



## 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: Child participant at one of the Pitt Rivers Museum's Syrian family activity days, writing a museum label in the gallery. (Photograph by Suzy Prior)

Designed and produced by Claire Venables at Giraffe Corner

Photographs and text are copyright of the Pitt Rivers Museum, University of Oxford, unless otherwise stated

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

pru@pru.ox.ac.uk 01865 613000 www.pru.ox.ac.uk

## Contents

<b>1 Chair's foreword</b>	<b>4</b>	<b>9 Supporting the Museum: the Friends</b>	<b>29</b>
<b>2 Director's introduction</b>	<b>6</b>	<b>10 Funded projects</b>	<b>30</b>
<b>3 The year's highlights</b>	<b>8</b>	Osney Power Station	30
<b>4 Permanent galleries and exhibitions</b>	<b>10</b>	Migration / Identity Without Borders	32
Permanent display work	10	Out in Oxford	34
Temporary displays	11	Meet Me at The Museum	38
Long gallery	12	Kick Arts	39
Archive case	12	<b>11 Running the Museum</b>	<b>40</b>
<b>5 Higher education teaching and research</b>	<b>14</b>	Administration	40
<b>6 Collections and their care</b>	<b>16</b>	Visitor services	40
Object collections	16	Commercial activities	40
Photograph, manuscript, film and sound collections	18	Donation boxes	40
Oxford University Internship Programme	19	Balfour Library	41
Conservation work	19	Buildings and maintenance	41
<b>7 Digital innovations</b>	<b>20</b>	<b>12 Appendices</b>	<b>42</b>
<b>8 Museum and community</b>	<b>22</b>	A Pitt Rivers Museum Board of Visitors as of August 2016	42
The VERVE project	22	B Museum staff by section	42
Education and outreach	23	C Finance	43
Adults and communities	23	D Visitor numbers, enquiries, research visits and loans	43
Secondary school activities, further education and young people	26	E Interns, volunteers and work experience	44
Primary school activities	27	F New acquisitions	45
Family activities	27	G Staff publications	46
Community engagement	28		

I am very privileged to chair the Visitors of the Pitt Rivers Museum, particularly in this period of new directions for an institution with a long and varied history. To say that the Pitt Rivers Museum (PRM) is defined through its collections sounds an obvious statement, and one true of all museums. However, the histories of the Pitt Rivers collections and the density of the displays, which place so many items in a single, atmospheric space, are what strike the visitor. Constant renewal without changing this atmosphere has been the trick that the Museum has pulled off throughout its history.

The VERVE project, begun under the previous Director, has redisplayed, relit and newly labelled the displays, so that well-known and loved objects can be appreciated anew. The huge visitor numbers are testimony to the changing attractions of the Museum. Laura Van Broekhoven, the relatively new Director, is committed not just to increasing visitor numbers, but also to bringing in more-diverse audiences. Large and growing social issues, such as mental health and diseases of the brain, including Alzheimers, require all sorts of means to tackle them. The unique combination of sensory, emotional and intellectual stimulation that a museum like the Pitt Rivers provides helps to engage people in new ways, both for them and for the Museum. *Out in Oxford*, which is promoting LGBTQ+ rights, provides a further motivation for new activities, audiences and themes within the Museum. One of the larger issues confronting a

Western museum with any longevity is that of colonialism. The PRM is engaging with students, longer-term residents and university academics in debates around what the Museum can and should be in the present century. These debates are difficult and emotional, but vital in bringing together past and present into new conjunctures.

One of the most emotional events of the year was the repatriation of Māori skeletal remains. I will long remember how a Māori elder addressed the bones of his ancestors, telling them his genealogy, so that they could place him within developing family connections, which look forward as well as backwards. The event seemed to be a metaphor for the Museum's attempts to use past histories to shape the future.

Somewhat hidden from sight to many visitors are the staff of the Museum, who care for, research and present the collections to the highest possible standards. This has been a challenging year, with large collections moved out of the Osney Power Station (OPS), but has provided the opportunity to newly examine and package the artefacts, adding to the knowledge of them reflected on the database and enabling their storage in greatly enhanced conditions. Such work is leading to collaborations between the various University Museums, which, it is hoped, will lead to new storage and shared areas where artefacts can be studied by students and visitors alike. Much research by staff is also underway, published through the website and a range

of physical forms, about artefacts from Captain Cook's voyages, engagement with indigenous communities in Canada or the USA, the exiled Tibetan community in India, photographic collections from Africa and the USA, as well as contemporary refugees, to name but a few.

It is impossible in a few words to do justice to the energy and creativity of the PRM. It is a privilege to be involved with it, and I look forward very much to what future years will bring.



Professor Chris Gosden  
Chair of Board of Visitors





© John Cairns

This year was a bold, pivotal year for the Museum that concurrently realised the height of the ambitions outlined in the 2012–2017 Project VERVE (Visitors, Engagement, Renewal, Visibility, Enrichment), the continuation of a large-scale Collection Move project, and the beginning of the implementation of the Museum's new Strategic Plan. Across the course of the year, the Museum welcomed a record-breaking 480,000 visitors, delivered 14 exhibitions, installed 1,500 objects, spearheaded several projects (highlighted throughout the report), and ran award-winning projects in support of and supported by a wide variety of constituencies, including vulnerable young people, adults and carers living with dementia and Alzheimers disease, school refusers and refugee families.

Even though we are traditionally known as 'The Museum of the Museum', the PRM is very much alive, buzzing with people and activities. Each time I see new audiences fill our galleries, lecture theatre and seminar room for exciting events, I am thrilled. In the days before our *Late Nights*, the Museum is a hive of industry, with all staff involved energetically preparing the many different elements that come in play when we know hundreds – even thousands – of visitors will be coming through our doors: Safety, Security, Catering, Programming, the Volunteers and Communities with whom we collaborate, all are put into place to ensure that things will run smoothly and people can have an enjoyable evening or night at the Museum. We hope they will be enchanted, affected, inspired and engaged by what we offer. We know that these events are but markers in much longer-term commitments of co-creation, but they bring determination, real value and joy to everyone involved.

In past years, the Museum has made substantial improvements to the visitor experience of the galleries, modernising the lighting inside its beloved, Victorian interior and significantly refurbishing several of our distinctive display cases alongside its public facilities. We – consciously – introduce these changes subtly, but the transformation is remarkable to say the least. Sensitively taking the galleries into the 21st century, still multi-layered and dense, but updated in both interpretation and design. Our current technicians and curators are exceptionally skilled

at transforming the cases into true 3D enchantments. By introducing contemporary lighting, ingenious techniques of mounting, conservation and interpretation they have transformed the new displays to serve almost as a 'Google search', conjuring up images that function as a 'democracy of things', revealing fascinating distinctions and parallels across cultures, thereby encouraging reflection, both compelling and challenging in equal measure.

Similarly, behind the scenes, the team is constantly busy mobilising collections to be transported to more optimal stores, to be photographed or to go on loan. They answer queries from the widest possible audience spread across the globe, bring out items that ensure we can teach thousands of students and tens of thousands of schoolchildren, and facilitate hands-on research by hundreds of researchers on thousands of objects.

It is from these multiple and varied achievements and positions of strength that the Museum has built its most ambitious Strategic Plan yet – entitled *Understanding Our Pasts, Imagining Our Futures*, which will run from 2017 to 2022. This ambitious programme ensures that more of the Museum's histories and stories are told from a wide range of perspectives, making the collections a more accurate and impactful reflection of all aspects of the human experience. It ensures that we can collaboratively produce new readings of the collections and make novel productions that can help to build empathy and bridge differences, so making the Museum more relevant to contemporary discussions and insuring that what we do matters.

In a world that is increasingly divided and opinionated, we want to be a place that can be of personal relevance to each and every visitor who comes to visit us, but we also want to be a place where conversations can be held about entangled pasts and presents, and where a diversity of opinions and realities can be appreciated. Objects in our collections are mobilised to rethink what it means to be human with all its nuances so that we can imagine new futures that are less violent, less in opposition to each other; so that we can create a place that inspires and educates people to rethink unhelpful binaries, limiting boundaries and inaccurate prejudices about difference.

We were pleased to welcome new permanent Head of Administration and Finance, Karrine Sanders, who joined the Museum mid-October after a long career in managing change for large organisations. She previously worked for the Association of Commonwealth Universities, the British Council and Save the Children Fund UK. We were sad to see long-time staff members leaving, either due to retirement or relocation: Head of Conservation Heather Richardson, Photographer Malcolm Osman and Database Officer Alison Petch will all be sorely missed.

Several pieces of wonderful news reached us this year: firstly, that Professor Dan Hicks, Lecturer-Curator at the PRM, has been awarded the 2017 Rivers Medal by the Royal Anthropological Institute. The Medal is one of the highest honours in Anthropology and Archaeology. Over the years, some of the most distinguished anthropologists have been awarded this medal, including founders of the discipline of Anthropology such as Evans-Pritchard and Bronislaw Malinowski. At the same time, Jeremy Coote was awarded a 2-year Leverhulme Major Research Fellowship to work on the Cook Voyage Collections at the PRM: the first time this senior fellowship has been awarded to an individual at the Museum. In addition, we have been awarded a grant from the Esmée Fairbairn Collections Fund for a collaborative project between the PRM and the Museum of History of Science (MHS). The grant will enable us to continue our work with refugees and forced migrants. Initially the project will focus on two collections: the PRM's Textiles and Costume Collection, particularly textiles from the Middle East; and the unparalleled collection of astronomical instruments from the Islamic world at the MHS.

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 Introduction and/or other parts of the Annual Report: it is staff, volunteers and the members of a wide array of communities that we work with that are the heart and soul of everything that we do, and I feel privileged to be part of such an engaged and dedicated team.

For decades, many generous trusts, foundations and research funders have financed our activities, and this year we have been fortunate in

securing both our Higher Education Funding Council for England (HEFCE) funding and our Arts Council England (ACE) funding for the next 4 years, a Major Leverhulme Grant, funding for acquisitions from the V&A Purchase Grant Fund and the Friends, and naturally the invaluable support from the Heritage Lottery Fund (HLF) for our *Need Make Use* project. We have also received generous support from both long-term donors, like the Delafield Trust and the Swan Fund, and new donors who contributed generously to our Origins and Futures appeal. We are happy to be able to count on the support of GLAM's Development Office to ensure that 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.

We are deeply grateful to the Trustees of The William Delafield Charitable Trust for their generous support of so many of our activities. The Trust's ongoing support of the PRM is of crucial importance to us: it is only with this generous support that we can continue to provide a world-leading museum for the cross-disciplinary study of humanity through material culture.

Dr Laura Van Broekhoven  
Director

**REPATRIATION OF MĀORI ANCESTORS**

On 17 May, a Māori delegation of the Te Papa Museum led the handover ceremony of the Tupuna (the ancestors): eight Toi Moko and other human remains kept at the PRM were returned. The insistence and persistence of the Karanga Aotearoa Repatriation programme has enabled more and more Māori and Moriori ancestors to return home. Our staff was grateful and humbled to be part of the compelling ceremony. Elders and members of the Māori community from both New Zealand and Ngati Rhanana in London led the ceremony, and the High Commissioner of New Zealand, Sir Jerry Mateparae, was among the distinguished guests who gave a moving speech.

**NEED MAKE USE PROJECT**

From 2012 to 2017, the PRM undertook a major redevelopment project funded by the HLF and partners. Public engagement has been a central strand of the project and in the past 2 years has significantly shaped the Museum's inclusivity programme. This programme has supported the development of existing and new partnerships with organisations that focus on contemporary issues of gender identity, feminism, belonging, cultural identity, age, health and wellbeing. We have met or exceeded all the targets that were set at the beginning of the project.

**MOBILISING COLLECTIONS**

During the academic year 2016–17, 36,212 objects were documented, located, photographed to SPECTRUM standards, and packed ready to move. A Collection Access Strategy has been drafted and long-term choices were made on which parts

of the collections were going to be stored where. The layout of the new racking for the Radcliffe Science Library (RSL) has been planned to accommodate the collection, and to incorporate specialised areas to securely house firearms, rolled storage 2D items and oversized objects. One of the major achievements has been the documentation and repacking of the human remains stored at OPS, which has led to a paper being accepted for the 2017 International Conference of Museum Ethnography (ICME) in Washington, D.C. co-authored by two of the team members.

**ACQUISITIONS AND INSTALLATIONS**

In June, we celebrated the installation of a transformational addition to the Galleries, a combination of three artworks by Christian

Thompson. The acquisition was made possible with the assistance of the Arts Council England (V&A Museum Purchase Grant Fund) and The Friends of the Pitt Rivers Museum. The installation critically engages with the Museum's history, the concept of spiritual repatriation and practices of collectors who were significant in the development of its Oceania Collections (Spencer and Captain Cook). The Clore Learning Balcony, where the Australian Art display is located, is the Museum's main space for education sessions. It is therefore an ideal location to discuss with students the issues that Christian Thompson's work raises, such as Aboriginal identity, colonialism, representation and the practices of 'othering' (creating a divide between 'us' and 'them' as distant others).



*Left: Ceremony for the repatriation of Māori ancestral remains, May 2017, at the Pitt Rivers Museum: (from left to right) Arapata Hakiwai, Kaihautū (Co-leader) of the Museum of New Zealand Te Papa Tongarewa; the University of Oxford's Vice-Chancellor Louise Richardson; Taki Turner, Kaumātua; and Laura Van Broekhoven, Director of the Pitt Rivers Museum.*

*Right: 'Othering the Explorer, James Cook' (2017.63.2), photographic artwork made in 2016 by Australian Aboriginal artist Christian Thompson, purchased in 2017 and installed with other works by the artist on the Lower Gallery.*



**IDENTITY WITHOUT BORDERS**

*Identity Without Borders* supported settled and newly arrived refugee families from the Middle East, Africa and China to explore their cultural identities creatively. Working in partnership with Refugee Resource, Asylum Welcome and the Oxford University Museums Partnership (OUMP) Joint Museum Community team, the project ran three strands of activity: family days; *Identity Without Borders* co-production displays and takeovers; and *Syrians Unknown*, a commissioned installation of photographs from John Wreford in the main galleries. Funded by the William Delafield Charitable Trust and supported by HLF-funded staff, this programme culminated in a private view of the two exhibitions and an evening of poetry, live music and dance. Testament to the success of this pilot programme is the continuation of this work as part of an Esmée Fairbairn Collections Fund award of £120,000 that will embed and widen the role of displaced and diaspora communities at the heart of the Museum.

**OUT IN OXFORD**

Seed funded by Arts Council England Celebrating Diversity and championed by internal staff, this cross-GLAM project collaborated with Oxfordshire's LGBTQ+ community in queering the collections, providing a platform for non-binary viewpoints and making visible our shared queer heritage. Working in partnership with LGBTQ+ activists, individuals and groups including Pride Oxford, Oxford Brookes University, the University's Equality and Diversity Network, Tales of Our City, and ArkT Centre's young people's inclusion

project My Normal, *Out in Oxford's* object trail of queered collections launched at the Party at the Pitt, a community takeover of the PRM, in celebration of LGBTQ+ History Month. The success of this project and the overwhelmingly positive feedback that we have received has shown how effective this kind of inclusivity work can be, and how essential it is to ensure that it continues. The *Out in Oxford* project was shortlisted for the Museums + Heritage Awards for 'Best Project on a Limited Budget'.

