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

What is the point of very detailed annual reports such as those the Museum has long produced? On the deficit side, they constitute a major co-ordinatory effort to prepare; for that reason they are sometimes delayed; and they have been abandoned by many comparator institutions. ‘We stopped publishing a very detailed annual report recently’, one fellow museum director told me – before adding ‘we’re already starting to miss it as a record’.

It is, of course, a matter of balance, but this year I was made sharply aware of the value of being able to draw on 120 years’ worth of detailed annual reports, when it came to writing my historical introduction, The Pitt Rivers Museum: A World Within (Scala, 2014). The reports proved a wonderful source, both of precise information otherwise lost to time, and of period flavour and directorial understatement (such as my predecessor, Balfour’s remark in 1916’s report that, ‘The suggestion that the Pitt Rivers Museum should be taken over by the Royal Flying Corps was fortunately not adopted’). Alongside their shifting period flavour, the reports simultaneously speak to the constants: insecure funding, the need for space for research collections, and the rewards and challenges of directing a distinctively university museum are eternal.

This year’s report will show to a future reader a mixed bag. Visitor numbers maintained their steady upward march, with 388,597 visitors recorded for the year: a new high. The rejuvenation of the permanent displays continues, greatly aided by VERVE, the five year project supported by the Heritage Lottery Fund (HLF) and those others who have so generously contributed, or pledged, the required partnership funding. This year, these include the Foyle Foundation, Anthony Pitt-Rivers OBE DL, the Pilgrim Trust, the University’s own Vice-Chancellor’s Oxford and van Houten Funds, as well as the anonymous donor whose kindness supported the publication of my introduction to the Museum referred to above.

Museum staff maintained their high record of submissions for research and other grants, with strong applications being made to the European Research Council, the Leverhulme Trust (multiple applications), DCMS/Wolfson Museums and Galleries Improvement Fund, the Designation Development Fund and for two ESRC-funded Knowledge Exchange projects. It is a pleasure to record here Clare Harris’ successful application for a Leverhulme Trust Research Fellowship for her project on Himalayan photography, and Laura Peers’ and Dan Hicks’ success for similarly innovatory Knowledge Exchange projects, the details of which are provided in the main body of this report.

Competition for such curatorial and research awards has, however, undoubtedly become stiffer. This, alongside the absolute standstill (no inflationary uplift for the last four years) in our principal external source of funding (our Higher Education Funding Council for England [HEFCE] award) contributed to a deficit of £139,000 (6% of turnover). Others of the University’s museums either have, or are threatened with, substantial deficits and under the relevant Pro-Vice-Chancellor’s leadership the museums made a collective approach to the University for an uplift in the University’s own contribution to the museums’ running costs.
This year two longstanding and valued supporters of the Museum stood down after many years’ service. Dr. John Landers has chaired the Museum’s governing body, its Visitors, for virtually the entirety of my directorship. I would like to record my especial thanks to him for his safe steering of the termly Visitors meetings, and also to his wife, Diana Parker, for her own substantial donations to the Museum. I would also like to record my warmest thanks to Felicity Wood, another very long-standing supporter of the Museum, who completed her term as the assiduous and deft Chair of the Museum’s wonderful Friends organisation. Dr. Landers is succeeded by Prof. Chris Gosden FBA, who knows the Museum well, not least from his service on the Visitors’ committee and, much earlier, as a member of staff and Acting Director. Felicity Wood is succeeded by Prof. Gillian Morriss-Kay. I warmly welcome and thank both professors for their enthusiastic commitment to the Museum.

Michael O’Hanlon
Director

2  The year’s highlights

VERVE
The Museum’s major Heritage Lottery funded project VERVE (Visitors, Engagement, Renewal, Visibility and Enrichment) completed its first phase this year. The project has two strands: the conservation and re-display of some 2,000 artefacts, and the wide-ranging ‘Need Make Use’ programme of free public activities. Both strands aim to illuminate the ways in which human creativity have driven developments in design and technology.

This year, the re-display component focused on the upper levels of the Museum’s lofty court. Using special hoists, nineteen full-sized boats, canoes and coracles were lowered for cleaning, cataloguing and remounting. The upper tier cases were reconditioned, repainted, re-lit and re-filled with artefacts, all relating to the theme of performance. In some instances new material from the reserve collections was drawn upon; in others, artefacts which were already in the upper tier cases but were largely invisible were retrieved, conserved and reinstalled. Japanese Oni figures, European spinning wheels and Sarawak carvings were given a new lease of life in this way, and set alongside the first permanent displays of masks from Cameroon, Sierra Leone and Sri Lanka. Two new display cases were commissioned to allow the re-installation of over sixty Naga artefacts, including head-hunters’ baskets, carvings and a spectacular head ornament of red abrus seeds and hornbill feathers.

VERVE’s public programme of activities was equally intensive, with a host of workshops, demonstrations, themed evenings, careers days, networking events and specialist talks, alongside outreach activities at fêtes and festivals making use of the project’s decorated tent. In February we held a ‘What’s it Like to Work in a Museum?’
day aimed at those considering a career in the sector. More than 150 young people engaged with behind-the-scenes tours, staff and volunteer advice stands, and a panel discussion featuring professionals from different arts and heritage backgrounds. In November, the Museum hosted a group of Tibetan monks from the Tashi Lhunpo monastery in India. More than 200 people attended an ‘AfterHours’ event led by the monks, featuring prayers and dancing, curator talks and workshops in sand mandala-making, printing and butter sculpture. In March our first Cinema Club event - featuring the classic silent film *The Adventures of Prince Achmed* screened to a live score - was a sell-out. Volunteer involvement is one of VERVE’s central aims, and a ‘Twilight Takeover’ evening curated by fashion, art and design students from Abingdon and Witney College saw the Museum’s entrance transformed into a catwalk for modelling garments inspired by the collections, alongside pop-up exhibits in other parts of the Museum.

Thanks to generous donors, good progress was made in securing the essential partnership funding VERVE requires.

Conserving ‘Curiosities’
The Museum’s Cook-voyage collection is among its most distinguished. This collection has been the focus of *Conserving ‘Curiosities’*, a two year conservation project which concluded at the close of 2013. Generous funding from the Clothworkers’ Foundation allowed Deputy Head of Conservation, Jeremy Uden, to work on the material, while his post was back-filled by Andrew Hughes. In all, 197 objects from the Pacific Islands were conserved, researched, exhaustively documented and photographed as part of the project. Working with partners at the British Museum, Cranfield University, the University of Bristol and the Food and Environment Research Agency, the project has allowed us to identify both the plant species and resins which have been used in making the artefacts, and the pesticides with which the artefacts have been treated over the years. Further outcomes of the project have included the popular blog ([http://conserving-curiosities.blogspot.co.uk](http://conserving-curiosities.blogspot.co.uk)) and a new Cook-voyages website to replace the original Forster site produced in 2001. Follow this link [http://web.prm.ox.ac.uk/cookvoyages/index.php/en/index.html](http://web.prm.ox.ac.uk/cookvoyages/index.php/en/index.html)
to visit the new site.

**Learning from the Masters: The ‘Great Box’ project**

The Museum’s collections are a major resource for First Nations peoples who can draw upon the artefacts for which we care to rejuvenate traditional knowledge and techniques. At the same time, the Museum’s curatorial staff benefit from learning more of the contemporary significance which such artefacts have for indigenous peoples. The ‘Great Box’ project, led by the Museum’s Laura Peers, was one such example. Funded by an ESRC Impact Acceleration Knowledge Exchange award of £25,360, it commenced in January 2013, and will run until the end of December 2014. The project’s aim is to unpack knowledge from the ‘Great Box’, a 19th century Haida masterpiece on display in the Museum’s court. Haida carvers Gwaai and Jaalen Edenshaw saw the ‘Great Box’ on an Oxford visit in 2009 in connection with an earlier project. They felt then that the only way fully to reclaim the mastery it embodied was to make a second such box in the presence of the original. They plan a residency at the Museum to carve the new version and to work with public audiences. Thereafter, the new box will travel back to Haida Gwaii with Gwaai and Jaalen to become the focus for further conversations with artists and youth groups there.

