

THE BRITISH MUSEUM

Report of the Trustees 1999 - 2000

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Abbreviations used in this report

The British Museum:

ANE	Ancient Near East (formerly the Department of Western Asiatic Antiquities)
AFBM	American Friends of The British Museum
BM	The British Museum
BMCo	The British Museum Company Ltd
BMDT	The British Museum Development Trust
BMF	The British Museum Friends.
BMP	The British Museum Press
BMT	The British Museum Traveller
CM	Coins and Medals
CDMS	Collections Data Management Section
COMPASS	Collections Multimedia Public Access System
CONS	Conservation
DIR	Directorate
EA	Egyptian Antiquities
EDUC	Education Service
ETHNO	Ethnography
GR	Greek and Roman Antiquities
JA	Japanese Antiquities
M&ME	Medieval and Modern Europe (formerly the Department of Medieval and Later Antiquities)
MoM	Museum of Mankind
OA	Oriental Antiquities
P&EE	Prehistory and Early Europe (formerly the Department of Prehistoric and Romano-British Antiquities)
PD	Prints and Drawings
SCI RES	Scientific Research

Other organisations:

BANEA	British Association of Near Eastern Archeology
BAR	British Archaeological Research Association
BL	British Library
DCMS	Department for Culture, Media and Sport
EES	Egypt Exploration Society
HLF	Heritage Lottery Fund
JACT	Joint Association of Classical Teachers
LAC	English Heritage London Advisory Committee
MC	Millennium Commission
NACF	National Art Collections Fund
NADFAS	National Association of Decorative and Fine Arts Societies
NHMF	National Heritage Memorial Fund
SARS	Sudan Archaeological Research Society
SOAS	School of Oriental and African Studies (University of London)
UCL	University College London
V&A	Victoria & Albert Museum

Note: All dates are AD unless otherwise stated.

Trustees' and Accounting Officer's Annual Report and Foreword

The Trustees of The British Museum have pleasure in submitting their Annual Report and Financial Statements for the year ended 31 March 2000. Pages 1-40 and details of Trustees and Official Addresses set out in *Appendix 1* form the *White Paper Account* as audited by the Comptroller and Auditor General and laid before Parliament on 27 November 2000, numbered HC1002.

This Report gives a detailed review of the Museum's activities and major projects in fulfilment both of the Museum's aims and objectives and of its published Plan for 1999/00.

Purpose and Aims of The British Museum

The British Museum holds for the nation collections of antiquities, prints and drawings, ethnography, and coins and medals which are amongst the finest in the world. The collections derive from all cultures and all periods of time. They are housed in safety, conserved, curated, researched and exhibited. Responsibilities and activities flow from the custodianship both of the collections and of the building in which they are housed. The collections are exhibited for the visiting public in London and, more widely, through loans to other museums, both in the UK and abroad. They are enhanced by means of purchases and gifts, and through excavation and fieldwork undertaken by Museum staff. The Museum acts as an international centre for scholarly activity, making the collections available for research and discussion. It aims to fulfil its functions efficiently, effectively, economically and in a friendly and accessible manner.

Purpose

The British Museum exists to illuminate to present and future generations throughout the world the histories of cultures by preserving, presenting, enhancing and researching the unique national collections in its care.

Mission

To inspire and excite visitors and other users of the Museum, helping them to enjoy the collections to the fullest extent, through well-presented and serviced public galleries and reserves, world-class exhibitions, education programmes and publications and imaginative use of new technologies.

Aims

In order to fulfil its purpose and mission, the Museum's guiding aims are:

- to curate the collections - including conservation and documentation - to the highest possible standards
- to extend knowledge and understanding of the collections by study, research and scholarly publication, including contributions from fieldwork and archaeological excavation, and to share this knowledge with the museum and education community
- to extend and enrich the content of the collections through acquisition
- to maintain and improve the buildings which house the collections and, in particular, to enhance those areas which are in public use
- to make its visitors feel welcome through the accessibility of the displays and the quality of its visitor services.

Research and scholarship are central to the understanding of the collections and support all the Museum's work, enabling objects to be interpreted through display, publication and educational programmes and providing answers to many thousands of enquiries about Museum-based subjects each year. The Trustees monitor the academic work and excavations, fieldwork, conferences, publications, collaborative projects and study visits both in the UK and abroad.

Organisation of The British Museum

The Trustees

The British Museum was founded by Act of Parliament in 1753 and is now governed in accordance with The British Museum Act 1963. General management and control are vested in a Board of 25 Trustees and are exercised through meetings of the Board and its specialised committees (listed in *Appendix 1*). One Trustee is appointed by the Sovereign, 15 are appointed by the Prime Minister, four are appointed by the Secretary of State for Culture, Media and Sport on nominations by learned societies, and five are elected by the Trustees themselves. Operations are conducted by a Management Board, on the basis of a Plan approved by the Board, chaired by the Managing Director and comprised of other senior Museum officials. Under the terms of the 1963 Act, the Trustees are required to report triennially to Parliament on the Museum's activities, but have decided to fulfill this obligation on an annual basis.

Departments

The Museum comprises ten curatorial departments: Coins and Medals, Egyptian Antiquities, Ethnography, Greek and Roman Antiquities, Japanese Antiquities, Medieval and Modern Europe, Oriental Antiquities, Prehistory and Early Europe, Prints and Drawings, and Ancient Near East. In addition, there are two scientific departments: Conservation, and Scientific Research. Support is provided by the Directorates of Operations, Marketing and Public Affairs, Human Resources, Finance and Education.

There is a staff of just over 1,100 (*a detailed list of the Departments is at Appendix 2*).

Housing the Collections

Custodianship of the Museum's collection and its main buildings is vested in the Trustees. The Museum's main site is at Bloomsbury. Until its closure to the public at the end of 1997, the Museum's main outstation was the Department of Ethnography (known as the Museum of Mankind) at Burlington Gardens and, for some years, two buildings in Hoxton, east London, have provided additional workshops and storage for the Departments of Ethnography, Prehistory and Early Europe and Conservation. Archaeological and general material has been stored at a property in Hammersmith, shared between The British Museum, the Science Museum and the Victoria & Albert Museum.

Financing the Museum

The Museum is a Non-Departmental Public Body subject to a Financial Memorandum agreed with its sponsoring department, the Department for Culture, Media and Sport (DCMS). It is an exempt charity under Schedule 2 of the Charities Act 1993. The Museum is funded by a combination of grant-in-aid allocated by DCMS and income secured through activities for which a charge is made, sponsorship and a range of commercial and fundraising activities. Since its foundation, gifts have been received from private sources in the form of objects for the collections, buildings and financial support for the Museum's objectives. The Trust Funds established with financial donations are directed towards the general purposes of the Museum or towards specific areas of its activities in accordance with the wishes of the benefactors. A significant proportion of the funds is held as permanent endowments or in restricted funds; one fund is managed on the basis of custodian

trusteeship. The Trustees' investment powers are governed by the Trustee Investment Act 1961 and by a Court Order made under the Act in 1983.

The British Museum Company (BMCo), set up in 1973, is a limited company, wholly owned by the Trustees and an exempt charity. It furthers the educational objectives of the Museum through publishing curatorial activities and research, and acts as its trading arm. The British Museum Development Trust (BMDT), an exempt charitable trust, was set up by the Trustees in 1989 to support the aims of the Museum. Relunched in 1994, the Trust spearheads the Museum's fundraising efforts for all major capital development projects and administers the Patrons' scheme.

Support for the Museum

The work of the Museum is also supported by three 'friends' associations. The British Museum Friends (formerly known as The British Museum Society) furthers collecting, public services, conservation, and services the needs of the Friends. The American Friends of The British Museum (AFBM) is committed to supporting the Museum's development, particularly by enhancing visibility and awareness, as well as raising funds for the Museum in the United States. The Society of Canadian Friends of The British Museum seeks to promote links between the BM and museums and interested groups in Canada. Some antiquities departments are also supported by groups of friends: The Caryatids (Greek and Roman Antiquities); the Friends of the Ancient Near East (Ancient Near East Antiquities); and the Japanese Friends (Japanese Antiquities). *A list of major donors, Patrons and Friends is at Appendix 4.*

Illuminating World Cultures:

Recreating a Museum for the New Millennium

The British Museum is one of the most popular museums in the world, receiving over 5 million visitors in 1999/00. The Museum is committed to continuing and developing its openness to the whole range of interests which visitors show in its collections. A combination of three opportunities has helped to create a plan for the new millennium which will fulfill five strategic aims:

- a radical improvement in the quality of the general visitors' experience
- a broadening and deepening of the opportunities for the visitor to explore the collections
- enhancement and rationalization of the Museum's estate and its fabric
- an upgrading of the facilities for curatorial endeavour
- the coherence of the Museum's ambitions to serve its public and curatorial undertakings.

Development Programme

The Great Court

This scheme is part of one of the most ambitious development programmes ever undertaken by a national museum and was made possible by the re-siting of The British Library to St Pancras. The Great Court scheme will, in the year 2000, open up the central courtyard of the Museum to the public, whilst providing at the same time new Centres for Education and Information, as well as new galleries and improved retail and catering facilities. Further elements of the Development Programme are new Ethnography galleries in the north range and the redevelopment and restoration of Sir Robert Smirke's grand rooms on the ground floor. Components of this Programme will be realised by the Museum's 250th anniversary in 2003.

The aims of the Museum in developing this space focus on access and education:

- improving the openness of the Museum through circulation routes and access for visitors, particularly at ground-floor level, but also between floors
- presenting all displays under one roof at Bloomsbury, by bringing ethnographic displays back from the Museum of Mankind
- re-organising and re-presenting displays to enhance visitors' experience and perception of the various cultures represented by the Museum's collections
- creating opportunities for visitors to find out about the collections at all levels of interest, through library and multimedia applications in the Round Reading Room, and to take part in a full range of educational activities.

Since 1994, the Museum has been planning a multimedia collections database and in 1997, a prototype system was designed and evaluated. Named COMPASS (Collections Multimedia Public Access System), the system will now be developed for the Information Centre in the Round Reading Room. It will also be available, with appropriate modification, in the Clore Education Centre and the Study Centre, as well as being available from June 2000 remotely via the Internet for 'distance visiting', and for visit planning and follow-up.

During the year the Museum made impressive progress on the Great Court scheme under a construction management programme supervised by Mace Plc. At the year end the project remained on target to meet the scheduled opening within budget and with all funding in place.

The Study Centre

The Study Centre will uniquely extend direct access to the reserve collections of art and antiquities from ancient and living cultures, which The British Museum holds in trust for the nation and the world, and to the curatorial resources and expertise associated with them. It will provide an international centre of excellence, for the advancement of understanding and the interpretation of material cultures and for sharing Museum skills.

Sited at the junction of New Oxford Street and Museum Street, approximately 100m from the Museum gate, the building has a number of unique qualities in addition to those of location and good accessibility. It is of a sufficiently large scale to accommodate good visitor access and to provide for long term collections storage. It can allow space for growth and expansion relieving currently overcrowded stores. The central collections will be surrounded by workshops, studios, public activity areas, meeting spaces, offices, work stations and libraries.

With four antiquities departments and two other curatorial departments, the Study Centre will accommodate more than half of the Museum's curatorial staff. At the New Oxford Street building Study Centre visitors will see behind the scenes to the reserve collections and the Museum at work. Visitors, many of whom will have learned of the facilities and experiences available from their visit to the Information Centre in the Great Court or by visiting the Museum online, can access collection material directly, take part in organised activities and meet and consult with Museum staff.

The scheme will also include other facilities such as the national co-ordination centre of the Portable Antiquities Scheme, a central facility which will bring together the work being done across the regions by way of assessment, interpretation and registration in the national database of archaeological objects found by members of the public.

The emphasis is on making available and accessible collections, and the activities and scholarship which sustains them. The Study Centre will communicate the breadth and depth of the Museum's collections and curatorial purpose. Numerically the permanent displays represent less than 1% of the collection, in the Study Centre some 4 million objects, or about half the collection will be housed in an accessible reserve. There will also be opportunities for short-term themed displays of objects and 'visible' storage of collections where appropriate.

While there will be much in the Study Centre for the serious scholar, of whatever age, there will also be programmes directed at sharing the special skills for which the Museum has both a national and international reputation of excellence. Beyond professional and academic purposes the Study Centre will create a platform for promoting the social and economic benefits of the Museum as a major national resource.

During the year the Trustees determined on a new course for developing the facility, by raising its own capital resources instead of pursuing a development under the Private Finance Initiative. By the end of the year plans were well advanced for advertising procurement, obtaining permissions and raising the funds.

Funding the Developments

The funding of the Great Court project continued with extraordinary success during the year. By 31 March 2000 the Museum reported that a total of £108 million had been raised of which £62.25 million was private donations from individuals and foundations (*listed in Appendix 4*). The remaining £45.75 million comprised lottery funding: £30 million from the Millennium Commission and £15.75 million from the Heritage Lottery Fund, secured in previous years.

The Study Centre has already secured a grant of £8.1m from the Heritage Lottery Fund and £1m from the Clothworkers' Foundation.

The British Museum sees its programme of transformation as enabling the diverse cultures and activities represented by its collections to be presented alongside each other to the benefit of all visitors, at all levels, and whatever the initial point of contact. By promoting opportunities for individual enquiry, organised group activities and a range of study programmes appropriate to all levels of educational need, the Museum will communicate its purpose and aims to all visitors, and will articulate the passion and dedication of its scholarly and curatorial pursuits.

Other Major Achievements in 1999/00

The following analysis bears witness to the diversity and quantity of the Museum's achievements. Among highlights are:

Visitors:

- maintenance of visitor numbers at 5.5 million despite major building work.

Major touring exhibitions:

- Writing Arabic.

Major special exhibitions attracting 295,000 visitors including:

- Cracking Codes: the Rosetta Stone and decipherment
- Gilded Dragons: Treasures from China, opened by HM The Queen as part of the state visit of Jiang Zemin in October 1999
- Apocalypse: the Shape of Things to Come.

Website:

- ancient Egypt site developed, receiving 1 million hits per month. Start of programme of on-line learning resources.

New permanent galleries:

- Roxie Walker Gallery of Egyptian Funerary Archaeology (opened May 1999)
- Chase Manhattan Gallery of North America (opened June 1999).

Fieldwork & excavation:

- major excavations continuing in Egypt; Sudan; Forum Novum, Italy; Cnidos, Crete; Akra, Pakistan; Elveden, Suffolk; Merv, Turkmenistan.

Restructuring of senior management:

- new posts of Managing Director, Director of Human Resources, Director of Marketing and Public Affairs, Director of Operations.

Staff restructuring:

- redeployment of staff to front-of-house and public-facing services
- professionalisation of finance, marketing and other functions.

Strategic planning:

- development of key strategies and new-style Business Plan
- reorganisation of senior management committee structure
- improved Governance arrangements for Trustees
- new corporate branding.

Other:

- conservation and re-exhibition of Rosetta Stone
- new displays of Parthenon Sculpture information in slip rooms
- British Museum Society transformed to British Museum Friends (on 28 October 1999)
- sale of perimeter property leases
- successful fix of 'millennium bug' issues
- new BMCo shops at 22 Bloomsbury Street and in Grenville Library.

Management and Planning

During the year, the reshaping of the Senior management of the Museum took effect. The Managing Director, Suzanna Taverne, took up her post on 4th May 2000 to work alongside the Director and to act as the Museum's Accounting Officer. The Senior Management of the Museum has been restructured to comprise a Management Board of the Managing Director, Director, Senior Keeper and Directors of Marketing and Public Affairs, Operations, Human Resource, and Finance.

The Business Plan for 1999/00 anticipated the scope of reforms to be achieved by setting out deliverable objectives for which the Museum as a whole, Management Board and the Departments were accountable. These objectives corresponded to the declared aims of the DCMS reflected in the measurable outputs of its Funding Agreement with the Museum. These were underpinned by the greater certainty of future funding in a three year agreement. Major objectives included a comprehensive Marketing Plan and a Human Resources Strategy both of which were delivered by the end of the year. In parallel the Board of Trustees undertook a review of the Museum's Corporate Governance and agreed new procedures in January 2000 which, when fully effective, will reflect best modern practice in line with the Government's expectations.

The Plan covering the years 2000/01 - 2004/05 was agreed by the Board of Trustees in March 2000. This redefined the Museum's Purpose- to illuminate world cultures for every generation- as six Museum wide aims; openness, learning and engagement, skill-sharing, public recognition and effectiveness. There are strategies to deliver these aims; the Intellectual and Curatorial Strategy, the Education and E strategies which are supported by the Marketing Strategy, the Physical Development Strategy, the Human Resources Strategy, and the Financing Strategy. The Plan sets priorities and management objectives under a new structure of accountability and projects and programmes, being large schemes and cross-functional activities representing the Museum's public-facing work. The Plan sets out to integrate the strategies and activities of the Museum and particularly to ally work on the collections with the engagement of the public. It aims to fulfill the greatest physical transformation of the Museum in its history and to launch a 'virtual' museum.

Report and Basis of Preparation of Financial Statements

The Report and Financial Statements follow the form directed by the Secretary of State with the consent of the Treasury in accordance with sections 9(4) and 9(5) of the Museums and Galleries Act 1992: in essence to meet the requirements of the accounting standards issued by the Accounting Standards Board and the Statement of Recommended Practice *Accounting for Charities* (SORP) in so far as those requirements are appropriate.

Corporate Governance

The Board

The governing body is the Board of Trustees whose members are appointed for fixed terms of service and are listed in *Appendix 1*. They are non-executive and unpaid. The Board meets regularly, retains full and effective control over the Museum and monitors the Management. Matters for the Board's decision and the respective responsibilities for the Board and Management are clearly defined. The Board has access to independent financial advice and the Secretary ensures that Board procedures are followed.

The Board

- appoints the Director, subject to the approval of the Prime Minister, and also the Managing Director, Director of Finance, Secretary and Keepers. It determines the contracts of employment of the Director, Managing Director and Director of Finance, and the Remuneration Committee reviews their remuneration annually
- seeks to give a full account of The British Museum's affairs in this Report and Financial Statements which it publishes annually
- takes due cognizance of the Financial Memorandum agreed with the DCMS and of the annual Funding Agreement. Its code of Best Practice complies with the Guidance given to Board Members of Public Bodies issued by the Cabinet Office in January 1997.

Review

During the year the Board undertook a review of the Report of the Committee on Governance which had taken effect in July 1997. The review clarified the respective roles of Trustees and Management and strengthened the processes which assure the Board and the Government that the Museum exercises sound internal control. In the new framework the Board will establish policies covering the major aspects of the Museum's work. A Plan is drawn up by Management and agreed by the Board which aims to fulfill the policies. Management are responsible for implementing the Plan and reporting regularly and comprehensively to the Board which has the responsibility of monitoring its achievement and ensuring its fulfilment.

The Managing Director and Director

From 4 May 1999 the Managing Director had responsibility, under the Board, for the overall organisation, management and staffing of the Museum and for its procedures in financial and other matters, including conduct and discipline. The Managing Director is the designated Accounting Officer and responsible to Parliament and the Accounting Officer of the DCMS for resources under her control. The essence of the role is a personal responsibility for the propriety and regularity of the public finances for which she is answerable, for the keeping of proper accounts, for prudent and economic administration, for the avoidance of waste and extravagance and for the efficient and effective use of all the resources under her charge. She has a responsibility to see that appropriate advice is tendered to the Board on all these matters.

These include the provision of assurances contained in this Report and Financial Statements. The role of Accounting Officer was fulfilled by the Director up to 4 May 1999.

Internal Financial Control

Both the Board and the Managing Director have overall responsibility for all systems of internal financial control applied at The British Museum.

The systems employed are designed to provide reasonable, but not absolute, assurance against material misstatement or loss.

The Board has formally adopted a schedule of matters which are reserved for its decision so as to ensure that effective control is maintained over appropriate strategic, financial, organisational and compliance issues. In relation to non-reserved matters it is assisted by a number of committees with delegation of authority. An organisational structure is in place with clearly defined lines of responsibility and delegation of authority. Established regular procedures, including budgetary controls, operate to monitor the receipt of income and both revenue and capital expenditure. These are regularly reviewed by the Finance and Planning Committee.

The Audit and Governance Committee receives and reviews regular reports from both the external auditors and Internal Audit in relation to internal financial control matters. During 1999/00 it continued to develop its role by assessing the range, degree and management of all risks to which The British Museum is exposed and by determining an appropriate strategy to deal with them.

The Audit and Governance Committee reports to the full Board regularly and all members of the Board have the right to receive papers and attend meetings.

Going Concern

The British Museum receives a grant-in-aid from DCMS which has confirmed the level of funding it will make available for the year ending 31 March 2001 and has indicated the funding for the following year. It is the policy of the Board to budget each year to match income and expenditure and to fund fully capital expenditure so that The British Museum is able to present a programme of work consistent with its aims. The Board has no reason to believe that any events are likely to occur, for the foreseeable future, which would put achievement of this policy at risk. For these reasons, the Board continues to adopt the going concern basis for preparing its Financial Statements.

Payment of Creditors

The Museum adheres to the Government's code on bill-paying by aiming to settle bills within 30 days or by due date. During the year The British Museum paid approximately 60.3% of its invoices within the target date of 30 days.

Connected Charities

BMCo, a registered company wholly owned by the Trustees, is an exempt charity and acts as the Museum's trading arm. It is separately administered and a majority of its Directors are Trustees or senior employees of the Museum (a list of Directors is set out in *Appendix 1*). Material transfers made between the Company and the Museum comprised payments of rents (at market rates) of £114,000 to the Museum, the covenant of profits of £325,000 to the Museum, sales of £148,000 and other costs of £23,000.

BMDT, an exempt charitable trust, acts as the Museum's fundraising arm. It is separately administered and a majority of its Trustees are Trustees of the Museum. During the year, the Trust made grants of £4,481,000 to the Museum and the Museum made a grant to the Trust of £598,000. A list of the BMDT Trustees can be found at *Appendix 1*.

The American Friends of The British Museum (AFBM) is incorporated for charitable purposes in New York. It is independent of the Museum and a majority of its Board Members are not Trustees or senior employees of the Museum or of the BMDT. During the year it made grants of £758,000 to the Museum and the BMDT.

British Museum Friends is a registered charitable trust. It is separately administered and independent of the Museum and a majority of its Council are not Trustees or senior employees of the Museum or of other connected charities. During the year it made grants of £161,000 to the Museum.

Trustees and Senior Staff Transactions 1999/00

During 1999/00 none of the Trustees, members of key management staff or persons connected with them has undertaken any material transactions with the Museum.

Staff Policies

The British Museum endeavours to safeguard the quality of its work by ensuring that staff of the highest calibre are recruited, that they are well trained, well managed and work in an environment in which they can give of their best. In 1999/00 the Museum's direct employment costs totalled 52% of expenditure.

The Management Board meets regularly to identify and examine policy options, to monitor performance and develop major reports for the Board, through the Managing Director and Director. Action notes for this Board and the other major Management Committees are disseminated rapidly to relevant staff.

Directors' Meetings which follow Trustees' Board Meetings act as the initial step in informal team briefings along departmental lines by which Trustees and Management decisions are disseminated. A defined system of management and union negotiation allows matters raised by staff to be aired; employees are encouraged to discuss with their representatives any matters about which they are concerned and factors affecting the Museum.

The Museum Plan, revised annually, is distributed to all departments. Joint staff/management committees address issues of common concern. A staff member sits on the Board of Directors of the BM Co. Suggestions from employees aimed at improving the Museum's performance are always welcomed.

The British Museum is an equal opportunities employer. Full consideration is given to applications for employment made by people with disabilities, having regard for their particular capabilities and ability. When a person with a disability is employed, or an employed person develops a disability, appropriate training or retraining is arranged as necessary to ensure, as far as possible, his or her progress within the organisation.

The Health and Safety Office has maintained a high level of performance and awareness in the organisation and during the year achieved further significant improvements in health and safety practice and training.

