, who communicated directly with volunteers through Twitter during lockdown. It personalised the collection and connected volunteers with the collector, who demonstrated a deep respect and love for their countries. The new communications strategy broadened the volunteers' networks and facilitated a wider definition of community, which is particularly important for those families who are settling in Oxfordshire and developing new careers.



The Spring Equinox Multaka family event had been planned with volunteers to take place within the History of Science and Pitt Rivers Museums. This planning process included training for volunteers on running family events and understanding how objects can tell stories. Due to the closure of the museums it became a two-week online event. This was a very positive and successful celebration, utilising the previously prepared resources and activities that the volunteers had developed.

Collections Officer Thandi Wilson undertook an electronic audit of the Textiles from the Arab World collection in March, before lockdown. Thandi returned to the museum in August to finish outstanding accession and cataloguing work. This process involved completing skeleton records, taking reference photographs and measurements and ensuring all objects were physically labelled and appropriately stored. From August to September collections from Senegal, Gambia, Mauritania, Sudan and Mali were fully completed and are now ready for professional photography. Collections from Morocco, Tunisia, Yemen and Oman are currently partially completed. This body of work is supported by the Multaka digital research role, in which volunteers have produced research which enhances our understanding of the collection. This information is currently in the process of being added to the collections database.

After the closure of the museum the Multaka team started to work from home. To ensure the continued prioritisation of the accessioning and research of the Jenny Balfour-Paul collection, staff adopted virtual volunteering and piloted a volunteer digital research role. Volunteers focused on enhancing the museum's object records and were sent packs to support their work. These research packs were loosely centred around three themes: silverwork, block printing and indigo. Volunteers approached research from differing professional and cultural viewpoints which included written research and poetry tackling the history, theology, manufacture and cultural significance of the collection. In some cases enhancement came in the form of personal understanding that included the sharing of objects and dress from home countries.

Multaka staff members developed a deeply reflective practice through professional supervision. This ensured a person-centred approach while helping to keep everyone safe through reflections on safeguarding, professional boundaries and working with adults who may be at a vulnerable time in their lives. The Multaka project won the Collections Trust Award in 2019 and in January we used the award prize to take the team of volunteers and staff to the British Museum to investigate and learn from The Albukhary Foundation Gallery of the Islamic World.

Opposite: Multaka staff and volunteers visit to the British Museum

Left: Multaka Twitter account in conversation with Jenny Balfour-Paul

The museum continues to be an important hub for object- and image-centred research and teaching within the University of Oxford, as well as opening up its collections much more widely to the national and international research community through its Visiting Researchers programme, supported by Research England. In teaching, the popularity and strong performance of the MSc/MPhil degrees in Visual, Material and Museum Anthropology can be attributed to the fact that they are the only degrees in the country of their type to be embedded within an ethnographic museum. Staff also contributed to courses across the University and beyond throughout the year, frequently using the museum's collections to do so. In research, the museum continued its preparations for the next Research Excellence Framework (REF) exercise and attracted significant funding for a new research programme focused on the colonial legacies of its collections. Staff also continued to pursue research and present findings at international conferences as well as publishing books and papers (see appendix G).

LECTURER CURATORS AND RESEARCH ASSOCIATES

The museum's many research affiliates were also highly active this year, contributing to a variety of the museum's activities and acting as an important consultative group for its research and curatorial strategy.

Dr Ashley Coutu's first year in post as Research Fellow has been a busy one. In November, Dr Coutu and PRM colleague Marenka Thompson-Odlum, along with co-investigator Dr Winston Phulgence (Sir Arthur Lewis Community College, St. Lucia), received a TORCH Heritage Seed Fund award for their pilot archaeological survey project *Resisting Silence: Revealing Everyday Lives of Plantations through Material, Oral, and Archival Histories*. The project (postponed due to COVID-19 travel restrictions) will investigate the archaeological, archival and oral histories of slaves who lived at Anse Mahaut, a former sugar plantation estate in the Soufrière region of St Lucia. In December, Dr Coutu also received funding from the University's John Fell Fund with co-investigator Professor Shadreck Chirikure (School of Archaeology) for the project *Laser Focused: Craft Production and Trade Networks of Ancient Zimbabwe Revealed through Archaeological Science of Museum Collections*. Dr Coutu will analyse and re-display archaeological materials in the PRM collections which were excavated from the UNESCO World Heritage sites of Great Zimbabwe and Khami, Zimbabwe (900–1900). Analyses include laboratory techniques such as

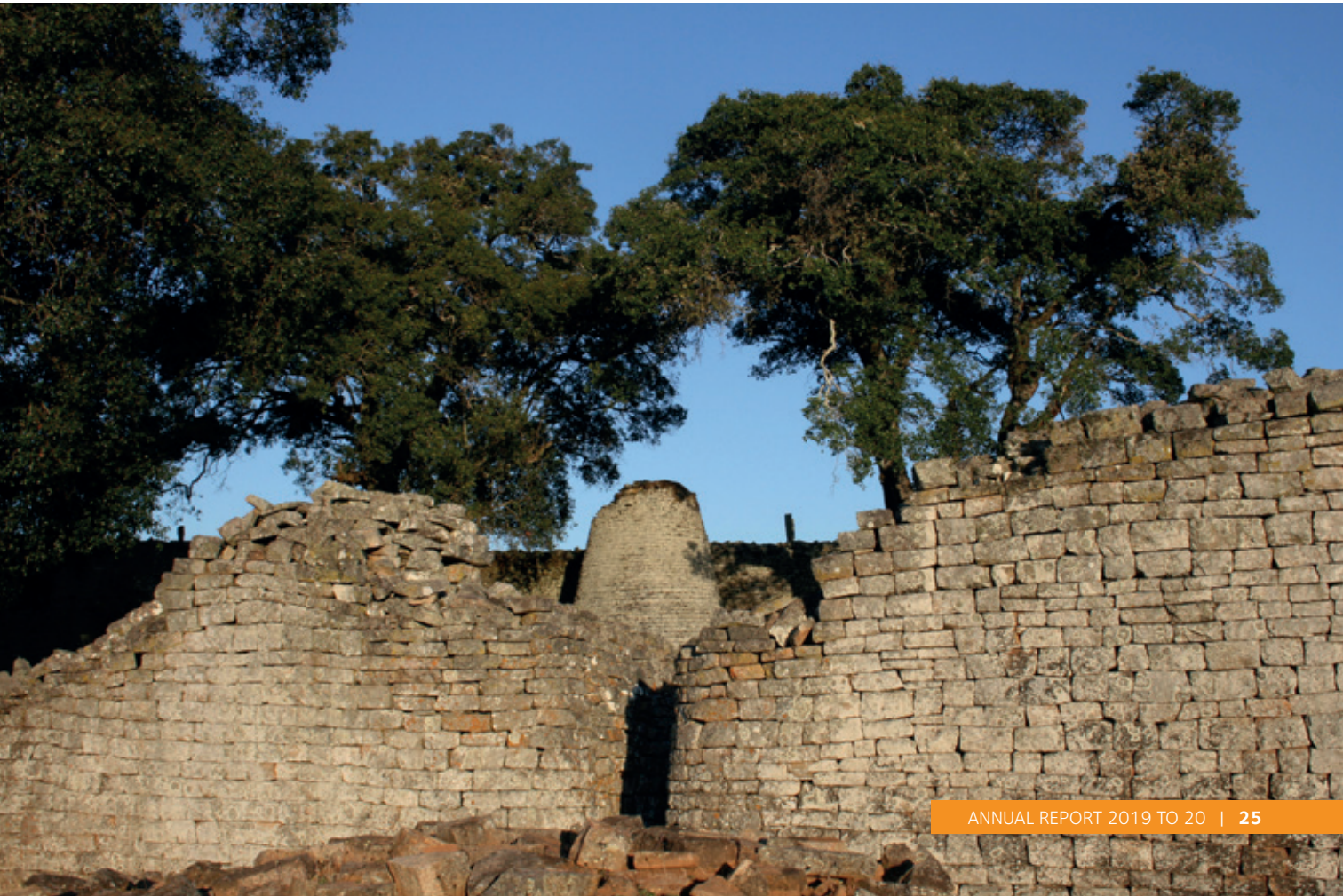
portable X-ray fluorescence and laser ablation inductively coupled plasma mass spectrometry to analyse elemental compositions of the metal artefacts and glass beads from the collections, to reveal ancient metalworking, craft production and Indian Ocean exchange across southern Africa in the late first millennium AD.

Since lockdown, Dr Coutu has also been engaged in virtual teaching. She delivered lectures to students at the University of Turin on African Isotope Ecology and Archaeology and gave a joint lecture with PRM colleague Marenka Thompson-Odlum on Decoloniality and the Pitt Rivers Museum to students at New York University. Dr Coutu was awarded fellowship status to the UK Higher Education Academy in August based on 13 years of experience teaching in higher education.

Dr Sarah Mallet continued in her role as post-doctoral researcher on the Lande: The Calais 'Jungle' and Beyond project until the end of the exhibition in December 2019. Visitors to the exhibition raised a total of £5,100 for Help Refugees through a direct contactless donation point. The money has been used to house particularly vulnerable people in Calais through the winter months. After the exhibition ended, Dr Mallet continued her research on the materiality of refugee culture and the 'Jungle' camp, thanks to a £21,000 Knowledge Exchange grant from the Social Sciences Division at the University of Oxford to work with Louise Fowler at Museum of London Archaeology. Although this work was seriously disrupted by the COVID-19 pandemic, and planned fieldwork and events postponed, Dr Mallet was still able to present this research at various events, for example at the Polit Seminar Series, University of Zurich, but also online at such events as the Materialising the Transient conference held at the University of Göttingen, and a virtual seminar at the University of Tel-Aviv. The paper presented at Göttingen will be published within the conference proceedings in 2021. Dr Mallet also chaired a panel at the European Association of Social Anthropologists in July with colleagues from the University of Göttingen. In May, Dr Mallet was appointed as a post-doctoral researcher on the programme Action for Restitution to Africa at the museum, investigating African collections in British non-national museums.