**3 Permanent galleries and temporary exhibitions**

**Permanent galleries**

Major enhancements were made to the Museum’s permanent displays quite aside from those outlined above as part of the VERVE project. One of the most substantial was the installation in the Museum’s court of a new display on Nigerian masks and masquerades. Curators Zena McGreevy and Jeremy Coote selected some forty masks from the Museum’s collection of over 180 such masks for the display, researching the different masking traditions and consulting international authorities including Martha Anderson, Henry Drewal, Sidney Kasfir, John Picton, David Pratten and Jill Salmons, to all of whom the Museum is most grateful.

On the Museum’s lower gallery work commenced on stripping out and refitting the run of cases which will be devoted during VERVE’s second phase to the topic of crafts worldwide. In the Museum’s crowded galleries every change has knock-on consequences, and the stripping out of the cases for new craft displays displaced the Museum’s very elderly exhibition of head-rests which were in turn redisplayed in a free-standing case.

These displays, like all the Museum’s permanent displays, were designed and installed by the Museum’s team of technicians. Headed by John Simmons, and including Chris Wilkinson, Alan Cooke, Adrian Vizor and Jon Eccles, the team was further strengthened this year by the appointment in February 2014 of Alistair Orr as VERVE technician. The fact that the Museum’s displays are all designed and installed by an in-house team underpins their much loved common look and feel. A calculation made as part of our application to the Heritage Lottery Fund for project VERVE indicated, moreover, that using an in-house team is also cost efficient:
outsourcing the design, mount-making and installation of displays would actually be more expensive, quite aside from the risk that the sense of the displays as an organic whole would be lost.

Further enhancements to the Museum’s lighting were also made by the Technicians team over the course of the year, through skilful eking out of funding generously granted by DCMS/Wolfson’s invaluable Museums and Galleries Improvement Fund. The process is however unending, as even quite recently installed lighting itself requires replacement by more energy-efficient systems as they become available and required.

The ‘Didcot’ case
The Museum uses this lower gallery case to allow community and educational groups and other guests the opportunity to create temporary displays that respond in some way to the permanent displays. The exhibitions this year, co-ordinated by Kate White, revolved particularly around the practical design and ‘making’ skills at the heart of VERVE. ‘Giffords Circus Proudly Presents…’ (3 October to 16th November) drew upon the Museum’s outreach activities with shadow puppets at various locations on Giffords’ summer tour. The display included ‘humanette’ puppets along with costumes and decorative motifs inspired by the shadow puppets in the Museum’s collections, alongside texts in which the designer explained her working process.

This was followed by ‘Retelling the Tale: Puppet characters inspired by the Arabian Nights’ (5 December 2013 to 5 January 2014), a theatrical Christmas exhibition developed by 11-14 year olds at Oxford High School, following visits to the Museum. ‘Inventions for Living’ (28 February to 23 March) was the fifth and last in the series of exhibitions by Art and Design Foundation students at Oxford Brookes University, organised in collaboration with the Museum of the History of Science. Students adapted the VERVE ‘Need Make Use’ theme to create objects which puzzled, surprised or had been re-purposed to engage with social and historical issues raised by the Museum’s displays.

‘That’s Entertainment’ (4 April to 26 May 2014) displayed a range of toys and games relating to the collections made by Year 2 Foundation students at Rycotewood Furniture Centre in the City of Oxford College. The students used a wide range of different woods and reclaimed timber to extend their knowledge of processes (which included veneering, wood turning and metalwork) and to create both practical and conceptual pieces.
Finally, ‘Distantly Relative’ (6 June to 20 July 2014) presented the work by goldsmithing, silversmithing, metalwork and jewellery students from the Royal College of Art (RCA) in London. Their pieces set up real and imagined dialogues between newly made and older objects across time and cultures. Eight RCA postgraduates invited visitors to consider links with the past in relation to emerging technologies, behaviours and beliefs. Laser cutting and 3D printing techniques were explored as well as more traditional jewellery and metalworking methods. Pupils and teachers from local schools participated in a session led by two of the RCA students exploring the transition from drawing to 3D printing, completing the results of the exercise in time for the evening private view.

**Special exhibition gallery**
Following the close on 1 September 2013 of the exhibition *Visiting with the Ancestors*, the special exhibition gallery was converted into a display preparation area. The need for such additional display preparation space is one of the consequences of project VERVE’s aim to renew major sections of the permanent displays. Consisting as it does principally of a single great space, the Museum does not have the option of closing off part of its display area for such preparatory work, unlike museums which comprise a number of self-contained and easily divided-off segments. The special exhibition gallery will return to its original purpose once VERVE has concluded in 2018.

**Long gallery**
*The Kadu Wasswa Archive*, the photographic exhibition by Dutch artist Andrea Stultiens, continued until 8 September 2013. On one level, the exhibition – first shown to critical acclaim at the Netherlands Fotomuseum in 2010 – was an exploration of the personal archive of a Ugandan man, Kadu Wasswa, who meticulously documented his life and thoughts in a large collection of scrapbooks and notes. Stultiens’s artistic engagement with Kadu’s archive, however, transformed it into a fascinating insight into Ugandan social and cultural life over the last half century.

This exhibition was followed on 8 October by *Surviving Tsunami: Photographs in the Aftermath of the Great East Japan Earthquake*, curated by Philip Grover, Assistant Curator of the Photograph, Manuscript, Film and Sound collection. The exhibition presented visual material from a volunteer-led project in Japan to salvage and conserve historic photograph collections after two museums and a library in Rikuzentakata, Iwate Prefecture, were destroyed in the 2011 tsunami. The Museum was pleased to host the organisers of the project, Keishi Mitsui and Takeshi Uchida, in October for a series of talks.
This exhibition was in turn followed on 12 May 2014 by Points of Departure: Photography from Senegal by Mamadou Gomis and Judith Quax, which examined the phenomenon of migration by juxtaposing the transatlantic slave trade and contemporary migration from West Africa. The exhibition was curated by Ferdinand de Jong of the University of East Anglia.

**Archive case**

The dedicated archive case outside the lower gallery provides an opportunity to exhibit the resources of the Museum’s extensive photograph and archive collection. Travels in Finland and Bosnia-Herzegovina: An Ethnographic Collection of Sir Arthur Evans continued until 1 September 2013, followed on 9 September by A Gujarati family at the studio of Jehangir S. Tarapore, which continued until 5 January 2014. Tarapore was a Parsi man of Mumbai, who ran a successful photo studio on the Kalbadevi Road in the early 20th century. The eight superb mounted platinum prints by Tarapore displayed here are part of a set of seventeen in the Museum’s collection, all relating to one extended Gujarati family, identified as such from their style of dress. This was followed on 13 January (until 26 May) by Royalty and Religion: Photographs of late Nineteenth-Century Thailand, a display of twelve albumen prints from a set of fifty-seven given to the Museum in 1924 by George H. Grindrod. Subsequent correspondence with a German scholar, Joachim Bautze, confirmed that most of the photographs were taken by a British photographer in Bangkok called William Kennett Loftus. This display was followed on 9 June by Star House Pole: Early Images of the Haida Totem Pole in the Pitt Rivers Museum, which presented a selection of historic images – including photographs, drawings and published material – which relate to the Haida totem pole in the court (1901.39.1), plus several original documents concerning the pole’s acquisition and installation in the Museum in 1901.

### 4 Higher education teaching and research

The distinctive characteristic of university museums is the integration of teaching and research with public display and collections care. The following section provides a snapshot of the teaching, research and projects carried out by senior staff (such as the heads of the object and photograph collections) who are largely supported on the Museum’s own budget, and that undertaken by the Museum’s ‘lecturer-curators’ (who are supported equally by the Museum’s budget and those of other University departments).

