

PittRivers

MUSEUM

University of Oxford



ANNUAL REPORT **2014** to **2015**

MISSION STATEMENT

The Pitt Rivers Museum (PRM) aspires to be the best university museum of anthropology and archaeology in the world, using its unique galleries as a focus for exemplary teaching and research and as an inspirational forum for the sharing of cultural knowledge amongst the widest possible public.

Cover photograph: Gwaai Edenshaw working on the new Great Box with the original (1884.57.25) in the foreground, September 2013 (photograph by Robert Rapoport)

Designed and produced by Claire Venables at Giraffe Corner

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This is my seventeenth and final Director's Introduction to the Museum's Annual Report. I wish to begin by expressing heartfelt thanks for the support and commitment I have received over these years from the staff, from the Museum's Visitors (its governing body), from the University, from the Museum's Friends organisation, and from the many other individuals, philanthropic bodies, research councils and trusts on whom the Museum now depends for much of its income.

It seems worth highlighting in this last introduction three of the sea changes which have occurred over my tenure. The first - which applies to every institution and to most individuals globally - is the explosion in digital technology and communications via the internet. Nevertheless, it is astonishing to look back to 1998, when I was appointed, at the rudimentary state not only of the Museum's, but also of the University's, own website. There was a faint sense then that having even a portion of a single staff member's time devoted to digital matters was something of an non-essential indulgence. The development of the internet is doubly important for the Pitt Rivers Museum: partly because of the responsibility we have to make information about our global collections available globally; partly because it offers visitors to the Museum the capacity to summon up information at the click of a computer mouse or on a smart phone, without burdening the dense and artefact-rich displays with too much in the way of labels and texts. The challenge the Museum now faces is finding the resources to maintain and update the extraordinary digital assets which external grants have allowed us to generate, as such grants do not provide for ongoing support after they have ended.

The second sea change, already alluded to, is the expansion in external support for the Museum: whether through the successful bids made to bodies such as the Heritage Lottery Fund (HLF), Arts Council England (ACE), DCMS/Wolfson Museums and Galleries Improvement Fund, the Esmée Fairbairn Foundation, the Foyle Foundation and many others, or from gifts from deeply generous individuals (including Sir Charles Chadwyck-Healey, Anthony Pitt-Rivers, Michael Palin and especially the late William Delafeld, to name only a few of the most significant). Together, these have allowed the Museum to enhance its galleries, enrich the documentation of its collections and extend its offer across a far broader front than before. Museum work is staff-heavy and the corresponding obligation on the part of the Museum is to manage effectively and sensitively the flow of

committed and enthusiastic young people on the short term contracts that have become the norm for so many trying to enter the profession.

The third major shift is the increase in collaboration and shared services across the University. My sense on arrival as Director all those years ago was that the Museum as an entity was located very much at the outer reaches of the University solar system. Its principal institutional linkage to the centre was indirect and via something called the Anthropology and Geography Faculty Board. Successive administrative changes by the University have brought the museums and libraries far closer together, with much greater levels of central support in areas such as fund-raising and effective financial and personnel management. Here the challenge for my successor must be to benefit from these, while still maintaining the fleet-footedness, individuality and quirkiness which have contributed to the Pitt Rivers Museum being listed (by *The Times* newspaper in 2013) as the 11th best museum in the world.

At the close of my tenure I am sharply aware of what has not been done in my time. Foremost is the major task of fully documenting, safely packing, and moving to a new and accessible home, the Museum's research collections. Shortage of space and the very modest size of the Museum's purchase fund, has also restricted the Museum's capacity to add to its collections - with some important, but still limited exceptions. And, despite the support of so many, the Museum's funding also remains on much more of a hand-to-mouth basis than is desirable.

However, while these and other challenges remain for my successor, there have been major gains. Foremost among these, I think, has been the construction of the £8m new extension adjacent to the Museum's galleries. This consolidated the Museum's estate on a single principal site adjacent to its galleries, and brought to a close both half a century of debate as to whether the Museum should relocate, and the historical accident of its being scattered in six buildings across five sites. (My historical introduction to the Museum, *Pitt Rivers Museum: A World Within*, published by Scala in 2014, documents the twists and turns of the debate, and illuminates how the Museum's characterful displays have come to look as they do.) My time has also seen the restoration of the Museum's entrance panorama and the renewal of many of its displays (the dilapidated state of both being one of the consequences of the prolonged uncertainty as to whether the whole Museum

should move). Visitor figures to the Museum have nearly quadrupled during my tenure, reaching 416,000 this year, a new record. The Museum has also won a bouquet of awards, ranging from a share in a Queen's Anniversary Prize to the inaugural Clore award for museum learning, and from *The Guardian* newspaper's prize as the country's most Family Friendly museum, to The American Anthropological Association's Ames Prize for the best museum project of the year.

Credit for these achievements belongs both to the ambition and dedication of the entire staff, and the commitment and generosity of the Museum's supporters and funders. Among the long-serving staff members who retired over the course of this year, two in particular have been central to these achievements and deserve particular acknowledgement. The first is Cathy Wright, the Museum's Head of Administration, and the second Kate White, who successively occupied key public engagement roles. I would especially like to thank them both.

In concluding, I would like also to thank my colleague, Professor Laura Peers, for agreeing to serve as interim Director following my own retirement in September 2015, pending the appointment of my permanent successor - to whom I extend my very best wishes.

Professor Michael O'Hanlon

More VERVE at the Pitt Rivers

The Museum's major HLF funded project VERVE (Visitors, Engagement, Renewal, Visibility and Enrichment) entered its second phase over the course of the year. Excellent progress (described below) was made with both VERVE's re-display and public engagement components.

Leverhulme award to Dr Chris Morton

Dr Chris Morton, Head of the Museum's Photograph and Manuscript Collections, successfully applied to the Leverhulme Trust for a Research Fellowship, for a 12-month project focused on 19th century photography from southern Africa. The project commences in October 2015. Two of the Museum's curatorial staff now hold Leverhulme research

fellowships (the second being Professor Clare Harris), which speaks to the high quality of Museum applications.

Renewal of Arts Council England's award

Over the course of the year, the Oxford University Museums Partnership (OUMP, formerly ASPIRE), now led by Professor Paul Smith, successfully applied to the ACE for a renewal of Major Partner Museum funding. An award of £1.4m p.a. was made for the triennium 2015-18. While this represents a 2.1% reduction, no other consortium nationally did better. At the Pitt Rivers Museum, this crucial funding stream supports much of the Museum's education work as well as vital collections and technical posts.

AHRC Collaborative Doctoral Partnership success

The Museum's Professor Dan Hicks led a successful bid to the Arts and Humanities Research Council for a Collaborative Doctoral Partnership award. The three year award (2016-19) will support nine PhD students from universities other than Oxford to undertake research across the collections of all four University museums. While such funding has been available to major national museums and galleries for many years, this is the first time that Oxford University's museums have been successful in applying. The award will enable more extensive research on the museums' rich collections than the limited number of curators can alone manage.

Award from DCMS/Wolfson Museums and Galleries Improvement Fund

The Museum possesses an exceptional collection of models artefacts: model boats, model dwellings and models of different forms of transport. Many, however, are displayed in cases which are makeshift, unlit and at odds with the Museum's period atmosphere. A substantial award from DCMS/Wolfson's wonderful Museums and Galleries Improvement Fund will allow the installation of sympathetic, secure and lit replacement cases. These will be rearranged, so as to create a new gathering point at the foot of the great totem pole in the Court, where the swelling number of visitors will be able to assemble to hear talks and introductions from Museum staff.

Yavapai repatriation

In November 2014, the Museum repatriated an ancestral human remain (a single mandible) and several associated artefacts to the Yavapai Nation in Arizona. The material had been collected from the site of a massacre of over 100 Yavapai people in 1872 by the US Army. In 1911 the materials had been given by a local missionary's wife to Barbara Freire-Marreco, then in the area making an ethnographic collection. The handover ceremony was conducted by the University's Vice Chancellor in the presence of a representative from the US Embassy, Yavapai delegates and Museum staff.

Learning from the Masters: The 'Great Box' project

Gwaai and Jaalen Edenshaw, two Haida carvers from British Columbia, completed their residency at the Pitt Rivers Museum. Over the course of the residency, which was hosted by Professor Laura Peers and funded by the ESRC Knowledge Exchange Programme, Gwaai and Jaalen constructed an exact replica of the great Haida chest (accession number 1884.57.25) in the collections, having imported a blank box of exactly the same size and material from Canada to work on. Several open studio sessions were held during the project, so that the carvers could discuss their work with Rycotewood College furniture makers, local carvers and PRM staff. The close attention needed to construct the replica allowed the two carvers to fully appreciate the techniques and spirit lying behind the creation of the original, lessons which they took back home and which are now being used to teach box design to Haida youth (for videos about the project, see <https://www.prm.ox.ac.uk/haidabox.html>).