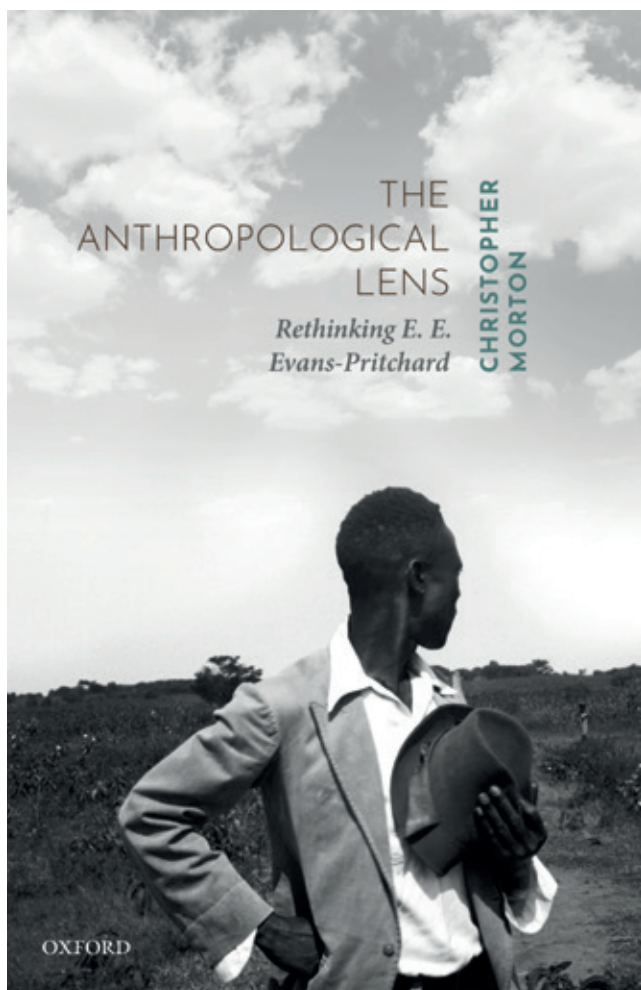
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Opposite top: National Museum of Namibia curator Nzila M Libanda-Mubusisi with one of the elephant tusks from the 16th century *Bom Jesus* shipwreck prior to sampling the tusk
© Shadreck Chirikure

Opposite bottom: View of the conical tower within the Great Enclosure at the site of Great Zimbabwe



Dr Christopher Morton began a new role as Head of Curatorial, Research and Teaching in January, with overall responsibility for these areas of the museum's activities on the Executive Board. January also saw the publication of his monograph, *The Anthropological Lens: Rethinking E E Evans-Pritchard*, published by Oxford University Press. The book is the culmination of many years' research on Evans-Pritchard's fieldwork photographs and their potential to recontextualise the fieldwork of one of the 20th century's great anthropologists. The book was launched at a reception at the museum in February, following a research seminar at which Dr Morton outlined some of the arguments in the book. Members of the South Sudanese diaspora in the UK were also invited to view objects from the region at the museum, and attend a meeting to discuss future projects. In December Dr Morton presented a paper at the V&A conference *The Institutional Lives of Photographs*, which brought international speakers together to consider the 'image ecologies' of museums and galleries, and the way photographs mediate much of the work that they do.

In September 2019 Professor Clare Harris attended



the induction ceremony for newly elected Fellows of the British Academy, at which her research was celebrated as 'outstanding'. It was a great honour to join the ranks of this institution and Professor Harris now serves on three of its committees. From the start of the academic year in October, Professor Harris' duties were primarily directed towards teaching and other work for the School of Anthropology and Museum Ethnography, where she is Course Director for two graduate degree programmes and a supervisor of doctorates, as well as a member of many committees including the one preparing for the next REF. These roles, and other aspects of her teaching position, were stimulating and demanding in equal measure, especially from March 2020 as the implications of the COVID-19 pandemic started to take full effect and most academic activity had to be converted to online/digital formats. For the Pitt Rivers Museum, Professor Harris continued to serve as Chair of the Collections, Research and Teaching Committee, as convenor of a new grouping on contemporary collecting, and as advisor on all sorts of museum activities from database entries to acquisitions. She also hosted visits from researchers and members of the communities with whom she has worked for many years, such as Geshe Lhakdor, the Director of the Library of Tibetan Works and Archives from Dharamsala, India. Communication with artists such as Tsherin Sherpa and Nyema Droma, who have either already created work for the museum or are developing new projects for it, was ongoing and new contacts with artists and researchers from Asia and its diasporas whom we have not previously collaborated with are in the pipeline. Inevitably, preparations for temporary exhibitions, art installations and residencies have been put on hold since lockdown in March and a planned research trip to Nepal to collaborate with Tsherin Sherpa had to be postponed. In February 2020, Professor Harris was discussant for a conference dedicated to a major research project on military collecting (for which she is an academic advisor) at the National Army Museum. Other conference participation and speaking engagements were curtailed or taken online post-lockdown. Finally, in April 2020, Professor Harris was invited to join the international jury for the Infosys Humanities Prize, which is awarded to distinguished scholars of Indian heritage.

In 2019/20, in collaboration with colleagues in Berlin, Accra, Aswan and Cape Town, Professor Dan Hicks received grants of more than £1.5m from the Arts and Humanities Research Council, the Deutsche Forschungsgemeinschaft, Open Society Foundations, and Art Fund. His Art Fund Headley Fellowship gave him time to focus on the museum's collections through the lens of colonial violence, and he submitted his book *The Brutish Museums: The Benin Bronzes, Colonial Violence and Cultural Restitution* to Pluto Press (published November 2020). During the coronavirus lockdown Professor Hicks ran the Twitter project

#MuseumsUnlocked, praised in the House of Lords by Baroness Barran as among examples of the culture sector's 'extraordinary agility in responding digitally to COVID-19 challenges.'

Between September 2019 and lockdown in March 2020, Professor Hicks gave talks at the Technische University in Berlin, the Musée du quai Branly in Paris, the Hunterian Museum in Glasgow, St Andrews University Anthropology Department, the Centre for Global History at Edinburgh University, the Theoretical Archaeology Group conference at University College London, Tübingen University, and the Henry Moore Institute in Leeds.

He published op-eds in *The Guardian* (on restitution), *Art Review*, (on the Colston statue) and *Artnet* (on museums under lockdown). He also assisted Mark Walker in his efforts to return two ceremonial wooden paddles looted in 1897 to the Oba of Benin.

Next to her activities as Director, Dr Laura Van Broekhoven secured funding as part of the European Union funded project Taking Care, Ethnographic and World Cultures Museums as Spaces of Care, co-financed for €2.5m by the Creative Europe programme of the EU. This project ensures further network building and project activity as part of an extensive European network of ethnographic museums including Weltmuseum Wien, Austria (PI); National Museum of World Cultures, Netherlands; the Royal Museum for Central Africa, Belgium; Musée des Civilisations de l'Europe et de la Méditerranée, France; Statens museer för världskultur, Sweden; Linden-Museum Stuttgart, Germany; Museo delle Civiltà-Luigi Pigorini, Italy; Museum of Archaeology and Anthropology, Cambridge, UK; Slovenski Etnografski Muzej Ljubljana, Slovenia; Museu Etnològic i de Cultures del Món/Institut de Cultura de Barcelona, Spain; Nationalmuseet Copenhagen, Denmark; MARKK – Museum am Rothenbaum-Kulturen und Künste der Welt, Hamburg, Germany. The planned inaugural conference Matters of Care, intended to take place at the Pitt Rivers Museum, had to be postponed due to the pandemic. Dr Van Broekhoven also worked closely with the press in their reporting of the museum's different projects.

As part of the Maasai Living Cultures project, supported by the Staples Trust with Insightshare and Oltoi Le Maa, Dr Van Broekhoven led the visit by the 2020 delegation, including a very popular public presentation attended by over 100 participants on-site and over 15,000 via live streaming.

Dr Van Broekhoven was invited to present a paper at Engaging with Change, a round-table conference on Management Models for University Museums at the Universidad de Sao Paulo on 23 October 2019. She also presented 'Challenges and new approaches at Pitt Rivers Museum' at the St Margaret's Institute on 2 October, and, with Xa Sturgis, a presentation on 'Museums and colonial



legacies' at the Oxford Alumni Meeting Minds Conference in Oxford on 21 September. She was invited to present two papers at the Collaborative Exhibition-making Conference in Leiden, presenting on 'The trouble with co-curation' and 'Collaborative exhibition-making in Belem do Para' on 26 and 27 February. She also presented at the Oxford Migration Conference on the Multaka Project on 5 June.

Dr Van Broekhoven was invited to sit on the Decolonisation Guidance Working Group (Museum Association) and the Arts Council England Restitution and Repatriation Guidance Steering Group; she also became a member of the Independent Rhodes Commission of Inquiry and a Steering Group member of the Women Leaders in Museums Network; she joined the Board of the Acquisition Committee of the Vereniging Rembrandt (2019-) and continues to serve on the Lifetime Achievement Award Stevin Committee of the Dutch National Science Foundation (NWO). She continues to be Co-chair of the Oxford and Colonialism Network and serves on the Board of the Ruskin Committee of the Ruskin School of Art, the Museum of Archaeology and Anthropology Committee of the University of Cambridge, and the Advisory Board of the Material Agency Forum in Leiden.

