



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 photograph: Japanese carver Hideta Kitazawa making a Noh mask (2015.28.4), commissioned by the Museum for its new Woodwork display as part of the VERVE project. Photograph by Sohta Kitazawa.

Designed and produced by Claire Venables at Giraffe Corner

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Pitt Rivers Museum
South Parks Road, Oxford, OX1 3PP

prm@prm.ox.ac.uk 01865 270927 www.prm.ox.ac.uk

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This year has been an exceptionally exciting one, with a significant number of staff changes, displays and exhibitions, and large-scale off-site storage collection moves. At the beginning of the year, the Museum said farewell to Professor Michael O'Hanlon, who served as its Director since April 1998. His achievements in the post are too many to mention here, but include leading capital redevelopments of the Museum, successive year after year growth in visitor numbers, and many successful and transformative grant applications. On Mike's retirement, Professor Laura Peers assumed the Acting Directorship in October to pass the baton to me in March.

What should a new Director bring to an institution that is already ranked among the best of its kind? A world-class museum of anthropology and archaeology, the Pitt Rivers Museum (PRM) is a centre for object-based teaching and research so loved by its visitors that on TripAdvisor it features as the second of over 160 things to do in Oxford. A consciously curated mix of contemporary interpretation and historic object labels in the displays offers an insight into the palimpsest of meaning-giving that is the making of representations. The richness in the histories of the displays, the collections themselves and the Pitt Rivers Museum's founding role in the formation of material culture studies have made it a must-visit venue for students and researchers of many disciplines. Indeed, our curatorial principles suggest a democracy of things and illustrate how, paradoxically, much of humanity's histories and experiences are at times interwoven with and, simultaneously, very much the product of, a great many coexisting realities where people find very different solutions to solving similar problems.

Densely packed and multi-layered Victorian displays – with over 55,000 objects on view – offer a unique experience to every visitor who comes through our doors. We try to welcome each and every one of them. The 430,000 people who visited us this year (an all-time record) came to find inspiration, enchantment and knowledge that were of direct personal relevance to them. Over 1.2 million people accessed our websites, online blogs and collections databases where they found information to complement their research and teaching. Tens of thousands of children and families attended our day and evening events. On a daily basis, Pitt Rivers Museum staff facilitate researchers from all over the globe to study our collections and contribute to our databases.

To ensure our present and future relevance and impact we have spent a considerable amount of time this spring formulating a clear vision on what should drive our Museum as an ethnographic

university museum in the 21st century, and on finding a focus that suits the contemporary, acknowledges our pasts and imagines new futures. All staff contributed generously as we organised several series of conversations about the values, principles and vision that guide us:

- To celebrate expertise wherever it may arise, to respect the sensitive nature of the objects we keep and treat this legacy with the greatest of care.
- To engage in and facilitate cutting-edge research on the collections; continually adding knowledge, perspectives and new objects.
- To challenge thinking about museums and their place in the world through teaching and research; engaging in dialogues and debates about the Museum, its collections and the entangled histories that underpin them.
- We want to be thought-provoking, need to be self-reflexive, and work in sustained relationships between people, objects, pasts, presents and futures, including reconnecting objects with originating communities.
- We respect cultural diversity and enable audiences to perceive the displays, collections and their histories from different points of view philosophically, physically and virtually.
- We want to ensure that we are part of a process of redress, social healing and mending of historically difficult relationships through collaboration with stakeholders near and far.
- To inspire creativity in all its many forms.

There are several activities or events from this year that I wish to highlight. The Museum's major Heritage Lottery Fund (HLF)-funded project VERVE (Visitors, Engagement, Renewal, Visibility and Enrichment) entered its final phase. In November we had the honour of hosting two Japanese lacquerware artists at the Museum for the *kintsugi* artist residency. During the ten-day residency the artists held workshops, gave gallery demonstrations, delivered a Saturday Spotlight talk and an evening event. The new Cook-Voyage display case, containing nearly 200 objects from Cook's first and second voyages, was installed in the Lower Gallery. The product of extensive research by Pitt Rivers Museum staff, it was officially opened at a special evening event in April by Sir David Attenborough. We are delighted that Lecturer-Curator, and Acting Director, Laura Peers was awarded a Vice-Chancellor's Award for Public Engagement with Research for her project *Learning from the Masters: The 'Great Box'*. Another achievement is the cataloguing, by Rachael Utting, of the 943 objects in the Education department's handling collection.

Oxford as a city is rapidly diversifying. With 36.4% of the population of Oxford city being of other than white British descent, and most tourist and web audiences also being very diverse, how do we ensure the stories we tell are relevant to all of our future visitors? How do we engage with stimulating, ongoing discussions regarding pressing matters such as equal access to opportunity, mobility and representation? How do we ensure we are a truly hospitable place for all our possible audiences and engage inclusively with the intrinsically complex histories represented in our collections? How do we best connect to the other GLAM¹ collections, to the University of Oxford at large and to more international settings, so that we ensure a multiplicity of voices is invited to tell the manifold stories our collections hold of humanity's creative ways of being, ways of knowing and ways of coping?

In the meantime, very down-to-earth logistical matters have also kept us occupied. We are moving one-third of our collections to a different space. Over 110,000 Pitt Rivers Museum objects currently stored offsite are in the process of being catalogued, photographed, packed and transported to a new home that will hold much of the University's museums' collections and hopefully (we must allow ourselves to dream) a joint University of Oxford collections research centre. The management of this requires a unique combination of imaginative thinking and focused efficiency to address this daunting task. At the same time we are conscious that the move is also an amazing opportunity to finally give this part of our collections the attention it so greatly deserves and to make it accessible to our global audiences.

Several major, externally funded research and public engagement projects also benefitted from financial support this year, to trace, interrogate and establish links between collectors, collections, contemporary issues and communities across the world. These projects are described in more detail in this report.

In July we applied to the Higher Education Funding Council for England (HEFCE) to maintain the same level of competitive 'core funding' to the Pitt Rivers Museum; at £739,000 per annum, results are expected in January 2017. We will – in the face of government cuts – be awaiting with anxious anticipation the outcome of decisions about the future of the single largest source of funding the Museum receives, but, while the outcome is, strictly speaking, outside this reporting year, we are hopeful.

For decades many generous trusts, foundations and research funders have financed our activities. We need to secure further funding like this to continue the core work this financial support has enabled. In particular, I would like to express my sincere thanks to the William Delafield Charitable Trust for their continuous generous support to enable the Museum to develop our exhibitions, programs and collections. However, in these financially turbulent times and in order to achieve a sustainable operating model, the Museum is also becoming increasingly reliant on fundraising, commercial income and is looking to raise endowments for senior staff posts. We are happy to be able to count on the support of GLAM's Development Office to ensure we meet our targets in this area. Simultaneously, we are looking to diversify our income streams and develop our commercial activity, as well as identify resource efficiencies, including the use of our space.

I would like to thank the Museum's Friends organisation, under its energetic Chair Gillian Morriss-Kay, and of course every member of staff, whether mentioned by name in this Annual Report or not. On a weekly basis, I receive praise that is illustrative of how people experience our Museum, its displays, events, and programmes, their impact and how the very personal involvement of our staff is appreciated widely. Comments concern the quality, honesty and engagement of our staff and are not a reflection of any individual's work alone, but are very much a tribute to the joint effort put into all activity by every member of staff. I gladly share a selection of these throughout the report.

Dr Laura Van Broekhoven
Director

¹ 'GLAM', the Garden, Libraries and Museums group within the University of Oxford was launched in August 2016: www.glam.ox.ac.uk.

The VERVE project enters its last phase

The Museum's major HLF-funded project VERVE entered its final phase over the course of the year. Excellent progress was once again made in its redisplay and public engagement activities (described below).

The Cook-Voyages case

A new case for the material held by the Pitt Rivers Museum collected on Captain Cook's voyages was installed on the Lower Gallery of the Museum in 2014 (<http://web.prm.ox.ac.uk/cookvoyages/index.php/en/index.html>). The case was made by Meyvaert, a company based in Belgium, and funded by the DCMS/

Wolfson Gallery Improvement Fund and the Friends of the Pitt Rivers Museum (see below). The Clothworkers' Foundation gave the Museum additional funding for graphics, internal fittings and mount-making. The new display, containing nearly 200 objects from Cook's first and second voyages, was finally installed in January (<https://www.prm.ox.ac.uk/sites/default/files/uploads/press/Cook-Voyage%20Collection%20Press%20Release%201.1.pdf>) and officially opened at a special evening event in April by Sir David Attenborough. Sir David praised the many years of research into the collections leading to the new display.

Kintsugi: Celebrating Imperfection

In November, with the help of additional funding from the Sasakawa Foundation (www.gbsf.org.uk), the Conservation department and VERVE team worked together to bring two Japanese lacquerware artists from Kyoto to be the fourth artists in residence as part of the VERVE project (<https://www.prm.ox.ac.uk/visiting-maker-residencies>). Muneaki Shimode and Takahiko Sato specialise in the ancient Japanese art of *kintsugi*, which literally means 'gold' (*kin*) and 'connect' (*sugi*). The technique involves the use of urushi lacquer to repair broken ceramics and then the

application of powdered gold before the lacquer dries. Rather than disguise or hide the damage, the cracks and chips are accentuated with raised gold lines, celebrating cherished or valuable ceramics and allowing them to be used once more. During the ten-day residency the artists held workshops for 60 people, gave gallery demonstrations attended by 316 adults and children, delivered a Saturday Spotlight talk and an evening event. In addition, the Education department developed a 'Marvellous Mending' event for younger visitors to take part in. Other project outcomes included accessioning into the permanent collection two *kintsugi* repaired ceramics from the Anagama kiln at Wytham woods www.oxfordanagama.org and a very popular short film (<https://vimeo.com/album/3012331/video/145874663>).

To be able to show the *kintsugi* technique to the public during gallery demonstrations, the artists in residence required ceramics in various states of disrepair. The Friends

of the Pitt Rivers Museum (see below) and Museum staff were asked if they owned a damaged ceramic with sentimental value that they would like to have repaired during the residency. The repaired ceramics have now been returned to their owners, but were temporarily displayed accompanied by the objects' stories in an exhibition called *Celebrating Imperfection*.

Vice-Chancellor's Award for Public Engagement with Research

This new set of awards was launched in order to recognise those who undertake high quality engagement activities. The University's museums were well represented in the Vice-Chancellor's Awards for Public Engagement with Research, and 12 were given out across the University. Laura Peers (see below) was awarded one for her project *Learning from the Masters: The 'Great Box'*, detailed in our 2014-15 Annual Report. For videos about the project, see (<https://www.prm.ox.ac.uk/haidabox.html>) and a short film about the award ceremony can be viewed here: (<https://youtu.be/5q3o7ci8p-g>).

Cataloguing the handling collection

The Education department's handling collection (see below), used for teaching and at outreach events, continued to grow and now consists of 943 objects. Some objects were specially commissioned for the collection, such as replica Iron Age pots, while others were donated via the Object Collections department, such as a range of 20th-century objects from Nagaland in India. In 2016 we employed Rachael Utting on a three-month contract to catalogue the collection and create a database for it. The aim was to make information available for staff across the Museum who use the collection to work with a range of audiences. Each object was photographed, researched and written up. This is an invaluable tool for Pitt Rivers Museum teaching staff and joint-museum posts.



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© Mike Peckett



Far left: The new Cook-Voyages display case on the Lower Gallery

Left: Kintsugi artist Muneaki Shimode repairing a plate in November

Above left: Sir David Attenborough officially unveiling the new Cook-Voyages case in April 2016

Above right: Sir David Attenborough with the Director, Dr Laura Van Broekhoven (l), and the Vice-Chancellor, Professor Louise Richardson (r), in April 2016

PERMANENT GALLERIES

As part of VERVE's redisplay work, two new cases were installed on the theme of Woodwork in January (220 objects) and Stonework in June (107 objects). Both cases are on the Lower Gallery and continue on from the Leatherwork and Metalwork cases, completing a new run of displays exploring craft techniques. Those exploring woodwork reflect specific themes that revealed themselves during research into the collections, such as carving, joinery, pyro-engraving, the use of natural form, marquetry and inlay. One joy of creating these new displays was revealing objects that have long resided in the Museum's stores and sharing them with visitors anew – 158 of the objects selected had not been on public display in the past ten years. One example, a magnificent 19th-century Noah's ark set complete with hundreds of wooden animals, has already been voted visitors' seventh favourite object in the Museum in a recent social media campaign. Another key element of this display was the inclusion of a trio of Noh masks demonstrating the making of this traditional Japanese theatre prop, commissioned from renowned maker Hideta Kitazawa. You can read more about the Woodwork display here: (<http://pittrovers-verve.blogspot.co.uk/2016/04/woodworkingdisplay.html>).

This run of new permanent cases along the western end of the Lower Gallery will be completed with a display highlighting rank and status in the Pacific. Mainly from the off-site collections, most of the objects going on display were used to indicate positions of high status, achieved through inheritance or through ceremonial exchange. They will include a *hei tiki* nephrite pendant from the family of Te Pahau, the grandfather of Makereti (a Māori woman with a long association with the Museum and the University). This display will complement the new Cook-Voyages display at the opposite end of the gallery (see above), which also features objects connected with rank and status in the Pacific.