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Above left: Jaalen Edenshaw and Laura Peers in the carving shed, Haida Gwaii Museum, 2015

Above middle: Jaalen Edenshaw and Laura Peers giving community presentation on the Great Box project, July 2015, Haida Gwaii Museum, Canada

Above right: Gwaai Edenshaw carving the new Great Box at the PRM, September 2014

Left: The Great Box (r) (1884.57.25) and replica (l) carved by Gwaai and Jaalen Edenshaw

PERMANENT GALLERIES

The major focus this year has been on the Museum's Lower Gallery. At the western end, the process of decanting the dilapidated craft displays and refurbishing the cases continued. Rich new displays on leatherwork and metalwork, prepared as part of our HLF funded programme, *VERVE*, were installed. The leatherwork display of more than 160 objects – selected with input from the Archaeological Leather Group – set the tone for this set of displays: a strong centrepiece surrounded by thematic clusters, non-intrusive low-level texts and colourful panels. The centrepiece concept permits the inclusion of larger objects that may never have been on public display before – in this instance, a suede Gaucho suit bought and worn by the Museum's first Reader in Anthropology, Edward B. Tylor, in Mexico in the 1850s. The wide definition of leather encompasses examples of reptile and fish skins, membrane and rawhide. The in-case information provided focuses on materials, techniques and resourcefulness. Artefacts displayed range from tough salmon-skin shoes worn by the Ainu people of Japan, to an animal-shaped snuffbox from South Africa made from waste scrapings of animal hide and blood. Many of the Museum's complete sets of 19th-century shoe-making and saddlery tools were removed from another ill-fitting case on the same gallery and incorporated into this new display. Directly beside the leatherwork display is a fresh display of Metalwork featuring more than 200 objects, including tools, raw materials, such as ore, and finished products, illustrating different processes associated with pre-industrial metal manufacture. Highlights include decorated brass dishes from Old Calabar, Nigeria, conical repoussé headgear from Lebanon and different types of bellows used around the world.

Meanwhile, the major display case at the eastern end of the Lower Gallery, which from 1973 to 2010 had shown Cook-Voyage material, was removed to make way for a new, larger, bespoke case made possible by a grant from the DCMS/Wolfson Foundation's Museum and Galleries Improvement Fund. As this new case needed to be installed in a slightly different position to its predecessor, five smaller display cases containing featherwork were decanted, moved and the objects then returned to display. The new 'Cook Case' was installed in early September 2014 and will become the home for a major redisplay of the Cook-Voyage Collections.

August 2014 saw the whole Lower Gallery closed for the large-scale movement of objects and display cases. The opportunity was taken to assess over 500 paddles, walking sticks, staffs and calendar sticks suspended from the floor of the gallery above. The last time these objects were removed from display and cleaned was in 2009, when the Museum was closed in order to redevelop the entrance and install environmental controls. As part of the work, holes were cut into the floor of both galleries to improve circulation of conditioned air and metal grills were installed. The inadvertent consequence of installing grills was to increase the level of dust and debris settling on the objects suspended directly beneath. While the objects were being cleaned their supporting brackets were moved, so that they are no longer positioned directly under the grills.

Meanwhile in January 2015, a new permanent display highlighting the art of Maori wood carving was completed in the Museum's Court. The display includes many of the Museum's large architectural carvings, as well as canoe parts, paddles and treasure boxes (see <http://pitt-rivers-object.blogspot.co.uk/2014/08/maori-treasure-boxes.html> for more information on these). The background research entailed liaising with subject specialists and members of the Maori community to deepen understanding of the collection and encourage further research.

The Museum's main special exhibition gallery has necessarily been converted to a display preparation area for the duration of the *VERVE* project. However, a number of temporary exhibitions were mounted over the course of the year in dedicated cases amid the permanent displays. These included, in the Court, linked displays of objects and photographs celebrating the centenary of the Yensei River expedition (1914-15) led by Marie Antoinette Czaplicka and Henry Hall. Curated by Julia Nicholson, the small display of artefacts, *My Siberian Year, 1914-1915*, explored the expedition, the extraordinary hardships its members endured and the Evenki people, who were the focus of their research. The photograph display, curated by Chris Morton, comprised new digital prints made from original negatives and prints from the Czaplicka collection. In June 2015 a display entitled, *Preserving What is Valued: A World of Repairs*, was installed on the Lower Gallery. The exhibition, which will run until 3 January 2016, explores original repairs found on objects in the reserve collections. The display (which is accompanied by a gallery trail to guide the public to other examples of repaired objects on permanent display) allowed the Museum's Conservators, who curated the exhibition, to illuminate the professional knowledge which they bring to understanding the artefacts for which they care

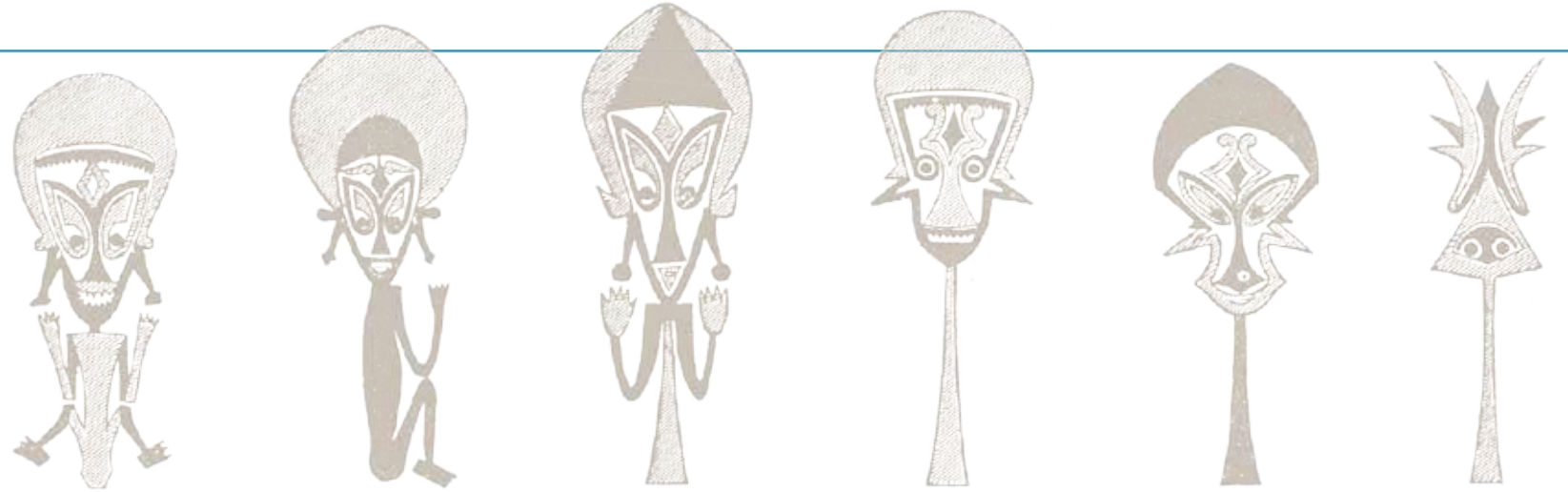
(see <http://pitt-rivers-object.blogspot.co.uk/2015/05/temporary-exhibition-preserving-what-is.html> and <http://pitt-rivers-object.blogspot.co.uk/2015/07/temporary-exhibition-preserving-what-is.html>).

Also on the Lower Gallery, the Museum's 'Didcot' case is in such frequent demand for temporary displays by researchers, artists, students and community groups that a second shallow case along the southern side of that gallery (known as the 'puppet' case in light of its previous display of shadow puppets) has also been appropriated for similar use.

Exhibitions in both cases were linked to the *VERVE* project, with its focus on crafts and new audiences. During most of 2014 the joint museums' community education office had been working with the *VERVE* Activities and Outreach officer to engage with hard-to-reach Oxfordshire Traveller groups. The outreach sessions culminated in a self-curated display (*Travellers' Stories*) from December to January. The Travellers represented themselves and their culture through made, found or bought objects, pictures and oral histories. Concurrent displays from January to March explored the themes of woodwork and metalwork. Second-year students from Rycotewood Furniture Centre at City of Oxford College undertook their third project with the Museum, inspired by the typological arrangement and variety of vessels in the galleries. *Containing* featured artworks concerned with both practical and conceptual forms of containment. Year 10 students from the Langtree School in Berkshire worked with jeweller, Kate Coker, to learn repoussé and chasing metalwork techniques. Their resulting copperwork was inspired by the Museum's collections of amulets and votive offerings. From March to June the seven students from the Jewellery and Metal programme at the Royal College of Art exhibited *Tall Tales: Making Social Networks*. They creatively deployed traditional crafts, such as embroidery, mould making and casting alongside up-to-date computer-based design, to explore the social and historical origins of Pitt Rivers Museum artefacts.

Above: Detail of Plate IV in Pitt-Rivers, 1906. *The Evolution of Culture and Other Essays*. J.L. Myers (ed.). Clarendon Press: Oxford. 'Ornamentation of New Ireland Paddles'

Right: Carved figure from a storehouse entrance (1923.87.188), New Zealand, in the Maori Wood Carving Display in the Court (C13A)



Right: The VERVE display technicians working on the layout for the new Leatherworking case, now on display on the Lower Gallery (L63A)

LONG GALLERY

The exhibition, *Points of Departure: Photography from Senegal by Mamadou Gomis and Judith Quax*, continued until 7 September 2014. It was followed by *In the Shadow of the Pyramids* (14 September – 5 October), an exhibition of photographs by Laura El-Tantawy. In the photographer's own words, this exhibition, mounted as part of the inaugural Photography Oxford festival, was "a portrayal of Egypt through my own eyes. Guided by my childhood memories and a struggle to understand the country I call home, the series is a journey from 2005 to 2014 through Egypt to explore the essence of Egyptian identity in the hope of coming to terms with my own – from the time of Mubarak to the revolution and Egypt's looming future". This was followed by *Scarred/ Sacred Water*, an exhibition of large photographic works by Canadian First Nations artist Tanya Harnett. The exhibition, which opened on 20 October, explored environmental damage to indigenous land from resource extraction. This was also followed *Architecture for All: The Photography of Paul Oliver*, which opened on 16 May 2015, and explores the fascinating and extensive archive of images by this renowned vernacular architecture scholar. The exhibition was mounted in collaboration with Marcel Vellinga at Oxford Brookes University and was curated by Oxford Brookes students as well as students on the Visual, Material and Museum Anthropology (VMMA) MSc at the University of Oxford.