Summary Consolidated Financial Results

	1995/96	1996/97	1997/98	1998/99	1999/00
	£000s	£000s	£000s	£000s	£000s
Revenue					
Self-generated income	15,220	12,805	14,570	12,318	16,650
Grant	<u>33,405</u>	<u>33,196</u>	<u>31,860</u>	<u>33,921</u>	<u>34,721</u>
	48,625	46,001	46,430	46,239	51,371
Revenue expenditure	<u>43,603</u>	<u>43,927</u>	<u>44,174</u>	<u>41,639</u>	<u>47,260</u>
Operating surplus/(deficit) before transfers	5,022	2,074	2,256	4,600	4,111
Opening reserves	12,107	5,821	(48)	0	507
Transfers to reserves	<u>(11,308)</u>	<u>(7,943)</u>	<u>(2,208)</u>	<u>(4,093)</u>	<u>4,018</u>
Net accumulated surplus/(deficit)	<u>5,821</u>	<u>(48)</u>	<u>0</u>	<u>507</u>	<u>600</u>
% of self generated income to total	31.30	27.84	31.38	26.64	32.41
Capital					
Capital Funding	<u>7,580</u>	<u>22,872</u>	<u>25,147</u>	<u>35,498</u>	<u>30,067</u>
Acquisitions	2,220	2,196	1,866	3,180	2,454
Projects	<u>16,162</u>	<u>19,792</u>	<u>26,988</u>	<u>42,939</u>	
	18,382	8,959	21,658	30,168	45,393
Balance being transfer to/(from) capital reserves	<u>(10,802)</u>	<u>13,913</u>	<u>3,489</u>	<u>5,330</u>	<u>(15,326)</u>

Financial Review 1999/00

Results

After making transfers to funds, the Museum generated a surplus of £93,000 in 1999/00 on the General Fund.

In the context of the continuing real fall in public funding, the result reflects the Museum's determination to work within available resources. While the accumulated position showing total revenue reserves of £19,460,000 is buoyant, there is still no room for complacency.

Financial Objectives

The Museum's financial aims should not change significantly from year to year and they should provide one useful and constant yardstick to assess performance. The Museum fulfills its charitable objectives by offering work, services and goods to a freely admitted public, to scholars and researchers and to fellow museums and galleries in the UK and around the world. Increasingly, the Museum charges for these services while upholding the principle and practice of free general access. While many indicators of our successful output will remain non-financial, it is possible to state financial objectives which measure the fulfilment of our objectives. These are to:

- invest adequately in research, teaching, publication and exhibitions
- devote sufficient resources to widening access through education and other initiatives
- achieve reasonable returns from services for which the Museum charges
- maximise the profitability of the Museum's trading activities
- raise high amounts of sponsorship and donations
- demonstrate good value for money
- restore and then sustain the real value of the Grant
- ensure the future solvency of the Museum
- raise sufficient resources (a) for property developments in hand, (b) to remedy the backlog of insufficient maintenance of the fabric and services.

The following paragraphs review the extent of achievements under these heads.

Investment in Curatorial Work and Exhibitions

Direct investment in basic curatorial functions rose over the year by 2.7% to £19,443,000 sustaining a trend of growth. The costs of exhibiting the collection will always fluctuate with the scale and timing of openings: in 1999/00 expenditure on temporary exhibitions was £1,368,000 against £377,500 in 1998/99. Capital expenditure on permanent exhibitions rose appreciably from £1,138,000 in 1998/99 to £2,992,000 in 1999/00.

Acquisitions fell slightly from £3,180,000 in 1998/99 to £2,454,000 in 1999/00 and behind this lies the relatively low allocation of grant at £500,000 and the increased dependence on donations. [*Curatorial outputs are detailed in the subsequent Activities Review and Appendices*].

Widening Access

Direct spending on services for visitors rose by 2.3% over the year to £3,730,000 and on Education by 10.7% to £1,204,000 reflecting the Museum's increasing determination to fulfil goals of wider social inclusion and visitor care.

Income from Services

Income from curatorial services rose from £948,000 in 1998/99 by 129.8% to £2,181,000.

Commercial Activities

Commercial turnover rose from £8,743,000 in 1998/99 to £9,117,000 and operating profits fell from £194,000 to £125,000, the net returns amounting to 2.2% and 1.4%. BMCo continued to experience adverse market conditions, and suffered the disruption caused by building work, but now looks forward to a good recovery in the Great Court.

Sponsorship and Donations

Revenue

The year saw a rise in receipts from £1,769,000 in the previous year to £2,488,000. Future plans show a renewed emphasis on revenue fundraising.

Capital

The British Museum Development Trust has recorded a very successful fundraising campaign to match lottery grants. The total pledged to 31 March 2000 for the two development projects was £117 million, of which £108 million was for the Great Court and £9 million for the Study Centre.

Good Value for Money

Cost-effectiveness has been sustained by laying plans for investment in significant income-earning and cost-saving projects, (which include the reorganisation of staffing from support to front-line activities), the progress of management accounting towards an activity base and plans to enhance the value of supporting services.

Grant

The DCMS grant for 1999/00 rose by 2.4%. In 2000/01 and 2001/02 it is scheduled to rise by 0.46% and 2.9% to £34,881,000 and £35,881,000 respectively. We continue to make a pressing case to Government for increased funding based on the tangible achievement of their and our stated priorities and on the extraordinary increase in activity which is predominantly financed by self-generated revenue.

Solvency

As a public sector body, the Museum has no recourse to borrowing. The Income and Expenditure accumulated balance of £600,000 is a very modest sum in the context of a turnover of over £50 million. On the capital side the Museum vigorously pursues its policy of covering all capital purchases with funds, mostly lottery monies and donations, but also some element of earned income. These factors combined to allow the measured judgement that our solvency at 31 March 2000 was secure, but that the future gives us no grounds for complacency.

Capital Resources

The remarkable fundraising campaign for the Great Court saw the Museum handsomely exceed its target of £97.9 million by 31 March 2000. This formed a basis for setting a further target of £10 million to complete, launch and successfully build up the Great Court operation. Up to the date of signing this Report, total funds exist to fulfil all the objectives.

The Museum continued during the year to invest significantly in professional fees to secure the Study Centre development. The Centre is due to come on stream in 2003.

Work on the basic fabric and plant of our existing building proceeded at £1,778,000 during the year under review. These included major sums on works to 'enable' the Great Court to start and on fire protection systems to replace the wholly inadequate facilities bequeathed to the Museum in 1988 from the PSA. Note 7(c) to the Financial Statements describes the rationale for the valuation of the buildings.

Accounting Policies and Practices

There have been no significant changes in 1999/00. However, the Museum stresses the view that the Income and Expenditure Account continues to provide the clearest expression of its accountability as an organisation providing services to its public. The related Statement of Financial Activities blends capital and revenue items, when the Museum is accountable for them separately to a large degree, and it obscures the value attributable to each year of donations and sponsorship.

Funding Agreement

The Secretary of State requires the Museum to give details of the key corporate targets set by him (in the Funding Agreement for 1999/00), together with performance achieved.

To meet the objectives that the Department has agreed with Treasury and the key cross-cutting themes of access, education, excellence, creativity and social inclusion/outreach, DCMS and The British Museum have made a fundamental and radical examination of the targets most appropriate to meeting and delivering Government aspirations. Key areas which will support both the direct and cross-cutting performance targets range from the number and types of visitors including identifying new visitors, reducing the number of regulatory burdens, increasing the amount of self-generated income and carrying out touring exhibitions across the country.

- (a) The Museum aims to increase access to its collections at all levels, particularly by visitors in person, electronic access to the Museum's expanding Web-site and through travelling exhibitions and loans out. The number of visitors to the Museum is expected to increase substantially with the opening of the Great Court. This will reverse the expected downturn in 1999/2000 caused by the construction works.

	Plan	<i>Achieved</i>
	1999/00	1999/00
Actual visitors	5,000,000	5,460,537
Electronic access via the Web-site	10,500,000	17,444,605

UK travelling exhibitions:

Number of exhibitions	5	4
Number of venues	10	8

All loans out

UK venues:	75	154
Abroad	48	84

Access through the Departmental Students' Rooms:

Number of students:	8,500	14,579
Number of objects accessed:	131,500	111,332

- (b) The Museum will complete its Marketing Plan by September 1999 and will aim to improve visitor satisfaction levels. It will ensure that visitors' satisfaction and reaction to standards of service and the quality of exhibitions is improved and monitored through twice-yearly visitor surveys and regular focus groups.

Achievement: Marketing Plan completed in September 1999. Visitor surveys now undertaken twice yearly and focus groups are in operation.

- (c) The Museum will take steps to broaden the range of its audience. The aim is to target school-children from inner city areas and outside the south-east, teachers, lifelong learners, ethnic minority communities, C2DE families and individuals with learning difficulties and/or mobility impairment. The number of visitors in these groups will be increased in a year-on-year basis as a proportion of total visitors by 2001/02; the Museum will start collection of data on these groups in 1999/00 for the inclusion of targets in the next annual update of the Agreement. The facilities and activities on offer with the opening of the Great Court will include:

- Increased number of educational events
- Increased numbers of INSET and adult education courses
- A new public reference library in the Round Reading Room
- Special courses and improved gallery access for those with special needs

Development projects will take account of the needs of people with disabilities, and we undertake that our collections and their interpretation are as widely accessible as possible. In making such provision we shall follow relevant guidance on best practice.

Achievement: Significant progress made to include all the above in 2000/01 to 2004/05 Plan and 2001/01 Funding Agreement.

- (d) The Museum will determine an increase in its opening hours with the opening of the Great Court at the end of 1999/00.

Achievement: Hours to be increased from 48 to 58½ per week on opening of Great Court.

(e) The Museum will complete the Great Court project by the end of the calendar year 2000 within the approved timescale for the project. The Great Court milestones are:

- | | |
|----------|--|
| 1999/00: | New concrete structures and restored south portico completed
Roof and new Education Centre constructed
Forecourt redevelopment commenced |
| 2000/01: | Exterior cladding of Round Reading Room completed
COMPASS installed in Round Reading Room
Construction and fit-out completed
Public opening end of 2000 |

Achievement: All milestones met or on target.

(f) The Museum will ensure that key information on 100% of its collections is accessible by the public through the following means:

	Plan	<i>Achievement</i>
	1999/00	1999/00
Electronic form:		
New records:	30,000	22,590
Total records:	1,188,600	1,874,100
Logged telephone enquiries:	341,000	183,367
Written enquires to departments:	22,00	24,349
Personal enquiries to departments:	16,000	11,500

(g) The Museum will commence development of the Study Centre in 1999/00 and offer greater access to the study collections, stepped from 2001/02, and direct experience of active curation from 2002/03. A further major consequence of this project will be to enhance storage conditions for its collections by 2002/03.

Achievement: PFI development abandoned in September 1999 on grounds of affordability. New self financed proposals submitted to DCMS for approval.

- (h) The Museum will increase its programme of high-impact temporary exhibitions with the completion of enhanced facilities in Great Court and will assess their quality and impact through twice-yearly visitor surveys, regular focus groups and close monitoring of visitor suggestions and complaints.

	Plan	Achievement
	1999/00	1999/00
Temporary exhibitions:	23	18
Number of exhibitions;	2,500	2,412
Exhibition days:		
Visitor numbers:	190,000	260,000

- (i) The Museum will increase the number of educational visits for school children in organised groups with the opening of improved facilities in the Great Court. This will further strengthen the Museum's heavy involvement with the National Curriculum.

	Plan	Achievement
	1999/00	1999/00
Educational events:		
Pre-booked school visitors:	130,000	110,824
Public gallery talks/lectures/films:		
Number of events:	2,650	2,873
Attendance figures:	38,500	56,636

- (j) The Museum aims to increase the percentage of teachers and school children who are highly satisfied with the educational content and value of the displays and events, particularly with the opening of improved facilities in the Clore Centre for Education, itself part of the Great Court.

Achievement: The opening of The Great Court will drive the improvement.

- (k) The Museum will increase the number of off-site presentations by museum staff to specific audiences, i.e. through visits to schools, lectures, media interviews/appearances and collaborations, etc.

	Plan	Achievement
	1999/00	1999/00
Lectures:	650	757
Media interviews/appearances	200	196
External examiners:	50	69
Membership of academic councils:	350	326

- (l) The Museum aims to increase its contribution to human knowledge and access to the collections through greater publication on-line and of popular and academic books, articles, etc.

	Plan	Achievement
	1999/00	1999/00
Number of Web pages	150	150
Published books and monographs	79	71
Published articles	375	325

- (m) The Museum will extend its Investors in People programme to embrace the whole organisation, targeting the achievement of IiP accreditation in 2001/02 and subsequently maintaining this status thereafter. The programme will involve the training for all staff at all levels, with a concentration on management training. It is expected that in each of the three years from 1999/00 some 30% of staff will engage directly in at least one training programme. In addition, some 15% of staff will each year engage in other job-specific training.

	Plan	Achievement
	1999/00	1999/00
Staff days spent on training	1,925	2,138
% spent of available staff time	1%	1.5%
Sick absence: average days	8	10

- (n) The Museum will use its best endeavours to increase its self-earned income in accordance with the attached table. Estimates for 2000/01 and 2001/02 include material sums of £2.184m and £2.27m of additional net revenue required to achieve break-even. The Museum cannot guarantee to achieve these additional sums.

Achievement: Targets for 2000/01 and 2001/02 show gross increases of £4.494m and £7.268m.

- (o) The Museum will provide the Department with the information required for the purposes of demonstrating its efficiency and effectiveness against the benchmark indicators developed and mutually agreed in the course of the Review and Effectiveness of Government Sponsored Museums and Galleries. It will take steps to deliver an improved performance by reference to these performance indicators.

Achievement: Information provided and measures incorporated within 2000/01 Funding Agreement.

The Future:

The Plan for 2000/01 to 2004/05 declares the main objective of its Financing Strategy: To ensure that the Museum maximizes the financial resources for achieving the objectives set out in this Plan.

The strategic directions which underpin this strategy are:

- growth of all strands of finance with self-generating income forming a major proportion of the whole
- measures to ensure the concerted action to achieve overall objectives by all the constituent entities of the Museum
- accountability to be strengthened by empowering managers to take financial responsibility through appropriate delegation
- effectiveness to be demonstrated by deploying a financial resources model (based on true cost of activities) in support of the Plan
- efficiency to be improved by streamlining processes in the light of a review of transactions in 2000/01. Assurance to be provided to Trustees and Government of effective Financial Management.

The Financial Strategy is underwritten by a range of stretching performance indicators which inform the Plan and the Funding Agreement. The commitment to greater economy and efficiency where these are directly linked to improved effectiveness is evidenced by action. Stakeholder assurance will be secured not only through these initiatives but through improved internal control mechanisms, supported by the appointment of a Head of Assurance.

Year 2000

Since 31 December 1999 the Museum has not encountered any significant problems as a result of the Year 2000 issues. The Trustees believe they have also provided resources to deal promptly with significant subsequent failures or issues that may arise.

Ms Suzanna Taverne	Managing Director
Mr David Lindsell	Trustee
Mr Graham Greene	Trustee

September 2000

Statement of Trustees' and Managing Director's Responsibilities

Under Section 9(4) and (5) of the Museum and Galleries Act 1992, the Trustees of The British Museum are required to prepare a statement of accounts for each financial year in the form and on the basis determined by the Secretary of State for Culture, Media and Sport with the consent of the Treasury. The accounts are prepared to show a true and fair view of the Museum's financial activities during the year and of its financial position at its year end.

In preparing the Museum's accounts the Trustees are required to:

- observe the accounts direction issued by the Secretary of State, including the relevant accounting and disclosure requirements, and apply them on a consistent basis
- make judgements and estimates that are reasonable and prudent
- state whether applicable accounting standards and statements of recommended practice have been followed, and disclose and explain any material departures in the financial statements
- prepare the financial statements on the going concern basis, unless it is inappropriate to presume that the Museum will continue in operation.

The Accounting Officer for the Department for Culture, Media and Sport designated the Managing Director as the Accounting Officer for the Museum with effect from 4 May 1999. Her relevant responsibilities as Accounting Officer, including her responsibility for the propriety and regularity of the public finances for which she is answerable and for the keeping of proper records, are set out in the Non-Departmental Public Bodies' Accounting Officer Memorandum, issued by the Treasury and published in Government Accounting.

Ms Suzanna Taverne Managing Director

Mr David Lindsell Trustee

Mr Graham Greene Trustee

September 2000

The Statement on the System of Internal Financial Control

As Accounting Officer, I acknowledge my responsibility for ensuring that an effective system of internal financial control is maintained and operated by The British Museum.

The system can provide only reasonable and not absolute assurance that assets are safeguarded, transactions authorised and properly recorded, and that material errors or irregularities are either prevented or would be detected within a timely period.

The system of internal financial control is based on a framework of regular management information, administrative procedures including the segregation of duties, and a system of delegation and accountability. In particular, it includes:

- comprehensive budgeting systems with an annual budget which is reviewed and agreed by the Museum Management Board and by the Board of Trustees
- regular reviews by the Museum Management Board and by the Board of Trustees of periodic and annual financial reports which indicate financial performance against the forecasts
- setting targets to measure financial and other performance
- clearly defined capital investment control guidelines
- as appropriate, formal project management disciplines.

The British Museum has an Internal Audit Unit, which undertakes basic internal audit reviews to standards defined in the Government Internal Audit Manual (GIAM). The work of the Internal Audit Unit is informed by an analysis of the risk to which the body is exposed, and annual internal audit plans are based on this analysis. The analysis of risk and the internal audit plans are endorsed by the body's Audit and Governance Committee and approved by me. During the year the Head of Internal Audit (HIA) was absent for a substantial period of sickness, and thus unable to carry out the Internal Audit Plan. Therefore, I commissioned independent reviews in the first half of 2000/01 of current procedures and practices for specified core financial operations and of selected transactions from the year to which the statement relates.

These reviews confirmed the existence of internal financial controls for core financial operations but also control weaknesses in specified areas. Although losses could have occurred due to these weaknesses, the reviews, which were completed on a test basis identified no instances of material loss. The reports made recommendations for immediate corrective action to improve internal financial controls in the relevant areas and medium term changes to ensure that effective internal financial controls are properly implemented and future losses are not suffered.

As a result of these independent reviews, a comprehensive internal audit plan has been developed for the three years from 2000/01, which will closely monitor the Museum's implementation of effective financial controls.

My review of the effectiveness of the system of internal financial control is informed by the work of the review referred to above, by the Audit Committee which has oversight of the internal audit function, by the executive managers within the body who have responsibility for the development and maintenance of the financial control framework, and by comments made by the external auditors in their management letter and other reports.

During the year the Board of Trustees endorsed and implemented a review of the effectiveness of the Museum's internal control in the wider sense which had been recommended by me and by the Audit and Governance Committee.

As Accounting Officer, I am aware of the recommendations of the Turnbull Committee and I am taking reasonable steps to comply with the Treasury's requirement for a Statement of Internal Control to be prepared for the year ended 31 March 2002 in accordance with guidance to be issued by them.

Suzanna Taverne
Managing Director
September 2000

The Certificate and Report of the Comptroller and Auditor General to the Houses of Parliament

I certify that I have audited the financial statements on pages 24-40 under the Museums and Galleries Act 1992. These financial statements have been prepared under the historic cost convention as modified by the revaluation of certain fixed assets and the accounting policies set out on pages 28-29.

Respective responsibilities of the Trustees, the Accounting Officer and Auditor

As described on page 20 the Trustees and the Managing Director of The British Museum, as the Accounting Officer, are responsible for the preparation of financial statements and for ensuring the regularity of financial transactions. The Trustees and the Accounting Officer are also responsible for the preparation of the Annual Report and Foreword. My responsibilities, as independent auditor, are established by statute and guided by the Auditing Practices Board and the auditing profession's ethical guidance.

I report my opinion as to whether the financial statements give a true and fair view, and are properly prepared in accordance with the Museums and Galleries Act 1992 and directions made by the Secretary of State for Culture, Media and Sport thereunder, and whether in all material respects the expenditure and income have been applied to the purposes intended by Parliament and the financial transactions conform to the authorities which govern them. I also report, if in my opinion, the Annual Report and Foreword on pages 1-19 is not consistent with the financial statements, if The British Museum has not kept proper accounting records, or if I have not received all the information and explanations I require for my audit.

I review whether the statement on page 21 reflects The British Museum's compliance with the Treasury's guidance 'Corporate Governance: statement on the system of internal financial control'. I report if it does not meet the requirements specified by the Treasury, or if the statement is misleading or inconsistent with other information I am aware of from my audit of the financial statements.

Basis of opinion

I conducted my audit in accordance with Auditing Standards issued by the Auditing Practices Board. An audit includes examination, on a test basis, of evidence relevant to the amounts and disclosures and regularity of the financial transactions included in the financial statements. It also includes an assessment of the significant estimates and judgements made by the Trustees and the Accounting Officer in the preparation of the financial statements, and of whether the accounting policies are appropriate to The British Museum's circumstances, consistently applied and adequately disclosed.

I planned and performed my audit so as to obtain all the information and explanations which I considered necessary in order to provide me with sufficient evidence to give reasonable assurance that the financial statements are free from material misstatement, whether caused by error, or by fraud or other irregularity and that, in all material respects, the expenditure and income have been applied to the purposes intended by Parliament and the financial transactions conform to the authorities which govern them. In forming my opinion I also evaluated the overall adequacy of the presentation of information in the financial statements.

Opinion

In my opinion:

- the financial statements give a true and fair view of the state of affairs of The British Museum and the Group at 31 March 2000 and of its incoming resources and application of resources, including its income and expenditure, and cash flows, for the year then ended and have been properly prepared in accordance with the Museums and Galleries Act 1992 and with the directions made thereunder by the Secretary of State for Culture, Media and Sport; and
- in all material respects the expenditure, income and resources have been applied to the purposes intended by Parliament and the financial transactions conform to the authorities which govern them.

I have no observations to make on these financial statements.

John Bourn
Comptroller and Auditor General

National Audit Office
157-197 Buckingham Palace Road
London SW1W 9SP

Consolidated Income and Expenditure Account

For the year ended 31 March 2000

	Notes	2000 £000s	1999 £000s
Income			
Grant-in-aid	2(a)	34,721	33,921
Sponsorship, donations and legacies		2,735	1,769
Trading and other fees	8	2,587	1,274
Income from commercial activities	10(c)	9,117	8,743
Recharges to other institutions		0	1,445
Investment income and rent receivable	3	3,078	3,012
		<u>52,238</u>	<u>50,164</u>
Expenditure			
Direct costs		32,926	30,908
Cost of commercial activities	10(c)	9,170	8,636
Cost of recharges to other institutions		0	1,445
Support costs		5,835	4,269
Less depreciation allocated to Capital Funds		(3,224)	(3,953)
Income allocated to Capital Expenditure		4,750	5,434
	5(b)	<u>49,457</u>	<u>46,739</u>
Operating surplus after grant-in-aid	5(c)	2,781	3,425
Gains/(losses) on investments	5(d)	3,883	1,508
Exceptional item: early retirement costs	5(e)	(2,553)	(334)
Surplus for the year		<u>4,111</u>	<u>4,599</u>
Transfers from/(to)			
Restricted Capital Funds		(3,942)	(1,192)
Unrestricted Capital Funds		(325)	(1,765)
Designated Capital Funds		262	0
Restricted Revenue Funds		(139)	(88)
Designated Revenue Funds		500	(1,269)
Trust Funds		(253)	0
Allocation of (surplus)/loss for the year:			
British Museum Company Ltd		<u>(121)</u>	<u>222</u>
Surplus allocated to Museum		93	507
General Fund at 1 April 1999		507	
General Fund surplus at 31 March 2000		<u>600</u>	<u>507</u>

The above figures do not reflect the exceptional adjustment of £8,061,000 arising from a revaluation of the Museum's fixed assets at 31 March 2000 (1999, £149,299,000) as it is charged against capital funds and has no impact on the Museum's operating costs.

Full details are given in Note 7(c).

