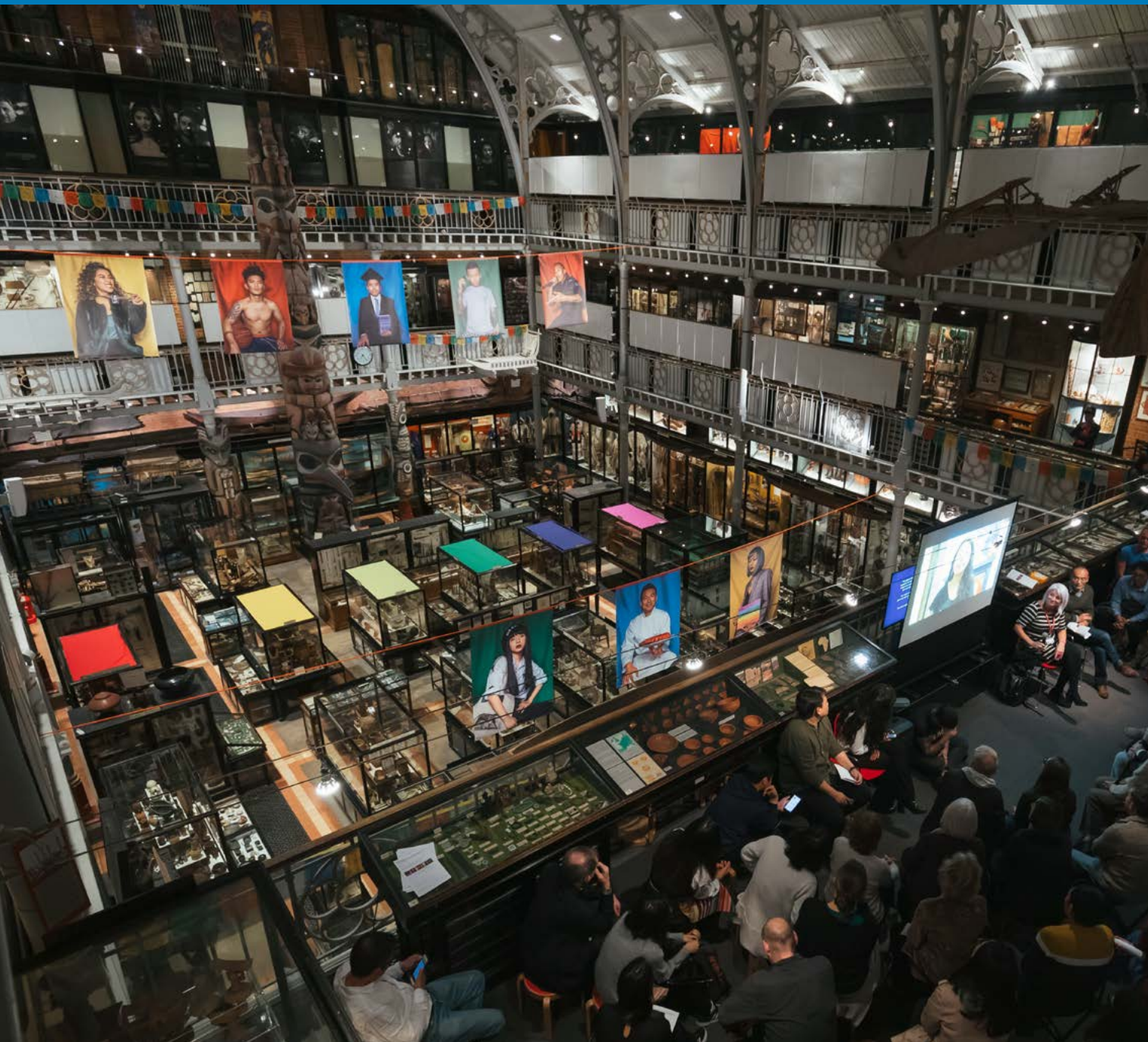


ANNUAL REPORT

2018/19



MISSION STATEMENT

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

Cover image: Lama Jabb, Baiqu Gonkar, Thupten Kelsang and Clare Harris discussing Nyema Droma's exhibition 'Performing Tibetan Identities' at an event for the public on 27 April 2019, with the installation of her work enlivening the main galleries of the Pitt Rivers Museum. © Photograph by Ian Wallman.

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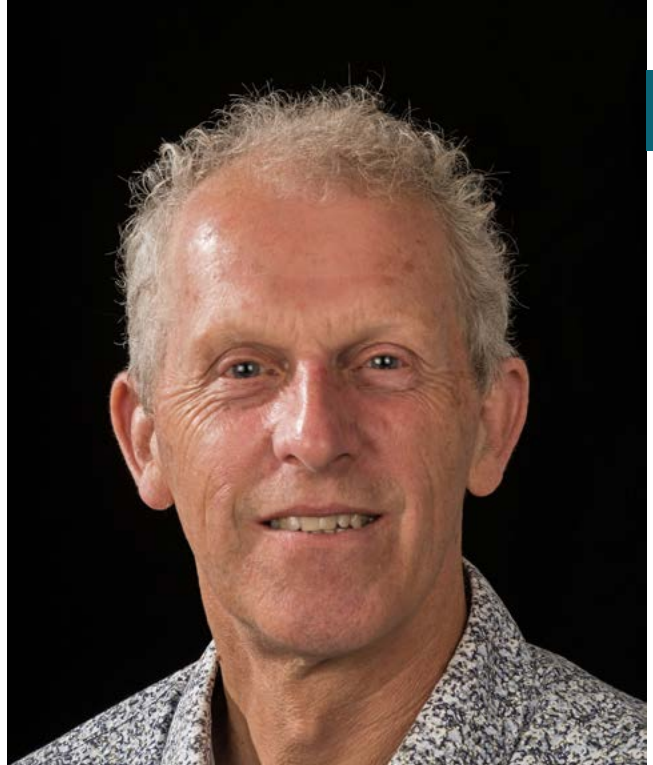
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Chair's foreword



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Museums are currently re-inventing themselves to be seen not as passive reflections of the cultures in which they are situated, but as active forces in those cultures locally and indeed globally. The Pitt Rivers Museum is at the forefront of this movement, as immediately obvious from a perusal of this Annual Report. Many (indeed most) exhibitions focus on issues of real importance to the people involved, whether this be questions of identity for contemporary Tibetans, issues of migration and the Calais Jungle or the interest that the Maasai people have in aspects of their material heritage found in far-away Oxford. Short-listing for the Art Fund Museum of the Year was a public acknowledgement of the achievements of the Pitt Rivers and the general esteem in which the Museum is held. On the night of the presentations, I know many people hoped that the Pitt Rivers would win.

Six of the Museum's most important collectors and curators were the focus of the Intrepid Women exhibition and from working in the same area as one of them, Beatrice Blackwood, I know something of the range, depth and sympathy of her contribution. Collaboration continues with LGBTQ+ communities concerning the hitherto hidden histories of gender and sexual orientation within the Museum's collections. Given the range of textiles within the Museum, the Multaka exhibition and the activities around it

have celebrated textiles and their making, a vital and major element of human history too often ignored.

Behind the scenes much scholarly work continued, as well as a range of talks and press engagements. The Museum has also played a crucial role in considering issues of repatriation and helping draft guidelines against which repatriation cases can be judged. An incredible 80,000 objects were moved from the so-called Osney Power Station and in the process much research was carried out on the items, as well as marked increases in the quality of their physical care. And, as ever, huge numbers of people visited the Museum, many of them taking part in organised activities, which are extraordinarily popular.

On a personal note, I am now stepping down as Chair of the Visitors of the Pitt Rivers Museum. It has been a great privilege to play a minor part in the exciting new developments in a museum in which the quality of its collections is only matched by that of its staff.

A handwritten signature in black ink, reading 'C Gosden'.

Professor Chris Gosden
Chair of the Board of Visitors

Opposite: Maasai visit to Oxford, November 2018

Above: Professor Chris Gosden

It has been an extraordinary, exhilarating and at times exhausting few months... Extraordinary because of the amount of work (summed up in this Annual Report) that is being done at the Museum and the social impact that it has. A rich programme of exhibits and projects received rave reviews in both national (Guardian) and international (The Economist, Neue Zürcher Zeitung) press and the Museum is repeatedly ranked amongst the best. This year, the special exhibits attracted the highest percentage of visitors any of our special exhibits has ever received (nearly 18% of the overall visitors). The Intrepid Women exhibit, appealed to a large audience and was brought to life beautifully by co-curator, Julia Nicholson on BBC Radio 4's Woman's Hour. Nyema Droma's Performing Tibetan Identities reinvigorated the Museum in unique ways and features on the front page of this year's report. One needs only to take a quick look at our social media to see how the deeply touching Lande: the Calais 'Jungle' and Beyond, has consistently received feedback from visitors saying 'Stop-you-in-your-tracks powerful', 'moving', 'political, nuanced, beautifully written & curated'. As one visitor wrote on the feedback wall: 'This is what museums are for.'

The year was exhilarating because the Museum was shortlisted for the Art Fund Museum of the Year 2019 award. In its press release, the Art Fund wrote: 'In 2018, the Museum embarked on a series of innovative programmes: "Hope" asked radical questions about the collection's colonial past, "Making" examined the link between making objects, health and wellbeing, "No Boundaries" worked with refugees to reinterpret collections, and "No Binaries" encouraged queer responses to the Museum's collections to celebrate diversity and challenge prejudices. The Museum's 600,000-strong collection of objects and new creative programmes brought in a record-breaking 502,000 visitors last year.' The May Late Night showcased all of this beautifully: the Museum came to life with over 1,400 people who engaged with the widest range of activities one can imagine: from cultural costs of climate change and an event co-organised with Extinction Rebellion to tours around the co-created Calais Jungle exhibition, Balinese dance and Javanese gamelan music and shadow-puppetry as the background to newly introduced Ten Minute Tipp-Ex tours of problematic object labels, and introductions to issues concerning climate

change on Pacific Islands, queer histories and A (critical) Caribbean Tea Party. So much was happening that day that the two film crews present (one from the Art Fund to prepare a short film and one from BBC Indonesia following the Indonesian ambassador who was visiting) didn't know where to start filming first.

Not only were we finalists for this important UK Art Award, we also won five other awards and were runner-up for two more: Multaka-Oxford – a project to create volunteering opportunities for forced migrants – won Volunteer Team of the Year at the 2019 Museums + Heritage Awards, and won the Collections Trust Award 2019. It was also runner-up for Partnership of the Year Museum and Heritage Awards. Pitt Rivers Museum also won Best Family Attraction at the Muddy Stilletos Awards 2019. We won two Vice-Chancellor's Public Engagement with Research (PER) Awards, one for Building PER Capacity at the Pitt Rivers Museum and one for the Kwibuka Rwanda project. We were highly commended for the Messy Realities Project too. I haven't even mentioned all the amazing other things that are happening at the Museum on a daily basis but suffice to say that it has been an absolute pleasure to be leading this superb team doing award-winning work with dedication and commitment.

Apart from a continued investment in documenting the Museum's collections and providing better physical housing for them, this year the Museum has begun a major overhaul of its collections database and management of its digital assets. Funded through the Gardens, Libraries and Museums (GLAM) Digital Strategy Implementation Programme, Local Action Plans have been established in each museum, looking for areas where collection management synergy may be achieved alongside modernisation.

With all this we look for ways to initiate processes of social change, and ensure the Museum is a place that inspires people to rethink unhelpful binaries, look beyond limiting boundaries and challenge inaccurate prejudices about difference. We hope that in a world that is increasingly divided and opinionated, the Pitt Rivers Museum offers a space for reflection and debate and helps all of us imagine new futures, less violent, less in opposition to each other. Being shortlisted for the Art Fund Museum of the Year 2019 emboldens us to listen harder, share our learnings and

continue on our journey of co-production and co-curation and work with vulnerable audiences too often silenced or erased.

We know that in the Pitt Rivers Museum each and every one of us can find something that is of personal relevance, and to ensure that we remain relevant in the 21st century, we are developing new ways of working that foreground equity, co-curation and pluriversality. To do that, we work with some of the most brilliant minds from across the world, across Oxford and across the University: communities like the Rwandese community, the Windrush generation, Multaka volunteers, professors and practitioners of the medical sciences, archaeologists, the Said Business school, anthropology, engineering, computer sciences... In fact, any science that involves materials or any science involving human or AI components will feel at home in our space... It is through these collaborations that we find inspiration, new questions and develop new practices and with our award-winning engagement, collections, conservation and research teams.

We want to reactivate collections to re-humanise them; and we want to make sure that we care as much for each other as we care for things. As the 'things' we care for exist in deep relationships both with the people that made them, the materials they were made out of, and the people that used them, designed them and traded them, they are as much in need of preservation care as in need of deep cultural care. Knowing that some things aren't merely things but considered animated and alive makes us think of what care in the future might look like. These things also have the potential to unlock millions of stories that are told through them and with them; through those stories we can unlock not necessarily 'one universe' but a spectrum of pluriverses – and address how there are many ways of knowing and being and viewing the world.



Dr Laura Van Broekhoven
Director



© John Cairns

2

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Above: Dr Laura Van Broekhoven

This year's highlights

PERFORMING TIBETAN IDENTITIES

Anyone who visited the Museum this year will have been welcomed by young Tibetan photographer Nyema Droma's portraits suspended in mid-air in the Museum's gallery. Studying the Museum's historic photograph collections, Nyema was especially intrigued by glass plates positive and negative portraits of Tibetans in the 1920s. This inspired her to produce double portraits of young Tibetans, in daily wear and 'traditional' clothing. It powerfully documents the many things these young professionals share as global citizens and consumers of popular culture as well as the particularities of their Tibetan heritage and how it may be expressed through dress and objects, revealing the range of options for self-fashioning that are available to contemporary Tibetans, and by extension all of us. Displayed in the Museum's Victorian-age setting, Nyema's work interacted critically with that setting, acting as a commentary on the Museum. It is designed to acknowledge the dynamism and cultural vibrancy of Tibetan culture and Tibetan young people wherever they live. We decided to install it hanging in mid-air, almost as a contemporary art museum might do: as such it engages with the representation of Tibet in British

museums and seeks to disrupt the stereotyping of Tibetans by non-Tibetan photographers in the past and present.

INTREPID WOMEN

Six intrepid women featured in this year's first special exhibition that highlighted the too-long left unsung ground-breaking contributions to the Museum's collections and their disciplines by six women who did fieldwork between 1910 and 1957. The exhibit highlighted the legacies they left as role models for women scholars, as people who got on with their calling despite all challenges, and as anthropologists who brought very different perspectives to their attempts to understand other ways of being. Thanks to a beautifully curated combination of personal memories, beautiful objects and innovative writing and research, and a truly encompassing mix of all the different elements of which the Museum's collections are comprised (including glass plates, medals, notes, recordings, film and sound, labels, inventory cards) the history and legacy of these six extraordinary women came to life. All faced significant prejudice from male colleagues and had difficulty getting the same professional positions and funding that men would have received.

MAASAI LIVING CULTURES PROJECT

In November 2018, as part of our Living Cultures project with Maasai representatives, we were honoured to receive a delegation of five representatives of Maasai communities from Kenya and Tanzania. The Living Cultures project at the Pitt Rivers Museum started in 2017 and is delivered in partnership with InsightShare, an Oxford-based non-government organisation that works with indigenous leaders and participatory video making. The project allows us to work with Maasai representatives from Kenya and Tanzania to research and discuss Maasai objects held in UK museums. The programme is part of the Pitt Rivers Museum's wider Origins and Futures programme, which promotes joint research, curation and self-representation with indigenous peoples and artists in order to find pathways to redress ongoing legacies of colonialism. After a first visit by Samwel Nangiria in November 2017, a series of video-messages by traditional leaders of Loliondo followed and led to an invitation to visit the Pitt Rivers Museum in November 2018. Five Maasai delegates visited the Museum to discuss care of objects, following their statement that they were concerned and 'annoyed, annoyed, annoyed' about the objects' presence in the Museum, in their view, framing Maasai culture as dead instead of a living culture. For all, the partnership allows focus on self-determination and representation. With financial support from the Staples Trust, over the summer of 2019 consultations are being organised within Maasai communities across Tanzania and Kenya through video screenings and discussions with elders, and through use of radio and media engagement.





These feedback sessions, led by the Maasai representatives that visited the Museum, help strengthen relationships across borders and ensure different views on ways forward are taken into account and will inform the next delegation's decision making when they visit in January 2020.

ART FUND MUSEUM OF THE YEAR FINALIST

Further praise came from many sides and it is difficult to know where to even start summarising the times the Pitt Rivers Museum (PRM) was listed among the best of the best. In July, the BBC called us 'surprisingly trendy' (our commercial team is now considering using that as a slogan on a PRM t-shirt or umbrella) and the New York Times listed us as number 1 of things to do in Oxford. ['Sure, Oxford has plenty of somber art and artifacts to admire (for those, the Ashmolean is an excellent choice), but don't skip the peculiar collections of Pitt Rivers, a Victorian-era museum beloved by locals ... inviting you to draw your own conclusions.' New York Times].

I am always warmed to see the amount of wonderful feedback the Museum receives, on a day-to-day

basis, either in the galleries (through post-it notes left in places where we ask for input from our visitors) or on social media. One in particular struck me, as it illustrates the impact of the work: talking about the Lande book that accompanied the exhibition, a visitor with 29.7k followers tweeted: 'This book has profoundly altered my thinking about so much. Will be working it through – fruitfully – for months, if not years. Thanks.' (27/6/19).