ARCHIVE CASE

The exhibition, *Star House Pole: Early Images of the Haida Totem Pole in the Pitt Rivers Museum* (<http://pittrovers-photo.blogspot.co.uk/2014/06/new-findings-on-historic-images-of.html>), continued until 28 September 2014. It was followed by *A Well-Documented Life: James Arthur Harley (1873-1943)*, which explored the intriguing life story of one of the first students of Anthropology at Oxford via documents lent to the Museum by Michael and Jonathan Wortley. This was followed by an exhibition of prints from the first photographic tour of Central Africa – *Peoples of the Upper Nile: Richard Buchta in Equatoria, 1879-80* (<http://pittrovers-photo.blogspot.co.uk/2015/04/richard-buchta-photographs-of.html>). This was replaced on 20 July 2015 by *The 1857-8 Delegation Portraits: Native American Photographs by Vannerson and Cobner*, an exhibition of studio portraits of Native American delegates to Washington DC.



LECTURER-CURATORS

Professor Clare Harris undertook her usual Museum and teaching duties in Michaelmas term and was granted sabbatical leave for the following term. In December 2014, she travelled to New York for the launch of the paperback edition of her book, *The Museum on the Roof of the World: Art, Politics and the Representation of Tibet* (University of Chicago Press, 2013) at the Trace Foundation, a centre for the study and promotion of Tibetan culture. Later that month, Professor Harris was a Visiting Professor in the Global Asia Scholar programme at Leiden University, where she gave lectures and seminars for students and staff at the University and the ethnographic museum. In March 2015, she returned to India for further research and to present a paper at a conference (organised by the University of Heidelberg, but held in Kalimpong, West Bengal) on the Himalayas as 'contact zone'. During that trip, she was awarded a British Academy Small Research Grant to help with the completion of her next monograph, *Photography and Tibet*. Since 1 May 2015, Professor Harris has been working on a new research project, At Home in the Himalayas: *Rethinking Photography in the Hill Stations of British India*, with funding from the Leverhulme Trust. Her research leave continues until October 2016.

In September 2014, Laura Peers was promoted to Professor of Museum Anthropology. As well as hosting the Great Box project (see above), she worked on her research project, *Object lives and global histories in northern North America: Networks, Localities and Material Culture c.1700-2000*, based at the University of Alberta with participants from museums and universities across Canada. The team visited the Pitt Rivers Museum and worked with a selection of cross-cultural objects from its collections during the spring of 2015. More information can be found here: www.objectlives.com and here: <http://pittrovers-object.blogspot.co.uk/2015/05/object-lives-visit.html>. Professor Peers also assisted the visit of a group of Haida artists under the leadership of Chief Edenshaw, James Hart, in November 2014 to study the Museum's collections, facilitated the photographic exhibition *Scarred/Sacred Water* by Tanya Harnett (see above) and associated work with VMMA students and the press, and hosted a visit of US Embassy cultural staff, Perry Chen and Vince Murphy, in February 2015. She gave talks in Oslo, London and Oxford, including the

University Engagement Programme conference on 'Thinking with Objects: University Museum Collections in Teaching and Research'.

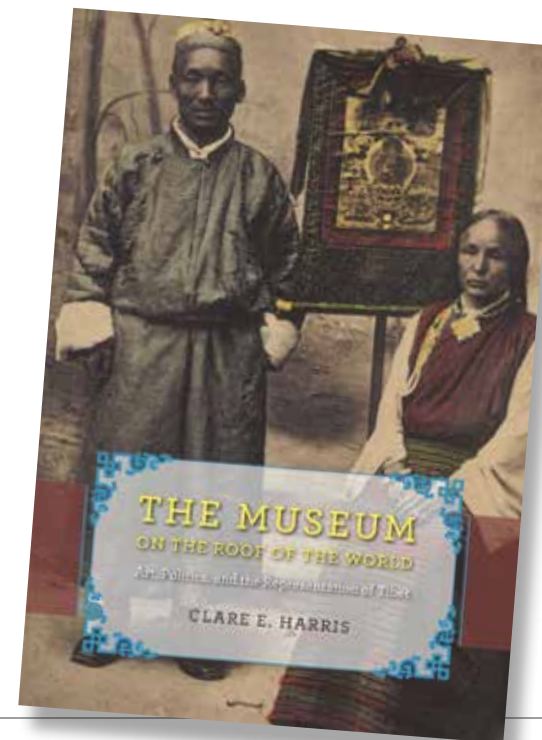
Associate Professor Dan Hicks' ongoing research into the founding collections of the Pitt Rivers Museum continued through the ESRC-funded project, *From Museums to the Historic Environment*, in which information about the English archaeological collections made by Pitt-Rivers in the 1860s and 1870s was exchanged with local authority museums, historic environment records and English Heritage, supported by Beth Asbury. A workshop held at the Pitt Rivers Museum brought together stakeholders from across the country to debate the potential of historic museum collections to inform the management of archaeological heritage, and Professor Hicks was a studio guest for BBC Radio 4's *Making History* programme discussing these questions (available here: www.bbc.co.uk/programmes/b0639vps). An online exhibition of artefacts from the English archaeological founding collection, *Image/Object/Text*, was funded and hosted by the Arts and Humanities Research Council (AHRC, see www.ahrc.ac.uk/research/readwatchlisten/imagegallery/2014galleries/imageobjecttext).

Professor Hicks also devised and led a successful cross-museums application to the AHRC's Collaborative Doctoral Partnership scheme, which will fund nine doctoral studentships across the four University museums in partnership with a series of non-Oxford Higher Education institutions from October 2016. Professor Hicks organised a session on Archaeology and Photography at the meeting at the British Museum in September 2014 with Lesley Mcfadyen (Birkbeck). He gave the keynote lecture the inaugural meeting of the Central European Theoretical Archaeology Group at the Academy of Sciences of the Czech Republic, Prague, and provided concluding comments at the 'Does the Museum Just Preserve the Museum?' conference at the Centre for Research in the Social Sciences and Humanities (CRASSH), University of Cambridge, in December 2014. Professor Hicks continued to teach on a wide range of topics in Archaeology and Anthropology at undergraduate and postgraduate levels, including his optional paper 'Understanding Museums and Collections' (taken by BA Archaeology and Anthropology and BA History of Art students). Away from the Museum, professor Hicks's daughter, Ursula, was born in April 2014.



OBJECT COLLECTIONS

Jeremy Coote continued to carry out research into the history of the Museum's collections, particularly those from Polynesia and Africa, and to contribute to internet discussion fora, particularly those devoted to Captain Cook and African arts. He continued to serve as an associate member of the research group *Anthropologie, Objets et Esthétiques* of the Centre National de la Recherche Scientifique in Paris, as a member of the scholarly advisory board for the Southern Sudan Cultural Documentation Center at Brandeis University, on the Editorial Board of the *Journal of the History of Collections* and to participate in the Sudan programme series of lectures and conferences at St. Antony's College, Oxford (sponsored by the Middle East Centre and the African Studies department). He gave talks about the Museum and its work to groups from the University of East Anglia and elsewhere, and supervised a History of Art undergraduate project. He refereed grant applications for funding bodies and papers for academic journals.



PHOTOGRAPH, MANUSCRIPT, FILM AND SOUND COLLECTIONS

Dr Chris Morton continued to teach as a 20% Departmental Lecturer at the Institute of Social and Cultural Anthropology, mostly on the VMMA MSc/MPhil as well as co-supervising two DPhil students. In March Dr Morton was awarded a Leverhulme Research Fellowship for the academic year 2015-16 for a project entitled, *A Visual Economy of Nineteenth-Century Photography in Southern Africa*. In May, Dr Morton was elected Vice Principal of Linacre College for two years beginning on 1 October 2015. Dr Morton published two co-edited books with Bloomsbury: *The African Photographic Archive: Research and Curatorial Strategies* (with Darren Newbury) and *Photographs, Museums, Collections: Between Art and Information* (with Elizabeth Edwards). Both contained new research essays on the Museum's collections, especially new findings on the founding collection as well as Richard Buchta's important photographs from South Sudan (see above). In April Dr Morton presented a paper entitled, 'A diary in the loose sense of the term: Henry Balfour and the 1914 Australian meeting', at a symposium on the history of the British Association at the Royal Anthropological Institute. In June he attended the Photographic History Research Centre annual conference at De Montfort University, Leicester.