Opposite: *The Anthropological Lens: Rethinking E E Evans-Pritchard* by Christopher Morton © Oxford University Press/Pitt Rivers Museum

Above: Bronze plaque looted from Royal Palace of Benin, 1907.66.1

PUBLIC ENGAGEMENT WITH RESEARCH

Over the year, the Public Engagement with Research Officer (Jozie Kettle and then Jessica Croll-Knight as maternity cover) and Families and Communities Officer Beth McDougall have continued to develop a Pitt Rivers model for community-engaged research, currently known as the Messy Method. This approach brings researchers, museum teams, creatives and people with lived experience to co-produce ideas that improve the experiences of people with additional health needs, and helps to inform new research questions. This year we continued this approach with In Control by Design, working in partnership with researchers from the Brain Networks Dynamic Unit, artist Susan Diab, Volunteering Team Manager Joy Todd and people living with Parkinson's and their partners. We continued testing this approach with our ongoing Messy Realities partnership with Dr Gemma Hughes from the Nuffield Centre for Primary Healthcare Sciences, to co-develop new partnerships with the Robotics Institute. These projects will culminate in a photographic exhibition in 2021, photographed by Suzy Prior in collaboration with artist Susan Diab and translating the key issues discussed in the programmes into print.

As part of the Labelling Matters project, the Pitt Rivers Museum partnered with Oxford Spire Academy (OSA) and Chrome Media to create a series of short, broadcast-quality podcasts presented, researched and scripted by Year 12 students from OSA. The project, titled Labelling Matters: Activating Objects, was funded by the TORCH Knowledge Exchange Seed Fund. The students attended a series of workshops at the museum, where they learned about storytelling decolonisation, questioned ideas of

representation and expertise within the museum sector, and explored the use of language and text in the museum.

The students each created short podcasts featuring a different object from the museum's collection. Their podcasts incorporated our many and varied discussions and teased out bigger issues of representation, cultural appropriation, colonialism and language, through their chosen objects. The podcasts are all works in progress; some took a personal route or were deep historical dives, and others the beginning of a question. The students also wrote blogposts chronicling their podcast journey. The podcast series is featured on the TORCH website and YouTube channel as well as the museum's Labelling Matters webpage.

BALFOUR LIBRARY

The Balfour Library continued to support students, academics and museum staff for research and teaching use. The Librarian continued to administer photographic orders, latterly rights-only, with 63 licences issued.

In March the library was forced to close to readers prior to COVID-19 lockdown, with staff initially working from home before going onto furlough leave. Limited dates for return of books were offered in July, with readers also using central Bodleian Libraries book drops and postal returns.

During the year staff registered 204 new readers. There were 1,822 loans and renewals (593 new loans), 54 new periodical parts registered and 74 acquired books, in addition to copyright rights, donations and exchange copies.

Below: In Control by Design © Susan Diab

Opposite: Mock-up of what the DCMS/Wolfson Engaging the Senses project's vertical touchscreen on the Lower Gallery might show



3D Viewer

GROUND FLOOR



VOTIVE FIGURE

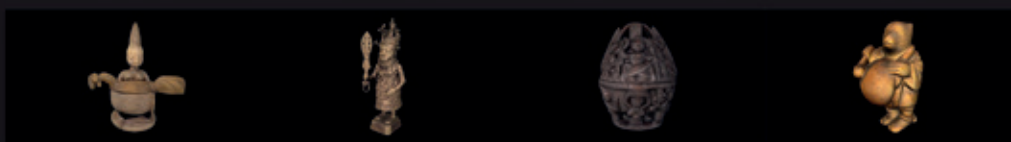
Tibet

This is a Tibetan Buddhist votive object known as a tsa-tsa dating from the 18th or 19th century.

It is made of painted clay and, if you rotate this model, you will see it has a hole at the back for inserting mantras or prayers printed on paper. Two additional perforations at the back suggest that at one time it was attached to a portable shrine. Although the old label suggests that the figure is the Hindu deity Kali, it is in fact the wrathful Tibetan goddess Palden Lhamo. She can be identified by her horse which has eyes in its backside. Her anger is manifested in the sea of blood through which she rides and the weapons she brandishes in her four hands. Palden Lhamo's spirit is said to reside in the Oracle Lake 'Lhamo La-tso', which is a 'power place' of pilgrimage and revelation. Here clues to the location of the future reincarnation of Dalai Lamas are searched for on the surface of the lake.

It is an age-old Tibetan belief, older than Buddhism, that every person, family or country has a life-spirit bound up in the trees, lakes or

mountains. If that tree dies or that lake dries up, the person, family or country will suffer through death, disease or disaster. So it is the life spirit of Tibet itself that is bound up with Lake Lhamo Lhatso and its guardian, Palden Lamo. That is why she is regarded as the protectress of Tibet. Her formidable reputation may explain why some Tibetans believed that she had been reincarnated in the form of Queen Victoria.



OBJECT COLLECTIONS

Object collections have been on the move again in the last year. In December 2019 the GLAM Collections Move Team, led by Project Manager Harry Phythian-Adams and Team Leader Rosalind Hughes, began to move the music and stone tools collections out of the museum's stores within the Inorganic Chemistry building. This move was prompted by the creation of Reuben College. The music collections (approximately 6,600 objects) were taken to join other PRM and GLAM collections at their temporary home at Restore Heritage Storage in Upper Heyford. They will remain there until the construction of the new Collections, Teaching and Research Centre (CTRC) and/or the chamber at Swindon is complete. The move of the PRM's collections of stone tools had just got under way before lockdown, which put a halt to the process. However, between June and August a team of four returned from furlough and moved over 2,200 boxes of stone tools (approximately 90,000 objects), first to the Annex and from there to the Green Shed. The stone tools are now being re-packed for long-term storage by a team of five, who are making excellent progress. After the stone tool move, three move team staff assisted with the removal from display and packing of the human remains on the ground floor of the museum.

In October 2019 several members of the collections team were able to attend an extremely useful GLAM-funded two-day course on Collections Law run by members of the Institute of Art and Law.

The staff of the section have been heavily involved with large visits by delegations and funding bodies, notably Julia Nicholson who held several visits to the textile collections, and Marina de Alarcón and Nicholas Crowe who were involved with the Maasai delegation visit in January and accompanied the delegation to Cambridge and London. Section staff have also been heavily involved with the planning of new stores and the CTRC, supporting the *Beyond the Binary* exhibition (currently postponed), the Conservation-led drawers project and the CMS-DAMS project.

In February 2020 Faye Belsey was appointed as Deputy Head of Collections. From mid-March all section staff were either working from home or were furloughed. However, several members of the collections team were redeployed to work on essential data cleaning in preparation for the migration to the MuseumPlus database system.

PHOTOGRAPH, MANUSCRIPT, FILM AND SOUND COLLECTIONS

Another busy year in the photograph, manuscript, film and sound collections section of the museum saw the usual steady stream of visiting researchers, student interns, volunteers, research affiliates and course tutors needing to access the collections (until mid-March). The section also curated or otherwise contributed material and expertise to several exhibitions in the museum. A continuing focus throughout the year was the ongoing preparatory work for a new Digital Asset Management System (ResourceSpace) as well as a new Collections Management System (MuseumPlus) over the next year or so, involving collaboration with many colleagues across the University's museums and IT services. Digitisation of the photograph collections also continued where resources allowed. The gift of £20,000 by Dr Sandra Ross enabled the museum to complete the cataloguing and digitisation of a fine collection of photographs from Africa in the 1960s by Edward S Ross. Work also continued on the DCMS/Wolfson-funded project Engaging the Senses: Activating the Pitt Rivers Museum's Photograph and Sound Collections through Digital Audio-Visual Technology (£70,500), with much work this year to finalise the supplier for the digital equipment as well as collaborate with our design consultants Creative Jay on the public interface (see Digital Innovations section below for further information on this project). With the abrupt disruption in March due to the sudden requirement for remote working, the normal work of the section was obviously significantly altered. However, curatorial staff in the section continued to answer research queries remotely and contribute to the CMS-DAMS project.

Opposite top: GLAM staff working on the collections move
© GLAM, photographer Ian Wallman

Opposite bottom left: Architect impression of the inside of the Collections, Teaching and Research Centre © FJMT Architects

Opposite bottom right: PRM staff removing human remains from the museum displays



OXFORD UNIVERSITY INTERNSHIP PROGRAMME

In August 2019 the museum hosted Nancy Epton on the University of Oxford Crankstart internship programme, to digitise lantern slides of Japanese photographs as well as 35mm slides from the Jenny Balfour-Paul collection of photographs from the Arab world. In March 2020 the museum hosted BA History undergraduate Carys Howell, also on the Crankstart internship programme, who digitised and catalogued a recent acquisition of photographs taken by Ronald Kaulback during two journeys in Tibet in the 1930s. In July the museum hosted two further paid interns on the summer internship programme, selected from a large number of applicants. This year the internships were supervised remotely, with interns drawing on available online resources. Magdalena Paczocha, studying for an MSc in Visual, Material and Museum Anthropology, researched and wrote a survey of the museum's collection of *cartes de visite*, and analysed the fieldwork photographs of anthropologist Jean Buxton taken in southern Sudan in the 1950s: <https://pittrivers-photo.blogspot.com/2020/09/jean-carlile-buxton-1921-1971-south.html>. Laura Bergin, studying for an MPhil in Visual, Material and Museum Anthropology, researched stereographic photography in the collections, notably several sets of stereo cards published by Underwood and Underwood, and wrote several related blog articles on the history and development of the genre: <https://pittrivers-photo.blogspot.com/2020/08/the-stereoscope-beginning-of-optical.html>.

CONSERVATION WORK

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

In 2019/20 they continued to work to consolidate new temporary object storage at Upper Heyford and in Oxford. The conservation department also worked with other GLAM institutions to plan new permanent stores and to help coordinate storage moves, such as music and stone tools.

Work continued on updating permanent displays, concentrating on the desktop cases in the Lower Gallery, containing displays of jewellery and beadwork. The team replaced outdated display fabrics, sealed case bases with barrier film and conserved the case contents, updating database records as they went.