The notes on pages 29 to 41 form part of these accounts
All amounts relate to continuing operations

Consolidated Statement of Financial Activities

For the year ended 31 March 2000

	Notes	Unrestricted Funds £000s	Restricted Funds £000s	Permanent Endowment Funds £000s	Total 2000 £000s	Total 1999 £000s
Incoming Resources						
Grant-in-aid	2(a)	34,721	0	0	34,721	33,921
Sponsorship and donations	2(b)	969	24,814	0	25,783	34,878
Trading and other fees	8	2,587	0	0	2,587	1,274
Income and commercial activities	10(c)	9,117	0	0	9,117	8,743
Provision of services to other institutions		0	0	0	0	1,656
Investment income and rents receivable	3	3,041	1,660	0	4,701	5,199
		50,435	26,474	0	76,909	85,671
Resources Expended						
Direct charitable expenditure		35,404	4,395	0	39,799	36,928
Fundraising and publicity		684	0	0	684	616
Costs of miscellaneous trading		274	0	0	274	283
Cost of commercial activities	10(c)	9,170	0	0	9,170	8,636
Management and administration of the charity		435	23	0	458	530
Cost of recharges to other institutions		0	0	0	0	1,445
	5(a)	45,967	4,418	0	50,385	48,438
Net incoming resources-surplus	5(c)	4,468	22,056	0	26,524	37,233
Notional Costs						
Cost of capital	6	22,767	0	0	22,767	24,983
Net incoming/(outgoing) resources after notional costs		(18,299)	22,056	0	3,757	12,250
Reversal of notional costs		22,767	0	0	22,767	24,983
Net incoming resource-surplus	4	4,468	22,056	0	26,524	37,233
Gains on investment assets	5(d)	3,688	195	685	4,568	1,928
Exceptional item	5(e)	(2,553)	0	0	(2,553)	(334)
Revaluation of fixed assets	7(a)	20	8,041	0	8,061	(149,299)
Net movement in funds		5,623	30,292	685	36,600	(110,472)
Fund balances brought forward at 1 April 1999		47,730	303,514	9,900	361,144	471,616
Transfers between funds		(3,488)	3,488	0	0	0
Fund balances carried forward at 31 March 2000		49,865	337,294	10,585	397,744	361,144

All operations of the Museum continued throughout both periods and no operations were acquired or discontinued in either period. The British Museum has no recognised gains and losses other than those above and consequently no separate statement of total recognised gains and losses has been presented. The notes on pages 29 to 41 form part of these accounts.

Consolidated Balance Sheet

As at 31 March 2000

	Notes	2000 £000s	1999 £000s
Fixed Assets			
Tangible assets	7(a)	322,272	282,532
Investments	9(a)	21,256	20,110
		<u>343,528</u>	<u>302,642</u>
Current Assets			
Stock-goods for resale		2,754	3,122
Debtors	11	7,189	9,467
Short term investments	9(b)	44,238	49,440
Cash at bank and in hand		16,182	5,903
		<u>70,363</u>	<u>67,932</u>
Creditors: amounts falling due within one year	12	(15,204)	(8,700)
Net current assets		<u>55,159</u>	<u>59,232</u>
Provision for liabilities and charges:			
Early retirement provision	13	(943)	(730)
Net Assets		<u>397,744</u>	<u>361,144</u>
Represented by:			
Capital Funds			
	15		
Permanent Endowments		10,585	9,900
Restricted Funds		331,173	297,502
Unrestricted Funds		36,526	33,785
		<u>378,284</u>	<u>341,187</u>
Revenue Funds			
	15		
Restricted Funds		6,121	6,012
Unrestricted Funds		13,339	13,945
		<u>19,460</u>	<u>19,957</u>
Total Funds		<u>397,744</u>	<u>361,144</u>

The notes on pages 29 to 41 form part of this account

Ms Suzanna Taverne Managing Director

Mr David Lindsell Trustee

Mr Graham Greene Trustee

29 September 2000

Museum Balance Sheet

As at 31 March 2000

	Notes	2000 £000s	1999 £000s
Fixed Assets			
Tangible assets	7(b)	321,222	282,217
Investments	9(a)	21,256	20,110
Investment in subsidiary	10(a)	0	0
		<u>342,478</u>	<u>302,327</u>
Current Assets			
Debtors	11	6,540	9,325
Short term investments	9(b)	44,238	47,781
Cash in bank and in hand		14,162	4,503
		<u>64,940</u>	<u>61,609</u>
Creditors: amounts falling due within one year	12	(13,971)	(7,450)
Net current assets		<u>50,969</u>	<u>54,159</u>
Provision for liabilities and charges			
Early retirement provision	13	(943)	(730)
Net assets		<u>392,504</u>	<u>355,756</u>
Represented by:			
Capital Funds			
Permanent Endowments	15	10,585	9,900
Restricted Funds		331,173	297,502
Unrestricted Funds		35,475	33,470
		<u>377,233</u>	<u>340,872</u>
Revenue Funds			
Restricted Funds	15	6,121	6,012
Unrestricted Funds		9,150	8,872
		<u>15,271</u>	<u>14,884</u>
Total Funds		<u>392,504</u>	<u>355,756</u>

The notes on pages 29 to 41 form part of this account

Ms Suzanna Taverne Managing Director

Mr David Lindsell Trustee

Mr Graham Greene Trustee

29 September 2000

Consolidated Cash Flow Statement

For the year ended 31 March 2000

	Notes	2000 £000s	1999 £000s
Net cash inflow from operating activities	16(a)	32,557	35,129
Returns on investments and servicing of finance:			
Interest receivable	3	3,501	3,661
Dividends receivable	3	500	667
		<hr/>	<hr/>
Net cash inflow from returns on investments and servicing of finance		4,001	4,328
Investing Activities:			
Capital expenditure and financial investments:			
Purchase of tangible assets and investments		(57,625)	(36,248)
Receipts from sale of tangible assets and investments	9(a)	26,209	13,475
		<hr/>	<hr/>
Net cash outflow from investing activities		(31,416)	(22,773)
		<hr/>	<hr/>
		5,142	16,684
Management of liquid resources			
Short term deposits		5,137	(22,113)
		<hr/>	<hr/>
Increase/(Decrease)in cash	16(c)	10,279	(5,429)
		<hr/> <hr/>	<hr/> <hr/>

Notes to the Accounts

1. ACCOUNTING POLICIES

Accounting Conventions

- (a) The accounting format and policies are prescribed in the Accounts Direction issued by the Secretary of State for Culture, Media and Sport in accordance with the Museum's Financial Memorandum. A copy of the Direction is available from the Director of Finance at the British Museum.
- (b) The financial statements are prepared under the historical cost convention as modified by the revaluation of tangible fixed assets and the treatment of investments, which have been included at market value.

Without limiting the information given, the accounts meet the requirements of the Companies Act 1985, accounting standards issued or adopted by the Accounting Standards Board so far as those requirements are appropriate and the Statement of Recommended Practice *Accounting for Charities* issued by the Accounting Standards Committee in October 1995.

Consolidated accounts include the Museum's operating statement, trust funds owned and administered by the Museum, the British Museum Development Trust which fundraises for the Museum, and its trading company British Museum Company Limited. The form of control exercised by the British Museum over these entities is set out under Connected Charities in the Foreword to these Accounts.

(c) **Statement of Financial Activities (SOFA)**

- (i) This statement discloses the totality of the resources receivable by the Museum during the year and their disposition. Resources are allocated to particular funds according to their purpose and comprise both capital and revenue elements.

General funds are available for use at the discretion of the Trustees in furtherance of the general objectives of the Museum.

Designated funds comprise funds which have been set aside at the discretion of the Trustees for specific purposes. The purpose and use of the designated funds are set out in the notes to the financial statements.

Restricted funds are funds subject to specific restriction imposed by sponsors and donors.

Permanent endowment funds are funds which the donor has stated are to be held as capital.

- (ii) All incoming resources are accounted for on a receivable basis. Grant-in-aid is taken to the SOFA in the year to which it relates. Sponsorship receipts and donations are recognised as incoming resources when the conditions for their receipt have been, or will be, met.
- (iii) Resources expended are classified in the SOFA under the principal categories of charitable and other expenditure rather than under the type of expense.

Resources expended comprise direct expenditure including direct staff costs attributable to the activity. Where costs cannot be directly attributable, they have been allocated to activities on a basis consistent with use of the resources. Fundraising and publicity costs are those incurred in seeking voluntary and sponsored contributions for the Museum. Management and administration costs are those incurred in connection with the management of the Museum's assets, and compliance with constitutional and statutory requirements.

(d) **Income and Expenditure Account**

- (i) The Museum substantially achieves its objectives through current operations, the majority of which are revenue-generating. The Income and Expenditure Account measures current operating results.
- (ii) All income is accounted for on a receivable basis. Grant-in-aid is taken into account in the year to which it relates. Sponsorship and donations are taken into account in the year in which funded activities take place.
- (iii) Current expenditure is classified under the relevant headings as set out in (c)(iii) above.

(e) **Collection Purchases**
The Museum's collection of exhibits has not been capitalised in the balance sheet as it is considered to be inalienable. Purchases for the collection are charged to the Statement of Financial Activities in the year of acquisition.

(f) **Tangible Fixed Assets**
Tangible fixed assets, with the exception of assets in the course of construction which are carried at cost, are carried at valuation. Depreciation is provided on all tangible assets, other than freehold land, at rates calculated to write off the value of each asset evenly over their expected useful life, as follows:

Freehold buildings	20 to 112 years
Capital improvements to leasehold properties	life of lease
Permanent gallery exhibitions	25 years
Furniture, fittings and equipment	4 years (Museum, British Museum Development Trust)
Furniture, fittings and equipment	3 years (British Museum Company Ltd)

No residual value is assumed for any asset at the end of the period of depreciation.

It is the policy of the Trustees of the British Museum to plan the maintenance and refurbishment of the buildings on an even basis and at a level designed to maintain and preserve the buildings for the foreseeable future. The cost of such works is written off to the SOFA and the Income and Expenditure Account in the year incurred.

Freehold investment properties have been brought into the accounts at open market value and are not depreciated. This is in accordance with SSAP 19.

(g) **Investments**
Investments are stated at market value as at 31 March 2000. The Income and Expenditure Account and Statement of Financial Activities include those gains and losses arising from the revaluation of the investment portfolio throughout the year.

(h) **Stock**
Stock is stated at the lower of cost and net realisable value.

(i) **Leases**
The British Museum has no finance leases. Costs relating to operating leases are charged in the Income and Expenditure Account and Statement of Financial Activities over the life of the lease.

(j) **Foreign Currencies**
Assets and liabilities denominated in foreign currencies are translated at the rate of exchange ruling at the balance sheet date. Transactions in foreign currencies are recorded at the rate ruling at the time of the transaction. All exchange differences are taken to the Income and Expenditure Account and Statement of Financial Activities.

(k) **Pensions**
Pension contributions are paid to the Paymaster General at rates determined from time to time by the Government Actuary and advised by the Treasury.

The British Museum has operated an Early Retirement Scheme which gives retirement benefits to certain qualifying employees. These benefits conform to the rules of the Civil Service Pension Scheme. The British Museum bears the costs of these benefits until normal retiring age of the employees retired under the Early Retirement Scheme.

(l) **Notional Costs**
In accordance with Treasury instructions, the notional cost of capital is charged in the Statement of Financial Activities in arriving at a net incoming/(outgoing) resources figure. This is reversed so that no provision is included on the balance sheet.

(m) **Donated Assets**
Assets in the form of objects for the collections have been donated to the Museum. These assets have been included in the Statement of Financial Activities where a valuation is available.

2(a). GRANT-IN-AID - CLASS XI VOTE 1

£34,721,000 of Grant-in-aid has been received in the year from the Museum's funding department, the DCMS (1998-9 £33,921,000)

2(b). SPONSORSHIP AND DONATIONS

Included in Sponsorship and Donations in the SOFA are the following material items: Heritage Lottery Fund £5,716,000 and Millennium Commission £9,641,000.

3. INVESTMENT INCOME AND RENT RECEIVABLE

	SOFA 2000 £000s	I & E 2000 £000s	SOFA 1999 £000s	I & E 1999 £000s
Interest Receivable	3,501	2,378	3,661	1,850
Dividends Receivable	500	0	667	291
	<u>4,001</u>	<u>2,378</u>	<u>4,328</u>	<u>2,141</u>
Rents Receivable	700	700	871	871
	<u>4,701</u>	<u>3,078</u>	<u>5,199</u>	<u>3,012</u>

4. NET INCOMING RESOURCES

is stated after charging

	2000 £000s	1999 £000s
Auditors' remuneration: Audit fee	57	59
Auditors' remuneration: Other	5	1
Operating lease rentals: Hire of plant and machinery	82	83
Operating lease rentals: Land and buildings	214	129

5. TOTAL RESOURCES EXPENDED

(a) Statement of Financial Activities	Direct	Other	Allocated		2000 £000s	1999 £000s
	Staff	Direct	Support	Costs		
	Costs	Costs	Depreciation	Costs	Total	Total
	£000s	£000s	£000s	£000s	£000s	£000s
Collection purchases	0	2,454	0	0	2,454	3,180
Care, research and authorship	13,127	2,424	1,632	3,228	20,411	18,833
Conservation	2,029	135	96	191	2,451	2,560
Exhibiting the Collections	4,155	1,893	1,133	2,241	9,422	7,435
Visitor Services	3,129	591	10	20	3,750	3,692
Education	886	264	54	107	1,311	1,228
	<u>23,326</u>	<u>7,761</u>	<u>2,925</u>	<u>5,787</u>	<u>39,799</u>	<u>36,928</u>
Fundraising and publicity	344	327	13	0	684	616
Miscellaneous trading	212	38	8	16	274	283
Costs of merchandising	2,224	6,684	262	0	9,170	8,636
Management/admin of the charity	259	151	16	32	458	530
Cost of recharges to other institutions	0	0	0	0	0	1,445
	<u>26,365</u>	<u>14,961</u>	<u>3,224</u>	<u>5,835</u>	<u>50,385</u>	<u>48,438</u>

Included in Collection Purchases of £2,454,000 are donated assets with an estimated value of £323,000

(b) Income and Expenditure Account	Direct	Support	2000	1999
	Costs	Costs	Total	Total
	£000s	£000s	£000s	£000s
Care, research and authorship	17,183	3,228	20,411	18,833
Conservation	2,260	191	2,451	2,560
Exhibitions	7,181	2,241	9,422	7,434
Visitor Services	3,730	20	3,750	3,693
Education	1,204	107	1,311	1,228
Fundraising and publicity	684	0	684	616
Miscellaneous trading	258	16	274	283
Management and administration of the charity	426	32	458	530
Costs of merchandising	9,170	0	9,170	8,636
Cost of recharges to other institutions	0	0	0	1,445
Depreciation transferred to Capital Funds	(3,224)	0	(3,224)	(3,953)
Income allocated to Capital Expenditure	4,750	0	4,750	5,434
	<u>43,622</u>	<u>5,835</u>	<u>49,457</u>	<u>46,739</u>

No costs or related income from recharges to other institutions arises in the current year as a result of the vacation of the Bloomsbury site by the British Library and the transfer of management of Blythe House to the Victoria and Albert Museum.

(c)	Reconciliation of Income and Expenditure Account and Statement of Financial Activities	2000	1999
		£000s	£000s
	Operating Surplus per Income and Expenditure Account	2,781	3,425
	Incoming Resources designated for Capital Projects:		
	Unrestricted	4,784	5,670
	Restricted	23,953	34,321
	Resources Expended designated as Capital Projects:		
	Depreciation	(3,224)	(3,953)
	Collection Purchase	(2,454)	(3,180)
	Incoming Revenue Resources designated as deferred income:	684	950
	Net Incoming Resources per Statement of Financial Activities	<u>26,524</u>	<u>37,233</u>

The above statement identifies those elements of incoming and expended resources in the Statement of Financial Activities which the Trustees have designated as Capital Projects and have excluded from the Consolidated Income and Expenditure Account.

The surplus in the Income and Expenditure Account is therefore smaller than the Net Incoming Resources in the Statement of Financial Activities by £23,743,000 (£33,808,000 in 1998-99).

(d)	Gains on investment assets	SOFA	I & E	SOFA	I & E
		£000s	£000s	£000s	£000s
		2000	2000	1999	1999
	Realised (loss)/gains on:				
	Fixed Asset Investments	(224)	-40	(30)	14
	Current Asset Investments	(65)	-65	(2)	-2
	Sale of Investment Property	3,635	3,635	1,174	1,174
	Unrealised gains on:				
	Fixed Asset Investments (note 9a)	1,222	353	700	236
	Current Asset Investments	0	0	86	86
		<u>4,568</u>	<u>3,883</u>	<u>1,928</u>	<u>1,508</u>

(e) Exceptional item: Early retirement provision

During the year forty nine members of staff left under the terms of the Early Retirement Scheme at a cost in the year of £2,553,000. There is a continuing commitment under the Scheme to make payments until normal pensionable age of £1,227,000, of which £459,000 relates to those leaving in the current year. Details of movements in this provision are shown in note 13.

(f)	Staff Costs	2000	1999
		£000s	£000s
	Wages and salaries	21,931	21,477
	Social security costs	1,639	1,676
	Pension costs	2,795	2,765
		<u>26,365</u>	<u>25,918</u>
	Exceptional item: early retirement costs	2,553	334
		<u>28,918</u>	<u>26,252</u>

The number of employees, including the three Directors referred to below, whose emoluments as defined for taxation purposes amounted to over £40,000 in the year was as follows:

	2000	1999
£40,001 - £50,000	20	23
£50,001 - £60,000	19	15
£60,001 - £70,000	0	0
£70,001 - £80,000	3	2
£80,001 - £90,000	2	2

(g) Directors' remuneration:

The Director of the British Museum received remuneration of £101,493 including £15,845 of employer's pension contributions to the Principal Civil Service Scheme (£97,549 including £15,229 of employers pension contribution in 1998-99). In addition, the Director pays towards a residence provided at the Museum. The Managing Director of the British Museum received £91,519 including £14,288 of employers pension contributions to the Principal Civil Service Scheme (£0 in 1998-99). The director has been re-appointed for a further term until June 2002.

Director's Pension

	Age	Salary for year	Real pension increase in the year	Total accrued pension at 60 at 31 March 2000
		£000s	£	£
Robert Anderson, Director	55	86	843	31,333
Suzanna Taverne, Managing Director	40	77	968	968

The highest paid Director of the British Museum Company Limited received total emoluments of £78,000 (£81,539 in 1998-99) and pension contributions of £12,274 (£10,212 in 1998-99). The remaining Directors, including the Chairman, received no remuneration for their services to the Company.

(h) The average number of employees, analysed by function was:

	2000	1999
Care, research and authorship	499	489
Conservation	77	85
Exhibiting the collections	171	160
Education	37	38
Visitor services	205	217
Fundraising and publicity	18	16
Miscellaneous Trading	9	9
Commercial activities	94	93
Management and administration of the Museum	23	31
	<u>1,133</u>	<u>1,138</u>

(i) Trustees:

The Trustees neither received nor waived any emolument during the year (1999: £nil). All Trustees are entitled to be reimbursed for reasonable travel and subsistence expenses incurred in the performance of their duties. In 2000 these amounted to £2,645 (1999: £9,744).

6. NOTIONAL COST OF CAPITAL

Notional cost of capital is calculated as 6% of the average capital employed by the Museum in the year.

7. TANGIBLE FIXED ASSETS

7(a) Consolidated Tangible Fixed Assets	Freehold Land and Buildings	Assets in the course c'struction	Investment Properties	Leashold Improvements	Permanent Exhibitions	Plant Equipment Fixtures Fittings	Total
Cost or valuation							
As at 1 April 1999: Cost	0	50,088					50,088
Valuation	210,283	0	9,597		10,536	2,028	232,444
Additions during the year	0	41,427	0	656	0	856	42,939
Disposals during the year	(755)		(7,281)				(8,036)
Transfer	779	(3,819)	1		2,992	47	0
Fixed Asset Valuation Adjustment	8,106		63		(65)	(43)	8,061
	<u>218,413</u>	<u>87,696</u>	<u>2,380</u>	<u>656</u>	<u>13,463</u>	<u>2,888</u>	<u>325,496</u>
As at 31 March 2000: Cost		87,696				0	87,696
Valuation	218,413	0	2,380	656	13,463	2,888	237,800
	<u>218,413</u>	<u>87,696</u>	<u>2,380</u>	<u>656</u>	<u>13,463</u>	<u>2,888</u>	<u>325,496</u>

Depreciation:

At 1 April 1999:	0	0	0		0	0	0
Provided during the year	1,795	0	0	5	540	884	3,224
Fixed Asset Valuation Adjustment	0	0	0		0	0	0
At 31 March 2000:	<u>1,795</u>	<u>0</u>	<u>0</u>	<u>5</u>	<u>540</u>	<u>884</u>	<u>3,224</u>

Net Book Value:

At 31 March 2000	<u>216,618</u>	<u>87,696</u>	<u>2,380</u>	<u>651</u>	<u>12,923</u>	<u>2,004</u>	<u>322,272</u>
At 31 March 1999	<u>210,283</u>	<u>50,088</u>	<u>9,597</u>	<u>0</u>	<u>10,536</u>	<u>2,028</u>	<u>282,532</u>

Net book value at 31 March 2000 represents fixed assets for:

Directly charitable activities	213,057	85,993	2,341		12,711	1,840	315,942
Other activities	<u>3,561</u>	<u>1,703</u>	<u>39</u>	<u>651</u>	<u>212</u>	<u>164</u>	<u>6,330</u>
	<u>216,618</u>	<u>87,696</u>	<u>2,380</u>	<u>651</u>	<u>12,923</u>	<u>2,004</u>	<u>322,272</u>

(b) Museum Tangible Fixed Assets

	Freehold Land and Buildings £000s	Assets in the course of construction £000s	Investment Properties £000s	Permanent Exhibitions £000s	Plant Equipment Fixtures Fittings £000s	Total £000s
Cost or valuation:						
At 1 April 1999:						
Cost	0	50,088	0	0	0	50,088
Valuation	210,283	0	9,597	10,536	1,712	232,128
Additions during the year	0	41,161	0	0	775	41,936
Disposals during the year	(755)	0	(7,281)	0	0	(8,036)
Transfers	779	(3,819)	1	2,992	47	0
Fixed Asset Valuation Adjustment	8,106	0	63	(65)	(36)	8,068
At 31 March 2000:	218,413	87,430	2,380	13,463	2,498	324,184
Cost		87,430	0	0	0	87,430
Valuation	218,413	0	2,380	13,463	2,498	236,754
	218,413	87,430	2,380	13,463	2,498	324,184
Depreciation:						
At 1 April 1999:	0	0	0	0	0	0
Provided during the year	1,795	0	0	540	627	2,962
Fixed Asset Valuation Adjustment	0	0	0	0	0	0
At 31 March 2000	1,795	0	0	540	627	2,962
Net Book Value:						
At 31 March 2000	216,618	87,430	2,380	12,923	1,871	321,222
At 31 March 1999	210,283	50,088	9,597	10,536	1,712	282,216
Net book value at 31 March 2000 represents fixed assets for:						
Directly charitable activities	213,057	85,993	2,341	12,711	1,840	315,942
Other activities	3,561	1,437	39	212	31	5,280
	216,618	87,430	2,380	12,923	1,871	321,222

(c) The historic cost of the land and buildings is not known; cumulative additions shown above represent purchases since 1 April 1999. The main Museum site at Great Russell Street was valued at 31 March 1999 on the basis of depreciated replacement cost for existing use. The other freehold buildings were valued at total worth in existing use based on open market value. Investment properties were valued at open market value. The Trustees do not consider that there is any material difference between the market value and carrying values in the accounts of any interest in land and buildings held as Fixed Assets.

All valuations were carried out for accounting purposes at 31 March 1999 by Gerald Eve, Chartered Surveyors for the main Museum building at Great Russell Street and by Kinney and Green, Chartered Surveyors for the other freehold land and buildings in accordance with the Guidance Notes issued by the Royal Institution of Chartered Surveyors.

Permanent Exhibitions and Plant, Equipment, Fixtures and Fittings have been adjusted by the application of relevant Office for National Statistics indices to the net book value at 31 March 1999.