Above left: Detail of the Haida Great Box from Canada donated by Pitt-Rivers (1884.57.25); on display in the Court (C45A)

Above right: Barkcloth from Tonga collected during Captain Cook's second voyage (1886.1.1225); in the Cook Collection display on the Lower Gallery (L27A)

Left: The front cover of Clare Harris' 2012 publication, *The Museum on the Roof of the World: Art, Politics and the Representation of Tibet*. University of Chicago Press: Chicago

The following section encompasses a range of the enhancements that are continuously being made to collections care whether via new initiatives (some directly funded, others by interns), through improvements to storage or through improvements to the catalogue database.

In May the Museum began a fresh project supported by the Michael Aris Memorial Trust to digitise and catalogue a new donation of Bhutanese photographs taken by Michael Aris and donated by his brother, Anthony. Jamyang Oliphant began work on the project, which continues. June saw the launch of the listing on the Museum's website of former curator Beatrice Blackwood's (1889-1975) papers, following two years' work by Beth Asbury and Mike Peckett, initially funded by the William Delafield Charitable Trust. The 54 boxes of material generated 609 pages of detailed notes and provides a major new research resource. In July Dr Chris Morton completed the documentation work on the Museum's Australian photographs as part of the Australian Research Council-funded project, Globalization, Photography, and Race: The Circulation and Return of Aboriginal Photographs in Europe, 2011-2015, led by Jane Lydon.

Alison Petch, the Museum's Registrar, researched, digitised, transcribed and catalogued Spencer and Gillen material, as well as researching other Australian anthropological fieldwork, such as lantern slides belonging to Radcliffe-Brown, which were donated in 1952, but never previously entered onto the Museum's database. She attended the 2015 AGM and annual conference of the Museum Ethnographers' Group at the Powell-Cotton Museum in Kent, where she gave a paper on the Spencer and Gillen collections at the Museum. Alison also digitised, transcribed and catalogued certain of General Pitt-Rivers papers, as well as enhancing and cleaning the records on the Museum's photograph database.

Full details of these projects can all be seen via the Museum's website (www.prm.ox.ac.uk).

OXFORD UNIVERSITY INTERNSHIP PROGRAMME

In June and July the Museum hosted a paid intern programme to catalogue and digitise a collection of photographs by Johannes Wanner from Indonesia. Anne Nielsen, finishing her VMMA MSc, was selected from a large number of applicants for this successful placement.

STORAGE PROJECTS

Storage improvement and locations indexing work continued on the Reserve Collections at the Osney Power Station throughout the year. Plant fibre mats and plant fibre clothing were two groups of objects found to be in particular need of attention. The mats were the first group to be tackled, with financial assistance from the Friends of the Pitt Rivers Museum, who donated the proceeds of their Christmas party to the cause. Conservator, Jeremy Uden, also secured help for the project from Durapipe plc, which generously donated 120 metres of high-grade plastic piping on which to roll the mats for storage. While further work remains to be done, the re-packing and locations indexing of the plant fibre clothing collection was completed. One by-product was the identification in November 2014 of a Tahitian woman's apron or petticoat from Captain Cook's second voyage (accession number 1886.1.1179). The second category of artefacts tackled was gourd vessels. Approximately 300 have been packed and their database records improved. A digital image of each gourd is also being taken and added to its database record as a pilot project to assess the time impact this would have on any future large scale storage projects: <http://pitrivers-object.blogspot.co.uk/2015/08/caring-for-collections.html>.

CATALOGUE DATABASES

20,741 enhancements were made to existing records on the Museum's Object Collections database, Objects PRM, and 744 new records were created on the Photograph Collections' database, Photos PRM (both databases are available at www.prm.ox.ac.uk/databases.html). The figures were lower than the previous year, when grant-funded project work boosted the numbers. There were a total of 313,560 objects listed on the Object database at the end of July 2015, of which some 93,500 (approximately 39%) have associated images. Photos PRM had a total of 189,849 entries at the end of the reporting year. There were 309,297 photographic objects listed in these entries. Record enhancement information is not recorded on this latter database, but the Registrar estimates that it is likely to be at least twice that of Objects PRM, based on her previous experience working on this database.



Above and left: Members of staff preparing objects for the new VERVE Woodworking case, now on display on the Lower Gallery (L61A)

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

Free-to-access public wi-fi was launched in the Museum in late March 2015 and almost 5,000 visitors have used it since.

In conjunction with the wi-fi provision, a new mobile-friendly in-gallery website was produced to enhance the visitor experience with access to audio guides, trails, maps and other content. A digital audio guide was also developed to include a First World War objects trail, which allows visitors to stream tracks to their own mobile devices.

Other new web content included improved information on the Haida collections, including projects undertaken with the Haida people and a list of Baldwin Spencer's manuscript collection. The *Images Unlimited* project was completed, affording access to images of the Object Collections.

The number of website visits continued to rise, with 933,000 unique visits to the Museum's online resources for the year. This comprised of 334,000 unique main website visits (+4.3%) from 209 countries and territories. The 16 project websites drew 480,000 visits. The most popular project websites continue to be the *Other Within* (English collection: <http://england.prm.ox.ac.uk>), the Tibet Album of historic photographs (<http://tibet.prm.ox.ac.uk>) and Southern Sudan collection catalogue (<http://southernsudan.prm.ox.ac.uk>). The figures are lower than 2013-14, due mainly to the fact that the highly successful Reel to Real project (<http://web.prm.ox.ac.uk/reel2real>) has now come to a close.

There were 119,000 blog views during the year. The most popular were that of the Reel to Real project about ethnomusicology and the curation of the Museum's sound archives, the Photograph and Manuscript collections and Need/Make/Use, the blog of the *VERVE* project (<http://pittrivers-verve.blogspot.co.uk>).

Multimedia output continued with more sound and films from the archive being digitised and made available online, as well as films recording events and performances held by the Museum. In total, 16,751 video files were watched by viewers from 144 countries, a 6% increase from last year (see <https://vimeo.com/pittriversmuseum>). The most viewed were 'Kakau and Batok Talk: Tattoos from Hawaii and the Philippines', 'Ladi Kwali, Nigerian Potter' and 'Bali Nyonga of Western Cameroon'. 35,700 sound files were also played, an increase in 17% from last year (see: <https://soundcloud.com/pittrivers-sound-1>). The top three most popular were 'BayAka women singing yeyi, Central African Republic', 'Ethnic Electronica mix (Northern Lights)' and 'Balonyona playing geedal (Yandoumbé, Central African Republic, 1992)'.

The Museum's social media presence continued to grow as well with over 17,000 followers on Twitter (https://twitter.com/Pitt_Rivers) and 6,000 likes on Facebook (www.facebook.com/pittriversmuseum), increases of 60% and 67% since last year, respectively. A new Instagram channel was also launched in the autumn, which can be accessed here: <https://instagram.com/pittriversmuseum>.

Left: A member of staff tests the new, free-to-access public wifi in the Museum galleries in April 2015

The Museum's educational and public outreach work includes contributions made by *VERVE*, the Museum's HLF funded programme, and the family, primary, secondary, adult and other programmes run by the Museum's Education service, which is funded largely by the award from ACE.

VERVE

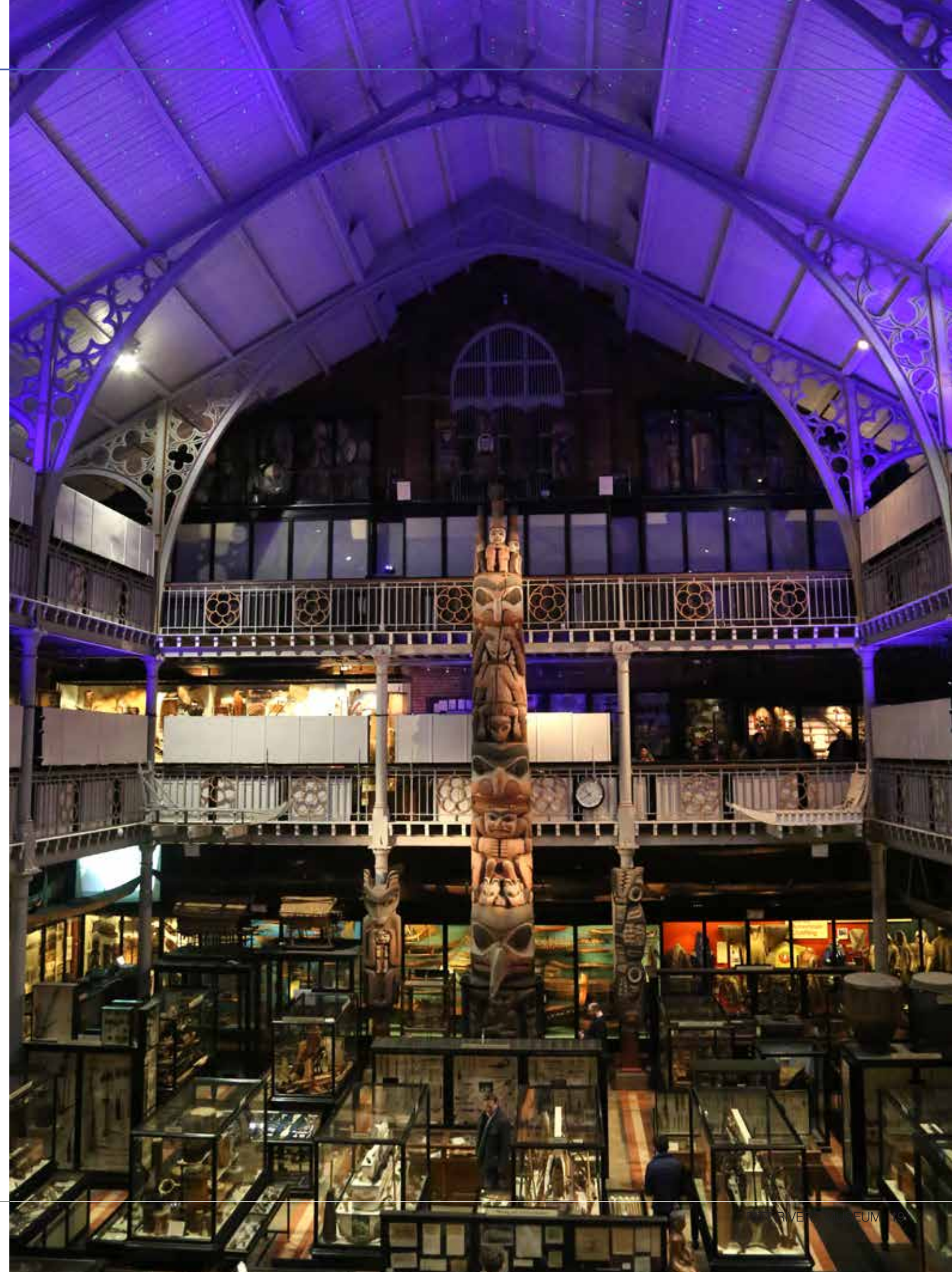
VERVE's dedicated public programme had its busiest year to date, delivering 69 separate events to 18,463 people, well exceeding our target agreed with the funder of just over 10,000 attendees. The variety of events – which ranged from workshops to talks, and from performances to family activities – combined tried-and-tested templates with experimental formats and is helping the Museum to establish sustainable models for the period beyond the end of *VERVE*'s funding.