Jennifer Mitchell, assisted by the rest of the team, continued to monitor insect pests in the museum, and to coordinate our response to pest attacks. The quiet conditions when the museum was closed during lockdown were favourable to moths, and numbers have increased this year.

The main research project this year was Plastic Fantastic, which, with the help of funding from the GLAM IT Innovation fund, looked at the possibility of 3D-printing playable copies of historical musical instruments from our collection. With the help of the Bate Collection, who allowed us to scan and print copies of a playable ivory recorder, the team were able, through a series of public events where the copies and original were played and compared, to show that for the listener it is possible to make a very close copy of an instrument. For the player, there are lots of other factors involved, such as weight, feel and even taste! The Engineering Department provided lots of help and support throughout the project, and a final-year student is investigating the acoustic properties of the resins chosen for the prints, compared to the acoustic properties of the original ivory instrument.

The Clothworkers' Foundation gave the museum £80,000 for a conservation intern. Rebecca Plumbe, a recent graduate from the conservation MA at the University of Lincoln, started in October 2019 and is re-storing the contents of drawers in the museum which are accessible to the public. Rebecca and the conservation team are working with the collections department to curate the drawer contents, then using the museum's laser cutter and conservation-grade foam to create precise cut-outs for the objects. Once any necessary conservation work has been carried out, objects not selected for display are photographed and packed for storage.

The conservation team has condition-reported and packed several loans this year, including several Maori paddles and a Maori cloak which went to the Tairāwhiti Museum in Gisborne, New Zealand and several Fijian objects which were loaned for an exhibition at the Los Angeles County Museum of Art.

Jeremy Uden was appointed as External Examiner to the Conservation MA course at the University of Lincoln.

Opposite top left: Portrait of anthropologist Jean Buxton in southern Sudan, 1950s

Opposite top right: Recorder player Chris Evans playing 3D printed recorder at public event © Film Oxford

Bottom: Maasai delegates Juliana Naini, James Ole Pumbun and Evelyn Paraboy Kaney recording and live-streaming divination work by Laibon Lemaron Ole Parit



This year, the majority of our digital energies have been focused on delivering an exciting new Content Management System (CMS) and Digital Asset Management Software (DAMS) at the museum. We are midway through the lengthy process of moving all of the museum's digital assets online using ResourceSpace, an advanced DAMS provided by Montala. This move is already giving the collections team an opportunity to establish much-needed best practice guidelines for digital asset preservation and optimal storage. These new digital assets will then be linked via an application programming interface to an industry-leading, web-based CMS provided by Zetcom. Testing and development have already demonstrated how collections and research staff can manage the collections online, better document and record the collections, improve security, advance access, and establish new reporting functions. It has also proved vital to 'clean' much of the existing digital data held in our systems. Owing to the online and digital nature of this project it has continued during lockdown, with amazing dedication and perseverance from the digital team.

Work has also continued apace on the Engaging the Senses project, aimed at improving visitors' engagement by making currently inaccessible collections available to all through new physical resources including a digital interactive table top, listening station, and interactive screen. You can

read more about this in section five of this annual report.

As part of the Engaging the Senses project, large display screens and iPads for front-of-house staff have also arrived at the museum and are in the process of being uploaded with content, helping to widen access to existing and new interpretation materials and digital collections, catering for different learning styles, and enabling front-of-house staff to quickly, efficiently and immediately respond to visitor enquiries. At the time of writing, the museum has closed until wider government restrictions are eased, but we are confident that when visitors do return, this equipment will increase their enjoyment of, and access to, our collections.

Some of the innovative digital technologies deployed by the Engaging the Senses project have already been used alongside exhibitions and displays in the museum. The totem screens hosting Nyema Droma's selection of images from the photograph collections formed a popular part of the *Performing Tibetan Identities* exhibition. The museum's collection features more than 5,000 photographs created by British visitors to Tibet in the first half of the twentieth century and includes many studies of Tibetans, often framed according to the mode of 'ethnic type' photography that was first formulated in anthropological photography in the 19th century. Among them are a set of glass plates portraying Tibetans living in Lhasa in the 1920s. Viewing the plates in both positive and negative formats was one of



the inspirations behind the double portraits Nyema Droma subsequently created.

Digital screens are currently being used as part of *Losing Venus*. This exhibition consists of multiple installations by artist Matt Smith, highlighting the colonial impact on LGBTQIA+ lives across the British Empire and seeking to make queer lives physically manifest within the museum. It is hoped that these will be in place when visitors are able to return as lockdown restrictions are eased.

The museum's website has become the focus of much attention during lockdown, and *Museum Crush*, the respected online museum magazine from Culture 24, named the museum's online tour 'the best 360° UK museum tour you can take at home', placing us well ahead of the National Gallery, Tate, British Museum, and indeed everyone else!

The museum has also launched a new audio guide to help visitors explore the collections. The tour has highlights on all three floors of the museum, and gives further information about our objects and how they came to be in the collection. The handsets use contactless technology to provide access to new recordings about the museum and the objects on display. It is also hoped that these devices will become a source of revenue for the museum over time.

GLAM IT have also just secured funding for a wholesale review and rebuild of some of the museum's legacy 'microsites'. These project-specific websites were often built to ensure longevity and access to the results of research projects over the last 15 years. Some of the sites have however become unsuitable in this digital age, and require upgrades to their operating software. It is hoped that over the course of the next two years many of these sites will be either rebuilt or incorporated into the museum's new Mosaic website. This will ensure that researchers and visitors can continue to access the important information and resources they contain.

Finally, this year we have introduced a new visitor-counter technology that allows staff to accurately track the number of visitors we have in various areas of the museum, Wi-Fi tracking software, and heatmap analytics, with a range of reporting metrics that will allow us to better understand our visitors' use of the museum. Such technology will become even more important as we seek to support social distancing and anti-COVID-19 measures.

Opposite: 360 degree virtual dollhouse tour of the Pitt Rivers Museum

Right: Pitt Rivers Museum social media and website presence



Museum and community partnerships

2019/20 was a predictably busy year across all of our audiences, until suddenly in February 2020 it no longer was. We saw a steady fall in group visits through early 2020 as COVID-19 was reported to have spread, and school visits had ceased completely by early March. There was a small amount of ongoing delivery, particularly with the Multaka Oxford programme, and then the beginnings of digital delivery in August. In July an audience development plan was agreed. Whilst the vehicles of delivery may change due to COVID-19 the aspirations of inclusivity, representing different points of view and listening to our audiences will remain the same.

PRIMARY SCHOOL ACTIVITIES

From September to March a full teaching programme was delivered by Primary Learning Officer Rebecca McVean and the education guides. Monthly training sessions for all education guides ran alongside individual training sessions for those keen to take on increased responsibility. Three guides were trained to deliver the Maya KS2 session which had previously been co-delivered between the Learning Officer and the guides.

The GLAM school bursary scheme 2019/20 was promoted to local schools. This entailed contacting target schools and meeting contact teachers to outline the scheme and develop working relationships. Five sessions were delivered at the Pitt Rivers Museum before lockdown, but the two Maya sessions booked with Year 5s from Windale Primary School could not go ahead in June. An ongoing light-touch partnership with IntoUniversity enabled museum staff to deliver taught primary sessions to Oxford city target schools.

We worked in partnership with Oxford Brookes to deliver the Exploring Learning module to students undertaking a BA in Primary Teacher Education. Four third-year students were placed in the Public Engagement Office for one week in the autumn term to look at how and why children learn through experiences beyond the classroom, intertwining practice and theory. We continued to support requests from special educational needs schools, including a primary school for deaf children which booked a Maya session.

SECONDARY SCHOOL ACTIVITIES, FURTHER EDUCATION AND YOUNG PEOPLE

October 2019 saw the departure of Secondary and Young People Learning Officer Kelly Smith, and the appointment of Melanie Rowntree in January 2020. We continued to deliver access sessions through the University Admissions office and College Access Officers, as well as delivering sketchbook

introductions to art groups and specialist talks to higher education groups.

The Iffley project continued a series of Arts Award outreach workshops with Banksy class at Iffley Academy, a school for children with special needs. The class engaged with a variety of objects from people around the world, discussing the materials and functions that we all share in our daily lives. The class undertook an in-depth study of indigenous Australian artists Judy Napangardi Watson and Yirawala before visiting the museum to see their works and select and respond to objects on display through the medium of photography. The group sketched related objects during their outreach sessions in class and these developed into collagraph prints in a workshop led by artist Ellen Love.

Before the shutdown caused by COVID-19, new secondary school sessions were being devised as part of the museum's commitment to decolonisation and in response to the strategic plan. Melanie Rowntree worked in collaboration with Dan Coles, Head of Humanities at King Alfred's Academy, Laura Peers, Curator Emerita at the Pitt Rivers Museum, and Pekka Hämäläinen, Rhodes Professor of American History, University of Oxford to create a session to support A-level students studying Native American civil rights.

Teaspoons and Trinkets was a display of spoons handcrafted in copper by pupils at Langtree Academy, Reading in 2019, based on spoons which were used to measure gold dust in Africa. The students' spoon designs were inspired by their visit to the Pitt Rivers Museum, where they considered West African metalworking techniques such as chasing, *repoussé*, and wax casting processes, whilst also looking at symbols, patterns and meaning in Adinkra and Ashanti cultures. Through workshops in both the museum and at

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Opposite top: Lunar New Year feast at Snowflake Books' family activities

Opposite bottom: Booker prize winner, Bernardine Evaristo, guest and Grace Nichols at Museum of Colour launch
© Sharron Wallace Photography for the Museum of Colour



school, students learned about European involvement with art and trade in West Africa. Students held objects which informed them about non-western metalworking, sculpture and the complexity of historical relationships with the West. Jewellery artist Kate Coker supported the students to create gold-dust spoons which speak of their ideas of identity, how they measure value, and the universal use of symbolism to communicate shared ideas. The project involved all design technology classes in Year 9, resulting in the creation of 90 gold-dust spoons which were displayed suspended in mid-air along the south corridor of the museum. This dynamic display highlighted the qualities of copper, which shimmers and moves with the natural light and air movement.