Another major activity for VERVE was the planning and preparation for a row of new archaeology displays which will be installed

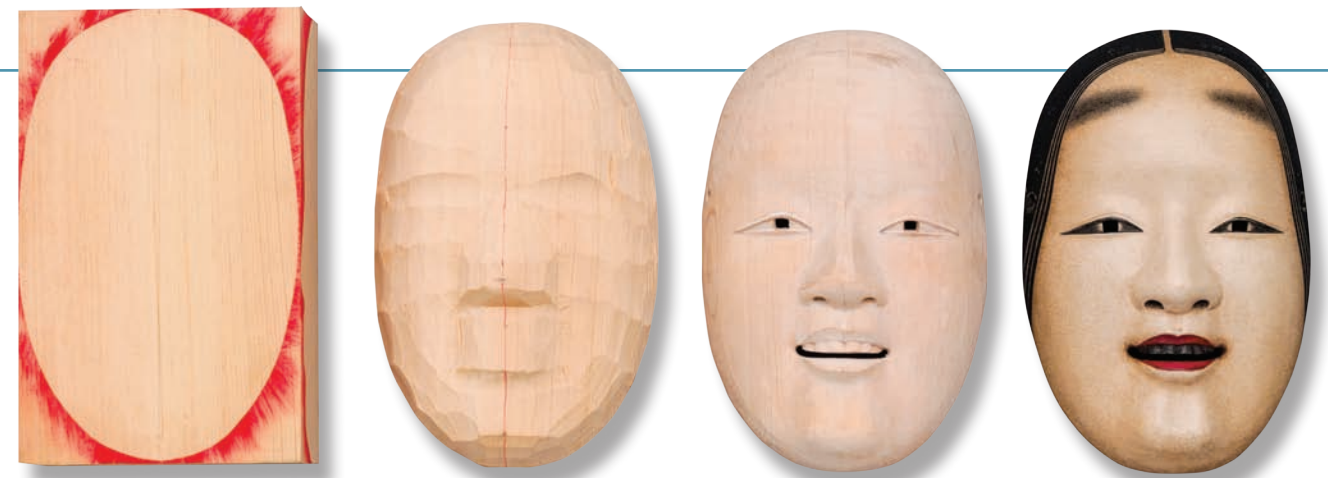


Left: A carved stone figure from a cave on Motu Nui, Easter Island, part of the new Stonework display on the Lower Gallery (1916.36.319)

across the Upper Gallery desktop cases behind the Museum's famous Haida house pole. This major new display has been guided by Dan Hicks, Lecturer-Curator of Archaeology, who suggested key objects for retrieval by Siân Mundell and Madeleine Ding. Siân and Madeleine worked diligently in difficult conditions caused by the collections store move (see above) to retrieve objects quickly, and the team (including conservator Miriam Orsini, technicians Adrian Vizor and Alistair Orr, and Siân, Madeleine and Dan) had regular object selection and case layout meetings. The team also held a focus group meeting to discuss associated programming and commissioned Kim Biddulph, an educational consultant on archaeology, to undertake visitor research on what parents and families want from archaeological displays and activities.

Work has also continued in the Court thanks to an award from the DCMS/Wolfson Museums and Galleries Improvement Fund, which enabled the Museum to commission a set of three bespoke cases to rehouse its model collection. This work was needed because two large cases at the east end of the Court used to display ship models were no longer safe due to build quality. This also provided the opportunity to create additional space and a gathering point for groups at the foot of the house pole, by removing the Air and Land Transport Models case, and replacing it with a new waist-height case. During Autumn 2015, the ship and boat models were subsequently removed for cataloguing and conservation to allow the old cases to be dismantled and the new ones, built by cabinet-maker Steve Grafton, to be installed. Several of the other 'number 9' cases in the same area, containing boat and house models, were also decanted, repositioned and 'recanted' to improve circulation space. Displays and interpretative text are currently being developed for these new cases.

Right: Different stages in the carving and painting of a Noh mask. The masks (2015.28.1-4) were made for the Museum's new Woodwork display by Hideta Kitazawa (pictured). Photographs by the carver's brother Sohta Kitazawa, from a collection of prints (2015.29) purchased by the Museum.



© Sohta Kitazawa

TEMPORARY DISPLAYS

Ten temporary displays were hosted in cases on the Lower Gallery throughout the year. *Preserving What is Valued: A World of Repairs*, organised by the Conservation department, ran until 3 January. It explored objects that feature original repairs made by their source communities before they entered the Museum's collections. Ceramics owned by Museum staff and Friends of the Pitt Rivers Museum and that were repaired during Muneaki Shimode and Takahiko Sato's *kintsugi* residency were displayed in an exhibition called *Celebrating Imperfection* (see above). The VERVE and the Education teams, also worked with Langtree School's Year 9 Design and Technology students to create the *Amazing Amulets* temporary display in April to September. Inspired by visits to sketch the Museum's amulet and metalworking displays, the students worked alongside jeweller Kate Coker to create their own repoussé copper amulets.

In March to May, volunteer-led community group BK.LUWO co-curated a display of textiles and objects loaned by the group. The display explores the narratives and stories that bring the group together. BK.LUWO is an international women's group, originally set up by northern Ugandan refugees in the late 1990s as a space to speak home languages and share skills. The women work together on textiles projects, upcycling and completing unfinished textile pieces. The group put together the display, which featured a communal piece made especially for the display. They also produced the texts for the display. The project deepened the Museum's partnership with the group, which originally developed in 2015 with the decoration of the Museum's embaire (Ugandan xylophone) used with school groups. We will continue our partnership with BK.LUWO with the women taking a leading role in planning our work together in the future.

Another highlight community-led display was created by participants of the monthly 'Meet Me at the Museum' group in collaboration with visual artist Charlie Henry. The project was developed by Jozie Kettle, Reminiscence Officer Helen Fountain, and Maya Herbolzheimer to bring a group of older people and those living with dementia together on a monthly basis to socialise, whilst discovering new aspects of the Museum's collections. The group co-produced *Around the World in Our Treasures* in June, which was a display of personal objects and stories belonging to the group. The exhibition was delivered by Beth McDougall with support from Helen.



© Sohta Kitazawa



© Sohta Kitazawa

Right: Nakamura Shichinosuke II applying his make-up prior to a performance of the kabuki play *Sumidagawa Gonichi no Omokage*, also known as *Hokaibō*. On the back of his mirror can be seen the *mon* (family crest) of the Nakamura family of actors, a leaf of the ginkgo tree.

Far right: Actor Nakamura Kanzaburō XVIII performing in the play *Hokaibō*, in a production by kabuki company Heisei Nakamura-za.



© Stephanie Berger

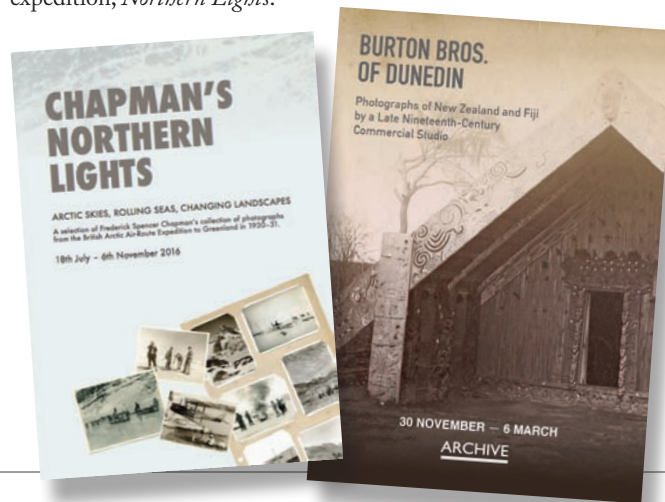
LONG GALLERY

The exhibition *Architecture for All: The Photography of Paul Oliver*, which was mounted in collaboration with Oxford Brookes University and drew on the photographic archive of this renowned scholar of vernacular architecture, continued until 17 January. It was followed by *Elizabeth Price: A PROCESSION*, the premiere of a newly commissioned work by the Turner Prize-winning artist (<https://www.prm.ox.ac.uk/elizabeth-price>) and companion piece to *A RESTORATION*, her video installation shown simultaneously at the Ashmolean Museum. Both exhibitions opened on 18 March and were outcomes of the 2013 Contemporary Art Society Annual Award to the Ashmolean Museum, the Pitt Rivers Museum, the Ruskin School of Art and Elizabeth Price. Made in response to the Pitt Rivers Museum's collection of ethnographic photographs, the work comprising *A PROCESSION* transformed selected images so that the finished piece – a frieze composed of a series of photo-etchings – reimagined the archive as a figurative space through which a procession or dance could be made. Employing a series of complex technical processes, and displaying both erudition and wit, Price created another layer of meaning to a research and teaching series originally organised by Henry Balfour in the 1930s. This was followed by *Kabuki – On Stage, Behind the Scenes: Photographs by Akio Kushida and Stephanie Berger* (www.prm.ox.ac.uk/nakamura), which opened on 12 July. This displayed monochrome and colour photographs on the subject of *kabuki* theatre, the popular Japanese style of drama which developed four centuries ago and still thrives today. Drawing on the recent work of photographers Akio Kushida and Stephanie Berger, the large-format prints explored the history and traditions of this dramatic form, focusing on the celebrated actor Nakamura Kanzaburō XVIII and his two sons. The exhibition was supported by a Sasakawa Fund award made to curator Philip Grover, who developed the project during an earlier visit to Japan, and also included a programme of related talks and events.

ARCHIVE CASE

The 1857–8 Delegation Portraits: Native American Photographs by Vannerson and Cohner, an exhibition of rare and important early photographic material, continued until 15 November 2015. It was followed by *Burton Bros. of Dunedin: Photographs of New Zealand and Fiji by a Late Nineteenth-Century Commercial Studio* (www.prm.ox.ac.uk/burton), which opened on 30 November, exploring the wide-ranging work – both ethnographic and topographical – of one of the most successful photography studios of the period. The 26 albumen prints displayed were drawn from several different portfolios of the Burton Brothers' work, including 'The Māori at Home' (1885) and 'The Camera in the Coral Islands'.

This exhibition was followed by an exhibition entitled *'Dressed as a New Zealander': A Photograph of Ella Monier-Williams by Charles Dodgson (Lewis Carroll)*, opening on 21 March, whose subject was a recent acquisition by the Museum (<https://www.prm.ox.ac.uk/dodgson>). Focusing on the objects used as 'props' in Dodgson's portrait – several of which were displayed alongside the original print – the interpretation presented new Museum research to the public and also connected artefacts from different countries held elsewhere in the Museum's collections. After this came *Chapman's Northern Lights* (www.prm.ox.ac.uk/northern_lights) on 18 July, which displayed photographs taken in Greenland by members of the British Arctic Air Route Expedition (1930–1), drawn from the personal collection of Frederick Spencer Chapman who wrote the official account of the expedition, *Northern Lights*.



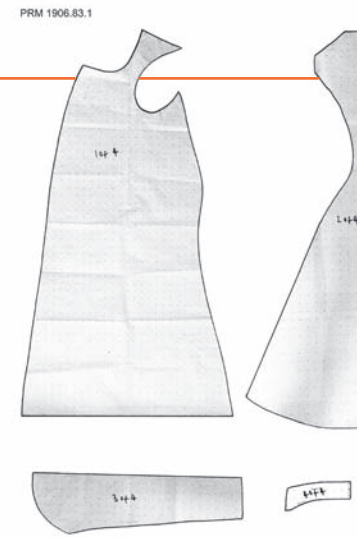
Right: Posters for two of this year's Archive Case displays.



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Left: Pattern created from a North-East Subarctic Cree coat (1906.83.1)

Right: A North-East Subarctic Cree coat with painted and quillwork decoration (1906.83.1)



Jeremy Coote continued to carry out research into the history of the Museum's collections, particularly those from Polynesia and Africa, and to contribute to internet discussion lists, particularly those devoted to Captain Cook and African arts. He continued to serve as an associate member of the research group *Anthropologie, Objets et Esthétiques* of the Centre National de la Recherche Scientifique in Paris; as a member of the scholarly advisory board for the Southern Sudan Cultural Documentation Center at Brandeis University; and on the Editorial Board of the *Journal of the History of Collections*; and to participate in the Sudan programme series of lectures and conferences at St Antony's College, Oxford (sponsored by the Middle East Centre and the African Studies department). In April, Jeremy attended a day conference at the British Museum about the former Museum of Mankind, and in May he attended a workshop organised by the Centre for Global History on 'Globalisation in the Long Nineteenth Century: Perspectives from Africa'. He gave talks about the Museum and its work to groups from the University of East Anglia, and supervised a History of Art undergraduate project.

Clare Harris had begun work on a research project funded by the Leverhulme Trust in May 2015. This project, on the history of photography in the Himalayan hill stations of British India, continued until July 2016. During this Research Fellowship, Clare travelled to India twice, spending weeks in archives and conducting fieldwork in Delhi, Darjeeling, Shimla and Kolkata. She also gave lectures at the Centre for Social Sciences in Kolkata and at the British Council in the Indian capital, she attended the launch of the 'PHOTO/UK INDIA' exhibition and its associated publication, for which she wrote an essay. Clare's research also took her to many archives and museums across the UK, ranging from the National Media Museum in Bradford to the British Library in London. During the course of her research leave, Clare made several presentations at conferences including the College Art Association conference in Washington DC (where she also conducted research at the Smithsonian Institution and the Library of Congress), the 'Sacred Relics' conference at the University of Aarhus in Denmark (where she was asked to advise on Tibetan material at the Ethnographic Museum in Copenhagen) and a photography conference held in honour of Elizabeth Edwards at DeMontfort University. In March, she gave a talk at the British Academy for the committee that had awarded her a Small Research Grant for her book on *Photography and Tibet*. In May, Clare spoke at the Institute of Historical Geographers.