Standout successes in our *After Hours* programme were two very different events. *Java and Bali* was conceived with input from the Indonesian community and student groups, encouraging significant attendance from Black and Minority Ethnic and first-time visitors, some from as far afield as London, Southampton and Newcastle. Food, dance, gamelan music, shadow puppetry and batik workshops combined to create a multi-faceted event that impressed the visiting Indonesian Ambassador to the UK, TM Hamzah Thayeb, who remarked that the evening went, “beyond the expectation of deepening local and regional interest in traditional Indonesian culture”. A very different *After Hours* venture built on earlier experiments with out-of-case object drawing. *The Body and Beyond* was a series of workshops led by artist and former staff member, Salma Caller, that combined an introduction to the representation of the body in art with practical object- and life-drawing sessions. In November the Museum once again teamed up with the Oxford University Museum of Natural History (OUMNH) to participate in the City's Christmas Light Festival. Author and patron, Philip Pullman, lent his voice to an arctic soundtrack, which featured excerpts from his novel *Northern Lights*, from the Museum's audio guide, and from Inuit and Saami music.

One of *VERVE*'s innovations is to offer young people the chance to self-curate 'takeover' events at the Museum. November's *iLiVE* was an immersive event of music, dance and art produced in collaboration with the OYAP Trust (Oxfordshire Youth Arts Project), a charity devoted to giving isolated or vulnerable young people opportunities to develop confidence and skills through creative projects. More than 100 people attended, many in the target 16-35 age group, and provided a chance to experiment with new engagement tools such as instant photo publishing and a live, giant Twitter wall. In July, University of the Arts London (UAL) Level 2 Diploma Art and Design students from Abingdon and Witney College exhibited *Pop Up Art*, a temporary exhibition of 2D, 3D and digital artwork created in response to the Museum's collections. In addition, we embarked on a new partnership with the recently resurrected YAC (Young Archaeologists Club) Oxfordshire branch, run under the auspices of the British Council for Archaeology. The Museum will act as the Club's base for meetings and special visits. A launch session in October focused on the Stone Age (with special guest Phil Harding from TV's *TimeTeam*) and exploration of the Museum's collections of flints and fire-lighting apparatus.

In the early summer we embarked on an ambitious outreach project in partnership with homeless charity, Crisis UK, and Arts at the Old Fire Station (AOFS) arts centre, both based in George Street, Oxford. The Museum appointed an artist, Georgie Manly, to run a 12-week course for Crisis clients, comprising homeless or vulnerably housed people, during which they learned about the properties of clay, hand-building sculpting techniques, glazing and firing. Inspired by vessels in the Museum's collections, participants then created their own original work that was displayed for two months in the gallery at AOFS, where it is estimated that 5000+ people viewed the exhibition.

Right: Takeover event, Mythology by Moonlight, organised by students from Matthew Arnold School in March 2016



FAMILY ACTIVITIES

Over 11,000 children took part in the Museum's family activities which comprise the popular Pitt Stops on the first Saturday of the month, three days of activities during every school holiday and half term, Saturday object handling, activity backpacks on most Saturdays and every Sunday, and under-5s events monthly.

From October to December, the Museum's Education Service held a 'Crafternoon' series of workshops for parents and their children practising crafts. A group of ten parents and their children worked on a quilting project, each participant making a quilt piece of their own inspired by objects relating to childhood and parenthood. During the February half term holiday, 1,500 children took part in family activities over three afternoons in the Pitt Rivers Museum and OUMNH, whilst during the Oxford Folk Weekend Family Festival at the PRM in April over 1,500 families participated in folk storytelling, musical workshops, acoustic performances and Morris dancing at the front of the museums. Family workshops over the summer focused on crafts and were based on weaving, leather-working and printing, with 532 children taking part. In parallel, a Family Guide was launched: a booklet of ideas and games for families to do in the galleries, together with a regular online page of 'How to make' craft activities to download and make at home (<https://www.prm.ox.ac.uk/family-at-home>).

Over the summer months, the *VERVE* team's outreach ventures in the Museum's 'pop-up tent' reached a total of 2,986 people. In 2015 we visited Abingdon Fun in the Park at Abbey Grounds, connected with General Pitt-Rivers' Dorset estate collections at the Festival of Archaeology hosted at Salisbury Museum (see: www.salisburymuseum.org.uk/whats-on/events/festival-archaeology-1 and <http://pittrovers-photo.blogspot.co.uk/2014/04/performing-in-larm-er-tree-gardens.html>), joined the Joint Museums Outreach Service (www.museums.ox.ac.uk/drupal7/community-outreach) at Oxfordshire Play Days in Wallingford, surprised shoppers at Marriotts Walk in Witney (www.marriottswalk.co.uk) and popped up at Florence Park Festival (<http://local.mumsnet.com/oxford/festivals/230118-pitt-rivers-at-florence-park-village-fete>). Over the past year the Oxford University Museums collectively have also run a coordinated Arts Award offering for families. 21 children passed their *Discover Arts* Award and received the certificate through the Family Arts Award booklet.



PRIMARY SCHOOL ACTIVITIES

Primary sessions continued to be offered as hands-on workshops with Education Officers or guided tours with volunteers. The award-winning *Making Museums* programme took place for its twelfth and final year. Of the 500 children who participated this year, 130 were entered for *Arts Award Discover*, a qualification promoted by ACE. The pupils comprised the entire Year 6 groups from the three Blackbird Leys primary schools that make up the Blackbird Academy Trust. Over its twelve years, *Making Museums* was delivered to 5,000 children from target primary schools and the accompanying archaeological dig took place over 300 times.

In the autumn of 2014, Education Officer, Becca McVean, worked on a storytelling project in partnership with the Story Museum (www.storymuseum.org.uk) funded by the OUMP's Innovation Fund. Becca also collaborated with colleague, Kim Biddulph, to develop a new primary school session to be offered from autumn 2015 entitled, 'Stone Age to Iron Age', which ties in with the new primary school curriculum. For the fifth year, the Museum's Education Service ran a film and identity project with 60 children from St. Philip and St. James Primary School. The children filmed and recorded images and sounds relating the Museum to their personal identity. A further project, *Take One Totem Pole*, was developed in collaboration with the Ashmolean Museum and delivered to every pupil in two Oxford primary schools. Staff visited both schools to see the creative responses pupils had to this project, followed by a week-long art exhibition at West Oxford School and a parent open evening at St. Swithuns School to showcase it. The Pitt Rivers, Ashmolean and OUMNH also worked together to deliver *Bookfeast*, the children's literary festival (www.bookfeast.net). Over 1,968 children from 27 Oxfordshire primary schools participated in author-led events in May 2015.

Above left: A Museum volunteer leading Primary School guided trail, Native Americans: The Haida

Above middle: *VERVE* After Hours event, Java and Bali

Above right: Manny Ademolu performing during the Museum takeover event, *iLiVE*



SECONDARY SCHOOL ACTIVITIES

The main focus of secondary and Further Education groups was art and design, primarily supported by talks and online resources. Salma Caller (who was succeeded over the course of the year by Katherine Rose), Adrian Brooks, Maya Herbolzheimer and Andy McLellan delivered a range of specialist talks and projects to target audiences. In January Salma worked with the Orchard Meadowbrook Pupil Referral Unit and supported the first group of successful bronze Arts Awards for the Museum. For the fourth year, the Museum hosted *First Story*, where local target secondary schools (Years 8 to 12) worked with established children's writers to produce their own creative writing pieces, which were published through the First Story website: www.firststory.org.uk. Education staff worked with the Oxfordshire Youth Arts Partnership Trust in Bicester to deliver *Kick Arts*, a 12-week course for secondary age school refusers. Teenagers also collaborated with a range of artists to complete their bronze and silver Arts Award. An exhibition of their work was held in the museums' Annexe.