WENNER-GREN WORKSHOP ON ETHNOGRAPHIC MUSEUMS AND THE SHAPES OF RADICAL HOPE AND RECONCILIATION

We are grateful to the Wenner-Gren Foundation and The Oxford Research Centre for the Humanities (TORCH) for funding which enabled this workshop on 11–14 July 2019. In this workshop we wanted to reflect on the concept of Radical Hope and bring together global thought leaders on ethnographic museums to consider how to reinvigorate museums and the ethnographic collections they steward by foregrounding indigenous knowledges and curatorial practices, and rethinking assumptions about

museums. Finding ways to co-produce new knowledges and co-curate displays, are means that have been tried by many institutions, but at times the more challenging component in this work is to find ways to bridge the ontological and epistemological disconnects that surface during this work and the reluctance of museums (and institutions they sit in) to truly relinquish power, authority and ownership.

NEW WEBSITE AND GROWTH IN SOCIAL MEDIA

In December we launched our new website which not only was the launch of our new logo and colour-pattern but led to an increased number of sessions per user (up 5.4%), a reduction in our bounce rate (down 7%) and a dramatic increase in the number of school booking enquiries (up 600%). We are now archiving our exhibitions in ways that people will continue to see the amazing richness of sources that are used to curate them and we have a much more accessible What's On and Schools offer, which is easily found and increases access. We also noted a very positive impact from the Museum of the Year nomination, which saw our page view increase by 8.1%, as well as a significant increase in the activity of social media (mostly because so many more of our staff are keen to talk about the amazing projects they are leading).



Opposite page: Nyema Droma studying negatives with Professor Clare Harris

Top: Maasai at Pitt Rivers Museum, November 2018

Left: Wenner-Gren workshop, July 2019

PERMANENT DISPLAY WORK

A core part of museum work is the continual refreshing and upgrading of the permanent displays. This provides visitors with an ever-changing variety of collections on display, new interpretation, plus improves and enriches the care of the exhibits. This vital ongoing work is a collective endeavour, particularly for the collections, conservation and technical services staff, who work closely with the public engagement team and front of house. This ensures everyone is aware of any work undertaken on the permanent displays so these changes can be integrated into activities and events in order to enhance the visitor experience.

Over the course of 2018/19 changes to what is on display in the permanent galleries included the addition to the Introductory Case on the ground floor of Gonkar Gyatso's artwork the Plastic Buddha. This work, created by the artist in 2012, combines traditional iconography of Tibetan Buddhism with contemporary comic book characters, like Homer Simpson and Mr Incredible, along with other elements of consumer culture. Donated to the Museum in 2017 by Lecturer Curator Clare Harris, who was given this by Gonkar Gyatso, whose artwork she highlights in her publications 'In the Image of Tibet: Tibetan Paintings after 1959' and 'The Museum on the Roof of the World'. In addition, the Plastic Buddha is one of the thirty-two objects from the Museum collections featured in the new Short Guide to the Pitt Rivers Museum.

Upgrades to the existing displays include improvements to the Smoking Pipes case on the ground floor. Enhancements to this case involved addressing the ethical issue of separating the bowls and stems of the North American pipes. These pipes are potent when the stem is inserted into the bowl; for this cultural reason these pipes should only be joined for indigenous ceremonial purposes. The forthcoming year will see a number of ethical issues continue to be addressed as a result of the Museum's Labelling Matters Project. Marenka Thompson-Odlum, the project researcher, is currently dissecting and dismantling the historical labelling and language-use to address and challenge stereotypes and concepts present, not only in museums but, in society at large.

The Museum's temporary displays and exhibitions have influenced some of the changes within the permanent galleries this year. A key aim of the programme is bringing new voices into the Museum, including enabling visitor feedback. This resulted in requests for the women featured in the Intrepid Women exhibition to have a permanent presence in the Museum. Consequently, on the ground floor is a series of graphics highlighting the achievements





and collections of Barbara Freire-Marreco, Makereti, Beatrice Blackwood, Ursula Graham Bower, Elsie McDougall and Audrey Butt Colson. In addition, Syrians Unknown on the top floor has now become a permanent installation.

SPECIAL EXHIBITIONS (TEMPORARY, LONG GALLERY AND ARCHIVE CASE)

PERFORMING TIBETAN IDENTITIES: PHOTOGRAPHIC PORTRAITS BY NYEMA DROMA 13 OCTOBER 2018–30 MAY 2019

Installation in Court & Long Gallery

www.prm.ox.ac.uk/event/performing-tibetan-identities

Taking inspiration from the historic collections of Tibet photographs at the Pitt Rivers Museum, Tibetan photographer, Nyema Droma created a new series of portraits of young Tibetans, celebrating their creativity and challenging stereotypes. These works, which included film, explored the complex interplay between past and present, diaspora and homeland, the local and the global, that inform Tibetan identity formation.



Centre: Plastic Buddha (2017/93.1)

Above: 'Performing Tibetan Identities'



LAND: THE CALAIS 'JUNGLE' AND BEYOND

27 APRIL 2019–29 NOVEMBER 2019

Special Exhibition Gallery & Long Gallery

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

This exhibition reassembled material and visual culture from the 'Jungle' as it existed at Calais from March 2015 to the demolitions of 2016. The exhibition was curated by a collective of refugees, activists and academics. The team worked closely with contributors in both France and the UK, who loaned objects from the 'Jungle'. The material on display ranged from photos to artworks made by displaced people and unaccompanied children. The exhibition also included everyday objects like a stove, some chairs from the school and the cross from the Orthodox Church. A fragment of the border fence – a free marketing sample from the company itself – and fragment of teargas cannisters also testified to the violence of the landscape. The exhibition included a new commission, *داب ام ار ده اوخ درب* ('The Wind Will Take Us Away'), by Majid Adin, who was one of the exhibition co-curators. This coincided with the publication of the book *Land: the Calais 'Jungle' and Beyond* written by the exhibition curators Dan Hicks and Sarah Mallet. Related programming included a lunchtime lecture series featuring a talk by Professor Nick Mirzoeff, an Astor Visiting Lecturer. Press coverage included a feature in *The Guardian* on 16 May 2019.

INTREPID WOMEN: FIELDWORK IN ACTION, 1910–1957

15 OCTOBER 2018–11 MARCH 2019

Special Exhibition Gallery

www.prm.ox.ac.uk/event/intrepid-women

This exhibition focused on six of the Pitt Rivers Museum's most important female collectors and their fieldwork carried out between 1910 and 1957. This brought visitor's attention to the challenges and prejudices encountered due to their gender, as well as the privileged position that their backgrounds gave them, in comparison to the indigenous communities they lived with during their fieldwork. This formed part of the University of Oxford's Gardens, Libraries and Museums (GLAM) programme to mark the centenary of the Representation of the People Act 1918, which gave British women the right to vote. The exhibition highlighted the wealth of the collections, incorporating film, fieldwork photographs, objects, archives and manuscripts.

The related programming included two creative poetry workshops inspired by intrepid women and a weekend poetry reading on the Museum Balcony by Oxford Stanza 2 and Bonn-based Dada war alles gut. Zena McGreevy and Julia Nicholson gave a number of curatorial talks about the exhibition, including personalised tours for delegates of an Oxford Women and Power conference, for the Museum Ethnographers Group (MEG) and the Oxford Asian Textiles Group. The exhibition gained media attention, including Julia Nicholson being interviewed on *Women's Hour*.

TIBETAN OBJECTS IN TRANSITION

31 AUGUST 2018–25 JANUARY 2019

Display Case C.56.A (Court)

www.prm.ox.ac.uk/event/tibetan-objects-in-transition

Co-curated by PhD student Thupten Kelsang and Museum Assistant Curator Nicholas Crowe to create a 'Tibetan' mode of displaying Tibetan material culture, the display combined the Museum's Tibetan collections with objects loaned from the Tibetan diaspora. The aim of the display was to privilege and feature contemporary Tibetan voices, narratives and perspectives within the permanent galleries.



Top left: Intrepid Women exhibition

Bottom right: Tibetan Objects in Transition

Right: Land: The Calais 'Jungle' and Beyond exhibition



A TRADITION CONTINUED: IRAQW BEADED SKIRTS OLD AND NEW

29 OCTOBER 2018–11 MARCH 2019

Didcot Case (Lower Gallery)

www.prm.ox.ac.uk/event/tradition-continued

This exhibit highlighted two elaborately beaded skirts made 50 years apart by Iraqw women in Tanzania, Africa. The skirts clearly showed a continuation in the tradition of leather and beadwork, incorporating similar colours and motifs. These types of skirt were part of the female initiation ceremony, whereby girls around the age of 14 began their transition into adulthood. During the seclusion, girls designed and created such a skirt to wear on emerging as a woman, having learnt the domestic skills and responsibilities necessary for married life.



SURVEYING THE NAGAS: VISUAL REPRESENTATIONS OF INDIA'S NORTHERN HILL-TRIBES IN THE R. G. WOODTHORPE COLLECTION

12 NOVEMBER 2018–19 MAY 2019

Archive Case (First Floor)

www.prm.ox.ac.uk/event/surveying-the-nagas

This exhibit presented a selection of visual material made or compiled by Robert G. Woodthorpe (1844–1898), whose writings and detailed illustrations provide one of the earliest ethnographies of the Naga people of north-eastern India. Among items exhibited were Woodthorpe's watercolour paintings and photographs. Woodthorpe's work was both the inspiration and basis for subsequent British scholars of the region, notably J. H. Hutton and J. P. Mills, becoming in this way the central reference point for those who followed in the field.

INTERACTION

11 FEBRUARY 2019–31 JULY 2019

Bow-Fronted Case (Lower Gallery)

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

This display of work was designed and made by students at the Rycotewood Furniture Centre as a result of being inspired by the Museum collections. The theme running through the display was the idea of creating objects to play with, to take apart and reassemble, to make sounds or to create art. The students were about to graduate with a Foundation Degree in Furniture: Design and Make.

MULTAKA: CONNECTING THREADS

1 APRIL 2019–30 SEPTEMBER 2019

Didcot Case (Lower Gallery)

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

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



ELLEN ETTLINGER: A FOLKLORIST FLEES THE NAZIS

4 JUNE 2019–24 NOVEMBER 2019

Archive Case (First Floor)

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

This exhibition highlighted the work of Ellen Ettlinger (1902–1994), a Jewish folklorist who was forced to flee Germany in 1938 due to persecution by the Nazi regime, and who settled in Oxford. During her time in Oxford, Ellen Ettlinger was an active member of the Folklore Society and helped found a local branch in 1949, the Oxfordshire and District Folklore Society. On display was a selection from Ettlinger's own research records, organised according to place and category, which she donated in the mid-1960s and that are archived at the Pitt Rivers.

TRACES OF THE PAST: REFLECTIONS ON THE 1994 GENOCIDE AGAINST THE TUTSI IN RWANDA

29 JUNE 2019–26 JANUARY 2020

Case Installation (Second Floor)

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

This exhibit provided a space of remembrance for those who perished during the 1994 Genocide against the Tutsi in Rwanda. The result of a partnership with museum staff and researcher Dr Julia Viebach, survivors curated a display to share their stories of trauma, resilience and hope through objects they lent to the Museum. This included a film installation Ejo Hazaza (a better tomorrow) through which individuals talked about the significance of the objects on display to their experiences of loss, survival and remaking worlds.



SYRIANS UNKNOWN

15 JUNE 2017–9 DECEMBER 2018

Case Installation (Upper Gallery)

www.prm.ox.ac.uk/event/syrians-unknown

A photographic exhibition by John Wreford of large-scale portraits of people displaced from Syria, now surviving and thriving in Istanbul, Turkey. This includes their own individual testimonies written in Arabic and English. In 2019 the decision was made to keep this as a permanent display due to the scale of positive feedback.

SUNIL SHAH: UGANDA STORIES

17 FEBRUARY 2018–23 SEPTEMBER 2018

Special Exhibition Gallery

www.prm.ox.ac.uk/event/sunil-shah-uganda-stories

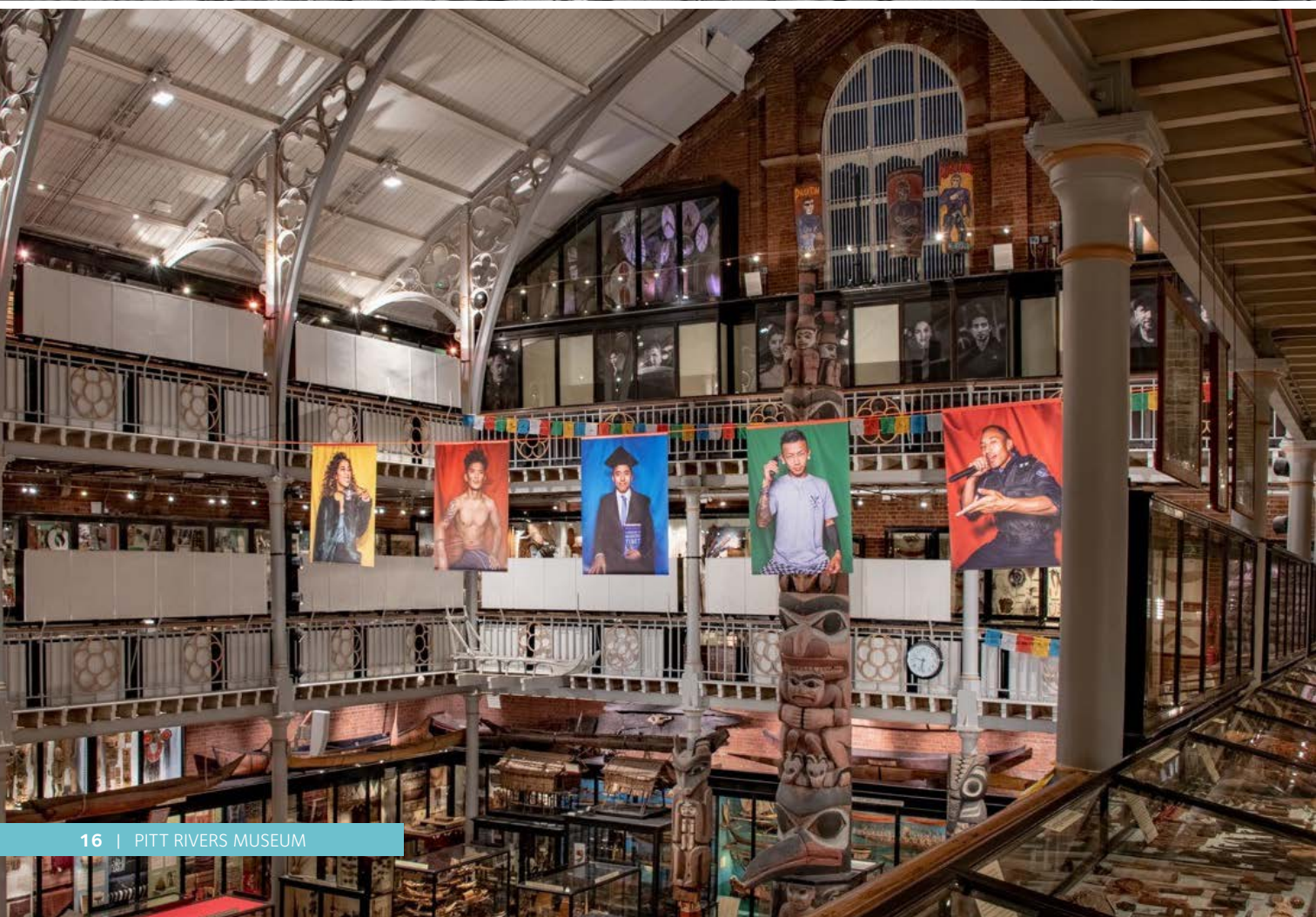
In this photography exhibition Shah looked at very personal themes linked to his family's roots and heritage as Ugandan Asians, and offered wider narratives around exile, displacement and dispossession. In 1972 Idi Amin expelled 80,000 Asians from Uganda. Shah was only three years old when his family were made refugees and forced to endure an unexpected journey, leaving their lives and possessions behind to move to the UK. This exhibition was a result of investigating the past to extract fragments, narratives and meanings to re-imagine Shah's own family's tale.

Top right: Ellen Ettlinger: A Folklorist Flees the Nazis

Left: Reflections on the 1994 Genocide Against the Tutsi in Rwanda

Opposite left: Surveying the Nagas

Opposite right: Multaka: Connecting Threads



KWIBUKA RWANDA: COMMEMORATIVE PRACTICES OF THE 1994 GENOCIDE AGAINST THE TUTSI IN RWANDA

21 APRIL 2018–28 SEPTEMBER 2018

Long Gallery

www.prm.ox.ac.uk/event/kwibuka-rwanda

During the 1994 Genocide against the Tutsi in Rwanda, more than one million people lost their lives in just 100 days. Kwibuka Rwanda focused on some of the memorials that often mark the actual sites where genocide took place. This gives a voice to the 'care-takers', the survivors who work at memorials, honouring their dead by cleaning and preserving their remains. This display was subsequently toured around the UK and in Dublin.