**RESEARCH AND TEACHING**

In 2016–17, the PRM staff were involved in teaching over 2,500 students from more than 75 Higher Education Institutions (HEIs) across a range of undergraduate and postgraduate degrees. The Museum hosts MSc and MPhil degree courses in Visual, Material and Museum Anthropology that draw an ever-growing global cohort of students (21 students this year). We are the only museum of anthropology and archaeology in the country to have such degree courses embedded within the operations of the Museum and to have academic curators jointly appointed with departments. The Balfour Library is our specialist library, which supports teaching and research on and with the collections.

## PERMANENT DISPLAY WORK

Work has continued to upgrade the permanent displays in the Court with two new model displays, *Boat Models* and *British Ship Models*. Both in new bespoke cases built by cabinet-maker Steve Grafton, funded thanks to an award from the DCMS/Wolfson Museums and Galleries Improvement Fund. The carefully positioned in-case lighting enables visitors to see all the details on the boat models, which include a fully rigged 19th century Burmese river boat, a 9th century Viking longship and a fishing boat from the Faroe Islands with miniaturised fishing equipment, including fishing hooks and skin floats. The British ship models include a fully rigged model of a 1706 Royal Navy warship, which is believed to have been made by William Lee, a Master Shipwright at Woolwich Dockyard, London, from 1700. On the Lower Gallery, replacing a poorly displayed mismatch of weapons, staves and walking sticks, is a display of objects from the Pacific that were worn or carried to denote rank and status. These include a shell necklace and armband associated with the Kula ring ceremonial exchange system of the Milne Bay Province of Papua New Guinea that was written about during the 1920s by the renowned anthropologist Bronislaw Malinowski. The shell necklace on display is a very early example, collected by William Wyatt Gill in 1872.

As part of the final phase of the VERVE project (2012–2017), 17 metres of new archaeology displays were installed in the east end of the Upper Gallery. These desktop displays were curated by Professor Dan Hicks, Lecturer-Curator in Archaeology, with support from Helen Adams, VERVE Project Curator, and Curatorial Assistants Sian Mundell and Madeleine Ding.

The displays continue the VERVE project's focus on materials and process, subdivided into categories such as *Stone, Metal, Bone, Horn, Tooth and Shell, Glass, Ceramics, Organic Materials* [leather and plant fibres], and *Textiles*, and an additional display devoted to *Reproductions and Forgeries*. Grouping objects in this way emphasises the physical, material nature of archaeological evidence, as well as the human ingenuity and decision-making behind using particular materials, whether it be for expediency, function, trade value, aesthetics or other reasons.

This method of organising displays also addresses imbalances in collections across regions and periods. It is inherently cross-cultural and cross-temporal, which leads visitors to make startling contemporary discoveries among more 'traditional' archaeological objects and to

re-assess what makes an object 'archaeological'. For example, in a case entitled *Non-Ferrous Metals*, a corroded but working-order USB stick dug up in a north London school playing field in 2012 sits alongside a Quimbaya gold nose ornament from Colombia and a bronze mirror from Ancient Greece. Other highlights include a remarkably well-preserved Panama-style grass hat dated to the Roman occupation of Egypt (AD 420–568), a fragment of a stitched woollen border with a hummingbird design from the Nazca culture of Peru (circa 100 BC–AD 800), and an earthenware pot of Frank Cooper's 'Oxford' Seville Marmalade, dating to 1910–1915 and discovered in a Norfolk rubbish dump in 2014. The displays are bookended by two iconic objects from the Founding Collection – a scale model of Wayland's Smithy and a set of medalets made for General Pitt-Rivers' excavations – underlining the key role that the General played as the 'father of scientific archaeology' in the 19th century.

Technicians Alistair Orr and Adrian Vizor created displays that both complement the Museum's traditionally dense style and evoke a contemporary feel, with improved lighting, strip labels, objects set at varying planes and depth of field, and our first wholesale use of a laser cutter to produce bespoke acrylic object mounts, headers and text interpretation, producing a high-quality surface finish.



## TEMPORARY DISPLAYS

Temporary displays in the Didcot case on the Lower Gallery included *Stitch of a Symbol – Insights into the Textile Journeys of Sheila Paine* curated by Julia Nicholson and Nicholas Crowe, which ran from 16 August 2016 until 12 February 2017. This showcased clothing and textiles collected by Sheila Paine during her fieldwork throughout East and Central Asia and subsequently donated to the Museum. Items on display highlighted the protective properties of textiles, and included yurt amulets from Turkmenistan, Uzbek hats and fine embroidery from Pakistan, as well as other examples of textile craft from East and Central Asia. This display was done in parallel with the Long Gallery exhibition of Sheila Paine's photographs – *'Embroidered Visions'*. The clothing and textiles display was followed by *Oxfordshire Folklore and Customs: Celebrating the Centenary of Antiquarian and Folklorist Percy Manning*. The display ran from 20 February to 15 May 2017, and included in the display was a full Morris dancer's costume combining elements of the Kirtlington and Headington Quarry Morris sides. The display was part of a partnership with the Bodleian Library and Ashmolean Museum which hold manuscripts, archives and artefacts collected and donated by Manning and his associate Thomas Carter.



It was a unique opportunity to have a display of objects from the local area and was curated by Faye Belsey and Madeleine Ding. The outcome of the research into the Manning collections in Oxford also included the publication of a book *Percy Manning: The Man who Collected Oxfordshire* edited by Michael Heaney, with a chapter on the collections at the PRM authored by Faye Belsey and Madeleine Ding.

**Above left:** USB memory stick (2016.47.1) dating from before 2007, excavated from the playing field of Hendon School in 2012 as part of a community archaeology and education project.

**Above right:** Glazed bead (1884.76.142) with decoration suggesting a face, from Cyprus; Pitt-Rivers Founding Collection.

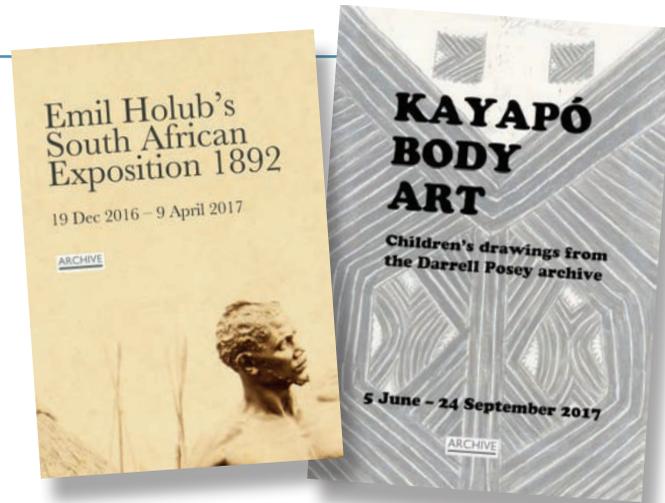
**Below left:** Archaeology desktop display of organic material. The hat in the centre of the display (1902.31.22) was excavated from Greco-Roman tombs by Flinders Petrie in Egypt.

**Below:** Nazca-style wool border of hummingbird design (1934.70.39), Early Intermediate Period, Nazca, Peru.

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

**Far right:** Winding and twisting silver thread between her toes, a woman makes braid for use on the traditional Bajil and Bayt al-Faqih festive dress (korta). Yemen. Photograph by Sheila Paine. 1987. (2012.4.1971.1)

**Below:** Women in burqas at the Shrine of Hazrat Ali, also known as the Blue Mosque. Mazar-i-Sharif, Afghanistan. Photograph by Sheila Paine. 1992. (2012.4.2390.1)



## LONG GALLERY

The exhibition *Kabuki – On Stage, Behind the Scenes: Photographs by Akio Kushida and Stephanie Berger* (<https://www.prm.ox.ac.uk/nakamura>) continued until 16 October, presenting monochrome and colour photographs on the subject of kabuki theatre, a 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, taking for their focus the celebrated actor Nakamura Kanzaburō XVIII (1955–2012), and his two sons and heirs.

It was followed by *Embroidered Visions: Photographs of Central Asia and the Middle East by Sheila Paine* ([https://www.prm.ox.ac.uk/embroidered\\_visions](https://www.prm.ox.ac.uk/embroidered_visions)), which opened on 1 November. This exhibition presented a selection of photographs taken by textile expert Sheila Paine during travels in Central Asia and the Middle East in the late 1980s and through the 1990s. The images were chosen both to demonstrate the extent of Paine's travelling, which has culminated in books on embroidery and other subjects, and to reveal her eye for colours and textures also evident elsewhere in her research.

This was followed by *Camel: A Journey through Fragile Landscapes – Photographs by Roger Chapman* ([https://www.prm.ox.ac.uk/camel\\_journey](https://www.prm.ox.ac.uk/camel_journey)), which opened on 15 May. The exhibition presented sixty-five monochrome prints by Roger Chapman from his major international photography project premiered at the PRM, a story of connection, survival and interdependence on the edges of our world.



## ARCHIVE CASE

The display *Chapman's Northern Lights* ([https://www.prm.ox.ac.uk/northern\\_lights](https://www.prm.ox.ac.uk/northern_lights)), an exhibition of 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*, continued until 4 December.

It was followed by *Emil Holub's South African Exposition, 1892* (<https://www.prm.ox.ac.uk/holub>), which began on 19 December, highlighting a commemorative album produced by the firm of J. Mulač to mark the opening in Prague of an important exhibition relating to southern Africa's peoples and fauna by the famous Czech traveller Emil Holub (1847–1902). The Prague exhibition, which was visited by large numbers of people and followed a similar staging the previous year in Vienna, was notable for its dioramas illustrating scenes from Holub's travels on the African continent, alongside case displays of various animal specimens also collected. Finding no permanent home for his collection, Holub gradually sold or dispersed the majority of items, which are recalled here in the striking large-format prints of Mulač's commemorative album.

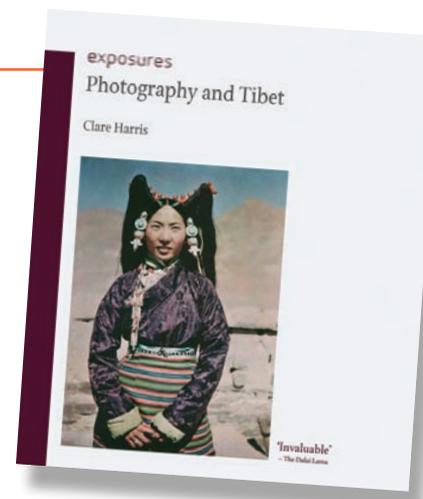
The next display was *Kayapó Body Art: Children's Drawings from the Darrell Posey Archive* (<https://www.prm.ox.ac.uk/kayapo>), which began on 5 June. The drawn charcoal designs in this exhibition were made by Kayapó girls from the village of Gorotire, Pará State, Brazil, between 1989 and 1991, as part of a project to create content for a schoolbook to be distributed to schools in Belém, the capital city of Pará. Thereafter given to Darrell Posey (1947–2001), supporter of indigenous rights and an Oxford academic who pioneered the cross-disciplinary field of 'ethnobiology', these drawings demonstrate one of various body painting techniques learned at an early age by Kayapó girls from their mothers. The intricate patterns are made with great care and considered especially beautiful, called *men ôk kumrent* ('true painting of the people').



**Below:** Prof Clare Harris discussing her new book (right), *Photography and Tibet*, with the Gyalwang Drukpa and members of his entourage during their visit to the Museum.

**Far right:** Haida bentwood chest known as 'the Great Box' (1884.57.1).

**Below right:** The Great Box's child, replica by Gwaai and Jaalen Edenshaw, at potlatch ceremony for Chief Gidansda, 2017.



Dr Chris Morton continued to research the PRM's photograph collections as well as to teach on the School of Anthropology's Visual, Material and Museum Anthropology MSc/MPhil and supervise several research students. This year, Chris acted as Examiner for the Visual, Material and Museum Anthropology (VMMA) MSc/MPhil and represented the PRM on the GLAM Research Committee, GLAM Digital Programme Implementation Board, and the Management Board of the University's School of Anthropology.

On 27 January Dr Morton and Dr Chris Low (Bath Spa University) presented the PRM's Friday research seminar on their research connecting a collection of Somatotype photographs from 1958 to a contemporary San community in Botswana. On 8 April, Dr Morton



presented a paper on 19th-century Australian Aboriginal photographs at a symposium at the University of Westminster's Institute for Modern and Contemporary Culture entitled 'Researching, Writing and Exhibiting Photography', and on 20–21 April, he also presented a paper at 'Photo Archives VI: The Place of Photography' conference at Christ Church, Oxford.

On 19 June, Dr Morton gave the opening keynote lecture at the Photographic History Research Centre (De Montfort University) annual conference 'Diverse Migrations: Photography Out of Bounds'. In March, he acted as an external PhD examiner for De Montfort University. Dr Morton continued on the Council of the Royal Anthropological Institute during the year, as well as serving on its photographic committee.

In January, Dr Morton signed a book contract with Oxford University Press (OUP) for a monograph on the fieldwork and photography of E. E. Evans-Pritchard, a volume that he spent much of the year attempting to find time to write. The book manuscript will be delivered to OUP in early 2019.

Professor Clare Harris started the year as Course Convenor, Lecturer and Tutor for the VMMA postgraduate degrees and was also busy teaching undergraduates in Michaelmas term 2016. Unfortunately, during the following terms in 2017 Clare was unwell and could not carry out many of her usual activities for the Museum and Departments of the University. However, she did manage to work with the development office and helped to host visitors to the PRM, including the Gyalwang Drukpa, a senior figure in Tibetan Buddhism who has a passionate interest in museums and heritage in the Himalayas. Her latest book *Photography and Tibet* was published in October 2016 with an endorsement from the Dalai Lama on its cover.

Professor Laura Peers was invited to a Haida potlatch to witness the installation of the new Chief Gidansda and the use of the new version of the Great Box in the potlatch. This was an important occasion with over 1,000 guests present as witnesses. The new box was used as a box of treasures, to hold the new chief's regalia before he was dressed as he became chief. This is how the original box would have been used, had it not been collected before 1877. PRM can be proud of its contributions to the ongoing cultural renewal of the Haida Nation through the Great Box project.

While on Haida Gwaii, Laura purchased a drum for the Museum collection and a woven cedar hat for the handling collection.



## OBJECT COLLECTIONS

This year the section continued to input into the VERVE project, with Sian Mundell and Madeleine Ding retrieving, selecting, researching and preparing artefacts for the redisplay.

To celebrate the importance of the PRM's historic and contemporary collections of Noh masks, a special event took place with the Japan Society on 12 December. The Museum is home to one of the finest collections of noh masks outside of Japan, and Dr Rachel Payne, who spent 2 years studying the collection at the PRM, was able to introduce the 54 original masks, giving an insight into their carving, carvers, features, characters and the context of their use. Julia Nicholson, Curator and Joint Head of Collections, discussed how noh masks are made today, to give an appreciation of this living tradition, using the new masks made by Hideta Kitazawa, acquired as part of the VERVE redisplay developments.

Members of the Collections Department continued to work at the off-site store to facilitate the move of the existing store to new facilities with the appointed Move team. This included working with conservation colleagues to catalogue, photograph and store a large number of mats from the collections.

Material from the collections of renowned campanologist Frederick Sharpe, which had been on long-term loan from the Sharpe Trust, was returned to the Trust with the assistance of trustees Chris Pickford and Tim Pett. The collection has moved to temporary storage with the hope of a new museum being established at the John Taylor & Co Bell Foundry in Loughborough.