Perhaps the most exciting public speaking opportunity, however, arose when Clare was asked to give a lecture for the 14th Dalai Lama and an audience of special guests in November 2015. His Holiness expressed great interest in the topic of the lecture, 'Photography and Tibet'. Girded by his support, Clare completed the manuscript of this book in the spring and it will be published in October 2016 at a launch at the Pitt Rivers Museum. She gave a Saturday Spotlight talk on the subject for the public at the Museum in May. In April she spoke about material in the Pitt Rivers Museum's collections for The Design Dimension programme on BBC Radio Four (<http://www.bbc.co.uk/programmes/b077ggv7>). Also in the spring of 2016, Clare was invited to join the Association for Asian Studies' international committee for the Gene Smith book prize, having received that prize herself for her monograph *The Museum on the Roof of the World: Art, Politics and the Representation of Tibet in 2013*. Although she was on research leave for the period of this report, Clare continued to supervise doctoral students, and to prepare for the next academic and curatorial year.

From 1 August 2015, Laura Peers spent several months apprenticing as Acting Director of the Pitt Rivers Museum under the mentorship of Michael O'Hanlon, and took over formally in this role on 1 October until 1 March 2016 when Laura Van Broekhoven stepped in on a permanent basis. During that time, Laura worked with Pitt Rivers Museum and GLAM divisional staff to address several key challenges faced by the Museum, including budget issues, staffing and the object collections move. In March, she took over the management of the VERVE project when Helen Adams went on maternity leave. Laura also worked with the Development Office and Pitt Rivers Museum staff to organise the Museum's first ever high-profile development event in March, the launch of the Cook-Voyages case (see above), and introduced Laura Van Broekhoven. This event was kindly anchored by Sir David Attenborough; the new Vice-Chancellor Louise Richardson and many Pro-Vice Chancellors also attended.

In February 2016, Laura facilitated a visit by Gwaii Edenshaw (one of the carvers of the replica Great Box, see above) and Nika Collison, curator of the Haida Gwaii Museum. They worked with the Education department to discuss programmes on Haida art, and Gwaii spent several days sketching the distinctive characteristics of the original Great Box's design that might help us to identify sibling boxes elsewhere. In May, Laura attended a meeting of the Object Lives research team in Montreal, at which the group continued object-based research that they

had begun during their visit to the Pitt Rivers Museum in spring 2015. Laura worked with several student interns, including VMMA² student Charlotte Linton and Head of Conservation Heather Richardson, to produce an accurate sewing pattern from 1906.83.1. This is a hide garment made in the Canadian subarctic region, but modelled on a cloth banyan, a casual garment adopted widely in Britain from a pattern brought back from India in the 18th century. The pattern has been copied by VMMA students and has been sent to clothing historians and indigenous seamstresses to see what else can be learned from this intriguing coat. Lastly, in June Laura was honoured with a Vice-Chancellor's Award for Public Engagement with Research (Project Collaboration category) for the Great Box project (see above).

Christopher Morton continued as the Museum's Curator and Head of Photograph Collections and Departmental Lecturer on the VMMA course at the School of Anthropology until October when he began a 12-month Leverhulme Research Fellowship on 'A Visual Economy of 19th Century Photography from Southern Africa'. The award allowed the Museum to backfill Chris's 80% curatorial post for the year, but he continued to teach within the School of Anthropology. The Fellowship involved investigating both physical and digital archive photograph collections from southern Africa in the UK, Europe and South Africa, and will result in a series of research publications. Chris gave research papers at the University of East Anglia on 11 November and the Institut National D'Histoire de L'art in Paris on 8 April at a workshop on anthropological photography and drawing; a panel response paper at a workshop on African Atlantic Heritage at the Pitt Rivers Museum on 15 January; chaired a session at the 'Image as Vortex' conference, Ashmolean Museum, on 18 June; a panel paper at De Montfort University on 20 June, at a conference on the history of anthropology and photography on the occasion of Elizabeth Edwards' retirement. Chris launched a new series of peer-reviewed open access publications as series editor for the Royal Anthropological Institute, titled *Anthropology and Photography* (ISSN 2397-1754). In January, he was awarded an Oxford University Museums Collaborative Doctoral Programme Award for a project to investigate the Pitt Rivers Museum's Zande materials from South Sudan. He was elected Vice-Principal of Linacre College, Oxford, in October, a position that he will hold for two years; he was also elected onto the Council of the Royal Anthropological Institute of Great Britain and Ireland in September, which he will hold for three years.

² Visual, Material and Museum Anthropology: (<https://www.ox.ac.uk/admissions/graduate/courses/msc-visual-material-and-museum-anthropology?vssl=1>)

Right: A Shilluk penannular ivory arm ornament mended with string and giraffe hair, from South Sudan (1903.16.106)

Middle right: Larim women relax in the afternoon (2008.78.2.50)

Far right: Louis Sarno (front right), with (l-r) Etu, Mbili (standing) and Mbongi (sitting in foreground) in Kenyé, Central African Republic, in 1989–1990 (1997.21.3.617)



Dan Hicks published in the *Norwegian Archaeological Review*, *Anthropology Today* and *Museum i-D* magazine, and continued to work on long-term book projects for Routledge and Bloomsbury. He oversaw the completion of his ESRC-funded³ *From Museums to the Historic Environment* project (<http://excavatingpitrivers.blogspot.co.uk>) with the Portable Antiquities Scheme, based at the British Museum (<https://finds.org.uk>). Following a successful application led by him in 2014, Dan directed the first year of the University of Oxford Museums £850,000 AHRC⁴ Collaborative Doctoral Partnership, for which three awards were made starting in October 2016 at the Ashmolean Museum and the Pitt Rivers Museum, in partnerships with the Universities of Cambridge, Durham and Warwick. Dan completed the University of Oxford's Academic Leadership Development Programme, and led the redisplay of world archaeology on the Pitt Rivers Museum's Upper Gallery, which will be completed in 2017. He was an invited participant in an AHRC-NSF⁵ workshop on cultural heritage at the Smithsonian Institution, and was invited to give lectures at the Royal Anthropological Institute, Universities of Gothenburg, Stockholm and Uppsala, and the Royal Academy of Engineering. Dan organised a session on Archaeology and Photography at the European Association of Archaeologists meeting in Glasgow (from which a publication is expected in 2018). He was also discussant for a session on contemporary archaeology in Africa at the Society of Africanist Archaeologists in Toulouse. Dan served in various assessment roles for the AHRC, ESRC, UNESCO, Netherlands Organisation for Scientific Research and the Research Council of Norway, as well as for a mock Research Excellence Framework (REF) exercise for the University of Galway.

Dan continued in his role as an Elected Trustee of the Society of Antiquaries of London, and was also elected to the Junior Proctorship of the University of Oxford, which he will take up in March 2017. Within St Cross College, for the third (and final) year running, he organised the weekly St Cross talks. He served on the appointment panels for the Mastership of St Cross and for the Bodleian's Librarian for Archaeology and Anthropology, and served his final year as Chair of the Subject Committee for Library Provision in Archaeology. In April, Dan convened a 'Dialogues with the Past' five-day residential PhD training workshop on the theme of 'The Politics of Heritage' at the Pitt Rivers Museum, funded through Oslo University and with 18 doctoral students from across Scandinavia and eastern Europe.

A great deal of Dan's time, however, was spent on teaching and research student supervision. He gave lectures and tutorials on a wide range of subjects across archaeology, anthropology and the history of art, including his optional paper 'Understanding Museums and Collections'. In November 2015, Dan received an Oxford University Award for Excellence in Teaching.

Dan continued to serve on the Editorial Boards of the *Journal of Contemporary Archaeology* and the *International Journal of Historical Archaeology*, and as General Editor of *A Cultural History of Objects* (Bloomsbury). In July, with his colleague Tom Scott-Smith of the Refugee Studies Centre, he submitted a grant application to the ESRC/AHRC for a £300,000 project on the architecture of the refugee crisis called 'Architectures of Displacement'.

RESEARCH ASSOCIATES

Zoe Cormack has been working on a post-doctoral project investigating collections of South Sudanese material culture in European museums. A significant amount of material culture was acquired from the area that is today South Sudan in the 19th and early 20th centuries. This is a huge resource for advancing understandings of the country's history, global connections and creative arts – and for promoting more diverse interpretations of national identity. Her post-doc has been funded by the British Institute in Eastern Africa with the aim of scoping collections across Europe and developing directions for future research and collaboration within Europe and with South Sudan. The Pitt Rivers Museum holds one of the most important collections of objects and photographs from South Sudan in the world and a unique online platform for accessing knowledge about the collections (<http://web.prm.ox.ac.uk/southernsudan>). She reports that her time at the Pitt Rivers Museum has been invaluable: giving her access to rare books and catalogues, manuscript and photographic collections through which she has identified and researched relevant collections, and benefitted from extensive in-house curatorial expertise. A funding application for an international network in collections of South Sudanese material culture, developed during her research associateship, is currently under review. If successful, this network will bring academics, museum practitioners and heritage stakeholders from Europe and South Sudan together to collaborate in the development of research on the material.

Patti Langton researched, digitised and documented photographic collections also from South Sudan donated to the Pitt Rivers Museum. Work on the collection of slides donated by André Singer is in progress. Singer is currently President of the Royal Anthropological Institute and a renowned documentary film-maker. His slides were taken in 1976 amongst the Shilluk people and show the complex rituals of the ten-day ceremony leading to the anointing of the new *Reth*, or divine King. The images, with their documentation, will go online in the research section of the Museum's website among the collections databases as a resource for further academic research (<https://www.prm.ox.ac.uk/databases>). The October 2016 issue of the *Friends of the Pitt Rivers Museum* magazine will contain illustrated articles by André Singer and Patti Langton on the documentation of the collection.

The majority of Patti's own collection of photographs of South Sudan, taken during fieldwork in 1979 and 1980 funded by the Royal Geographical Society and the Horniman Museum, is now online in the Museum's photographic collections database as well, as are documented music and interview tapes (<http://web.prm.ox.ac.uk/reel2real/index.php/patti-langton.html>). She has added a further 200 slides this year, to digitise and document, as well as contributing an entry based on her fieldwork to the Photograph and Manuscript Collections blog (<http://pitrivers-photo.blogspot.co.uk>). In 2015, Patti gave a lecture at Bard University, USA, on 'Ethnography, Photography and the Field of Memory' based on her work at the Museum.

Frances Larson is writing a book about the first professional female anthropologists to be trained at the University of Oxford and the Pitt Rivers Museum. Her work focuses on Barbara Freire-Marreco (1879–1967), Katherine Routledge (1866–1935), Maria Czaplicka (1884–1921), Winifred Blackman (1872–1950) and Beatrice Blackwood (1889–1975), who all studied for the Anthropology Diploma between 1907 and 1918. All five women went on to undertake pioneering research in the field and collected valuable material for the Pitt Rivers Museum. Frances is currently researching in various national archives, including the Pitt Rivers Museum's manuscript collections and her book will be published by Granta in 2017.

As Assistant Professor in the McIntire Department of Music at the University of Virginia (UVa), primarily focused on the theory and practice of sound curation, Noel Lobley continued to work closely with major ethnographic sound collections and their associated institutions and communities. He is currently writing a monograph, *Curating*

Sound: Art, Ethnography and Practice, exploring the significance of sound collections at the International Library of African Music in South Africa, the Library of Congress in Washington, DC, and at the Pitt Rivers Museum. He is researching the histories and content of major sound collections and their contemporary relevance to source communities and wider audiences. Noel's principal research method is to design and curate a series of ongoing events, installations and other creative responses through research residencies.

As a Research Associate at the Pitt Rivers Museum, Noel continued to identify significant content within the Louis Sarno collection of BaAka music (<http://web.prm.ox.ac.uk/reel2real/index.php/collections-sarno.html>). He also continued to develop links with collaborators such as Insight Share (an Oxford-based indigenous rights/social justice organisation), Oxford Contemporary Music (OCM), the field collector himself and the BaAka community with whom he lives and works. In July, Noel was able to visit the Pitt Rivers Museum for two weeks to continue to work through archived sounds and the sound database (<https://www.prm.ox.ac.uk/sound>). He was also able to continue working through the interviews and documentation amassed during two separate collaborative research visits by Louis Sarno to Oxford in 2011 and 2013. Continuing to work with the Sarno BaAka collection allowed Noel to expand the draft chapter focused on this collection in *Curating Sound* and recent findings will be published in two new articles in 2017. The first will appear in *Ethnomusicology: a Contemporary Reader*, edited by Jennifer Post (Routledge), and the second in a special issue of the *Journal of the Royal Anthropological Institute* devoted to ethnomusicology and the anthropology of music.

Noel also continued to advise on queries related to the Museum's sound collections, and to liaise with people, artists and companies in the UK, USA and elsewhere, who are interested in engaging with those collections. He is currently drafting a proposal to work more closely with the Pitt Rivers Museum's sound collections and galleries during a prospective research visit in summer 2018 in collaboration with UVa, where he is helping to develop interdisciplinary curatorial projects.

³ Economic and Social Research Council.

⁴ The Arts and Humanities Research Council.

⁵ US National Science Foundation.

Right: Māori korowai, cloak of flax (1886.1.1127); this was worn by Ella Monier-Williams in a photograph taken by Charles Dodgson (Lewis Carroll), subject of the Archive Case display 'Dressed as a New Zealander'.