A VARIETY OF PORTRAITS OF PERSONS: FROM THE OFFICIAL ACCOUNT OF COOK'S SECOND VOYAGE TO THE PACIFIC (1772–1775)

28 MAY 2018–23 SEPTEMBER 2018

Archive Case (First Floor)

www.prm.ox.ac.uk/event/variety-of-portraits-of-persons

This was a display of eighteen prints from a copy of 'A Voyage towards the South Pole, and Round the World'. This was the official account of James Cook's second famous voyage to the Pacific from 1772 to 1775.

AMAZING AMULETS

1 JUNE 2018–26 OCTOBER 2018

Puppet Case (First Floor)

Amazing Amulets showcased the work of Year 9 students from the Langtree Academy. Students worked with jeweller Kate Coker to learn metal-working techniques, including chasing and repousse. They then produced an array of amulets inspired by the Museum collections and to reflect their own personalities. This project has encouraged more girls to get involved with Design Technology – a subject area which has traditionally struggled to engage young women.

MESSY REALITIES: THE SECRET LIFE OF TECHNOLOGY

23 JULY 2018–28 SEPTEMBER 2018

Didcot Case (Lower Gallery)

www.prm.ox.ac.uk/event/messy-realities-the-secret-life-of-technology

This display focused on the work of the research project SCALS: Studies in Co-Creating Assistive Living Solutions. This brought together an inter-disciplinary group of researchers, museum staff, designers and community members living with long-term health conditions who collectively considered whether connections could be made between museum objects and contemporary medical technologies, particularly 'assisted living' technologies. The display invited visitors to think about what 'assisted living technologies' are and what they mean to the people who use them.



Above: Intrepid Women exhibition

Opposite top: PRM Past 1973

Opposite bottom: PRM Present 2019

BEYOND THE BINARY

In February 2019 a grant for £92,200 from the National Lottery Heritage Fund (NLHF) enabled the launch of an 18-month LGBTIAQ+ inclusion programme, 'Beyond the Binary: Queering and Questioning Collections and Displays at Pitt Rivers Museum' (BtB). In spring 2019, Hannah Bruce was appointed as BtB Project Officer (18-month post) and Olivia Sharrard joined as BtB Collections and Exhibitions Officer (13-month post). Since December 2018 Jozie Kettle has supported the programme as Project Curator and Mara Gold, BtB Research Assistant (March – June 2019), undertook work to kick-start research into the collections. Working with a broad range of volunteers and partners, from researchers, international artists and local community activists, the project is challenging historical interpretations of the Museum's collections by layering queer readings over the collections and uncovering buried queer narratives. So far, BtB has empowered a diverse range of people to respond to the collections in relation to their own lived experiences and to share their personal stories with a wider public through events and displays work.

The team has recruited 13 ‘community curators’ who are undertaking research into the collections and are developing interpretation for the project exhibition (launching February 2020); has established relationships with local, national and international partners who are loaning material or undertaking commissions of new work for the exhibition; has

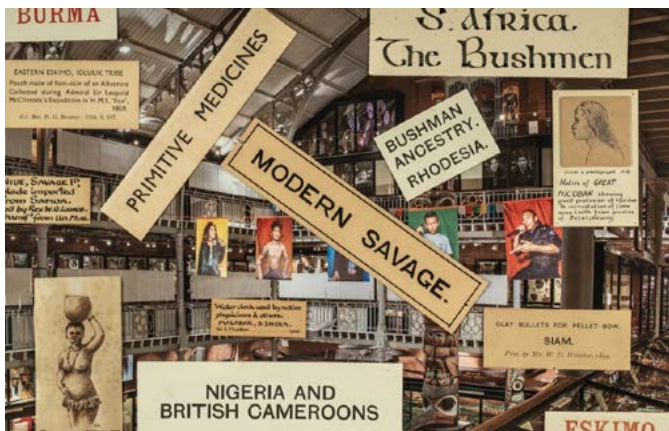
LABELLING MATTERS

The Labelling Matters project began in April 2019 and is led by researcher Marenka Thompson-Odlum with cross-departmental collaboration. The overarching purpose of the project is to do a systematic review of the historical and present use of language throughout the Pitt Rivers Museum, identifying and classifying problematic terminology that upholds exclusive, hierarchical and stereotypical ideology. Over the last six months, the project has undertaken public engagement events such as the Ten Minute Tipp-Ex tours and the Label Dress family event that encouraged to think about how language is used to hide and exclude peoples and question who has the power and the right to speak for various cultures. The Labelling Matters project is also currently developing a framework to help visitors and museum workers to systematically identify and analyse hierarchical language within the museum space. The project has also highlighted areas within the museum to pilot new forms of interpretation that seek to subvert the Eurocentrism of labelling.

received press coverage (including an article in *The Guardian*); and has launched an innovative events programme. Events in this period have engaged over 1,500 visitors and have included a project launch produced by the LGBTQ+ youth group, *My Normal*; a BtB takeover of February 2019's family programme; an 'alternative pride' event with Queer Studies Network, Black Pride and queer disability activists; a series of workshops to recruit 'community curators' and facilitate unique access for the community to the historic collections; and a book launch for 'Transgender Refugees and the Imagined South Africa'.

In addition to exploring the existing collections, central to the project is a community-focused acquisition programme to bring new material into the Museum so that the space and the collections better represents the diversity of the Museum's visitors and partners. We have begun to collect material from British and international partners that highlight traditions of gender non-conformity, bringing British LGBTIAQ+ heritage into conversation with global LGBTIAQ+ material culture. Extensive consultation through community focused events, via the project steering group and through an internal staff advisory group has been undertaken.

The project team have been learning from – and sharing their emerging practice with – the wider sector, undertaking field trips, and attending and hosting a stall at ALMS Queering Memory conference (Berlin).



Above: Various problematic labels historically used in the Pitt Rivers Museum

Opposite top: Tour guide, Dhamyaa

Opposite middle: Receiving the 'Best Volunteer Team 2019' award

Opposite bottom: Multaka volunteer team

MULTAKA

Multaka-Oxford, the inclusive volunteering project with the History of Science Museum, has been very active with 56 volunteers contributing over 1,200 hours of their time. Volunteers have planned, supported and delivered a wide range of activities including programming and running events, giving tours, talking at conferences, writing blogs, enhancing documentation, running social media and helping with administration.

The recently donated Jenny Balfour-Paul textile collection has been catalogued and enhanced through Multaka volunteer insight. A highlight of 2019 was the installation of 'Multaka: Connecting Threads'. Volunteers Hussein, Nav, Niran, Sarah and Suheer worked alongside staff to create a display interpreting objects through their own personal responses.

Volunteers have enthralled the public with personal reflections and stories on the Museum's objects through Multaka tours. Volunteers Dhamyaa, Dilber, Nawar, Sanda, Thabo and Wesal completed training and led 12 tours during spring and summer.

The volunteers' incredible contribution was recognised at the Museums + Heritage Awards, where they won 'Best Volunteer Team 2019'. The cross-sectoral partnership work was awarded a 'Highly Commended for Partnership Working'.



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LANDE: THE CALAIS 'JUNGLE' AND BEYOND

The Lande: the Calais 'Jungle' and Beyond exhibition, on display at the Pitt Rivers Museum until the end of November 2019, reassembles material and visual culture that survives from the 'Jungle' in order to make visible the landscape of the UK border in France.

The 'Jungle' was the refugee camp on the outskirts of Calais where, by summer 2016, 10,000 displaced people lived. The term 'Jungle' had been used for many different large and smaller encampments in northern France over the past two decades, and continues to be used today as some 1,000 displaced people still live in 'micro-jungles' in the Calais landscape, in worsening conditions of precarity and police violence.

The objects on display range from photographs and artworks made by displaced people and children to images made by activists and artists. The exhibition also includes a new commission, داب ام ار دهاوخ درب ('The Wind Will Take Us Away'), by Iranian artist Majid Adin, who was one of the co-curators of Lande alongside Shaista Aziz, Caroline Gregory, Dan Hicks, Sarah Mallet, Nour Munawar, Sue Partridge, Noah Salibo and Wshear Wali.

Through these objects loaned by activists, artists and refugees who all set out to document and remember the 'Jungle', the show explores the status of the 'Jungle', as it existed from March 2015 to the demolitions of 2016, as a place of protest, of conflict, of hospitality, of migration, of memory, and of continued urgency. Through these temporary loans, we aim to create some small duration for ephemeral things, artworks and images that have been kept, each object bearing witness to human precarity, resistance, creativity, and hope.

Any loan brings obligations, but each of these also reveals a debt to those who are classified as 'other' at places like borders

or museums. Our hope in this exhibition is to make the space and time to foreground human relationships, from within the Pitt Rivers as an institution that has been so often concerned with the timeless representation of others. Displaying artefacts and images from the most recent past, we hope to create a provisional time and place in which to think about our contemporary world.

Our national borders and anthropology museums are both Victorian technologies of classification. They were designed to forge differences between people. But both are also unfinished and open-ended (post)colonial enterprises. Our exhibit attends to the new experimental regimes of state borderwork at Calais. It simultaneously experiments with the ethnographic museum, using the lens of 'contemporary archaeology' to make visible untold stories. Reassembling images, objects, environments and words from the near-past, it bears witness to the human experiences of displaced people at the UK national border at Calais. Through four themes – Environmental Hostility, Temporal Violence, Visual Politics, and Giving Time – we hope, by displaying some of what survives from the undocumented present, to create a space for new dialogues around the ongoing situation at Calais.

The project represents a landmark in the development of public engagement through contemporary archaeology and the display of the most recent past in museums. It has contributed to the ongoing diversification of the Pitt Rivers' audiences and represent a unique documentation of the human lives bound up with material objects in the context of forced migration.

The exhibition, through a contactless donation installation, has raised over £3,000 for Help Refugees.





OXFORD WINDRUSH

FREE FESTIVAL WEEKEND

WINDRUSH
2019



Windrush Day is a national event to celebrate and commemorate the arrival of the Empire Windrush from the Caribbean in 1948 and the contribution of the Windrush Generation to British economic, social and cultural life. Windrush Day is designed and delivered collaboratively between Oxford's cultural organisations and community partners.

SATURDAY 22 JUNE

Racism, Repression & Resistance

The Inaugural Windrush Memorial Lecture

with Professor Horace G. Campbell

Pitt Rivers Museum 6.30pm - 9pm

This inaugural *Windrush Memorial Lecture* and conversation will explore race, repression and resistance as a legacy to the Windrush Generation – those who answered the call to support the British Government by migrating from the Caribbean to the UK to support the post-war need for labour.

Born in Montego Bay, Jamaica, Horace G. Campbell is a noted international peace and justice scholar and Professor of African American Studies and Political Science at Syracuse University, New York. Other contributors to be announced.

Book online: <https://www.eventbrite.com/o/ackhi-21458201266>

FACEBOOK @OXFORDWINDRUSH



WINDRUSH

The Pitt Rivers Museum and Garden, Libraries and Museums (GLAM) community engagement team have continued working as part of the Windrush group, a cross-sector and community-led team delivering Oxfordshire-wide programming that highlights the narratives and contributions of local people of colour. This included co-production activities with Oxford Art Consultants, Myfanwy Lloyd and Angeli Vaid, as well as Oxford Visual, Material and Museum Anthropology (VMMA) students on workshops and activity days for 'A Nice Cup of Tea'. Funded by the History Faculty and TORCH, this project platformed the colonial links to this everyday British staple through commissioned performances by collaborators, Amantha Edmead and Euton Dayley from 'Unlock the Chains Collective', and a tearoom serving up history alongside a cup of tea.

To complement these activity days, the October half-term programming, Beyond Black History Month, was

co-produced by community ambassadors, Taiwo Oyebola and Amantha Edmead. This collaboration resulted in new recordings including a story of life as a ten-year-old in 1940s St Kitts and songs by vocal duo Francesca Amewudah-Rivers and Olivia Moinuddin that immersed families in African Caribbean life and African rhythms.

The Families and Communities Officer is supporting collaborative partnerships with Museumand, the National Caribbean Heritage Museum without walls, and the Museum of Colour, a digital museum focused on the creative journeys of British people of colour developed by People's Palace Projects and funded by the National Heritage Lottery Fund.

Above left: Windrush event poster

Above right: Unlock the Chains Collective perform at the Windrush launch event

Opposite: Lande, The Calais 'Jungle' and beyond



The Museum continues to be an important hub for object- and image- centred research and teaching within the University of Oxford, as well as opening its collections up much more widely to the national and international research community through its Visiting Researchers Programme, supported by Research England. In teaching, the popularity and strong performance of the MSc/MPhil degrees in Visual, Material and Museum Anthropology (VMMA) can be attributed to the fact that it is the only degree in the country of its type embedded in an ethnographic museum. Staff also contributed to courses across the University and beyond throughout the year, frequently using the Museum's collections to do so. In research, the Museum's strategy to grow its research activity took a step forward with the appointment of a new Research Fellow in July, and preparations for the next Research Excellence Framework exercise have been a particular focus this year. Staff continued to pursue research and present findings at international conferences as well as publishing papers (see appendix G).

Dr Ashley Coutu joined the Museum as Research Fellow in July, and has been busy getting to know the collections, specifically the southern African archaeological material from

Zimbabwe sites and African ivories in the Museum, such as the carved Benin tusk. Dr Coutu has also been writing an article based on ongoing research with colleagues from the National Museum of Namibia and University of Cape Town. The focus of this research is the analysis of 100 elephant tusks which were excavated as part of the cargo of a 16th-century Portuguese shipwreck, found during diamond mining operations in Oranjemund, Namibia. Using stable isotope, ancient DNA and archival evidence, the team is discovering the origin of the elephant ivory in order to further understand West African trade networks as well as the historic ecology of forest elephants. At the end of July Ashley met with the team in Cape Town to edit the article and discuss future research and conservation of the wreck. On the same trip to South Africa Ashley also visited Bongani Mgijima, Director of the Stellenbosch University Museum, (who visited Pitt Rivers Museum in early July) to discuss future collaboration between the two museums. Ashley also visited Wendy Black, Curator of Archaeology collections at Iziko Museum, Cape Town, to look at archaeological material that was donated from Pitt Rivers' collection and the archive of letters held there about these donated objects. Ashley has also been busy preparing grant applications to continue working on the Namibian shipwreck as well as start a new project on West African trade networks of the last 1,000 years.

It was a busy year for Professor Clare Harris, despite the fact that health problems meant she was only officially working part-time in her joint post as Curator for Asian Collections at the Pitt Rivers and Professor of Visual Anthropology at the School of Anthropology and Museum Ethnography. While much of her time was allotted to teaching, primarily for the VMMA degrees and her doctoral students, Professor Harris also completed a number of projects for the Museum. In October 2018, the exhibition she designed and co-curated with the Tibetan photographer Nyema Droma was launched with an event attended by many Tibetans (see exhibitions section). Professor Harris organised and led a series of workshops in conjunction with this exhibition: 'My Tibet Museum' (for teenage members of the Tibetan community in the UK) and 'Talking Tibetan Identities' (for Tibetan adults). She also arranged and spoke at events for the public, including an evening of live musical performances and talks by Tibetans, a curator's tour, and presentations for the Friends of the Museum, the Tibetan and Himalayan Studies network at Oxford, and the delegates of the Association of Social Anthropologists conference (for which she also served on the organising committee).



A book about 'Performing Tibetan Identities' and blog postings on the Museum's website extended the impact of the show, which has received positive international attention. In addition to acting as Chair of the Collections, Research and Teaching Committee and as a member of the Board of Visitors (along with other contributions to the routine activities of the Museum throughout the year), Professor Harris hosted the visit of another artist for whom she gained funding via the Museum's Origins and Futures scheme. In June/July 2019 the distinguished Nepalese/Tibetan artist Tsherin Sherpa became our 'artist in residence' at the Museum. Excited at the prospect of interacting with the Museum's histories, displays and objects from the region of his birth in the Himalayas, Tsherin began developing new work that will be exhibited in the Museum in 2022. During her sabbatical in Trinity term 2019, Professor Harris convened a panel for the International Association of Tibetan Studies at which her doctoral student, Thupten Kelsang, spoke about the projects he had completed at the Museum: the 'Tibetan Objects in Transition' case display and a workshop for Tibetans. Professor Harris also gave a talk at that conference and a public lecture at the Ethnographic Museum of the University of Zurich. In May 2019, she returned to one of her primary sites of research on colonial/post-colonial histories of photography and indigenous agency in the Himalayas: Darjeeling, India. In July 2019, Professor Harris received the wonderful news that she had been elected a Fellow of the British Academy for her outstanding research on art, photography, museums and the politics of representation in Tibet, the Himalayas and the Tibetan diaspora.