The Collections Department hosted various visits throughout the year, including a group of early career curators from Manchester Museum with a focus on curating Islamic collections. We also hosted visits by Polly Bence, Project Curator of Oceania at the British Museum, and Alison Clark, Research Associate at the Museum of Archaeology and Anthropology, Cambridge, to facilitate work on collections from Kiribati with a particular focus on coconut fibre armour, of which we have a small but significant collection. The Pitt Rivers Collection now features in the catalogue *Fighting Fibres: Kiribati Armour and Museum Collections*.

On 17 January, the Museum hosted an event with the Textile Society looking at material from the Museum's reserve collections of textiles and clothing. Julia Nicholson and Faye Belsey gave a presentation to

the group with background information on a range of textiles from many parts of the world.

Julia Nicholson and Faye Belsey attended the annual conference of the Museum Ethnographers Group (MEG) in Glasgow in April 2017. The conference focused on Cloth and Costume in Ethnographic Museums. Julia and Faye presented a work in progress paper about recent acquisitions of textiles including a significant collection from the Arab World, donated by indigo expert Jenny Balfour-Paul. The future hopes and plans for the textile collections at the PRM were also outlined. During the Annual General Meeting of MEG we agreed to host the 2018 conference at the PRM on the theme of 'Decolonisation'.

Alison Petch, former registrar of PRM, and Alison Roberts, Curator for European and Early Prehistoric collections at the Ashmolean, established a new research group on the early history of archaeology and anthropology at Oxford. Faye Belsey, Jeremy Coote and Dr Chris Morton from the PRM joined the group and attended meetings during the academic year.

*Right: 'Plastic Buddha' (2017.93.1), artwork made in February 2012 by the internationally renowned Tibetan artist Gonkar Gyatso, donated to the Museum by Clare Harris.*

*Below: A selection of textiles from the collections arranged in the visiting researchers room in preparation for a group visit and curator's talk.*



For. Clarelha -

Plastic Buddha

2/2012  
MK

## PHOTOGRAPH, MANUSCRIPT, FILM AND SOUND COLLECTIONS

The year saw the return to curatorial duties of Dr Chris Morton in October following a productive Leverhulme Research Fellowship during which he carried out detailed research on 19th-century photography from southern Africa in the PRM collections and beyond. Building upon this research, Dr Morton curated an Archive Case display in December on photographs relating to the South African Exposition of 1892 by the Czech traveller Emil Holub in Prague. Continuing the previous year's successful series of public events, Philip Grover and Katherine Clough invited people to come 'Behind the Scenes' on 10 September to view photographic collections and hear about the Department's work. This was followed on 17 September by the third in a series of workshops under the *Print, Project, Collect* banner, in which participants discussed photographic



collections and collecting activity (<http://pittrivers-photo.blogspot.co.uk/2017/01/print-project-collect.html>). After a hugely productive year as Assistant Curator, Katherine Clough left the PRM at the end of November to take up a PhD place at Newcastle University.

Following a successful period of secondment as Head of Department, from October Philip Grover resumed his curatorial role in the same productive vein. The award of a grant from the Sasakawa Fund enabled Tokyo-based photographer Akio Kushida to visit Oxford in August, to talk about her work photographing kabuki and other forms of theatre. Also speaking at events organised to support the exhibition *Kabuki – On Stage, Behind the Scenes* (see above) were writer and kabuki specialist Paul Griffith, while in October photographer Stephanie Berger discussed 'The photography of performance'. Continuing the focus on Japan, in February Philip Grover published an innovative volume on the Museum's historic Japanese photograph collections, released in Japanese through major publisher Yamakawa Shuppansha, making this important material available for the first time to an international audience (<http://pittrivers-photo.blogspot.co.uk/2017/07/picturing-japan-meiji-era-photographs.html>).

Produced in a popular paperback edition of seven thousand copies, the book is already held by over 100 university libraries across Japan.

Another book, written by Katherine Clough and Philip Grover, accompanied an exhibition of Sheila Paine's photographs curated by the Department, which opened on 1 November (see above). Titled *Embroidered Visions: Photographs by Sheila Paine* and supported by the generosity of the Friends of the Pitt Rivers Museum, this volume examines the photographic work of its subject, world-leading authority on embroidery and long-standing Friend, who donated her photographs to the Museum in 2011; publication of the book was accompanied by a Saturday Spotlight talk in January by leading textile specialist John Gillow.

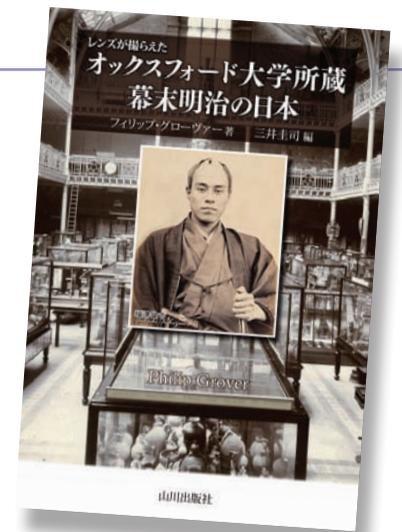
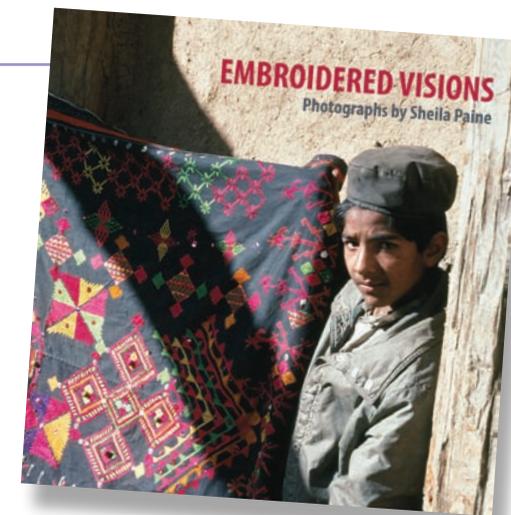
On 18 November, the Department curated a public engagement event on the Lower Balcony during the Hopes and Fears evening on the theme of 'Anthropology and Spiritualism', comprising a case display of items from the collections as well as artworks by Derek Ogbourne (<http://pittrivers-photo.blogspot.co.uk/2016/11/anthropology-spiritualism-and.html>). Also in November, a visit was made by Philip Grover to Italy to negotiate a major new acquisition, a superb collection of over 4,000 photographs of the Middle East and Zimbabwe by the photographer Ilo Battigelli, which were subsequently

formally donated by the family in April. In January, the Department welcomed Lara Ehrenfried as a PhD intern from the University of Durham for 3 months, during which she assisted with the cataloguing of the Raymond Clausen collection from Vanuatu (<http://pittrivers-photo.blogspot.co.uk/2018/01/my-island-in-sun-malakula-and-raymond.html>). In April, the Department began a major project on its unstable cellulose nitrate collections. A volunteer (Hannah Buckley) was engaged to sort and box material ready for freezing.

In February, the Department successfully applied for funds from the V&A Purchase Grant Fund. With support from its Friends organisation this enabled the PRM to acquire three spectacular new pieces of contemporary photographic art by the Australian Aboriginal artist Christian Thompson, who had exhibited at the PRM in 2012. In May, two of these works were installed on the Lower Gallery along with a work previously donated by the artist, and a private view was held to mark the occasion, and a very stimulating round table discussion was held on the theme of contemporary art in museums (<https://www.prm.ox.ac.uk/Christian%20Thompson>). In June, the Department was successful in a collaborative application with artist Thomas Nicolaou for funds from the *Cypriot Ar(t)chaology: Intersections of Photography and Archaeology* project, which enabled Nicolaou to make new work in response to the L.H.D. Buxton collection from Cyprus. Rounding off a busy year of activity yet more contemporary work was collected in July with the commissioning of photographer John Wreford to make portraits of Syrian refugees living in Istanbul, works that now form part of the permanent collection and that have been on display in the Upper Gallery from 15 June, an opening marked by a moving private view at the Museum during which Wreford spoke about the work via a recorded video message.

*Left: Philip Grover studying an album of hand-coloured prints by Farsari & Co. of Yokohama, Japan.*

*Above: Two new books published on the Museum's photograph collections: Embroidered Visions: Photographs by Sheila Paine; and Oxford Daigaku shozo: Bakumatsu Meiji no Nihon which makes available the Museum's important Meiji-era photograph collections to a Japanese audience.*



## OXFORD UNIVERSITY INTERNSHIP PROGRAMME

In July, the Museum hosted a paid intern on the Oxford University Internship Programme to digitise and catalogue selected material from the photograph collections, including the George Aked collection and the Gigi Crocker Jones collection. Benedict Filmer-Sankey, studying for an MSc in Visual, Material and Museum Anthropology, was selected from a large number of applicants for this successful placement.

## CONSERVATION WORK

Heather Richardson left the Pitt Rivers Museum after 8 years as Head of Conservation in September 2016, and was succeeded by Jeremy Uden, the previous Deputy Head, who took up the role in April 2017.

Most of conservation time this year was spent supporting the move of the Osney store. The mats collection had been very poorly stored, so that many were extensively damaged. The conservation team worked on over 200 mats, cleaning, humidifying and carrying out basic conservation treatment to stabilise damage, before rolling them around archival cardboard tubes for storage.

Pests continue to be an ongoing concern in the Museum. Clothes moth numbers fluctuated through the year, but a large infestation in Museum offices proved hard to eradicate. New cases built in the Museum court to house ship models were infested with woodworm, so in December we had to remove and treat the ship models inside and dismantle the cases, replacing plywood with treated MDF.

Conservation input into the VERVE project continued throughout the year, with conservators Miriam Orsini and Jacqueline Chapman-Gray working to complete work on the new archaeology displays.

We were happy to continue working with Cranfield Forensics Institute, which used the analysis of the composition of Ashanti goldweights in the PRM collection as the basis for a Masters in Forensic Science. We also worked with Cranfield to examine part of an 18th-century French musette de cour using their CT scanner, which yielded some interesting results.

‘The challenge is...about audience and the ways in which digital technologies are changing their behaviours: at work, at home, on the move, learning, playing, questioning, socialising, sharing, communicating. Forever.’

Jane Finnis, Chief Executive, Culture24

For some time, the PRM assumed a reputation for being a naysayer to the technology that was permeating other establishments in the cultural heritage sector – no animatronics in the 1980s, no push-buttons in the '90s, and no touchscreens or whizz-bang interactives in the noughties. However, these decisions are now proving to be sensible ones. Instead of being led by gadgets for their own sake, the Museum has always put its collections and audiences first, thinking about what it is trying to achieve for both. This has had the wonderful effect of letting the objects speak for themselves and preserving the Museum space as something of a safe-haven for tech-weary museum-goers – parents especially. Today, the technology comes with the visitor – tablets and smartphones provide fantastic opportunities for us to engage with contemporary audiences in new ways, using tools and platforms that are familiar to them, and without spoiling the Museum’s historic appearance and charm. Good examples of how technological tools are helping staff include the use of tablets and apps by Education colleagues to enhance taught art sessions, and the 3D imaging of objects to assist with both conservation and remote learning through Cabinet (<http://www.cabinet.ox.ac.uk>), an innovative, University-supported platform for higher education teaching with objects.

Two words that might describe the digital activity in this reporting period are ‘storytelling’ and ‘collaboration’. In summer 2017, the PRM led on a project working with students from the University of Electronic Science and Technology of China and Summit Education Enterprises to create a Chinese-English language app (<https://www.prm.ox.ac.uk/app>). Oxford University Museums receive more than 13,000 visits from Chinese tourists each year, and Oxford University is home to more than 1,000 Chinese students, so this is clearly an active and growing audience. The app is free to download from both the Google Play and Baidu app stores, and provides floorplans, highlights objects, top tips and a built-in Google map function to suggest the best route to any of the Museums from the user’s location. The app was produced incredibly quickly – in just 4 weeks – thanks to the dedication of Museum staff, and the enthusiasm and technical and design talents of the students.

The total number of unique sessions to the Museum’s web resources, channels and multimedia stands at 1.22 million across the year. Social media continued to build the Museum’s online community of support and enabled participation in wider sector initiatives. Overall there was

a 30% rise in social media interactions and an 82% increase in blog views to 216,000 – the highest figure yet. The Museum took part in the Twitter campaigns *I Love Museums*, celebrating the public support for the UK’s museums and galleries; *Museum Week* (#MuseumWeek), a global event in which 3,500 museums, institutions and participants from 75 different countries showcase their collections relating to daily themes; and *Ask a Curator* (#AskACurator) where Twitter users submit their burning questions to museum professionals ranging from favourite objects to sensitive subjects such as repatriation. The Museum joined forces with other members of GLAM to host a special Instagrammers’ Event. This social networking platform is a photo- and video-sharing service, and we invited a selection of the most-followed and influential users, mostly from London, to experience the galleries after hours, to take interesting photos and help us reach a new audience.

The Museum’s website continued to attract steady usage, with 708,000 unique visits to main content pages and around 52,000 views and listens of video and audio. The Museum maintained a strong output of new video content, including a behind-the-scenes film, one of a series commissioned by the University entitled *Inside Oxford’s Collections* (<https://vimeo.com/155951676>) and an intriguing time-lapse video, filmed by one of the technical staff, showing how a new, large display – in this instance, the *Woodworking* case – is built and assembled (<https://vimeo.com/pittriversmuseum/woodwork>). There were also films to accompany temporary exhibitions on the work of Roger Chapman (<https://vimeo.com/217021881>) and Sheila Paine (<https://vimeo.com/189136778>), plus a series of videos capturing special events such as a demonstration of Noh mask carving by craftsman Hideta Kitazawa (<https://vimeo.com/pittriversmuseum/kitazawa>), *Late Nights* (<https://vimeo.com/192924540>) and *Outreach at Florence Park Festival* (<https://vimeo.com/pittriversmuseum/flofest2016>).

**Right:** Chinese students from UESTC (University of Electronic Science and Technology of China) planning the development of a Chinese-English language tourism app for the University of Oxford Museums.



© Summit Education Enterprises

## THE VERVE PROJECT

During the reporting year, the VERVE project undertook a variety of activities with existing and new audiences, delivering more than 170 events for nearly 20,000 people. After a period of frenzied activity in the early years of VERVE, which began in 2012, the focus in these latter stages was on delivering high-quality, big-impact, collaborative opportunities. Most high profile was our work with two key marginalised groups – the LGBTQ+ community and foreign migrants. *The Out in Oxford* and *Migration* satellite projects represented genuine and successful attempts at collaboration and co-production, with lasting legacies, and are covered elsewhere in this report.

Other highlights included a central presence at Oxford Pride in June, a festival and parade celebrating queer life in the city and county, where the Museums' tent in the heart of the Castle Quarter received more than 250 visitors; a renewed partnership with Cult Screens, with more than 700 people packed into deckchairs and on beanbags over three evenings in August, enjoying an outdoor summer cinema experience on the Museums' lawn; a textiles in focus day in October at which 400 visitors enjoyed behind-the-scenes access to ethnographic textiles and could have a go at loom weaving and 'coffee and cross-stitch'; and *Hopes and Fears* in November, a late-night event as part of the national, AHRC-supported Being Human Festival, in which PRM worked together with the Museum of Natural History, Fusion Arts and Luxmuralis to create a spectacular, immersive *son et lumière* light show featuring aspects of the collections projected onto the Museum's exterior. Visitors were invited to explore how different cultures negotiate hopes and fears around life and death through ritual, material culture and community (see <https://vimeo.com/192924540>).