The valuation adjustment of £8,061,000 arises from the application of relevant indices to the carrying values at 31 March 2000 and has not had a material impact on the depreciation charge for the year. This has been treated in the Statement of Financial Activities as an exceptional item and has not been included in the Income and Expenditure Account as it has no impact on the operating costs of the Museum.

For the present both the Study Centre and Great Court costs are included at cost under the heading Capital Assets in the course of Construction at £14.9 million and £68.1 million respectively.

The freehold of Blythe House was valued at £4,400,000 at 1 April 1989 and has not been revalued since that date. It is jointly occupied with the Science Museum and the Victoria & Albert Museum, is in the process of being transferred to the Trustees of the three occupying museums from the Secretary of State for the Environment and is not included above.

8. TRADING AND OTHER FEES

Trading and other fees arise mainly from the sale of photographs and associated reproduction fees of objects from the collections of £406,000; the cost relating to these sales amounts to £274,000. Admission fees to temporary exhibitions and fees from educational and other activities totalled £2,181,000.

9. INVESTMENTS

9(a) Fixed Asset Investments - Group and Museum

	2000	1999
	£000s	£000s
Market value at 1 April 1999	20,110	20,015
Less: disposals at cost (proceeds £14,538,000, loss £224,000)	(14,762)	(9,865)
Add: acquisitions at cost	14,686	9,260
Net gain on revaluation	1,222	700
Market value at 31 March 2000	<u>21,256</u>	<u>20,110</u>
Historical cost at 31 March 2000	17,431	16,252
Investment gains at 31 March 2000	<u>3,825</u>	<u>3,858</u>
	<u>21,256</u>	<u>20,110</u>

Investments comprised the following:

Investment assets in the UK:

British Government Stocks	2,684	3,047
Listed Equities	7,384	7,722
Cash held as part of investment portfolio	5,209	4,183

Investment assets outside the UK:

Listed Equities	5,979	5,158
	<u>21,256</u>	<u>20,110</u>

Investments are revalued at middle market value at the year end.

9(b) Current Asset Investments

	2000	2000	1999	1999
	Market Value	Cost	Market Value	Cost
	£000s	£000s	£000s	£000s
Short term investments				
Short Term Deposits	44,238	44,238	47,268	47,268
UK Treasury Stock	0	0	513	481
Museum Total	<u>44,238</u>	<u>44,238</u>	<u>47,781</u>	<u>47,749</u>
Listed Investments	0	0	1,659	1,500
Group Total	<u>44,238</u>	<u>44,238</u>	<u>49,440</u>	<u>49,249</u>

During the year listed investments with a cost of £1,522,000 were sold for £1,615,000.

10(a) SUBSIDIARY

The Museum owns 100% of the issued share capital of British Museum Company Limited and incorporates its results in the consolidated accounts.

10(b) RESULTS OF TRADING SUBSIDIARY

	2000	1999
	£000s	£000s
Turnover	9,265	8,794
Cost of sales	<u>(4,732)</u>	<u>(4,330)</u>
Gross profit	4,533	4,464
Selling and distribution costs	(2,948)	(3,219)
Administrative expenses	(1,583)	(1,181)
Other operating income	123	130
Operating profit	<u>125</u>	<u>194</u>
Income from investments (including loss of £65,000; 1999 gain of £84,000)	(43)	185
Interest receivable	102	79
Fixed Asset Valuation Adjustment	(7)	2
Contribution to the Trustees of the British Museum	<u>(325)</u>	<u>(641)</u>
Profit/(loss) retained in the Company	<u>(148)</u>	<u>(181)</u>

Operating profit is stated after charging staff costs of £2,224,000 (£2,115,000 in 1998-99) and depreciation of tangible fixed assets of £262,000 (£261,000 in 1998-99) and has been adjusted for consolidation purposes to include current asset investments at market value and the fixed assets at modified historical cost thus decreasing the surplus for the year by £165,000 (1999 decrease of £156,000). The company made cash donations under a Deed of Covenant to the British Museum in the year amounting to £325,000 (£641,000 in 1998-99) inclusive of Income Tax.

10(c) Amounts as shown in the SOFA and Income and Expenditure account are as follows:

	2000	2000	1999	1999
	Turnover	Costs	Turnover	Costs
	£000s	£000s	£000s	£000s
From British Museum Company Limited	9,265	9,263	8,794	8,730
less transactions with the British Museum	<u>(148)</u>	<u>(93)</u>	<u>(51)</u>	<u>(94)</u>
	<u>9,117</u>	<u>9,170</u>	<u>8,743</u>	<u>8,636</u>

Net assets at 31 March 2000 comprise:

	2000	1999
	£000s	£000s
Tangible fixed assets	1054	313
Current assets	5,797	6,924
Creditors due within one year	<u>(1,607)</u>	<u>(2,010)</u>
Net assets	<u>5,244</u>	<u>5,227</u>

The Company has capital consisting of 750,000 £1 shares all of which are allocated and fully paid. The Company owns the whole of the issued share capital of £100 of British Museum Ventures Limited, which is incorporated in England and did not trade during the year ended 31 March 2000.

11. DEBTORS

	Group		Museum	
	2000	1999	2000	1999
	£000s	£000s	£000s	£000s
Trade debtors	2,850	1,684	2,244	1,037
Other debtors	750	714	543	598
Prepayments and accrued income	3,589	7,069	3,417	6,962
Amount due from subsidiary		0	336	728
	<u>7,189</u>	<u>9,467</u>	<u>6,540</u>	<u>9,325</u>

12. CREDITORS

	Group		Museum	
Amounts falling due within one year:	2000	1999	2000	1999
	£000s	£000s	£000s	£000s
Trade creditors	3,639	2,477	3,145	1736
Other creditors	3,930	1,331	3,874	1288
Early Retirement Provision	1,391	280	1,391	280
Accruals	6,244	4,612	5,561	4,115
Amount due to subsidiary		0		31
	<u>15,204</u>	<u>8,700</u>	<u>13,971</u>	<u>7,450</u>

13. PROVISIONS AND CHARGES

Early retirement costs incurred and commitments at 31 March 2000 are as follows:

	2000	1999
	£000s	£000s
Pension provision brought forward	1,010	909
Provided in year - exceptional item (note 5e)	2,553	334
Payments in year	<u>(1,229)</u>	<u>(233)</u>
	2334	1,010
Less current portion - included in creditors amounts falling due within one year	<u>(1,391)</u>	<u>(280)</u>
	<u>943</u>	<u>730</u>

14. FINANCIAL COMMITMENTS

At 31 March 2000 the British Museum had annual commitments under operating leases as follows:

	Land and Buildings		Plant and Machinery	
	2000	1999	2000	1999
	£000s	£000s	£000s	£000s
Leases which expire: within one year	0	0	31	27
in the second to fifth year	62	0	47	53
over five years	<u>222</u>	<u>129</u>	<u>0</u>	<u>0</u>
	<u>284</u>	<u>129</u>	<u>78</u>	<u>80</u>

The Museum occupies 6 Burlington Gardens and paid £500,000 (£500,000 in 1998-99) in rent to the landlord, the Secretary of State for Culture, Media and Sport. No formal lease is in place and accordingly no commitment is reflected in the above figures.

15. STATEMENT OF FUNDS

	At 1 April 1999 £000s	Income £000s	Expenditure £000s	Revaluation/ Investment gains/losses £000s	Movement during year £000s	Transfers between funds £000s	At 31 March 2000 £000s
Funds							
Capital Funds							
<i>Permanent Endowment Funds</i>	9,900	0	0	685	685	0	10,585
<i>Restricted Capital Funds</i>							
Collection Purchase Fund	914	1,841	2,007	0	(166)	64	812
Building Revaluation Fund	226,961	0	0	8,041	8,041	(8,036)	226,966
Estates Proceeds	3,640	0	0	0	0	11,322	14,962
Construction Projects Fund	29,267	22,112	0	0	22,112	(35,724)	15,655
Fixed Asset Fund	36,720	0	540	0	(540)	36,598	72,778
	297,502	23,953	2,547	8,041	29,447	4,224	331,173
<i>Unrestricted Capital Funds</i>							
Collection Purchase Fund	0	447	447	0	0	0	0
Building Revaluation Fund	4,899	0	0	27	27	0	4,926
Fire Safety Security Fund	2,476	0	0	0	0	(1,000)	1,476
Great Court Fund	7,400	0	0	0	0	0	7,400
Gallery Refurbishment Provision	0	0	0	0	0	62	62
Maintenance Reserve	824	0	0	0	0	(324)	500
Construction Projects Fund	4,234	325	0	0	325	0	4,559
Fixed Asset Fund	13,637	4,337	2,422	0	1,915	1,000	16,552
	33,470	5,109	2,869	27	2,267	(262)	35,475
Total Museum Capital Funds	340,872	29,062	5,416	8,753	32,399	3,962	377,233
British Museum Co Ltd Fixed Assets	315	0	262	(7)	(269)	1,005	1,051
Total Consolidated Capital Funds	341,187	29,062	5,678	8,746	32,130	4,967	378,284
Revenue Funds							
<i>Restricted Revenue Funds</i>							
Restricted Income Trust Funds	3,366	0	50	195	145	(448)	3,063
Deferred Income Fund	2,646	2,521	1,821		700	(288)	3,058
	6,012	2,521	1,871	195	845	(736)	6,121
<i>Unrestricted Revenue Funds</i>							
Unrestricted Trust Funds	7,616	211	76	118	253	448	8,317
Oriental Research Fund	128	6	22	0	(16)	0	112
Reorganisation Reserve	621	0	0	0	0	(500)	121
General Funds	507	35,597	35,965	3,635	3,267	(3,174)	600
	8,872	35,814	36,063	3,753	3,504	(3,226)	9,150
Total Museum Revenue Funds	14,884	38,335	37,934	3,948	4,349	(3,962)	15,271
British Museum Co Ltd	5,073	9,512	9,326	(65)	121	(1,005)	4,189
Total Consolidated Revenue Funds	19,957	47,847	47,260	3,883	4,470	(4,967)	19,460
Total Funds	361,144	76,909	52,938	12,629	36,600	0	397,744

Analysis of group net assets between funds

	Permanent Endowments £000s	Unrestricted Funds £000s	Restricted Funds £000s	Total 2000 £000s
Fund balances at 31 March 2000 are represented by:				
Tangible Fixed Assets		22,528	299,744	322,272
Fixed Asset Investments	10,511	8,067	2,678	21,256
Current Assets	153	35,338	34,872	70,363
Current Liabilities	(79)	(15,125)		(15,204)
Early retirement provision		(943)		(943)
Total Net Assets	10,585	49,865	337,294	397,744

Unrealised gains included above

On investments	868	158	196	1,222
Total unrealised gains at 31 March 2000	868	158	196	1,222

The Trustees consider that sufficient resources are held in an appropriate form to enable each fund to be applied in accordance with any restriction imposed.

Capital: Permanent Endowment Funds

These consist of funds for which only the income can be used. The major part consists of the Brooke-Sewell Permanent Fund. This was established by Mr Percy Thomas Brooke-Sewell with a series of benefactions made during his lifetime specifically for the purchase of Oriental antiquities and works of art.

The Bell Fund is a permanent endowment for which the Trustees of the British Museum act as custodians. The beneficiary of this is the British School of Archaeology in Iraq.

Capital Funds: Restricted

These consist of a number of funds for major Museum refurbishment schemes, including monies given towards the Great Court Scheme, which is the Museum's Millennium Project, and for redevelopment of the site now the British Library has vacated the premises.

Capital Funds: Unrestricted

These consist of funds designated by the Trustees for various purposes and include:

(a) *Fire Safety and Security*

Monies designated for use in carrying out necessary works to ensure that the Museum complies with the statutory requirements needed to make the Museum a safe and secure environment for public and staff, and to renew the electrical infrastructure.

(b) *Great Court*

The Trustees have set aside £7,400,000 to underwrite the capital costs of the Great Court Scheme.

Restricted Trust Funds

These consist of a number of funds where the donor has specified the use to which they may be put. The major funds are as follows:

(a) *Ready Bequest*

A bequest from Miss M Ready to be used for the purchase of Greek and Roman antiquities.

(b) *Sharpe Bequest*

A bequest from Dr D Sharpe to be used for the purchase of books concerned with Ancient Greece or Rome.

(c) *Brooke-Sewell Bequest*

A bequest from Mr P Brooke-Sewell to be used for the purchase of Oriental and Japanese antiquities.

Unrestricted Trust Funds

(a) *Shaw Fund*

Agreement is currently being sought from the Charity Commission to share this fund equally with the British Library. However this is subject to any prior call the Museum may have to meet any funding shortfall for the Great Court construction costs. The split referred to above will not be effected until the Great Court project has been completed and all costs settled.

Revenue: Designate Funds

Oriental Research Fund

A fund established mainly for travel to China in connection with research and fieldwork and for the funding of Chinese academics and students whilst working or studying at the British Museum.

16. CASH FLOW INFORMATION

(a) Reconciliation of net incoming resources to net cash inflow from operating activities.

	2000 £000s	1999 £000s
Net incoming resources	26,524	37,233
Exceptional item: early retirement provision	(2,553)	(334)
Investment Income	(4,001)	(4,328)
Depreciation	3,224	3,953
(Increase)/Decrease in stocks	368	83
(Increase)/Decrease in debtors	2,278	(3,837)
Increase/(Decrease) in creditors	6,504	2,351
Increase/(Decrease) in early retirement provision	213	8
Net cash inflow from operating activities	<u>32,557</u>	<u>35,129</u>

(b) Reconciliation of net cash flow to movement in net funds

Increase/(Decrease) in cash in the period	10,279	(5,429)
Cash flow from(decrease)/ increase in liquid resources	<u>(5,137)</u>	<u>22,113</u>
Change in net funds resulting from cash flows	5,142	16,684
Changes in market value	<u>(65)</u>	<u>84</u>
Movement in net funds in the period	5,077	16,768
Net funds at 1 April 1999	55,343	38,575
Net funds at 31 March 2000	<u>60,420</u>	<u>55,343</u>

(c) Analysis of net funds

	2000 £000s	Cash Flow £000s	Other non cash flow movement £000s	1999 £000s
Liquid Resources:				
Short Term Deposits	44,238	(5,137)	(65)	49,440
Cash:				
Cash at bank and in hand	16,182	10,279		5,903
	<u>60,420</u>	<u>5,142</u>	<u>(65)</u>	<u>55,343</u>

17. RELATED PARTY TRANSACTIONS

The British Museum is a Non-Departmental Public Body whose parent body is the Department for Culture, Media and Sport.

During the year, the British Museum had a number of transactions in the normal course of business and at full arms length with the Department and certain of its subsidiary bodies.

Sir Matthew Farrer is a Trustee of both the British Museum and British Library. The British Museum continues to rent a part of the Bloomsbury Site to the British Library.

Sir David Attenborough is also a Trustee of the National Arts Collections Fund. During the year the Fund supported the purchase of several items for the Museum collection.

Sir Claus Moser is also a Trustee of the Rayne Foundation which made a donation to the Great Court Project.

Sir John Browne is the Chief Executive of BP Amoco PLC. During the year the Ethnography Showcases and other projects were sponsored by a connected charitable foundation.

Dr Anna Ritchie is a member of the Heritage Lottery Fund Expert Panel on Historic Buildings and Land. The Heritage Lottery has made grants during the year to the Great Court Project.

The British Museum has loaned items from the collections to the following organisations during 1999-2000 which have the Department for Culture, Media and Sport or other Government Departments as a parent organisation:

Banqueting House, Whitehall	Natural History Museum, London
Commonwealth Institute, London	National Portrait Gallery, London
Historic Royal Palaces	Science Museum, London
Merseyside Maritime Museum, Liverpool	Sir John Soane's Museum, London
National Maritime Museum, Greenwich	Tate Gallery, London
National Museum of Wales, Cardiff	Ulster Museum, Belfast
National Gallery, London	Victoria & Albert Museum, London
National Galleries of Scotland	British Library, London
Imperial War Museum, London	Old Royal Observatory, Greenwich

The British Museum has borrowed items from the collections of the following organisations during 1999-2000 which have the Department for Culture, Media and Sport as a parent body:

The British Library, London	National Museum of Wales, Cardiff
Natural History Museum, London	Tower Armouries, London
National Portrait Gallery, London	Victoria & Albert Museum, London
National Museums of Scotland, Edinburgh	

During the year none of the Trustees, members of key management staff or other related parties has undertaken any material transaction with the Museum.

18. CAPITAL COMMITMENTS

At the balance sheet date, outstanding capital commitments amounted to some £50,817,000 of which £13,972,000 was contracted for, of which £11,248,000 was for the Great Court Scheme, the Museum's Millennium Project.

19. PENSIONS

Staff of the Museum are offered pensions, as members of the Principal Civil Service Pension Scheme, under the conditions of the Superannuation Acts 1965 and 1972 and subsequent amendments apply.

For 1999-2000, contributions of £2,527,527 (£2,498,587 for 1998-99) were paid to the Paymaster General (Civil Superannuation Vote) at rates determined from time to time by the Government Actuary and advised by the Treasury. For 1999-00 these rates were 18.5%, 16.5%, 13.5% or 12% (dependent on grade) (18.5%, 16.5%, 13.5% or 12% in 1998-99).

The British Museum Company Limited has a separate defined benefit pension scheme, the assets of which are held in separately administered funds. The total net pension cost for the scheme was £218,000 (£199,000 for 1998-99). The cost is assessed in accordance with the advice of Fellows of the Institute of Actuaries on the basis of triennial valuation using the attained age method based on an actuarial valuation at 1 May 1996. The principal assumptions adopted were that the long-term investment returns would be at the rate of 8.5% per annum and exceed salary growth by 1% per annum. At the date of this actuarial valuation the market value of the assets of the scheme was £1,293,000 and the actuarial value of the assets of the scheme was sufficient to cover 116% of the benefits that had accrued to members. A subsequent actuarial valuation of the scheme was recently performed as at 1 May 1999. At that date the market value of the assets of the scheme was £2,350,000 and the actuarial value of the assets on a minimum funding basis was sufficient to cover 80.6% of the the benefits that had accrued to members. Included in this deficit is a termination fee if the British Museum Company were to transfer from Friends Provident and an investment loss which was reduced by a special dividend paid after the year end. Adjusting for these factors gives a revised deficit of approximately 8%. Accordingly contribution rates have been increased to write off the deficit over a period of three years and the scheme has been closed to new British Museum Company Limited entrants.

20. CORPORATE FINANCIAL TARGETS

The key financial target set for 1999/2000 under the Funding Agreement by the Secretary of State was that the Museum should achieve self-generated income of £16.6 million. The Museum achieved self-generated income of £16.6 million in 1999/2000 which is stated net of £4.75 million attributed to capital expenditure. Details of the other corporate objectives are set out under the Funding Agreement in the Foreword to these Accounts.

Review of Activities 1999-2000

Development Programme

The Great Court Scheme

The administration of this project, in liaison with a design team led by the architect Foster & Partners and a construction team managed by MACE plc, as well as heritage, planning and other external bodies has continued, according to programme, towards completion of the building work by Autumn 2000. The official opening, by Her Majesty Queen Elizabeth II, of the completed Great Court with its facilities is scheduled to be in December 2000.

On Tuesday, 18 May 1999 the Press gathered at Museum to hear the announcement of one of the most significant gifts ever made to the arts in the UK. Sir Claus Moser, Chairman of the Development Trust, revealed that Mr Garry Weston, on behalf of the Garfield Weston Foundation, had made a munificent £20 million grant towards the Great Court scheme, the largest sum ever donated to the Museum by a private benefactor.

With the successful completion of the capital campaign, the Museum has launched a £10 million endowment fund for the support of new posts to enhance the Great Court's world-class education facilities.

With the successful financing of the Great Court capital campaign, the Museum has set a £100 million target to realise Phase Two of its development programme over the next decade. The plans focus on the creation of the Study Centre on New Oxford Street, new Ethnography galleries, and the restoration of Smirke's grand rooms on the ground floor.

Planning Consent

Routine communications with the London Borough of Camden and English Heritage continued throughout the period and planning issues were resolved with no delay to building work.

Construction Project Milestones

<i>June 1999</i>	Installation of the steel roof structure commenced. South Portico completed.
<i>July 1999</i>	Glazing of the roof began.
<i>September 1999</i>	Re-landscaping of the Forecourt began.
<i>November 1999</i>	Concrete structures completed.
<i>January 2000</i>	Roof completed. Landscaping of the Forecourt began.
<i>February 2000</i>	Restoration of the inner courtyard facades completed. North Tower crane removed.

Effects on the Museum of the building works

Although noise from the Great Court works was at times disruptive to services in the Front Hall, the overall effects of these major works were within acceptable limits and disruption was kept to a minimum. The Museum remained open to the public throughout.

Design

Detailed design continued throughout the period.

- Redecoration scheme was devised for the interior of the Reading Room with the approval of the English Heritage London Advisory Committee (LAC).
- LAC and Camden Council approved the paving pattern for the Forecourt on the condition that the grass quadrangles are reinstated. Work began on the Forecourt in March 2000.
- LAC approved the refurbishment of the existing disabled access lift and the installation of another lift on the opposite side of the front steps.
- Discussions were held with the Museum design team on the size and design of the information desks.
- Progress was made with the Anish Kapoor sculpture for the Great Court.
- The original decorative scheme for the Front Hall was identified and work started in January on returning the hall to its former glory. Completion is due in April 2000.

Programme

Adjustments were made accordingly during the period to ensure that the project remained on course.

A £99 million out-turn was projected in March 2000 (this included allowances for over-spend) which increased the overall anticipated cost by £1.1 million. The cost of the Forecourt in particular rose from £1.1 million to nearly £2 million.

By March 2000 two-thirds of the glass roof had been installed.

Public Relations

Ensuring that the public is informed about the Great Court scheme is a high priority. Great efforts have been made to inform not just visitors to the Museum, but also the Museum's neighbours and the wider public. Activities undertaken to raise awareness of the scheme included:

- the private views held in the Great Court exhibition exploring the history of the project and the benefits to the Museum's benefits. This opened in May 1999 and will run after the opening of the Great Court
- *News for Neighbours* a newsletter for the Museum's neighbours focussing on interesting aspects of the building project
- regular breakfasts for neighbours including progress visits on site.

The high profile of the project has been maintained through press and media coverage including the feature of the Lord Foster's innovative roof structure on BBC's *Tomorrow's World*. There was regular coverage in architecture and construction Press. Regular press views were held. The Press were later offered the opportunity to photograph various stages of the roof completion from a hoist attached to the tower crane.

Museum staff were also regularly informed of the scheme's progress through quarterly hour-long progress presentations. Staff and the Museum's *eyeOpener* tour guides were also offered the opportunity to enter the site and view it from the roof platform.

Raising the Roof campaign

The Raising the Roof campaign will be the Museum's first fundraising campaign allowing Friends and the general public to donate online (www.raisetherooftop.org) in May 2000. The Raising the Roof campaign provided the opportunity for Friends and the general public to become directly involved in the Great Court by sponsoring, for £100, one of the 3,312 unique glass panels in the roof. The campaign will end on 31 December 2000.

The British Museum Study Centre

Background

The Museum currently receives around 5.5 million visitors per annum to see the 50,000 objects on display in the galleries. This represents a small fraction of the 7 million items in the collection, stored on 4 different sites in London which are in many instances very difficult to access. The Study Centre will enable the Museum to bring these collections together, in appropriate environmental conditions, and offer a significant improvement in access; the Study Centre will contain some 4 million objects.

The British Museum's Plan 2000/01 to 2004/05 describes the Study Centre as 'an essential part of the ambition to consolidate and project the excellence of all the curatorial activities described in [1.2.3 of the Plan].' It states that the Study Centre will be 'conceived, designed, operated and programmed in a way which advances the public understanding of curatorial and conservation work, including the process of research.'