Between August 2018 and July 2019 Professor Dan Hicks submitted successful grant applications to the Arts and Humanities Research Council (AHRC), Henry Moore Foundation, Art Fund, the International Council of Museums (ICOM) and PER Seed Fund. These included successful submissions as PI for major £1.3m award for eleven four-year PhD studentships through the AHRC Collaborative Doctoral Partnerships 3 (commencing October 2020, with Oxford University Museums, Bodleian Libraries and Oxford Botanic Gardens), and a £27k one-year Art Fund Headley Fellowship, running from April 2019, focused on the (in)visibility of colonial violence in the permanent displays of the Pitt Rivers. He also did the groundwork for a £700k application to the AHRC-DFG call for work with TU Berlin on cultural restitution (submitted February 2019, decision pending). With a colleague at National Trust he also devised, advertised and recruited an AHRC-funded

doctoral student working on colonial photography in National Trust collections; Becky Hodgkinson begins her research in October 2019. Professor Hicks gave departmental seminars at the Universities of York and Tübingen, made a research visit to Copenhagen and Aarhus, gave a keynote talk on cultural restitution at the Victoria and Albert Museum, and served as a Rapporteur for a Soutenance de thèse de Doctorat in History of Art at the Sorbonne (Paris 1). He continued to act as Art Fund Mentor for an assistant curator at the Fitzwilliam Museum in Cambridge in modern countermarked coinage and protest. He was also co-convenor of the ASA conference at Oxford in September 2018, and chaired one of the 'semi-plenary' panels. Professor Hicks completed a book, *Lande: the Calais 'Jungle' and Beyond* (co-authored with Sarah Mallet), which was published by Bristol University Press in May 2019. He also completed three chapters for a major edited volume, *Archaeology and*

Photograph: Philip Grover



Above: Nyema Droma as 'artist in residence' during spring 2018

Opposite: Phejin Konyak locating a photograph of her great-grandfather Ahon, August 2018



Photography, (Bloomsbury, edited with Lesley McFadyen), for which the proofs arrived in April 2019 and which will be published in autumn 2019. Both these books are REF submissions. Professor Hicks was co-curator for the major GCRF/John Fell Fund-funded Pitt Rivers exhibit *Lande: the Calais 'Jungle' and Beyond*, which opened on 26 April 2019 and runs to 29 November 2019. Media coverage included a one-hour podcast with Tom Overton for Resonance FM, and reviews in *The Guardian*, *The Economist* and *Neue Zürcher Zeitung*. He gave talks about the exhibition at the SAA conference in Albuquerque, New Mexico, in April 2019, and also talks in Southampton, Brussels, Paris, and the keynote for the annual conference of the Swedish National Heritage Board at the newly reopened Stadsmuseet. He hosted Professor Nick Mirzoeff (NYU) for a one-week Astor Visiting Lectureship in May 2019, as part of the public events for *Lande*, with seminars at Balliol College, St Cross College, and the Pitt Rivers. He also submitted a co-authored chapter 'The Analysis of Material Culture' for the *Sage Encyclopedia of Research Methods* (published September 2019), and a chapter titled *Memory and the Photological Landscape* for the *Routledge Handbook of Memory and Place* (published July 2019). Media engagements included an eight-minute appearance on the *Today Programme* (Radio 4) with Diane Abbott discussing cultural restitution (December 2018) and broadcasts on the BBC World Service and BBC Radio Orkney. In June 2019 Professor Hicks spoke at a day-long colloquium organised by Bénédicte Savoy at the Collège de France, in a panel with Hamady Bokoum and

Marie-Cécile Zinsou on the theme of 'Réinventer le musée (vibranium)'. The proceedings can be viewed at www.college-de-france.fr/site/benedicte-savoy/symposium-2019-06-11-17h00.htm. Professor Hicks continued his collaboration on 'Heritage and Politics' with Mike Rowlands (UCL), with events in Oxford and London, including a conversation between Wayne Modest and Catherine Hall at the Institute for Advanced Study in June 2019. He also continued in role as Trustee and Non-Executive Director of Museum of London Archaeology (MOLA), playing a central role in their expansion of research capacity and partnerships-building. In July 2019 he spent a week in Lagos and Benin City, Nigeria, representing the Pitt Rivers Museum in the Benin Dialogue Group meeting.

Dr Sarah Mallet was appointed a post-doctoral researcher to investigate the visual and material culture of the Calais 'Jungle' and was one of the co-curators of the major temporary exhibition *Lande: The Calais 'Jungle' and Beyond*, also co-authoring the book of the same name with Professor Dan Hicks, which was published by Bristol University Press in May 2019.

Dr Mallet was a 2018/19 TORCH Knowledge Exchange Fellow, working with Museum of London Archaeology (MOLA) on the materials collected in the Calais 'Jungle' by artist Gideon Mendel.

Dr Chris Morton finished his two-year term as Examiner for the MSc/MPhil in Visual, Material and Museum Anthropology in September, and also left his role as Departmental Lecturer at the Institute of Social and Cultural Anthropology in order to take up the additional role of Head of Research and Teaching on the Museum's Executive Board. He continued to contribute some teaching to the School of Anthropology throughout the year however, and collaborated with several academic colleagues on the Teaching with Collections Programme. Dr Morton also continued to supervise several research students throughout the year for the School of Anthropology and the Ruskin School of Art. The main focus of Dr Morton's publishing activity this year was the submission in March of a book manuscript to Oxford University Press titled *The Anthropological Lens: Rethinking E. E. Evans-Pritchard* (to be published in January 2020), and the various tasks needed to see the manuscript through production. Dr Morton continued to contribute to various academic networks, and presented a paper titled 'Seeing the whole person: from

Above: Pitt Rivers Museum: A Short Guide

Opposite: South Sudanese diaspora film training



false affordances to ancestral connections in a collection of physical anthropology photographs of a San community in Botswana' at the first workshop of the Arts and Humanities Research Council (AHRC)-funded 'Museum Affordances' project at the University of Cambridge in September. In October, he presented a paper titled 'Akobo realism: Evans-Pritchard's Anuak fieldwork photography' at the Royal Anthropological Institute workshop 'The life and works of Sir Edward Evans-Pritchard (1902–1973)'. In November Dr Morton organised a two-day film training course for four members of the South Sudanese diaspora living in the UK, in conjunction with TORCH and Dr Zoe Cormack of the African Studies Centre, forming one of the activities associated with Jok Madut Jok's Global South Visiting Professorship at the Museum, which Dr Morton sponsored. In March Dr Morton organised the first Research Affiliates event at the Museum, which brought together a number of the over forty academics affiliated with the Museum at a convivial networking event. In June, Dr Morton presented a paper titled 'Attempted portrait: from cover to context' at the 'Object and Image' workshop organised by the Art History Department, held at Worcester College.

Although Professor Laura Peers resigned from her University teaching post in the School of Anthropology and Museum Ethnography in April 2018, she continued in a curatorial capacity at the Museum from Canada, focusing on grant-writing and planning for a conference

that took place in July, funded by a generous grant from the Wenner-Gren Foundation. Co-organised with Laura Van Broekhoven, the workshop brought international delegates together to discuss the shapes of reconciliation and hope in museums. Joe Horse Capture (Minnesota Historical Society), Damion Thomas (African American Museum, Smithsonian), Rosemary Joyce (UC Berkeley), Nana Oforiotta Ayim (Ghana), Wycliffe Oloo (Kenya), Christo Kefalas (UK National Trust), and Sara Wajid (Museum of London and Museum Detox Network), together with PRM staff, offered stimulating observations on current practices of hope, on hope in divisive and difficult times, on institutional resistance to hope, spaces of hope, and how local practices of hope might be globalised. Participants held a public panel discussion and will be posting video from the workshop online. At the end of July Professor Peers was elected to the position as Curator Emerita for the Americas, and will continue to support staff in relation to the North American collections as a Research Affiliate.

Dr Van Broekhoven was invited to give several papers at national and international conferences. Highlights include a keynote for the Barbara A. and Edward G. Hail Lecture Series entitled 'Emerging Co-Curatorial Approaches at the Pitt Rivers Museum' at the Haffenreffer Museum of Anthropology, Brown University, in April; a paper on 'Legacies and Futures at the Pitt Rivers Museum', as part of a conference on The Material Reception of Antiquity

at the National Museum of Antiquities in Leiden in December; and an 'Introduction on Returns and Policies' for the UK Museums Roundtable discussion on restitution organised by ACE, ICOM UK, British Council at the British Library. As part of the Contested Collections panel with Guido Gryseels, Director of Museum for Central Africa, Tervuren, she presented on 'Change and the Pitt Rivers Museum'. For the Oxford University Belgo-Luxemburg Society in April and two further keynotes. One on 'Calibrating the Pitt Rivers Museum' at the School of Anthropology and Ancient History, University of Leicester on 16 January and 'Introducing the multiple voices in a colonised world' at the SWITCH Conference at the Weltmuseum, Vienna in September. In November with Marina de Alarcón, Joanna Cole and Nicholas Crowe, Dr Van Broekhoven hosted the Maasai delegation that visited the Pitt Rivers Museum and subsequently secured funding for the next stages of the project (see highlights). Dr Van Broekhoven also served on the PhD committee of Dr Maria Patricia Ordoñez at the University of Leiden and as external examiner for Cinthya Lana Cardoso Oliveira, King's College London. During Michaelmas term Dr Van Broekhoven sponsored Global South Visiting Fellow Nana Offoriata Ayim at the Museum in conjunction with TORCH. Dr Van Broekhoven continues to serve on several national and international advisory boards, including the Ruskin Committee, the Vereniging Rembrandt (Amsterdam), the Material Agency Forum Advisory Board (Leiden), the MAA Management Committee (Cambridge), the Stevin Prize Award Committee (Utrecht) and the Institute of Latin American Studies Board (London).

PUBLIC ENGAGEMENT WITH RESEARCH

This year has seen the Pitt Rivers Museum's (PRM) approach to Public Engagement with Research (PER) continue to be embedded across departments with more cross-sectional collaboration, strengthening of existing researcher and community engagement and forge new – often challenging, always exciting connections. Focus has remained on fostering opportunities for researchers, the wider community and PRM staff to co-create responses to the collections, the Museum space, and to cutting-edge research. Through mobilising the collections as a catalyst to connect researchers, the wider public and PRM staff, this year has seen the PER programme bring into the heart of the Museum discussions around LGBTIAQ+ rights (Beyond the Binary), food poverty (Farming, the First 12,000 years), living well with degenerative health conditions (In Control By Design, Messy Futures) and genocide (Traces of the Past). While year one of the PER programme focused on setting up new relationships and connections, activity in this period has focused on consolidating and embedding existing partnerships. In part, this is due to capacity issues (Jozie Kettle remains the only PER staff member) but also stems from the objectives set out with the PRM PER Strategy (2018–2021) to establish meaningful relationships with researchers and partners with a focus on legacy.

Highlight projects include (1) Beyond the Binary: Queering and Questioning Collections and Displays at Pitt Rivers Museum; (2) In Control By Design; and (3) Traces of the Past. With a focus on community-led reinterpretation of existing Museum material and the collecting of new items, Beyond the Binary has generated significant engagement with researchers, including collaborative events with TORCH and the OU Queer Studies Network, the funding of a Beyond the Binary Knowledge-Exchange fellowship and partnerships with researchers including Dr Thomas Hendriks, African Studies Centre. Funded through MPLS's pilot 'PER Labs' scheme, In Control By Design has seen Jozie collaborate with Joy Todd, Head of Volunteering, people living with Parkinson's, artist Susan Diab, Dr Julien Carponcy and other researchers from the Medical Research Council's Brain Network Dynamics Unit to develop a new workshop series. Using the collections as an initial stimulus, workshops have brought people together to imagine new technologies to help people living with Parkinson's live their lives on their own terms. Prototype objects have been made by Susan and the research team. A partnership built with Dr Julia Viebach, Law Faculty/African Studies Centre and Rwandan community members, led to



Above: Beyond the Binary activity with Mara Gold

Opposite: Farming, the First 12,000 years

the Kwibuka Rwanda project, Traces of the Past. It is an object and film-based display curated by Dr Julia Viebach and Jozie. Objects have been lent and words supplied by Caritas Umulisa, Angelique Ndamukunda, Appolinaire Kageruka, Marie Chantal Uqamahoro, Webare, Sophie Masereka and Jean Kayigamba. Through the display, and an accompanying launch event, Rwandan community members tell first-hand experiences of the 1994 Genocide Against the Tutsi in Rwanda and present powerful commentary on the case for guarding against future genocides. To continue the legacy of the relationships built through these PER projects, PRM has committed to hosting an event every April until 2022 (the start of the Rwandan mourning period) with the local Rwandan community. Other projects that took place in this period include Farming, the First 12,000 Years a partnership between PRM, MERL and Dr Jade Whitlam, School of Archaeology, which saw the development of an adults' trail of PRM and MERL and was launched by a day of activities inside PRM and on the lawn that included activities delivered by the Oxford Food Bank and Global Ports: Post Colonial Enclosures? Object handling day saw researchers from the Colonial Ports and Global History Research Network use the object handling collections to engage the public in their research around decolonisation.

Aside from the completion of a number of successful, innovative projects, other notable achievements within PER in this period include winning two Vice-Chancellor's Public Engagement with Research Awards and coming highly commended for a third project. Our PER programme won a Building Capacity Award and Traces of the Past: Commemorative Practices of the 1994 and Genocide Against the Tutsi in Rwanda won an award for Best Project. Messy Realities: the Secret Life of Technology came highly commended in the Best Project category.

Funding for a number of PER projects has also been a significant achievement in this period. Over £16,000 has been secured via successful collaborative applications with our OU research partners to the OU PER Seed Fund, with PRM continuing its now outstanding track record in successful collaborative applications to this fund; TORCH have contributed £10,000 to support a Knowledge Exchange Research Fellowship attached to Beyond the Binary; £91,200 has been awarded by the National Lottery Heritage Fund for Beyond the Binary programme which alongside a rich community inclusion programme has facilitated, in this period, significant researcher engagement; £12,000 has been awarded by Mathematical, Physical, and Life Sciences (MPLS) to support the In Control By Design project; and an application for £250,000 has been submitted to the Wellcome Public

Engagement Fund to develop the 2017/18 Messy Realities pilot into a significant PER.

BALFOUR LIBRARY

The Balfour Library continued to support the needs of students, academics and museum staff.

The administration of photographic rights continued, with 67 licences issued.

In December to January, three artists from Oxfordshire Visual Arts Development Agency (OVADA) used library resources for a project relating to the exhibition Intrepid Women.

In July the library once again hosted UNIQ Art History students researching museum objects.

Following completion of the stocktake, Giorgio Garippa continued bookbinding repairs of damaged stock.

During the year staff registered 259 new readers. There were 5,159 loans and renewals (809 new loans), 81 new periodical parts registered and 83 acquired books, in addition to copyright rights, donations and exchange copies.



This was a very busy year in both the objects and photograph, manuscript, film and sound collection sections of the Museum, with the usual steady stream of visiting researchers, student interns, volunteers and research affiliates needing to access the collections.

OBJECT COLLECTIONS

With leadership from Sian Mundell, the Museum's Database Officer, the team continued to plan for the development of the Museum's databases to improve accessibility across all the University of Oxford's Museums. This included replacements for the current FileMaker Pro databases with alternative software encompassing a range of data requirements including collections management, image preservation and historical research. After a rigorous search and extensive testing, the local action plan team recommended Museum Plus and Resource Space, which are now being taken forward.

A significant milestone was achieved on 31 October 2018, when the Osney Power Station (OPS) store move team completed the work to vacate the building. Over eighty thousand artefacts were packed and moved. Significant progress was made on improving database entries and adding reference photographs. A Twitter account maintained lively interaction with the public so that findings and curious objects could be shared. Planning continued for the new Collections Teaching and Research Centre at the Radcliffe Science Library and Swindon as well as interim use of the Restore facility in Upper Heyford. Marina de Alarcón, Joint Head of Collections, and Meghan O'Brien Backhouse, Deputy Head of Collections, continued to share their expertise for these projects.

The collections department hosted visits from other museum professionals and academics throughout the year. Working in concert with InsightShare, a group of Maasai cultural leaders spent time engaging with collections of Maasai origin and sharing ideas for future management of this material.

Staff within the section were active at a national and international level with debates relating to ethnographic collections: Nicholas Crowe and Joanna Cole gave a presentation at the Museum and Heritage Show entitled 'Living Cultures: Collaborating with Maasai partners at the Pitt Rivers Museum'; Marina de Alarcón worked with specialists from other parts of Europe to develop a new policy on repatriation. She visited Botswana with Meghan O'Brien Backhouse to attend the Commonwealth Association of Museums and ICME sponsored workshop 'Human Remains Management: Extending the Conversation throughout Southern Africa', at which Marina delivered

a paper on 'Pitt Rivers Museum and the Difficulties Faced during Repatriation'. Julia Nicholson gave a paper with Dr Vibha Joshi Parkin on 'Colonial museum collections, heritage and representations of the self: A case study of Naga textiles at the Pitt Rivers Museum' at a conference at the Horniman Museum on 'Reimagining the Human' to explore innovative practices and theories in object-led work with ethnographic collections.

Collaborative projects were developed over this period, including work with the London College of Fashion in relation to the textile and clothing collections at the Museum.

Members of the collections team took key roles in projects taking place at the Museum, such as Meghan O'Brien Backhouse with Beyond the Binary, Abigail Flack on the Multaka projects, and Zena McGreevy in spearheading the development of the new Exhibitions team and developing a series of talks relating to women collectors in relation to the Intrepid Women exhibition and tours of the display along with co-curators Julia Nicholson and Joanna Cole.

Collections had intern Miranda Loughry for a five-week placement in the summer of 2018. Miranda spent her time filing related documents, transcribing the historical labels and researching the Asante Gold weights.

PHOTOGRAPH, MANUSCRIPT, FILM AND SOUND COLLECTIONS

A main focus of work this year was the preparatory work for a new Digital Asset Management System (Resource Space) as well as a new Collections Management System (Museum Plus) over the next year or so, involving collaboration with numerous colleagues across the University's museums and IT services. Digitisation of the photograph collections continued apace, with nearly 13,000 photographs scanned and uploaded to the server. A particular highlight was the completion of the digitisation and cataloguing of the Schuyler Jones collection, a former Director of the Museum, numbering nearly 17,000 slides and negatives from various parts of the world.