This reporting year included two Pitt Fests, in September 2016 and July 2017, attracting more than 5,000 people in total. The success of Pitt Fest has helped establish it as one of the key legacies of the VERVE project, with its creative fusion of collections, experts, performers, volunteers and community groups providing activities for all ages. Learning the hard lesson of torrential rain in 2016, the event was held largely indoors in 2017 but was no less popular. Both events were strongly themed around archaeology, with activities such as making Egyptian mummy brooches, coprolite dissection, sandpit excavation, demonstrations of a Bronze Age furnace and Stone Age trapping, and a variety of specialised talks.

Other VERVE-led outreach and community initiatives included takeover events by students from the Edgar Wind Society, Oxford University's Mexican Society, Visual, Material and Museum Anthropology course, and Reading College. The VERVE project's final artist residency scheme was taken up by Forest + Found, a fine art collaboration comprising Abigail Booth and Max Bainbridge. Abi and Max were inspired by the archaeological collections and focused on material and process. During their residency, they invited artists, makers, teachers, 'suppressed creatives' and the public to be inspired by found materials and created a temporary film installation for the galleries, *Unearthed* (<https://vimeo.com/231686064>), which reconnected audiences to the surrounding landscape and natural resources in glorious, meditative 4K detail.

The VERVE staff was busy disseminating the project learning and sharing skills through a variety of talks and presentations including talks about LGBTQ+ heritage to RHS Wisley, a workshop with National Trust to celebrate Women 100 (marking the centenary of the Representation of the People Act), a paper on working with dementia sufferers and their carers at the Arts and Health South West International conference, a talk on Museums and Diversity to Oxford University's Continuing Education Department, a feature on global concepts of money and currency for the programme Design Dimension on BBC Radio 4, and a paper on representing cultural artefacts in museum texts at a Museums Association conference in Bristol.

## EDUCATION AND OUTREACH

In 2016–17, 46,819 people took part in activities organised by the Education and Public Engagement team. This included 8,158 school children doing taught sessions around the Museum and 13,721 adults at events during the day, at weekends and in the evenings. Some of these were specialist craft workshops for adult groups, such as making rabbit fur mittens and flint knapped tools, while *Late Night* events attracted 1000s.

*Right: Experimental archaeologist James Dilley at Pitt Fest, July 2017.*

## ADULTS AND COMMUNITIES

As the HLF-funded VERVE project concluded in September 2017, we worked to embed key projects into our future plans. Autumn 2016 was busy with regular craft workshops for adults with learning difficulties, the Meet Me at the Museum social group for older people and those living with dementia, *Sensing Cultures* touch tours for the partially sighted, sound tours with a local stroke group and a 6-week music project with Young Dementia UK. This was alongside more regular activities such as *Rituals*, the Rycotewood furniture makers project and exhibition, visits to children's centres to work with young families and regular Saturday afternoon specialist talks. Highlight tours continued to be offered free of charge during opening hours, and at a cost for after-hours visits. Both remain extremely popular, and evaluated as of exceptionally high quality. Free tours are delivered by trained volunteers and paid-for tours by trained Front of House staff. The Museum's *Saturday Spotlight* programme of special interest talks for non-specialist audiences evolved to be more closely aligned to the Museum's exhibition and public programme. The *Spotlights* have been attended by over 120 people. In January, John Gillow, a specialist textiles collector, highlighted the work of Sheila Paine whose textiles and photographic collection was the focus of the *Embroidered Visions* temporary exhibition in the Long Gallery. This was followed in February, with Dr Clara Barker, a materials engineer at Oxford University, who as a transgender woman took a prominent role in our *Out in Oxford* trail and public programme, highlighting the *Out in Oxford* project and the role of museums in supporting LGBTQ+ narratives held in the collections. Chris Parks, a folk-object maker and historian, focused on the work of Percy Manning, an Oxford folk collector whose collection was on display in the PRM and the Weston Library. We continued our relationship with Abingdon and Witney College Adults with Learning Disabilities (ALD) team.

As the Museum redisplayed its archaeology collections, the adult workshop programme highlighted the techniques used by the earliest humans. Over this period, Beth McDougall supported craft-makers, bush-craft professionals and experimental archaeologists to deliver six adult making workshops, including rabbit mittens with Woodland Ways, rush basket making with Ruby Taylor, bark horn making with Chris Parks, Bronze Age casting and Neolithic knife making with James Dilley and two experimental making workshops with our artists



in residence Forest + Found. These were supplemented by specialist Spotlight talks for a general audience.

In February, with support for the Japan Foundation UK, we welcomed Hideta Kitazawa back to the Museum. Kitazawa is honoured as a living monument in Japan as a master carver specialising in Japanese Noh theatre and Kyogen comic masks. Over one of our busiest weekends this year, he shared his craft with the general public, and on the following Monday students and staff from Rycotewood Furniture School visited Kitazawa for a special demonstration workshop to see the similarities and differences of Western and Eastern traditional carving and wood-finishing techniques.

Meet Me at the Museum, specialist sessions for older people and those living with dementia restarted after a summer break. This monthly session, delivered by our Outreach and Activities Officer, looked at lifecycle journeys and how cultures from around the world mark birth, coming of age, marriage and status. Each session looked at objects related to these life stages, how the objects are made and how they are used by the community they come from (see Funded Projects). This continued in the New Year with sessions exploring the Museum collections through the topics Touch, Taste and Sound. In June, the group co-produced the Museum's contribution to Nottingham City Arts' Armchair Gallery project, a website and app-based project that supports older people living in care homes to access cultural spaces.

During the last weekend of April, we hosted the annual Oxford Folk Weekend. This 2-day event included Morris dancing on the Museum lawn, workshops and family activities delivered by community organisation Folk Oxford with venue support, and craft activities organised by the Museum team. Alongside these events, this year's Artists in Residence, Forest + Found, hosted two public engagement events, an evening roundtable called 'The Future of Objects' with invited speakers, including craft makers, curators and a magazine editor, and an experimental making workshop.

A key piece of work this year was the Migration project, working in collaboration with the Joint Museums outreach team, we collaborated with local refugee support organisations and the wider refugee community. This project included two exhibitions: Syrians Unknown, a photographic exhibition of portraits of Syrian refugees living in Istanbul with photographs by photographer, John Wreford, and Identity Without Borders. This second exhibition was co-produced using the object collection to tell personal narratives selected by

members of the refugee community. Alongside these exhibitions, the team delivered a Syrian Family day with trails and food, research visits for the exhibitions, a takeover event with BK LUWO (a local African women's group), training on migration and refugee groups delivered by Asylum Welcome, and two poetry workshops with poet Amir Darwish. These activities were celebrated with a twilight private view of the Syrians Unknown and Identity Without Borders exhibitions, and a weekend celebration event with poetry, dance and music performances by artists with refugee status (see Funded Projects).

We continued to deliver large-scale events over the summer, such as Pitt Fest, Cult Screens for outdoor cinema nights and the Festival of Archaeology. We also worked on targeted programmes with the Young Women's Music Project, My Normal (a support group for LGBTQ+ and disabled teenagers) and Ark T Singers, a singing group for isolated and vulnerable adults.

Becca McVean has led audience research over the introduction of contemporary Aboriginal art by Christian Thompson. The aim is to encourage conversations about colonialism, cultural appropriation and collecting. We have been doing visitor research on the existing display to see what kinds of conversations happen, and whether people learn more about Aboriginal culture by looking at the displays.



*Right: Meet Me at the Museum group in the Visiting Research Room, July 2017.*

*Below: African Dance Oxford performing at Pitt Fest, July 2017*



## SECONDARY SCHOOL ACTIVITIES, FURTHER EDUCATION AND YOUNG PEOPLE

Secondary school object handling, introductory talks, bespoke talks and sketchbook sessions were ongoing throughout the year. Two new bespoke sessions were delivered at a charge of £200–250: a masks workshop and a writing workshop. The annual Marlborough School Year 8 workshop was delivered in partnership with other GLAM museums: three 1-hour sessions on the theme of designing objects. We continued delivering a large number of access workshops through Oxford University's Widening Participation programme.

The second strand of the HLF-funded Global Heritage (Young Roots) programme was the Pitt Youth Action Team, a weekend club for teenagers who are keen to develop museum and event skills, which met once a month throughout the year. Eighteen young people aged 14–19 years attended regularly. We started with a behind the scenes 'journey of an object' from arriving and going into quarantine, through conservation, collections, and finally storage and display. Six of the group took part in a consultation with two assistant curators working on the new introductory display for the Museum. The group's second intervention was to curate an object handling and fashion craft activity at an out-of-hours Fashion Takeover event at the PRM in March (organised by fashion students at Reading College). Four of the group curated and delivered an object handling session as part of 2017's Pitt Fest event. Over the summer holidays, they took part in film-making and music workshops, creating and manipulating digital samples of musical instruments in the handling collection. One of the successes of this group is that some of the members have come from the Kick Arts cohort. Katherine Rose attended the University Museums in Scotland annual conference, and gave a presentation on the University's GLAM Youth Panels. This was well received with good interest in our collaborative approach and how we have developed our informal offer for this age group.

In September, we commenced an Arts Award project on Aboriginal art with Iffley Academy (a special-needs secondary school in East Oxford). The whole of Key Stage 4 (14–16 years old) have now worked on the 'Aboriginal art and print making' project that we designed in

collaboration with teachers from the school. Katherine Rose delivered an object handling session in school, and a drawing and photograph workshop in school. The class visited the Museum, then took part in a collograph-printing workshop. The format of this project worked well, allowing the students to develop their understanding of the collection over several sessions, as well as developing their printing skills and confidence, creating their own work and then talking about it. The whole year group passed Explore Arts Award. This was a huge achievement, and a key driver for the project from the school's point of view, as they want to support students to achieve arts as well as core subject qualifications.

The Langtree Repousée Amulets DT project took place again this year for the fourth time. We worked with all of Year 9 (140 students), with the aim of encouraging girls to take up Design Technology at GCSE. The students took part in object handling in school with PRM staff, visited the Museum to look at amulets and then worked on their own amulet designs with artist Kate Coker. *Amazing Amulets*, a temporary exhibition of their work, was displayed on the Lower Gallery in April and through the summer.

We continued to work with, and develop, our relationship with Rycotewood Furniture School. In early autumn, 22 students from Rycotewood Furniture: Design and Make degree course visited the Museum for design inspiration that centred around rituals in human culture. Over the course of this project, Beth McDougall and Katherine Rose visited the students in college to support the design process through mentoring and advice on their design pitches. The Rycotewood students' private view of their *Rituals* project display took place in April. The *Rituals* exhibition ran from March for six weeks and was the culmination of a collaborative making project that used objects connected with ritual as stimulus for new objects designed and made by the students.

In the autumn, we launched extensive new web pages for secondary and further education art groups. This included a slideshow on artist interventions, school resources, films, and put all of our art sketchbooks (produced by members of staff and art students) online, with connections from the drawings to the objects database. The PRM interactive digital sketchbook on pattern was created by Katherine Rose as part of the OUMP Digital Sketchbook project led by Miranda Millward and Jess Suess. This interactive format has the potential to be used to produce digital resources for a range of audiences.

Right and far right: Shadow puppets at a Pitt Stop for families, 2016.



## PRIMARY SCHOOL ACTIVITIES

Primary school sessions continued to be delivered by Becca McVean, supported by the Volunteer Guiding Service. We have seen a small drop in numbers of primary schools visiting the Museum, but this has been matched by an equal rise in visits from secondary schools and further education colleges. We have been busy developing new sessions to reflect changes in the curriculum. In particular, we have been working on a new Mayan session and have published resources on the Times Educational Supplement primary resource pages based on Stone Age to the Iron Age. We have also been running focus groups with local primary schools to start planning how we might best deliver co-curated projects with target schools. This period saw the retirement of Jean Flemming, a volunteer education guide at the PRM for 33 years. Jean pre-dated any education staff at the Museum. We already have a strong connection with the University-supported charity IntoUniversity. Over these months we have developed our offer to them both at primary and secondary level, and have received feedback that this adds real value to their experience.

With Alex Geurds, Associate Professor at the School of Archaeology, and Laura Van Broekhoven, we collected a series of replica and contemporary objects for the new Maya session with local Maya master-carvers and potters to be launched in January 2018. This will be a history-curriculum-focused teaching session, something that is quite hard to achieve with the Pitt Rivers Collections. We will be training guides to deliver the new Maya session in January 2018. Becca has also adapted a session based on 'The Three Little Pigs' with East Oxford Primary School, a target local school, and she has developed a session for a group of children with autism about Ancient Egypt. Becca revamped the Native Americans teaching session, piloted the session, evaluated it and then trained the Guides to deliver it. Becca then spent a day with the Learning Officer from the American Museum in Bath showcasing PRM's Plains trail and the Take One Totem Pole session.

In partnership with the other Oxford University Museums, Becca delivered three waves of the *Curious Curators* project. *Curious Curators* gave pupils from targeted primary schools a chance to find out more about what goes on in Oxford's University Museums and develop literacy, research and presentation skills. More than 400 Year 4/5 city primary school pupils were involved

in this cross-curricular project, which placed objects at the centre of the learning experience. The project was enabled by an Oxford University Museums Partnership Innovation Fund grant and allowed the Ashmolean, the Oxford University Museum of Natural History, the Museum of the History of Science and the Pitt Rivers Museum to work with seven city schools. As the Primary School Education Officer, Becca worked with a Year 4 and a Year 5 class from both St John Fisher Catholic Primary School and St Andrews CofE Primary. Each class visited the Museum twice with a gap of two weeks to allow the pupils to prepare their presentation on key items in the collection. During the first visit pupils focused on one object and explored lots of different ways of engaging audiences with that object. We are researching possible bursary schemes for the schools programme to support targeted primary and secondary schools.

In the autumn of 2016, we twice ran three-day placements for 3rd year BA Education students from Oxford Brookes studying a module entitled Exploring Learning Beyond the Classroom. Two students participated each time, so four students in total. We had a visit from Knole education team to see our Prehistory session in action, with a view to developing their own session, and liaise over suppliers for replica artefacts. Becca attended training on autism and on how user experience techniques can improve museum spaces, and cascaded the content of the latter to interested colleagues.

## FAMILY ACTIVITIES

October half term is a popular time for families to visit the Museum, and 2016 was no exception. During 3 days, over 900 children took part in activities themed around eyes and vision, making camera obscura and 3-D glasses, and highlighting the Museum's photograph collections. During February's half term, always the busiest time for families, we delivered activities to 1,602 children over three days. We surveyed families over half term to find out what they thought of the new family trail stand and made some changes as a consequence, mainly around where it was positioned. Carly Smith-Huggins also ran an archaeology themed Pitt Stop to encourage families to visit the new archaeology displays. Families could make a Pitt Rivers archaeology medallion based on the ones the General famously left in each of his digs.