In August 2020 some museum teaching started again with the virtual delivery of the Oxford Brookes MA Artist Teacher Scheme. Twelve students took part from their homes, with content being delivered via multiple computer views of the museum and through Google Hangouts. Issues such as labelling and the legacy of colonialism were discussed and responded to through creative activities on Instagram.

FAMILY ACTIVITIES

There were regular events in the museum for families, including school holiday activities and Saturday object handling. This year the Families and Communities Officer continued to develop the Family Learning programme, building on three key strands of programming to inspire, connect and engage families with the museum's collections and core work. These included: Creativity Pop-ups which supported and increased public-facing team members' family learning skills; co-produced community partner activities, such as Beyond Black History Month, LGBT History Month and Snowflake Books' Taiwanese New Year Celebrations, which shared the stories of local communities in the museum; and collaborative programming with research partners. This last strand included a University Archaeology Department and Reading Museum event, '10,000 Years of Food and Farming', and the planning for Robots in the Museum with the Robotics Institute and the Nuffield Centre for Primary Healthcare Sciences. Both events aimed to engage families with Oxford University research. From April to August the Families and Communities Officer was furloughed.

COMMUNITY PARTNERSHIPS

The community programmes continued with a focus on developing equitable partnerships with inclusive and intersectional communities. This includes: the Lottery-funded Beyond the Binaries project, led by Hannah Bruce and LGBTQIA+ local community members; the donor-funded Multaka Oxford, led at the Pitt Rivers Museum by Nicola Bird, Rachel Harrison, Thandi Wilson and Nuha Abdo, with local people who have come to Oxfordshire as forced migrants; the Lottery-funded People of Letters and the Museum of Colour led by Samenua Seshier, Gemma Thompson and Creatives of Colour; and hosting Meet Me at the Museum, a social group for older people. Beth McDougall ensured that community engagement at the Pitt Rivers worked to support GLAM divisional programmes, including the Community Ambassadors programme in development with the Community Engagement team, and the Social Prescribing programmes in development with the GLAM Partnerships and Engagement team and University of Oxford Centre for Evidence-Based Medicine.

The Pitt Rivers Museum was represented in all of the outreach work done by the GLAM Community Engagement team. In 2019/20 this involved 72 outreach sessions for over 1,300 people, involving 50 unique groups. Within the museum they facilitated touch tours, which were delivered alongside museum research staff; two sessions for adults with learning difficulties; and tours for a new community partner (SMART, a local rehabilitation charity).

Opposite: Sir Philip Pullman book-signing at the Friends event in January

THE FRIENDS

Until the COVID-19 lockdown in March 2020, the Friends had a typically active programme of talks and away days. The first away day was a most enjoyable beginners' printmaking workshop at Wytham Studio for 12 Friends; it gave each of the participants a real hands-on experience. The second was a visit to the Oxford Centre for Islamic Studies in Marston Road, where we were escorted on a tour of the centre by the Home Bursar, Tim Yates. The stunning architecture within the building, and in the formal garden and cloisters, created an atmosphere reminiscent of a hybrid between an Oxford College and the Alhambra; the artwork of the religious objects, such as the richly embroidered *Kiswah*, was breathtakingly beautiful.

The topics of our regular monthly talks ranged from the symbolism of poppies by Dr Andrew Lack to the origins of human diversity by our secretary, Professor Jonathan Bard. Professor Joy Hendry gave a fascinating talk about her return to the Japanese village in which she had done her doctoral research, finding a warm welcome from the families she had studied, including their now grown-up children and grandchildren. In January we were privileged and delighted to have a talk from our Patron, Sir Philip Pullman. He

emphasised the importance of the imagination through descriptions of experiences from his own childhood and illustrations of the ways in which different forms of art tell stories, ending with dramatised readings from Kipling and from his own most recent book, *The Secret Commonwealth*. Attendance at this popular talk was limited to the capacity of the lecture room, and there was no difficulty in filling the 60 places.

Having found that the popularity of December Christmas parties was declining due to competition with other pre-Christmas events, we moved to a Twelfth Night party last year, and this year celebrated Burns night. Both events were a popular success, and we will continue with this new timing for our important winter get-together. Sadly, at the time of writing, any sort of communal celebration seems unlikely. However, we have now moved to virtual events, and expect these to continue until live meetings are again possible – and perhaps we will combine the two. The AGM talk was given via Zoom by Dr Laura Van Broekhoven, to an online audience that was larger than for the last few AGMs, and included a Friend in Canada.

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



DEVELOPMENT ADVISORY BOARD

The museum is lucky to have enjoyed two years of support, advice and friendship from its Development Advisory Board. There are eight members, who have been hugely influential in assisting the museum in meeting its strategic priorities through advice, support, acting as advocates to raise the profile of the museum, and helping to secure philanthropic and external investment.

The Development Advisory Board meet at least three times a year and work with us to help increase our network, actively engage with projects and staff involved with specific strands of work and income generation, and advise on ways forward. Current members are:

- Iliane Ogilvie Thompson (Chair)
- Dame Inga Beale
- Sophie Conran
- Alice Fox-Pitt
- Gianluca Longo
- Davina Mallinckrodt
- Ben Plummer-Powell
- Chantal Sathi

The Development Advisory Board have helped the museum work towards the attainment of key strategic priorities through regular meetings throughout the year, arranging visits and meetings for individuals to be introduced to the work of the museum, raising the profile of the museum through their networks, advising on key strands of activity through a range of senior-level expertise, and supporting in innumerable ways. As a result, new relationships have been formed, projects progressed, awareness of the museum grown, and many fruitful conversations had.

We are very grateful for the support of the Board in giving up their time to support the museum and their continued extraordinary levels of enthusiasm, which enable the museum to achieve goals otherwise very difficult to attain.

DEVELOPMENT

The generosity of individuals, trusts and public-sector bodies has enabled our work over the past year and made our planning for the future possible. We are extremely grateful to:

- our Development Advisory Board, who support the museum in achieving its strategic development goals and with great personal investment of time and interest, and the Friends who support the museum on an ongoing basis and commit much time and effort on a voluntary basis;
- The National Lottery Heritage Fund, DCMS/Wolfson Museums and Galleries Improvement Fund, the Open Society Foundations, the Art Fund, Arts Council England, The Clothworkers' Company, the Henry Moore Foundation, the Pitt-Rivers Charitable Trust, The Helen Roll Charity, Collections Trust, and the donors who during the past year have made the Beyond the Binary and Kick Arts projects possible, without whose funding we could not operate, engage with the public or carry out our social impact work;
- Dr Laura Fan and Claire Barnes, who have enabled the Multaka project to continue at both the Pitt Rivers Museum and the History of Science Museum;
- individual donors, visitors to the museum, and those whose donations are enhanced by Gift Aid; and
- all those who wish to remain anonymous, but whose support is vital for accessible engagement with the museum and our public programmes.

We have established a Director's Fund at the museum which is designed to gather ongoing support to embrace key challenges and aims. If you would like to contribute to this fund, or hear more about our work, please contact Suzanne Attree at suzanne.attree@devoff.ox.ac.uk.



People are at the heart of the museum and we are committed to fostering a positive culture which continually improves the experience, effectiveness and efficiency of all our teams.

ADMINISTRATION – PEOPLE AND ORGANISATION

In 2019/20, the museum employed over 70 members of staff and worked with just under 200 volunteers.

The small administration team supports the efficient and effective day-to-day administration required by the museum, including HR, finance, planning, administration, reception and executive services.

Over the past year the team has focused on supporting:

- implementation of financial and HR assurances
- introduction of the e-expenses University programme
- continued development of HR self-service programme for employees
- development of a central electronic filing system and substantial reorganisation of paper filing in central filing
- development of a new PRM Well-being Group and initiatives
- secretariat support for the Executive Board and Board of Visitors.

As well as managing purchasing, payments, recruitment, reception and staff management, the team also supports well-being initiatives and champions working with teams.

COVID-19

When the COVID-19 global pandemic took hold the museum closed its doors to the public on 17 March 2020. While many staff were furloughed, the museum continued to maintain its building administration, care for its collections and provide services to the public through its digital platform over the summer months. Staff were able to keep in touch with each other and their teams through online Teams sessions and chat groups.



Equality, diversity and inclusion

The Pitt Rivers Museum is committed to equality, diversity and inclusion. Over the summer months when the museum was closed, staff were able to take part in a series of online discussion forums which looked in depth at anti-racism, decoloniality and museum practice. We are committed to improving our access for staff and are setting up a small team to review what areas we need to strengthen to do this.

Above: Beth Joynton from the administration team supporting a Friends event with Sir Philip Pullman in January

Staff engagement

Despite staff being on furlough the museum maintained strong links with them through online team social meets, all staff meetings and lots of online sessions! Our staff survey showed that staff are highly committed and connected to the work and values of the Pitt Rivers Museum. Throughout lockdown we learned that some staff value not commuting and the increased flexibility but recognise that working at home can often be challenging too. We are looking at ways to learn from our enforced work flexibility and build on the positives.

Health, safety and well-being

The Pitt Rivers Museum is committed to providing a safe and healthy working environment for all staff. We do this by:

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

When the museum closed in March 2020, essential maintenance and security continued and substantial work was undertaken across the summer to put in place COVID-19 safety measures for staff, students, researchers and visitors in preparing for reopening in the autumn.

VISITOR SERVICES

Our experienced and knowledgeable visitor service team provide a professional and friendly service to the individuals and community and school groups visiting the museum. As well as offering advice and information on the collections, access, events and activities, they are responsible for maintaining a safe environment for visitors.