In December the section received a major new acquisition



of over 6,000 slides taken by Dr Edward S. Ross in Africa in the 1960s–1970s, generously donated by his widow, Dr Sandra M. Ross. In March the Museum began a project to catalogue and digitise Edward Ross's fine collection with the generous financial assistance of Sandra Ross. In January the section began work on the DCMS/Wolfson-funded project *Engaging the senses: activating the Pitt Rivers Museum's Photograph and Sound Collections* through digital audio-visual technology (£70,500), which will result in new technological solutions to how visitors might engage with the Museum's extensive archival collections during physical visits to the Museum.

Staff also contributed greatly to the innovative augmented reality project *Open Cabinet*, which explores objects in the collection in 3D alongside relevant archival holdings from the collections (see *Digital Innovations* section for further information on both these projects). The section also contributed material and expertise to several exhibitions in the Museum.

OXFORD UNIVERSITY INTERSHIP PROGRAMME

Object Collections hosted Alex Grindley and Abibah Sumana, both of whom had just completed their respective degrees. Alex received a BA in Classics, and Abibah an MSc in African Studies. Abibah worked with Marenka Odlum-Thompson on the 'Labelling Matters' project. Alex utilised her archaeological background to catalogue a collection of stone tools collected by Brian Hack. She also helped collections staff

organise and document material in the Textile Store.

In August the Museum hosted Gabriela Mancey-Jones, studying for a BA in Modern Languages, on the University of Oxford Summer Internship Programme to catalogue material from the Joy Hendry collection of photographs from Japan and elsewhere: <https://pittrivers-photo.blogspot.com/2018/12/a-lifetime-in-seven-weeks-cataloguing.html>.

In July the Museum hosted two further paid interns on the Summer Internship Programme, selected again from a large number of applicants for these successful placements. Lucy Inskip, studying for a BA in History, digitised and catalogued material from the John Cockburn collection of photographs taken during a 1930 journey to Tibet, as well as 35 mm colour slides from the Marie Laure Aris collection: <https://pittrivers-photo.blogspot.com/2019/08/my-2019-journey-to-1930-tibet-with-john.html>. Jasmine Proteau, studying for a DPhil in History, digitised material from the Ellen Ettlinger collection of photographs relating especially to folklore in England and Ireland: <https://pittrivers-photo.blogspot.com/2019/09/searching-for-security-blanket-from.html>. She also organised the Jenny Balfour-Paul collection of 35 mm slides, and digitised or catalogued material from the Richard Townshend collection and the Nevill Forbes collection.

Above: Angela Skerret Tainui locating a studio portrait of her great-aunt Evaline Skerret, June 2019

CONSERVATION WORK

The Pitt Rivers Museum's (PRM) conservation team are Jennifer Mitchell, Andrew Hughes and Jeremy Uden.

In 2018/19 the team worked to consolidate new temporary object storage at Upper Heyford and in Oxford. The Conservation department also worked with other Gardens, Libraries and Museums (GLAM) institutions to plan new permanent stores and to coordinate storage moves which will happen in 2019/21.

Work on updating permanent displays concentrated on desktop cases in the Lower Gallery, containing displays of toys and games, surgical tools and jewellery. They replaced outdated display fabrics, sealed case bases with barrier film and conserved the case contents, updating database records as they went. They also cleaned all of the boats and other objects on display in the Court as part of the Museum's ongoing maintenance program for objects on open display.

Conservators were involved in all of the temporary displays in the Museum this year, which included Intrepid Women, Multaka and Lande. The team also worked on condition reporting and packing several loans, to the Royal Academy and Quai Branly (Paris), the Ashmolean, Oxford Museum of Natural History, the Bodleian, and the Henry Moore Institute, Leeds.

Jennifer, assisted by the rest of the team, continued to monitor insect pests in the Museum, and to coordinate our response to pest attacks. Thanks to our Integrated Pest Management strategy, we were able to report the lowest numbers of clothes moth (our biggest pest) in the Museum since our records began in 2008.

Our research projects this year included 'Plastic Fantastic', which, with the help of funding from the GLAM IT Innovation fund, is looking at the possibility of 3D-printing playable copies of historical musical instruments in our

collection. We were also able to continue our work on investigating pesticide residues on the collections by collaborating with three MSc students from Cranfield University, who carried out air quality monitoring in many of the Museum's display cases and were able to identify several volatile organic pesticides within them, alongside working with Dr Fiona Brock at the Cranfield Forensics Institute to use X-ray and micro CT analysis to visualise heavy metal pesticide residues on the surface of objects.

Jeremy and Andrew attended a barkcloth seminar at Kew Gardens in December 2018. This was the final outcome of the Arts and Humanities Research Council (AHRC)-funded project 'Situating Barkcloth in Time and Place' for which Jeremy was on the advisory panel.

The Museum hosted two visits from students at the London College of Fashion, who came to look at the displays to gain inspiration for student projects. Jeremy gave a presentation on using virtual collections for inspiration at the opening of the LCF project "ART-CHERIE" which created online design courses using the collections of the Prato Museum, Italy.

The Museum was fortunate to be approached by the Clothworkers' Foundation and asked if we could develop a project suitable for a conservation intern. The project agreed with the Foundation is for an intern to spend 18 months conserving the contents of the display drawers in the Museum, and then using PRM's laser-cutter to make secure storage within the drawers which will protect the objects from damage when the drawers are opened. The Clothworkers' generous funding of £70,000 also includes project costs, such as conservation grade foam. The intern will start in October 2019.

Opposite: XRF Analysis of 1886.21.19 Maori kahu wearo at Cranfield Forensics Institute to identify pesticide residues



NEW WEBSITE

The Museum's new website was launched in December 2018. It features a brand new look and feel, and is built using the University's new Mosaic platform. Mosaic is an image-led content management system giving a fresh innovative appearance that has been used across (Gardens, Libraries and Museums) (GLAM). The focus on imagery allowed the Pitt Rivers Museum (PRM) to commission entirely new photography and video for use on the new site. It is optimised to display correctly on all mobile and handheld devices, as well as laptops and desktop screens, ensuring that the Museum keeps pace with changes both in the heritage sector and public access to information.

Rethinking the website also gave the Museum opportunity to think more widely about our brand and especially our logo. The Museum worked with the design agency One Ltd to develop a fresh logo based around the shapes and colours found in the Museum which conveys both the excitement and access to resources the Museum offers its visitors. The new logo and website have been warmly received. There have been other benefits too with our online school bookings increasing by 600%, and the website reaching an ever-wider global audience.

The next stage of the project to update the Museum's online presence is to carefully analyse the manifold research project sites that link from the main website of the Museum. This will ensure that such sites are not only stable and secure against online attacks, but that the information is still relevant and meets the expectations of the modern online visitor.

LOCAL ACTION PLAN (LAP)

This year the Museum has begun a major overhaul of its collections database and management of its digital assets. Funded through the GLAM Digital Strategy Implementation Programme, Local Action Plans have been established in each museum, looking for areas where collection management synergy may be achieved alongside modernisation.

After a year of analysis and planning, consulting staff about their work and how they interact with the database, addressing database merger issues, and researching potential database solutions, the LAP team have now moved to implementation. The project has identified two main courses of action; the first to move all of the Museum's digital assets online using Resource Space, an advanced Digital Asset Management Software (DAMS) provided by Montala. This move will also give the collections team an opportunity to



Above: Open Cabinet project

Opposite: CT scanning of the 17th-century ivory recorder used in the Plastic Fantastic project

establish much needed best practice guidelines for digital asset preservation and optimal storage. The second objective will be to link these new digital assets to a web-based Content Management System (CMS) provided by Zetcom.

The proposed CMS is industry leading. It will allow collections and research staff to manage the collections online, better document and record the collections, improve security, advance access, and establish new reporting functions. Working alongside our colleagues in the Ashmolean, History of Science Museum and IT Services, the Pitt River's Museum (PRM) Local Action Plan will also secure resources to 'clean' the data the Museum holds for each object in our collections, and ensure that our digitisation and documentation processes are fit for purpose, both now and for decades to come.

OPEN CABINET

Open Cabinet is a partnership between the Oxford Internet Institute, IT Services and the Museum which uses augmented reality (AR) technology to create new opportunities for enriching University and lifelong learning through virtual handling of 3D artefacts in the Museum. The project has two intertwined aims: to embed objects more deeply into the learning experience at Oxford by facilitating their use as unique learning resources by staff and students, and to enhance the public visitor experience by using this innovative technology to improve access to objects without altering the highly valued appearance and atmosphere of the museums.

As our visitors know, the display cases at the Pitt Rivers

are often densely packed, which can make it challenging to view individual objects. AR offers a potential solution: an interactive experience which puts objects in users' hands without disturbing the existing displays or the environment of the Museum. The experience will be further enriched through links to related, currently undisplayed, content. The new interface will also aim to reduce barriers to visitors with additional needs through a range of accessibility features.

In July 2018, Cabinet was adopted as a University service and fast-tracked into the new Virtual Learning Environment (VLE), Canvas. It has scooped four teaching project awards and a teaching excellence award for staff who have used the platform. Key to its success are high-resolution interactive 3D models which used advanced photogrammetry files composed of multiple images of the objects. This year the team have been constructing these files for 30 objects in the collections, and adding supplementary information to the platform. It is now ready for user trials, which will begin in the autumn of 2019.

DCMS WOLFSON

In January 2019 the Museum was delighted to have been awarded £70,500 by the Department of Culture Media and Sport and the Wolfson Foundation.

This award will fund Engaging the Senses: Activating the Pitt Rivers Museum's Photograph and Sound Collections through digital audio-visual technology. This project will improve visitors' engagement and introduce elements of digital exploration and learning in the galleries for a variety of audiences. A digital interactive table top, listening station and interactive screen will display unique photographs and sound collections, improving the visitor experience for visitors with disabilities, local communities and the wider public.

Last year the Museum welcomed a record 502,000 visitors. These new audio-visual elements will allow the growing number of visitors to not only see the objects that are on display but also search the Museum's digital collections, hear unique historical field recordings, and view film footage and photographs from around the world. Work is already underway to select which digital assets to showcase, and two large 'totem' screens have already been installed, bringing highlights from the photographic archives into the museum for the first time.

GLAM LABS: PLASTIC FANTASTIC

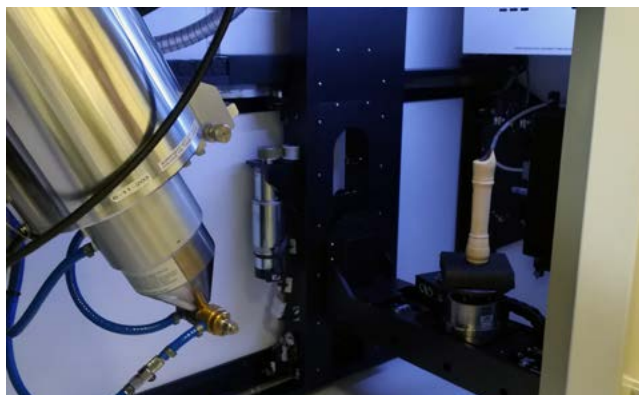
The Museum has also been the recipient of a grant from the Oxford University IT Innovation Challenge as part of the new Garden, Libraries and Museums (GLAM) Labs competition. A group bid, led by Jeremy Uden and the Conversation team, received funding to test the latest 3D printing technology and establish which materials and methods most closely reproduce the sound and feel of an original historic musical instrument.

The Pitt Rivers Museum's (PRM) collection is home to over 7,000 musical instruments from around the world, from archaeological bone flutes to electronic keyboards. Indeed, over 400 instruments in the collection are made from bone or ivory, such as ivory blast trumpets and bone flutes, and members of originating communities, researchers and students often request to play them.

Unfortunately, many of these instruments are either too fragile to be played and risk being irreversibly damaged, or have been shown to be contaminated by old pesticide treatments, used to prevent damage from museum pests, which now pose a health risk to anyone wanting to play them.

This project, which will run from spring 2019, will attempt to offer an acceptable alternative to playing historic musical instruments, with the end-user confident that we have replicated the experience of playing the instrument as authentically as possible, so it not only looks and feels like the original but sounds like it too.

The research team will CT-scan a playable 17th-century ivory flute from the Bate Collection, and print a range of replicas using the latest resins and composites and a number of different 3D printing methods. The replicas will then be compared to the original, assessing the sound quality, appearance and playability. The team have planned an innovative round of testing, performance and workshops to accompany the project which will conclude in spring 2020.



In the academic year 2018/19 24,000 visitors took part in organised activities at the Museum including object handling for families, life drawing for adults and evening events that attracted thousands. 6,500 school children took part in 216 taught sessions while nearly 10,000 adults took part in 160 activities and events. 2018/19 was once again the Museum's busiest year on record for visits from language school students with over 14,000.

ADULTS AND COMMUNITIES AND PUBLIC ENGAGEMENT WITH RESEARCH

To further strengthen the Museum as a platform for under-represented audiences we have been working as part of the Windrush Group to plan co-produced activities that celebrate the achievements and contributions of Oxfordshire's African-Caribbean community. The Windrush group is a collective of local community-led heritage organisations, University faculties, independent art-consultants, arts practitioners and local museums. In July 2018 the launch event of the Windrush Year took place at the Pitt Rivers and signalled the start of a year-long series of events. Alongside this programming, the Pitt Rivers project A Nice Cup of Tea has been in development with Oxford Art Consultancy as part of a wider research and public engagement programme focused on the exploitation, trade and ceremony implicit in drinking a cup of tea. The Pitt Rivers Museum hosted three Tea Tables with support from the wider Windrush Group and University of Oxford students.

The Nice Cup of Tea event in mid-November attracted 250 visitors, based on the North Atlantic and the Triangular trade of people and commodities. The activities included object handling and performances by Euton Dayley and Amantha Edmead. There was even a tea room delivered by Myfanwy Lloyd, Angeli Vaid and the VMMA students with free cups of tea and conversations around the history of the tea and sugar trade. In December, to complement the Nice Cup of Tea programming, we hosted two Oxford University micro-internships, one with MA Archaeology student Ruby-Ann Birin and one with Ruskin School artist Olivia Williamson. Over their week both created collections-led trails focusing on tobacco and the use of vessels in the tea trade.

We continued with our regular programming of late-night events in November and May, both of which attract around 1,200 visitors each time. The November late night is very family oriented and for the third year was lit up by a sound and light projection onto the façade of the Museums by Luxmuralis. The May event was aimed much more at an adult audience and was an opportunity to showcase the

diverse and inclusive projects that the Museum is currently undertaking; Beyond the Binary, Multaka-Oxford, PittYATs and Public Engagement with Research (PER).

In mid-October we supported the design and delivery of My Tibetan Museum in collaboration with the Collections team. This visit by the Young Tibetans Education Centre was supported cross-departmentally and led by lecturer-curator Professor Clare Harris and included opportunities for the young people to see Tibetan objects off-display and photograph albums held in the photograph and manuscript collection. The group worked with Tibetan photographer Nyema Droma and Tibetan Masters Student Thupten Kelsang to create their own portraiture and Museum object selections that represent their multiple identities.

One of the key public engagement projects of 2018/19 was the National Lottery Heritage Fund (NLHF)-funded Beyond the Binary: queering and questioning the collections of the Pitt Rivers Museum, a co-produced project with the LGBTQ+ community. The aim of the project was to bring permanent change to the main galleries, telling stories that had previously been hidden, running a programme of public events and planning for a temporary exhibition to open in 2020. Workshops were held for the local community and researchers, as well as at a Pitt Rivers Museums at Night Event. Beyond the Binary had a presence at Oxford Pride and ran an Alternative Pride event with talks and LGBTQ+ activism tours in the museum. We gave space and staffing to Oxford Queer Studies Network and the LGBTQ+ Staff Network at Oxford University for a book launch and talks. Both these events were open to the public. Pitt Rivers hosted TOPAZ and My Normal, youth groups for the LGBTQ+ community, with approximately twenty five young people attending every month. The other key project was the Esmée Fairburn-funded Multaka project in partnership with the History of Science Museum. The learning team trained Multaka volunteers to be tour guides, giving personalised tours that related their lived experience to the displays in the Museum.

.....
Opposite: Beyond the Binary posters

WHAT OBJECTS WOULD YOU LIKE TO SEE ON DISPLAY IN THE MUSEUM?



My Normal TAKEOVER Pitt Rivers Museum Beyond the Binary

#MyNormalTakeover2019



CAN WE HAVE MORE events like this one, PLEASE?

PLATFORMING QUEER PEOPLE DOING THINGS!



STRENGTHENING and ENRICHING my SENSE of my POLITICAL IDENTITY!