Carly Smith-Huggins and Beth McDougall went out to three children's centres in Faringdon, Grove and Southmoor to reach out to families within travelling distance of the Museum to encourage families with children under 5 to visit. Carly recruited five more volunteers for Saturday Object Handling and introduced a new set of objects themed around 'Protection against the elements'. We recruited and trained seven new volunteers for the Saturday Object Handling team, engaged with over 260 children at our Easter activities looking at food, featuring a table of lucky foods from all over the world, and commissioned a graphic designer to create the poster for the *Tap into Museums* digital project that promotes the use of apps in the Museums. Alongside this were the regular free drop-in activities for local families, and everyone else.

July saw the PRM delivering family activities at the Cowley Road Carnival for the 14th year. The Carnival is a celebration of Oxford's multiculturalism and is attended by over 50,000 people. This year we stepped up our involvement, taking drums and musical instruments from our handling collection for families to learn to play with local musicians and performers. This included local musician Isabelle Carré, who ran a Ugandan xylophone workshop, local drumming teachers, who organised impromptu workshops using our big collection of authentic drums and their own recycled drums, and BK LUWO, a local African women's group that the Museum has worked with for the past few years, who came and danced to the music. In all, 470 children made drums, 30 people took part in the xylophone workshop, and six women from BK LUWO danced, in traditional costume, with hundreds of people watching the performances.

The summer saw the departure of our Families Officer, Carly Smith-Huggins, which meant that we struggled to deliver our advertised programme. However, the public engagement team kept most events going over the summer, including drop-in make-and-takes, object handling, free guided tours, activity bags and trails. We are going to take this opportunity to reconsider our family programme and launch a new programme fully relevant to the way that families visit our Museum and strategically focused. This is likely to involve tying our family provision to our community engagement and will be developed over the next 6 months.

## COMMUNITY ENGAGEMENT

Community engagement activities reached over 3,000 people:

Adults: 1,984      Under 5s: 220  
Children: 846      Young people: 27  
Total people: 3,077      Total groups: 125

The community engagement team represent the PRM's outreach work and also take on new approaches in collaboration and coproduction. The team has been working across Oxfordshire for 12 years and have deep partnerships with the communities. They are part of various networks and meetings where numerous services in Oxfordshire come together. Below is a list of areas where the community engagement team work.

- Touch tours/projects/outreach visits for people who are blind and partially sighted
- People living with dementia
- Refugee groups
- Adults with learning disabilities
- Supporting Oxfordshire Libraries with their reading challenge
- Oxfordshire Playdays (Oxfordshire Play Association) – big events around the county
- Army barracks
- Care Homes for older people
- Dementia support groups
- Stroke clubs
- School holiday play groups – Rose Hill
- Oxford's John Radcliffe Hospital school
- English for Speakers of Other Languages groups
- Head injuries groups
- Mental health groups including support houses and younger people secure units
- Enablement centres
- Prisons
- Detention centres for asylum seekers
- Community hospitals
- Day centres for older people

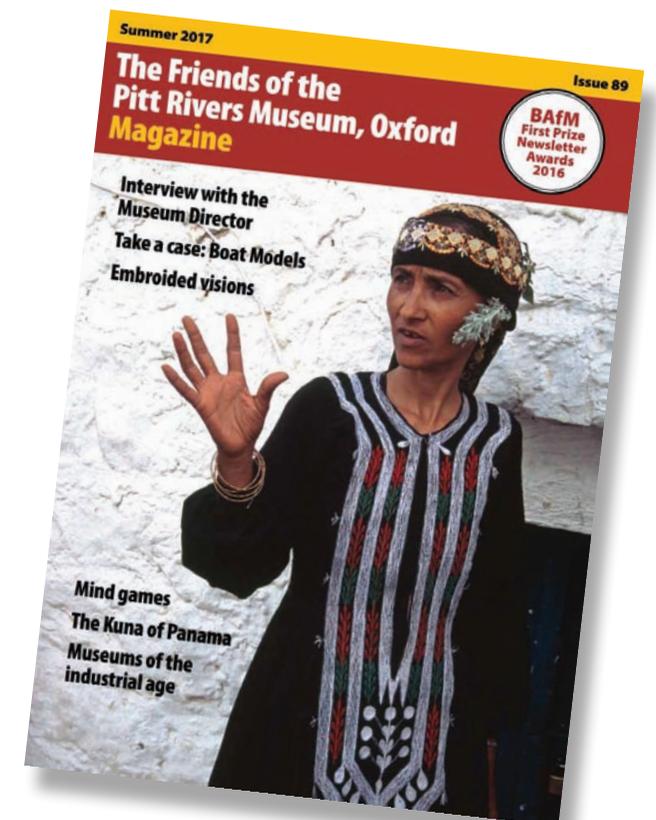
The Friends enjoyed a rich programme of events this year, beginning with a 'Need, Make, Use' stall at Pitt Fest in September. One of the major highlights of the year was held in October, when some of the PRM staff treated us to an inspiring evening of talks to celebrate the redisplay of the Cook voyage collection. In January, another special event was held: members of the Museum staff described Sheila Paine's adventurous journeys in Africa, the Middle East and further afield, photographing women doing traditional embroidery. We were shown some of the textiles and clothing associated with the exhibition, and were delighted and honoured that Sheila herself joined us for this wonderful evening. Some of the photographs, framed through a donation from the Friends, were exhibited, as well as being included in the book 'Embroidered Visions', which was compiled by Philip Grover and Katherine Clough, who also curated the exhibition. Funding to cover the cost of printing of the book was provided by a donation from the Kenneth Kirkwood Memorial Fund.

The Kenneth Kirkwood Memorial Lecture Day (March 11th) was organised as usual by Shahin Bekhradnia. This year's topic, 'Altered States of Consciousness', was addressed from a variety of viewpoints by four expert speakers. Nigel Barlow, a teacher of meditation, considered what it means to experience a different state of mind and body in a natural way; Dr Stephen Hugh-Jones, under the title 'The Wise Man and the Jaguar', described the use of botanical stimulants by shamans in NW Amazonia; Professor Hugh Bowden covered Prophecy, Ecstasy, and Altered States of Consciousness in Ancient Greece; Tamara Turner provided some wonderful videos to give insight into her study of sensing, suffering, and trance in the Diwan cult tradition in Algeria. All of these talks were thought-provoking and there was lively questioning and discussion from the capacity audience. As usual, the financial profit from the day was added to the Kenneth Kirkwood Memorial Fund, which funds PRM staff for projects that the Museum itself is unable to cover.

The biennial Beatrice Blackwood event was held in May; it was a very well-attended lecture by our most recently appointed patron, the well-known television personality Alexander Armstrong. The profit from this event, which was open to the general public, was nearly £2000.

In addition to these special events, we enjoyed a regular series of interesting talks on anthropological topics, and two awaydays: one to Oxford University gardens and the other to the home of Jeremy Montagu, former curator of the Bate Collection of musical instruments, to view the amazingly rich collection of (mainly) wind instruments that fills his house. The year finished with the AGM, preceded by a talk from the Director, Laura Van Broekhoven, at which she described her work with indigenous peoples in the Amazon, Brazil and Suriname and her ambitions for the future of the Museum. This is described in more detail in the report of an interview she gave for the *Friends' Magazine* (Issue 89).

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



Right: Front cover of an issue of the award-winning Friends Magazine, featuring a photograph by Sheila Paine.

## OSNEY POWER STATION

Due to proposed development by the Saïd Business School, the OPS was to be vacated by the end of December 2017. For the Pitt Rivers Museum, Marina de Alarcón oversaw the project and team that worked diligently to reach all set deadlines of a particularly complex project. All four university museums held stored collections at the OPS, with the PRM occupying the largest space and greatest number of objects.

The majority of the collections were to be relocated to the sub-basement of the RSL following the removal of the old library shelving and the installation of new rolled shelving that can accommodate the PRM collections. In addition, a goods lift has been installed providing access to the RSL sub-basement from the area next to the Abbot's Kitchen. Handover of the lift is due in the last week of October 2017. Following completion, the last of the racking will be removed, and the sub-basement will be deep cleaned.

Due to a delay in the lift construction, the project was granted a 4-month extension at the beginning of 2017 to April 2018.

The project involved a lot of recruitment activity throughout. Alongside a team leader and two team members, who started working at the store from January 2016, a further six project staff joined the team in June 2016 and seven additional team members in March 2017. We are proud to say three team members left for permanent employment elsewhere, with help supplemented from core museum collections and conservation staff.

Due to the vast increase in staff working at OPS, it was necessary to install a Wifi network so that seven teams of two could access and amend the objects database.

Following the development of the GLAM Museum Collections Access Strategy in Spring 2017, it was agreed that material unsuitable for the RSL sub-basement, for example particularly large or particularly long objects, would be stored in an off-site commercial facility while a long-term solution is developed at Swindon, alongside the Book Storage Facility managed by the Bodleian. The current plan is to utilise the Re:Store Heritage Facility at Upper Heyford as an interim solution.

The PRM have identified the spear, bow and arrow collections for off-site storage due to their length and number. It is estimated that there are over 2,500 spears, with many over 2.5m long. We are currently in discussions with three companies regarding options for crating and moving this material.

For the academic year 2016–17, 36,212 objects have been documented, located and photographed to SPECTRUM standards and packed ready to move. Large objects that cannot be housed in standard card boxes are being packed in bespoke correx boxes made by the team, assisted by volunteers; this has included large archaeological wooden beams, large carved figures, ladders, ploughs and wooden water pipes.

As a result of packing the collection to a much higher standard, the space needed to house the collection has expanded significantly. Extra space has been allocated at OPS to store the packed collections until the new store is available. This has included one additional room on the upper floor to house packed clubs and basketry collections, and the site of the old concrete laboratory, formerly occupied by the Ashmolean Museum, to house packed ceramics and other varied collections.

The layout of the new racking for the RSL has been planned and installation is due to begin in November 2017.

Aside from the racking to accommodate the boxed collection, specialised areas have been designed to securely house firearms, rolled storage of mats and backcloth, 2D items and oversized objects.

One of the major achievements has been the documentation and repacking of the human remains stored at OPS, which has led to a paper being accepted for the 2017 ICME Conference in Washington, co-authored by two of the team members. Three team members have left to find permanent, full-time employment elsewhere at the National Museums of Scotland, the British Museum and Colchester Museum.

To date, 26,375 new images have been uploaded to the Digital Image Archive (DIA).

We have managed to deal with several issues outside of our control, but that presented us with some exciting challenges:

- Evacuation of the building for potential Abrus seed poisoning to a member of the OPS team
- Evacuation of the building due to the discovery of an explosive chemical in the MHS store
- Evacuation of the building due to the occupation in March 2017 – where all staff had to work at the Museum for a number of weeks
- Evacuation of the building due to the discovery of a Norwegian exploding harpoon. This was investigated by the Royal Logistics Corps Bomb Disposal Unit, who removed and disposed of a potentially live fuse from within the object

*Right: OPS team member numbering arrows and their quiver, from Asia, in preparation for packing.*





**Left:** Different stages in preparing the Museum's Reserve collections (left to right): physically numbering and photographing a weaving accessory prior to packing; objects are packed by type and continent, e.g. masks from Asia; box of ceramic vessels packed for transit and easy identification and retrieval.

**Below:** Invitation to the launch event of *Syrians Unknown* exhibition, June 2017.

- The ongoing issue with pigeon infestations in unoccupied parts of the OPS building, which has required the frequent checking of collections for pest infestations which could have knock-on implications for moving into the new stores

Also, from March 2016, highlights of the work of the project team have been published from a specific twitter account @Pitt\_Stores, which has proved very popular, gaining over 1,000 followers.

## MIGRATION/IDENTITY WITHOUT BORDERS

The Identity Without Borders project ran from January to June 2017. It was delivered in partnership by the Joint Museum Team's Nicola Bird and VERVE's Jozie Kettle and Beth McDougall, with support from colleagues from Collections (Nicholas Crowe and Faye Belsey) and Front of House (George Kwaider). Funding for activities came from the HLF VERVE project. Through the development of the co-curated display, also entitled 'Identity Without Borders' (Puppet Case and Bow-Fronted Case, Lower Gallery), the exhibition *Syrians Unknown* (Wall Cases, Upper Gallery), and through co-produced events (numbering eight in total), the project supported refugees and asylum seekers to make their voices heard within the Museum, using the collections as a vehicle to share their individual stories, and to communicate knowledge about objects from their own cultures. Through this project staff and volunteers developed new methods of collaboration and gained new skills, particularly in partnership development and co-production. Project partner Asylum Welcome delivered a training workshop open to all GLAM staff (attended by 27 people from across GLAM) designed to develop confidence and skills in working with refugees and asylum seekers. Through the project, refugee partners also gained new skills in research, interpretation and event programming, and feedback was received showing how greatly such experiences were valued by the community.

To mark Refugee Week 2017, the Museum collaborated with photographer John Wreford to host the photographic exhibition *Syrians Unknown*. Wreford, a freelance editorial photographer, has spent the last ten years living in the Syrian capital Damascus and is currently working in Istanbul, Turkey. The exhibition featured

large-scale portraits of people displaced from Syria, now living and thriving in Istanbul. Each person photographed wrote powerful testimonies about their experiences that were included alongside the images and written in both English and Arabic.

The exhibition gave a unique insight into a community that has been widely reported but very narrowly represented in the media. *Syrians Unknown* offered the opportunity for these individuals to voice their own identities, leading exhibition-goers to question reductive assumptions of what is understood by the terms 'refugee' or 'migrant'. This visually arresting exhibition transformed the galleries, successfully bringing people and their individual voices into the Museum, while bringing back into use display cases that had appeared blank for decades.

The *Identity Without Borders* display was developed through work with community partners Asylum Welcome and Refugee Resource. PRM co-curated a display of objects with community volunteers who had all come to the UK as refugees or seeking asylum. The nationalities represented by the refugee volunteers were Chinese, Kurdish, Syrian, and Nigerian. The display featured objects from the Museum's collections as well as some of the volunteers' own belongings that they had brought with them from their countries of origin. Objects were displayed alongside object descriptions and information panels written by the volunteers, showing how certain objects held powerful associations of identity, belonging, place and culture. The display successfully introduced alternative narratives to those in the Museum, supporting the Museum's commitment to develop multi-layered and multi-vocal interpretations.

In addition to the display and exhibition, Nicola, Jozie and Beth worked with our refugee partners to develop co-produced events, working with community volunteers to develop each programme. Facilitators, performers and speakers came from the refugee community, travelling in from around Oxford, London and beyond to be involved. The events were:

- two poetry workshops, delivered in Arabic and English and creating new pieces, some of which were performed at later events (facilitated by Syrian poet Amir Darwish and attended by 24 people).
- a celebration evening highlighting the new partnerships made over the course of the project and showcasing the diverse talent of our volunteers and their peers from the refugee community in Oxford and beyond. The event was well attended, with over 100

visitors, many of whom came from the wider refugee community in Oxford. We partnered with Exiled Writers Ink (London), Confluence Collective (Oxford-based) and African Dance Oxford, all of whom delivered specially devised performances of spoken word, poetry, music and dance. Belinda Zhawi, Abol Froushan and Amir Darwish (Exiled Writers Ink) recited poetry about their experiences of coming to and now living in the UK, Confluence Collective musicians Gu Feng (also guest co-curator of *Identity Without Borders* display), Nuzhat Abas, Malcolm Atkins, Elizabeth Sprite, Delaram Izadi, Dejan Azdajic all performed. The celebration opened and closed with African Dance Oxford. Performers were also invited back to perform at Pitt Fest 2017 and have continued to collaborate with the Museum into 2018.