In the first half of the museum's year, August 2019 to January 2020, the museum welcomed over 220,000 visitors. Following closure in March 2020, for reopening with social distancing restrictions in line with the wider sector we are estimating to operate a 75% reduced capacity from September 2020 onwards. To support visitor safety and social distancing measures, a timed joint access ticket system to PRM and Oxford University Museum of Natural History (OUMNH) will be introduced.

As operations respond to changing COVID-19 requirements, the team will continue to support the revised opening plans for visitors and groups, working closely with colleagues in OUMNH and, together with retail staff, providing the main customer-facing service of the museum.

DONATION BOXES AND RETAIL

The museum values enormously the help given by all our visitors and supporters from near and far and depends on this to enable many programmes to run. Our donation boxes are a core source of funds that support the work of the museum, and over the first half of the reporting period, with the excellent work of our visitor staff our growth in this area was on target. We have also completed piloting contactless donations technology in response to the rise of card and contactless transactions, which has been very much welcomed by visitors.

We welcomed new Retail Supervisor Scarlett Grant in February – she had just started when lockdown occurred. With the museum closed, commercial and donation income was particularly hard hit, with a reduction of over half of expected income. Going forward the museum is looking for new ways to enable visitors to support and shop with the museum online.

EVENTS

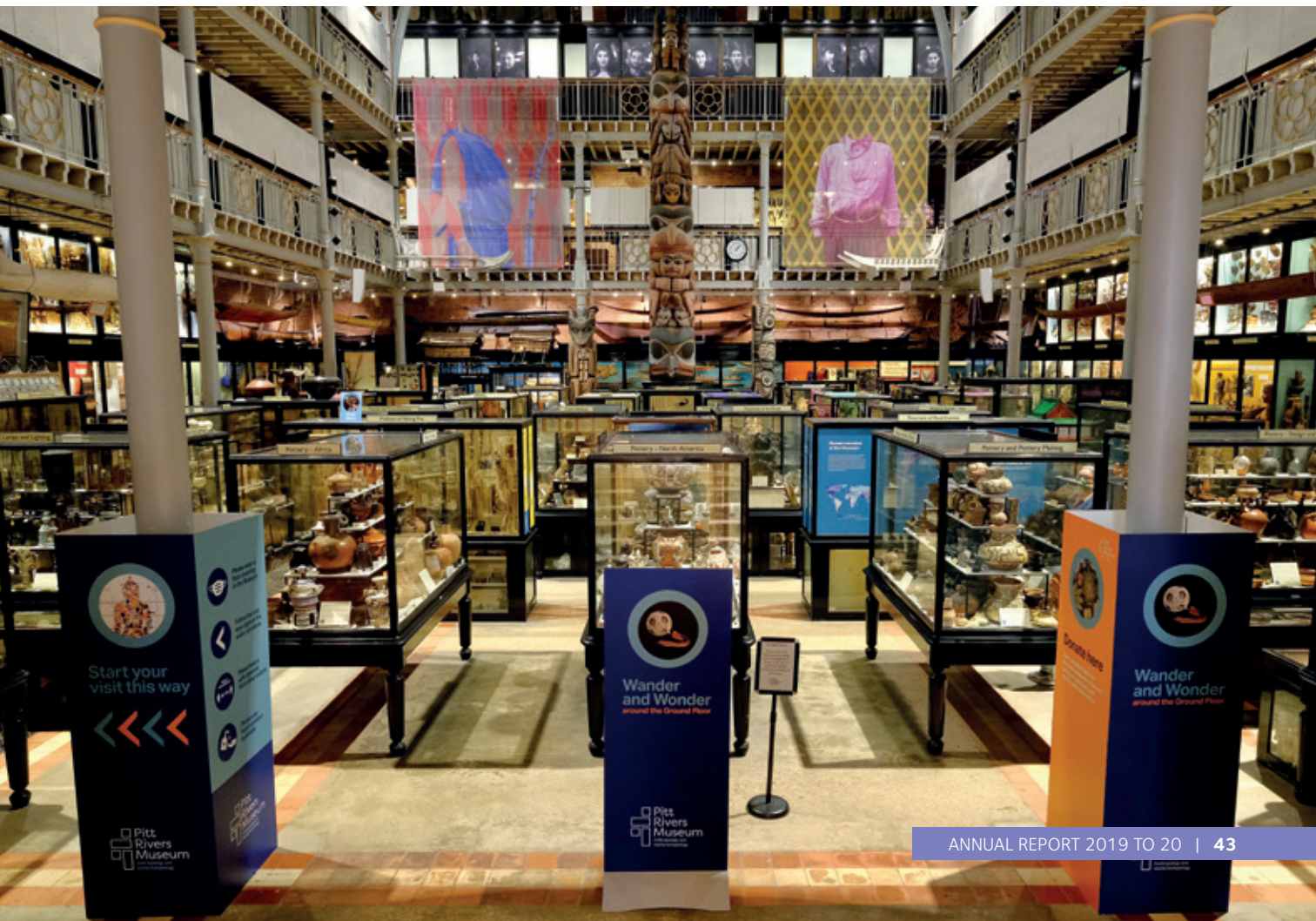
Museum spaces create unique venues for hire and our development in this area is growing. We very much hope to be able to continue with the hire of our spaces when possible.

BUILDINGS AND MAINTENANCE

The Pitt Rivers Museum is one of the most unique museums in the world and is housed in a beautiful grade 1 Victorian listed building. Building and maintenance are overseen by the museum's technical team led by Head of Operations John Simmons. As well as supporting the maintenance of the museum the technical team provide a highly professional in-house exhibition and display service, supporting the design and installations of key exhibitions across 2019/20 including *Blow-up in Bissau* and *Memoirs in My Suitcase*.

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Opposite top: Technicians working on displays

Opposite bottom: Social distancing signage at museum entrance



A. PITT RIVERS MUSEUM BOARD OF VISITORS AS OF AUGUST 2019

Sir Jonathan Phillips (Chair), Warden, Keble College, University of Oxford
Prof Elizabeth Ewart, Head of Department, Social Anthropology and Fellow of All Souls College, Head of Department, School of Anthropology and Museum Ethnography, University of Oxford
Prof Helena Hamerow, Professor of Early Medieval Archaeology, Institute of Archaeology, and Fellow, St Cross College, University of Oxford
Prof Paul Smith, Director, Oxford University Museum of Natural History, University of Oxford
The Proctors and the Assessor, University of Oxford
Prof Anne Trefethen, Pro-Vice-Chancellor (People and GLAM), University of Oxford
Prof Nandini Goptu, Department of International Development, University of Oxford
Prof Paul Basu, Professor of Anthropology, Department of Anthropology and Sociology, School of Oriental and African Studies, University of London
Ms Sara Wajid, Head of Engagement, Museum of London
Prof Nicholas (Nick) Thomas, Director, Museum of Archaeology and Anthropology, University of Cambridge
In attendance:
Dr Laura Van Broekhoven (Secretary), Director, Pitt Rivers Museum, University of Oxford

Ms Karrine Sanders (Minutes Secretary), Head of Administration, Planning and Finance, Pitt Rivers Museum, University of Oxford
Prof Dan Hicks, Lecturer-Curator, Pitt Rivers Museum, University of Oxford

B. MUSEUM STAFF BY SECTION

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

Director

Laura Van Broekhoven

Administration

Karrine Sanders, Head of Administration, Planning and Finance
Antigone Thompson, Deputy Administrator
Beth Joynson, Executive Assistant
Lauren Quinquis, Receptionist * (*appointed February 2020*)
Suzanne Attree – Senior Development Executive

Balfour Library

Mark Dickerson, Librarian
Giorgio Garippa, Library Assistant

Collections

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



Julia Nicholson, Curator and Joint Head of Object Collections *

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

Faye Belsey, Deputy Head of Object Collections *

Zena McGreevy, Exhibition and Special Projects Officer

Siân Mundell, Collections Database Officer *

Abigael Flack, Collections Officer – Multaka Oxford *+ (*until September 2019*)

Thandi Wilson, Collections Officer – Multaka Oxford *+ (*appointed January 2020*)

Olivia Sharrard, Collections and Exhibitions Officer – Beyond the Binary *+ (*until February 2020*)

Nicholas Crowe, Assistant Curator – Visiting Researchers

Joanna Cole, Assistant Curator (*until September 2019*), Local Action Plan Cataloguer (*until June 2020*), Cataloguing Assistant Multaka Oxford +

April Stephenson, Local Action Plan Cataloguing Assistant – Photographs (*until October 2019*)

Aishah Olubaji, Local Action Plan Cataloguing Assistant – Photographs (*until July 2020*)

Philip Grover, Assistant Curator of Photograph and Manuscript Collections

Michael Peckett, Digitisation Assistant – Photo and Manuscript Collections (*until March 2020*)

Collections Move Project Team

Harry Phythian-Adams, GLAM Collections Move Project Manager + (*appointed October 2019*)

Rosalind Hughes, GLAM Collections Move Team Leader + (*appointed December 2019*)

Peter Brown, GLAM Collections Move Project Assistant + (*appointed December 2019*)

Giles Lingwood, GLAM Collections Move Project Assistant + (*appointed December 2019*)

Jennifer Donovan, GLAM Collections Move Project Assistant + (*appointed December 2019*)

Laura Malric-Smith, GLAM Collections Move Project Assistant + (*appointed December 2019*)

Rachael Rogers, GLAM Collections Move Project Assistant + (*appointed December 2019*)

Lucy Crossfield, GLAM Collections Move Project Assistant + (*appointed January 2020*)

Megan Farrell, GLAM Collections Move Project Assistant + (*appointed January 2020*)

Miriam Orsini, GLAM Collections Move Project Assistant + (*appointed January 2020*)