NOT NORMALISING, RATHER USUALISING QUEER CULTURE, helping make society more ACCEPTING of VARIETY



www.jackbroughamdrawing.com

BEYOND THE BINARY

Partner Event

A relaxed evening event for new and existing partners and those interested in getting involved with the project

FIND OUT ABOUT:

- OUR FUNDING POT FOR EVENTS AVAILABLE TO APPLY TO
- MAKING A PROPOSAL FOR AN EVENT WITH US
- HOW YOU CAN USE THE MUSEUM SPACE
- OUR BEYOND THE BINARY LOGO COMPETITION
- GETTING INVOLVED IN OTHER WAYS WITH THE EXHIBITION, EVENTS, MY NORMAL'S FILMMAKING PROJECT FOR YOUNG PEOPLE AND MORE

Refreshments provided

FRIDAY 12TH JULY 2019

6 TO 7.30 PM

THE OLD LIBRARY,

PITT RIVERS MUSEUM

ROBINSON CLOSE, SOUTH PARKS ROAD ENTRANCE

STEP FREE / ACCESSIBLE TOILET

FOR MORE INFORMATION OR IF YOU HAVE ANY ACCESS REQUIREMENTS, PLEASE GET IN CONTACT

@BeyondBinaryPRM

BeyondBinary@prm.ox.ac.uk

prm.ox.ac.uk/beyond-the-binary

BEYOND THE BINARY

QUEERING & QUESTIONING THE MUSEUMS' COLLECTIONS IN COLLABORATION WITH THE LGBTQI+ COMMUNITY
MAY & JUNE EVENTS

SATURDAY 25TH MAY, 13:00 - 16:00

BEYOND THE BINARY BEHIND-THE-SCENES WORKSHOP

THURSDAY 30TH MAY, 10:00 - 13:00

BEYOND THE BINARY RESEARCHERS' WORKSHOP

THURSDAY JUNE 6TH, 17:15 - 19:00

8 CAMMINGA TRANSSEXUAL REFUGEES AND THE IMAGINED 'SOUTH AFRICA': BODIES OVER BORDERS AND BODIES OVER BODIES BOOK LAUNCH, ROBINSON CLOSE ENTRANCE

SATURDAY 18TH JUNE, 13:00 - 16:00

ALTERNATIVE PRIDE TALKS - FT, UK BLACK PRIDE, TRANS PRIDE BRIGHTON AND RED: SUPPORTING DISABLED LGBTQ+ PEOPLE

SATURDAY 22ND JUNE, 13:00 - 14:00

MY NORMAL LGBTQ+ CREATIVE GROUP FOR YOUNG PEOPLE AGED 15-25 MAKE YOUR OWN PROTEST SIGN & DRAW-UP SYNC WORKSHOP

FOR MORE INFORMATION ON BEYOND THE BINARY VISIT: PRM.OX.AC.UK/BEYOND-THE-BINARY

FOR MORE INFORMATION ON EVENTS OR TO BOOK CONTACT: BEYONDBINARY@PRM.OX.AC.UK

FOLLOW US ON TWITTER @BEYONDBINARYPRM



PITT RIVERS MUSEUM
BEYOND THE BINARY PROJECT

BEHIND-THE-SCENES WORKSHOP

25 May | 13.00-16.00

Meet at museum shop at 13.00

RSVP to beyondbinary@prm.ox.ac.uk

Pitt Rivers hosted a Public Engagement with Research (PER) Lab sandpit event with the Oxford University Museum of Natural History (OUMNH), the Bodleian and researchers from Engineering and Mathematical, Physical and Life Sciences (MPLS). Twelve researchers came to three collaborative workshops with Garden, Libraries and Museums (GLAM) staff and researchers. Two projects involving PRM and the collections were successfully funded: In Control By Design with Dr Julien Carponcy (Brain Network Dynamics Unit) and Who Writes the Future? with researchers from Mathematics. PER work at the Museum was recognised by the Vice-Chancellor through the University's PER Awards. Kwibuka Rwanda was an award-winner while Messy Realities was commended. The Museum was also recognised at the awards for its innovative approach to PER through community collaboration. After the success of Kwibuka Rwanda, funding was sought and found for a continuation of the project with a temporary exhibition, Bearing Witness, opening in July 2019. This is likely to lead to a medium- or long- term partnership with the British Rwandan community.

YOUNG PEOPLE

Although National Lottery Heritage Fund (NLHF) funding has now run out for the Kick Arts programme in partnership with OYAP Trust, we secured some funding to run it for one more year, with the hope of achieving further funding to continue this innovative project. Kick Arts is an intensive arts programme working with teenagers who are excluded from school or at risk of exclusion. This year the programme was delivered over a ten-week period from January to March. The programme was run on reduced funding, but with imaginative planning there was little impact on the programme activities from the reduction, which concluded with a well-attended celebration event in March 2019, and a pop-up exhibition. The Pitt Rivers Museum and OYAP are now consulting on securing funding for 2020, with the hope of establishing core funding from organisations like Oxford City Council.

The Pitt Rivers Youth Action Team (PittYATs) continued to meet once a month at weekends as a museum club for older teenagers. They are now regular contributors to object handling sessions at evening events. One of their achievements this year was to join forces with young people on Haida Gwaii. The PittYATs hosted a Skype meeting with Haida Gwaii young people, giving them a virtual tour of Haida material with the help of an iPad. There was long discussion about climate change, fracking and the oil industry,

showing that youths from around the world worry and care about similar issues. The PittYATs attended an intensive Anthropology study day at the Museum, including several talks and tours by museum professionals, including exhibition officers, Oxford University researchers and Friends of the Museum.

SECONDARY-SCHOOL ACTIVITIES AND FURTHER EDUCATION

The Pitt Rivers Museum continues to have a unique attraction among museums for secondary art and design groups. Around 60% of all school visits come to develop GCSE coursework through sketchbooks. Most of this is delivered through sketchbook introductions using sketchbooks generated through advice from the Oxford Art Teachers Network and created by Museum staff and student placements from the Ruskin School of Art. The other key part of regular delivery is access sessions in partnership with the University's Widening Participation team and college Access Officers.

As part of ongoing core teaching the Secondary Education Officer delivered two new pilot sessions in photography. This new session hopes to offer a high-quality output which showcases some of the photographic archives of the Museum. Two local schools were chosen to pilot the workshops as part of a new Buddy Scheme at the Museum. This scheme sees schools work more closely with the Museum, offering their time in lieu to feedback and jointly plan sessions. In return these schools get a discounted offer for pilot programmes. We consulted with the participating schools to gain further insights into the session. A second pilot workshop was begun on decolonisation and museum ethics. In October we teamed up with Oxford University History Faculty to trial initial ideas with post-graduate students. Limitations on capacity led to this pilot being put on hold until the next academic year. The feedback from this session will inform future opportunities in developing a history workshop.

In November we hosted and delivered an Oxford Art Teachers event at the Museum. This saw thirty local secondary art teachers attend the Museum to hear about the new secondary offer, to evaluate and feed back on our current offer, and to receive CPD support in art. The Museum hosted another intensive two-day workshop as part of Oxford Brookes Artist Teacher Scheme MA course. Students were invited to consider how to use a museum as a source of artistic inspiration, and explored the ways in which museums are changing their practice today to become participatory,

and reflective of their communities. The session was altered to allow more discussion on decolonisation topics, which resulted in positive feedback:

'I didn't know I was going to learn so much about museums... not only did I learn more stuff, but you got me thinking in a different way – thank you very much!'

As well as regular core delivery the Museum's secondary offer included project work with target state secondary schools. The Langtree Academy project happened for the sixth and final time. Delivery started with an initial outreach session to the school. Forty students then visited the Museum to gain inspiration. The sessions are now tailored to align better with the Museum's Voices that Matter themes, and students created gold dust repoussé spoons in response to the collections. The resulting exhibition proposal was accepted by the Displays, Exhibition, Research and Programming (DERP) committee and was installed in the summer.

The other key ongoing project was with Iffley Academy, a special needs secondary school in East Oxford. The Iffley Academy Arts Award project recommenced in September with an outreach session to the school. This year the project expanded to include different year groups and other Garden, Libraries and Museums (GLAM) institutions. This 30-week project saw students with additional needs complete their Discover Arts Award in Indigenous Australian artwork under the title Landscapes of Imagination, using the Museum as a research and inspiration tool. Seventeen students successfully gained their Explore Arts Award and two school exhibitions.

In June 2019, the Pitt Rivers hosted an Anthropology Open Day, co-run with the Access Department at St John's College. This event saw thirty young people come to the Museum from all across the country to attend this one day event. The event included lectures and workshops from five researchers at differing stages of their career: early career researchers, PhD candidates, lecturers and two Oxford University undergraduate students; speakers were from Oxford University, Oxford Brookes and UCL. The event was supported by TORCH, who brokered PER contacts and researchers, and the Royal Anthropological Institute, who helped market the event. Evaluation has been undertaken with a report highlighting the impact of the event and ways in which it could be improved on as an annually offered programme.

Quotes from the feedback of the event:

"Students were really friendly and kind. The academics were open and happy, their enthusiasm shone. The sessions

were a mix of hands on and lectures which was really good to break up the day and keep interest."

"I am encouraged further to peruse this subject and the event was really informative and engaging."

"I want to go into an anthropology related field more than ever now."

"Thank you very much for all your help – it was a lot of fun and I also think the day was a big success!" (academic)

"Many thanks for organising such a fascinating and innovative event. If there is an opportunity to join learning activities in the future, please let me know." (researcher)

Free talks continued to be offered to Research England-funded HE groups and were mainly for postgraduate courses from around the country and the world. These fell broadly into two camps: a focus on heritage studies, particularly exploring issues around decolonisation, human remains, returns and museology; and a focus on art schools, where we usually explored the influence of artist interventions on the visiting public and how that might better enable visitors to consider the nature of the collections and the people they represent in a deeper way. These often touched on issues around decolonisation.

We delivered another, and probably final, project with Rycotewood Furniture Centre. The students considered the effect of the collections on the creative industries and were set a brief of designing objects that could have a commercial value. A newer project is with the Open Palace Programme, an international programme supporting emerging museum professionals from around the globe. For the second year we used the programme as a focus group to consider decolonisation and specifically to consider the Labelling Matters project.



PRIMARY-SCHOOL ACTIVITIES

Delivery to primary schools continued to be a key focus of activity for the learning team, both as a generator of income and as an example of inclusivity. Delivery was through a mixture of workshops run by the Primary Learning Officer and volunteer guides. One of the key vehicles to success continued to be intensive training for the volunteers. This included training for new guides and ongoing training for the established team. The main development in this year was the piloting of a new Inuit Guided Trail for primary school children.

Alongside the regular advertised sessions it was also possible to deliver some targeted project work. In 2018/19 this focused on Expert Explainers. The Expert Explainers project was delivered with the Headington partnership of schools with pupil premium Year 5 pupils. The project was undertaken alongside Oxford University Museum of Natural History (OUMNH) and entailed a mixture of outreach and after school sessions in the museums. The project involved nine pupils training to become expert museum tour guides in both the Pitt Rivers Museum (PRM) and the OUMNH. The children delivered their tours to their peer group whilst six children returned on a Saturday morning to deliver their tour to their families. This project led to Discover Arts Awards for all of the Year 5 pupils who took part. Another project was the development and delivery of touch tours themed on the classical Maya alongside the Community and Outreach Officer Susan Griffiths. This entailed training two education guides to help deliver the session.

An important part of the role of the Primary Learning Officer is the mentoring of trainee teachers. This continues to be for PGCE students from Oxford Brookes focusing on the potential of using museums and objects as teaching resources. Sixty students attended two sessions in early January 2019. Alongside this we trained Museum Studies students from Manchester University in the intricacies of primary education. We took part in the Cherwell School Centred Initial Teacher Training (SCITT) Day organised across GLAM for 120 teachers and worked with archaeologist Pete Hommel as part of a PER Seed project to liaise with primary school teachers about their experience of teaching prehistory.

FAMILY ACTIVITIES

In 2018/19 5,500 children took part in free family activities, from craft make-and-takes inspired by the collections to regular object handling. Over the past few years there has been a shift in our approach to family programming. The regular monthly Saturday Pittstops were dropped and replaced by collections-inspired workshops linked to local and national events using the structure of touch, think, wonder. Another key change was to deliver content co-produced with community partners who were, when possible, paid for their input.

During the October half-term we delivered five days of programming for Beyond Black History Month. The activities were designed by Equality and Diversity Fund Community Ambassadors Taiwo Oyebola and Amantha Edmead with support from Euton Dayley of the Unlock the Chains Collective and the Family and Communities Officer. The activities included a recorded story based on the life of a ten-year-old girl in 1948 St. Kitts imagined through the oral histories of Amantha's parents. Recordings of student singers and This is Me created an opportunity for all families to think about their own family identities. 535 family members took part in the activities. Alongside this the Families and Communities Officer worked with one of the Esmée Fairbairn Collections funded Multaka project volunteers. Thabo Muleya, originally from Zimbabwe, developed his database and collections skills by creating an object handling session based on material from Zimbabwe.

February half-term activities are always the busiest time for families in the Museum. This year activities were co-produced with My Normal, an LGBTQ+ youth group based at the Ark-T Centre in Cowley. The week culminated in a Saturday evening takeover event organised by My Normal featuring bands, talks, workshops and activities. 400 young people attended and it signalled the start of the Museum's Beyond the Binary NLHF-funded LGBTQ+ two-year project. Easter activities focused on taste, think wonder, exploring food and the celebration of spring, while May half-term concentrated on performance and storytelling. Other family events included work with Snowflake Books, textiles, tabla and a collaboration between the Pitt Rivers, the Museum of English Rural Life and the School of Archaeology to explore the first 12,000 years of farming.

In July, the team were at Cowley Road Carnival, continuing our links with the local community through a day of object handling. This year we worked with the Windrush group to look at Carnival in the Caribbean. The carnival is strategically important to the Pitt Rivers community engagement programming as it physically demonstrates to local community stakeholders the Museum's commitment to maintaining and building closer community links and widening our opportunities for engagement with locally under-represented groups.

THE FRIENDS

The Friends have had another active and enjoyable year. We had two Away Days: the first was to the Whichford Pottery, near Shipton-on-Stour, following an earlier talk by the pottery's co-founder, Jim Keeling. Jim's deep knowledge of Japanese techniques and designs was clearly on display at the pottery. We met this topic again later in the year in a talk by Robin Wilson, founder of the Wytham Studio. Robin described the Anagama Kiln project, a five-year collaboration with Japanese 'living treasure' Isezaki Jun and a team from the ceramics town of Bizen, to build and use two traditional Japanese kilns in order to reproduce methods that originated in the fourth century.

The second Away Day was a complete contrast to the first: we visited a number of major new and renewed Oxford University and college buildings. We saw how the handsome 19th-century Radcliffe Infirmary building has been adapted to house some of the Humanities faculties while retaining its attractive original features. New buildings visited were the Blavatnik School of Government, the Andrew Wiles Building of the Mathematics Institute and the Zaha Hadid Middle East Centre at St Antony's College; each of these showed how outstanding architecture, combined with first-class materials, have used light and space to create environments superbly designed for their functions.

Wednesday evening talks this year took us all over the world. Justin Jones described Feminism in Islam. Julie Valk gave a somewhat sad account of the decline of the kimono in Japan, no longer an essential part of the trousseau of young women. The geologist David Bell described his service in the British Solomon Islands (1959–1961), surveying the islands and prospecting for copper. The climatic conditions of volcanic activity, earthquakes, cyclones and tsunamis did not detract from the islands' beauty and their very fine people. The anthropologist David Pratten described his part-FPRM-funded visit to Nigeria to film the creation of a traditional Agaba mask by Tonye Agala, a wood carver based in Port Harcourt. The mask, shown at the talk, is now on permanent display at the PRM.

Major Pitt River Museum (PRM) events this year included the Kenneth Kirkwood day on the subject of 'Time', and the different ways of recording it – in the Scottish Highlands, in Japan, by the Sanema of Brazil/Venezuela, and by the Inuit of the Canadian High Arctic. At the biennial Beatrice Blackwood event Peter Frankopan expanded our historical world-view by placing important figures from the East and North Africa in our (Western) cultural historical context. In January, we had a joyful taste of Indian culture when Shayan Patel's superb dance group performed at our Twelfth Night party. The year ended

with the Annual General Meeting, at which Dan Hicks talked about his exhibition on the Calais 'Jungle'.

We thank all the Friends who have contributed to and attended these events, and to the valued support of the PRM staff, especially the generous time given to us by the Director, Laura Van Broekhoven, and are proud to have contributed to the new Museum Guide.

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



Above: the Agaba mask (2018.268.1)

DEVELOPMENT

The Pitt Rivers Museum is extremely grateful to all of its benefactors for their support over the past year. Your generosity has enabled us to fund vital posts and activity across the Museum and all gifts, whether large or small, have a real effect on our ability to achieve our ambitions. We thank you for your support.

This year has seen the establishment of the Museum's first full-time Senior Development Executive, Dr Suzanne Attree, whose role is to support the strategic objectives of the Museum through increasing the profile of philanthropic giving. As part of this process, the Museum now has its own legacy giving publicity and new donation boxes and Gift Aid envelopes for visitors. Plans are also underway for ways in which to recognise philanthropic giving, such as a donor recognition board and a giving circle.

In addition to these underlying elements, the Museum now has a portfolio of cases for support which outline the key areas of focus for fundraising. These key areas have been: restorative justice and the Museum's work on decolonisation and the Multaka–Oxford project; specific collections including the Japanese collections, textiles, and photography; education and outreach programmes; and ongoing endowment aims for both staff salaries and collections which would ensure the future of the Museum in the long term.

In addition to these underlying areas, Dr Attree oversaw the application that resulted in the Museum's shortlisting for the Art Fund's Museum of the Year award.

During the 2018/19 financial year the Museum has raised over £250,000 from successful applications including:

- Origins and Futures, specifically the Museum's work with the Maasai
- National Lottery Heritage Fund for the 'Beyond the Binary' project
- DCMS Wolfson for 'Engaging the Senses' which is enabling digital screens and audio equipment to be installed in the galleries
- Art Fund's Headley Fellowship to look into decolonising objects in the Museum
- Clothworkers' Foundation for a conservation intern to work on objects in drawers in the court area
- University's GLAM Labs for 3D printing of musical instruments
- University Public Engagement Research fund
- Wenner-Gren Foundation for enabling the workshop on Ethnographic Museums and the shapes of radical hope and reconciliation.