- We held three family days, one attended largely by members of Oxford's Ugandan community (80+ people) and two specifically developed for Syrian families. The Syrian family days were hugely successful (100+ attending the first session and 70+ attending the second), with people travelling to the Museum from Oxford, Reading and beyond. The Syrian days allowed children to create their own interpretation labels to describe their favourite object they had found on display. Some of the labels created by the children were then used in the *Identity Without Borders* display, further extending the voices represented in the Museum through the project.
- A private view for the volunteers involved in the creation of the *Identity Without Borders* display and their family and friends – and to mark the opening of *Syrians Unknown* – was held, centring around talks from PRM Director, Laura Van Broekhoven, and a talk and performance from guest co-curator of *Identity Without Borders*, Gu Feng. John Wreford pre-recorded a video message, screened at the event, in which he spoke about *Syrians Unknown*: "The project *Syrians Unknown* had been in my mind for the last 4 years. As a photographer who lived for so long in Syria, it has been very hard for me to engage with the media narrative, not wanting to take sides despite my own feelings and not wanting to be part of the misrepresentation of the crisis. The reality of strong personalities, creative and inspirational people who in many cases prefer not to be labelled refugees, some are heroes and deserve the praise and attention, but most are ordinary people forced to do extraordinary things to survive, wanting only to be judged on their own merits not as refugees or even Syrians."

- Local women's empowerment group BK.LUWO held a Balcony takeover afternoon, popping up on the first floor gallery with a crotchet circle, craft tables and a mannequin displaying the latest textile projects being undertaken by the women who make up the group, many of whom came to Oxford as refugees or are first generation children of refugees.



“You’ve changed things tonight. The Museum will never be the same again.”

LGBTQ+ ex-staff member attending Party at the Pitt

## OUT IN OXFORD

*Out in Oxford* is a cross-Museums trail and series of events and activities launched in 2017 to support LGBTQ+ History Month and to celebrate the 50th anniversary of the partial decriminalisation of homosexuality in England and Wales. It was spearheaded by volunteers and staff at the PRM, and inspired by a lecture given by Professor Richard Parkinson to highlight the need for more explicit, not implicit, LGBTQ+ representation within museum displays. Unlike trails and displays that have celebrated LGBTQ+ culture in other museums, *Out in Oxford* was unique in that it incorporated material from seven different museums and collections which hold some of the best natural history, anthropological, archaeological, botanic, music and library collections in the world. It has been highlighted by the HLF as an example of excellent practice, as well as having been shortlisted for a national Museums and Heritage award.

August to February saw an extraordinary period of activity as a self-selecting project team came together to queer the Museum, layering perspectives of LGBTQ+ history and social activism over the collections through events, pop-up displays and via the *Out in Oxford* cross-GLAM collections trail. Beth Asbury led the development of the University’s first cross-collections trail, supported, fittingly, by a cross-departmental team (Jozie Kettle, Nicholas Crowe, Kathy Clough, Madeleine Ding). Via a series of specially developed workshops and meetings, the team worked with LGBTQ+ volunteers and allies who wrote a series of new interpretations of objects, manuscripts and specimens from across the University’s collections. The newly produced



interpretations offered alternative perspectives, bringing to the fore queer relevancies. The creation of the trail irrefutably marked the University, and particularly the Pitt Rivers Museum as the institution leading this work, as an LGBTQ+ ally. New audiences were engaged and much positive feedback received from the community (see notes at end), attesting to just how much *Out in Oxford* has positively changed how the Museum is perceived, shifting perception from the Museum as a distant custodian of knowledge to an active, engaged community partner with one visitor to the Youth Takeover commenting, “The Pitt Rivers is now somewhere I want to be. For the first time, I feel welcome.” Project volunteer Dr Clara Barker (Vice Chair of the University’s LGBTQ+ Advisory Group and Lab Manager at Oxford University Materials) summed up the importance of *Out in Oxford*: The Trail allowed “the use of historical and scientific facts [to] refute claims and concepts portrayed in the media. The respectability offered by being an Oxford University Museum resource ensured the impact was much wider than had been initially envisioned. The power of facts allowed not only LGBTQ+ people to find confidence and strength in their history, but also make it hard for sceptics to refute.” The trail was launched in LGBT History Month 2017 (February) at a special event, Party at the Pitt, co-produced by Oxford University student activists Eleanor Dibben and Ellie MacDonald, and LGBTQ+ community organisations including Tales of Our City, Oxford Pride and Molly: Party for Queers.

To complement the trail and offer further volunteering opportunities, Jozie Kettle and Nicholas Crowe drove the development of boundary-testing interventions, co-produced with the LGBTQ+ community from Oxford and beyond. As part of the project’s wider inclusivity aims, Jozie and Madeleine Ding worked hard to ensure volunteers from across the community were engaged and that they were supported to shape the *Out in Oxford* events programme by co-producing the content and, where individuals wished, being part of the events themselves, performing, giving speeches, delivering tours and talks. Of the volunteering opportunities provided, one volunteer fed-back, “I want to say that, as a young gay woman who is really passionate about these things (I’ve done an assembly at my old school about challenging homophobia and hetero-normativity this year and am going into other schools to do the same next year so I really do care!), it is so wonderful and heart-warming to know that these events are being planned and with so much time being put into them - I really appreciate it, even just on a personal level.”

Left: Pop-up protest at Party at the Pitt, February 2017.

Right: Patrik, of The Patriarchy, hosts of Party at the Pitt, February 2017.

Interventions involved everything from a Drag King makeover studio, a film screenings and a panel discussions of a cult queer film, a temporary exhibition by Oxford Pride marking the changes within their organisation, a Beyond the Binary book display in the Balfour Library, and a youth takeover that saw the Museum’s gender-neutral toilets celebrated as they became host to a pop-up exhibition of artwork made by Oxford based LGBTQ+ youth group, My Normal.

For the first time, specialist training developed to raise awareness around LGBTQ+ issues and equip staff with new understanding, confidence and tools to work with LGBTQ+ audiences was delivered. Queer 101, commissioned by Jozie Kettle, and developed and delivered by Dr Clara Barker, was delivered as part of LGBT History Month 2017 and open to staff from across GLAM; over 60 people attended the workshop.

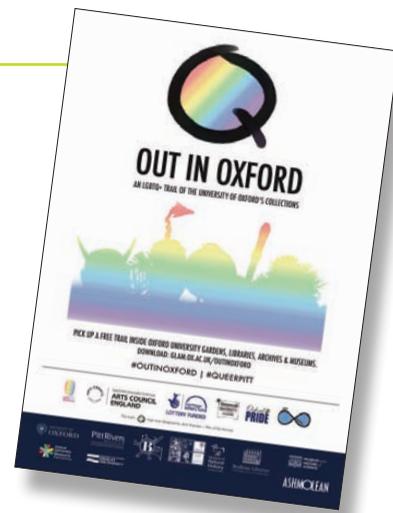
The Museum’s volunteer base diversified as new volunteers signed up via the Joint Museums Team, enabling them to be part of the trail and the events, and a large number of visitors attended and saw the interventions. The events were:

- Party at the Pitt, 11 Feb 2017: 445 attendees and 22 volunteers
  - Is Gender Identity A Choice?, 15 Feb: 45 attendees, 3 volunteers
  - *Out in Oxford* Saturday Spotlight, 18 Feb: 7 attendees and 1 volunteer
  - My Normal Youth Takeover, 25 Feb: 150 attendees and 11 volunteers
  - Paris is Burning film screening, voguing performance and panel discussion, 28 Feb: 101 attendees, 5 volunteers
- 748 visitors attended the *Out in Oxford* special events and 43 volunteers were involved.

The project continued beyond February as partnerships developed over the course of the Trail development and the LGBT History Month events continued. May and June saw the Museum collaborate with community queer reminiscence project Tales of Our City on two events, and saw the *Out in Oxford* project team run a stall at Oxford Pride in June. The Museum also began, and continues, to host the LGBTQ+ youth group Topaz on a monthly basis. Changes to the permanent display have also been enacted as a result of the project, with a new drum (commissioned by Professor Laura Peers) now on display and a volunteer is writing about it for the *Out in Oxford* website.



Right: Poster for the Out in Oxford cross-GLAM collections trail.



Far right: Pop-up protest at Party at the Pitt, February 2017.



### Some quotes from volunteers and collaborators:

- Quote from member of Young Women's Music Project member: "The Pitt Rivers is now somewhere I want to be. For the first time, I feel welcome."
- "It is really exciting that the LGBTQ+ community are now being engaged by academia to perhaps bring another facet to some of the exhibits."
- "Congrats! This project makes my heart sing. Thank you."
- "This is such a wonderful project, I am very grateful to have been able to take part in something like this."
- "I can't wait to see everyone's contributions and the finished result. I look forward to seeing you and celebrating the project at the party."
- "I just want to thank you for enabling myself, and all the other volunteers, to be a part of what is an exciting, fascinating, and very meaningful project - I really appreciate it."

### Chiltern Open Air Museum:

- Sue Shave, Director of the Chiltern Open Air Museum, after Party at the Pitt: "Congratulations on the event - I had the best time and can't remember when I had such a fantastic night out personally so thank you all so much!"
- Sue requested the details of Ellie to run an event at her museum too, which got further media attention as well.

### Awards:

- Oxfordshire Charity and Volunteer Awards on 9 May 2017. Clara won an Individual Volunteer Award, and we were runners up for Best New Group.
- Shortlisted for the Museums + Heritage Awards in the Project on a limited budget category on 17 May 2017. Jozie nominated Clara for Individual Volunteer of the Year and the whole group for Volunteer Team of the Year. Clara got a certificate.
- GLAM webpage news on 29 March 2017: <https://www.glam.ox.ac.uk/article/out-oxford-shortlisted-museumsheritage-awards-2017>
- Those involved with the project were congratulated for being shortlisted for the Museums + Heritage Award in the March GLAM update staff e-mail from Pro-Vice-Chancellor, Anne Trefethen, on 30 March 2017. The project was called "quite literally a trailblazer".

- At the Museums + Heritage Awards, one of the curators who Beth Asbury invited to attend came out to her. He told her that as a result of the project, he was now writing a blog about his experiences with mental health issues and sexuality. Some of those posts have been self-published by him, and are available to buy in paperback on Amazon.
- Clara won a Points of Light award from the Prime Minister in October 2017 for her volunteering work: <https://www.pointsoflight.gov.uk/out-in-oxford/> and <https://www.mpls.ox.ac.uk/news/dr-clara-barker-recognised-by-prime-minister-for-her-lgbt-voluntary-work>

### HLF:

- Jozie and Beth were invited by the HLF to speak at a workshop on 14 September 2017 for heritage professionals about the sorts of LGBTQ+ projects that the HLF would like to fund in the future, and invited Clara too: <https://www.hlf.org.uk/about-us/news-features/south-east-england-focus-lgbt-heritage-%E2%80%93-tell-us-your-story>
- Jozie was invited to take part in an HLF forum discussing the same topic on 10 November 2017: <https://www.hlf.org.uk/community/general-discussions-forum/out-oxford-lgbtq-heritage-trail-conversation-beth-asbury>
- As a result of all this work and astonishingly positive feedback on the work PRM has led, the HLF are keen for us to apply for an amount up to £100K to continue working with LGBTQ+ communities. An application is currently being written, led by Jozie and Catherine House (Development Office)
- Use of Out in Oxford in research: the project has been picked up by multiple researchers and research groups. Researchers who have undertaken research on or are now researching the project:
  - Amy Spreadbury, Oxford MSc student from VMMA course for her dissertation. Meeting on 13 May 2017
  - Lois Stone, Manchester PhD student for her thesis. Meeting on 9 June 2017
  - Lauren Shelton, York MA student for her dissertation. Emails swapped after she posted to the Group for Education in Museums on 22 April 2017
  - Erica Robenalt, Newcastle PhD student for her thesis. Meeting on 4 December 2017.

“My husband who has young-onset dementia, has just completed a 6-week course at the Pitt Rivers. I wanted to write and let you know how much he has enjoyed it. Every Monday morning it gave him focus and something to look forward to. Most of all he enjoyed the companionship and the concert at the end, which was a great opportunity for self-expression. I could see some of his old self revealing itself.”

*Wife of YDUK participant*

## MEET ME AT THE MUSEUM

Since 2016, Meet Me at the Museum (MMAM) has engaged over 100 people and worked with organisations including the Creative Dementia and Arts Network (CDAN), Beat It Percussion, Age UK, Young Dementia UK (YDUK) and Nottingham City Arts. The MMAM team of older people and those living with dementia and early-onset dementia have created animations, co-produced displays, been consulted on permanent displays and digital developments, and composed and performed music in the galleries.

Delivered in partnership with CDAN, Helen Fountain and Beth McDougall delivered the first series of MMAM programming in late 2015, which culminated with a co-produced exhibition, *Around the World in Our Treasures*. Displayed from July 2016 until March 2017, and created by the Meet Me at the Museum group, each object connected to a personal memory of the world, creating a platform for personal narratives at the heart of the Museum.

The second series of MMAM began in October 2016 and finished in July 2017, and engaged a wider group of older people including vulnerable older people and those living with dementia. This group investigated the Museum lifecycle collections and took part in Touch, Taste and Sound tours of the Museum. In June 2017, we were invited to take part in the Armchair Gallery, Nottingham City Arts website and app for older people. Funded by ACE and Nominet Trust, the Armchair Gallery has supported cultural places to film collection highlights and their spaces, taking older people on a guided tour that immerses them in the collections from the comfort of their armchairs. MMAM participants photographed their favourite objects for inclusion in the Armchair Gallery and went on behind the scenes tours to the research areas, embedding the group across the Museum’s activities. Members of staff from across the Pitt Rivers team were filmed talking about a wide range of well-known and lesser-known objects from the collections, from Japanese samurai armour to English Morris costumes to Navajo jewellery from the USA. These films will be available to view in 2018.

During autumn 2016, Meet Me at the Museum collaborated with Young Dementia UK (YDUK) and Beat It Percussion to co-produce compositions that reflected the life journeys of the participants. The 6-week programme began in October 2016, shaped by four outreach sessions held in June 2016 with Young Dementia UK’s Oxfordshire

Like Minds groups. This project engaged with the Museum’s permanent lifecycle displays and related handling objects, to demonstrate how important life stages are marked by communities across the world. Over three sessions, Lynn Kay, from Beat It Percussion, introduced the group to simple percussion rhythms and ways to express themselves through sound. This programme culminated with a performance to friends, family and Museum staff.

These co-produced programmes, using making and creativity alongside traditional museum learning, tested the impact that museum collections and spaces can have on the health and wellbeing of people living with a long-term degenerative condition. Many of the participants could be seen to improve across the sessions, helping them to develop confidence, engage in new conversations and feel safe in the Museum.

“Thank you so much for yesterday’s session. We enjoyed it very much. It was lovely to see [my husband] engaging, both with the exhibits and other people. Though, because of his condition, he finds it difficult to communicate, it was clear that he was really appreciating this experience. Indeed, after we got home, he kept saying how good it was and that he wanted to go again! And hopefully we shall.”

*Wife of YDUK participant*

“Enjoy the opportunity to handle objects. Each meeting has been different and has a different angle. Beth has explained everything so clearly. Can we keep her please!”