Anastasia van Gaver, GLAM Collections Move Project Assistant + (*appointed February 2020*)

Laura Stay, GLAM Collections Move Project Assistant + (*appointed March 2020*)

Commercial Activities

Yvonne Cawkwell, Commercial Manager

Scarlett Grant, Sales Supervisor (*appointed February 2020*)

Beverley Stacey, Shop Assistant *

Alice Neale, Shop Assistant * (*until October 2019*)

Sarah Stretton, Shop Assistant *

Eleanor Sherrington-Smith, Shop Assistant * (*until September 2019*)

Tara Ferguson, Shop Assistant * (*appointed September 2019*)

Nicole Culligan, Shop Assistant * (*appointed September 2019*)

Conservation

Jeremy Uden, Head of Conservation *

Andrew Hughes, Deputy Head of Conservation

Jennifer Mitchell, Conservator *

Rebecca Plumbe, Clothworkers' Conservation Internship + (*appointed October 2019*)

Curatorial, Research and Teaching

Christopher Morton, Curator and Head of Photograph and Manuscript Collections (*until December 2019*), Head of Curatorial, Research and Teaching (*appointed January 2020*)

Clare Harris, Curator and University Lecturer (Anthropology)

Dan Hicks, Curator and University Lecturer (Archaeology)

Meghan O'Brien Backhouse, Assistant Curator, Object Collections (*until September 2019*), Local Action Plan Researcher (*until June 2020*), Researcher – Action for Restitution to Africa *

Marenka Thompson-Odlum, Project Researcher – Labelling Matters

Ashley Coutu, Research Fellow

Sarah Mallet, Project Researcher – Lande: The Calais 'Jungle' and Beyond, Action for Restitution to Africa

Gallery staff

Derek Stacey, Gallery Manager (*retired November 2019*)

Fernando Calzada, Deputy Gallery Manager – Acting Gallery Manager (*from November 2019*)

George Kwaider, Visitor Services Assistant – Acting Deputy Gallery Manager (*from November 2019*)

Kieran Brooks, Visitor Services Assistant *

Shaun Bryan, Visitor Services Assistant *

Dennis Cockerill, Visitor Services Assistant *

Rosaleen Croghan, Visitor Services Assistant *

Navigator Ndhlovu, Visitor Services Assistant *

Michael Peckett, Visitor Services Assistant *

Matthew Scott, Visitor Services Assistant *

Olya Baxter-Zorina, Visitor Services Assistant *

Mohammad Al-Awad, Visitor Services Assistant *

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Opposite: The museum drawers are often quite full and require curation before a final layout for re-display is decided

Abdullah Alkhalaf, Visitor Services Assistant *
 Blake Morton, Visitor Services Assistant *
 Mirjam von Bechtolsheim, Visitor Services Assistant *
 Isabel Budleigh, Visitor Services Assistant * (until August 2019)
 Persefoni Lesgidi, Visitor Services Assistant * (until September 2019)

IT

Tim Myatt, Digital Partnerships Manager +

Marketing and Media

Louise Hancock, Marketing and Media Officer *

OPS Project

April Stephenson + (until August 2019)

Public Engagement

Andrew McLellan, Head of Education and Outreach *
 Rebecca McVean, Education Officer (Primary) *
 Kelly Smith, Education Officer (Secondary) * (until October 2019)
 Melanie Rowntree, Education Officer (Secondary) * (appointed January 2020)
 Jozie Kettle, Public Engagement with Research Officer + (maternity leave December 2019)
 Jessica Croll-Knight, Public Engagement with Research Officer + (appointed January 2020 maternity cover)
 Beth McDougall, Activities and Outreach Officer *+
 Aishah Olubaji, Bookings Officer (until December 2019)
 Rachel Harrison, Education and Outreach Officer – Multaka Oxford *+ (until July 2020)
 Nuha Abdo, Community Ambassador – Multaka Oxford *+ (appointed January 2020)
 Hannah Bruce, Project Officer – Beyond the Binary *+
 Mara Gold, Interpretation – Beyond the Binary *+ (until October 2019)
 Nicola Bird, GLAM Communities – Multaka Oxford *+
 Susan Griffiths, GLAM Communities *
 Joy Todd, GLAM Volunteers *
 Caroline Moreau, GLAM Volunteers *
 Miranda Millward, GLAM Art *

Technical Services

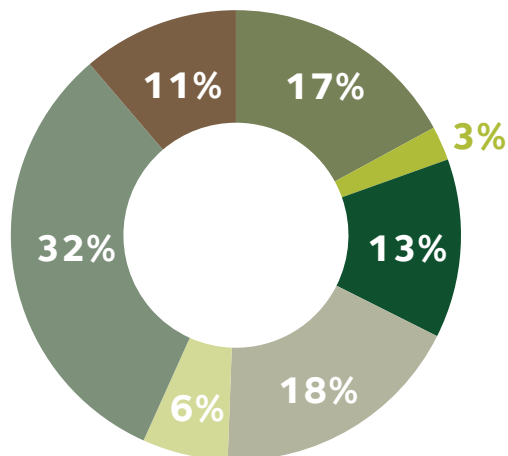
John Simmons, Head of Operations and Technical Services
 Christopher Wilkinson, Deputy Head of Technical Services
 Alan Cooke, Museum Technician
 Jonathan Eccles, Museum Technician
 Adrian Vizor, Museum Technician

C. FINANCE

INCOME

All the activities of the museum were impacted by the pandemic closure, but government support offered by the furlough scheme, along with efforts from all staff to mitigate the financial impact, largely supported the overall income of the museum.

Sources of Income 2019/20

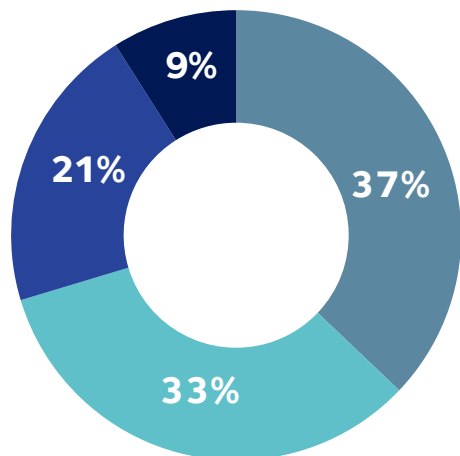


- Philanthropic support and donations **17%**
- Research grants **3%**
- Commercial income **13%**
- University of Oxford net **18%**
- Furlough grant **6%**
- Research England **32%**
- ACE **11%**

EXPENDITURE

The museum spends most of its resources on public programmes and teaching, at 37% of total expenditure, and care of the collections and research at 33%. Trading-related costs, including cost of goods sold, account for only 9% of total expenditure. 21% of costs this year were related to operations. We are grateful to our funders, supporters and sponsors for their continuing support of the museum.

Types of Expenditure 2019/20



- Public programmes / teaching **37%**
- Care of the collections and research **33%**
- Operations **21%**
- Trading **9%**

D. VISITOR NUMBERS, ENQUIRIES, RESEARCH VISITS AND LOANS

Object collections

There were 191 recorded research visits to examine material from the museum's object collections during the year. Of these, 70 came from the University of Oxford, 9 from other UK higher education institutions and 20 from international higher education institutions, and there were 92 other visitors including colleagues from across the globe, indigenous groups and individuals, artists, independent researchers and special interest groups.

Notable visits included Lindy Allen, Research Associate, Museums Victoria and Liz Bonshek, Visiting Academic, British Museum, who came to look at the extensive collection of trade beads as part of their research project about the use of glass trade beads in the Pacific, including Australia. At the beginning of 2020 we welcomed three recipients of the British High Commission scholarship for Māori museum studies students to research museum collections in the UK. Awhina Tamarapa, Tapunga Nepe and Talei Siilata spent a few days at the museum looking at *Taonga* they had identified in the collection. In January and February the museum also hosted another visit for our Maasai partners, along with Insightshare. As well as looking at collections in London and Cambridge, the group revisited the Maasai collections in the museum and were able to provide new knowledge and insight on the collections.

Professor Nick Barton, Institute of Archaeology, University of Oxford held object workshops for undergraduate students, examining Paleolithic artefacts from Europe and Africa; Professor Clare Harris taught the object methods sessions for MSc students in Visual, Material and Museum Anthropology, looking at a selection of material from Tibet, Benin and Nagaland.

Photograph, manuscript, film and sound collections

There were 268 research visits to the photograph and manuscript collections, requiring the retrieval of photographs, manuscripts, film and/or sound recordings. Of these, 107 came from within the University and 18 from other UK higher education institutions. There were 143 other visitors including staff members of other museums, students and academics from non-UK universities, visual artists and private researchers.

Among more notable or longer research visits were those by Elke Dünisch, Ludwig Maximilian University of Munich, studying connections between Tylor's concept of animism and 19th-century spiritualism in Germany; Emily Stevenson, SOAS University of London, researching colonial

photography in India; Eisei Kurimoto, Osaka University, researching the ethnographic fieldwork of Edward Evans-Pritchard; Liz Hughes, developing a documentary film on the life of Frederick Spencer Chapman; Luciana Martins, Birkbeck, University of London, researching South American photography collections; Marcus Rutherford, researching the Emin Pasha Relief Expedition using the Jameson Papers (<https://pittrivers-photo.blogspot.com/2020/02/on-hunt-for-jamesons-wattle-eye.html>); Vicky Van Bockhaven, Ghent University, researching Evans-Pritchard's fieldwork among the Azande people of Sudan; Emma Gattey, University of Oxford, studying the role of Māori scholar Makereti in the teaching of anthropology at Oxford (<https://oxfordandempire.web.ox.ac.uk/article/makereti>); Staffan Lundén, University of Gothenburg, researching photographs of Benin City in 1897; Shalini Ganendra, University of Oxford, researching colonial photographs from Sri Lanka and the influences of image on narratives of identity (<https://pittrivers-photo.blogspot.com/2020/06/views-of-ceylon-discovering-joseph.html>); Deborah Oxley, University of Oxford, researching photographs of prisoners held in Breakwater Prison in Cape Colony (South Africa), for a study of the biological consequences of imperialism; Tapunga Nepe, Tairāwhiti Museum, researching early photographs of Māori people in New Zealand; Reia Anquet, Grenoble Alpes University, studying the genesis of international biocultural protocols; Mariana Castillo Deball, developing a new artwork commission for exhibition at Modern Art Oxford with curator Amy Budd; Hirofumi Kato, Hokkaido University, with Ainu colleagues from Nibutani, consulting Meiji-era Japanese photographs; Jan Seifert, University of Vienna, researching ethnographic fieldwork in north-east India; and Katie Meheux, University College London, researching the life of archaeologist Vere Gordon Childe.