The Hands-On Music in Museums programme (a collaboration between the Pitt Rivers and the Bate Collection of musical instruments) completed its fifth and final year of hands-on music education sessions for school children. Some 958 primary Year 6 and 1,335 Year 7 pupils in target schools have been introduced to Ugandan and Indonesian music over the course of this unique programme. The Museum is grateful to Isabelle Carré, who taught the programme, and especially to the various funders who have supported it. Energetic efforts to identify permanent funding for the programme were, regrettably, unsuccessful.

FURTHER AND HIGHER EDUCATION

The Education Service delivered a range of general and specialist talks to 7,250 Further (FE) and Higher Education (HE) students. For FE students, these were mainly general introductions to the Museum and specific introductions to drawing in the galleries. HE visitors receiving talks from Education staff were usually either postgraduate art groups looking at objects that reflect particular types of skill, such as metal working, or postgraduate Museum Studies students interested in museological practice. In addition, projects were undertaken with particular FE and HE institutions, including Rycotewood College furniture makers, Abingdon and Witney College BTEC design students, the Royal College of Art, Oxford University summer school, teacher placements from the Oxford Brookes BEd. course and Museum Studies MA students from Leicester University. In January, education staff ran a partnership project for Oxford Brookes University primary PGCE students with Pegasus Theatre and the Museum of Oxford. The students took part in object handling sessions at the Pitt Rivers Museum and the Museum of Oxford and then worked with Isabelle Carré and Pegasus Theatre to create movement and dance in response to the primary humanities curriculum. Head of Education, Andrew McLellan, and Joint Museums Art Education Officer, Adrian Brooks, also worked with Oxford Brookes University to deliver the Artist Teacher Scheme, an MA course aimed at bringing art teachers and artists together to improve classroom practice.

Right: Preparation for the exhibition of ceramic vessels created during a project with Crisis UK and Arts at the Old Fire Station, Oxford, May-June 2015

Below: Phil Harding demonstrating flint knapping techniques at the relaunch of the Young Archaeologists' Club, Oxfordshire branch, October 2014



ADULT AND COMMUNITY ACTIVITIES

Aside from activity delivered as part of *VERVE*, the Education Service ran two events for Black History Month. Cultural historian, Pamela Roberts, author of *Black Oxford: The Untold Stories of Oxford University's Black Scholars*, and Nathalie Mba Bikoro, an international contemporary performance artist from Gabon and France, were both hosted at the Museum.

In November, the Education Service held a one-day workshop on the Medieval leather stitching techniques that dominated shoe manufacture for centuries. Participants learned how to make threads from linen fibres and boar bristles, and leather pouches from vegetable tanned leather. The same workshop was repeated in January 2015. From February to June, HLF Intern, Aisling Serrant, ran a series of six craft workshops for adults on Sunday afternoons, which included tours of the Museum. Examples of workshop activities included painted Easter eggs and jewellery making. In June, local life-drawers were invited to a series of four interactive workshops run by Salma Caller, where participants deconstructed and challenged Western conventions about the body, drawing directly from artefacts removed from display.

BK LUWO, a Ugandan women's organisation based in Cowley, worked with Education staff to decorate the giant Embaire xylophone from Uganda that has been used in the Museum's music programme. In the course of three workshops at the East Oxford Community Centre, the women of BK LUWO designed and painted the panels on the Embaire's resonators, transforming the plain wooden boxes into colourful celebrations of Uganda, Africa, women and Oxford. We welcomed the Embaire back to the Museum with Ugandan music, songs and a jam session for all ages including members of BK LUWO who had not visited the Museum before. With the demise of the Hands-On Music in Museums project the instrument is now on loan to the group for the next year.

In November, First World War tours, delivered by volunteer Guides, concluded on Armistice Day. The tours featured artefacts from around the world and explored how objects tell human stories of ingenuity, creativity and survival in wartime. These were some of the summer and autumn's best attended tours, receiving very positive feedback from

the visiting public. General highlight tours continued to be delivered on Wednesday and Saturday afternoons alongside the Saturday Spotlight talks (special interest talks for non-specialist audiences). Alongside the free highlights tours led by volunteers, the Education Service trained a number of Front of House staff to deliver special after-hours guided tours, for which a fee was charged. The first tours took place in January 2015 and have also been well received by those attending. While entry to the Museum remains free, the Museum is necessarily moving towards charging for certain activities.

Overall education visit figures are provided in Appendix 10.d.

The Museum is fortunate in having an active and supportive Friends organisation: to become a member, visit <https://www.prm.ox.ac.uk/friends.html>! This year, the Friends' Kenneth Kirkwood Memorial Lecture on 7 March, *To be He or She? A Look at Some Transgender Questions*, attracted a capacity audience and generated lively discussion. The lecture was given by four speakers: Gillian Morriss-Kay, Emeritus Professor of Developmental Anatomy at the University of Oxford and Chair of the Friends; Dr Hongwei Bao, Assistant Professor of Media Studies at the University of Nottingham; Dr Caroline Osella, Reader in Social Anthropology at the School of Oriental and African Studies; and Dr Emma Smith, Tutor in English at the University of Oxford. The profit from the day was added to the KK Fund, which supports the Museum's staff with travel and conference attendance associated with their work. We awarded £500 each to Dan Hicks to attend the European Association of Archaeologists' conference in Glasgow and to Navigator Ndhlovu for a visit to his tribal roots in Zimbabwe. Navigator will give an account of his visit in an informal discussion to the Friends in February 2016.

The other major event of the year was the Beatrice Blackwood Evening. It was more ambitious than usual, with William Dalrymple narrating the story from his book, *The Last Mughal: The Fall of Delhi, 1857* (Bloomsbury Publishing, 2009), interspersed with evocative songs from Indian singer, Vidya Shah. The event attracted sponsorship from Steppes Travel, so, with an increased ticket price and sell-out audience in the OUMNH's Lecture Theatre, we made a satisfactory profit. There was a reception and book-signing in the Museum after the event.

The AGM in June was preceded by a very enjoyable lecture, *Parting Shots: A Valedictory Retrospective*, from outgoing Director, Professor Michael O'Hanlon. Mike has been very supportive of the Friends and appreciative of our support of the Museum. We will miss him and look forward to building an equally good relationship with his successor.

Other talks this year have included, *The Art and Architecture of Ethiopia* by Richard Snailham (October); *The Temple Guardians of the Rijksmuseum: The Power of Japanese Sculpture* by Menno Fitski, followed by a book launch and signing of *The Temple Guardians of the Rijksmuseum* (Rubinstein, 2014) by Harriet Impey and Katie Pickwood (January); *Edith and I: On the Trail of an Edwardian Traveller in Kosovo* by Elizabeth Gowing (February); *Meeting the Makers* by Simon Clements (April); and *How we came to be Human* by Robin Dunbar (May). We had visits to the Museum's reserve textile collection (restricted to a small number and greatly appreciated), the Bate Collection, and the Hunterian and Sir John Soane Museums. Our 2014 Christmas party was, as usual, very well attended and great fun; we were delighted that the 'silent auction' raised £1,100 towards the cost of improved storage of the Museum's collection of mats and plant fibre clothing.



Right: Detail of Henry Balfour's composite copy of JM Orpen's tracings of Khoisan cave paintings in southern Africa (2009.80.1)

ADMINISTRATION

The close of April saw the retirement of Cathleen Wright, the Museum’s long-serving Head of Administration and Finance. This is a key post and the Museum is grateful for Cathy’s very long service which has seen so vigorous an expansion of the Museum’s estate, as well as the numbers of both visitors and staff. We also warmly welcomed Esther Byrom, appointed as interim Head of Administration until the close of 2015, to allow the incoming Director to be involved in the appointment of a permanent successor to Cathy.

BALFOUR LIBRARY

The library continued to support researchers, museum staff and students from the School of Anthropology and Museum Ethnography, School of Archaeology and the wider University. Periodical holdings were rationalised in coordination with collections held elsewhere in Oxford, with savings obtained via Deeply Discounted Print (DDP) subscriptions, where possible. Giorgio Garippa continued with the rolling programme of book repairs. In February, the Library hosted a Bodleian Libraries Staff Development Explore visit and, in July, a group of UNIQ Summer School History of Art students researched museum objects as part of a week-long course.

There were 6,713 book loans and renewals, including 1,796 new loans, during the reporting period.

BUILDINGS AND MAINTENANCE

Building and maintenance issues stem on occasion from sharing Robinson Close (which provides access to the Museum’s south entrance) and other services with neighbouring University departments. The main such example this year related to the flooding of the electrical substation in the basement of the Earth Sciences department next door. This knocked out power to the Museum and its extension in October 2014, and necessitated installing a

temporary 1 GW generator for several weeks in the service entrance. Blockages, vehicle movements and general dilapidation in Robinson Close is of growing concern, now that the Museum holds many more evening events, with members of the public necessarily leaving by the south entrance when the Museum’s main entrance via the OUMNH is closed. Unfortunately, funding made available by the University to refurbish the south entrance could not be tapped, while responsibility for remedying the flood damage to the electrical substation remains contested between the University and Thames Water.