The British Museum in action

The Study Centre will also represent The British Museum in action, through the active demonstration of the work of curators, conservators and scientists whose activities underpin the exhibitions and scholarly research for which the Museum is world famous. The project will also include the Centre for World Textiles which brings together over 18,000 textiles from across the Museum's departments. The Study Centre will provide the means of communicating and exploring the curatorial process in all its richness, introducing visitors to the many processes of excavation, research, interpretation and conservation of objects from all parts of the world.

Where will it be?

The Study Centre will be created in the former GPO Sorting Office at 21-31 New Oxford Street, which will require comprehensive refurbishment. The Museum acquired a 999 year lease on the building in 1995, using Trust Funds for the purchase. Approval for the acquisition was received on the basis that the Museum proceed on the basis of financing the project via the Private Finance Initiative (PFI). This option was fully explored in 1998/99.

Funding the project

During detailed and comprehensive negotiations in 1999 it emerged, along with other concerns, that in comparison with more traditional methods of finance the PFI development would not represent best value for money. The Museum consequently decided to pursue alternative methods of procurement and took the opportunity to extend the conception of the scheme. Following the success of fundraising for the Great Court, and the near completion of that project, the Museum now considers the best method to take forward the Study Centre project is on the basis of self-funding.

Unlocking space in the Museum

The pressing need to address over-crowded collections storage with poor accessibility, both at Bloomsbury and the various out-stations, was the original motive for the purchase of the property at 21-31 New Oxford Street. In providing unified storage, it will alleviate the cramped conditions on the main site, and equally importantly offer a showcase to the public for the rich variety of skills, processes and disciplines employed by those who work in the Museum including Conservation and Scientific Research.

Completing the project

The completion of the project will consolidate all Museum departments onto a Bloomsbury campus. At Great Russell Street the focus will continue to be on public exhibitions, galleries and major events. The Study Centre will make accessible the reserve collections of those departments accommodated there, and the processes of research and curation, whilst Blythe House (the Museum's out-post in Blythe Road, W14) will contain finds from large scale excavating, cast collections and reference material.

Assessing the future

This project will allow the subsequent disposal of two buildings: at Orsman Road and the former Museum of Mankind (Burlington Gardens), and a comprehensive re-assessment of the future use of Blythe House in Hammersmith. The enlarged project, which will include the Oriental and Japanese collections, Scientific Research and Conservation along with Ethnography and Prehistory and Early Europe, will also facilitate the re-ordering of the Egyptian antiquities, and the Prints and Drawings collection on the Great Russell Street site. The total scope of the project is great and the potential for improvement for the Museum as a whole is very significant. In consequence, the Study Centre is to be found at the centre of the Museum's corporate plan for the next five years.

Costs

Estimated total costs of the project are £76 million, including construction and fit out, relocation costs, fees and VAT. Funding is to be provided by a mixture of sponsorship, property disposals and the application of Trust funds. The Museum has made a revised bid for a grant of £16 million from the Heritage Lottery Fund (HLF) towards the capital cost of the project.

The cost of running the Study Centre

Running costs of the new facility have been profiled against the running costs of the existing Museum outstations. Figures indicate that the project will have a beneficial effect on long term estate operations. The new facilities will generate an income stream which will offset some of the operating costs, however the longer term viability of the project is not dependent on achieving a specific income level.

An economic appraisal has been carried out following HM Treasury guidelines and concludes that the proposed self-fund development of the project represents best value for money.

Managing the project

A Management and Consultant team have developed the project to the current stage, a technical Project Manager has now been appointed and the Museum intends to re-advertise for a Prime Contractor.

The project will make a major contribution to increase public access and understanding of our collections and to the processes of curation, conservation and research.

Fundraising and Support for the Museum

The British Museum Development Trust (BMDT)

The BMDT was established in 1994 with overall responsibility for securing funding for The British Museum's Great Court Scheme and the Development Programme associated with the Museum's 250th anniversary in 2003. The £100 million campaign for the Great Court was successfully completed during early 2000.

Since 1994 the campaign has attracted remarkable support with grants including £30 million from The Millennium Commission, £15.75 million from the Heritage Lottery Fund (HLF), an extremely generous gift of £20 million from the Weston Family, £6.7 million from the Annenberg Foundation and £4 million from the Sainsburys. In addition, The Clore Foundation and The Vivien Duffield Foundation have donated £2.5 million to establish the Clore Education Centre in the Great Court.

In the year to which this report refers, the Museum is delighted to have received a donation of £1.5 million from BP plc to fund the BP Lecture Theatre in the Great Court. Furthermore a £3 million challenge grant from the Wolfson Foundation has been secured for the refurbishment of the King's Library. The library will open in 2003 along with the Wellcome Gallery of Ethnography for which £5.35 million has been pledged from The Wellcome Trust. In addition to funds for the Great Court, over £10 million in funding for Museum projects has been secured.

BMDT is also responsible for raising endowment funds for specific areas of the Museum's work, including educational posts, acquisitions, conservation and scientific equipment, archaeological excavations and fieldwork and stone conservation. A significant and most generous donation of US \$2 million from Mary, Viscountess Eccles has been secured to fund The David Eccles Librarian post in perpetuity.

As part of its fundraising role, BMDT hosts events including breakfasts, receptions and gala dinners. In November 1999 BMDT organised a fundraising reception for the King's Library in the presence of HRH The Prince of Wales who is Patron of the Library. In the same month, a Chinese-themed Gala evening was held in connection with the Gilded Dragons exhibition, raising £150,000 for posts within the new Clore Education Centre.

BMDT is now entering a new phase of its fundraising programme encompassing a diverse range of major projects. The aims of the next stage of the campaign are to:

- broaden public awareness of the Museum's unrivalled collections through the opening of new permanent galleries and refurbishment of existing spaces
- promote access to the collections and understanding of the processes of excavation through The British Museum Study Centre
- facilitate the creation and financing of a wide range of educational and outreach projects
- secure exhibition sponsorship, for which BMDT is now responsible
- launch The British Museum legacy campaign in November 2000. This is a new initiative being planned in conjunction with The British Museum Friends, to secure vital funds for the Museum's work.

BMDT also administers the Patrons of The British Museum, a group of individuals, companies and foundations. Patrons make an annual gift of £1,500 which provides much needed support for the Museum's key activities such as curatorial research, publications and the expanding work of the Education Department.

American Friends of The British Museum

American Friends of The British Museum (AFBM) continued to expand its activities over the past year. It launched a lecture series in New York in January 1999 featuring British Museum curators and open to members of the general public. AFBM also sponsored a week long intensive seminar on reading cuneiform, taught by Dr Irving Finkel from the Department of the Ancient Near East. In February 2000 AFBM hosted its second annual symposium. Moderated by Dr Robert Anderson, the event showcased new research by five of the Museum's curators. In October, AFBM hosted a dinner in honour of The Honourable Chris Smith, MP. Guests included board members, patrons, and members of other British cultural organizations.

AFBM was successful in securing additional pledges for its \$3.5 million campaign to restore the south portico in the Great Court. As of 31 March, approximately 70% of the funds were in hand. The board of directors was also successful in recruiting new members at the Patron and Sponsor level, bringing the total number of donors to over 200. Funds were also raised to support departmental needs, such as acquisitions in the Departments of Prints and Drawings, Oriental Antiquities, and Greek and Roman Antiquities.

Canadian Friends of The British Museum

The Society of Canadian Friends of The British Museum is now in its second year under the chairmanship of Mr John Lane. The Society promotes links between The British Museum and museums and interested groups in Canada by inviting speakers from The British Museum to visit Canada, or distinguished Canadians to visit The British Museum, and facilitating the mounting of exhibitions from the Museum's incomparable collections at locations across Canada. Two small exhibitions from Canada are planned at The British Museum within the next three years. The Society of Canadian Friends also funded two speakers for the Woodlands Conference in February 1999, which examined native art and culture of the North American Woodlands, and its display both in Europe and North America. There will be a BP showcase exhibition in February 2001 on the subject of Arctic clothing which will be associated with an Arctic clothing conference in March at The British Museum which several Inuit will attend.

British Museum Friends (BMF) - Registered Charity no: 280647

At the Annual General Meeting on 28 October 1999, The British Society voted by over two thirds majority to change the organisation's name and it is now known as The British Museum Friends.

The number of Friends fell to 11,871 in the summer of 1999 but began to rise again by March 2000 reaching 12,209, an overall increase of 2.8%. However, the contribution to The British rose slightly from £158,708 to £161,259. Membership of Young Friends of The British continued to rise, Young Friends reached 746 by March, with the Townley Group increasing its numbers, from 96 to 112, a rise of 16.7%. In addition to funding acquisitions, the BMF concluded its first capital fundraising campaign with HRH The Duchess of Gloucester as Patron. With a target of £100k net, the figure reached outstripped this target with £500k net received.

Purchases for the collections

Contributions have been made towards the purchase of the following **major** items for departments:

- 'Jim's drawing' by David Hockney
- a colour linocut by Pablo Picasso
- an Egyptian gold and lapis-lazuli scarab
- a statue of Aphrodite
- drawings by Vincenzo Brenna
- Salcombe Bay finds from a wrecked ship
- prints by Hagiwara Hideo
- Captain Smith's watch
- a Western Asiatic bronze vessel.

Visitor Services

The BMF continued to support the *eyeOpener* guide tour programme.

Magazine

The Magazine is of great value to the Museum, as well as to the Friends's Members, in that it is widely used to publicise The British Museum activities.

Other areas of support

In addition, the BMF continued to support running funds in various departments as well as providing volunteers to support the activities at The British Museum, particularly in the field of hearing impaired visitors.

British Museum Company (BMCo)

The BMCo was set up in 1973 as a limited company wholly owned by the Trustees to further the educational and charitable objectives of the Museum. Its activities now encompass publishing, retailing, cultural travel and merchandising, with a turnover of £9 million.

During 99/2000, the Company has been heavily engaged in the development of new retail spaces in the Great Court, funded from its own capital reserves. Trading on site has been disrupted at the same time as costs have risen steeply in preparation for the new, greatly increased retailing operation which will go live when the Great Court opens. Sales in 99/00 were £9.2 million and profits £125k.

British Museum Press (BMP), the Company's publishing imprint, is one of the largest museum-based publishers in the world. Its catalogue of around 400 publications - with 55-60 new titles a year - provides access at all levels to the collections of the Museum and the civilisations they represent: it includes academic catalogues and monographs, series examining themes and aspects of art history and archaeology, design source books, introductory guides and children's books. The full book list is sold to the book trade worldwide through Thames and Hudson. Sales revenue is around £3 million including the scholarly publishing programme which the Press subsidises. Particularly successful in 1999 have been *Egypt*; *Atlantic Celts*; *Apocalypse*; *500 Years of Textiles*; and *How to Read Egyptian Hieroglyphs* which achieved the national lists.

The Merchandising Division is responsible for the manufacture and marketing of a wide range of products based on the Museum's collections, including replicas and casts, jewellery and accessories, stationery and gifts. Product creation is now focused on the requirements of our own retail outlets, especially for the new shops in the Museum opening in December 2000. The Division's manufacturing and marketing activities are complemented by a licensing programme, whereby third parties are authorised to make commercial use of BM images for a varied range of merchandise. It also retails direct to the public through its mail-order gift catalogue and through the Company website (<http://www.britishmuseum.co.uk>) which also features BMP's full catalogue and Traveller's tour programme. The Division is responsible for a casting workshop which undertakes special orders for casts from the Museum, sister institutions, private individuals and trade customers.

British Museum Traveller (BMT) (<http://www.britishmuseumtraveller.co.uk>) operates educational tours to places of archaeological and cultural interest as diverse as Moscow, Armenia, Libya, Mexico, Azerbaijan and Easter Island, with lectures provided by Museum curators and other experts. A list of tours is at *Appendix 5*. The Millennium has been a difficult period for travel businesses in general and the take up on the Traveller programme has been erratic. There were 38 tours carrying 549 travellers, lower numbers than usual.

The Retail Division, which is the biggest contributor to BMCo profits, expanded its operation off-site with the opening of a new outlet at Terminal 4 airside, Heathrow Airport, in September 1996 and in 1999 a new three year agreement was concluded with BAA on more favourable terms. Due to structural alterations at the Terminal, trading has been difficult. A temporary shop opened in the Forecourt at Bloomsbury in December 1997, to replace the Front Hall Gift Shop which closed for the Great Court scheme works and continued in operation until early 2000. A further temporary children's outlet opened in the Grenville Library in June 1998. Planning is now at an advanced stage for the greatly enlarged shops in the Great Court and Grenville Library. The Company also opened a new shop on the corner of Bloomsbury Street and Great Russell Street in February 2000.

A list of BMDT Trustees and Council, the BMF Council and the BMCo Board of Directors is at *Appendix 1*.

Support for Departments

Caryatids

The Caryatids is an international group, with members in Britain, America, Greece, Cyprus, Switzerland and Hong Kong, which supports the Department of Greek and Roman Antiquities through facilitating acquisitions and research. In the last two years, their support has enabled the renewal of four permanent galleries and the purchase of the most important acquisition that the Department has made in decades, the Warren Silver Cup.

Friends of the Ancient Near East

The Friends of the Ancient Near East, launched in 1993, now has eight members, who support the purchase of antiquities, books, and the general running costs of the Department of the Ancient Near East.

Japanese Friends

The Japanese Friends encourage the work of the Department of Japanese Antiquities in its programme of exhibitions, research and publication, and cultural exchange activities with Japanese institutions.

A list of donors, Patrons and Friends is at *Appendix 4*.

Marketing and Public Affairs

The Marketing and Public Affairs department has been created progressively in the year to 1 April 2000 to lead the development of the positive visibility and reputation of The British through the implementation of the marketing strategy and the provision of professional services.

Marketing strategy

The overall objective of the marketing strategy is to be recognised as the leader amongst peers of trans-national museums for the quality of the visitor experience (embracing public perception, curatorial excellence and participation).

Media Relations

As part of the new Marketing and Public Affairs Department, the Media Relations Office (previously Press and Public Relations) has been provided with increased resources. Having been relieved of responsibility for areas such as print production, advertising and the arrangement of official and corporate events, it has been able to focus on its core purpose, which is to raise the Museum's profile through proactive press and media coverage, and to effectively manage reactive media relations on many different issues. Of particular importance was the introduction of the Great Court project to as wide an audience as possible. To this end, numerous on-site tours for journalists and TV crews were conducted during the continuing construction work and several photocalls were arranged. The section negotiated the commissioning of a BBC documentary film about the Museum and the Great Court, scheduled for transmission in December 2000, and filming of demolition and building work took place during the period of this report. Many cross-media interviews were arranged for the Museum's new Managing Director (appointed in May 1999), while a conference arranged by the Museum in December to debate the controversy of the cleaning of the Parthenon Sculptures in the 1930s attracted enormous media interest.

Press Views were organised for the following exhibitions and galleries:

- *Oddities under Heaven and Castiglione in Context*
- *The Roxie Walker Galleries of Funerary Archaeology*
- *Kagura: The Oka gift of Japanese Ritual Masks*
- *The Chase Manhattan Gallery of North America*
- *Cracking Codes: The Rosetta Stone and Decipherment*
- *The Light of Nature: Landscape Drawings and Watercolours by Van Dyck and his Contemporaries*
Landmarks in Print Collecting
- *Gilded Dragons: Buried Treasures from China's Golden Ages*
- *The Apocalypse and the Shape of Things to Come*

A number of photocalls were arranged, among them for: The Museum's acquisition of the *Warren Cup*, the official opening of the *Chase Manhattan Gallery of North America*, the launch of the Museum's new *Ancient Egypt website* and the installation of a gilded shrine in the exhibition *Burma and the Art of Lacquer*.

Public services offered by the Museum

Access to the Collections

The Museum seeks to make its collections available to the public in a safe and attractive environment, maintaining informative and stimulating displays and exhibitions which are a source of knowledge and enjoyment

- The Museum attracted over 5.5 million visitors, making it one of the most popular museums in the world.
- The Museum is London's principal tourist venue and the most visited museum of its kind, with a multi-ethnic, national and international visitor population.
- The Museum is recognised throughout the world as a leader in its field, offering a full programme of events and activities to over a quarter of a million children and tens of thousands of adults each year. Currently around a quarter of a million people each year make use of the Museum's programme of events.
- A programme of over 100 events was arranged which included study days, courses, workshops and special events, conferences, colloquia and symposia, and special lectures.
- The British Museum Friends organised over 100 Friends events, 11 evening openings and 45 children's events.
- The curatorial departments maintained their students' rooms offering an identification service for objects, answering public enquiries and providing facilities for study of the collections and related information.
- The Museum contributed to one of the weekend days of Open House on 19 September 1999. The Hiriyama Studio received approximately 1000 visitors. The Archives Team conducted 3 tours in the Arched Room, each tour consisting of approximately 30 participants.
- 170 children and a number of parents attended the a sleepover held at the Museum. The BMF organised a number of activities between 19.00 and midnight, after which sleep was scheduled until 06.30.
- Visitor surveys are now undertaken twice yearly and focus groups are in operation. These ensure visitors' satisfaction and reaction to standards of service and the quality of exhibitions is improved and monitored.

Access for Disabled Visitors

- The British Museum received from Lloyds TSB a generous grant of £150,000 over 3 years which, since 1997, has enabled the establishment of the Access Officer post and the development of its associated programmes. The Access Office supports the work of the Disability Working Group. This is a group of curators and representatives from non-curatorial departments that work together to ensure that progress is made within the Museum's provision for all areas of access. Examples of previous projects include:
 - a two-week programme of events for visually impaired visitors organised to raise awareness about the importance of learning through touch. This included reading techniques such as Braille
 - large print events leaflets made available free on request

- the touch tour of Egyptian Sculpture being updated with different objects and themes chosen. The tour has been adapted for children who are blind or partially sighted, who visit the Museum either with family or school
 - the use of the portable sound enhancement system for the majority of gallery talks
 - the creation of a level access route (from Room 66 to the north lift) to provide a level access route from north to south of the building
 - the initiation of a long-term programme of disability equality and visitor care training for staff.
- The Tiresias Project in the Parthenon Introductory Galleries was completed and opened in June 1998. This project is specifically targeted at visually impaired visitors and consists of a sound guide, tactile images and Braille labels. There is also an accompanying publication in book form, *Second Sight of the Parthenon Frieze*, with audio cassettes. A recorded tour for other visitors provides a free commentary in six languages, including Greek, on the Parthenon Galleries as a whole, as well as a tour of the special touch display.
 - During Science week 2000 the Museum held handling sessions for blind and partially sighted adults, where visitors has the opportunity to handle cat mummies and learn about the process involved in their conservation.
 - Monthly Sign Interpreted Gallery talks are one of the projects that has been most successfully incorporated into the core services that the Museum provides.

The Museum shares the collections both physically and intellectually with the Museum and education community

- Developed and updated by the Design Office in conjunction with Marketing and Public Affairs, the Museum's web site (www.thebritishmuseum.ac.uk) continues to expand rapidly. A major re-design to all pages has been implemented and many new pages added such as the new British Museum Friends and Young Friends pages. Popularity of the site is reflected by the 55,500 'visits' it now attracts daily (reflecting an annual visitor total of 24 million).
- Through the BMCo, a catalogue of over 300 titles (with 55-60 new titles per year) provides access at all levels to the collections. Thirteen scholarly publications were produced in 1999/2000, including the Occasional Papers produced by the Secretariat, which presented research and scholarly study undertaken by the staff of the BM and other leading academics. A list of publications is at *Appendix 6*.
- Collaborative projects were undertaken with national and international institutions, dealing with antiquities legislation, publication, exhibition, documentation standards, multimedia technology, education, scientific research and conservation.
- The Museum provided training opportunities in conservation, education and design skills, and offered seminars in identification and antiquities legislation for curatorial staff in museums in the UK.

Education

Planning for the Clore Education Centre and the Study Centre has been the Education Department's priority during this period. However, the Department has still managed to carry out a wide range of activities and events. Its expansion is largely supported by outside funding and also as part of the Great Court staffing. A head of Lifelong Learning has been appointed.

The Arab World Education Officer (sponsored by the Karim Rida Said Foundation) has developed an outreach project involving young people in Bath, Exeter, London and Liverpool responding to objects in the Museum's collections. The stories and artworks were displayed alongside museum objects in the BP Ethnography Showcase exhibition, 'Arab Cultures, Young Worlds'. The education programme included storytelling, music, and dance, and took place in a Bedouin tent, which was acquired with the help of HRH Prince Turki bin Sultan and the Embassy of the Kingdom of Saudi Arabia. Other events have included henna painting for young adults, calligraphy sessions for children and adults in Exeter, Bath and Belfast, and two highly successful study days on the history and archaeology of Syria.

The Glaxo Wellcome Science Education Officer has continued to expand and promote an innovative approach to the collections, by working with many departments. The programme illustrates the integral role of science and technology in understanding artefacts, their care and their histories. Many thousands of visitors have taken part in National Science Week and other regular science events. An extensive programme to celebrate Maths Year 2000 has been organised including an outreach programme to East London schools and MathFest in January 2001. Schools in London and Bath have participated in a Design and Technology project based on the Great Court, celebrated with an exhibition and event in November.

The Access Officer has been supported hitherto by the Lloyds TSB Foundation. The development of educational and recreational access for disabled visitors is a significant Museum-wide role. This work is supported by the Museum's internal working party, by external focus groups and consultants. Programmes range from sign-interpreted gallery talks to touch tours and courses, and disability training for all Museum staff. Visitor Services continues to take a lead on the development of physical access to the Museum's public areas.

The SmithKline Beecham Families Officer launched her programme with the National Families Weekend in October 1999. The programme now provides activities and events for all the family throughout the year liaising with other Museum departments and using a variety of galleries. Events during the year have included *Fabulous Headresses*, Chinese New Year and *Money, Money, Money*.

The schools team has been strengthened by the arrival of the **Primary Education Officer**, with specialist expertise in this field, who is revising materials for teachers and creating new resources suitable for any area of the collections. Courses and open evenings (for example, in new galleries for Egypt and North America) have attracted many enthusiastic teachers who have been provided with a range of strategies for planning visits with their pupils. New links have been established both with local education authorities and with initial teacher education courses so that prospective teachers receive early training in the use of museums.

The **Deputy Head of Education** visited Cyprus in November under the auspices of the British Council. There he worked with museum educators and ran a training day for 120 teachers. Members of the schools team have also continued to work directly with school students in a variety of teaching sessions. The **Archaeology Education Officer** continues to promote archaeology in education and the study of the Ancient Near East at all levels, he has also created an innovative CD-ROM *Journeys in the Roman Empire* (with Channel 4).

The **Contemporary Arts and Cultures Programme** curator was appointed in November 1999 and has been developing projects to coincide with future exhibitions and arranging a series of artist talks and projects for the Clore Centre. Proposals were developed for a project working closely with artist João Penalva and the Conservation and Scientific Research departments which led to a major Sci Art 2000 Award in March.

Nearly 100 volunteer guides contribute to the **eyeOpener programme** providing eight tours daily, as well as occasional Spotlight talks which focus on key areas of the collections. Their contribution has been crucial during the Great Court works, when most of the events programme has been gallery-based.

The Museum's Central Librarian and Hamlyn Librarian also work in the Education Department. The **Paul Hamlyn Library**, an open access public reference library, will open in the Reading Room in December 2000, with an initial stock of around 12,000 volumes. There will eventually be 24,000 volumes.

Members of the Education Department contributed to six BM Traveller tours during the year and spoke at conferences in Britain and abroad, including Cologne, York, and the Louvre (in celebration of 10 years of the Grand Louvre Project, subsequently published as *Le Regard Instruit*.) The Department continues to train tour guides, teach undergraduate and postgraduate students (including an MA Course with the V&A and the Institute of Education), and advise the educational media in Britain and museum colleagues worldwide. Staff also examine at 'A'-level, MA and PhD level, and serve on professional bodies such as the Group for Education in Museums, the Palestine Exploration Fund, JACT and BANEA.

Educational Multimedia Unit

In September 1999 the Educational Multimedia Unit (EMU) launched its first major web product, *Ancient Egypt*. The site (hosted at www.ancientegypt.co.uk) received 3.7 million hits in the first six months. The project's sponsor, NTT East Corporation of Japan, has now translated the website for use in Japanese classrooms.