**Object collections**

Jeremy Coote, Joint Head of Object Collections, continued to carry out research into the history of the Museum’s collections, particularly those from Polynesia and Africa, and to contribute to internet discussion forums, particularly those devoted to Captain Cook and African arts. He continued to serve as editor of the Museum Ethnographers Group’s *Journal of Museum Ethnography* until retiring in April 2014 after ten years’ service as editor. He remained an associate member of the research group ‘Anthropologie, Objets et Esthétiques’ of the Centre National de la Recherche Scientifique in Paris, a member of the scholarly advisory board for the Southern Sudan Cultural Documentation Center at Brandeis University, on the Editorial Board of the *Journal of the History of Collections*, and a participant in the Sudan
programme series of lectures and conferences at St Antony’s College, Oxford, sponsored by the University's Middle East Centre and African Studies department. He gave talks about the Museum and its work to groups from the University of East Anglia and elsewhere, and supervised two History of Art undergraduate projects. He refereed grant applications for funding bodies and papers for academic journals. In April he attended the annual conference of the Pacific Arts Association (Europe), in Köln, and in June a conference devoted to the work of Gerd Baumann, in Amsterdam. Also in June he attended, with Chris Morton, Head of the Photograph, Manuscript, Film and Sound collection, a meeting of interested parties from a number of UK universities and museums to brainstorm plans for future work on South Sudan material culture. In July, he represented the Museum at a meeting held at the National Maritime Museum to discuss plans for marking the forthcoming 250th anniversaries of the voyages of Captain James Cook.

From August 2013 until the end June 2014 senior researcher Alison Petch worked on the Museum’s databases, cleaning and enhancing data to improve access to information about the objects in the collections. She prepared a new collections management database system with staff of the Powell-Cotton Museum in Kent (see http://museummethnographersgroup.blogspot.co.uk/2013/11/interesting-developments-at-powell.html). In May 2014 Alison gave a paper at a one day conference entitled ‘Recherche et musée: les rouages d'une relation complexe’ at MUCEM (Musée des Civilisations d'Europe et de Méditerranée) in Marseille, while ‘Rethinking Pitt-Rivers and his legacy’ (the special edition of the Museum History Journal which she co-edited with Jeremy Coote) was published in July.

**Photograph, manuscript, film and sound collections**

Head of Department Dr. Chris Morton contributed teaching to the MSc/MPhil in Visual, Material and Museum Anthropology as well as supervising several research students and a placement for a History of Art undergraduate, Maryanne Saunders. In August 2013, he visited Australia as part of an Australian Research Council funded project, *Globalization, Photography and Race*, led by Professor Jane Lydon at the University of Western Australia. He visited Aboriginal communities, conducted research, and gave several talks in both Adelaide and Perth; subsequently he also addressed the Museum’s Friday lunchtime seminar series on his research in Australia. In October 2013 he gave a talk on recent additions to the Museum’s manuscript holdings from South Sudan to the Sudan Studies Society UK annual symposium. In February 2014 he gave a talk on working with source communities at the National Museum Directors’ Council conference, *Working Internationally*, held at the Victoria and Albert Museum. In March he gave a seminar at University College London on the Museum’s web projects to Digital Anthropology Masters students there. In late May he attended the Royal Anthropological Institute conference on ‘Anthropology and Photography’, where he also convened a panel with Haidy Geismar, presented a paper within it and chaired the plenary session. In June and July he was occupied with the final editing for two books: *The African Photographic Archive*, co-edited with Darren Newbury, and *Photographs, Museums, Collections: Between Art and Information*, with Elizabeth Edwards. These will be published in early 2015.
Lecturer-Curators

In September 2013, Clare Harris appeared on ‘Tibet Remembered’, a BBC Radio 4 programme about the British and Tibet that was partly inspired by the Museum’s ‘Tibet Album’ website (http://tibet.prm.ox.ac.uk) and the Dalai Lama’s visit to the Pitt Rivers in 2008: www.bbc.co.uk/programmes/b03bdbg2. In March 2014 her book, The Museum on the Roof of the World: Art, Politics and the Representation of Tibet, won the E. Gene Smith prize awarded by the Association of Asian Studies for ‘outstanding and original scholarship’. In April, she learned that her application for a Leverhulme Trust Research Fellowship had been successful: her project ‘At Home in the Himalayas: Rethinking Photography in the Hill Stations of British India’ will commence in May 2015. In May, she was awarded the title of Professor in the University’s Recognition of Distinction scheme.

Other highlights of her year included public events at the Museum and beyond to which Clare contributed, such as the visit of a group of Tibetan monks from a monastery in India in November and an evening lecture/discussion with some of the most important figures in the Tibetan contemporary art movement. In March 2014, she was invited to give lectures at Yale University and presented a paper at the Association of Himalayan Studies conference, also held in Yale. While in the US, Clare carried out more research in archives and museums for her next book on Photography and Tibet (to be published by Reaktion Books). In April, she travelled to northeast India to conduct preliminary fieldwork for her new research project on photographic studios in the Himalayas.

Throughout the year Clare continued to teach for the postgraduate degrees in Visual Material and Museum Anthropology, to act as a doctoral supervisor within the School of Anthropology and Museum Ethnography and as tutor and Director of Studies for Archaeology and Anthropology at Magdalen College. She served as an examiner in Oxford and as an external examiner at the School of Oriental and African Studies in London, where she also examined a doctorate.
Laura Peers served as Chair of Examiners for the School of Anthropology and Museum Ethnography, as well as teaching the largest contingent yet (18 students) taking the Visual, Material and Museum Anthropology degrees - some of the students then assisting with a range of Museum projects, including research on Haida pigments in preparation for the ‘Great Box’ project (see above). Laura’s book (with C. Krmpotich) *This Is Our Life*: *Haida people, collections and international museums* was launched at the Bill Reid Gallery, Vancouver, Kaay Linagaay, Haida Rose Café in Haida Gwaii and at Canada House, London. Laura also served as a consultant at the Royal Academy for a future exhibition of Native American art.

Laura also gave a tour of the Museum and discussed working with source communities for the British Museum’s ‘Future curators’ group in January 2014, and the keynote lecture at the ‘Maple Leaf and Eagle’ conference in Helsinki in May. She gave a conference presentation with Haida Gwaii Museum curator, Nika Collison, and a public talk at the Museum’s Arctic collections for a special event at Oxford Lieder Festival, both in October 2013.

Among the research visitors hosted by Laura were Cree curator and artist Dr Gerald McMaster and Jim Hart (Haida, Chief Edansuu) for the Haida component of the Emily Carr exhibition at Dulwich’s Picture Gallery. Laura undertook research on the Star House totem pole which will lead to a public-oriented publication and new educational resources, and began research on a moccasin associated with John Franklin’s second expedition and on a donation of historic Micma’q quilled mats.

**From Museums to the Historic Environment**

Overseen by lecturer-curator Dan Hicks, this is a further ESRC Impact Acceleration Knowledge Exchange award. Run in partnership with the British Museum, the project builds directly on documentation work carried out during *Excavating Pitt-Rivers*, an earlier Arts Council England-funded project, also overseen by Dan. The new project uses General Pitt-Rivers’ archaeological collections to explore the ways in which museum collections hold untapped information about England’s historic environment. The intention is to explore how a range of users from across the heritage sector (local government planning authorities, Historic Environment Records officers, archaeological contractors, community heritage groups, local historians, regional museums and national heritage agencies) potentially all benefit from the knowledge generated by collections-based research into historic collections. The project runs from April 2013 to March 2014 (see [http://excavatingpittrivers.blogspot.co.uk](http://excavatingpittrivers.blogspot.co.uk) for the blog).

**The Invention of Museum Anthropology**

Until the end of August 2013 researcher Alison Petch worked on the Fell Fund project, *The Invention of Museum Anthropology*. The project website: [http://web.prm.ox.ac.uk/sma](http://web.prm.ox.ac.uk/sma) gives access to research articles and to transcriptions of key documents relating to the history of the Pitt Rivers Museum and its collections. As part of this project she worked with Alison Roberts, Curator in the Department of Antiquities at the Ashmolean Museum, to create an outline catalogue of the Ovenell manuscript collection.
5 Collections and their care

Cellulose Nitrate Negative Project
A relatively large proportion of the Museum’s photographic negative collection is cellulose nitrate, a chemically unstable plastic. The negatives in question are those taken in the course of anthropological fieldwork between the 1920s and the 1940s by such academics as Dorothy Garrod, John Henry Hutton and Edward Evans-Pritchard. At the time the photographs were taken, cellulose nitrate was the most widely available plastic negative.