Far right: Noah's Ark animals from Germany (1956.9.70.56, 50, 11, 167, 187)

Below: A photograph of Aung San Suu Kyi dressed as a Ladhaki woman on a visit to India, taken by her husband Michael Aris (2002.75.4.129)



Siân Mundell continued to work as a VERVE Curatorial Assistant, identifying, cataloguing and preparing objects for display in the Lower Gallery, including the Woodwork and Stonework displays and the Upper Gallery archaeology displays (see above). Together with Madeleine Ding she planned and delivered cataloguing and database training to the Education team for their new database (see above). Also as part of the VERVE project, Siân assisted in weekend Museum events, as well as continuing to supervise volunteer Fusa McLynn, who transcribed historic Museum display labels for inclusion in the Museum's objects database (http://databases.prm.ox.ac.uk/fmi/webd#objects_online).

Madeleine also worked as a VERVE Curatorial Assistant, in a joint post with Siân. She identified and catalogued objects for the new Stonework display and for new desktop displays of archaeology on the Upper Gallery, which will be arranged by type of material. In August 2015 Madeleine collected a loan of Pitt Rivers Museum amulets from the Musée des civilisations de l'Europe et de la Méditerranée in Marseille, and contributed to the public face of the Museum by working at the numerous evening and weekend events hosted under the VERVE banner.

Along with facilitating research visits to examine material from the Museum's object collections throughout the year, Nicholas Crowe, Assistant Curator, alongside Julia Nicholson, Curator and Joint Head of Object Collections, co-curated an exhibition for the Didcot display case entitled, *Stitch of a Symbol – Insights into the Textile Journeys of Sheila Paine* to be displayed on 1 November 2016 to 30 April 2017 (see below). Nicholas, with other colleagues in the Museum, also worked on the *Out in Oxford* trail project (see below), which involved generating ideas for a programme of launch events to take place in February 2017 and facilitating related workshops.

Faye Belsey returned from maternity leave at the beginning of August. Along with Madeleine, she co-authored a chapter on Percy Manning's donation of objects to the Pitt Rivers Museum in 1911 for the book series *Archaeological Lives: Percy Manning – The Man Who Collected Oxfordshire* edited by Mike Heaney. Together they have also been working on other activities to celebrate Percy Manning's 2017 centenary, including an exhibition in the Didcot case. Faye continued to work on the documentation and cataloguing of new acquisitions, and travelled to Exeter to obtain a significant collection of textiles and objects relating to textile production in the Arab world donated by

indigo expert Jenny Balfour-Paul. She continued as web officer of the Museum Ethnographers Group (MEG), and to work at the off-site stores once a week in cataloguing and documentation.

Zena McGreevy continued to work mainly on redisplay projects in the galleries. In November, in collaboration with the Conservation and Technical Services departments, she helped move the model cases in the Court to create an open area for Museum talks, and space for Steve Grafton to construct and install the three new DCMS/Wolfson cases (see above). Zena researched the model boats, model transport and model housing in preparation for their redisplay. She also selected and researched the objects, and wrote the case text and individual object labels for the forthcoming Rank and Status in the Pacific display on the Lower Gallery (see above). From June, Zena also started working half-time on the VERVE displays, undertaking the preparatory work involved in refreshing the Museum's Welcome Case, which will be installed by end of September 2017. The preparatory work included conducting audience research, image and object selection and research, and writing texts for the case. She couriered two loans, collecting objects from Manchester, which had been on display in the exhibition *Making Monuments on Rapa Nui*, and to the Wellcome Trust for the exhibition *This is a Voice*. Zena contributed to the public face of the Museum by writing articles for the Objects Blog (<http://pittrivers-object.blogspot.co.uk>). She visited the British Museum Australia Exhibition as part of a MEG event, gave a staff short talk about the new Model Boat and Rank and Status displays, and assisted with a workshop held for volunteers involved in the *Out in Oxford* trail project (see below).

PHOTOGRAPH, MANUSCRIPT, FILM AND SOUND COLLECTIONS

Following Chris Morton taking up a Leverhulme Research Fellowship on 1 October 2015 (see above), Philip Grover was appointed Acting Head of Photograph and Manuscript Collections, and Katherine Clough joined the section as Assistant Curator. Projects carried out during the year included the scanning and/or cataloguing of large or significant collections of photographs by Jenny Griffin (Nigeria), Joy Hendry (Japan), John Kearney (New Caledonia) (<http://pittrivers-photo.blogspot.co.uk/2015/12/seasons-greetings-from-photograph-and>

[html](#)), Sohta Kitazawa (Japan), John Moore (Brazil) and André Singer (South Sudan). A number of volunteers played a valuable role in assisting this varied work, as well as in rehousing the Geoffrey Turner and Peter Worsley collections, and in listing material from the Beatrice Blackwood, John Bradford and Richard Townshend collections. Jamyang Oliphant was employed with the support of the Michael Aris Memorial Trust to complete the scanning and cataloguing of the important Michael Aris collection of photographs of Bhutan.

The department continued its busy programme of exhibition work, with three Archive Case displays of original material from the Museum's collections, including a particular highlight, *'Dressed as a New Zealander': A Photograph of Ella Monier-Williams by Charles Dodgson (Lewis Carroll)*; and two Long Gallery exhibitions, *Elizabeth Price: A PROCESSION*, a new commission inspired by the Museum's historic photograph collections, and *Kabuki – On Stage, Behind the Scenes: Photographs by Akio Kushida and Stephanie Berger* (see above). In addition, the department curated an exhibition of photographs by Carl Gibson-Hill (1911–1963), long-time Director of the Raffles Museum, entitled *Built by the Water: Vernacular Architecture in Malaysia and the Andaman and Nicobar Islands* (https://www.prm.ox.ac.uk/sites/default/files/uploads/PDFs/Built_by_the_Water.pdf). This opened on 13 April at St Antony's College⁶ as part of the Festival of Southeast Asia in Oxford. Images from the Museum's collections continued to be supplied for research publications and occasional exhibitions, notably for use in the Wellcome Collection's exhibition *This Is A Voice*, which incorporated photographs and sound recordings from the Louis Sarno collection (see above).

During the course of the year, the section was increasingly involved in public engagement activities, leading four public 'behind the scenes' visits to the Photograph Collections, as well as special events for the Friends of the Pitt Rivers Museum (see below) and members of the Royal Photographic Society. It also contributing to the Museum's Pacific-themed After Hours event in May. Additionally, Philip and Kathy organised and ran a series of innovative workshops on different aspects of photography, called 'Print Project Collect', planned by Kathy, with the first of these sessions on 16 July examining the subject of prints and printmaking.

Philip continued to research the Museum's Japanese photograph collections, visiting Japan in September to consult the holdings of the Nagasaki University Library, and on 4 December he presented

a seminar paper at the Nissan Institute of Japanese Studies, entitled 'Meiji-Era Photographs in the Pitt Rivers Museum: An Overview of the Collections'. Philip also represented the Museum during an increasingly busy year of wider committee work, notably in the development of a new divisional Digital Strategy and Intellectual Property Policy. In June, Kathy was seconded for six weeks to assist work on the Museum's HEFCE funding application led by the Director, during which time Abida Kassam joined the department as a part-time Curatorial Assistant.



⁶ In the Middle East Centre's new Investcorp Building designed by ZahaHadid Architects (www.zaha-hadid.com/architecture/middle-east-centre-st-antonys-college).



Left: A model ship made in 1706 or 1719 by William Lee (1886.1.1665).

CONSERVATION WORK

The Conservation team undertook several large projects in the year in addition to supporting the loans and redisplay programmes. The *kintsugi* project in November 2015 was a complex challenge for the team, which also resulted in a temporary case display, *Celebrating Imperfections* (see above).

In January, the department was approached by the University's Proctors Office to advise on the care of the Chancellor's ceremonial robe. The robe, measuring over two metres in length and tremendously heavy due to extensive use of gold brocade, had been hanging from a conventional coat hanger on a rail too low for the purpose. We advised on adaptations to be made to the cupboard where it is stored, made a bespoke hanger designed to fit perfectly and support the shoulders, and produced a new cover made from Tyvek to protect the robe in storage and transit.

One of the more complex loans the Conservators facilitated was the preparation of a multi-faceted Tibetan Black Hat or Cham dance costume for exhibition at the Wellcome Trust. Working with Rachael Lee, a costume conservation mount-maker from the Victoria & Albert Museum, a life-size recreation of the costume was prepared standing almost two-and-a-half metres tall.

The decanting of the existing ship and boat models cases, to allow new cases to be installed (see above), caused a veritable shipwreck in the Conservation lab! In October, large ships with fragile and complicated rigging washed up in the lab, all requiring extensive work. Having been displayed in very poorly lit display cases for many years it had not been clear how damaged they were.

OXFORD UNIVERSITY INTERNSHIP PROGRAMME

In July, the Museum hosted a paid intern on the Oxford University Internship Programme to digitise, document and rehouse a wide range of material from the Photograph and Manuscript Collections. Peter Thompson, studying for a BA in Classical Archaeology and Ancient History, was selected from a large number of applicants for this successful placement.

ASANTE WEIGHTS

The Museum continued to collaborate with Cranfield University on various collections-based analytical projects. In May, Ryan Brown, a student undertaking an MSc in Forensic Archaeology and Anthropology, used HH-XRF⁷ analysis to look at 97 copper-alloy goldweights in the Museum's collection. His dissertation, entitled 'Non-Destructive Compositional Analysis of Akan Copper-Alloy Goldweights from Ghana, in the Pitt Rivers Museum, University of Oxford: Characterization and Provenance', investigates changes in the composition of the copper-alloy over five centuries of production. In addition, Ryan analysed a copper-alloy 'Treasure Box', also from Ghana. The box (1935.56.12), displayed in the Lower Gallery, but also loaned to the British Library within the reporting year, is believed to have been used either for storing and heating shea butter, which is used as an unguent, fuel and foodstuff, or to store gold dust or precious herbs. Results of the analysis were not available at the time of writing.

STORAGE PROJECTS

The usual pace of storage improvement work was dramatically intensified in the reporting year due to the University's decision to reassign the Old Power Station off-site storage facility to the Saïd Business School, with effect from January 2018. With a conservative estimate being that 110,000 objects are stored at this site, the project – to number, pack and locate this volume of objects for transport and future storage – was a daunting task, and beyond the capacity of current Conservation and Object Collections staff. A newly recruited team leader, Andrew Hughes, and two project assistants, Ashleigh Sheppard and Meghan O'Brien-Backhouse, began to set systems of work in place in January, supported by core staff from the Object Collections and Conservation departments. A further six project assistants were recruited to start work in June. The move project was further complicated in the early stages by an element of indecision on the new location for the collection, with two possibilities proposed. The decision has now been made that the majority of the collection will move into the Radcliffe Science Library sub-basement, recently vacated by the Bodleian Library. The space will be shared with the other three University museums, the Ashmolean, the Museum of the History of Science and the Museum of Natural History. The University recruited

Above: Costume worn by the leader of the Black Hat Dancers in Tibetan Buddhism (1996.3.1)

Right: An Akan Asante treasure box of sheet brass with repoussé decoration and resembling a carriage, from Ghana (1935.56.12)



Alexandra Fullerlove in April as Project Manager to co-ordinate the project for all of these collections. Despite the challenges being faced, there will ultimately be huge benefits for the Pitt Rivers Museum. The objects database will be updated with a photograph of and location information for each object, along with condition assessments of them. The project team are also communicating their work and exciting discoveries to the public via Twitter (https://twitter.com/pitt_stores?lang=en).

CATALOGUE DATABASES

Up until the end of September, Alison Petch, Senior Researcher, was carrying out general research on the history of the Museum and from 1 October was appointed to the role of Collections Database Officer. Alison decided to take early retirement from 31 August and was given Research Associate status (see above).

On 2 August 2016, there were a total of 315,265 objects listed on the Museum's Object Collections database, Objects Pitt Rivers Museum, recorded in 239,844 entries (the last entry being accession number 1953.12.3.2). There were 310,605 images on the Photograph Collections database, Photos Pitt Rivers Museum, recorded in 192,515 entries (the last entry being accession number 2015.23.1282); some entries record more than one object or image and both databases are available at (<https://www.prm.ox.ac.uk/databases>). During the reporting year 2,272 new records were created on Objects Pitt Rivers Museum and 2,666 on Photos Pitt Rivers Museum. Alison spent time cleaning records on both databases throughout the year, which, alongside the work of Collections staff in both departments, led to 93,971 enhancements being made to existing records on Objects Pitt Rivers Museum and 30,494 enhancements being made to Photos Pitt Rivers Museum. The number of new records and enhancements also reflects the work of the off-site store move and VERVE projects (see above), as well as new accessions (see below).



⁷ Handheld X-ray fluorescence.

“the inclusion of factual information, and comments/ideas from the global research community provides a richer resource to the reader/researcher using the database... the changing nature of our understanding of particular objects can be thoroughly documented in this way, keeping academic discourse on material culture lively and fluid, and showing that museum collections continue to create tension and debate, and do not sit, inert in store rooms,”

Inbal Livne, Powell-Cotton Museum

The role of digital resources continues to permeate all areas of the Museum's activities, from collections documentation and exhibition design to learning and public engagement. In the spring, ahead of the centenary commemorations of the Battle of the Somme, a First World War audio trail was used as a pilot to introduce iBeacons into the gallery space (<https://www.prm.ox.ac.uk/app>). These ingenious devices work using Bluetooth to activate content within an app, so that users need only to move within the vicinity of a selected object to receive an alert that there is something to watch or listen to. As such technology removes the need for intrusive labelling or barcodes, we hope to utilise it further in the future. This ties in well with the continued expansion of free-to-access public wifi, with 15,000 visitors having access during the year (a 300% increase from last year) and 2,500 of those using digital audio guides (an increase of 500%).