Of particular success at the Museum has been the establishment of an advisory board, members of which have been hugely influential in assisting the Museum in meeting its strategic priorities through advice, support and acting as an advocate to raise the profile of the Museum. The establishment of clear cases for support at the Museum combined with ongoing relationship-building will lead to further growth in philanthropy in the next twelve months.

.....
Opposite: Star House Pole – new Cabinet module

Owner of the house wearing the chief's hat
with 9 sections (skiff) indicating his rank.

Bear

Frog

Bear cub

Bear, floored, killing the

Hunter, Taiyats.

Raven

Crayfish



Running the Museum

Over the past year our teams have helped keep the Museum running and delivering an amazing service to over 500,000 visitors.

ADMINISTRATION – PEOPLE AND ORGANISATION

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

The Administrative team is a small team consisting of the Deputy Administrator, Antigone Thompson, and Executive Assistant, Beth Joynson, supported by a receptionist (role undergoing recruitment), Anne Atkinson and Irene Jones who continue to deliver an impressive and professional service meeting and often exceeding University targets in human resources and finance processes. During the reporting period, particular administrative achievement focused on:

- Improving the central filing system and records management in line with new GDPR guidelines including archiving many records
- Implementation of financial assurances
- Final rollout of GDPR improvement programme
- Introduction of online travel insurance services to all employees
- Introduction of HR self-service for all employees

As well as managing purchasing, payments, recruitment, staff management, the team also supported the Museum by organising Christmas lunch, ice cream in the park and away days for teams as well as welcome many visitors to the Museum

EQUALITY, DIVERSITY AND INCLUSION

The Pitt Rivers Museum (PRM) is committed to equality, diversity and inclusion. Our work is centred on building meaningful and respectful relationships. This means providing a workplace for all staff that is welcoming and respectful, considering the needs of everyone and ensuring the right conditions are in place for each person to have the opportunity to achieve their potential. The Museum works hard to ensure all our supporting policies and practices are in place to help make this happen.

STAFF ENGAGEMENT

The response rate by the PRM employees to the first Well-Being survey in 2018 was very high. As per the recommendations over the past year, we have taken forward improvements in ensuring all staff take part in Personal Development Reviews (PDRs), communication through the introduction of staff updates and staff meetings, and working environment as recommended by the Well-Being Survey. To help ensure our commitment and support is embedded in the Museum a new Well-Being Group is being established for the Museum which will be launched in Michaelmas term 2019 and will help us ensure this important area is at the heart of what we do.



HEALTH, SAFETY AND WELL-BEING

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

- Maintaining safe systems of work
- Supporting the physical and emotional wellbeing of staff

Over the past year we have increased our numbers of staff who have first aid training (all visitor service staff are now offered first aid training) and introduced mental health first aid training.

The Museum has also now become an Employee Assistance Provider (EAP), allowing staff to access personal support and counselling when this is required. It is a confidential 24/7 service available to all staff. We are committed to building on this and will continue to put Well-Being at the core of what we do.

VISITOR SERVICES

At the heart of our visitor experience are our experienced and knowledgeable visitor service staff who warmly welcome visitors through our doors. This has been an outstanding year for the Pitt Rivers Museum with 500,000 people visiting the Museum, with peak points in school holidays and summer months.

Our donation boxes are a core source of funds that support the work of the Museum, and over the reporting period, with the excellent work of our visitor staff we reached our target donation per visitor. In 2018/19 we piloted contactless card donations and introduced training for staff.

The team who help the Museum increase its much-needed income through donations have worked very hard this year and have increased donations by over £13k, an excellent achievement by Derek Stacey and Fernando Calzada and their team.

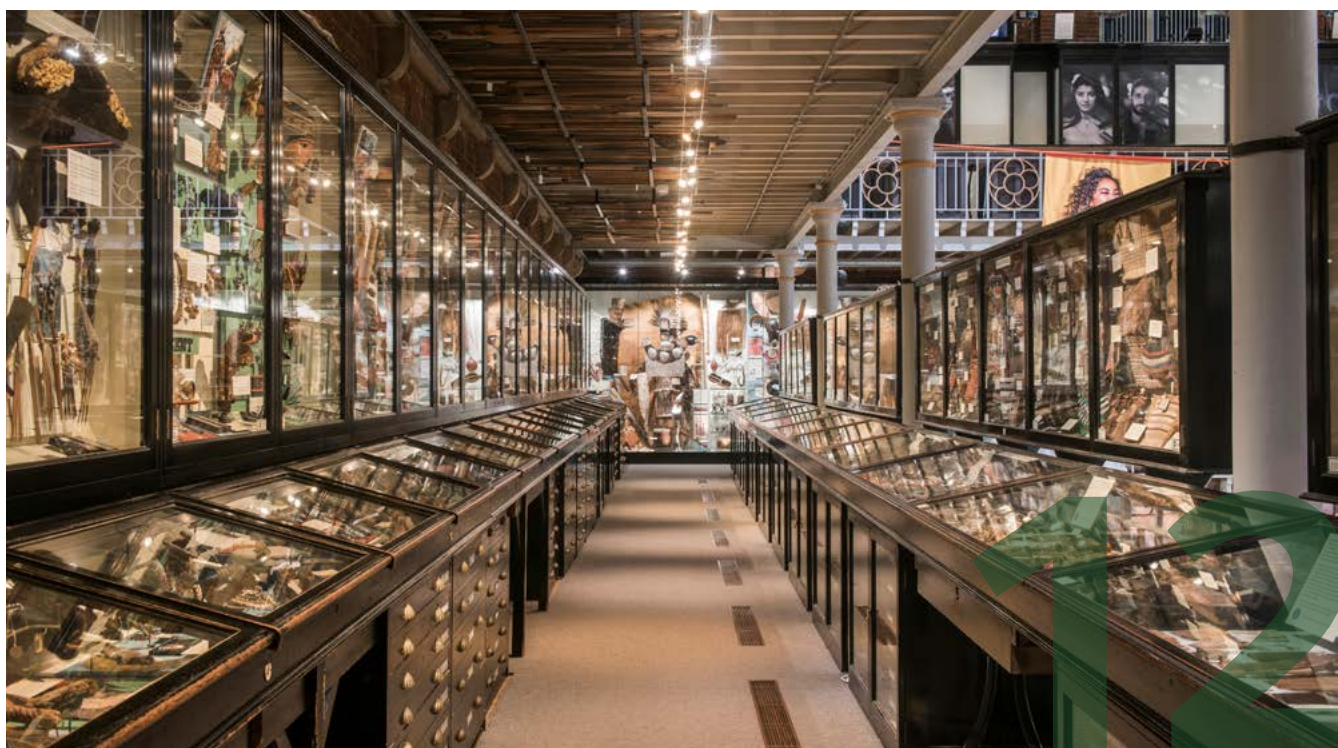
COMMERCIAL ACTIVITIES

The Museum continues to strengthen its commercial growth, with the help of Commercial Manager Yvonne Cawkwell, that reflects the Museum's ethos and values as well as securing much-needed income for programming and development. Areas of focus in 2018/19 included increasing our hire and event bookings and launching private dining, where people now have the wonderful opportunity to hold private dining parties at the Museum, as well as continuing to develop our retail presence through our wonderful refurbished shop. An online presence is also providing a valued service to many who cannot always visit the Museum in person where many of our guidebooks can be purchased.

BUILDINGS AND MAINTENANCE

Building and maintenance is overseen by the Museum's technical team led by Head of Operations John Simmons. As well as supporting the maintenance of the Museum, the technical and design team provide a highly professional in-house exhibition and display service supporting the design and installations of key exhibitions across 2018/19, including Lande: the Calais 'Jungle' and Beyond and Performing Tibetan Identities, as well as supporting many Museum projects such as developing the new welcome desk and building a new suite of donation boxes.

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Opposite: PRM staff attending staff short talk on 'Bears, Burghers and Cones', collecting German portrait photography, March 2019



A. PITT RIVERS MUSEUM BOARD OF VISITORS AS OF AUGUST 2018

Prof Chris Gosden, School of Archaeology – Keble College
(Chair) *(until May 2019)*

Dr Elizabeth Ewart, Head of Department – School of
Anthropology & Museum Ethnography *(from October 2018)*

Prof Helena Hamerow, School of Archaeology – St Cross
College

Dr Alexander (Xa) Sturgis, Director – Ashmolean Museum
(until May 2019)

Dr Lissant Bolton, Keeper of Africa, Oceania and the
Americas – The British Museum

Dr Silke Ackermann, Director – Museum of the History of
Science *(until May 2019)*

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 *(until May 2019)*

Prof Anne Trefethen, Pro-Vice-Chancellor for GLAM –
University of Oxford

Dr Nandini Gooptu, Department of International
Development – University of Oxford

Prof Paul Basu, Professor of Anthropology – School of
Oriental and African Studies, University of London

Sara Wajid, Head of Engagement – Museum of London

Prof Nicholas (Nick) Thomas, Director – Museum of
Archaeology and Anthropology, Cambridge

In attendance:

Secretary: Dr Laura Van Broekhoven, Director

Minutes Secretary: Ms Karrine Sanders, Head of
Administration, Planning & Finance

Lecturer-Curator: Prof Clare Harris *(until May 2019)*

B. MUSEUM STAFF BY SECTION

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

Director

Laura Van Broekhoven

Administration

Karrine Sanders, Head of Administration, Planning and
Finance

Antigone Thompson, Deputy Administrator

Beth Joynson, Executive Assistant to Director

Abby Manson-Reeves, Receptionist * *(until November 2018)*

Shareen Akhtar, Receptionist * *(appointed April 2019, until
June 2019)*

Suzanne Attree, Senior Development Executive *(appointed
September 2018)*

Balfour Library

Mark Dickerson, Librarian

Giorgio Garippa, Library Assistant

Collections

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

Julia Nicholson, Curator and Joint Head of Object Collections*

Marina de Alarcón, Curator and Joint Head of Object

Collections * (until September 2019)

Faye Belsey, Deputy Head of Object Collections * (until September 2019)

Meghan O'Brien Backhouse, Assistant Curator Object Collections *

Nicholas Crowe, Assistant Curator – Visiting Researchers

Zena McGreevy, Exhibition and Special Projects Officer

Siân Mundell, Collections Database Officer *

Abigael Flack, Collections Officer – Multaka Oxford *+

Joanna Cole, Assistant Curator +

Christopher Morton, Curator and Head of Photograph and Manuscript Collections

Philip Grover, Assistant Curator of Photograph and Manuscript Collections

Sarah Mallet, Project Researcher – Lande: The Calais 'Jungle' and Beyond

Mara Gold, Research Assistant – Beyond the Binary (March 2019 – June 2019)

Olivia Sharrard, Collections and Exhibitions Officer – Beyond the Binary *+ (appointed March 2019)

Rosalind Hughes, Project Assistant – Ross Collection (appointed June 2019)

Michael Peckett, Digitisation Assistant – Photo and Manuscript Collections (appointed April 2019)

Marenka Thompson-Odlum, Project Researcher – Labelling Matters (appointed April 2019)

Ashley Coutu, Research Fellow (appointed July 2019)

Commercial activities

Yvonne Cawkwell, Commercial Manager

Beverley Stacey, Shop Assistant *

Alice Neale, Shop Assistant *

Jenna Higham, Shop Assistant * (until September 2018)

Sarah Haynes, Shop Manager (October 2018 – December 2018)

Sarah Stretton, Shop Assistant* (appointed November 2018)

Eleanor Sherrington, Shop Assistant * (appointed February 2019)

Conservation

Jeremy Uden, Head of Conservation *

Andrew Hughes, Deputy Head of Conservation

Jennifer Mitchell, Conservator *

Public engagement

Andrew McLellan, Head of Education and Outreach *

Rebecca McVean, Education Officer (Primary) *

Katherine Rose, Education Officer (Secondary) * (until April 2019)

Kelly Smith, Education Officer (Secondary) * (appointed April 2019)

Jozie Kettle, Public Engagement with Research Officer +

Beth McDougall, Families and Communities Officer *

Shirley Careford, Bookings Officer (until September 2018)

Aishah Olubaji, Bookings Officer (appointed September 2018)

Rachel Harrison, Education and Outreach Officer – Multaka-Oxford *+

Hannah Bruce, Project Officer – Beyond the Binary *+

(appointed February 2019)

Nicola Bird, GLAM Communities – Multaka-Oxford *+

Susan Griffiths, GLAM Communities *

Joy Todd, GLAM Volunteers *

Caroline Moreau, GLAM Volunteers *

Helen Fountain, GLAM Reminiscence *

Miranda Millward, GLAM Art *

Beth McDougall, GLAM Community Engagement Officer: Older People *

Gallery staff

Derek Stacey, Gallery Manager

Fernando Calzada, Deputy Gallery Manager

Kieran Brooks, Gallery Assistant *

Shaun Bryan, Gallery Assistant * (until September 2018)

Dennis Cockerill, Gallery Assistant *

Rosaleen Croghan, Gallery Assistant *

George Kwaider, Gallery Assistant

Navigator Ndhlovu, Gallery Assistant *

Michael Peckett, Gallery Assistant *

Cheryl Simmons, Gallery Assistant * (until September 2018)

Matthew Scott, Gallery Assistant

IT

Tim Myatt, Digital Partnerships Manager +

.....
Opposite: Pitt Rivers Museum gallery

Lecturer-Curators

Clare Harris, Curator and University Lecturer (Anthropology)

Dan Hicks, Curator and University Lecturer (Archaeology)

Marketing and press

Louise Hancock, Marketing and Media Officer *

OPS project

Meghan O'Brien Backhouse, Team Leader and Project Assistant (*until October 2018*) +

Ashleigh Sheppard, Project Assistant (*until August 2018*) +

Alicia Bell, Project Assistant (*until December 2018*) +

Rosalind Hughes (*until May 2019*) +

April Stephenson (*until August 2019*) +

Technical services

John Simmons, Head of Operations and Technical Services

Christopher Wilkinson, Deputy Head of Technical Services

Alan Cooke, Museum Technician

Jonathan Eccles, Museum Technician

Adrian Vizer, Museum Technician



Above: Manuscripts and pictures in the research space

C. FINANCE

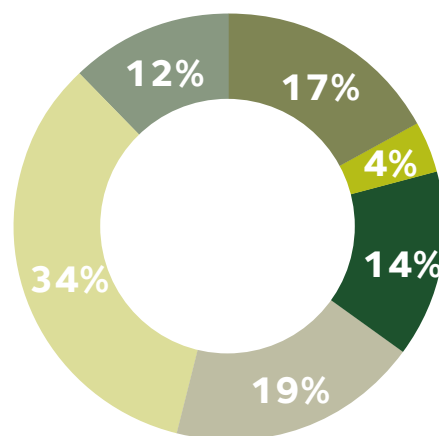
INCOME

The Museum continues to grow its project income for exciting initiatives such as the Multaka Project, Beyond the Binary, Conservation work (Delafield), Origins and Futures. At almost 35%, income from philanthropic sources, research grants and commercial activities accounted for a significant share of the Museum's total income.

Other main sources of income include Research England (34%), the University of Oxford net support (19%) and ACE (Arts Council England) (12%).

As University funding, and indeed all types of public sector funding, come under increasing pressure, the Pitt Rivers Museum continues to invest in expanding its fundraising and commercial activities to secure its future financial resilience.

Sources of Income 2018/19



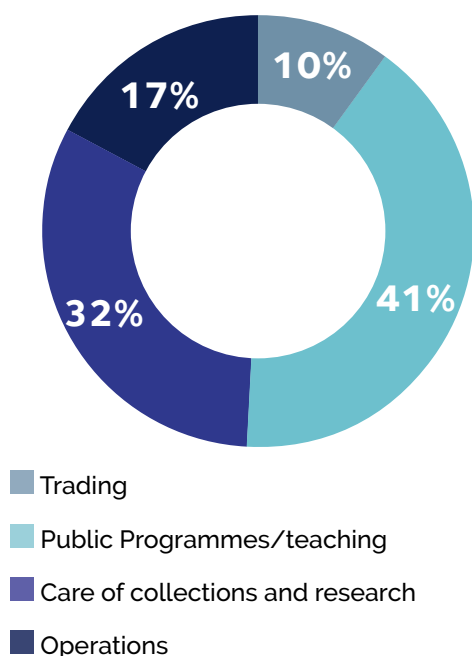
- Philanthropic support
- Research grants
- Commercial income
- University of Oxford net
- Research England
- ACE

EXPENDITURE

The Museum spends most of its resources on public programmes and teaching at 41%, and care of the collections and research at 32%. Trading-related costs, including cost of goods sold and overall, account for only 10% of total expenditure.

17% of all total costs are related to operations. We are grateful to our funders, supporters and sponsors for their continuing support to the Museum.