Between September 2013 and January 2014, contract conservator James Harris developed a system to preserve the collection by preparing them for storage in a chest freezer. Nitrates kept at room temperature deteriorate quickly, causing amber discolouration, blistering, and eventually image loss and the destruction of the negative. This can only be halted at very low temperatures.

The project (which was funded by VERVE) began with a survey of the collections, recording the extent of damage on the museum database. Negatives were then scanned in a flat-bed scanner, so that a working digital image could be used instead of the negatives themselves. Once placed in archival paper sleeves, negatives were prepared for freezing in air-tight boxes. A humidity indicator enclosed with the box in a double layer of clear polythene enables staff to be certain that the humidity within the boxes is remaining at desirable levels. Negatives treated in this way may in fact have a longer reliable life-span than ever-changing digital formats.

Storage Projects
Storage improvement and locations indexing of the arrow collections held at the Old Power Station facility was completed in December 2013 following a 30 month project by a team of three Object Collection and Conservation department staff working together for a day a week. The team’s next project, tackled by Curatorial Assistant, Faye Belsey, and Conservation interns, Conor Tulloch and Miriam Orsini, was the Museum’s adze and axe collection. Approximately 500 adzes and axes were sorted geographically, inscribed with their unique accession numbers, given a condition assessment, packed in boxes or on support boards and given a location on the Museum database. The project allowed separated components to be reunited: for example where a blade had been separated from its handle. The storage conditions of the entire stored adze and axe collection have been improved, making access for study easier for both staff and researchers.

With the Greatest Care
The popularity in recent years of behind-the-scenes visits to the Conservation Department has stimulated the Museum’s conservators to produce a booklet
explaining their work to the public. With support from the Shop Manager (the booklet is now on sale in the Museum shop), plus a small grant from the ASPIRE Audience Engagement Fund towards design costs, nine case studies are used to show the diversity of work undertaken by conservators at the Museum. Complex object treatments, storage improvement projects and the need for Museum vigilance in looking out for insect pests are all covered.

**Oxford University Internship Programme**

Between June and July 2014 this programme enabled the Museum to host a paid intern in order to catalogue and digitise a postcard collection. Charlotte Robinson, a final year student in the BA in Archaeology and Anthropology, was selected from a large number of applicants for this successful placement.

6 Digital

There were 988,515 unique visits to the Museum's various online resources for the year. This comprised of 320,000 unique visits (+1.3%) to the Museum’s main website (www.prm.ox.ac.uk) from 208 countries and territories. The 17 project websites drew 533,000 visits. The most popular of these are the Other Within (English collection: http://england.prm.ox.ac.uk), the Tibet Album (6,000 photographs spanning 30 years of Tibet’s history: http://tibet.prm.ox.ac.uk) and Southern Sudan (detailed collection catalogue: http://southernsudan.prm.ox.ac.uk). A site dedicated to our expansive Cook-voyage collections was also launched in May: http://web.prm.ox.ac.uk/cookvoyages/index.php/en/index.html.

There were 135,000 views (+6%) of our various blogs. The most visited was that of the Reel to Real project (ethnomusicology and curation of the sound archives: http://pitrivers-sound.blogspot.co.uk), Photograph and manuscripts collections (http://pitrivers-photo.blogspot.co.uk), and Need Make Use (creating new perspectives on the collection: http://pitrivers-verve.blogspot.co.uk). Two new blogs were launched as well: those of the Education service (http://pitrivers-education.blogspot.co.uk) and the Object collections (http://pitrivers-object.blogspot.co.uk).

Multimedia output continued with more sound and film recordings from the archive being digitised and made available online, as well as recordings being made of new events and performances. In total, 15,855 video files were watched from 145 countries in the period (+8%). The most viewed featured the Sound galleries (music and torchlit trails: http://web.prm.ox.ac.uk/reel2real), Twilight Takeover (Masquerade at the Museum - a student curated event: www.prm.ox.ac.uk/twilighth takeover.html); and Future of Ethnographic Museums (Sound and light performance: www.prm.ox.ac.uk/PRMconference.html). 30,582 sound files were played (+108%) with the top three most popular featuring Ibo and Edo vocal groups from Nigeria and a Camach Rancho folk dance from Madeira.

The Museum’s social media presence also continues to grow with over 10,600 followers on Twitter and 3,600 likes on Facebook, increases of 112% and 80% respectively. A new Pinterest site was launched in the spring: www.pinterest.com/pitrivers and an Explore the Oxford University Museums App
was launched as well: [www.prm.ox.ac.uk/app.html](http://www.prm.ox.ac.uk/app.html). It highlights objects from the respective collections and What’s On pages ([www.prm.ox.ac.uk/whatson.html](http://www.prm.ox.ac.uk/whatson.html)), and was featured by the BBC’s World Arabic service in September 2013. There were 11,623 downloads of it. In addition to this, the Digital Audio Guide was developed over the period. It allows visitors to download tracks to their personal mobile devices too.

This year has also seen progress with a number of projects which will come to fruition in the next year. Academic research projects with a digital output included: Learning from the Masters: The ‘Great Box’ project, a full online listing of the Baldwin Spencer papers, ‘Images Unlimited’ (an online collections databases with images) and in conjunction with Oxford City Council, the launch of free-to-access public Wi-Fi within the University Museums to commence early 2015. More experimentally, the use of iBeacons (location-based in-gallery content delivery) was piloted.

In May 2014, the Museum’s website homepage ([www.prm.ox.ac.uk](http://www.prm.ox.ac.uk)) was refreshed. The new page better reflects the wide range of activities, events, exhibitions, talks and tours that the Museum provides, as well as more visible navigation to digital, social and multimedia resources. The overall look and feel of the page stays in line with the rest of the site, but a number of the structural elements on the page have changed, in particular a slideshow function implemented to generate a changing series of images and text, allowing the homepage to highlight multiple pieces of new content in one physical space. More excitingly, it is suitable for mobile devices and will shrink its stylesheet to fit to smart phones and tablet screens. Helen Adams sourced the images, Sophie Clarke designed the technical aspects, Kate Webber developed the early concepts and ASPIRE provided the funding.

**Enhancement of database records**

There were 263,951 enhancements made to the database records, as against 27,031 made in 2012-13. The higher number reflects database record cleaning undertaken by Alison Petch as part of the project From Museums to the Historic Environment project. However, the total number of new entries for 2013-2014 was lower than last year’s figure of 7,274, made mainly in consequence of Excavating Pitt-Rivers, a project reassessed the number of archaeological items in the founding collection.

### 7 Museum and community

Covered in this section are both the Museum’s extensive and award-winning formal education programmes, and a selection of the wider contributions it makes to the community.

The Museum’s Education Service continued to be funded primarily by Arts Council England’s Renaissance programme, with other funding coming from the Heritage Lottery Fund. Delivery of the education programme was necessarily complicated in the first half of the year by the continued closure for re-roofing of the Museum of Natural History, which did not fully reopen until February 2014. The majority of education delivery (whether for schools, families and/or adults) took place on the Clore Learning Balcony: arguably one of the world’s most inspirational classrooms,
looking out as it does over the panorama of display cases housing the world’s material culture.

**Family and Primary school**

While overall numbers were down 20% on last year as result of the closure of the Museum of Natural History, we saw a large rise in families taking part in activities: 13,173 participants: more than double the previous year’s number and the highest number of children attending family activities in the Pitt Rivers Museum’s history. Family activities comprise *Pitt Stops* on the first Saturday of the month, three days of activities every holiday and half-term, activity backpacks most Saturdays and every Sunday, and under-5s events monthly. The numbers taking part in family activities were also enhanced through one-off events, such as the Cowley Road Carnival, and family activities at a range of *VERVE* events. The Education Service also supported the *VERVE* team to deliver similar activities at the Florence Park Festival, another free multi-cultural event in east Oxford. On this occasion 650 people learned to make Indian toys.