The main Museum website (www.prm.ox.ac.uk) received major development, both in terms of design and technology. In mid-2015, a new Drupal-based content management system site was launched with a responsive design that adjusts and adapts based on the user's screen size. This has improved the desktop site, but, most importantly, has also optimised the access experience for the 40% of those utilising phone or tablet devices.

In total, there were 1,220,000 unique visits to the Museum's online resources and platforms for the year. This comprised 318,000 unique main website visits from 206 countries and territories. The 16 project websites drew 660,000 visits. The most popular continue to be the Other Within Englishness collections: (<http://web.prm.ox.ac.uk/england>), the Tibet Album of historic photographs (<http://web.prm.ox.ac.uk/tibet>) and the Southern Sudan collection catalogue (<http://web.prm.ox.ac.uk/southernSudan>). New content included a Craft Film Directory within the VERVE section of the website, which seeks to draw together videos from across the web demonstrating historical, contemporary and anthropological craft practices from around the world, including ethnographic films from the Museum's own archives (<https://www.prm.ox.ac.uk/craftfilmdirectory>).

Film and multimedia provide ever more creative avenues for documenting and sharing the Museum's own activities. More sound and films from the permanent collections were digitised and made available online, as well as events and performances. To accompany the launch of the new Cook-Voyages site (<http://web.prm.ox.ac.uk/cookvoyages/index.php/en/index.html>), an innovative stop-frame film showed the Conservation team mounting the Tahitian mourner's costume. This is fascinating for lay viewers, but also a valuable visual training tool for those working in the field (<https://vimeo.com/155110029>) (<http://web.prm.ox.ac.uk/cookvoyages/index.php/en/index.html>). In total, 18,000 video files were watched from 100 countries in the period (an increase of 6%). The most viewed were diverse in their content, age and appeal: a film charting the residency of Japanese *kintsugi* artists at the Museum (2015); Louis Sarno talking about Bayaka *mbyo* flute music (2013); Ladi Kwali, a Nigerian potter (1950s); and Auguste François: Yunnan, China (1902–04) (<https://vimeo.com/pittriversmuseum/videos>). In addition, 40,000 sound files were played (an increase of 12%) of which the top three most listened to were from the Central African Republic collections of Bayaka music: women singing *yeyi*; Balonyona playing *geeda*; and *boyobi* music with bobé spirits (<https://soundcloud.com/pittriversound-1>).

The Museum's social media presence continued to grow, with over 22,000 followers on Twitter and 8,700 likes on Facebook, up 30% and 45% respectively. A new Instagram channel attracted 2,000 followers (<https://www.instagram.com/pittriversmuseum/?hl=en>). There were 119,000 blog views during the year, the most visited being Reel to Real on ethnomusicology and the curation of the sound archives, Photograph and Manuscripts collections, and Conserving 'Curiosities' about the Cook-Voyages Collections (<https://www.prm.ox.ac.uk/blogs>).

Left: A mandolin painted with the place names the donor, Arthur Kennedy, played during World War One, featured in the audio trail (1940.9.21)

The Museum's educational and public outreach work includes contributions made by VERVE, and the family, primary, secondary, adult and other programmes run by the Museum's Education department, which is funded largely by an award from the Arts Council England (ACE).

THE VERVE PROJECT

During the reporting year, the Museum's VERVE team was involved with two projects working with vulnerable young people and adults. *Shadow Stories* was a project with young people at the Warneford Hospital Highfield Unit (a mental health hospital for teenagers) delivered in partnership with visual artist Catriona Hardie, Tom Cox from Artscape, musicians Isabelle Carré and Stuart Hobbs, the Story Museum and staff from the Highfield Unit (<http://pittrivers-education.blogspot.co.uk/2016/03/shadow-stories.html>). Highfield Unit residents worked with VERVE Outreach and Activities officer, Maya Herbolzheimer. Throughout November and December they investigated the *Ramayana* story through Museum handling objects, before taking part in music, storytelling and visual arts workshops to create their own alternative version of the story. VERVE also continued to support the Museum's long-term relationship with Abingdon and Witney College's Adults with Learning Disabilities department. Over the past two years, this has been presented as a series of specially designed workshops called *Crafts from the Past*. Each session focused on a craft technique highlighted by the VERVE team's redisplay work (see above), facilitated by external craft practitioners and featuring object handling with the Education team. These sessions were aimed at introducing the attendees to new skills and techniques, such as how to make trugs out of scrap wood.

The VERVE team supported other Higher Education institutions by making two visits to the University of Leicester and by working with students of Oxford Brookes University. In March, Helen Adams and Madeleine Ding spoke to Museum Studies students at Leicester, and in June Jozie Kettle, Beth McDougall and Miriam Orsini delivered a talk to students of its MA in Museum Studies by distance learning about the VERVE project, redisplay work and museum careers. The Museum also hosted two 'takeover' events curated by the Oxford Brookes Anthropology Society (<https://www.prm.ox.ac.uk/museumtakeover>). The first of these fantastic events was a Christmas Ball organised by the Society's committee for fellow students in December. Two months later, in February, students from the Society curated a 'takeover' event themed around marriage, love and kinship called *LoveAnthro*.

Two late-night events were held under the auspices of the VERVE project: *Day of the Dead* in October and *Museum at Night: Pacific* in

May. *Day of the Dead* was held on 30 October and attracted more than 600 people. It involved new external partners such as local bands, a Mexican artist and academics from other UK universities. It was an extremely lively event featuring pop-up talks, live music, fancy dress and art installations, and prompted positive visitor feedback about altered perceptions of the Museum from an exclusive academic space to a welcoming and unique social venue. Watch the film here: (<https://vimeo.com/147838995>). *Museum at Night: Pacific* was jointly hosted with the Museum of Natural History. It featured engaging dance performances by Beats of Polynesia, entertaining music by Oxford Ukuleles, object handling, a *haka* video and stereoscope demonstrations (<https://www.prm.ox.ac.uk/nmumedia>). There were even dance classes on the Lower Gallery!

Lastly, supported by the VERVE team, the Museum hosted the annual Oxford Folk Festival as one of a network of venues across Oxford. On the weekend of 16 and 17 April, morris dancers and folk musicians performed alongside family music, dance and craft sessions delivered in partnership with the Education team.

FAMILY ACTIVITIES

Over 13,000 children took part in family friendly workshops at the Pitt Rivers Museum. Carly Smith-Huggins, Families Education Officer, ran a large variety of events and was supported by around 80 drop-in volunteers and 12 trained volunteers. Over 640 children took part in Egyptian activities during October half-term, while smaller numbers took part in *kintsugi* workshops the following month as part of that project (see above). February half-term was as busy as in previous years, with over 1,600 children taking part in the free activities across the Pitt Rivers Museum and the Museum of Natural History. The theme was 'Eat or be Eaten' and families could make samurai swords and face masks as well as go along to a family friendly talk on 'animal armour' (<http://pittrivers-education.blogspot.co.uk/2016/03/eat-or-be-eaten.html>). Carly also ran a Top 10 voting trail asking families to vote for their favourite object from the Museum and the data collected from this was used to create a new Museum Top 10 trail for families.

While regular family activities and activity backpacks have been ongoing, Carly has been developing a new approach for the Museum. She has recruited and trained family tour guides, designed an activity trolley of materials, ideas and trails that will be in the Museum at

Right: A visitor has a go on a replica loom at Pitt Fest

Far right: Chris Park brings archaeology to life at Pitt Fest



weekends and in the school holidays (<http://pittrivers-education.blogspot.co.uk/2016/07/family-tour-guide-training-summer.html>). She has extended the scope of volunteer-led object handling on Saturdays and has trained volunteer guides to complement the subject areas focused on by make-and-take activities. In partnership with Scott Billings from the Museum of Natural History, Carly applied for Oxford University Museums Partnership (OUMP) Innovation Fund money to develop 'app-packs'. This is an action research project trialling a number of cheap or free apps for the public to use on smart phones and tablet computers.

A huge range of family activities were offered throughout the summer. The aim of the Family Education Officers at the University museums and Botanic Garden is to ensure that there is something available for families on every weekend day and every day of the school holiday. This was achieved.

PRIMARY SCHOOL ACTIVITIES

Primary school visits have continued to be popular, despite the Museum moving to a charging mechanism at the beginning of April. This change in model has meant that we have had to reconsider how we approach, and cost, project work. It is not possible to tell, at this stage, whether the move to charging has changed the demographic of school visits, but in the course of the reporting year 8,000 primary school children took part in taught workshops in the Museum. These workshops fell into two categories: object handling workshops mainly led by Rebecca McVean, Primary Education Officer, or tours and object handling led by the volunteer guides. In the autumn, Becca launched an e-newsletter for primary school teachers to keep them updated about our programme. Becca piloted a Key Stage 2 (KS2) Stone Age to Iron Age session in response to the new school curriculum, and created an updated version of the KS1 and KS2 Africa trail. Curriculum changes mean that there is now a greater emphasis on material from Benin.

In October, Becca worked in partnership with the Ashmolean Museum to deliver a 'Take One ...' project to every class in St Swithuns School and Bishop Carpenter School. Our object was 'Take One ... Totem Pole' (<https://www.prm.ox.ac.uk/sites/default/files/uploads/PDFs/TotemPoleTeacherNotes.pdf>). At St Swithuns School there was an after-school event for parents to view all the work generated by the children from the project. Teacher INSET training was also

given to all staff from both schools. Later in the year Becca added a new session, 'Take One ... Tahitian Mourner's Costume', with West Oxford School. *Bookfeast*, the Oxford children's literary festival, took place at the Pitt Rivers Museum and the Ashmolean Museum for the final time after nearly ten years of partnership work. Over two days, 533 children took part at the Pitt Rivers Museum, hearing stories and talks from inspiring authors, and then creating their own story trails (<http://pittrivers-education.blogspot.co.uk/2016/06/bookfeast-festival-2016.html>). We also worked with IntoUniversity to deliver sessions to target primary schools from areas of social deprivation.

We were involved with Oxford Brookes University on the Exploring Learning Module for students in Year 3 of their BA in Primary Teacher Education. This entailed taking eight students across two weeks and introducing them to the role of a museum education officer. In January, the Pitt Rivers Museum hosted a training day on how museums and primary school teachers can deliver the KS2 history topic, 'Changes in Britain from the Stone Age to the Iron Age'. The event was run by Kim Biddulph, Director of Schools Prehistory, and supported by the Pitt Rivers Museum and the Ashmolean Museum (<http://pittrivers-education.blogspot.co.uk/2016/02/teaching-changes-in-britain-from-stone.html>). The training was attended by 20 museum professionals and teachers. In January, we also taught 60 PGCE students on how to use museums to deliver the primary school humanities curriculum. This was a partnership project with the Museum of Oxford (<https://www.oxford.gov.uk/museumofoxford>) and Pegasus Theatre (<http://pegasustheatre.org.uk>). We undertook a three-week placement for student Hattie Kimberley from University College London, Hattie Kimberley, who is studying for an MA in Museums and Galleries in Education. The end of the academic year saw the retirement of volunteer guide Rosemary Lee. Rosemary guided in the Museum for 18 years, but will continue to be a Friend of the Museum (see below).

SECONDARY SCHOOL ACTIVITIES

Provision to secondary schools, further and higher education (FE and HE) was delivered by Katherine Rose, Secondary and FE Education Officer, Andy McLellan, Head of Education and Outreach, and Maya Herbolzheimer, VERVE Activities Officer. When Maya left at the end of the year she was replaced by Beth McDougal. The majority of visits

“We can see it in books, but to actually come up and see it and feel it and examine it—it can only benefit our community and our people. Having direct access to this will continue to inspire and challenge.”

Marnie, Haida Secondary School assistant



were Year 10 art students who were doing research as part of their first GCSE Art project. Sketchbook introductions were delivered on a daily basis. Access object handling sessions, organised via Oxford University college Access Officers were ongoing and numerous, happening once or twice a week, and targeted project work is ongoing. Over the year, 6,800 secondary and FE students, and 1,500 HE students were taught in the Museum.

Katherine and Maya worked with Langtree School for a second year on a design technology repoussé project. This year, we worked with all 140 students in Year 9 from that school. The 40 best works produced by students were exhibited in the Museum over the summer (<http://pittrivers-education.blogspot.co.uk/2016/05/as-new-verve-project-officer-in.html>). In October, and again in March, 30 Year 10 students came together from the Langley Academy and Matthew Arnold School for an ‘Imagine, Invent, Make’ study day. We ran this in partnership with the Museum of the History of Science. Over the year, we also took 12 Year 10 work experience students through the Oxfordshire Education Business Partnership.

In August 2015, the Museum hosted 15 teachers who were starting their MA with Oxford Brookes University. The Artist Teacher Scheme is an MA aimed at re-engaging secondary school Art teachers with their own art practice. The two-day workshop involved one day working with local artist Miranda Creswell, during which participants created personal responses to sections of the Pitt Rivers Museum’s collections using a range of media. The second day was led by Andy and Katherine, and focused on object handling and exploring frameworks for the interpretation of art and artefacts.

In the autumn and New Year Katherine and Andy worked on an ACE-funded collaborative project with eight Berkshire, Oxfordshire and Buckinghamshire Learning and Interpretation Group (BOBLI) members on a ‘takeover’ project. The Pitt Rivers Museum worked with students from Matthew Arnold School, who chose to programme and run an evening event called *Mythology by Moonlight* (<https://vimeo.com/169524526>). This event included live bands, tours and interpretation, film projections and craft activities. The event’s 200 tickets sold out, it ran smoothly, and we received almost unanimous positive feedback from the visitors who attended, such as ‘lovely event, great mixture of activities and brilliant atmosphere to explore in’.