*MMAM participant, May 2017*

## KICK ARTS

2016 also saw the delivery phase of our HLF-funded Global Heritage (Young Roots) programme known as Kick Arts. This creative flexi-school programme for young people struggling in mainstream education was delivered in partnership with OYAP Trust. Kick Arts is a 15-week course working with teenagers who are either excluded or risk exclusion from mainstream school. We had a visiting artist, Emily Cooling, who worked with the young people during a 2-day residential course to create large-scale withy sculptures inspired by the Egyptian sarcophagus in the PRM collection. Eight young people participated in Kick Arts cohort 1, all of them completing Arts Award portfolios (bronze and silver). We held a final exhibition in the Annexe and PRM Balcony on 29 March. This was very well attended by parents, school leaders, and museum and gallery colleagues from across Oxford. Finally, two of the young people co-designed an object-handling workshop with PRM and OYAP staff. They then co-delivered this with us for the entire of the entire Year 7 group at Bartholomew’s school (one of the young people was delivering to his peers). We appointed Professor Eric Jensen (University of Warwick) as evaluator for the project, using online questionnaires as our main tool to probe the impact of the project in a rigorous way. It is the first time that we have used an external project evaluator or e-questionnaires as a data gathering tool.

*Right: Kick Arts, exhibition poster and launch event invitation, March 2017.*



## ADMINISTRATION – PEOPLE AND ORGANISATION

The Administration team supports the efficient and effective day-to-day operational and administrative processes required by the Museum, including HR, Finance, Administration and Reception Services.

Following the recruitment of the new Head of Administration, Planning and Finance, Karrine Sanders, in October 2016, the full team is in place. The transition period was managed adeptly by Deputy Administrator Antigone Thompson.

During the reporting period, particular administrative achievement focused on:

- Introduction of SharePoint across the Museum
- Internal review of Pitt Rivers Museum Committees
- Introduction of PDR training for all staff
- Review of finance assurance processes

### Equality, diversity and inclusion

The PRM is committed to equality, diversity and inclusion. Our work is centred on building meaningful and respectful relationships with all communities. This year we worked with Samenua Sessher, a coach and culture management consultant, who delivered a programme of training on unconscious bias for all staff across the Museum.

## VISITOR SERVICES

Our experienced and knowledgeable visitor service staff continues to warmly welcome visitors through our doors. This unique reception contributed to the PRM receiving ALVA most recommended museum 2016–17. This year over 460,000 people visited the Museum, with peak points in school holidays and summer months.

## COMMERCIAL ACTIVITIES

Commercial activities produced a small operating profit through on-site retail, venue hire and online photography.

Room and venue hire income nearly doubled from the previous year, with good relationships building up for repeat annual business. The Museum also hosted two major filming contracts and new avenues of hire were explored.

A space audit was carried out by a working group of members of staff, which included looking at maximising potential for income from underused spaces.

### The Pitt Rivers Shop

A programme of development is underway to refresh the Pitt Rivers Shop both in design and product development. Support was given from across GLAM to help to increase sales, and early discussions around a refit and new EPOS system were held. Spend per visitor rose by 2p, and the bestselling item continued to be the former Director's book *The Pitt Rivers Museum: A World Within*.

A manager is being recruited, and work will begin in autumn 2017 with Conran and Partners.

### Future activity

Commercial plans for 2017–18 will include growing our commercial base and piloting catering, as well as focusing on the shop development programme and venue hire.

## DONATION BOXES

Our donation boxes are a core source of funds that support the work of the Museum, and over the reporting period reached the target donation per visitor.

## BALFOUR LIBRARY

The Balfour Library continued to support students, academics and Museum staff. During September, Conservation Lab Holdings were weeded to create extra space. In November, the ground floor hosted poetry readings as part of a *Late Night* event; following this successful trial, it was subsequently used for similar roles later in the year.

During January, Giorgio Garippa completed a course in documentary filmmaking supported by the CPD Fund.

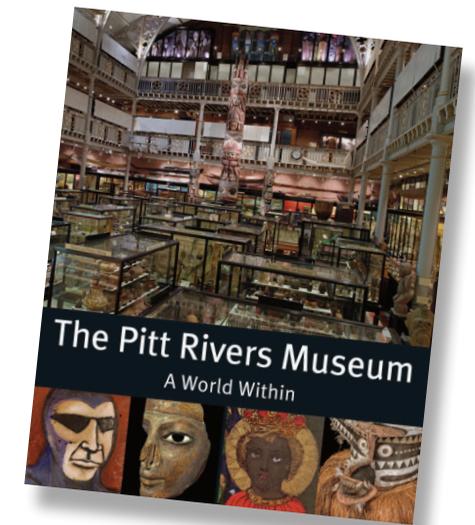
In February, the Library hosted a display of stock relating to LGBTQ+ studies, selected by Helen Worrell of Bodleian Libraries. From April, the Librarian took over responsibility for the administration of the Museum's photographic orders, involving further training in Oracle Financials. Planning for a major book move began from June following the decision by the Executive Board as part of the Space Review to relocate ground floor holdings and facilities to the first floor. In July, Art History UNIQ students visited as part of their study programme.



## BUILDINGS AND MAINTENANCE

As part of the Pitt Rivers Strategy an internal space audit was undertaken. The purpose of this initial scoping exercise was to ascertain how space is currently being used within the Museum and what options there may be for more space for commercial and events, a potential café, improved usage for staff.

During three consecutive weeks in April–May 2017, the space working group consisting of John Simmons, Karrine Sanders, Yvonne Cawkwell and Mark Dickerson undertook a comprehensive review of room usage within the Museum.



**A. PITT RIVERS MUSEUM BOARD OF VISITORS AS OF AUGUST 2016**

Prof. Chris Gosden, School of Archaeology, Keble College (Chair)  
 Prof. David Gellner, Head of Department, School of Anthropology & Museum Ethnography  
 Prof. Helena Hamerow, School of Archaeology, St Cross College  
 Prof. Roger Goodman, University of Oxford Offices  
 Dr Alexander (Xa) Sturgis, Director, Ashmolean Museum  
 Dr Lissant Bolton, The British Museum  
 Dr Silke Ackermann, Director, Museum of the History of Science  
 Prof. Paul Smith, Director, Museum of Natural History  
 The Proctors and the Assessor, University of Oxford  
 Prof. Sarah Whatmore, Pro-Vice-Chancellor for Education, University of Oxford  
 Prof. Anne Trefethen, Pro-Vice-Chancellor for GLAM, University of Oxford  
 Nandini Gooptu, Department of International Development, University of Oxford  
 Prof. Paul Basu, Professor of Anthropology, School of Oriental and African Studies, University of London

In attendance  
 Secretary: Dr Laura Van Broekhoven, Museum Director  
 Minutes Secretary: Ms Karrine Sanders  
 Lecturer-Curator: Prof. Laura Peers

**B. MUSEUM STAFF BY SECTION**

(Part-time staff are indicated by \*)

**Director**

Laura Van Broekhoven

**Administration**

Karrine Sanders, Head of Administration, Planning and Finance (*appointed October 2016*)  
 Antigone Thompson, Deputy Administrator  
 Beth Asbury, Assistant to the Director and Administration Team (*until February 2017*)  
 Abby Manson Reeves, Receptionist (*appointed June 2017*)

**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, Assistant Curator, Object Collections  
 Nicholas Crowe, Assistant Curator (Visiting Researchers)  
 Zena McGreevy, Senior Assistant Curator, Object Collections  
 Sian Mundell, *VERVE* Project Curatorial Assistant (*until June 2017*), Collections Database Officer (*appointed July 1017*) \*  
 Christopher Morton, Curator and Head of Photograph and

Manuscript Collections \* (*research leave until September 2016*)  
 Philip Grover, Assistant Curator and Acting Head of Photograph and Manuscript Collections (*until September 2016*)  
 Katherine Clough, Assistant Curator (*October 2015 to November 2016*)  
 Alison Petch, Collections Database Officer (*until August 2016*) \*

**Commercial activities**

Yvonne Cawkwell, Commercial Manager  
 Stuart Booker, Shop Assistant (*until September 2016*) \*  
 Beverley Stacey, Shop Assistant \*  
 Alice Neale, Shop Assistant\*  
 Rachael Utting (*until July 2017*)\*

**Conservation**

Heather Richardson, Head of Conservation (*until October 2016*)  
 Jeremy Uden, Deputy Head of Conservation, Acting Head of Conservation (*until March 2017*), Head of Conservation (*appointed April 2017*)\*  
 Jennifer Mitchell, Conservator (*from April 2016*) \*  
 Miriam Orsini, *VERVE* Conservator (*until April 2017*)

**Education and outreach**

Andrew McLellan, Head of Education and Outreach \*  
 Beth McDougall, *VERVE* Activities and Outreach Officer (*from April 2016*)  
 Rebecca McVean, Education Officer (Primary Schools) \*  
 Katherine Rose, *VERVE* Education Officer (Secondary & Further Education) \*  
 Carly Smith-Huggins, *ASPIRE* Assistant Education Officer (Families) (*until July 2017*)  
 Shirley Careford, Bookings Officer

**Gallery staff**

Derek Stacey, Gallery Manager  
 Fernando Calzada, Deputy Gallery Manager  
 Damon Dennis, Senior Gallery Assistant \*  
 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 \*  
 Cheryl Simmons, Gallery Assistant \*  
 Edward Tolley, Gallery Assistant \*

**ICT**

Haas Ezzet, Head of ICT (*until October 2016*)

**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 Media Officer \*

**OPS project**

Alexandra Fullerlove, Project Manager (*until December 2017*)  
 Andrew Hughes, Team Leader (*until September 2017*)  
 Meghan O'Brien Backhouse, Project Assistant  
 Ashleigh Sheppard, Project Assistant  
 Alicia Bell, Project Assistant  
 Carys Wilkins, Project Assistant (*until September 2017*)  
 Joanna Cole, Project Assistant (*until July 2017*)  
 Ben Hill, Project Assistant (*until April 2018*)  
 Rory McDaid, Project Assistant (*until February 2017*)  
 Bethany Skuce, Project Assistant (*until December 2017*)  
 Emma Harper, Project Assistant (*until December 2017*)  
 Beth Asbury, Project Assistant (*appointed March 2016 until January 2018*)  
 Sian Burgess, Project Assistant (*until December 2017*)  
 Isabelle Lawrence, Project Assistant (*until November 2017*)  
 Paula Reyes Arce, Project Assistant (*until December 2017*)  
 Abigail Flack, Project Assistant  
 Rosalind Hughes, Project Assistant

**Photography studio**

Malcolm Osman, Photographer (*retired September 2016*)

**Technical services**

John Simmons, Head of Operations and Technical Services  
 Christopher Wilkinson, Deputy Head of Technical Services  
 Alan Cooke, Museum Technician  
 Jonathan Eccles, Museum Technician  
 Alistair Orr, *VERVE* Museum Technician (*until September 2017*)  
 Adrian Vizor, Museum Technician

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

Helen Adams, *VERVE* Project Curator and Engagement Officer  
 Madeleine Ding, *VERVE* Volunteer Coordinator and Curatorial Assistant (*until September 2017*)  
 Jozie Kettle, *VERVE* Communications and Events Officer (*until August 2017*)

**Project researcher**

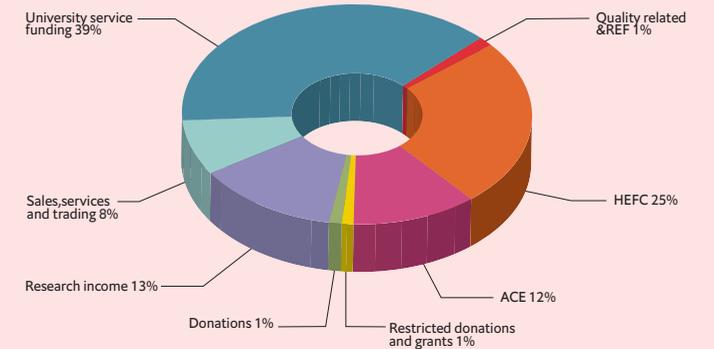
Rachel Kiddey, Project Researcher – Architectures of Displacement: The Experiences and Consequences of Emergency Shelter (ESRC) \*

**C. FINANCE**

**Actuals 2016/17**

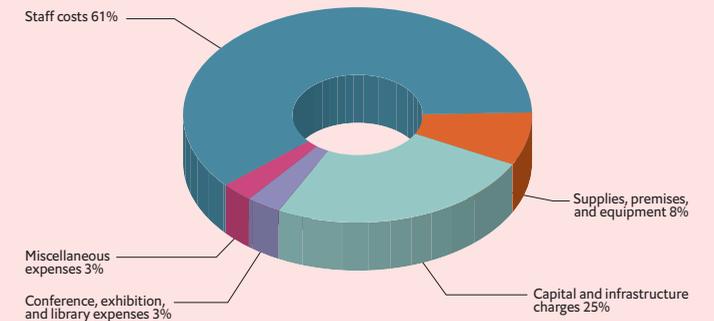
The principle source of income for the Museum is the University support at 39% of income, followed by HEFCE funding at 25%, restricted gifts and non-research grants at 15% (including *VERVE* and Delafield Trust), ACE at 12%, sales, and other forms of income at 8%.

**Sources of income 2016–2017**



Salary costs are the main cost of the Museum representing 61% of all costs, followed by the capital and infrastructure costs at 25%. Please see chart below for detail.

**Types of expenditure 2016–2017**



The Museum will face significant challenges in 2017/18 and beyond for various reasons:

- Payroll costs continue to increase due to taxes and cost of living
- HLF grant *VERVE* will end in September 2017
- Arts Council funding will be 10% lower than current amount
- University funding will remain flat
- 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**

**Object collections**

There were 310 recorded research visits to examine material from the Museum's object collections during the year. Of these, 106 were from within the University of Oxford, 32 from other UK Higher Education institutions, 12 from international Higher Education Institutions and 160 other visitors, including colleagues from museums across the globe, Indigenous groups and individuals, artists, independent researchers and special interest groups.

Notable and longer research visits included those by Will Mills (Institute of Archaeology, University of Oxford) who examined a large cohort of stone tools from the Le Madeleine site in south-west France. Using the Museum's original documentation, hundreds of stone tools from the collection have had their database records updated and the tools allocated their correct provenance. Professor Nick Barton (Institute of Archaeology, University of Oxford) held object workshops for undergraduate students, examining Palaeolithic artefacts from Europe and Africa. Laura Peers continued her object methods session with MSc students of Visual, Material and Museum Anthropology. Through drawing, photography and microscopic imaging, students recorded aspects of a North American plateau dress (1893.67.7 .1). One of the aims of the session is to create a digital resource about the dress for students and originating communities.

In October, the Museum hosted a day for the Encounters Indigenous Cultural Workers Scholarship, which included groups from Australia and the Torres Straits Islands to look at items from their own material culture. The Japanese collections were looked at by two interest groups: the Japan Society came to examine the Museum's historical Noh masks in December, and the Netsuke Society held their annual object handling session in the research space in March, looking at netsuke from the Gunther Collection. We also welcomed visitors from Fiji Museum along with colleagues from the Sainsbury Centre (University of East Anglia) to look at the Fijian Collections. The Museum provided collections care advice for the visitors to take back and implement in their own museum.