In October, the Pitt Rivers Museum teamed up with the UN Refugee Agency to run ‘Toys for Smiles’. Throughout half-term, families attended free drop-in toy-making workshops which made use of household junk. At the same time, they were encouraged to donate their own unwanted toys, which were then sent to the Za’atari Refugee Camp in Jordan. Attached to many of the toys were notes from the children who used to own them to their new owners, extending the impact that the Museum and its young visitors make worldwide.

Primary sessions continued to be offered as hands-on workshops with Education Officers or as tours guided by volunteers. There were also a range of bespoke sessions and on-going projects, such as ‘Making Museums’, ‘Bookfeast’ and the Phil and Jim school film project. Over the year 9,117 primary school children received taught sessions. The ‘Making Museums’ project continued and a further 500 children from disadvantaged areas of the City took part - a total of over 5,000 children have now participated in this project. Every year we try to develop the project in fresh ways: this year we entered 75 children from the Blackbird Academy for ‘Arts Award Discover’, a recognised national award. The aim was to create a template for museums to deliver large-scale Arts Award projects. We worked closely with Trinity College London to ensure that this was successful. In May the Pitt Rivers and the Museum of Natural History hosted the children’s part of the Oxford Literary Festival, ‘Bookfeast’. This year we included the Ashmolean as a third venue. 2,165 primary school children heard talks from well-established authors and took part in creative writing workshops around the Museum.

The ‘Hands-On Music in Museums’ programme has just completed its fifth year of free hands-on music education sessions for school children aged 8-18. It is run as a collaboration between the Pitt Rivers and the Bate Collection of Musical Instruments, teaching Ugandan and Indonesian music to target schools. In 2013-14 the Music Education Officer, Isabelle Carré, delivered 159 taught sessions to a total of 2,389 participants in a range of activities including a large primary-secondary transition project.
Secondary school, Further and Higher Education
The main focus of secondary and FE groups was art and design, primarily supported by talks and online resources. Salma Caller, Adrian Brooks, Maya Herbolzheimer and Andy McLellan delivered a range of specialist projects to target audiences, including the popular ‘Body Image’ days with the Ashmolean, ‘1st Story’ workshops with children’s writers, and ‘Need Make Use’-inspired workshops for students, teachers and adults. Alongside this, education staff worked closely with college- and university-widening access teams to deliver access sessions to targeted secondary schools. 106 access sessions were delivered over the year. Overall, 17,968 school and college students were taught by Education staff in 2013-14. The recent decline in visits from language schools levelled off at 4,431. The decline was partly due to the closure of the Museum of Natural History and we expect the figures to rise again in the coming year.

For four weeks over the summer we worked closely with Cheney Parasol, a group of young carers aged 14-18 who used the Museum as a weekly springboard for creative activities. Sometimes this meant going behind the scenes or taking part in Museum workshops, sometimes serving merely as a left-luggage point while the carers went to the cinema or another venue. Such engagement stimulates the sense that the Museum is a shared resource, and constitutes a model we would like to develop further in the future.

Adrian Brooks continued to produce the Art Teachers Newsletter and to play an active part in OAT, the Oxfordshire Art Teachers’ network. There was a range of other initiatives and workshops over the summer, including new tours for adults based around the First World War collections, workshops with the Royal College of Art, and a canoe-making workshop. Meanwhile all of our usual workshops and sessions continued. The schools work experience programme also brought in young people from local schools to spend time learning about the different roles and job opportunities available in a museum, working with the public and behind the scenes.
with Collections and Education staff.

Maya Herbolzheimer worked in collaboration with other Education staff on a number of VERVE-related workshops. These included a secondary session allowing groups to investigate ways in which creativity, ingenuity and human spirit affect object design, technology and craftsmanship around the world. Maya also worked with Oxford University Museums Community Education Officer Nicola Bird on an outreach project to Oxfordshire Traveller groups, which will culminate in an exhibition at the end of 2014.

Other events
On 18 November a live music event took place on the Clore Balcony, as part of the Oxford Lieder Festival. Throughout the afternoon several ten to fifteen minute performances of atmospheric songs about loneliness and landscape were given by a singer and pianist, against a backdrop of images taken on the ill-fated Andree balloon expedition across the Arctic in 1897. Visitors had the opportunity to follow a paper trail leading them to a variety of Arctic artefacts, including items collected by DPhil student, Astrid Knight, during her fieldwork in Canada. Following the performance, a well-attended introduction to the Arctic collections was given by Dr. Laura Peers.

As well as core delivery, staff in the Education Service also participated in further initiatives that supported the local community and the museum profession. These can be viewed on the new Education blog (http://pitrivers-education.blogspot.co.uk). Education staff continued to be actively involved in BOBLI (Berks Oxon Bucks Learning and Interpretation), OXEN (Oxfordshire Education Network) and OYAN (Oxfordshire Youth Arts Network).

8 Partnerships

Sound and Music: The Embedded programme
The principal partnership not covered elsewhere in this report is Embedded. Undertaken with Oxford Contemporary Music and funded by the charity Sound and Music, the project supported Nathaniel Robin Mann as composer in residence. Among the major events to which Nathaniel Mann contributed (alongside the Museum’s ethnomusicologist Noel Lobley) was Christmas Light Night - an interactive event where visitors could participate by selecting sounds (with accompanying visualisers) at eight lap-top stations around the galleries. These sounds were interwoven with the ambient rainforest soundscape drawn from the Sarno collection of Bayaka music. David Rothenberg, Berlin-based jazz saxophonist, contributed an additional musical layer with his own improvisations, as he
wandered through the displays. A film on the event can be seen at: http://pittrivers-sound.blogspot.co.uk/2014/05/curating-sound-galleries-at-pitt-rivers.html. 2,100 visitors attended and the feedback was exceptionally positive.

This event was followed two days later by Handling Sound, an afternoon workshop at the East Oxford Community Centre, offering families the opportunity to explore the use of the Museum’s sound archive via iPad. Participants were shown how to stream sound collections, remix sounds and create their own tracks with an easy-to-use DJ app. This was supported by a handling table with a range of instruments and a make-and-take drum activity for younger visitors. There was a high level of engagement, with stays of over an hour and discussions with staff about the instruments, world music and the cultural background of the participants which included Somalia, Nigeria and Sierra Leone.

A further part of Nathaniel’s residency was held at the Oxford Visual Arts Development Agency warehouse in March 2014 as part of the Audiograft Festival. This culminated in a performance of Rough Music, with Nathaniel accompanied by the two other members of the Dead Rat Orchestra, and referenced the gongs, bells, cleavers and blades in the Museum’s collection. Among the unusual requirements for this event was a set of tuned meat cleavers, necessitating exploratory work with bronze sword specialist Neil Burridge to cast the blades (see http://vimeo.com/90214799), and subsequent experimentation with handle fixings which would allow their tone to sing out when struck. A film of the event can be seen at: https://vimeo.com/107052611.

Nathaniel also took up a position for five days as VERVE’s Artist-in-Residence. Resonant Voices focused on the Museum’s collections of voice disguisers - mirlitons or kazoos - and provided two days of research and development, two workshops and one performance. The workshops (one for students at the School of Audio Engineering, and the other with members of the public) provided participants with an introduction to voice disguisers in the collections, followed by a session making use of gourds, resonators, bottle tops and laptops. Students accustomed to digital audio synthesis were introduced to acoustic material synthesis, sampling their creations for production and experimenting with distortion, sympathetic strings and buzzing effects.