The students all enjoyed taking part very much and said they would recommend participation to others. ‘You feel like you’ve achieved something’; ‘a good connection to the Museum’; ‘great to get so much freedom’; ‘good to put on CVs’, were some of the comments received. The event will form the basis of an ongoing Pitt Youth Action Team (<https://www.prm.ox.ac.uk/pitt-youth-action-team>). With the success of this ‘takeover’ event, and the previous success of the Kick Arts project (a partnership project with Oxfordshire Youth Arts Partnership OYAP Trust for secondary school children who are non-attenders at school), we made a successful application for £50,000 to the HLF Young Roots funding stream to bring the two projects together and continue them for a further two years. This project will be called the Pitt Rivers Global Heritage Project and be run in partnership with OYAP Trust.

Alongside this, the team developed a number of new online resources for secondary schools based on the ever-popular Pitt Rivers Museum sketchbooks. The webpages feature drawings and artwork created in the Pitt Rivers Museum by student, amateur and professional artists, and connects them to photos and information on the Museum’s object database (<https://www.prm.ox.ac.uk/sketchbooks>). Additionally, over 10,000 language school students visited the Museum, which is a record number.

ADULT AND COMMUNITY ACTIVITIES

Our offer for community groups and adults has continued to go from strength to strength with ACE-funded staff working with HLF-funded staff to deliver a wide range of activities. The majority of our work with communities and adults was run by the VERVE team, particularly Maya, then Beth, and Andy, alongside Nicola Bird and Susan Griffiths of the Joint Museums Community Outreach team. These activities consisted of specialist workshops with target community groups, up to very large-scale events such as Cowley Road Carnival. In all, 2,400 adults took part in workshops, whilst nearly 15,000 adults took part in events such as late night openings. Pitt Fest 2015, with the theme of ‘handmade’, attracted a record 3,350 people (<https://vimeo.com/141647153>).



Regular Highlights tours continued on Tuesday and Wednesday afternoons, delivered by volunteer guides. A new group of Front of House guides were recruited and trained, and now also deliver tours at commercial events in the Museum. Monthly Spotlight talks continued on Saturday afternoons (<https://www.prm.ox.ac.uk/node/3271>). Specialist workshops were many and varied. Perhaps surprisingly, a darning masterclass workshop linking to the exhibition display *Preserving What is Valued* (see above) was fully booked two months in advance. We will never again underestimate the popularity of darning!

There has been a strong focus on under-represented audiences and community engagement in this period. We worked with a local care home to offer reminiscence and object handling sessions for elderly people living with dementia, and collaborated with Abingdon and Witney College to offer adults with learning difficulties practical craft workshops in leatherwork, ceramics and woodwork (see above). The project has also continued to support the next generation within the creative industries by mounting exhibitions by local students, ranging from KS3 design & technology projects to degree-level furniture students from Rycotewood Furniture College.

The *Shadow Stories* project was a six-week programme for young people with mental health challenges, delivered in partnership with the Warneford Hospital/Highfield Unit (see above). We ran two more sessions of ‘Meet me at the Museum’ and object handling sessions with older people living with dementia. The sixth and final session took place in early July. We also ran four sessions of object handling with Young Dementia UK.

Over the summer, we ran a pilot object handling session with Project 18. This is a group of young refugees from Coventry who are too old to receive government support, but are still very much in need of it. The aim of the session was to connect these young people with material culture from their originating countries.

The Museum went out to various summer fairs, including Bayard’s Hill on Barton estate, a target audience for us, to FloFest, East Oxford’s multi-cultural music event, and then, for the 13th year, to Cowley Road Carnival. Of the 45,000 people who attended the Carnival, around 500 came to the Pitt Rivers Museum’s tent and made shadow puppets.



OUT IN OXFORD

In April, Beth Asbury, Stuart Booker, Katherine Clough, Nicholas Crowe, Madeleine Ding and Jozie Kettle were awarded £5,000 by Arts Council England (ACE), via the OUMP Innovation Fund, for the creation of the University’s first cross-collections trail: *Out in Oxford: An LGBTQ+ Trail of the University of Oxford’s Collections*. This project will hopefully be a successful pilot for other cross-collections trails within the University and be a useful resource for future LGBTQ+ projects. The project is a response to a lecture by Richard Parkinson of the Oriental Institute, which he gave during LGBT History Month in February, calling for more explicit, not implicit, LGBTQ+ representation in museums (<https://podcasts.ox.ac.uk/great-unrecorded-history-lgbt-heritage-and-world-cultures>).

The outcome of the project will be a booklet featuring items from each of GLAM’s collections (the Ashmolean Museum, Bodleian Libraries, Botanic Garden, Museum of the History of Science, Museum of Natural History and PRM) and the Bate Collection in the Faculty of Music. The items featured have been identified by the collections’ staff, with interpretations written by volunteers who identify as LGBTQ+ or as allies. They were contacted via the University’s Equality and Diversity Unit and then registered with the Joint Museums Community Engagement Service. The booklet will be launched during a week of events organised by the VERVE team and co-curated by the project’s volunteers during LGBT History Month, February 2017 (<http://www.glam.ox.ac.uk/outinxford>).

Above left: A member of staff delivers a public Saturday Spotlight talk about the Museum’s photograph collections.

Above middle: Primary school children experiment with ‘Light and Colour’ in a hands-on workshop run in the Museum.

Above right: Attendees of a bone flute making workshop with Woodland Ways in July 2016.

“Lois cannot remember what she had for lunch, but was in sheer heaven yesterday – especially the tour. [She] could not stop talking about the session all the way home and knocked on my door this morning with a bit of paper to write down the date of the next one.”

Carer for Lois, aged 91

This has been a successful and interesting year for the Friends of the Pitt Rivers Museum, with visits to the Weston Library and its Conservation department, Sandham Memorial Chapel and the West Berkshire Museum at Newbury, as well as an ‘architectural walkabout’ to some of the newer University buildings in the South Parks Road area. Talks included Kirsty Norman’s hair-raising account of her involvement in protecting the artefacts at the Kuwait National Museum at the start of the first Gulf War, Marcell Vellinger on the anthropology of architecture, and Assyriologist Stephanie Dalley on the Hanging Gardens of Babylon. At the AGM in June, our President, Chris Gosden, gave a talk on Celtic art in Europe and Asia.

The Kenneth Kirkwood Memorial Lecture Day on 12 March, organised by Shahin Bekhradnia, was, as usual, a lively and thought-provoking event. The topic, ‘Magic: its role in human society’, was brought to life by lectures from Karl Bell of the University of Portsmouth, Xa Sturgis, Director of the Ashmolean Museum, Christina Toren of St Andrews University and Piers Vitebsky of the Scott Polar Institute, Cambridge. The profit from the day was added to the Kenneth Kirkwood (KK) Memorial Fund, which this year awarded two grants to Pitt Rivers Museum staff: to Alan Cooke to support his attendance at the 5th International Mount Makers Forum at the Cleveland Museum of Art, where he gave a presentation on the Pitt Rivers Museum’s new Cook-Voyages display (see below), and to Beth Asbury, to attend a workshop at the Victoria & Albert Museum on handling museum objects. One of last year’s recipients of a KK award, Navigator Ndhlovu, gave a talk, in conversation with Gillian Morriss-Kay, on the history and tribal origins of Zimbabwe.

Right: The front cover of award-winning issue 85 of the Friends of the Pitt Rivers Museum, Oxford, Magazine



The Christmas party’s silent auction raised £1,236 towards the cost of preparing Sheila Paine’s photographs for an exhibition that will open this autumn (see above). The Friends have also agreed to pay for a microscope that will be used by the Conservation team to examine, photograph and display the weave structure of textiles.

We were delighted that the Spring 2016 issue of our magazine won first prize in the British Association of Friends of Museums newsletter awards. This is a well-deserved recognition of the editorial skills of Juliette Gammon and her team. The cover of the prize-winning issue is illustrated.

ADMINISTRATION

At the close of December, Esther Byrom left her post as Interim Head of Administration. Audrey Cahill then worked in this role from March to May 2016 while a new, permanent Head of Administration and Finance was recruited. The Administration team (Antigone Thompson and Beth Asbury) absorbed the additional duties during gaps in cover.

FRONT OF HOUSE

Damon Dennis was employed from 1 March in the new role of Senior Gallery Assistant. This role will support those of the Manager, Derek Stacey, and Deputy Manager, Fernando Calzada. On 22 July, Gavino Pinna left his employment at the Museum to take on a new full-time role in the retail sector.

COMMERCIAL ACTIVITIES

In January 2016, the Museum’s management decided to focus more on the development of commercial activities alongside existing trade in the Museum shop. This included expanding into venue/room hire, location hire and guided tours. To support room bookings membership was taken out with Conference Oxford (<http://conference-oxford.com>) and whilst the conversion rate was slow to begin with, bookings started to increase in the spring.

The Museum shop continued to be a challenge in terms of delivery of net income, despite the increase in retail space made during the previous year. Overall sales were down on the previous year by a small percentage, however, despite this, the average transaction value grew from £5.30 to £6.50 during the financial year. Spend per visit decreased by 2p. Net margin increased by 2%. The Museum publication *A World Within*, by former Director Michael O’Hanlon continued to be the best seller. Key publications were also distributed online through Oxford Limited and the University shop.

Ongoing detailed analysis of shop products was conducted with the introduction of more branded and high-value accessories. A review of the shop was undertaken in July 2016 with an outside designer, who looked at visitor pathways and its positioning. An internal review was also started to coincide with proposed cross-GLAM shared retail

services. A cross-GLAM brand campaign commenced in May to attract more visitors/tourists to the University’s collections, and will provide a toolbox of designs that can be used both for advertising and on products in early 2017. Key plans were also set in place for a review of all commercial activities and structure for the financial year 2016–2017 to align with a cross-GLAM shared services commercial review.

Venue hire and room bookings showed promising starts, with further development of the marketing required to increase visibility and income. Daytime, paid for, guided tours were trialled in the early summer and further programming is being developed to deliver these in 2017. Out of Hours guided tours were also introduced to most corporate or private events and have become a signature of our delivery of successful hire.

DONATION BOXES

Collection Box donations were received by the Museum to a total of £30,385. This was an increase of £5,675, compared with the previous year’s total of £24,710.



Above: The ‘Anthropologists’ Fund Raising Ritual’ collection box in the Court by Tim Hunkin.

Right: A Tahitian mourner's dress collected during Captain Cook's second voyage and one of the highlights of the new Cook-Voyages case on the Lower Gallery (1886.1.1637).



BALFOUR LIBRARY

The Library continued to support the research functions of the Museum, and the staff and students of the Schools of Anthropology and Archaeology. There were 1,587 new book loans for the year, and 5,366 loans and renewals in total. The first floor of the library was also rearranged to accommodate a large donation of books mainly on Javanese *kris* from Tim Rogers (see below).

In September, as part of Oxford Open Doors, Librarian, Mark Dickerson, held tours and an exhibition of library materials relating to Pacific Islands collections, together with a talk by Jeremy Coote, Joint Head of Object Collections. Assistant Librarian, Giorgio Garippa, attended an IT Services session on 3D modelling and, in addition to his normal duties, continued bookbinding work and to give support on video editing software to students. In July, the Library hosted a number of Art History students as part of the UNIQ Student scheme (www.uniq.ox.ac.uk).

BUILDINGS AND MAINTENANCE

From a facilities management perspective, the most significant events impacting on the Museum were the installation of a new, enclosed disabled lift in January and the replacement of all tungsten halogen lamps in the Museum galleries with top quality, versatile LED lamps. The new lift replaced a bespoke predecessor that had proved somewhat unreliable since its installation in 2009. Great care was taken to ensure the new lift blended in with its surroundings by giving it a black frame, reminiscent of the gallery cases. The new lift was funded by Estates Services. In terms of lighting, preliminary investigation also began into upgrading the house pole lights to LEDs. This gallery lighting improvement work continued to be funded out of a £50,000 grant, courtesy of the University's carbon management scheme.

In February, the Museum was successful in obtaining £1,500 from the University's risk fund towards the purchase of three new Estates Network radios. These will assist communication between staff in the Museum, between sites and in other departments. They can also be used to mitigate risks during any lone working and as an invaluable aid during potential emergencies. In July, funds were made available for the purchase of a Traka key management system, and for the

upgrade of all CCTV cameras in the Museum and extension from analogue to digital. It is expected that the Traka system will be operation before the end of 2016.

John Simmons continued to act as Departmental Safety Officer. The Divisional Safety Officer's inspection of the Museum, carried out in March, was graded as substantial, continuing the good work of the previous years. Chris Wilkinson and Alan Cooke completed the installation of artefacts collected during the first two voyages of Captain Cook (see above). Alan was able to present a paper on the process of redisplaying this material at a mountmakers' conference in Cleveland, USA. The trip was funded by OUMP, the Clothworkers' Foundation, the Friends of the Pitt Rivers Museum (see above) and with a grant from Tru-View (sponsors of the conference). Adrian Vizor and Alistair Orr continue to work on design, mount-making and installation of new displays on the west side of the Lower Gallery as part of the VERVE project (see above). Alan also continued his training in using Vectorworks design software.

Chris and Alan were involved in the installation of temporary displays in the Museum and Long Gallery (see above). Jon Eccles was continued to be instrumental in installing all the temporary displays in the Archive Case (see above), whilst also continuing to provide maintenance support and audiovisual expertise. The technical team has also continued to provide support for the project to move artefacts from the offsite store in Osney to another location (see above). Technicians continue to be fully occupied with major permanent display projects for the Museum.