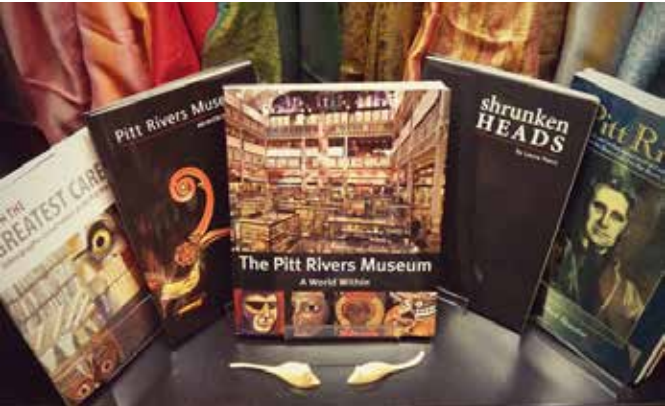
John Simmons, the Head of the Technical Services department, became the Museum’s Departmental Safety Officer (DSO) in April 2015, following the retirement of Cathy Wright, the Administrator and former DSO. In his inspection in February 2015, the University’s new Divisional Safety Officer evaluated as satisfactory the Museum’s adherence to University health and safety policies. Enhancements were made to the Museum’s security hardware, on the advice of the University’s security services, and with the aid of a grant from the University. State of the art LED lamps were trialled in the Body Arts display on the Lower Gallery with the future intention of replacing all of the Museum’s existing Tungsten halogen lamps.

Staff of the Technical Services department were involved in the installation of the public wifi network during the winter of 2014-15 and two pairs of Technicians have been fully occupied with major permanent display projects for the Museum throughout the year (see above). One pair, Adrian Vizor and Alistair Orr, has been working on design, mount making and installation of new displays on the west side of the Lower Gallery as part of the HLF funded *VERVE* project. The second pair, Chris Wilkinson and Alan Cooke, has been working on the design and mounts for the new ‘Cook Case’ at the east end of the Lower Gallery (see above). Alan Cooke also continued his training in using Vectorworks design software. Both Chris and Alan were involved in the installation of temporary displays in the Museum or Long Gallery as well, and Jon Eccles installed all the temporary displays in the Archive case (see above).

MUSEUM SHOP AND DONATION BOXES

The year has seen a doubling in the shop’s floor area, which has expanded to encompass the opposite side of the entrance platform (previously used as the Information Point), in an endeavour to increase sales. Additional sales staff have been recruited to roles that retain, to a limited extent, former Information Point duties. Books and postcards, in particular, have seen an increase in sales thanks to their new location. The average transaction has increased from £6.28 in 2013-2014 to £6.97, partly helped by sales of the Director’s book *The Pitt Rivers Museum: A World Within* (Scala, 2014), which has filled the gap between the Museum’s introductory guide and the splendid, but expensive, Oxford University Press monograph, *Knowing Things*, by Gosden et al. (2007). Many customers have commented on how diverse and interesting they find the shop – a good indication that we are heading in the right direction.

Collection box donations to the Museum for the year totalled £24,710.67: despite the increase in visitor numbers, this is £2,400 less than the previous year. The reduction may reflect the re-opening of the OUMNH, following its closure last year for re-roofing.



Right: A small selection of the products on sale in the Museum shop

A. PITT RIVERS MUSEUM BOARD OF VISITORS
AS OF 1 AUGUST 2014

Prof. Andrew Hamilton FRS, Vice Chancellor, University of Oxford

Prof. Chris Gosden FBA, (Chairman of Visitors), Institute of Archaeology, University of Oxford
Prof. Ian Walmsley FRS, Pro-Vice-Chancellor (Academic Services and University Collections), University of Oxford
The Senior and Junior Proctors and the Assessor
Prof. Roger Goodman, Head of the Social Sciences Division, University of Oxford
Prof. Paul Smith, Director, Oxford University Museum of Natural History
Dr Xa Sturgis, Director, Ashmolean Museum, University of Oxford
Prof. Marcus Banks, Head of the School of Anthropology, University of Oxford
Prof. Helena Hamerow, Institute of Archaeology, University of Oxford
Dr Silke Ackermann, Director, Museum of the History of Science, University of Oxford
Ms Rickie Burman, Development Manager, National Gallery
Dr Lissant Bolton, Keeper (Africa, Oceania and the Americas), British Museum
Ms Janet Vitmayer CBE, Chief Executive, Horniman Museum

In attendance
Secretary: Prof. Michael O’Hanlon, Museum Director
Minutes Secretaries: Ms Cathleen Wright, Head of Administration and Finance (*until April*); Ms Esther Byrom (*from May*).
Lecturer-curator: Prof. Dan Hicks

B. MUSEUM STAFF BY SECTION

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

Director
Michael O’Hanlon

Administration
Cathleen Wright, Head of Administration and Finance (*retired April 2015*)
Esther Byrom, Interim Head of Administration and Finance (*May to December 2015*)
Antigone Thompson, Deputy Administrator *
Beth Asbury, Assistant to the Director and Administration Team (*part-time until March 2015, then full-time*) * +
Michelle O’Donohue, Administrative Assistant (*until March 2015*) * +
Shirley Careford, Bookings and Museum Annex Officer
Peter Stimpson, Receptionist *
Jane Yates, Receptionist * +

Balfour Library
Mark Dickerson, Librarian
Giorgio Garippa, Library Assistant

Collections
Jeremy Coote, Curator and Joint Head of Object Collections *
Julia Nicholson, Curator and Joint Head of Object Collections *
Marina de Alarcón, Deputy Head of Collections *
Faye Belsey, Curatorial Assistant (*maternity leave from July 2015*)
Nicholas Crowe, Assistant Curator (Visiting Researchers) +
Zena McGreevy, *ASPIRE* Assistant Curator
Sian Mundell, *VERVE* Curatorial Assistant * +
Christopher Morton, Curator and Head of Photograph and Manuscript Collections *
Philip Grover, Assistant Curator
Alison Petch, Senior Researcher
Beth Asbury, Project Researcher (*until March 2015*) * +

Commercial Activities
Yvonne Cawkwell, Retail Manager
Stuart Booker, Shop Assistant *
Beverley Stacey, Shop Assistant *
Jordan Graham, Retail and General Enquiries Assistant (*December 2014 – July 2015*) * +
Gavino Pinna, Retail and General Enquiries Assistant (*from September 2014*) * +

Conservation
Heather Richardson, Head of Conservation
Jeremy Uden, Deputy Head of Conservation
Andrew Hughes, *VERVE* Conservator +
Kate Jackson, Conservator (*maternity leave from May 2015*) *

Creative Partnerships
Kate White, Creative Partnerships Officer (*until April 2015*)

Education and Outreach
Andrew McLellan, Head of Education and Outreach *
Adrian Brooks, *ASPIRE* Art Education Officer * +
Salma Caller (Adults, Secondary Schools and Communities) (*until March 2015*) * +
Isabelle Carré, Hands-On Music Education Officer (*until July 2015*) * +
Maya Herbolzheimer, *VERVE* Activities and Outreach Officer +
Rebecca McVean, *ASPIRE* Education Officer (Primary Schools) *
Katherine Rose, *ASPIRE* Education Officer (Secondary & Further Education) (*from July 2015*) * +
Carly Smith-Huggins, *ASPIRE* Assistant Education Officer (Families) +

Gallery Staff
Derek Stacey, Gallery Manager
Fernando Calzada, Deputy Gallery Manager
Kieran Brooks, Gallery Assistant *

Shaun Bryan, *ASPIRE* Gallery Assistant * +
Dennis Cockerill, Gallery Assistant *
Rosaleen Croghan, Gallery Assistant *
George Kwaider, Gallery Assistant
Navigator Ndhlovu, *ASPIRE* Gallery Assistant * +
Michael Peckett, *ASPIRE* Gallery Assistant * +
Gavino Pinna, Gallery Assistant * +
Cheryl Simmons, Gallery Assistant *
Edward Tolley, Gallery Assistant *
James Wood, Gallery Assistant *

ICT
Haas Ezzet, Head of ICT

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

Marketing and Press
Kate Webber, Marketing Manager and Press Officer (*maternity leave until October 2014, until February 2015*)
Tracy Jarvis, Head of Marketing and Press (*until December 2014*) * +
Louise Hancock, Marketing Assistant *

Photography Studio
Malcolm Osman, Photographer

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

VERVE Project (see above for further VERVE staff embedded in other sections)
Helen Adams, *VERVE* Project Curator and Engagement Officer +
Madeleine Ding, *VERVE* Volunteer Coordinator and Curatorial Assistant +
Jozie Kettle, *VERVE* Communications and Events Officer

C. FINANCE

The principal regular sources of the Museum’s funding are competitive awards from Higher Education Funding Council for England (HEFCE, currently £725,000 p.a.) and ACE (£235,000 p.a.), together with the University’s own direct grant of £411,000 p.a. plus indirect funding of £498,000 p.a. towards the costs of providing the Museum with common services. In future years, the Museum will benefit from HEFCE Quality-Related (QR) funding (£28,000

p.a.) for the first time, following submissions made by the Lecturer-Curators to the Research Excellence Framework.