The performance (a VERVE ‘AfterHours’ event) explored sound and voice. This included demonstrations of century-old wax-cylinder technologies (using our archive sound collection), have-a-go instruments (loaned from Oxford’s Bate Collection) designed to accompany the human voice, and readings of ‘Dark, the Dim Hear’, a work specially written for and about the Museum for the event. This event was also featured in the ‘Oxford Reactions’ science and arts festival.
The residency has set a standard of innovation for future Museum collaborations with both artists and other partners. Nathaniel’s use of film and blogs (http://pitriversmann.blogspot.co.uk) to document the development of each idea supports our ambition to reach wider audiences and stimulate in-depth curiosity.

9 Supporting the Museum: The Friends

The theme of the Friends’ Kenneth Kirkwood (KK) Memorial Lecture Day (March 201) was ‘Body Modification’. Shahin Bekhradnia brought together speakers on the subjects of cranial modification, foot binding, tattooing and cosmetic surgery. Money raised by this Lecture Day was added to the KK Fund. There was also an appeal, which resulted in the donation of a total of £1,475 from six individuals. A bursary of £500 from the fund was subsequently awarded to Jeremy Uden, Deputy Head of Conservation, to help him to attend the 2014 ICOM Triennial Conference in Melbourne.

The highlight of the year was the Beatrice Blackwood Lecture in May 2014 given by the biographer, Victoria Glendinning, who spoke on Sir Stamford Raffles and his collections. The event, held in the Museum of Natural History’s Lecture Theatre, was ticketed for the first time. We were able to keep the price at a modest level due to the generosity of the Museum of Natural History which allowed us an ‘at cost rate’ for the use of the Lecture Theatre. We made a small profit and, importantly, it brought the Pitt Rivers to the attention of many new people.

Before the Annual General Meeting in June 2014, Clara Semple gave a talk about the Maria Theresa taler (silver dollar). This was part of an ‘AfterHours’ programme with a focus on money and represented a further collaboration with the VERVE team. At the AGM, Felicity Wood stepped down as Chair after many years of outstanding service both to the Museum and the Friends and handed over to Gillian Morriss-Kay, whom we were delighted to welcome.

During the year there have been two very enjoyable Away Days: a walking tour of Jewish Oxford in October 2013, and a visit to the Petrie Museum of Egyptian Archaeology at University College London in March 2014, where Alice Stevenson (formerly on the Pitt Rivers staff) gave us a tour. We also enjoyed a ‘behind the scenes’ visit to the Pitt Rivers’ Research Collection in Osney, which was a particular privilege.

This year the Friends gave £15,000 towards a new case for the display of the Cook-voyage collections. Due to past ‘behind the scenes’ visits to Conservation the Friends feel very much ‘in touch’ with this collection and were delighted to be able to help in this way.

2014 was also the Friends’ 30th Anniversary year and during the summer, in preparation for their contributions to the special Anniversary Magazine, there were visits from Friends’ patrons, Michael Palin, Philip Pullman, Penelope Lively and Anthony Pitt-Rivers.
10 Running the Museum

Front of House
The Museum’s Front of House staff provided the additional cover necessary to smooth visitors’ passage through Museum of Natural History into the Pitt Rivers, until the former’s reopening in February 2014. Front of House staff’s customary attentiveness minimised the inconvenience to the public, despite the additional nuisance caused by the frequent malfunctioning of the platform lift which provides access down to the Museum's court for those with mobility problems. Plans to install a replacement lift are being formulated in conjunction with the University's Estates Services.

Fernando Calzada was formally made Deputy Front of House floor manager in the autumn of 2013 after the departure of Judith Hosking earlier in the summer. Due to the increasing demand for Front of House staff to cover night-time events, the pool of casual staff was expanded, filling shifts when necessary during normal opening hours. Some of these staff subsequently migrated to contracted positions. Work experience students were also occasionally seconded to the Front of House team to learn about visitor services in the Museum.

To ease the pressure on what is a finite museum space, with ever increasing visitor numbers, a decision to limit the number of language group visits per day was introduced in spring 2014.

Museum shop and donation boxes
During the financial year the shop served 17,854 customers with the spend per visitor rising marginally to 28p. The average transaction value increased significantly
over the period from £5.48 in 2012-2013 to £6.28 in 2013-2014. This was the single biggest increase in a year, reflecting a widening of the products on offer and a better understanding of customer requirements through sales and stock analysis.

Sales in the first two quarters were up on the previous year, primarily due to the Museum of Natural History’s closure, but levelled out again by the end of the financial year following the its re-opening in February 2014.

In terms of product development, of particular note were new stationery ranges using images from the textiles and Thesiger collections (http://web.prm.ox.ac.uk/thesiger), and a new Conservation publication, *With the Greatest Care* (see Section 5 above). These were launched following work with the respective curatorial teams. The shop also supported various book launches and events, including the Tashi Lhunpo Monastery visit and ‘Need Make Use Day’, by bringing in specific ranges to complement the visits.

Plans were put in place to expand the shop onto the information point side of the platform to provide an increase in sales and contribution for the next financial year, which will create two new part time positions of Retail and Museum Enquiries Assistant. The shop staffing levels remained stable throughout the year with no leavers or new starters, increasing the knowledge, teamwork and experience of the current team.

Collection box donations to the Museum for this period totalled of £27,148.99, disappointingly £983.96 less than the previous year despite the overall rise in visitor numbers, and working out at a mere 7p per person coming into the Museum. Contributions to the donations boxes in the Museum of Natural History are multiples of those received by the Pitt Rivers, partly reflecting the identity confusion in the public mind between the two, and the fact that the visitors exit via the Museum of Natural History.

**Balfour Library**

The library adopted Aleph Serials Acquisitions, which has simplified the ordering of periodicals. The pamphlet collection was largely reboxed, which freed up space to allow for the installation of fire cupboards for special collections and accessions registers.

Kirsty Braithwaite left to take up a post at Bodleian Health Care Libraries and was replaced by Giorgio Garippa. In addition to his normal duties, Giorgio utilised training in bookbinding by making running repairs on damaged loan collection books and some special collections. Mark Dickerson also undertook training in Aleph Serials Cataloguing.

Combined loans and renewals of books for 2013-14 were 9,246 (2,273 of which were loans), a decrease of 1,054 (11%).

**Buildings and maintenance**

Wear and tear involving the original tiled floor area of the Museum court has been identified as a potential Health and Safety hazard. The relatively new tiled floor by
the entrance through to the adjoining Research Centre also needs attention. Estates Services are drawing up a plan of remedial work to take place in late 2014.

Water ingress into two areas of the Research Centre remains a problem, at the very top of the emergency exit stairwell on the south-east corner of the building, and into the first floor of the Library, down the back of the adjoining Museum of Natural History wall. Estates Services continue with remedial work in an effort to prevent this ingress.

A security issue involving graffiti daubed on external walls at the research collections site in west Oxford, plus issues with the structural integrity of the main roof, prompted a review of the site involving all University museums and Estates Services. The results of the review will be known in the autumn of 2014.

11 Appendices

a Visitors to the Pitt Rivers Museum as at 1 August 2013
(1) Professor Andrew Hamilton FRS: Vice-Chancellor
(2) Dr. John Landers: Chairman
(3) Professor Ian Walmsley FRS: Pro-Vice-Chancellor with responsibility for Academic Services and University Collections
(4) the Proctors and Assessor
(5) Professor Roger Goodman: appointed by the Social Sciences Board
(6) Professor Paul Smith: Director of the Oxford University Museum of Natural History
(7) Professor Christopher Brown CBE: Director of the Ashmolean Museum
(8) Professor Marcus Banks: Head of the School of Anthropology
(9) Professor Helena Hamerow: Head of the School of Archaeology
(11) Ms Rickie Burman: National Gallery
(12) Dr Lissant Bolton: British Museum
(13) Ms Janet Vitmayer CBE: Chief Executive Horniman Museum
(14) Ms Jane Weeks.