Building on its success the Head of Educational ICT has secured funding for further web projects from NTT East Corp. over the next three years under the umbrella title of *Ancient Civilizations*, beginning with *Mesopotamia*, which will be completed in Winter 2000. The Unit has also contributed to the development of the Museum website, and collaborated with partners such as the Petrie Museum (University of London.)

Education Department Resources produced during 1999/2000

Teachers Packs/Resources

'A'-level study themes: Roman Britain
'A'-level study themes:
 Iron Age/Celtic Europe and Britain
'A'-level study themes: Greek Theatre
Chinese Art Booklet
Egyptian Hieroglyphs - A guide for teachers
Gilded Dragons Pack
Islam Pack (KS2)
Islamic Civilisations Pack
Museum Activities
Native North America Science Pack

Gallery/Exhibition guides

Arab Cultures Young Worlds (Arabic and English)
Burma and the Art of Lacquer
Gilded Dragons
Science Week (3)
The Chase Manhattan Gallery of North America
Writing Arabic

Activity sheets and other resources

For Adults:

Bog Bodies, Skeletons and Mummies
Christianity in Roman Britain
Creative Solutions
Gods and Goddesses in Egypt

For Children:

Animals Activity Booklet
Animals in the Islamic Gallery
Bank Vault Break-in
Bog Bodies, Skeletons and Mummies
Chinese New Year
Creative Solutions (2 for different age groups)
Heavenly Houses
Maths in the Greek Galleries (3 trails for KS1,
 KS2 and KS3)
Patterns in the Islamic Gallery
Peace amidst War
Science Week (1 trail and 7 activity sheets)
Time Capsule Pack
Writing Arabic

Videos

Burmese Lacquerware
Ceramics Glass and Metals Conservation
Great Court Work in Progress
Internal Examination of a Pre-Dynastic Mummy
Revealing the Rosetta Stone
SET Week Video (National Science Week 2000)

Attendance figures for visits, events and activities 1997-2000

Services	1997-98			1998-99			1999-2000		
	Groups	Events	Attendance	Groups	Events	Attendance	Groups	Events	Attendance
Visitors to The British Museum			6,207,659			5,468,109			5,460,537
Booked school group visits ¹	3,291	-	134,111	2,872	-	111,201	3,329	-	127,117
Booked adult group visits	475	-	14,314	602	-	16,915	688	-	25,756
Public talks ²	-	706	26,218	-	291	8,570	-	372	9,300
Video loans for schools/sales	-	-	220 (loans)	-	-	128 (loans)	-	-	63 (sales)
INSET training for teachers and student teachers	-	11	250	-	8	194	-	7	96
Study days and other events for teachers/students	-	4	539	-	2	255	-	32	977
Study days for adult groups	-	22	2,288	-	10	385	-	9	677
Study days for the public	-	14	1,220	-	14	460	-	16	1,406
'eyeOpener' Tours	-	1,932	19,729	-	2,190	25,034	-	-	27,502
Highlight tours	-	938		-	1,609	16,547	-	-	-
Courses for the public	-	6	204	-	8	128	-	8	150
Workshops, family and other special events	-	48	7,924	-	48	2,260	-	136	7,545

¹From January 1999, there were no bookings for the Egyptian Galleries as final work was being completed on the Upper Egyptian Galleries.

²The Lecture Theatre closed to the public in March 1998 for work on the Great Court and the programme of gallery talks and tours was expanded.

Programme of Events at the Museum

Children and Family events

The families events are supported by SmithKline Beecham. Events are free and are suitable for family groups with children from 3-13 years old.

Bank Vault Break-in

Museum trails hunting for treasure included make your own banknotes in workshops for all the family. 15-16 May, 22-23 May 1999, 2-3 October 1999

Fabulous Headdresses

Workshops with Hullabaloo! Participants learnt: about the Museum's amazing headdresses and how they are conserved; and about how to make their own. 3-6 June 1999

Solar Eclipse activities

Exploration of solar eclipses with the sun, moon and myths. 26-28 July 1999

National Archaeology Day

Children's prize trail and adult trail. 24 July 1999

Family Learning Weekend

Events and activities ranging from musical storytelling to treasure hunts and practical workshops for the launch of the SmithKline Beecham Families Education Programme. 1-3 October 1999

Ancient Egypt on the Web

Children investigated the brand new interactive website and then explored the wonders of the recently opened Egyptian Funerary galleries. 3 October 1999

Heros v Gods

A storyteller and a musician wove the story of Gilgamesh around the richly decorated wall carvings and statues of ancient Assyria. 2-3 October 1999

Storytelling: The Book of Kings

A storyteller and musician wove stories around images and coins from Persia. 26-29, 31 October

Money Week

'Money makes the world go around': the Department of Coins and Medals presented a week of events focused on money. Events included: lunchtime talks, and 'identification' road show; handling sessions and a number of workshops for families. 23-31 October 1999

Eid Party

Activities, refreshments and a musical performance with an Algerian flavour! Sponsored by the Arab World Education Programme and BP Amoco. 22 January 2000

Chinese New Year Celebrations

A variety of activities celebrating the beginning of the Year of the Dragon. 5-6 February 2000

Tales from Troy

Actors and storytellers explored what it meant to be a hero in Ancient Greece. 21-27 February 2000

Study Days *(all have a charge for participating)*

The Art of the Conservator

Talks, demonstrations and hands-on sessions highlighted the challenges presented by the natural deterioration of the Museums artefacts and illustrated the art of the conservator in limiting and investigating these processes. 18 May 1999

Writing Arabic

Linked to The British Museum travelling exhibition 'Writing Arabic' which is supported by the HLF. The day consisted of three lectures on aspects of the Arabic script and an opportunity to visit the exhibition in the Royal Albert Memorial Museum, Exeter. 8 July 1999

Arts of Iran: Achaemendis to Qajars

Linked to both the Qajar exhibition in the Brunei Gallery, SOAS and a new display in the Addis Gallery, this study day traced continuing themes in the arts of Iran from the Achaemendis to the 19 century. The day consisted of lectures, gallery talks in the exhibitions. 10 July 1999

Arabic Calligraphy

Mustafa Jafar demonstrated Arabic calligraphy and led a workshop as part of this practical day which included a gallery talk in the travelling exhibition 'Writing Arabic' which is supported by the HLF. 8 September 1999

British Art Through the Millennium (c1000-2000 AD)

Exploration of the turning points in British Art from the Saxon world to the present day. 25 September 1999

Portable Time - a Need for Watches and their Development

An introductory seminar and hands-on session viewing time-pieces to which access is usually very restricted. 28 September 1999

Flemish and English Landscape Painting in the Time of Van Dyck

An exploration of landscape in painting, drawing and printmaking around Van Dyck's lifetime (1599-1641). 2 October 1999

Van Dyck at 400

A major event to mark the 400 anniversary of the artist. Consideration was given to Van Dyck's accomplishment, and the artistic, religious and social context in which he worked. 2 October 1999

Splendours of Syria I

A series of short illustrated lectures gave an introduction to the history and archaeology of Syria. 30 October 1999

Van Dyck: Painter and Draughtsman

Joint Royal Academy/The British Museum event. 13 November 1999

Time, its Concept and Measurement across the Cultures

An intensive day exploring issues such as: who first thought of the 'idea' of time. Why, when and how? Why did it matter? Why was its measurement needed? How and why was time measured in different ways across the cultures from Ancient Babylonia, Egypt, Greece and Rome to China, Europe and the Aborigines? 20 November 1999

Van Dyck: Printing, Drawing and Painting

For students of undergraduate or equivalent level. Seminar and viewing of Van Dyck prints at UCL followed by a session at The British Museum discussing and viewing Van Dyck's landscape drawings. 25 November 1999

Van Dyck

Public lecture day for groups. 27 November 1999

'Gilded Dragons' exhibition

These lectures focused on the splendours of the Tang dynasty. Topics covered included figure painting, pottery and porcelain, metalworking and the decorative arts. 4 December 1999

The Art and Archaeology of Islamic Central Asia

11 December 1999 and 19 February 2000

Oriental Jewellery

Exploration of the use of gold, silver and precious metals in Chinese jewellery with Malcolm Morris (an experienced jeweller). 15 January 2000

The Great Game - Europeans and Central Asia

29 January 2000

Splendours of Syria II

Following on from 'Splendours of Syria I', this day focused on the arts and archaeology of selected periods from Syria's history. 12 February 2000

Art and Archaeology of the Ancient Silk Route

19 February 2000

The Apocalypse: Text and Image

This day explored the Biblical text from the Book of Revelation and how it has inspired images of the Apocalypse. Interpretations in illuminated manuscripts, stained glass, prints, photography and film stills were considered, from the 11th to 20th centuries. 4 March 2000

Nomad Traditions and Symbols of Identity

Included lectures on 'The Yurt', 'Epic adventures of the Kyrgyz hero Manas', 'The Parthians and other Iranian nomads', 'Designs on modern money of the Central Asian Republics' and 'The Horse in Central Asia'. 11 March 2000

Cultures of Central Asia

Five study days encompassing the history, traditions and arts of Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan and Uzbekistan. Series of Study Days on Saturdays

Courses *(all have a charge for participating)*

The art and archaeology of ancient Mesopotamia: an Introduction

A comprehensive review from the agricultural revolution to the end of Mesopotamia. 6, 13, 20, 27 May 1999

Miniature painting

Miniaturist Anita Chowdry introduced a range of skills, including producing colours from mineral pigments, paper preparation and brush drawing. 21-25 June 1999

The History of British Archaeology

Sam Moorehead explored archaeology in Britain through the people who founded and developed its study. From Camden, Stukeley and the antiquaries, through the age of Darwin and Pitt-Rivers to Woolley, Carter, Wheeler and Kenyon. 19, 6 October and 2, 9, 16, 23 November 1999

Erbu marbling

Participants learnt the secrets of the art of Erbu marbling, practised in Turkey since the 14th century, with Hikmet Barutcugil. Hikmet, who has examples of his work in the Museum's contemporary collections, took participants from the creation of pigments and brushes to finished works. 20 and 21 July 1999

Ancient Egyptian Hieroglyphs Courses

Introductory Course: Ten week course

Refresher Course: Four week course

Advanced Course: Ten week course

A Brief History of Time Keeping: and introduction to the European context

These three lectures gave an opportunity to consider when and why time was taken up as a concept in Europe and how, why, where and when its measurement developed from the Medieval to Modern eras. 27 October-10 November 1999

Life, Death and Beyond in Ancient Egypt

Illustrated lectures and visits to the Roxie Walker galleries of Egyptian Funerary. 11 January-16 February 2000

Special events

A Taste of Indonesian Dance and Puppets

6 April 1999

Gamelan Workshops

The South Bank Gamelan Players introduced the court music and dance of Java. 7-10 April 1999

Museums Week - Adult Learners Week

This year's themes were food (gallery talks 19-21 May), travel (gallery talks 17-19 May) and treasures (Spotlights 15-20 May). 15-23 May 1999

Solar Eclipse Focus

In the run up to the solar eclipse on 11 August the Museum presented a special programme of lectures and gallery talks by leading experts including the Astronomer Royal, Sir Martin Rees, Museum Trustee (31 July). 26-31 July 1999

London Open House weekend

The Arched Room and the Hirayama Studio. The Arched Room is an imposing iron-galleried room designed by Smirke for the Library in 1839. The Hirayama Conservation Studio for Eastern Pictorial Art offers a rare opportunity to visit a building of architectural interest, and to view conservation in progress on items from China and Japan. 19 September

International Women's Week

Women in World cultures

A week of gallery talks to celebrate International Women's Day. They explored the representation of women across cultures from Mexicans to Medes and including the Queen of Sheba and Apocalyptic women. 6-12 March 2000

National Science week

Not what you Expect!

In this year's National Science week the Museum hosted a programme of over 90 free events. With hands-on sessions, behind-the-scenes visits, gallery talks, lectures, families' workshops, demonstration and trails the Museum demonstrated how science has helped people live their lives for over 300,000 years. 18-26 March 2000

National Science week at The British Museum is part of the Glaxo Wellcome Science Education Programme and is generously supported by the Committee on the Public Understanding of Science

Textile Design students in residence

Students from Loughborough University worked with the Education Department on the theme of inscriptions in the Museum. 3 and 9 March 2000

Science and Technology of the past

Museum scientists from the Department of Scientific Research presented ancient science and technology and explored the modern investigations that are leading to a deeper understanding of cultures old and new. 7 January and 11 February

Seminars

Medieval Inscriptions: Magical or Meaningless

Writing Seminar. 16 December 1999

Cleopatra Seminar. 25 November 1999

Anglo-Saxon Aptitudes: the Uses of Epigraphy in a Transitional Context

Writing Seminar. 27 January 2000

Byzantine Seminar

Byzantine enamel, British Museum Education Services. 6 May 1999

Byzantine Seminar

Konstantinos Politis on Deir 'Ain 'Abata, British Museum Education Services. 3 June 1999

Byzantine Spoons

British Museum Byzantine Seminar, British Museum Education Services. 2 December 1999

Late Roman Jewellery

British Museum Byzantine Seminar, British Museum Education Services. 8 May 1999

Materials and Techniques of Byzantine Objects

British Museum Byzantine Seminar, British Museum Education Services. 4 November 1999

British Museum and Institute of Archaeology, UCL, Joint Seminars in Early Medieval Studies:

‘Boundaries’: Patrick Périn, Director, Musée des Antiquités Nationales, St Germain-en-Laye, France:

‘Framing Chronology in the Early Medieval Period’
25 October 1999;

‘Monetary Borders in the Early Middle Ages’
16 November 1999;

‘Liminal Lincoln: the development of a city’s suburbs in the 9th to 12th centuries’: held at Institute of Archaeology, UCL
8 December 1999;

‘From the 4th to the 7th century; the evidence for Roman to Anglo-Saxon transition at Meonstoke, Hampshire’: held at Institute of Archaeology, UCL 16 December 1999

Early Greek Writing and Writing on Greek Vases

Writing Seminar. 23 March 2000

The Berlin Cleopatra

Roman Archaeology Seminar on Cleopatra.
25 November 1999

Plans for the Study Centre and the Ethnography Department

Seminar for BP Amoco Fellows. 23 February 2000

Presentation of ‘The Human Image’

Internal British Museum seminar lecture.
7 December 1999

‘Commemorating Royalty: the Kuba King figures’

Departmental seminar. 20 April 1999

The ‘Ancestors’ in Madagascar

Ideas of Tradition seminar. Held at the Museum of Mankind. 23 September 1999

‘Excavating The British Museum’s Pre-Columbian Gold Collections’

Departmental Seminar. 27 April 1999

Living National Treasures: the Japanese legislation on Intangible Cultural Properties

Departmental seminar. 13 April 1999

Conferences, Colloquia and Symposia

Recent Archaeological Fieldwork in Sudan (*charged entry*)

A colloquium arranged by the Department of Egyptian Antiquities with the SARS. 16 June 1999

The Popular Print in England (*charged entry*)

A conference aimed at a scholarly audience by The British Museum and the Paul Mellon Centre for Studies in British Art, in connection with the exhibition.
2 July 1999

The Medieval Enamel Catalogue, Volume one: Twenty-Three years of Looking at the Castellani Brooch

Enamel Symposium, Hartwell Room.
10-12 November 1999

23rd British Museum Classical Colloquium

‘Cleaning the Parthenon Sculptures’.
30 November and 1 December 1999

Special lectures

Franks Lecture

White Elephants and Ivory Towers: Embattled Museums? given by professor David Lowenthal.
13 May 1999

New Inscriptions from Egypt’s Western Desert.

12 July 1999

Beverly and Raymond Sackler Distinguished Lecture in Egyptology

The daily rebirth of light: a guided tour of the Egyptian netherworld, given by Professor E Hornung.
22 July 1999

Henna Painting

Participants discovered the ancient art of *mehendi* or henna painting and got the opportunity to have their hands or feet decorated with traditional patterns.
16, 18, 20 August 1999

Dingwall-Beloe lecture 1999

Mechanical time keeping in an electronic age.
24 November 1999

Sixth William Fagg Memorial Lecture:

Narritjin Maymuru: a life conceived through art, given by Professor Howard Morphy of UCL, at Burlington Gardens Lecture Theatre.
December 1999

Fifth Annual Denys Haynes Memorial Lecture

New studies in a Greek colonial city in Sicily - Prof Dr Dieter Mertens Selinous. 15 February 2000

Programme of The British Museum Friends Events

(Held at Bloomsbury)

Study days

Human Mummification: from Egypt to Peru
Bloomsbury summer school study day. 15 May 1999

Egyptomania: Napoleon's Campaign and the Rediscovery of Ancient Egypt
11, 18 September and 9 October 1999

Van Dyck at 400
2 October 1999

Special events

Early English Watchmaking
A look at the development of English watches from 1500 to 1675. 13, 20 and 27 April 2000

Private view of **Cracking Codes: The Rosetta Stone and Decipherment**. 28 July 1999

Annual General Meeting. 28 October 1999

Private view of **The Apocalypse and the Shape of Things to come**. 20 January 2000

Behind the Scenes: Sun, Moon and Stars - Telling the Time with Astronomical Instruments
19 and 26 January 2000

Evening class: Cunneiform for Beginners
Ten Thursday evenings: 13 January to 16 March 2000

Performance: The Tale of Sinuhe and The Teaching of King Amenemhat
For the first time in 2,000 years these tales were performed as they would have been originally, in a dramatic reading by actors Claudia McNulty and Cuthbert Caesar. 13 January 2000

Performance: The Odyssey
A performance by two of Britain's leading storytellers of Odysseus' 10-year journey.
9 and 10 February 2000

Behind the Scenes: Handheld Sculptures of the 1990s
A chance to see works by leading British sculptors and by artists from Eastern Europe and elsewhere.
22 March 2000

Exploring Christianity in Roman Britain
A day exploring the earliest British evidence for Christianity. 30 March 2000

Previews

The Popular Print in England and Castiglione in Context exhibitions
6 May 1999

The Roxie Walker Galleries of Egyptian Funerary Archaeology
13 May 1999

The Chase Manhattan Gallery of North America
25 June 1999

Cracking Codes: The Rosetta Stone and Decipherment
9 July 1999

The Light of Nature
9 September 1999

Gilded Dragons
22 October 1999

The Apocalypse and The Shape of Things to Come
16 December 1999

Lectures *(including evening lectures)*

New Light on Aphrodisias
The annual Kenan Erim Memorial Lecture, on the latest work at Aphrodisias, one of the most important of Anatolia's classical sites.
22 April 1999

Iznik Pottery Reconsidered
Investigation into the influence and importance of Iznik. 19 April 1999

New Perspectives on Life and Death in Ancient Egypt
On the findings of research on the Museum's collections. 3 June 1999

Egypt's Earliest Writing: Recent Discoveries at Abydos
A look at how new finds testify to the existence of developed writing systems over 150 years earlier than expected. 15 June 1999

A Tale of Two Families: Work in the Tomb of Senneferi at Luxor
Looking at the detective processes of archaeology which enable the fragments to be understood.
7 July 1999

First Peoples, First Contacts: Native Peoples of North America

A look at ancient North America, from the earliest Paleoindian hunters 10,000 years ago, through to initial European contact and colonisations and on to cultural renewal and the creativity of contemporary Native art. 14 July 1999

Kettles of Fish: 20 Century British Studio Pottery

Final lecture of the Moorcroft Ceramics series. 5 August 1999

The Warren Cup: Sex and Society; Top Shelf or Prime Display Case?

A look at the cup's ancient context. The lecture also addressed the seemingly controversial question of its public display. 14 September 1999

The Bodies beneath the Wraps: from CAT-scans to Cats in Ancient Egypt

A presentation of the exciting results of the latest research into Egyptian bodies, both human and feline. 28 September 1999

Hieroglyphs and the Development of Cursive Scripts

The first of a series of lectures about deciphering ancient languages. 14 October 1999

An Even Briefer History of the Last Thousand Years

A brief look at the way the world was shaped, during the last extraordinary ten centuries, by exploration, inventions, war and trade. 25 November 1999

The Science of Secrecy from Herodotus to the Internet

Simon Singh, bestselling author of *The Code Book*, discussed how codes and ciphers evolved through the centuries as a result of struggles between codemakers and codebreakers. 14 December 1999

China and the Silk Road

Exploration of China's involvement in the Silk Road. 26 January and 7 February 2000

Meeting the Ancestors

BBC2's *Meet the Ancestors* is examined in this lecture. Archaeologist Julian Richards, presenter of the series, looked behind the scenes, showed where the ideas came from, and explored some of the key sites and ancestors shown during the four series. 2 February 2000

The Palace of Westminster as a Palace of Varieties

An insightful look at the seat of British government. 17 February 2000

Apocalypse Now - and Then

A look at some of the most unusual and original versions of the apocalypse that cinema has produced and the influences they have had. 23 February 2000

Robin Hood: the Medieval Outlaw

A look at the 15th century figure of the outlaw, exploring what he meant to 15th century audiences and what the tales themselves revealed about late medieval popular culture. 2 March 2000

A Century of Knossos

Two short lectures as part of the centenary celebrations on the excavations at Knossos which revealed the sophisticated civilisation of Bronze Age Crete. 15 March 2000

On Beowulf

Seamus Heaney, winner of the Nobel Prize for Literature in 1995, talked about the, and read extracts from, the poem and commented on the experience of translating it. 23 March 2000

Reading and Writing Cuneiform Past and Present

A look at cuneiform and the way that ancient scribes took the same pleasure in studying old inscriptions as do modern scholars. 28 March 2000

Evening openings

Evening openings are held on the first Tuesday of the month, when the Museum is open from 18.00-21.00.

Main Greek and Roman, Western Asiatic and Egyptian galleries

Talks and lectures, a highlight included Museum's restaurant open late, featuring a special menu and live music. 6 April 1999

Collections of the Department of Greek and Roman Antiquities

Gallery talks and lectures. The exhibition, Creative Solutions: Conservation of the Ethnography Collections was also open. 4 May 1999

The Popular Print in England

Prints and Drawings exhibition. Visitors were also able to sample the delights of Kyushu Ceramics in the Japanese gallery, Indian Folk Bronzes and the Oriental galleries. 1 June 1999

Highlights of major new galleries

The Roxie Walker galleries of Egyptian Funerary and The Chase Manhattan Gallery of North America. This open evening also featured lectures and gallery talks on the Museum's Western Asiatic collections. 6 July 1999

Family Evening

Annual family evening with the theme 'Scribes and Scripts in the Ancient World'. Xenia Theatre Co. performed the story of Isis and Osiris and Pharaoh's dance performed summer jazz. 3 August 1999

Prehistoric and Roman Britain

A journey through the British past with curatorial guides. 7 September 1999

Medieval and Later Antiquities Conservation Roadshow

Lectures and gallery talks looking at everything from the spectacular funerary treasures of Sutton Hoo to the finery of Middle Age ecclesiastical art. The Conservation department also offered advice about caring for objects. 5 October 1999

Van Dyck and Gilded Dragons

Gallery talks covering Islamic, Buddhist, Korean, Chinese and Indian art. Two exhibitions were also open: the Light of Nature: *Landscape Drawings and Watercolours by Van Dyck and His Contemporaries* and *Gilded Dragons: Buried Treasures from China's Golden Ages*. 2 November 1999

Christmas evening

Annual celebration of Christmas. 7 December 1999

Chinese Dragons and Apocalyptic Visions

Lectures, gallery talks on the Chinese collections and traditional Chinese music. 1 February 2000

Religion and Ritual

A celebration of religion and ritual from prehistory to Christianity, including a lecture on the early Christian church. 7 March 2000

Displaying the Collections

Exhibitions

The exhibition programme ranged from loans of objects shown for the first time in the UK, to the presentation of scholarly and scientific research on the collections, to displays of new acquisitions, including contemporary collecting.

Following the closure of the Museum of Mankind, continuity for ethnographic displays has been provided by the BP Ethnography Showcase at Bloomsbury, which has included exhibitions on how the Museum's conservators help preserve fragile and vulnerable materials.