Types of Expenditure 2018/19



D. VISITOR NUMBERS, ENQUIRIES, RESEARCH VISITS AND LOANS

Object collections

There were 552 recorded research visits to examine material from the Museum's object collections during the year. Of these, 129 came from the University of Oxford, 73 from other UK higher education institutions, 47 from international Higher Education Institutions and 303 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 made by Rachel Smith (PhD, University of East Anglia) who came to examine ornaments from Papua New Guinea; Professor Nick

Barton (Institute of Archaeology, University of Oxford) held object workshops for undergraduate students, examining Paleolithic artefacts from Europe and Africa; Professor Clare Harris and Dr Gemma Angel taught the object methods sessions for MSc students in Visual, Material and Museum Anthropology. Other visits include those from Māori weaving collective Mata Aho who visited in September 2018 to look at Māori weaving techniques, and Haida weaver Albert Hans (Aay Aay) who, with funding from the YVR Origins and Futures program, visited the Museum for a week to look at the Haida Collections. The visit culminated in a weaving demonstration given by Aay Aay on the Clore Balcony. In April we welcomed Poppy Corbett and colleagues from Bristol University, who looked at objects relating to British and French magical practices – their engagement in the collection will be presented as a mixed-media performance at Bristol University. Also in April, the Museum hosted a visit with the London College of Fashion which aimed at orientating students around the Museum's textile collection.

Throughout June the department welcomed Origins and Futures artist in residence Tsherin Sherpa (a Tibetan artist from Kathmandu, Nepal). During his stay, Tsherin examined the museum's collections of Buddhist material from Tibet and other parts of the Himalayas. Part of his time here was also developing his ideas for a temporary exhibition and installation for the Museum in 2022.

Photograph, manuscript, film and sound collections

There were 270 research visits to the photograph and manuscript collections requiring the retrieval of photographs, manuscripts, film and/or sound recordings. Of these, 46 came from within the University of Oxford and 42 from other UK Higher Education institutions. There were 182 other visitors, including staff members of other museums, students and academics from non-UK universities, as well as visual artists and private researchers.

Among more notable or longer research visits were those by Valerie Mashman (Sarawak Museum), researching early photographs of Sarawak taken by Charles Hose; Phejin Konyak, researching tattooing in Nagaland, who was thrilled to locate a photograph of her great-grandfather; Michael Aird (University of Queensland), researching photography in south-east Queensland; Gordon Peake (Australia National University), reading the fieldwork diaries of Beatrice Blackwood for their account of 'ghosts' in Papua New Guinea; Rashad Salim and Hannah Lewis, of Safina Projects, and Abdulameer Al-Hamdani (Durham University),

researching boatbuilding in southern Iraq using the Thesiger collection of photographs (<https://www.safinaprojects.org/thesigers-tarada>); Ariella Azoulay (Brown University), researching the use of the camera in documenting art objects in Africa; Agnese Ghezzi (IMT School for Advanced Studies Lucca), studying early ethnographic photography in Italy; Elke Dünsch (Ludwig Maximilians University of Munich), studying connections between Tylor's concept of animism and nineteenth-century spiritualism in Germany; Martin Brooks, researching the Miri Mission using the Kerwood collection of photographs; Marcus Rutherford, researching the Emin Pasha Relief Expedition using the Jameson Papers; John Parker (SOAS), consulting the Ratray collection of photographs for a book on the history of Ghana; Frances Larson, researching the fieldwork careers of Maria Czaplicka and Barbara Freire-Marreco for a book on female anthropologists; James Green (Yale University), preparing an exhibition on Yoruba sculpture; Angela Skerrett Tainui, who was delighted to locate a portrait of her great-aunt Evaline Skerrett, a celebrated Māori singer known as 'Princess Iwa'; Deepak Naorem (University of Delhi), researching language in Manipur using the Cole Papers; Inbal Livne (Powell-Cotton Museum), researching the Powell-Cotton Papers, associated with the daughters of her own institution's founder; Tserin Sherpa, researching metalworking in early photographs of Tibet; Robert Paterson (University of British Columbia), researching the historical display of Māori collections; Paige Gleeson (University of Tasmania), researching global networks associated with Australian colonial museums; and Jono Waters, consulting the Battigelli collection of photographs for a book about the Kariba Dam in Zimbabwe.

Other visits included groups comprising teenage members of the UK's Tibetan community attending the public engagement event 'My Tibet Museum' in October; attendees of a public workshop on the R. G. Woodthorpe collection, 'Illustrating the Nagas', in November; members of the UK's South Sudanese diaspora community (<https://vimeo.com/306151198>); attendees of a taught workshop on tattooing; participants of the South Sudan Museum Network's workshop on 'New Explorations into South Sudanese Museum Collections in Europe', held at the Pitt Rivers Museum in January (<https://www.africanstudies.ox.ac.uk/files/ssmnworkshop2reportpdf>); Masters' students from the University of Liverpool; and attendees of another public engagement workshop, 'Talking Tibetan Identities', held at the Pitt Rivers Museum in April.

Loans

The Museum continued to loan objects to museums internationally and nationally as well as within Oxford, as follows:

- Two artefacts – a hei tiki (a stylised human figure carved of New Zealand nephrite – 1886.1.1167) and a shield from Papua New Guinea with a painted illustration of 'The Phantom' (2002.22.1) – were loaned to the Royal Academy of Arts, London, for the exhibition 'Oceania', which ran from 25 September to 10 December 2018.
- The 'hei tiki' figure and 'Phantom' shield were also loaned to Musée du quai Branly – Jacques Chirac for the tour of the 'Oceania' exhibition from 12 March to 7 July 2019.
- A significant cohort of nineteen artefacts were loaned to the Ashmolean Museum for the exhibition 'Spellbound: Magic, Ritual and Witchcraft', which was on display from 6 September 2018 to 6 January 2019. The objects loaned included the 'witch in bottle' 1926.6.1, a human heart in lead case 1884.57.18, 'Ghirlanda' 1911.32.6, 'witches', objects from Naples 1965.3.216 .1 & .2, Seal of Solomon talisman 1985.50.619, Venus talisman 1985.50.622, Jupiter talisman 1985.50.627, Saturn talisman 1968.13.146, charm to guard house 1965.1.11, Lent doll 1914.22.2, mandrake root 1896.44.1, wax figure of Chinese man 1896.52.1, dried mole 1911.75.15, witch post with heart 1884.56.80, 'witch ladder' 1911.32.8, toad with thorns 1917.53.601, charm with pentacle 1893.18.9, and bullock's heart with nails & thorns 1917.53.60, as well as a press cutting from the 16 December 1875 edition of the *Times* related to the murder of Ann Tennant who was believed to be a witch.
- Artefacts made by 'Flint Jack', the notorious nineteenth-century antiquarian, forger and vagabond, were loaned to the Henry Moore Institute for the exhibition 'Flint Jack' by artist Sean Lynch from 22 June to 29 September 2019. The items loaned – all made by Flint Jack – comprised two stone axe imitations 1884.122.598 and 1884.122.599, a wooden arrow with flint arrow-head 1884.140.262 and a bamboo arrow shaft with feather fletching 1884.140.263.
- A stick chart from the Marshall Islands was loaned to the exhibition 'Talking Maps' at the Bodleian Library from 5 July 2019 to 8 March 2020.

E. INTERNS, VOLUNTEERS AND WORK EXPERIENCE

Object collections

The section hosted one intern, Miranda Loughry, in the summer of 2018, who worked on filing related documents, transcribing the historical labels and researching the Asante Gold weights.

Photograph, manuscript, film and sound collections

Volunteers in the section included Patti Langton, who continued to work on South Sudanese photograph collections, including the Douglas Johnston collection as well as her own; Mike Peckett, who continued to assist with digitisation of the Schuyler Jones collection; Ruby-Anne Birin, who digitised the Bryan Heseltine and Irene Heseltine collections from South Africa; and Jaanika Vider, who worked on the Maria Czaplicka collection. Interns on the University of Oxford Summer Internship Programme included Gabriela Mancey-Jones, who worked on digitising and cataloguing 35 mm colour slides from the Joy Hendry collection of photographs from Japan and elsewhere (<https://pittrivers-photo.blogspot.com/2018/12/a-lifetime-in-seven-weeks-cataloguing.html>); Lucy Inskip, who worked on digitising and cataloguing material from the John Cockburn collection of photographs taken during a 1930 journey to Tibet, as well as 35 mm colour slides from the Marie Laure Aris collection (<https://pittrivers-photo.blogspot.com/2019/08/my-2019-journey-to-1930-tibet-with-john.html>); and Jasmine Proteau, who worked on digitising material from the Ellen Ettlinger collection of photographs relating especially to folklore in England and Ireland (<https://pittrivers-photo.blogspot.com/2019/09/searching-for-security-blanket-from.html>), and also on digitising or cataloguing material from the Richard Townshend collection and the Nevill Forbes collection. Student placements included Poppy Menzies Walker (History of Art), who worked on digitising 35 mm colour slides from the Jenny Balfour-Paul collection of photographs relating to textiles in the Middle East (https://pittrivers-photo.blogspot.com/2019/08/the-tactility-of-memory-textiles-and_14.html).

Public Engagement

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

Trained volunteers for Saturday object-handling volunteers with families consisted of 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 consisted of: Patricia Stevenson, Mary Lale, Lucy Gasson, Elizabeth Rowe, Helen Cadoux-Hudson, Anthea Boylston, Alan Graham and Olya Baxter-Zorin, Graham Forbes and Chris Gaston.

Front-of-House Guides consisted of: Kieran Brooks, Derek Stacey, Olya Baxter-Zorin and Antigone Thompson.

F. NEW ACQUISITIONS

Donations

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

Niran Altahhan (a brocade scarf from Damascus, Syria, and initially loaned by the donor, a Multaka volunteer, to be exhibited in the Multaka exhibition 'Common Thread', 2019.26); Marie-Laure Aris (a collection of colour slides made in 1986 during a trip to Tibet, 2018.139); Jenny Balfour-Paul (a collection of 35mm colour slides relating to life in the Arab world, and the collection of Arab textiles and artefacts donated to the Museum, 2018.137); Audrey Butt-Colson (two woven bags, and two miniature pottery vessels from Argentina, given to the donor by Argentinian historian Angela Tabares, 2018.309); Nick Spencer Chapman (four albums made by Fredrick Spencer Chapman on his expedition to Tibet in 1936-1937, 2018.315); John Driver (a collection of material acquired whilst travelling in Tibet in the 1950s, 2018.220); Nyema Droma (a collection of digital images and exhibition prints of photographs, taken by the donor during her time as 'Artist in Residence' at the Museum, 2019.18); Elizabeth Edwards (a framed, black and white photograph of a man scarifying a youth in Papua New Guinea, taken by Michael Rockafeller in 1961, 2019.13); Julia Field and Geoffrey Phillips (a chief's hat presented to the donors' father, FRG (Rex) Phillips, while Provisional Commissioner of North Western Province of Northern Rhodesia between 1953 and 1958, 2018.307); Susan Foulkes (two Saami woven shoe bands, and a man's Saami woven tie, 2018.267); Friends of the Pitt Rivers Museum, via David Pratten (a carved wooden 'Agaba' mask, or Mgbedike, carved by Tonye Agala and four apprentices under the supervision of Tamuno Amboy Amabeoku, in Port Harcourt, Nigeria, 2018.268); Brian Hack (a collection of Paleolithic artefacts from Chapel Pill Farm, Abbots Leigh, recovered by the donor and A.C. Cornish during 1991-1992, 2019.8);

Veronica Hall (a Karamajong helmet given to an aid worker at a hospital in Maroto, Uganda, in 1984, 2019.6); Joy Hendry (material connected to wrapping in Japan, collected by the donor, 2018.270); Douglas Johnson (a collection of photographs and slides from the donor's fieldwork in South Sudan, conducted between 1969 and 1981, 2018.310); Sarah and Steve Lasenby (a collection of Nigerian textiles, horse trappings and sculpture, bought by the donor between 1969 and 1970, 2019.23); P.A. Maggs (a collection of black and white prints made in 1930 by J. Cockburn on a trip to Tibet, 2018.138); Samai Jipa Muench (a hand-painted ceramic bowl; the donor is the daughter of Kichwa shaman Kurikindi and Mari Muench, who visited the Museum in November 2017, 2018.314); John Newall (a selection of decorated Easter eggs collected by Venetia Newall from Europe, Middle and North America between 1959 and the early 2000s, 2019.7); John David Owens (a snake trap, purchased in Thailand in 1973, 2019.19); Andres Reyes (two pineapple fibre woven shirts, from the 1980s or 1990s, belonging to Jose M. Reyes, the donor's father, 2018.266); Sandra Miller Ross (collections of slides taken by Dr. Edward S. Ross between the 1960s and 1980s, 2018.313); André Singer (a ceremonial Zande axe, collected in South Sudan by Professor Sir Evans-Pritchard in 1930, 2019.3); Jeremy Warren (a collection of material demonstrating the process of manufacturing small bells, collected from Phonm village, Cambodia, in 2018, 2019.21); Sarah Woolhouse (a carved wooden panel, probably Maori, 2018.316).

Purchases

No purchases were made during the reporting year 2018/19.

Transfers

No transfers were made during the reporting year 2018/19.

Balfour Library

The Balfour Library was grateful to receive the following donations in 2018/19:

Helen Adams, Bagpipe Society, Bodleian Libraries, Cheongju Early Printing Museum, Jeremy Coote, Mark Dickerson, Green Templeton College Library, Volker Harms, Michael Heppell, Marilyn Herman, John Hobart, Ibero-Amerikanisches Institut, Rosemary Lee, Museo Etnológico de Ribadavia, Museo Naval Madrid, Fuyubi Nakamura, María Patricia Ordonez, Veronica Passalacqua, Laura Peers, Catherine Robinson, Ramon Sarro, Namgyal L. Taklha, Tropenmuseum Amsterdam, Alex Vincent, Giovanna Vitelli, Katherine Wedell.

G. STAFF PUBLICATIONS

Nicholson, J. and Belsey, F. 2019 'Naga Textiles – Past and Present', HALI 199, pp.72–79

Harris, C. 2019 *Performing Tibetan Identities: Photographic Portraits by Nyema Droma*, (with N. Droma – exhibition catalogue) Oxford: Pitt Rivers Museum

Harris, C. 2019 'Setting the Stage for Performing Tibetan Identities: A Curatorial Commentary' in *TransAsia Photography Review*, Spring Issue, Vol. 9, Issue 2
Permalink: <http://hdl.handle.net/2027/spo.7977573.0009.202>

Hicks, D. and Mallet, S. 2019 *Lande: The Calais 'Jungle' and Beyond*. Bristol University Press, Bristol

Hicks, D. 2019 'The Photological Landscape'. *Routledge Handbook of Memory and Place*. Routledge, London

Morton, C. 2018 'Photography, anthropology of', in Cox, R. & Callan, H. (ed.), *International Encyclopaedia of Anthropology: Anthropology Beyond Text*. International Encyclopaedia of Anthropology, vol. 12, 1 edn, Wiley-Blackwell, New York.

Harris, C. and Droma, N. *Performing Tibetan Identities: Photographic Portraits by Nyema Droma* (Oxford: Pitt Rivers Museum, 2019)

[Available to buy online from <https://shop.ashmolean.org/performing-tibetan-identities.html>]

Peers, L. with contributions by Jisgang (Nika Collison), Philip Grover, Cara Krmpotich and Christian White, *Star House Pole* (Oxford: Pitt Rivers Museum, 2018)

[Available to buy online from <https://shop.ashmolean.org/star-house-totem-pole.html>.]

Pitt Rivers Museum: A Short Guide (Oxford: Pitt Rivers Museum, 2019)

[Available to buy online from <https://shop.ashmolean.org/pitt-rivers-museum-a-short-guide.html>.]

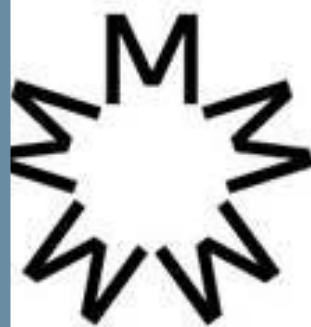
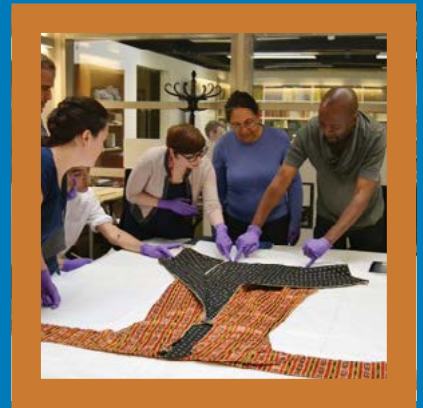
Van Broekhoven, L. 2019 'On Decolonizing the Museum in Practice.' *Journal of Museum Ethnography*, vol. 32, *Journal of Museum Ethnography*

Van Broekhoven, L. 2019 'Navigating LEGACIES, Calibrating Relevance at the Pitt Rivers Museum' 英國牛津皮特里弗斯博物館 (The Pitt Rivers Museum) 館長蘿拉•凡•布洛克文主題演講：牛津皮特里弗斯博物館在理解藏品及調整其歷史遺留與相關性問題的經驗, *Art Museum Magazine*_Issue 3_V2, Nanjing

Van Broekhoven, L. 2018 'Calibrating Relevance at the Pitt Rivers Museum' In *Dethroning historical reputations. Universities, museums and the commemoration of benefactors*. Edited by Jill Pellew and Lawrence Goldman. IHR Shorts. Institute of Historical Research. School of Advanced Study. University of London. pp. 65–81

Back cover images from top: Multaka-Oxford, looking at
textiles at PRM; Art Fund logo; Beyond the Binary poster;
Messy Realities, walking sticks.





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