A. PITT RIVERS MUSEUM BOARD OF VISITORS AS OF 1 AUGUST 2015

Prof. Andrew Hamilton FRS, Vice-Chancellor, University of Oxford (*until December 2015*);
 Prof. Louise Richardson FRSE, Vice-Chancellor, University of Oxford (*from January 2016*)
 Prof. Chris Gosden FBA (Chair of the Visitors), Institute of Archaeology, University of Oxford
 Prof. Anne Trefethen, Pro-Vice-Chancellor (Academic Services and University Collections), University of Oxford
 The Senior and Junior Proctors and the Assessor, University of Oxford
 Prof. Roger Goodman, Head of the Social Sciences Division, University of Oxford
 Prof. Paul Smith, Director, Oxford University Museum of Natural History
 Dr Xa Sturgis, Director, Ashmolean Museum, University of Oxford
 Prof. Marcus Banks, Head of the School of Anthropology, University of Oxford
 Prof. Helena Hamerow, Institute of Archaeology, University of Oxford
 Prof. Sarah Whatmore FBA, Head of the School of Geography and the Environment, University of Oxford
 Dr Silke Ackermann, Director, Museum of the History of Science, University of Oxford
 Dr Lissant Bolton, Keeper (Africa, Oceania and the Americas), British Museum

In attendance

Secretaries: Prof. Michael O'Hanlon, Museum Director (*until September 2015*); Prof. Laura Peers, Interim Museum Director (*October 2015–February 2016*); Dr Laura Van Broekhoven, Museum Director (*from March 2016*)
 Minutes Secretaries: Ms Esther Byrom (*December 2015*); Mrs Antigone Thompson (*February 2016*); Dr Audrey Cahill (*May 2016*)
 Lecturer-Curator: Prof. Laura Peers

B. MUSEUM STAFF BY SECTION

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

Director

Michael O'Hanlon (*retired September 2015*)
 Laura Peers (*October 2015–February 2016*)
 Laura Van Broekhoven (*appointed March 2016*)

Administration

Esther Byrom, Interim Head of Administration and Finance (*until December 2015*)
 Audrey Cahill, Interim Head of Administration and Finance (*March–May 2016*)
 Antigone Thompson, Deputy Administrator *
 Beth Asbury, Assistant to the Director and Administration Team +

Shirley Careford, Joint Group Bookings Manager
 Peter Stimpson, Receptionist *
 Jane Yates, Receptionist * +

Balfour Library

Mark Dickerson, Librarian
 Giorgio Garippa, Library Assistant

Collections

Jeremy Coote, Curator and Joint Head of Object Collections *
 Julia Nicholson, Curator and Joint Head of Object Collections *
 Marina de Alarcón, Deputy Head of Collections *
 Faye Belsey, Curatorial Assistant (*maternity leave from July 2015*)
 Nicholas Crowe, Assistant Curator (Visiting Researchers) +
 Zena McGreevy, ASPIRE and VERVE Assistant Curator
 Siân Mundell, VERVE Curatorial Assistant * +
 Christopher Morton, Curator and Head of Photograph and Manuscript Collections * (*research leave from October 2015*)
 Philip Grover, Assistant Curator, Acting Head of Photograph and Manuscript Collections (*from October 2015*)
 Katherine Clough, Assistant Curator (*from October 2015*)
 Abida Kassam, Curatorial Assistant (*June–July 2016*) *
 Alison Petch, Senior Researcher (*until September 2015*), Collections Database Officer (*retired August 2016*) *

Commercial Activities

Yvonne Cawkwell, Retail Manager
 Stuart Booker, Shop Assistant *
 Beverley Stacey, Shop Assistant *
 Gavino Pinna, Retail and General Enquiries Assistant (*until July 2016*) * +
 Andi Glover (*until June 2016*) * +

Conservation

Heather Richardson, Head of Conservation
 Jeremy Uden, Deputy Head of Conservation
 Andrew Hughes, VERVE Conservator (*until December 2015*) +
 Kate Jackson, Conservator (*until May 2016*) *
 Jennifer Mitchell, Conservator (*from April 2016*) * +
 Miriam Orsini, VERVE Conservator (*from March 2016*) +

Education and Outreach

Andrew McLellan, Head of Education and Outreach *
 Adrian Brooks, ASPIRE Art Education Officer (*retired September 2015*) * +
 Maya Herbolzheimer, VERVE Activities and Outreach Officer (*until January 2016*) +
 Beth McDougall, VERVE Activities and Outreach Officer (*from April 2016*) +
 Rebecca McVean, ASPIRE Education Officer (Primary Schools) *
 Katherine Rose, ASPIRE Education Officer (Secondary & Further Education) * +
 Carly Smith-Huggins, ASPIRE Assistant Education Officer (Families) +
 Rachael Utting, VERVE Education and Handling Collection (*until July 2016*) +

Gallery Staff

Derek Stacey, Gallery Manager
Fernando Calzada, Deputy Gallery Manager
Damon Dennis, Senior Gallery Assistant (*from March*) *
Kieran Brooks, Gallery Assistant *
Shaun Bryan, ASPIRE Gallery Assistant * +
Dennis Cockerill, Gallery Assistant *
Rosaleen Croghan, Gallery Assistant *
George Kwaider, Gallery Assistant
Navigator Ndhlovu, ASPIRE Gallery Assistant * +
Michael Peckett, ASPIRE Gallery Assistant * +
Gavino Pinna, Gallery Assistant (*until July*) * +
Cheryl Simmons, Gallery Assistant *
Edward Tolley, Gallery Assistant *
James Wood, Gallery Assistant *

ICT

Haas Ezzet, Head of ICT

Lecturer-Curators

Clare Harris, Curator and University Lecturer (Anthropology)
Dan Hicks, Curator and University Lecturer (Archaeology)
Laura Peers, Curator and University Lecturer (Anthropology)

Marketing and Press

Louise Hancock, Marketing and Press Assistant *

OPS project

Alexandra Fullerlove, Project Manager +
Andrew Hughes, Team Leader (*from January 2016*) +
Meghan O'Brien Backhouse, Project Assistant +
Ashleigh Sheppard, Project Assistant +
Alicia Bell, Project Assistant +
Carys Wilkins, Project Assistant +
Joanna Cole, Project Assistant +
Ben Hill, Project Assistant +
Rory McDaid, Project Assistant +
Bethany Skuce, Project Assistant +

Photography Studio

Malcolm Osman, Photographer

Technical Services

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

VERVE Project (see above for further VERVE staff embedded in other sections)

Helen Adams, VERVE Project Curator and Engagement Officer
(*maternity leave from April 2016*) +

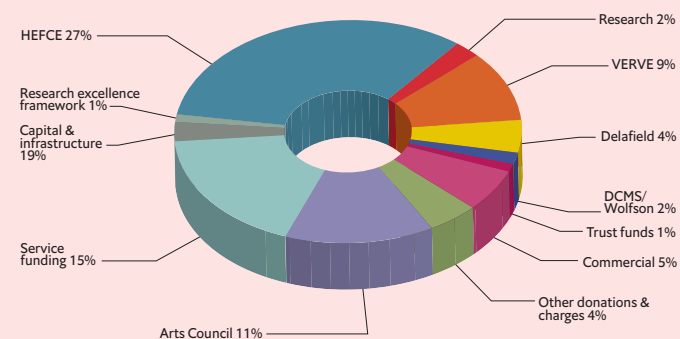
Madeleine Ding, VERVE Volunteer Coordinator and Curatorial Assistant +
Jozie Kettle, VERVE Programming and Communications Officer +

C. FINANCE

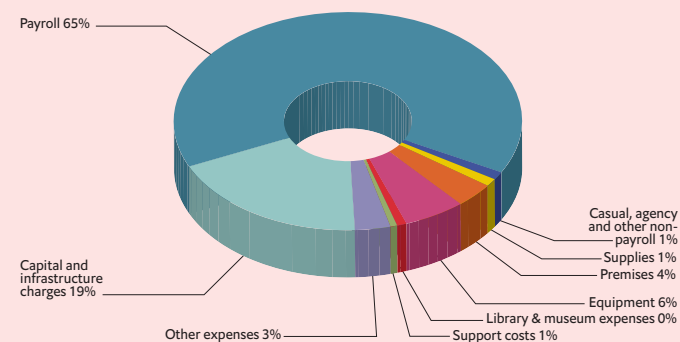
The principal regular sources of the Museum's funding are HEFCE (£739,000) and ACE (£308,000), together with the University's own direct funding of £411,000, plus indirect funding of £509,000 towards the costs of providing the Museum with common services. For the first time, the Museum benefited from HEFCE Quality-Related (QR) funding of £28,000 following submissions made by the Lecturer-Curators to the Research Excellence Framework (REF).

For other income, the Museum depends upon revenue from sales in the Museum's shop and from venue hire (see above), but principally upon approaches to trusts, foundations, research funders, charities and generous individuals. The most substantial of these current grants is the HLF's five year award of £1.049m towards the VERVE project, representing 62.5% of the total costs; donations totalling £232,000 were received during the year. Other awards this year included those from the Delafield Trust of £104,000, the Leverhulme Trust for £49,000 for two research projects and the DCMS/Wolfson Museums and Galleries Improvement Fund for £39,000.

Income sources 2015–2016



Expenditure categories 2015–2016



The Museum's income totalled £2.697 million, with expenditure totalling £2.7 million, leading to a small deficit of £3,000. This is a much better result than in recent years. However, the funding climate will remain challenging for the foreseeable future:

- All University museums submitted bids to HEFCE in the summer for new funding as the current system ended.⁸
- University and Arts Council funding is relatively flat
- Employers' payroll costs continue to increase. A new Apprenticeship Levy is being introduced in April 2017
- Expenditure inflation is greater than the increase in the traditional income sources discussed above
- There is uncertainty surrounding the impact of Brexit

The support of our many funders will become even more vital to the Museum.

D. VISITOR NUMBERS, ENQUIRIES, RESEARCH VISITS AND LOANS

The total number of visitors to the Museum during the reporting year was 430,272. This was an increase of 14,621 visitors (3.3%), compared with the previous year's total of 416,651 people.

Object collections

There were 120 recorded research visits to examine material from the Museum's Object Collections department during the year. Of these, 12 came from within the University of Oxford and 22 from other UK Higher Education institutions. There were 86 other visitors, comprising two from UK-based research groups, nine from other UK museums or research centres, 46 from non-UK Higher Education institutions, five from non-UK research groups or originating communities, ten from non-UK museums or research centres, and 14 independent people, including individuals with personal family connections to the collections.

Among the most notable visits were that by Tiwi artist Bede Tungutalum, who, with Dr Ali Clark of the Museum of Archaeology and Anthropology, University of Cambridge, examined material from the Melville and Bathurst Islands. Ainu woodcarver Mr Kaizawa also visited with colleagues from Hokkaido University to look at the Museum's Ainu collection. The Maria Czaplicka collection had particular attention by two separate group visits. The first was co-ordinated by Eleanor Peers, University of Aberdeen, with colleagues from the National Museum of the Arts, Sakha Republic, and the Russian Ethnography Museum in St Petersburg. The second was in July 2016, when Maria Czaplicka's biographer Grażyna Kubica-Heller, of Jagiellonian University, Kraków, Poland, visited us, with colleagues from the Ethnographic Museum of Kraków.

The Object Collections department also accommodated visits by artists, who used the collections to inform and inspire their practice. This included a visit by Ellie Ga, who examined eoliths and casts,

and Kelly Sena, who looked at objects related to English magic and folklore. As well as continued visits from students, staff and affiliated researchers from the University of Oxford, we welcomed visits from international higher education institutions. These included a visit from Michelle Richards of the Australian National University, who undertook pXRF⁹ analysis of material from the FW Christian and WS Routledge Collections. In June, Laura Peers and the Object Collections team also welcomed students and staff from the University of British Columbia. Many of the students were of First Nations communities and were accompanied by senior Tlingit carver Dempsey Bob. The objects facilitated interesting personal stories and indigenous knowledge insights into the collection.

Photograph, manuscript, film and sound collections

There were 134 research visits to the Photograph and Manuscript Collections requiring the retrieval of photographs, manuscripts, film and/or sound recordings. Of these, 22 came from within the University of Oxford and 16 from other UK higher education institutions. There were 96 other visitors, including staff members of other museums, students and academics from non-UK universities, as well as visual artists and private researchers.

Among more notable or longer research visits were those by Alistair Paterson, University of Western Australia and University of Oxford, working on Australian photographs; Natasha Barrett, University of Leicester, studying New Zealand photographs; two scholars working on biographies of EB Tylor, Chris Holdsworth, University of Calgary, and Joan Leopold; and Aditya Kakati, Graduate Institute of International and Development Studies, Geneva, studying the Naga collections of Hutton and Mills. Others visits included groups comprising Eleanor Peers, University of Aberdeen, and colleagues from the National Art Museum of the Republic of Sakha, Yakutia, and the Russian Museum of Ethnography, Saint Petersburg; and Grażyna Kubica-Heller, Jagiellonian University, with colleagues from the Ethnographic Museum in Kraków.

Loans

During the year, the Museum continued to work with the Wellcome Trust accommodating loans to two temporary exhibitions in addition to the existing two long-term loans of amulets.

- Two artefacts were loaned to the exhibition *Tibet's Secret Temple: Body, Mind and Meditation in Tantric Buddhism* which ran from 19 November to 28 February. These were a zither (1884.113.27) and a complex, multi-faceted, black hat dance costume (1996.3.14)
- A further two artefacts, both voice disguisers (1892.56.32 and 1931.69.6), were loaned to the exhibition *This is a Voice* from 14 April to 31 July.
- Seven artefacts and one leather bound volume were loaned to the British Library for the exhibition *West Africa: Word, Symbol, Song* from 16 October to 16 February.