For other income, the Museum depends upon revenue from sales in the Museum’s shop and from venue hire, but principally upon approaches to trusts, foundations, research funders, charities and generous individuals. The most substantial of these current grants is the HLF’s five year award of £1.049m towards the *VERVE* project. This requires the Museum to raise some £600,000 in partnership funding. Among the principal contributions to *VERVE* partnership funding this year were those from the Foyle Foundation, from the Pilgrim Trust and from Anthony Pitt-Rivers OBE DL. Other awards this year included those from the Delafield Trust (£104,467), the Leverhulme Trust, DCMS/Wolfson Museums and Galleries Improvement Fund (£38,850), the Clothworkers’ Foundation and the Sasakawa Foundation.

Despite the generosity of many, and the efforts of staff, the funding climate remains challenging, in part because the Museum’s principal external source of income (HEFCE’s core funding) has remained static, without any uplift for inflation for the last five years. Trading income has not yet grown sufficiently to assist in bridging the gap in the Museum’s finances, with the end of year accounts recording a deficit of £23,600 (less than 1% of its turnover of £2.5m).

D. VISITOR NUMBERS, ENQUIRIES, RESEARCH VISITS AND LOANS

Numbers of visitors to the Museum’s galleries for the year totalled 416,651, a new high and an increase of 28,054 on the previous year.

Object collections
There were 238 recorded visits requiring the retrieval of objects to the Museum’s Object Collections department. Of these visits, 83 were from within the University of Oxford and 85 from other Higher Education institutions in the UK. There were 70 other visitors, including staff members of other museums, students and academics from non-UK universities, as well as visual artists and private researchers.

Among the more notable visits was that by representatives of the Fort McDowell Yavapai Nation in November 2014 (see Highlights section, above), who also took the opportunity to examine other material collected by Barbara Freire-Marreco in 1910. The Museum’s support of University teaching continued, not least through the use of stone tools from the collections in hands-on teaching sessions run by Nick Barton and Amy Bogaard of the Institute of Archaeology in Hilary Term.

Photograph, manuscript, film and sound collections
There were 155 research visits to the Photograph and Manuscript Collections requiring the retrieval photographs, manuscripts,

film and/or sound recordings. Of these, 33 came from within the University of Oxford and 23 from other UK Higher Education institutions. There were 99 other visitors. Of this total number of visits, 94 were to consult photograph collections, 60 to consult manuscripts and 1 to consult sound recordings.

Education Department

Visits overseen by Education staff were as follows:

Total school visits	34,029
Total UK schools	25,135
Language schools	8,894
Taught primary	7,825
Self-guided primary	3,478
Total primary	11,303
Taught secondary	6,754
Self-guided secondary	20,586
Total secondary	13,832

Higher Education	7,250
Adults at Education Service events	13,221
Children at Education Service events	10,027

Conservation department

There were 21 visits by academics and researchers to the Conservation department during the reporting year, six of whom were from the UK and 15 of whom were from overseas. In addition to this, there were seven Scholar Days (days or part days spent with a visiting researcher). There were also 26 organised group visits. Twenty of these were by school groups, one from a Higher Education institution and five by other groups. The department also dealt with 36 e-mail enquiries and two enquiries made in person.

Loans

The Museum’s collections continue to be in demand for loans world-wide. The following loans were made over the reporting period:

- One hundred and nine amulets were loaned, for an initial period of five years, to the Wellcome Collection, London, for its Reading Room Project. The Wellcome Trust generously donated £10,000 towards the preparatory costs of cataloguing and condition reporting for this loan, which commenced in September 2014.
- Eight artefacts from Burma, including four glazed tiles, a figure of Buddha reclining on a serpent, tattooing apparatus and an alligator zither were loaned to the Linden Museum, Stuttgart for the exhibition, *Myanmar: The Golden Land*, which ran from 18 October 2014 to 7 May 2015.
- Sixteen Haida artefacts, including frog and raven masks, as well as shamanic talismans and rattles, to the Dulwich Picture Gallery for its exhibition *From the Forest to the Sea: Emily Carr in British Columbia*, which ran from 1 November 2014 to 22

February 2015. The exhibition explored how artists respond to their profound identification with the landscapes and creatures of the north west coast of Canada.

- A baby-carrier, a bark painting and Bungaree’s club were loaned to the British Museum for *Indigenous Australia: Enduring Civilisation*, which ran from 23 April to 2 August 2015.
- A carved stone head and nineteen archaeological stone tools were loaned to Manchester Museum for *Making Monuments on Rapa Nui*, an exhibition interpreting cultural artefacts from Easter Island in the light of recent archaeological fieldwork. The exhibition ran from 1 April to 30 July 2015.
- Fourteen amulets from the de Mortillet collection were loaned to Musée des civilisations de l’Europe & de la Méditerranée, Marseille (MuCEM), for the exhibition, *Lieux Saints Partagés*, from 22 April to 31 August 2015.

Inward loan: in August 2015 an inward loan of thirteen artefacts from the Royal Armouries Museum was renewed for a further three years.

E. INTERNS, VOLUNTEERS AND WORK EXPERIENCE

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

Photograph, manuscript, film and sound collections

Volunteers in the section included Patti Langton, who worked on South Sudanese photograph collections; Elin Bornemann, who assisted with digitisation; Mike Peckett, who assisted with listing manuscript collections; Fusa McLynn, who assisted with digitisation and documentation; and Katarzyna Fełęcka, who assisted with research and documentation of north African photographs.

Interns included Anne Nielsen (Oxford University Internship Programme) and student placement, Sarah Mathews, who undertook work listing the Peter Gathercole Papers as part of a History of Art undergraduate degree.

Conservation department

Sophie Louise Rowe undertook a placement between 8 September 2014 and 6 February 2015, working on a variety of projects, including the conservation of kites on display in the Lower Gallery and a complex Mbunda Dance Costume from Zambia (1949.5.3 B). The placement formed part of her studies for the MSc in Conservation for Archaeology and Museums at the Institute of Archaeology, University College London.

During her own placement (from 9 February to 10 July 2015, also as part of an UCL MSc in Conservation for Archaeology and Museums), Naomi Bergmans completed extensive research and conservation on a Barkcloth poncho from Tahiti (1884.3.1).

Volunteers in the department over the year were Katherine Clough, who designed the poster for the *Preserving What is Valued display*, and Emma Coleman-Jones and Yi Wu who assisted with sewing supports for the new Cook display.

Education department

Delivery of Education programmes was achieved with the help of our final two HLF funded *Skills for the Future* interns, Rachel McLaughlin and Aisling Serrant, alongside the support of 325 volunteers who in total contributed 7,500 hours of assistance. The one-day *Wow!How?* science festival alone used 140 volunteers. The Primary Volunteer Guides comprised Jean Flemming, Frances Martyn, Sukey Christiansen, Anne Phythian-Adams, Rosemary Lee, Linda Teasdale, Kay Symons, Lucy Gasson, Angela Badham-Thornhill, Christine Williams, Sarah Jones, Olya Baxter-Zorin, Helen Cadoux-Hudson and Lizzy Rowe. The Highlights Tour Guides included Alan Graham, Alex Leigh, Anthea Boylston, Caroline Pond, Desiree Parnello, Fiona Weikert, Helen Cadoux-Hudson, Helen Connor, Javier Ordono, Colin Langton, Lizzy Rowe, Lucy Gasson, Megan Maisey, Mary Lane, Patricia Stevenson, Olya Baxter-Zorin and Rachel Coleman. The *VERVE* project was supported by many volunteers but in particular by Megan Keary and Emma MacNicol, while Saturday object handling was delivered by Ian Brennan, Chris Gaston, Patricia Stevenson, Sian Burgess, Duncan Turner, Alice Yu, Leon Sloth-Nielsen, Inga Ristau, Jake Gibbons, Mariana Sontang-Gonzalez, Damon Dennis and Kate Roberts.

The Museum is deeply grateful for the support of so many.

F. NEW ACQUISITIONS

Donations

The Museum is most grateful to the following individuals for their donations: Antony Aris and the late Michael Aris (a collection of negatives and slides taken by Michael Aris in Bhutan in the 1970s and 1980s; 2015.23); N. K. Cooper (a Yoruba drum; 2015.1); Tanya Harnett (photographic print titled ‘Oxford Indian’, and fancy-dress ‘Indian’ headdress; 2014.95); A. Graham Kerr (a collection of negatives, camera equipment and documentation from West Africa belonging to Captain Cecil Haywood; 2015.22); and Sir Stephen Young (collection of material relating to William Baldwin Spencer including his KCMG insignia and two Arrernte tywerrenge; 2014.94).

Purchases

No artefacts were purchased in 2014-15.

Transfers

There were no transfers of artefacts in 2014-15.

Balfour Library

The Library was pleased to receive donations from the Bagpipe Society, John Bockstoce, the Bodleian Libraries, Freda Cammack, Jeremy Coote, Mark Dickerson, Elizabeth Edwards, Ian Fairservice,

Jo Farrell, Philip Grover, Bernard de Grunne, Jennifer Gurd, John Hobart, Alan Howard, Ipswich Museum, Constance Krebs, Rosemary Lee, Christopher Morton, the Museum of Anthropology, University of British Columbia, Laura Peers, Alison Petch, Robert Rapoport, Jan Rensel, the Tylor Library, Andrea N. Walsh, Timothy Wilson, Wits Art Museum and Felicity Wood.

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Gwaai and Jaalen Edenshaw working on the new Great Box with
the original (1884.57.25) in the foreground, September 2013

(Photograph by Robert Rapoport)