Temporary exhibitions

(With admission charges)

Arts of Japan

Sculpture, screen and scroll paintings, prints, lacquer, ceramics and metalwork ranging across two thousand years. Included parts two and three of an ongoing survey of the Ukiyo-e woodblock print and illustrated book collections. Also on display was the newly-acquired 14th century Chinese scroll-painting *Fascination of Nature* (acquired with assistance from the National Art Collections Fund).

1 December 1998 - 18 April 1999

The Golden Sword: Sir Stamford Raffles and the East

Sponsored by Standard Chartered Bank plc
Sir Stamford Raffles is widely known as the founder of Singapore. The exhibition also focused on his wider links with Asia as governor of Java. His collection, part of which has been housed in the Museum since 1859, is interesting as the earliest systematic compilation of Indonesian material.

19 December 1998 - 25 April 1999

Roman Baroque Drawings

This exhibition celebrated the publication of *Roman Baroque Drawings c1620-c.1700* by Nicholas Turner with the assistance of Rhoda Eitel Porter and showed the development of the Baroque style which dominated the city of Rome from the beginning of the 1620s until the close of the century.

23 January - 18 April 1999

Building The British Museum

To mark the first anniversary of the start of the Great Court construction programme, this exhibition was devoted to the history of the homes the Museum has occupied for nearly 250 years. Using archive material, much of which had never been shown before, the exhibition documented the constantly changing Museum environment.

23 January - 18 April 1999

Kagura: The Oka Gift of Japanese Ritual Masks

A gift to the Museum of 82 masks dating from the 15th - 19th centuries, and mainly connected with religious drama, notably Shinto Kagura festivals.

8 May - 30 August 1999

Oddities Under Heaven: the Popular Print in England 1550-1850

This exhibition dealt with a type of print that was commonplace before the Industrial Revolution and the development of mass-circulation newspapers. Although its continental European counterparts have long been the subject of scholarship abroad, this was the first attempt at a general study of such material in Britain. To coincide with this exhibition there was also a display of **The Popular Print since 1850** which included survivals of the popular print tradition from as far apart as Russia and Brazil.

8 May - 30 August 1999

Castiglione in Context

A display built around the striking drawing by G B Castiglione, 'A Procession of Shepherds' c1650, that formed part of the collection of Sir William Hamilton in the late 18th century and was acquired by the Museum in 1997 with the assistance of the HLF.

8 May - 30 August 1999

Cracking Codes: the Rosetta Stone and Decipherment

This exhibition about the decipherment of scripts celebrated the bicentenary of the discovery of the Rosetta Stone on the banks of the Nile in July 1799. Immediately acclaimed as a 'most valuable relic of antiquity', the Rosetta Stone has become an instantly recognisable icon of scripts and decipherment; today it is one of the most famous of all Egyptian antiquities and is one of the best-known objects in the Museum.

10 July 1999 - 16 January 2000

Gilded Dragons: Buried Treasures from China's Golden Ages

Sponsored by The Times and Prudential

This special loan exhibition, on the occasion of the 50th anniversary of the founding of the People's Republic of China, included treasures never before displayed outside China, many being spectacular discoveries of the last three decades. Its main theme, Tang dynasty (AD 618-906) gold and silver, was a sequel to the Museum's hugely popular 1996 *Mysteries of Ancient China* exhibition.
23 October 1999- 20 February 2000

The Light of Nature: Landscape Drawings and Watercolours by Van Dyck and his Contemporaries

Organised by The British Museum and Antwerpen, with the support of the Flemish Government

This exhibition brought together most of the thirty known landscape drawings by Anthony Van Dyck (1599-1641) and displayed them alongside landscapes by his contemporaries from Italy, France and the Netherlands as well as his native Flanders, including Poussin, Claude, Rembrandt and Hollar.
10 September - 28 November 1999

The Apocalypse and The Shape of Things to Come

The exhibition was supported by The Michael Marks Charitable Trust

This exhibition focused on the depiction of particular episodes or apocalyptic phases from the 11th century up to the end of the Second World War.
17 December 1999 - 24 April 2000

Temporary exhibitions

(Free admission)

Medieval Trading Cities of the Niger: Gao and Timbuktu

Supported by St John's College, Cambridge

Loan display from Mali demonstrating the extensive trans-Saharan and other trade networks of these important medieval cities and illustrating the impact and spread of Islam in West Africa.
12 October 1998 - 1 April 1999

Ronald Searle's Fathers of Caricature

Drawings donated by the artist, for a series of medals; including Hogarth, Gillray and Rowlandson.
Until 28 May 1999

'A Glimpse of a Universe': Scientific Instruments from Renaissance Germany

16 November 1998 - July 1999

Leaden Hearts: 19th Century Convict Love Tokens

Engravings made on coins (many drawn from the loan collection of Timothy Millett) evoked the world of transportation. 13 January - 11 April 1999

Edward Falkener: A Victorian Orientalist

Featured the pioneer collector of Islamic metalwork and oriental games, including also some of his fine watercolours of architectural sites in the Near East.
16 January - 2 May 1999

Painted Poetry: Illustrations from the Works of Nizami and Jami

Persian and Indian illustrations from the 15th - 18th centuries. 15 February - 5 July 1999

BP Ethnography Showcase: Creative Solutions - Conservation of the Ethnography Collections

Illustrated how the Museum's conservators help preserve fragile and vulnerable materials.
4 March - 9 July 1999

Heavenly Houses

This exhibition featured two splendid astrolabes made by Abd al-Karim al-Misri in Northern Iraq in the early 13th century from The British Museum and the Museum of the History of Science, Oxford. They were displayed together for the first time, as well as astronomical manuscripts, coins, pen boxes, bowls and other objects. 19 April - 3 October 1999

Rebels, Pretenders and Impostors: Political Fictions on Coins and Banknotes

Cesars and anti-Cesars, anti-Popes, false prophets, Young Pretenders, dreamers and hoaxers - and more. 13 April - 3 October 1999

Image and Narrative: Indian Folk Bronzes from the Polsky Gift

This exhibition was based on a gift from Cynthia Hazen Polsky of bronze sculptures from rural India. The exhibition also included bronzes from the Museum's own collection, as well as paintings from the same rural milieu, most of which have a story-telling function. 15 May - 29 August 1999

Great Court exhibition

Models and a video showing the design and concept of the Great Court, together with archaeological material excavated prior to site works. Opened 18 May 1999

Later Persian Paintings and Lacquer

An installation of the Museum's collection of Qajar painting and lacquer. In association with the exhibition, 'Royal Persian Paintings: the Qajar Epoch 1785-1925' at the Brunei Gallery.
8 July 1999 - 14 February 2000

Mezzotint Engravings after Allan Ramsay (1713-84)

2 September - 1 December 1999

Landmarks in Print and Collecting: Connoisseurs and Donors at The British Museum

10 September - 28 November 1999

The Metal Mirror: Coin Photography by Stephen Sack

Supported by the American Friends of The British Museum, The BMF and the Royal Numismatic Society. Early in 1998 the Department of Coins and Medals invited American born artist Stephen Sack to produce a set of images based on the Museum's unrivalled numismatic collections. This exhibition was a collaborative project between the artist and the department's curatorial staff.
5 October - 5 December 1999

Feelings Beyond Words

Ain Sakhri figurine and a modern interpretation sculpted in marble by Ms Rose Hacker.
5 October 1999 - 17 December 1999

Bukhara and Beyond: Artefacts of Uzbekistan and Photographs of Edgar Knobloch

This exhibition concentrated on the Islamic history of the region from the 8th to the 19th century, including over forty photographs of major monuments and archaeological sites taken by Edgar Knobloch, author of *Beyond the Oxus*, a seminal English-language survey of Central Asian Art and architecture. He revisited Central Asia recently, taking new photographs, which were also on view. August 1999 - 16 January 2000

Tibet: Life, myth and art

Supported by Duncan Baird Publishers

Drawing on the Museum's permanent collection of Himalayan material, this exhibition explored the Buddhist traditions of Tibet. The exhibition's companion volume *Tibet: Life, Myth and Art* was published by Duncan Baird Publishers.
January 2000 - June 2001

BP Ethnography Showcase

Life and Ceremony in Urban Algeria

Sponsored by BP Amoco

This loan exhibition presented textiles, costumes, jewellery, domestic and ceremonial equipment from urban centres in Algeria. It was a result of a unique collaboration with the Museum of Art and Popular Tradition in Algiers and the National Museum of Ahmed Zabana in Oran. The display focused on three key celebrations in Algerian life: birth, circumcision and marriage, which are marked by the production of, purchase or exchange of specific ceremonial and domestic items. Until 30 January 2000

Botanical Watercolours from the Pearson Album

In this exhibition 19th century watercolours by Indian artists working for a British client were shown. The album, once in the possession of a Major Pearson, was given to the Museum in 1998.
February - July 2000

BP Ethnography Showcase

Arab cultures: Young Worlds

Sponsored by BP Amoco

This exhibition put on display artwork of young people from different parts of England (Exeter, London, Liverpool), who were invited to use the collections of The British Museum as inspiration.
24 February - 1 May 2000

Gift of the Century

75% of the exhibits in the John Addis Islamic Gallery are gifts. The 20th century has seen a steady stream of donations from a range of individuals and organisations building on the material bequeathed by the great 19th century collectors. This small exhibition included some of the greatest or most fascinating of these gifts of the century and shows how they have enabled us to expand our displays of Islamic material culture. Until April 2000

Size immaterial: handheld sculpture of the 90s

This exhibition displayed the fruits of the Museum's active collecting of contemporary handheld sculpture. Until 9 April 2000

Christianity in Roman Britain

A special display including the head of Christ from the Hinton St Mary pavement. 2000-2001

European Prints from the 15th to early 19th Centuries

This exhibition gave an opportunity to see superb prints made by the great exponents of lithography. Long-term display

The Great Court: Reclaiming the Past, Designing the Future

The Great Court, one of the nation's landmark Millennium projects, will transform the hidden courtyard at the heart of the Museum into a new cultural complex for the 21st-century. Using architectural models, computer animation and prototype designs, the exhibition sheds light on the history of Sir Robert Smirke's forgotten courtyard and looks forward to the benefits the Great Court Scheme will bring to the Museum. There is a live CCTV link to the site and film footage of the remarkable building process. Long-term display

Japan Time

Clocks, zodiacs and calendar prints. The British Museum possesses one of the best collections of Japanese clocks. 24 March - September 2000

New and Refurbished Galleries

- **The Chase Manhattan Gallery of North America** opened on the 26 June 1999. The British Museum is home to one of the finest and most important North American collections outside the United States and Canada. The inaugural exhibition in the gallery entitled *First Peoples, First Contacts: Native Peoples of North America* emphasises the complex history and cultural diversity of Native North America. There is also an accompanying book which is available from the Museum Bookshops *First Peoples, First Contacts: Native North America*, by JCH King.
- **The Roxie Walker Galleries of Egyptian Funerary Archaeology** in the refurbished Rooms 62 and 63, supported by the Bioanthropology Foundation and the BMF, opened on 14 May 1999. This completely new gallery houses the Museum's unparalleled collection of mummies, coffins, funerary statuettes, amulets and *Books of the Dead*. A wide range of material includes animal mummies, canopic jars, funerary statues and shabtis, wonderful gilded coffins, amulets, papyri and tomb fittings, some of which have never before been seen by the public. Through the collaboration of several London hospitals the Museum has been able to have mummies imaged using a CAT-scanner (Computerised Axial Tomography), a technique that has yielded hundreds of highly informative images of 'slices' through the body, potentially creating 3D reconstructions of what lies within the wrappings.

Projects in Progress

- The British Museum Great Court project - see pages 41-44.
- Immediately to the North of the Great Court, The Wellcome Gallery will be part of a new sequence of major public spaces, forming a significant link on the North-South route between the Museum's two main entrances. It will introduce visitors to themes in adjacent galleries dedicated to the arts of Africa, the Americas, Australia and the Pacific.
- Planning has continued for the **Korea Foundation Gallery of Korean Art**, to open in 2000. Supported by Korea Foundation.

Extending the Collections

The Museum extends its collections by purchase, gift, fieldwork and excavation

In 1998, The British Museum felt the need to re-examine its policy on the acquisition of antiquities. The *Triennial Report 1993-96* stated that the Trustees' policy was to 'refuse to acquire objects which have been illegally excavated and/or exported from their countries of origin'. It was felt that this statement was unhelpfully brief and that there was a need for a fuller exposition of the Trustees' policy. A sub-committee of curators was subsequently established to look at this issue and the following statement was drawn up and approved by the Board of Trustees, July 1998.

Policy Statement on the Acquisition of Antiquities, by the Trustees of The British Museum

- The looting of antiquities for the market, with the ensuing damage to archaeological sites and loss of cultural context, is a practice The British Museum deplures. Archaeological objects are a finite resource and each loss or destruction of their context irrevocably diminishes the world's archaeological heritage.
- The policy of the Trustees of The British Museum is to refuse to acquire objects that have been illegally excavated and/or illegally exported from their countries of origin. The Museum will make every reasonable effort to ascertain that any object that it acquires, whether by gift, bequest or purchase, has not been acquired in, or exported from, its country of origin in violation of that country's laws.
- Wherever possible the Trustees will only acquire those objects that have documentation to show that they were exported from their country of origin before 1970 and this policy will apply to all objects of major importance. The Trustees recognise, however, that in practice many minor antiquities that are legitimately on the market are not accompanied by detailed documentary history or proof of origin and they reserve the right for the Museum's curators to use their best judgement as to whether such antiquities should be recommended for acquisition. In doing so the staff of The British Museum will at all times abide by the spirit of the Codes of Ethics of the International Council of Museums and of the Museums Association.
- The Trustees recognise the principle that regional and national museums must sometimes act as repositories of last resort for antiquities originating within their areas of responsibility, and they will on occasion approve the acquisition of antiquities without documented provenance where it can reliably be inferred that they originated within the UK, and where such payment as may be made is not likely to encourage illicit excavation.
- The principles stated above also apply to the acceptance on loan of objects for exhibition or for conservation.
- The Museum does not give certificates of authenticity or valuations.

Notable Acquisitions

Major financial support received towards acquisitions included:

- £700,000 from the Caryatids
 - £288,000 from the HLF
 - £100,000 from the National Art Collections Fund
- } towards the Warren Silver Cup.
- £166,375 further assistance from the National Art Collections Fund
 - £104,650 (approximately) from the Peter Moores Foundation (donation for the polishing of 104 BM swords in Japan).

A number of acquisitions were made with financial support from The British Museum Friends, the major items are listed on page 47.

Ancient Near East

A bronze vase with inscription of Utu-hegal, King of Uruk c2100 BC. Purchased with the support of grants from the National Art Collections Fund and the BMF.

A collection of prehistoric and Parthian pottery and glass excavated in the 1960s in Bahrain. Purchased with the support of a grant from the Raymond and Beverly Sackler Foundation, 1999 and with an allocation from the Friends of the Ancient Near East.

A Neo-Assyrian tablet with a religious text describing the god Marduk in monotheistic terms. From the royal library of Ashurbanipal at Nineveh, 7th Century BC. Purchased with the aid of an anonymous donation.

Coins and Medals

Fincham, Norfolk, Treasure, including two silver coins of a new ruler of East Anglia called Esuprastus (early 1st century AD). Purchased from DCMS with a contribution from the BMF.

Gorefield, Cambridgeshire, Treasure of 130 silver coins of the 14th century. Purchased from DCMS.

Salcombe Bay, Devon, wreck finds of Moroccan gold coins, pieces of gold jewellery, gold ingots and other miscellaneous items (mid 17th century). Purchased from HM Receiver of Wreck with contributions from BMF and National Art Collections Fund.

Stella Turk collection of East Asian amulets, mostly of the 19th century. Purchased by the BMF (on behalf of the YFBM) for £4,000.

A collection of about 1,000 items of colonial paper money and coinage, donated by the Foreign and Commonwealth Office.

Egyptian Antiquities

Scarab of gold with dark blue glass inlays, probably a royal object of the Twenty-sixth Dynasty (664-525 BC). Formerly in the collection of the Comtesse Béhague (1870-1939). Purchased with the help of the BMF and the National Art Collections Fund.

Lower part of a statue of the Vizier, Khenmes, made of granodiorite. Dated to the early Thirteenth Dynasty, about 1775 BC. Purchased with the help of the BMF.

Ethnography

Collection of Chinese shadow puppets, from Hubei province.

A collection of 99 decorated double-sided ear-discs of the type worn by Zulu women of South Africa.

Six Northwest Coast and North Athapaskan items including: Haida argillite pipes; Tainaina bowl and Tlingit bracelet; Nuu-Chah-Nulth adze.

A fully documented, commissioned collection of 36 contemporary objects relating to the Orthodox Christian community in Aleppo, Syria.

A work on paper by the Yoruba (Nigeria) artist, Osi Audu.

A collection of 10 cut-pile raffia cloths, from the Democratic Republic of Congo.

Four male costume items, from Romania.
A matte printed Zia polychrome ceramic storage jar, made in New Mexico, c1920-1930. Gift from Eugene V and Clare E Thaw.

An important collection of nine pieces of Navajo jewellery comprising early pieces and complimenting a collection purchased in 1998. Gift from Mr Paul S Bosley and Mrs Mary M Bosley.

31 kites from Japan. Gift from City of Yokaichi.

Innu tea-doll. Gift from Mr and Mrs Morton I Sosland.

An ethnographical collection, from the Solomon Islands. Gift from Ms Y Pyrzakowska-Torricco.

18 masks from Mexico. Gift from Ms E Cockhill.

A contemporary Zuni pot, a Hopi Kachina doll, a nephrite adze, from Kalimantan, and a staff and soul rope, from Irian Jaya. Gift from Ms O Farrington.

Greek and Roman Antiquities

The Warren Cup - Roman silver cup, 1st century AD (HLF, National Art Collections Fund, BMF, Duthie Fund, Caryatid Fund, Mr Claude Hankes-Drielsma, Dr Roy Lennox and Ms Joan Weberman, Mr and Mrs Richard Kan).

Fragment of clay mould for making a pottery bowl, with the maker's mark of Hilarus, first century AD (BMF).

Large terra sigillata platter, 1st century AD (Caryatid Fund).

Pale green glass bowl with lotus petal decoration, Hellenistic, 2nd century BC (Caryatid Fund).

Fragment of marble head, Hellenistic, 2nd century BC, probably from Arundel collection (Caryatid Fund).

Chalcidian black-figure hydria, attributed to the Group of the Oriveto Hydria, Greek, 550-540 BC. Gift from Dr and Mrs Jerome M Eisenberg (New York).

Japanese Antiquities

51 prints by Imai Haruro, and 50 others. 30 years Anniversary Portfolio of Prints of Atelier. Given by Tokyo National University of Fine Arts and Music.

Okamoto Tori (1867). *Views of 31 Imperial tombs* - handscroll; ink and colour on paper.

Okamoto Toyohiko (1733-1845). *Crow on a Persimmon Branch* - hanging scroll (unmounted); ink and colour on silk. Given by Israel Goldman in memory of Jack and Mary Hillier.

Album of 31 prints and *egoyomi*, principally by Hokusai and his pupils.

Tsuruya Kokei. 54 woodblock prints showing contemporary Kabuki actors in roles and some portraits of private individuals. Given by artist.

Celestial and terrestrial charts. Two-fold screen; ink and colour on paper. Signed and dated 1804.

Medieval and Modern Europe Antiquities

Icon of the Mother of God (Hodegetria). Moscow c1550. Gift from Miss Ella Wentworth Dyne Steel MBE.

Porcelain plaque of Louis XV, France, Mennecy, factory, c. 1765-75. Purchased with the assistance of the Anthony du Boulay Charitable Trust.

Four hard-paste porcelain plates c. 1886-1918. Gift from the Director of Manufacture Nationale de Sèvres.

Silver plated tea urn by Eliel Saarinen.

Through the Treasure Trove process, a 10th century silver pendant of Scandinavian origin found at Little Snoring, Norfolk.

The Bawtry mount - a cast pyramidal fitting. 8th century. Stopped from export. Purchased with the assistance of National Art Collections Fund.

Oriental Antiquities

Bronze and silver-inlaid image of the Buddha, set on a double lotus base. Eastern India or possibly Tibet. 12th century. Gift of Mr Brian Knight.

Two illuminated and dated *firmons* (1834 and 1837) and a scroll of prayers for the Quraysh. Iran, Qajar dynasty. 19th century. Gift of Pamela L Godfrey and Rosalind H Patterson.

High tin bronze bowl with engraved ibex in a roundel, in post-Sasanian style. Central Asia. 7th - 8th century. Bequest of Robert Lincoln Nichols.

Collection of paintings of wartime propaganda and imagery. Vietnam c1965-75. Part gift of the BMF part purchase from the Brooke Sewell Fund and from Central Funds.

Blue and white stonepaste rimless bowl in 'Kubachi' ware. Northwest Iran. Early 16th century. Purchased from the Brooke Sewell Fund and the Brooke Sewell Bequest.

5-fold lacquered wooden screen decorated in the *yun* technique with scenes from the Mahosadha and Vessantara Jatakas. Commissioned from the workshop of U Aung Myint for the exhibition, Visions from Golden Land. Burma and the Art of Lacquer. Purchased from the Brooke Sewell Fund.

Four hanging scrolls depicting plants and insects by Ju Lian (1828-1904). China. Dated, 1900. Purchased from the Brooke Sewell Fund.

Six Cambodian bronze figures, and one from Thailand, all of Hindu or Buddhist subject matter. Late 11th - 13th century. Purchased from the Brooke Sewell Fund.

Three items of Koryo funerary ceramics, Korea, 5th century AD; and a celadon vase decorated with peony scrolls, China, 14th century. Gift of Miss Sandra Figgess in memory of her parents, Sir John and Lady Figgess.

Group of albums of Indian paintings, of late 17th to 20th century dates, and including Ragamala and Barahmasa series. Gift of Her Highness the Rajmata of Jaipur.

Collection of 30 Chinese ceramics from the Tang period (618-906) to the 18th century. Gift of Mr P H D S Wikramaratna, in memory of his wife, Nancy.

Eight ceramic and two bronze vessels from Vietnam, 13th to 18th centuries. Gift of Dr Sheila Macrae and purchased from the Brooke Sewell Fund.

Two items of calligraphy and a portrait of Chong Hwi-ryang (anonymous), Korea. 18th century. Purchased using Hahn Kwang-ho Fund.

Oil painting and mezzotints by contemporary Iraqi artist Su'ad Al-Attar. Purchased through Brooke Sewell Fund.

Oil painting by contemporary Iranian artist Khusrow Hasan Zade. Gift of Rose Issa. Two works on paper by the same artist. Purchased through Brooke Sewell Fund.

Prehistory and Early Europe

A Roman gold finger-ring with an applied gold bezel bearing the device of two clasped right hands (*dextrarum inunctio*), dating to the late 2nd - early 3rd century (AD), said to have been found in 1995 at Mileham, Norfolk.

Prints and Drawings

David Hockney, (b. 1937), *Jim's Drawing*, 1964, Coloured wax crayons and graphite on paper. Purchased with the aid of the BMF.

John Brett, (1830 - 1902), *Trawlers under repair, Yarmouth*, watercolour with bodycolour, 1868. Also *Study of Armour*, watercolour with bodycolour, 1860. Purchased with the aid of the National Art Collections Fund.

Jake Chapman (b. 1966) and Dinos Chapman (b. 1962), *Jake and Dino's Disasters of War*, 1999, a portfolio set of 83 etchings, plus a colophon page and title-page, presented in a brown clothbound box. Each etching signed on the verso; the colophon page inscribed 'A/P'. This set is one of three artists' proof sets outside the edition 15. Purchased with the aid of the National Art Collections Fund.

Cherubino Alberti, (1552 - 1615), *The Stoning of St Stephen*, etching (Bxvii 68.51) counterproof. Purchased with funds donated by the Arcana Foundation.

Ernst Ludwig Kirchner, (1880 - 1938), woodcut, *Frau und zwei Buben in Segelboot*, (*Woman and two boys in a sailing boat*), 1914. Purchased with the aid of the National Art Collections Fund.