### Photograph, manuscript, film and sound collections

There were 303 research visits to the Photograph and Manuscript Collections requiring the retrieval of photographs, manuscripts, film and/or sound recordings. Of these, 44 came from within the University of Oxford and 22 from other UK Higher Education institutions. There were 237 other research 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 Sigrid Lien (University of Bergen), working on Saami photographic collections; Isak Niehaus (Brunel University London), researching the work of social anthropologist A. R. Radcliffe-Brown; Tsering Gyal (Tibet Autonomous Region Archives, Lhasa), surveying Tibetan photographic collections; Ali Clark (Museum of Archaeology and Anthropology, University of Cambridge), studying the Charles Wood collection of photographs for the ongoing research project 'Pacific Presences: Oceanic Art and European Museums'; Shoshannah Greene, an intern from the Bill Reid Centre (Simon Fraser University), studying the Museum's Haida collections; Maria Tibble, researching the papers of Māori guide and scholar – and her family relation – Maggie 'Makereti' Papakura; Susan Foulkes, researching weaving practices in Ireland using the collection of Ellen Ettlinger; and Per Kværne (University of Oslo) and Per Sørensen (University of Leipzig), both leading international scholars of Tibet, researching the Hugh Richardson collection of photographs.

Other visits included groups comprising the Omukama of Bunyoro, Solomon Iguru I, and retinue; H.H. 12th Gyalwang Drukpa and party; a class of undergraduate students from Stanford University; staff and guests of the Embassy of the People's Republic of China in the United Kingdom of Great Britain and Northern Ireland; Steven Hooper (Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas, University of East Anglia), of the Fijian Art Research Project – of which the Pitt Rivers is a Project Partner Museum – with visiting colleagues from the Fiji Museum and the iTaukei Trust Fund Board; delegates of the 'Workshop on Tibetan Law', held at Wolfson College in January, organised by Fernanda Pirie and Berthe Jansen (<https://www.law.ox.ac.uk/events/law-and-legalism-tibet>); and delegates of the major international conference 'Photo Archives VI: The Place of Photography', held at Christ Church in April, convened by Geraldine Johnson, Deborah Schultz and Costanza Carafa ([https://www.hoa.ox.ac.uk/sites/default/files/hoa/documents/media/place\\_of\\_photography-final\\_booklet-7\\_april\\_2017.pdf](https://www.hoa.ox.ac.uk/sites/default/files/hoa/documents/media/place_of_photography-final_booklet-7_april_2017.pdf)).

### Loans

The Museum continued to loan objects to exhibitions hosted by outside institutions. The Museum, as a project partner on the AHRC-funded 'Fijian Art Research Centre' led by the Sainsbury Research Centre lent 12 Fijian objects for the major exhibition *'Fiji: Art and Life in the Pacific'* the most comprehensive exhibition about Fiji and Fijian Art ever assembled.

- Two artefacts were loaned to the exhibition *'Power and Protection: Art and the Supernatural in the Islamic World'* at the Ashmolean Museum, which ran from 20 October to 15 January. These were a leather amulet with Koran text from Northern Nigeria (1980.11.1) and a second leather amulet from North Africa to be worn by humans or animals (2002.51.1).
- Two artefacts were loaned to the Museu Nacional de Arte Antiga in Lisbon, Portugal, for the exhibition *'Global City. Lisbon in the Renaissance'*. The exhibition ran from 23 February to 9 April. The artefacts lent were a woven raffia cushion cover from Africa (1886.1.254 .1) and an Aztec pendant from Mexico (1905.56.1).

## E. INTERNS, VOLUNTEERS AND WORK EXPERIENCE

### Object collections

Long-term volunteer Fusa McLynn continued to work in the Collections Department on various tasks, including transcribing amulet index cards from the Wellcome Collection, mostly from Japan. The Department welcomed Haida artist Shoshannah Greene for a 2-week internship in the Department. While at the PRM, Shoshannah spent time studying Haida artefacts.

### Photograph, manuscript, film and sound collections

Volunteers in the section included Patti Langton, who continued to work on South Sudanese photograph collections, including the André Singer collection (<http://pittrivers-photo.blogspot.co.uk/2017/12/anointing-reth-photographs-of-shilluk.html>) as well as her own; Mike Peckett, who continued to assist with digitisation

of the Schuyler Jones collection; Iva Nedyalkova, who assisted with digitisation and documentation; Alice Parkin, who assisted with digitisation and documentation; Ruby Livesey, who assisted with digitisation and documentation; Judith Passant, who assisted with delivering two public 'Behind the Scenes' events; and Hannah Buckley, who assisted with re-housing selected material as part of the ongoing cellulose nitrate film freezing programme (see above).

Interns included Benedict Filmer-Sankey (Oxford University Internship Programme), who worked on digitising and cataloguing selected material, including the George Aked collection (see above); and student placement Lara Ehrenfried, who worked on cataloguing the Raymond Clausen collection, and who also supported several public engagement events and activities (<http://pittrivers-photo.blogspot.co.uk/2017/09/behind-scenes-at-museum-placement-at.html>) as part of a Visual Arts and Culture doctoral programme at Durham University. Student placements from the Visual, Material and Museum Anthropology Masters programme included Beth Hodgett, who assisted with digitisation of the G. Waddell collection; Shannon Wilson, who assisted with digitisation and documentation; and Leonie Treier, who assisted with digitisation of the Freire-Marreco collection.

### Education Department

Primary School Guides were Sukey Christiansen, Anne Phythian-Adams, Jean Flemming ('hung up her torch' in 2017), Frances Martyn, Rosemary Lee ('hung up her torch' in 2016), 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, Sian Burgess, Duncan Turner, Alice Yu, Leon Sloth-Nielsen, Rita Bevan, Beth Delaplain, Carolyn Addelman, Humaira Erfanahmed, Linda Teasdale, Lily Garnett, Liz Wilding, Margaret Ackroyd, Peining Li, Richard Bahu, Sylvan Cruz and Jan Greenough.

Highlight Tour Guides were Rachel Coleman, Patricia Stevenson, Mary Lale, Lucy Gasson, Elizabeth Rowe, Javier Odon (who has since left), Helen Cadoux-Hudson, Anthea Boylston, Alan Graham and Olya Baxter-Zorin.

## F. NEW ACQUISITIONS

### Donations

The Museum is grateful to the following individuals for their donations: Noel Baker (Inuit soapstone carving of an Auk (Atlantic seafaring bird), 2017.138.1); Pauline Battigelli, Danielle Battigelli and Michelle Mesley (collection of photographs by Ilo Battigelli (1922—2009), 2017.115); Patsy Cameron (two lengths of twinned plant fibre using natural fibres. The reeds were collected by the donor in Tasmania at Blackmans Lagoon and Tomahawk in March 2014, 2017.136); Elizabeth Chatwin (oil on panel painting of Poq and Qiperoq, believed to be the first Greenlanders to have left their country voluntarily, 2017.162.1); Pauline Cockrill (digital photograph of Lynetter Wanganeen with Chris

Morton, Adelaide, Australia, 2017.56.1); Joanne Cooper (two strands of recycled glass beads collected by Effie Warr while living in Nigeria in 1973, 2017.119); Stephanie Dalley (pair of Kurdish trousers, bought to wear by the donor in 1962 when working as a volunteer at Nimrud, Iraq, 2017.163); Steven Day (3D printed replica of a palstrave hand axe, 2016.134.1); Jonathan Dore (pair of handheld circular recycled metal rattles from Ghana, 2017.126); John Evans (set of seven folders and architectural drawings by John Evans, comprising his 1971 student architectural designs for a 'New Pitt Rivers Museum' on Banbury Road, 2017.58); Lesley Forbes (collections of textiles collected by the donor when in Africa between 1969-70, 2016.116); Clare Harris ('Plastic Buddha!' artwork made in February 2012 by Tibetan artist Gonkar Gyatso, given to the donor by the artist in 2014, 2017.93); Randell Kirschman (pictorial calendar sold to the donor by a street vendor in Bali in 2003, 2017.156.1); Chantal Knowles (boy's dance shield collected for the Museum while on fieldwork by the donor in Papua New Guinea in 2003, 2016.111.1); Emma Lee (piece of ochre donated during a research visit to look at stone tools from the Westlake collection, Tasmanian shell necklaces and the Thomas Beck watercolour collection, 2017.94); BK LUWO (wall hanging on cotton made by members of BK LUWO, a Ugandan community women's group based in East Oxford, 2017.164); Christopher Peter Metcalf (collection of photographs taken or collected during two periods of residence in Japan, 2016.85); Christopher Morton (digital photograph of John Evans holding his 1971 architectural designs for the 'New Pitt Rivers Museum' on Banbury Road, 2017.57.1); Christopher Morton (set of digital photographs taken by Christopher Morton of Australian artist Christian Thompson during his research at the PRM in preparation for the exhibition *We Bury Our Own*, 2012, 2017.102); Laura Peers (painted hand drum, Alberta, Canada, 2017.153.1); Elizabeth Porter (goatskin beaded skirt worn by Iraqw women in Tanzania, Africa, 2017.139.1); Christopher Richards (stone axe with wooden haft and handle. The axe was sold to the donor whilst working in New Guinea in 1960 for the Anglican Mission, 2017.137); Heather Richardson (Codd bottle broken at the neck but with marble found near it in the donors back garden in Temple Cowley, 2016.91.1); Louis Sano (collection of photographs of the Bayaka people, Central African Republic, by Louis Sano taken between 1996 and 2014, 2017.116); David Wilkes (collection of Native American material made by the late Raymond Wilkes, 2017.103).

### Purchases

Christian Thompson (three photographic works from the series *Museum of Others* by Christian Thompson, viz 'Othering the Ethnologist, Augustus Pitt-Rivers', 'Othering the Explorer, James Cook', 'Othering the Anthropologist, Walter Baldwin Spencer'. Purchased with the assistance of V&A Purchase Grant and Friends of the Pitt Rivers Museum, 2017, 2017.63.1); John Wreford (ten black and white digital photographs taken by John Wreford, of Syrian refugees living in Istanbul (April–May 2017), commissioned for an exhibition held at the PRM, titled *Syrians Unknown*, 2017.177); Vernon Williams Junior (frame drum made by Vernon Williams Junior (Gaamdaamaay Sgaalangaay). The drum depicts a killer whale and salmon, a powerful crest worn on Haida regalia, 2017.178).

## Balfour Library

The Library was pleased to receive donations from Mrs Aldous, Beth Asbury, Bagpipe Society, Jenny Balfour-Paul, Piers Bedford, Bodleian Libraries, Mark Dickerson, Coryn Greatorex-Bell, Birgitta Hauser-Schäublin, Joy Hendry, Ralph Isaacs, Rosemary Lee, Robert Lyman, Diana Marks, Maureen Matthews, Musée des Confluences Lyon, Fuyubi Nakamura, Laura Peers, Alison Petch, Sackler Library, Phyll Scott, Taschen, Antigone Thompson and the Wellcome Collection.

## G. STAFF PUBLICATIONS

Adams, H. 2017. 'Nature's Defences: Non-Mammalian Armour in the Pitt Rivers Museum, Oxford', in Mould, Q. (ed.), *Leather in Warfare: Attack, Defence and the Unexpected* (Leeds: Royal Armouries), pp.199-207.

Belsey, F. and Ding, M. 2017. 'Percy Manning Contextualized: How Manning's Collection of Lighting in the Pitt Rivers Museum Tells Us More about the Man, his Collection and its Context' in Heaney M. (ed.), *Percy Manning, the Man Who Collected Oxfordshire*, Archaeopress: Oxford, pp. 257-288.

Clough, K. 2017. 'Take a Case: Use of Birds and Feathers', *The Friends of the Pitt Rivers Museum: Oxford, Magazine* 88 (Winter/Spring 2017): 5.

Clough, K. and Grover, P. 2017. *Embroidered Visions: Photographs by Sheila Paine* (Pitt Rivers Museum: Oxford). (Further details: <http://pittrivers-photo.blogspot.co.uk/2017/04/embroidered-visions-photographs-by.html>).

Coote, J. 2017. *The Art of Conversion: Christian Visual Culture in the Kingdom of Kongo* by Cécile Fromont (review), *African Arts* 50/1 (Spring): 95-96.

Coote, J. 2017. Joseph Porter's 'Treasury of Antiquities and Curiosities' in Boston, Lincolnshire: The Collection as Described by Nathaniel, Sophia, and Julian Hawthorne, 1857, *Journal of the History of Collections*, 29/1 (2017), pp.129-141.

Francozo, M., and Van Broekhoven, L. (2017). 'Introdução ao Dossiê "Patrimônio indígena e coleções etnográficas"', *Boletim do Museu Paraense Emílio Goeldi. Ciências Humanas*, 12/3, pp.709-711.

Grover, P. 2016. 'Kabuki – On Stage, Behind the Scenes: Photographs by Akio Kushida and Stephanie Berger', *Japanese Studies at Oxford: Oxford University Japanese Studies Newsletter* 8: 5.

Grover, P. 2017. *Renzu ga toraeta: Oxford Daigaku shozo: Bakumatsu Meiji no Nihon* [Captured by the Lens (series title): Owned by Oxford University: Japan in the Bakumatsu and Meiji Eras], (Yamakawa Shuppansha: Tokyo). (Further details: <http://pittrivers-photo.blogspot.co.uk/2017/07/picturing-japan-meiji-era-photographs.html>).

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

Hicks, D. 2016. 'Here's Why You Should Care About the Scapping of A-Level Anthropology', *The Conversation*.

Hicks, D. 2016. 'Patina' (review), *Sculpture Journal*, 25/3, pp.448-449.

Hicks, D. 2016. 'Pitt-Rivers AD 2065', *Museum i-D*, 19, pp.31-37.

Hicks, D. 2016. 'The Return of Ethnographic Theory: HAU and When', *Anthropology Today* 32/3: 22.

Hicks, D. 2016. 'The Temporality of the Landscape Revisited' and 'Meshwork Fatigue' (with responses by T. Ingold, M. Edgeworth and L. Olivier), *Norwegian Archaeological Review*, 49/1, pp.5-39.

Hicks, D. 2017. 'The A303 Is Part of the Stonehenge Setting, Don't Bury It', *The Independent*.

Hicks, D. 2017. 'Why Are England's Heritage Bodies Supporting the Stonehenge Bypass?', *Apollo*.

Lopez Garcez, C., Francozo, M., Van Broekhoven, L., and Kaapor, V. (2017). 'Conversações desassossegadas: Diálogos sobre coleções etnográficas com o povo indígena Ka'apor', *Boletim do Museu Paraense Emílio Goeldi. Ciências Humanas*, 12/3, pp.713-734.

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

Peers, L., 2017. 'The Magic of Bureacracy: Repatriation as Ceremony'. *Museum Worlds* 5, 1, pp.9-21.

Peers, L. 2017. The Ritual of Repatriation, *Museum Worlds* 5, 1. Co-edited with L. Gustafsson Reinius and J. Shannon.

Peers, L., Gustafsson Reinius, L., and Shannon, J. 2017. 'Introduction: Repatriation and Ritual, Repatriation as Ritual'. *Museum Worlds* 5, 1, pp.1-8.

Uden, J., Richardson, H. and Lee, R. 2016. 'The Conservation and Display of the Tahitian Mourner's Costume at the Pitt Rivers Museum, University of Oxford', in Brooks, M.M. and Eastop, D.D. (eds.), *Refashioning and Redress: Conserving and Displaying Dress*. (Getty Publications: Los Angeles), pp. 93-106.



Child participant at one of the Pitt Rivers Museum's Syrian family activity days, writing a museum label in the gallery.

(Photograph by Suzy Prior)