⁸ Continued HEFCE funding was confirmed early in 2017.

⁹ Portable X-ray fluorescence spectroscopy.

- A raffia cushion cover (1886.1.254.1) and a figurative drum (1884.109.15), both from the People’s Republic of Congo, were lent to the Metropolitan Museum of Art, New York City, for the exhibition *Kongo: Power and Majesty* from 18 September to 3 January.

E. INTERNS, VOLUNTEERS AND WORK EXPERIENCE

The Museum would like to acknowledge with gratitude the invaluable assistance provided by its interns, volunteers and work experience students.

The Pitt Rivers Museum continues to work with volunteers in many aspects of the Museum; helping digitise and sort photograph and manuscript collections, public tours, leading education sessions, making boxes and liners for the Osney Project, assisting with family friendly activities, helping with evening events, introducing education handling objects to the public, transcribing labels, scanning film negatives, delivering event posters and so on. Volunteers have contributed over 500 days of work.

Object collections

Volunteer Fusa McLynn received an award from Oxfordshire Community and Voluntary Action in recognition of her seven years of service at the Museum. Fusa has been invaluable to the Pitt Rivers Museum with her skills at translating Japanese texts, transcribing labels, making boxes and many other tasks.

Photograph, manuscript, film and sound collections

Volunteers in the section included Research Associate Patti Langton (see above), who worked on South Sudanese photograph collections; Fusa McLynn, who assisted with digitisation; Mike Peckett, who assisted with digitisation of the Schuyler Jones collection; Ruth McKee, who assisted with digitisation; Siân Burgess, who assisted with digitisation and documentation, and with the delivery of two public ‘behind the scenes’ events; Helena Cantone, who assisted with digitisation and documentation; Alex Walmsley, who assisted with digitisation and documentation; and Sumner Braund, who assisted with the delivery of two public ‘behind the scenes’ events.

Interns included Peter Thompson (Oxford University Internship Programme), who worked on digitising, documenting and rehousing selected material (see above); and student placement Abigail Ashford, who assisted with rehousing the Bryan Heseltine collection as part of a History of Art undergraduate degree. Student placements from the VMMA programme included Amornchat Sermcheep, who assisted with developing an exhibition of photographs by Carl Gibson-Hill (<http://pittrivers-photo.blogspot.co.uk/2016/09/ethnographic-photographs-in-non.html>); and Remi Onabanjo, who assisted with digitisation and cataloguing of the Makereti collection.

Conservation department

Bethany Skuce undertook a student placement in the Conservation department from 7 September to 16 October. The six-week placement formed part of her studies at the School of History and Heritage, University of Lincoln, where she is studying for a BA(Hons) in Conservation and Restoration. During her placement Bethany worked on two fine mats from Samoa and Tonga, including researching the collection of the objects for a blog: (<http://pittrivers-object.blogspot.co.uk/2015/10/conservation-of-two-fine-mats-from.html>). Bethany’s dissertation entitled ‘In What Sense Might the Current Display and Interpretation of Missionary Collections Still be Influenced by the Legacy of Colonialism?’ used research into the Emma Hadfield collection of objects from New Caledonia.

Christian Stadius, a conservator at the Ethnography Museum in Stockholm, Sweden, spent a week working with the Conservation team in April as Continued Professional Development. Nicole Passerotti began a sixweek placement in the department on 18 July. Nicole is studying for a Graduate Fellowship in Art Conservation at the State University of New York at Buffalo and has recently completed a placement at the Seneca-Iroquois National Museum, also in New York State.

Volunteers in the department over the later part of the year mostly focused on preparing packing materials for the move from the Old Power Station (see above). Louise Thandi Wilson, Tina Velasco Rodriguez, Ceri Watkins and Jane Preedy have done sterling work making bespoke boxes; Anthea Boylston and Fusa McLynn have cut endless box liners; and Helen Cadoux-Hudson used her sewing skills to produce a giant loom cover. In October and November, volunteers Fusa McLynn and David Cox helped prepare for the *kintsugi* project (see above).

Education department

Primary Guides were Sukey Christiansen, Anne Phythian-Adams, Jean Flemming, Frances Martyn, Rosemary Lee, Linda Teasdale, Lucy Gasson, Kay Symons, Angela Badham-Thornhill, Christine Williams, Sarah Jones, Helen Cadoux-Hudson, Elizabeth Rowe and Olya Baxter-Zorin. Trained volunteers for Saturday object handling with families were Ian Brennan, Chris Gaston, Patricia Stevenson, Siân Burgess, Duncan Turner, Alice Yu, Leon Sloth-Nielsen, Inga Ristau, Lucy Steel, Laura Hill, Rita Bevan and Jen Gibbard. Highlight Tour Guides were Rachel Coleman, Patricia Stevenson, Mary Lale, Lucy Gasson, Elizabeth Rowe, Javier Odonon, Helen Cadoux-Hudson, Caroline Pond, Anthea Boylston, Alan Graham and Olya Baxter-Zorin. Front of House Guides consisted of Kieran Brooks, Derek Stacey, Sean Bryan and Antigone Thompson.

F. NEW ACQUISITIONS

Donations

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

Nicholas J Allen (reel-to-reel audio tape of the Thulung Rai (Tibet-Burman language), 2016.3); Jean Brown Sassoon (audio cassette tape of Marachi (Luhya) blacksmiths in western Kenya, 2016.84.1); Mats Burstrom (part of a demolished Soviet hanger from Cuba, 2016.46); Joy Hendry (photographs taken by the donor during her fieldwork in Japan and elsewhere, 2016.16); Jennifer Griffin (transparencies taken by the donor in Kano Old City, northern Nigeria in 1963–4, 2016.17); Tom Licence (five archaeological objects from the donor’s recent project and excavations ‘What the Victorians threw away’, 2016.41); Gabriel Moshenska (USB memory stick excavated from a community archaeology project at Hendon School, 2016.47); Sheila Paine (colour transparencies taken by the donor during her travels circa 1980s–2000s, 2016.4); Shelia Paine (collection of Asian textiles, 2016.18); John Pinfold (gourd and three cruet sets depicting figures from South African politics including Nelson Mandela and FW De Klerk, 2016.44); Taylor Bodleian Library Slavonic and Modern Greek Library (collection of photographic material relating to Nevill Forbes, the University of Oxford’s second Professor of and Reader in Russian and other Slavonic languages, 2016.43); and Robin Wilson (two pots, one from Whichford pottery, UK, the other made by Kazuya Ishicta of Bizen, Japan, 2015.30).

Purchases

Stephanie Berger (11 colour prints of photographs relating to *kabuki* theatre, purchased and made specifically for the PRM’s Long Gallery exhibition *Kabuki – On Stage, Behind the Scenes: Photographs by Akio Kushida and Stephanie Berger*, 2016.49); Hideta Kitazawa (three Noh masks in various stages of manufacture – purchased as part of the VERVE project, 2015.28); Sohta Kitazawa (photographs of the donor’s brother Hideta Kitazawa carving the Noh masks donated to the Museum in various stages of production – purchased as part of the VERVE project, 2015.29); Akio Kushida (20 prints of photographs relating to *kabuki* theatre, purchased and made specifically for the PRM’s Long Gallery exhibition *Kabuki – On Stage, Behind the Scenes: Photographs by Akio Kushida and Stephanie Berger*, 2016.48); and Laura Peers (three pendants and a blank made of argillite – purchased for the Museum as part of the VERVE project, 2016.7).

Transfers

There were no transfers of artefacts in 2015–16.

Balfour Library

The Library was pleased to receive donations from Nick Allen, the Baggpipe Society, Marcus Banks, the Bodleian Libraries, Stuart Carter, Mark Dickerson, Elizabeth Edwards, Jo Farrell, Galerie Flak, the Haida Gwaii Museum, Bradley W Hart, Rosemary Lee, the Royal Anthropological Institute, Peter Matthews, Marion

Maule, Christopher Morton, Motivate Publishing, Anitra Nettleton, Oriental Institute Library, Michael Peckett, Laura Peers, the Paul Raymaekers Foundation, Tim Rogers, the Sherardian Library, the Tasmanian Museum and Art Gallery, Tiwani Contemporary, Jane Weeks and David Zeitlyn.

G. STAFF PUBLICATIONS

Adams, H. 2015. ‘A Shot for the Devil: Handguns and the Wars of the Roses’, *Battlefields Trust Magazine* 20(2) (Autumn): 17–20.

Adams, H. 2016. ‘Craft on the Grass: Pitt Fest 2015’, *The Friends of the Pitt Rivers Museum, Oxford, Magazine* 85 (Spring): 10.

Asbury, B. 2016. ‘Alfred Lucas: Egypt’s Sherlock Holmes’, *The Friends of the Pitt Rivers Museum, Oxford, Magazine* 86 (Summer): 8.

Coote, J. 2015. “‘Dressed as a New Zealander’: A Photograph by Charles Dodgson”, *The Friends of the Pitt Rivers Museum, Oxford, Magazine* 84 (Autumn/Winter): 7.

Coote, J. 2015. ‘Notes on a Marquesan Tiki-Headed ke’a tuki popoi (Breadfruit Pounder) in the Founding Collection of the Pitt Rivers Museum’, *Journal of the Polynesian Society* 124(3): 303–15.

Coote, J. 2015. ‘Introduction’, in J. Coote (ed.), *Cook-Voyage Collections of ‘Artificial Curiosities’ in Britain and Ireland, 1771–2015* (MEG Occasional Paper, No. 5). Museum Ethnographers Group: Oxford, pp. 1–6.

Coote, J. 2015. ‘The Cook-Voyage Collections at Oxford’, in J. Coote (ed.), *Cook-Voyage Collections of ‘Artificial Curiosities’ in Britain and Ireland, 1771–2015* (MEG Occasional Paper, No. 5), Oxford: Museum Ethnographers Group (2015), pp. 74–122.

Coote, J. 2015. (ed.) *Cook-Voyage Collections of ‘Artificial Curiosities’ in Britain and Ireland, 1771–2015* (MEG Occasional Paper, No. 5). Museum Ethnographers Group: Oxford.

Coote, J. 2016. ‘Dressing Up, Taking Over, and Passing On: Joseph Banks and Artificial Curiosities from the *Endeavour Voyage*’, in N. Chambers (ed.), *Endavouring Banks: Exploring Collections from the Endeavour Voyage*. Paul Holberton: London, pp. 81–85, 294–5.

Coote, J. 2016. ‘Māori Fishhooks at the Pitt Rivers Museum: Comments and Corrections’, in *Tubinga: Records of the Museum of New Zealand Te Papa Tongarewa* 27: 10–19.

Coote, J. 2016. ‘Take a Case: “The Cook-Voyage Collection on Display (Again)”’, *The Friends of the Pitt Rivers Museum, Oxford, Magazine* 86 (Summer): 7.

Harris, C. 2015. 'An Exchange of Views: Picture Postcards from Mussoorie' in *Origins: PhotoUK-India*. British Council and Alkazi Foundation for the Arts: New Delhi, pp. 14–22.

Harris, C. 2016. *Photography and Tibet*. Reaktion Books: London.

O'Hanlon, M. 2015. 'Decline and Fall: A Valedictory Retrospective', *The Friends of the Pitt Rivers Museum, Oxford, Magazine* 84 (Autumn/Winter): 3.

O'Hanlon, M. 2016. 'Take a Case: "Ornamental Objects Used as Currency"', *The Friends of the Pitt Rivers Museum, Oxford, Magazine* 85 (Spring): 5.

Peers, L. 2016. 'A Token of Remembrance: The Gift of a Cree Hood, Red River Settlement, 1844', in J. Long and J.S.H. Brown (eds.), *Together We Survive: Ethnographic Intuitions, Friendships and Conversations*. McGill-Queen's University Press: Montreal and Kingston, pp. 107–129.

Peers, L. and A.K. Brown. 2015. *Visiting with the Ancestors: Blackfoot Shirts in Museum Spaces*. AU Press: Edmonton.

Petch, A. 2015. 'The Importance of Lantern Slides', *Pitt Rivers Museum Photograph and Manuscript Collections* blog: (<http://pittrivers-photo.blogspot.co.uk/2015/08/the-importance-of-lantern-slides.html>)

Petch, A. 2015. 'Easy Access to the *Pitt-Rivers Papers*', *Pitt Rivers Museum Photograph and Manuscript Collections* blog: (<http://pittrivers-photo.blogspot.co.uk/2015/08/pittrivers-papers.html>)

Petch, A. 2015. 'Signing off the Spencer Papers', *Pitt Rivers Museum Photograph and Manuscript Collections* blog: (<http://pittrivers-photo.blogspot.co.uk/2016/01/spencer-manuscripts.html>)

Richardson, H. 2015. "Take a Case: "Preserving What is Valued", *The Friends of the Pitt Rivers Museum, Oxford, Magazine* 84 (Autumn/Winter): 9.

Smith-Huggins, C. 2015. 'Handle with Care', *The Friends of the Pitt Rivers Museum, Oxford, Magazine* 84 (Autumn/Winter): 8.

Van Broekhoven, L. 2016. 'Laura Van Broekhoven: Pitt Rivers Museum's New Director', *The Friends of the Pitt Rivers Museum, Oxford, Magazine* 86 (Summer): 3.



Japanese carver Hideta Kitazawa making a Noh mask (2015.28.4), commissioned by the Museum for its new Woodwork display as part of the VERVE project. Photograph by Sohta Kitazawa.