In attendance
Secretary: Michael O’Hanlon (Director)
Minutes Secretary: Cathleen Wright (Administrator)
Lecturer-curator: Dr Dan Hicks

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

Director
Michael O’Hanlon

Administration
Cathy Wright, Head of Administration and Finance
Antigone Thompson, Deputy Administrator *
Beth Asbury, Administrative Assistant (part-time to October 2013), Assistant to the Director and Administration Team (full time until March 2014, part-time from April 2014) * +
Michelle O’Donohue, Receptionist (until March 2014), Administrative Assistant (from April 2014) * +
Shirley Careford, Bookings and Museum Annex Manager
Peter Stimpson, Receptionist *
Jane Yates, Receptionist (from April 2014) * +

Balfour Library
Mark Dickerson, Librarian
Kirsty Braithwaite, Library Assistant (until August 2013) *
Giorgio Garippa, Library Assistant (from April 2014) *

Collections
Jeremy Coote, Joint Head of Object Collections *
Julia Nicholson, Joint Head of Object Collections *
Marina de Alarçon, Deputy Head of Object Collections (on maternity leave until September 2013)
Faye Belsey, Deputy Head of Object Collections (until September 2013), Curatorial Assistant (from October 2013)
Elin Bornemann, Assistant Curator (until July 2014) +
Madeleine Ding, Assistant Curator for Visiting Researchers +
Zena McGreevy, ASPIRE Assistant Curator +
Sian Mundell, VERVE Curatorial Assistant * +
Carlotta Gardner, Curatorial Assistant (until December 2013) +
Alison Petch, Researcher
Christopher Morton, Head of Photograph and Manuscript Collections *
Philip Grover, Assistant Curator of Photograph and Manuscript Collections
Noel Lobley, Project Researcher (until February 2014)
Beth Asbury, Project Officer (until October 2013), Project Researcher (from April 2014) * +
Alexandra Ross, Rights Coordinator (until August 2014) * +

Commercial Activities
Yvonne Cawkwell, Retail Manager
Stuart Booker, Shop Assistant *
Beverley Stacey, Shop Assistant *

Conservation
Heather Richardson, Head of Conservation
Jeremy Uden, Deputy Head of Conservation
Andrew Hughes, Clothworkers Project Conservator +
Kate Jackson, Conservator *
Misa Tamura, Conservator * +

Creative Partnerships
Kate White, Creative Partnerships Officer *
Education and Outreach
Andy McLellan, Head of Education and Outreach *
Adrian Brooks, Art Education Officer +
Salma Caller, Education Officer *
Isabelle Carré, Hands-On Music Education Officer *
Simone Dogherty, Education Officer *
Maya Herbolzheimer, VERVE Activities and Outreach Officer +
Rebecca McVean, Education Officer *

Gallery Staff
Derek Stacey, Gallery Manager
Fernando Calzada, Deputy Gallery Manager
Kieran Brooks, Gallery Assistant *
Dennis Cockerill, Gallery Assistant *
Shaun Bryan, Gallery Assistant +
Rosaleen Croghan, Gallery Assistant *
Giorgio Garippa, Gallery Assistant (until March 2014) *
Lucy Gibson, Gallery Assistant +
George Kwaider, Gallery Assistant +
Navigator Ndhlovu, Gallery Assistant *
Emma Parker, Gallery Assistant (October 2013 - February 2014) *
Mike Peckett, Gallery Assistant *
Gavino Pinna, Gallery Assistant (from June 2014) +
Luke Skiffington, Gallery Assistant *
Cheryl Simmons, Gallery Assistant *
Edward Tolley, Gallery Assistant *
James Wood, Gallery Assistant *
Jane Yates, Gallery Assistant (until March 2014) *

ICT
Haas Ezzet, IT Manager

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

Marketing and Press
Kate Webber, Head of Marketing and Press (maternity leave from October 2013) *
Tracy Jarvis, Head of Marketing and Press (from October 2013) *
Louise Hancock, Marketing Assistant (from September 2013) *

Photography Studio
Malcolm Osman, Photographer

Technical Services
John Simmons, Head of Operations and Technical Services
Chris Wilkinson, Deputy Head of Technical Services
Alan Cooke, Museum Technician +
Jon Eccles, Museum Technician
The Museum's principal sources of support in 2013-14 were its service funding award of £911,000 from the University (£393,000 net, once the University’s infrastructure and capital charges have been subtracted) and its grants – awarded against competition - from HEFCE (£725,000 p.a.) and from other valued supporters. This year, the latter included Arts Council England, the Heritage Lottery Fund, DCMS/Wolfson Museums and Galleries Improvement Fund, the Foyle Foundation, the Delafield and Pilgrim Trusts, the Museum’s Friends and the University’s own van Houten and Vice-Chancellor’s Oxford funds, the combined awards from which totalled £453,000. Sales, services and trading raised an additional £165,000.

As was anticipated might be the case in the previous annual report, the year proved a challenging one, with the Museum posting a £139,000 deficit (6% of turnover) against the balanced budget (the University requires service departments to set a balanced budget). The major causes of the deficit were a lower than hoped for level of success in grant applications and donations, and trading results which did not meet the optimistic level projected when the budget was originally set. Others of the University’s museums either recorded, or are threatened with, deficits and under the Pro-Vice-Chancellor’s leadership, the museums are approaching the University with a request for an uplift in centrally awarded funding.

The Museum’s Visitors approved a series of further ameliorative measures, including introducing charges on other departments use of the Museum’s facilities, a request for contributory support from those using its Library, and the decision to discontinue or freeze posts as they become vacant.

Visitor numbers, enquiries, research visits and loans
The Museum recorded a further high in the number of visitors - 388,597 – receiving a particular boost with the re-opening of the Museum of Natural History following its year of closure for re-roofing.

There were 472 recorded visits to the Museum during the year requiring the retrieval of objects, photographs, manuscripts and/or sound recordings, including 110 from within the University of Oxford and 95 from other Higher Education institutions in the
UK. Visitors included staff members of other museums, students and academics from non-UK universities, as well as visual artists and private researchers.

Object collections
Of the 472 recorded visits, 342 were to examine material from the Museum’s object collections. Among the more notable visits was that by representatives of Nga Paerangi iwi from the Whanganui region of New Zealand, who came in November to see the taonga in the Charles Smith collection and to discuss future collaborations. In Hilary term there were three visits from the Oxford Palaeolithic Technologies Group, who used the Museum’s ethnographic collections to investigate early technologies and their application in the archaeological record. The collections were used in ‘hands-on’ teaching sessions by Nick Barton and Amy Bogaard from the Institute of Archaeology and Alison Roberts from the Ashmolean Museum. In October, researchers from the University of Cambridge carried out XRF (X-ray Fluorescence) analysis on a selection of Italian bronzes. Also in October, Harry Allen from the University of Auckland identified two Tasmanian spears as being amongst a corpus of no more than twelve worldwide. Lucie Bolton from the University of Southampton made repeated visits to study the Museum’s stone tool collection from Biddenham in Bedfordshire, identifying some rare non-Lavalllois cores.

Photograph, manuscript, film and sound collections
There were a total of 96 research visits to the photograph collections. Of these, 25 were made by visitors from UK Higher Education institutions, including 16 from within the University of Oxford and nine from elsewhere. The visits were carried out by 79 different external researchers, 17 of whom represented UK Higher Education institutions (11 from the University of Oxford and six others).

There were 62 research visits to the manuscript collections. Of these, 14 were made by visitors from UK Higher Education institutions, including two from within the University of Oxford and 12 from elsewhere. The visits were carried out by 34 different external researchers, six of whom represented UK Higher Education institutions (two from the University of Oxford and four others).

There were 11 research visits to the sound collections, carried out by 11 different external researchers (none being from representatives of UK Higher Education institutions). The number of visitors to the different individual sections above exceeds the total number of visitors recorded (472), since some visitors came to research material from more than one section.

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

A Maori cloak of the type worn by Joseph Banks for his famous portrait by Benjamin West and a spectacular fau headdress from Tahiti, collected on James Cook’s second voyage to the Pacific, were two of eighteen objects loaned to The Collection, Lincoln, for its exhibition *Joseph Banks, A Great Endeavour: A Lincolnshire Gentleman and his Legacy*, which ran from 15 February to 11 May 2014.