Loans

The museum continued to loan objects to museums internationally, with some loans being extended or deferred because of the COVID-19 situation.

- *Tū te Whaihanga* – an exhibition to mark 250 years since the first encounters between Māori and Europeans from the ship *Endeavour* (Captain James Cook) was held at Tairāwhiti Museum, Gisborne, New Zealand, from October 2019. The loan comprised two paddles (*hoe waka*), 1886.1.1157 and 1886.1.1158, a dog-skin cloak (*kahu kuri*), 1886.21.20, a weaving peg, 1887.1.715, and a bronze *patu*, 1932.86.1. The timescale of the loan was extended from one year to 20 months, to end in June 2021. Associated indemnity was arranged for the longer run.

- Loan of a human heart in a lead casket (1884.57.18) for performance *Heartship*, on an Irish naval vessel with singer Lisa Hannigan as part of the *Sounds from a Safe Harbour* festival. *Heartship* was curated by artist Dorothy Cross and after the performance the heart was on display at the Glucksman gallery, University of Cork from 15 to 23 September. The heart in its casket was found in a crypt in Christchurch, Cork in 1863; this loan has enabled the heart to make its first return to Cork.
- *Fiji: Art and Life in the Pacific*, a touring exhibition which originated at the Sainsbury Centre for Visual Arts, Norwich was exhibited at the Los Angeles County Museum of Art from 15 December 2019 to 19 July 2020. The artefacts loaned were two exceptional carved wooden dishes in human form, 1884.6.3 and 1884.65.40, an adze (*matau ni ivi*), 1886.1.1337, and a chequer-woven basket-bag (*rubu*), 1884.43.11. On request, the loan was extended to 3 January 2021.



E. INTERNS, VOLUNTEERS AND WORK EXPERIENCE

Photograph, manuscript, film and sound collections

Volunteers in the section included Patti Langton, who continued to work on South Sudanese photograph collections, including the Douglas Johnston collection as well as her own; and Mike Peckett, who continued to assist with digitisation and cataloguing of the Schuyler Jones collection. Interns included Nancy Epton, who digitised lantern slides of Japanese photographs; Carys Howell, who digitised and catalogued a recent acquisition of photographs taken by Ronald Kaulback during two journeys in Tibet in the 1930s; Ellen Land, University of Kent, who rehoused and labelled a large number of photograph albums; Magdalena Paczocha, who researched the museum's collection of *cartes de visite*, and analysed the fieldwork photographs of anthropologist Jean Buxton taken in southern Sudan in the 1950s (<https://pittrivers-photo.blogspot.com/2020/09/jean-carlile-buxton-1921-1971-south.html>); and Laura Bergin, who researched stereographic photography in the collections, notably several sets of stereo cards published by Underwood and Underwood (<https://pittrivers-photo.blogspot.com/2020/08/the-stereoscope-beginning-of-optical.html>). Student placements included Cara Turner (History of Art), who digitised 35mm slides from the Jenny Balfour-Paul collection of photographs from the Arab world; and James Morgan (Modern Languages), who researched lantern slides of Central and Eastern Europe in a recent acquisition of photographs from the Taylorian Institution.

Public Engagement

The Education Service was supported by regular volunteers. Primary School guides were Sukey Christiansen, Anne Phythian-Adams, Frances Martyn, Linda Teasdale, Lucy Gasson, Kay Symons, Angela Badham-Thornhill, Sarah Jones, Helen Cadoux-Hudson, Elizabeth Rowe and Olya Baxter-Zorin.

Trained volunteers for Saturday object-handling with families were Duncan Turner, Humaira Erfanahmed, Linda Teasdale, Liz Wilding, Margaret Ackroyd Richard, Bahu, Erin McNulty, Danial Poole, Ellyn Shaw, Paulina Wandowicz and Jan Greenough.

Highlight Tour guides were Patricia Stevenson, Mary Lale, Lucy Gasson, Elizabeth Rowe, Helen Cadoux-Hudson, Anthea Boylston, Alan Graham, Olya Baxter-Zorin, Graham Forbes and Chris Gaston.

Front-of-house guides were Kieran Brooks, Derek Stacey, Olya Baxter-Zorin and Antigone Thompson.

F. NEW ACQUISITIONS

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

Niran Altahhan (brocade scarf of silk and synthetic materials made in Damascus, Syria, 2019.26.1); Chris Dorsett (collection of slides relating to art exhibitions at the PRM 1980s–90s curated by Chris Dorsett, 2019.40.1); Mary Catherine Fagg (two small mats made of plastic over fibre from Jos Plateau, Nigeria, 2019.37); Errol Francis (two framed C-type prints, titled 'Vitrous Bodies', by Errol Francis, 2019.39.1); Alan Goodwin (painting by Solomon Belechew depicting the battle scene showing Ras Gobena Dache defeating Amhara Ethiopians, 2020.38.1); Susie Hatt-Cook (collection of prints and photographs taken in Tibet by Ronald Kaulback, 1933 and 1939, 2020.1.1); Sarah Lasenby and Steve Lasenby (collection of West African textiles, horse trappings and sculpture, mainly bought by the donor between 1969 and 1970, when she was a medical social worker in Rivers State, South Nigeria, 2019.23); Gabriel Moshenska (rectangular paper tokens used by the Non-Governmental Organisation Refugee Support Europe in forced migrant camps in Greece, 2019.33); Deborah and Peter Sanders (Tenugui cloths from Japan, often used as hand towels, scarves and headbands, 2019.31), Mark Walker (three albums relating to West African campaigns 1897–8 compiled by Captain Herbert Sutherland Walker, 2019.32).



Above: Artic clothing on display in the museum © Pitt Rivers Museum, photographer John Cairns

Opposite top: Lisa Hannigan being filmed on board for the Heartship festival © Dorothy Cross

Opposite bottom: Naval vessel which the Heartship festival was filmed on © Dorothy Cross



Purchases

The museum purchased a set of 20 face masks in June created by the Chinese artist Ai Wei Wei in response to the COVID-19 pandemic. Each of the face coverings is printed with images referring to his life-long campaign for free speech and individual rights. Ai arranged for these artworks to be sold exclusively through eBay for charity, with the proceeds benefiting emergency humanitarian and human rights organisations. The museum plans to incorporate some of these powerful contemporary artworks into the displays (2020.40.1).

Transfers

No transfers were made during the reporting year 2019/20.

Balfour library

The Balfour Library was grateful to receive donations from the following in 2019/20:

Antony Buxton; Bagpipe Society; Bodleian Libraries; Cheongiu Early Printing Museum; Jeremy Coote; Mark Dickerson; Fowler Museum at UCLA; Peter Gathercole; Clare Harris; Marilyn Herman; Dan Hicks; Rosemary Lee; Sean Lynch; Christopher Morton; Tim Myatt; Jorge Satorre; Rebe Taylor.

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 Above: Face masks created during the COVID-19 pandemic by Chinese artist activist Ai Weiwei, 2020.40.1

G. STAFF PUBLICATIONS

Brock F, J Ostapkowicz, M E Collinson, I D Bull, C Dyer, D W Lane, K Domoney, and J Uden. 'Dark materials: Pre-Columbian black lithic carvings from St Vincent and the wider Caribbean.' *Journal of Archaeological Science: Reports*, August 2020.

Coutu, Ashley, and Kristoffer Damgaard. 'From Tusk to Town.' *Studies in Late Antiquity* 3, no. 4 (December 1, 2019): 508–46.

Flamingh, Alida de, Ashley Coutu, Alfred L Roca, and Ripan S Malhi. 'Accurate sex identification of ancient elephant and other animal remains using low-coverage DNA shotgun sequencing data.' *G3: Genes, Genomes, Genetics*, doi: 10.1534/g3.119.400833.

Grover, Philip. 'Open Cabinet at the Pitt Rivers Museum', *Japanese Studies at Oxford: Oxford University Japanese Studies Newsletter*, 11 (2019), p7.

McFadyen, Lesley and Dan Hicks (eds), 2019. *Archaeology and Photography: Time, Objectivity and Archive*. Oxford: Bloomsbury Visual Arts.

Morton, Christopher, 2019. *The Anthropological Lens: Rethinking E E Evans-Pritchard*. Oxford: Oxford University Press (monograph).

Morton, Christopher, 2020. 'From significant surface to historical presence: photography as a site of social engagement in the museum.' *Daguerrotype: Studies in the History and Theory of Photography*, No. 2 (26), 67–93.

Van Broekhoven, Laura, 2020. 'Introduction' in Matt Smith, *Losing Venus*. Stockholm: Konstfack University of Arts, Crafts and Design.

Back cover images from top: Glass beads excavated from Great Zimbabwe in the late 19th century, accessioned into the PRM collections in 1905; Architect impression of the Collections, Teaching and Research Centre © FJMT Architects; GLAM staff cataloguing and photographing the collections move © GLAM, photographer Ian Wallman; GLAM staff packing objects for the collections move © GLAM, photographer Ian Wallman



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