Nine coral artefacts were loaned to Manchester Museum for the exhibition *Coral in Nature and Culture*, which ran from 29 November 2013 to 6 March 2014. Also in March 2014 two twisted gold torcs were loaned to the Hunterian Art Gallery, University of Glasgow, for *Scottish Gold*, which ran from 14 March to 15 June 2014. The torcs are part of the Law Farm hoard, said to be the richest gold find known from Bronze Age Scotland and were reunited in this exhibition with other torcs from the site.

Two watercolour paintings by Sue Johnson were loaned to Salisbury Museum from 1 February to 10 May 2014 for the exhibition *Sue Johnson and Pitt Rivers: Collecting Patterns—The Curious Response of a 21st-Century Artist to a 19th-Century Archaeologist*, which ran from 1 February to 10 May 2014. A natural stone ‘in the form of a monkey’s head’ was loaned to the exhibition *Sean Lynch: A Blow by Blow Account of Stonecarving in Oxford* held at Modern Art Oxford from 11 April to 8 June 2014.

There were also two international loans during the year. Six Iroquois objects were loaned to the Art and Exhibition Hall of the Federal Republic of Germany, Bonn, for the exhibition *On the Trails of the Iroquois*, which ran from 22 March to 4 August 2013. A wampum belt was loaned to The Old State House, Boston, for *1763: A Revolutionary Peace*, an exhibition commemorating the 350th anniversary of the 1763 Treaty of Paris, which ran from 25 May to 7 October 2013. The wampum belt has a design reading ‘1766’ and records a meeting at which it was agreed to renew an alliance between tribal groups and the British.

e Interns, volunteers and work experience

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

Photograph, manuscript, film and sound collections

The work of the department was supported this year by University of Oxford intern Charlotte Robinson in June and July, and volunteers, Patti Langton, Mike Peckett and Timea Kovats.

Conservation department

In October 2013, previous student placement, Misa Tamura, took up a one-year
contract position with the Conservation department for three days per week. As Misa was commuting from London each day she understandably opted to leave us for a full-time position at the British Museum at the end of March 2014. Between September 2013 and January 2014 conservator James Harris worked with us for three days per week on a project with the photographic collections to scan, condition check and freeze cellulose nitrate negatives. From late January until July 2014, Jenny Mitchell returned to the department for one day per week to conserve, prepare condition reports for and pack over 100 amulets for loan to the Wellcome Trust.

Emma Schmitt, a student studying textile conservation at the Centre for Textile Conservation, University of Glasgow, completed a two month placement working exclusively on the Cook project, *Conserving ‘Curiosities’*, in August and September 2013. Conor Tulloch continued with his one year internship funded by the Heritage Lottery Fund until April 2014, primarily working on the VERVE project. Miriam Orsini, studying for an MSc in Conservation at the Institute of Archaeology, UCL, completed a five month placement between February and July 2014.

Kathy Clough continued to volunteer in the Conservation department during the year, despite also being a student on the Visual, Material and Museum Anthropology masters programme. In August 2013 the department secured some funding from ASPIRE’s Audience Engagement Fund. This enabled us to pay Kathy Clough to complete the artwork for the department’s publication *With the Greatest Care: Ethnographic Conservation at the Pitt Rivers Museum*, which was published in April 2014.

**Education department**

Education delivery at the Pitt Rivers is achieved with the support of over a hundred volunteers per year, particularly at family events. The Volunteer Guides continued to deliver tours to primary schools; guides this year were Jean Flemming, Frances Martyn, Sukey Christiansen, Anne Phythian-Adams, Rosemary Lee, Linda Teasdale, Jill Drake, Kay Symons, Lucy Gasson, Angela Badham-Thornhill, Katherine French and Christine Williams. Guides giving tours for adults this year included Colin Langton, Caroline Pond, Mary Lale, Helen Connor, Helen Cadoux-Hudson, Elizabeth Rowe, Lucy Gasson, Alan Graham and Jessica Law.

**New acquisitions**

**Object collections**

Donations

Donations of objects were received from Alison Cobb (skirt and a piece of brightly coloured material as worn by Dinka women in 1981 and 1982 in South Sudan; 2014.69); Clare Harris (solar powered prayer wheel collected for the Museum exhibition, *Made for Trade*, during fieldwork in Darjeeling; 2014.58); Barbara Hepburn (beaded tea cosy, Africa; 2013.59); Judith Herrin (wooden calabash, Hawaii; 2013.57); Marcus Hope (bark bags made by indigenous peoples in the forests near Cilegon, Western Java; 2013.60); Nathaniel Mann (pigeon whistles from Indonesia and one made from recycled materials by him when in post as composer in residence; 2014.44); Jacqueline Milne (eight 19th century Micmac quillwork placemats, Canada; 2014.70); Malcolm Osman (two views of the entrance of the Pitt
Rivers Museum; 2014.40 & 2014.41); Rikuzentakata Disaster Documentation Digitalisation project (54 prints by the RD3 project, which were exhibited in Surviving Tsunami: Photographs in the Aftermath of the Great East Japan Earthquake, Japan; 2014.29); Joan Schneider (Lepcha hat collected by Walter Hodges, assistant to the political officer of Sikkim from 1890, India; 2013.56); and Jessica Turner (a collection of mostly native American objects collected by the donor’s father, Geoffrey Turner; 2014.43).

Purchases
Two water colours (2013.51) by Sue Johnson were purchased with the assistance of the Chadwyck-Healey Fund.

Transfers
There were no transfers of objects in 2013-14.

Photograph, manuscript, film and sound collections
Notable additions to the manuscript collections included a collections of photographs and papers compiled by former Museum employee, Geoffrey Turner, mostly relating to north America and donated by Rev. Jessica Turner; a watercolour sketchbook by Sir Baldwin Spencer from the 1880s donated by Elizabeth McCormick; and papers relating to another former Museum employee, William Brice, donated by his daughter, Catherine Brice.

Library
The Library was pleased to receive donations from the Accessible Resources Acquisition and Creation Unit, Ahmed Al-Shahi, the Bagpipe Society, the Bodleian Libraries, Adam Butcher, Jeremy Coote, Mark Dickerson, Elizabeth Edwards, Sally M. Foster, Jennifer Gurd, Dan Hicks, Carol James, Schuyler Jones, Rosemary Lee, Nathaniel Mann, Chris Morton, Rafaela Mottram, Ngā Pāerangi, Kaiwhāiki, Whanganui Aotearoa, Michael O’Hanlon, Laura Peers, Alison Petch, the Sackler
Library, Jessica Turner, the Tylor Library, Jaanika Vider, Giovanna Vitelli and Jane Yates.

g Staff publications


Harris, C. 2013. ‘Digital Dilemmas: The Ethnographic Museum as Distributive


Petch, A. 2014 (ed. with J. Coote). Museum History Journal 7(2) (July 2014; special issue, on ‘Rethinking Pitt-Rivers and His Legacy’).

h List of illustrations
Unless otherwise stated, all images are copyright of the Pitt Rivers Museum, University of Oxford.

Front cover: Tashi Lhunpo Tibetan monks host sand mandala, printing and language workshops for the public as part of their residency, November 2013.


Page 8: Museum Technician, Chris Wilkinson, making mounts for a Naga head ornament (PRM 1923.85.1008).

Page 9: Puppets in the ‘Didcot’ case from the *Retelling the Tale* exhibition.

Page 12: A Tibetan monk admiring cases on the Lower Gallery during a visit in November. Photo by Katherine Clough.

Page 14: Conservation intern, Conor Tulloch, works on one of the Museum’s adzes.

Page 18: A Sixth Form illustration workshop called *Body Image* with artist, Anna Bushan.

Page 19: Nathaniel Mann performing at *Resonant Voices*.

Page 20: Nathaniel Mann running a workshop.

Page 22: Director, Prof. Michael O’Hanlon, with Patrons of the Friends, Penelope Lively and Phillip Pullman, on 4 June 2014. Photo copyright: Studio Edmark.

Page 29: *Fau* headdress (PRM 1886.1.1683).