Purchased with aid of BMF, (Historical British Drawings Fund):

Sir Robert Ker Porter, (1777 - 1842), *Academic Study of a male nude figure*, c1790, pencil and coloured chalks.

George Smith, (1802 - 38), *The Temple of Bacchus and Church of St Agnese, Campagna di Roma*, 1832, pencil and watercolour.

Sir Henry Edward Bunbury, (1778 - 1860), two drawings, *A Jacobin*, pen, watercolour and wash, and *A Pair of Horses Drawing a Carriage*, pencil and watercolour, inscribed 'Out of the way I'm coming'.

Frederick Goodall, (1822 - 1904), *S T G. Evans and James Ellison in the drawing cabin*, signed and dated 1857, pencil and watercolour, unfinished. William Cruickshank, (fl. 1866 - 1886), *Still life with Dead Bird, Nest and Threaded Eggs*, signed, watercolour and bodycolour.

Purchased with the aid of BMF, (Contemporary Prints & Drawings Fund):

Maurice Cockrill, (b. 1936), two aquatints, *Aqua and Winter*, 1978, from a set of eight entitled *Anthology*.

Ian McKeever, (b. 1946), *Between Space and Line*, 1999, from a portfolio of nine etchings with aquatint.

Stephen Sach, (b. 1955), 3 photographic works from exhibition *The Metal Mirror*.

David Blackburn, (b. 1939), *High Leaf - Aerial*, pastel, 1999.

David Hockney, (b. 1937), lithograph of a man in large boots, c1964.

Claude Heath, (b. 1964), *Face*, three colour etching.

Purchased with the aid of the BMF:

George Jones, R A, (1786 - 1869), *Men shall seek Death and Death shall flee away from them, Revelations 9*, pencil and watercolour.

Acquired through the American Friends of The British Museum:

Charles Seliger, (b. 1926), suite of five drawings of interpretations of Milton's *Comus*, 1944, purchased by Mrs Cynthia Hazen Polsky and Mr Eugene Thaw, through the American Friends.

Nicholas Turner presented 4 drawings to the department through the American Friends. Amongst the group is a drawing by Isidore Pils, *French Soldiers at a Street Laundry*, and Leon Bonnat, *Three Studies of a Man Lifting a Sack*.

Purchased with the aid of the Patrons of Old Master Drawings:

Johann Michael Rothmayr, (1654 - 1730), *Design for an altarpiece: The Glorification of St. Carlo*

Borromeo, pen and brown ink and coloured washes. (Purchased with the aid of the Patrons of Old Master Drawings, September 1999).

Felice Damiani, (1530 - 1608), Study for an altarpiece of *The Visitation*, 1593.

Donations:

Gary Hume, (b. 1962), *Yellow Hair*, published as part of a portfolio in 1999 which has been chosen for display in 10 Downing Street, donated by Charles Booth-Clibborn.

Edda Renouf, (b. 1943), two portfolios of etchings entitled *Traces*, 1974, and *Overtones*, 1977, (*Overtones*, includes a cassette recording of overtones by the artists's husband, Alain Middleton who collaborated with her on this particular set of work), donated by the artist.

R S Sherriffs, (1906 - 1960), a pen and ink cartoon, *The Ancient Mariner and Sir John Galsworthy*, August 1924, from a series known as the *Unlikely Interviews*, donated by Mrs Alexandria Sherriffs.

Michael Ffolkes, (1925 - 88), pen and ink and watercolour cartoon, *Damned Spanish Burgandy*, donated by Elfa Kramers.

Alun Leach-Jones, (b. 1937), two portfolios of etchings published in 1992 by the Gwalia Press, Sydney, *A Welsh Sketchbook* and *An Elegiac Suite*, donated by the artist.

Mimmo Paladino, (b. 1948), *Livre d'artiste* illustrated with woodcuts and a drypoint frontispiece entitled *Philobiblon*, published in 1996 by Franco Sciardelli, Milan, donated by the artist.

G W Bot, (b. 1954), *Totem of the Desert III*, 1999, linocut, donated by the artist.

Research and Scholarship

The Museum extends knowledge and understanding of the collections by study, research and publication, including contributions from relevant fieldwork and excavations

Excavation and Fieldwork

Policy

Archaeology and The British Museum are inseparably linked. Four main reasons for undertaking or supporting excavations or other types of fieldwork have been identified: to put the existing collections into better context; to enable staff to work in their areas of specialism and make important contributions to scholarship; to develop contacts and good relations with institutions and colleagues overseas; and to acquire material for the collections. Despite the fact that funding has become harder to obtain and there is greater pressure on existing resources, the Museum has continued to maintain an active programme of excavation and fieldwork. Many of these enterprises are joint projects, undertaken in conjunction with other bodies, highlighting the fact that collaborative efforts are the pattern for the future.

The Portable Antiquities scheme

The scheme has been set up, by DCMS, to promote and co-ordinate the voluntary recording of chance archaeological finds in England and Wales. On 24 March 2000 Arts Minister Alan Howarth CBE MP launched the Portable Antiquities Annual Report at The British Museum to an audience of assembled press, archaeologists, metal detectorists and museum staff. The British Museum has made substantial financial, training and organisational contributions towards the scheme.

So far, over 2,000 members of the public have volunteered their finds for recording, so that we can all learn more about our past.

British Museum Projects: UK

Isleworth pottery, Middlesex, trial excavation to establish existence of porcelain kilns.

London, British Museum Great Court Project, in conjunction with English Heritage. Archaeological excavation and watching brief. A J Spence and T Chamberlain.

Suffolk, Elveden. Palaeolithic project, recovery of lower Palaeolithic flint artefacts with a rich and diverse fauna. With assistance from the Society of Antiquaries of London and the British Academy. Director: N M Ashton.

British Museum Projects: International

Egypt, Cairo and Alexandria. Nic Lee and Kenneth Uprichard visited museums in Cairo and Alexandria to assess the conservation requirements of stone objects which it is hoped will be lent to the 'Cleopatra' exhibition and loan.

Egypt, Hierakonpolis. Eric Miller carried out a conservation survey of wall paintings in a group of tombs. Director: Dr R Friedman.

Egypt, Tell el-Balamun. Investigation of all aspects of this multi-period town site by survey and selective excavation. Director: A J Spencer.

India, Vidisha. Exploration of early historic settlements, temples and Buddhist monasteries in central India, including Sanchi, A UNESCO world heritage site. With the School of Oriental and African Studies, University of London. Directors: Dr M Willis, Dr D Ali.

Italy, Forum Novum (Tiber Valley). Excavation of a Roman villa, baths, mausoleum and amphitheatre. In collaboration with the British School at Rome, the University of Birmingham and the Soprintendenza Archeologica del Lazio. Directors: Dr P Roberts, Dr V Gaffney and Dr H Patterson. Conservator: Hayley Bullock.

Jordan, Tell es-Sa'idiyeh. Excavation of a multi-period settlement in the Jordan Valley. Director: J N Tubb; post-excavation work on skeletal remains: S Leach.

Pakistan, Bannu Archaeological Project. Excavation and exploration of early sites in the area including the multi-period city site of Akra, Bannu District, North-West Frontier Province, in particular a hitherto unknown Iron Age sequence (c9th century BC). With University College London, the Pakistan Heritage Society, Peshawar, and the University of Sydney. Directors: F Khan, J R Knox, K D Thomas, P Magee.

UK Projects to which the Museum has made a contribution

Kent, Chiddingstone castle. A conservation assessment and report was done on the condition of ancient Egyptian objects, including some on loan from The British Museum. Conservators: P Pearce and H Bullock.

Suffolk, Lakenheath. Conservation of 12 metal objects from the horse burial at Lakenheath was completed. A number of the conserved objects - making up the horses bridle - were also on loan to Newmarket. Excavation and conservation of the finds by British Museum conservators featured in a repeat of the BBC Meet the Ancestors in January.

Suffolk County Council Archaeological Service. Director: J Newman; excavation, lifting and post-excavation work: A Evans, M Hockey, J Lang, F Shearman

London, Deptford Creek. 16 Anglo-Saxon metal objects, including a gilded copper alloy pendant from excavations at Deptford were cleaned on behalf of Lewisham Council. Consultant: Dr D Gaimster. Conservator: H Bullock.

London, Museum of London. Visit to examine mineral preserved organics on a belt from Merton Priory. Conservator: F Shearman.

Turkey, Knidos. A site appraisal was carried out in 1999 and excavations will begin in August 2000. This project is being organised under the auspices of the British Institute at Ankara and the University of Konya Expedition at Knidos. Director I D Jenkins.

Turkmenistan, Merv. Excavation of Sasanian and Islamic remains at this large city-site. The project is an Anglo-Turkman archaeological collaboration with UCL and the Turkmen Academy of Sciences. Directors: G Herrmann, K Kurbansakhatov; Dr St J Simpson. Conservator: P Pearce.

United States of America, Arizona. Further investigation of Native American jewellery production, through fieldwork and archival research. Dr H Lidchi.

London, Petrie Museum. Examination of the Minoan Silver Pendant at the Petrie Museum, London to assess its conservation requirements.

London, Whitehall Palace. Post-excavation work. With Historic Royal Palaces Agency. Consultant: Dr D Gaimster. Conservator: M Hockey.

London, Southwark. Excavation of a 17th century delFTWARE factory. With English Heritage, Southwark Borough Council and Pre-Construct Archaeology. Consultant: Dr D Gaimster.

Northamptonshire, Piddington Roman Villa site. Upper Nene Archaeological Society. Consultant: T Chamberlain.

Oxford, All Souls College. Assessment of the conservation requirements of the Huntsman Salt. Suffolk, Coddanham. Geophysical survey by Suffolk Archaeological Research Unit. Conservator: M Hockey.

Sussex, Camber. Small finds, ceramics and ceramic stove installations excavated at Henry VIII's castle. With English Heritage and Oxford Archaeological Unit. Consultant: Dr D Gaimster.

International projects to which the Museum has made a contribution

Brazil. J Quinton went to Brazil, with Ethnography curator Colin McEwan, to advise on conservation requirements of ceramic vessels for the forthcoming exhibition The Unknown Amazon.

Croatia. Sarah Watkins made a visit in November 1999, to advise on the conservation of a classical bronze statue recently excavated from the sea near Mali Losinj.

Denmark, Als. Joint Archaeological Project between BM, University of Cambridge, University of Durham and University of Southampton. Aims: to understand the changing social landscape of the island of Als, southern Denmark, from the Neolithic to the early Medieval period (c3000 BC to 1000 AD) through field survey and excavation. Fieldwork: J D Hill.

Egypt, El Amarna. Excavation of parts of the city built by King Akhenaten in Middle Egypt c1360 BC. EES Project. Director: B J Kemp.

Egypt, Fayoum. Survey work of threatened sites: 11 sites surveyed. With the Seven Pillars of Wisdom Trust and the British Academy. Director: D Rathbone.

Egypt, Luxor. Excavation of the tomb of Senneferi at Luxor. Director: Dr N Strudwick. B Leach attended and undertook the conservation of papyrus fragments.

Egypt, Memphis. Comprehensive survey of Egypt's administrative capital. EES Project. Directors: D G Jeffreys and J Malek.

Egypt, Mons Porphyrites. Survey and excavation of a Roman industrial landscape. With the EES, the Universities of Southampton and Exeter, the Vrije Universiteit van Brussel, the British Academy and the Society of Antiquaries of London. Directors: V A Maxfield, D P S Peacock.

Egypt, Qasr Ibrim. Investigation of this last remaining multi-period site of Lower Nubia. EES project. Director P Rose.

Egypt, Sais. Survey of the archaeological remains at the village of Sa-el-Hagar, site of the ancient city of Sais. EES project. Director: Dr P Wilson.
Lebanon, Sidon. Excavation of part of the ancient city, a prominent Phoenician harbour. With the

British Embassy in Lebanon, the Lebanese Directorate-General of Antiquities, the Hariri Foundation and the Lebanese British Friends of the National Museum. Director: Dr C Doumet Serhal. Special adviser: Dr J E Curtis.

Libya, Euhesperides (Benghazi). Examination of all pottery from new excavations on the site of the Ancient Greek city to investigate the settlement pattern and its trading links with the rest of the Mediterranean. Director: A Wilson.

Russia, Novgorod. With the Department of Archaeology, University of Bournemouth and the Institute of Archaeology, UCL, a joint archaeological expedition over three years (1998-2000) to the medieval city of Novgorod. Sponsored by the EU heritage agency, INTAS.

South Africa. S Smith was invited to South Africa to advise on the conservation and ethics of treating low fired ceramics with the South Africa Guild of Ceramics Conservators. A national qualification in ceramics restoration is being developed.

South Africa, Cape Town. Advice was given to Dr Abraham-Willis, of the South African National Cultural History Museum, on conservation of artefacts recently excavated from Cape Town Slave Lodge. The finds were brought to The British Museum. Conservators: M Hockey, D Ling.

South Africa, University of Pretoria. M Hockey visited the University of Pretoria, where she undertook (paid) conservation work on a series of important gold objects from Mapungubwe. The University of Pretoria covered all the costs of the visit.

Sudan, survey of the North Dongola Reach of the Nile including excavation at Kawa. SARS Project. Director: DA Welsby.

Syria, Jerablus-Tahtani. Investigation of the nature of the Uruk expansion to the west in c3500 BC, a process connected with the emergence of civilisation in Mesopotamia, and the definition and chronology of Chalcolithic Iron Age cultures along the north Syrian bend of the Euphrates River. With the University of Edinburgh, the British Academy, the British Institute at Amman for Archaeology and History and the National Museums of Scotland. Director: E J Peltenburg.

Publications

The Museum has maintained its high output of scholarly and popular publications, thus continuing its position as the world's most active museum publisher. In addition to publications produced by BMCo, curatorial, conservation, scientific and photographic staff contributed articles to refereed journals and books by outside publishers. A list of publications is at *Appendix 6*.

Scientific Research

New and continuing research

- Completion of the study of pre-Columbian goldwork, focussing on the differences between the techniques of South American goldsmiths and those in the Old World, with the publication of 2 papers and a third in press. The analysis of a platinum plated pendant from the *Museo Nacional del Banco Central del Ecuador* has established how La Tolita peoples of South America could plate gold with platinum at least 1,300 years earlier than it was successfully done in Europe.
- Analysis of the Aegina treasure, a group of gold and semi-precious stone jewellery, to determine if there are similarities of workmanship and composition that show the relationships between the objects. Technological examination of the collection of Late Bronze Age gold tress rings in the the Department of Prehistory and Early Europe.
- The investigation of Chinese iron and steel, which has begun with the iron coins. These appear to document, through their sulphur contents, the introduction of coal and coke as reducing fuels at around 1000 AD. Examination of some weapons of about 2000 years ago has provided evidence for a variety of very advanced steel-making processes that have hitherto only been inferred from vague contemporary descriptions and some poorly reported examinations from China.
- The expansion of the technical study of Islamic brass vessels to consider the wider issue of casting technology in the Islamic world. An investigation of the technology of manufacture of Etruscan Mirrors, which are commonly believed to have been cast; the evidence for this appeared to be limited, so a full metallurgical investigation was carried out that showed that all major types were in fact hammered to shape and not cast at all. The continuation of the analytical and technical study of the collections of Italian Bronze Age and Iron Age copper-based metalwork. An analytical and technological study of the Museum's collection of Roman surgical instruments. As well as the genuine Roman items, the study of has included a group of 19th century replicas of Roman instruments, establishing criteria for distinguishing them from the genuine instruments.
- Projects on coinage, including the analysis of 6th - 8th century AD gold coins from Bengal which supported a proposed chronology for the rulers of this region. Completion of the examination of the silver coins from the Roman Hoxne Treasure showing a restoration in the standard in the late 4th century and the processes used to make contemporary forgeries. Work has also continued on the investigation of an ultra-trace method of chemical analysis which has been applied to the study of gold sources used for Iron Age coinage.
- Consideration of 67 cases under the Treasure Act, including items such as gold foil covered Bronze Age 'tress rings' from Surrey and Devon, an Anglo Saxon gold and garnet ring, boar's head mount and pyramidal sword mount from Nottinghamshire, and cast medieval gold rings which have illuminated the methods of manufacture of rings in our collections
- The provenance study by chemical analysis of tiles from a wood-burning stove found at Kodlunarn Island, on the site of the 16th century expedition by Martin Frobisher to find the North-West passage; the tiles are identical to types found in London and were probably made either in Britain or the Low Countries. Completion of projects on Baltic redwares, Greek pottery from southern Italy, and the Late Bronze Age potter's workshop at Lachish, Israel. Continuing petrographic analysis of pottery from Iron Age settlements of Yorkshire in order to assess the

amount of trade and/or contact through shared traditions. Material local to Staple Howe has been found in pottery from settlements throughout Yorkshire which suggests that there was considerable movement of ceramics. Investigation into the technology of the black and white inlays of Korean Punchong ceramics and analysis of coatings from a variety of Early Islamic and Mongol ceramics from excavations at Merv, to identify glaze compositions.

- A pilot study on the potential of strontium isotope analysis to establish the raw materials used in the production of Byzantine and early Islamic glasses from the Near East, conducted as part of the Glass After Rome programme. Initial results indicate that glasses from different workshops do indeed have specific $^{87}\text{Sr}/^{86}\text{Sr}$ values dependant on the raw materials. Synthesis of analytical work on Byzantine enamels and glass tesserae, to demonstrate that Byzantine enamellers relied on a supply of old coloured glass that was probably hundreds of years old, in a similar manner to their counterparts in western Europe. Quantitative analyses of a range of Sasanian (late 3rd - mid 7th century AD) glassware to establish the character of the glass used; a significant number of imports from the Roman world have been identified.
- Initiation of a project to investigate the technology of ancient plasters, including the examination of the material of the Ain Ghazal statues and also some Ubaid plaster vessels from Dalma Island, United Arab Emirates, dating to the late 5th - early 4th millennium BC. Many early plasters, including the Ain Ghazal statues are based upon the use of lime-rich materials but the vessels from Dalma were made from gypsum, probably using locally available resources.
- The investigation of the introduction of the lapidary wheel to engrave ancient Mesopotamian cylinder seals has been completed. Work is now focussing on the identification of engravings made using different abrasive materials such as emery and diamond.
- The commissioning of a new Raman microprobe, especially configured for the investigation of museum objects, made possible by generous sponsorship from the Renaissance Trust. This has allowed the identification of a wide range of pigments, gem stones, minerals and other materials. Investigations into the characterisation and mineralogy of Chinese jade artefacts, in collaboration with Professor Wen Guang, Beijing.
- Identification of the pigments used on painted reliefs from El Bersheh, Egypt. A project undertaken with the Department of Conservation which is establishing for the first time that Egyptian bronze statuettes were often brightly coloured. Analysis has identified pigments, coloured inlays and patinas. These findings have important implications for both the conservation of the objects and how they should be displayed.
- Radiocarbon dating of a number of Museum and Museum-aided excavations, including material from Sudan and Pakistan; the prehistoric landscapes of the Thames valley; and early Saxon ceramic styles.
- Continuing environmental research on material from British Museum excavations at Tell es-Sa'idiyeh, Jordan; Ra's al-Hadd, Oman; Bannu, Pakistan and Soba East, Sudan, the respective communities showing a range of subsistence patterns.
- Research into the selection, use and import of wood, including material from Egyptian funerary artefacts, Bronze Age tombs from Jericho and the structural timbers from Tell es-Sa'idiyeh, Jordan. These studies demonstrate how timber was selected according to the intended use, as well as status of the user. For example, it has been found that approximately 80% of the mummy portraits of Roman Egypt used imported European lime wood.

Managing and Safeguarding the Collections

The Museum conserves and documents the collections to the highest possible standards.

Conservation

Conservation for Exhibitions and Loans

New galleries and permanent exhibitions

- The final items were conserved and assistance was given with the installation of the Roxy Walker Galleries of Egyptian Funerary Archaeology which opened in May. In all 151 objects and 43 papyri were treated for the gallery. Work continues on the complex mounting of the Mycerinus coffin fragments.
- 22 objects were completed for the North American gallery including two important cloaks from the Northwest coast.
- The Haida Totem Pole was successfully lifted to enable building works in the area to proceed.
- Work was carried out on a large number of objects for the Sainsbury Africa Galleries.
- New acquisitions, mainly prints, were conserved for the Korean Gallery.
- The re-installation of the Assyrian reliefs which were exhibited in the Art and Empire exhibition loan (ANE) required the ongoing assistance of stone conservators.
- Stone conservators worked on the Assyrian reliefs which are being moved in the reorganisation of Room 20 (ANE).
- Some 418 metal objects on display in the Early Medieval Gallery (room 41) were cleaned as part of a refurbishment programme. Most of the objects were silver from the Cuerdale Hoard.
- 268 silver coins on display in the HSBC Money Gallery were cleaned and lacquered as part of an ongoing project. The project aims to clean and lacquer all silver coins (approximately 7,000) on display in several galleries in The Museum. The coins to be lacquered are those which have a surface patina likely to contain silver chloride. A recent investigation by the Conservation research scientists demonstrated that exposure to light could cause these patinas to discolour, but that lacquering would inhibit the effect.
- 177 objects including silver and silver gilt vessels and jewellery from the Hull Grundy collection on display in the Europe: 15th - 19th Centuries galleries were cleaned.
- A total of 13,061 coins from 14 different hoards were conserved under the Treasure Act.
- A Hellenistic marble statuette of Aphrodite formerly in the collection of Sir Admiral Spratt and now on loan from Stanford Place was conserved before being displayed in Room 14 (GR).

Temporary exhibitions

- 141 objects were conserved for the forthcoming Burmese Lacquer exhibition and an information panel on the conservation of lacquer was produced for the event.
- Conservation was involved in the installation of a long papyrus from Amiens and more than 50 papyri were checked for the Cracking Codes exhibition.
- A large number of Prints and drawings were conserved and mounted for The Apocalypse together with the Mexican Day of the Dead installation from the Ethnography collections. Extra-mural work for the exhibition was carried out for the Royal Academy and Bethlem Royal Hospital.
- Conservation of large prints and drawings were completed for the exhibition of work by Michael Rothenstein and Jim Dine.
- Two leather British Museum fire buckets were conserved for the forthcoming 250th Anniversary of the Museum.
- Zodiac and calendar prints were conserved for Japan Time.
- More than 100 prints were conserved and mounted for The Popular Print in England and a large number of drawings for A Polite Recreation; Amateurs and Drawing Masters in British Art.
- The conservation of the Rosetta Stone and the re-backing and conservation of the wall painting 'Census of Geese' from the tomb of Nebamun were completed for the EA temporary exhibition Cracking Codes.
- The Head of Christ roundel from the 4th century Hinton St Mary mosaic pavement was conserved for display in Room 49 (P&EE) in recognition of the significance of the image in the year 2000.
- 30 stone objects, 25 ceramic vessels and 19 metal objects from EA and GR were conserved for the Cleopatra of Egypt temporary exhibition which is also a loan to Rome and Chicago.
- Paid in Burnt Silver Wealth and Power in the Viking Age required the conservation of 196 coins.
- Tibet: A ceramic vessel and 44 metal objects were conserved.
- The Gilded Dragons: Buried Treasures from China's Golden Age. At the request of the Chinese lenders, 22 ceramic and 17 metal objects in exhibition received some conservation.
- The Boxer Rebellion. Six ceramic figures were conserved.
- BP Showcase exhibitions: Metal (9) and ceramic (5) objects were conserved for the exhibitions - Arab Cultures, Young Worlds and for Life and Ceremony in Urban Algeria.
- Visions from the Golden Land, Burma and the Art of Lacquer. A ceramic vessel was conserved and also some Oriental metal statues to replace objects temporarily removed from the Hotung Gallery for this exhibition.
- Image and Narrative: Indian Folk Bronzes from the Polsky collection: 23 metal objects were conserved.

Projects

- Work proceeded on the Coptic Textile project funded by the Townley Group and carried out by a contract conservator. Eight textiles were completed and mounted to exhibition standard.
- Very good progress was made on 11 archaeological textiles from Khirbet Qazone conserved to exhibition standard, including interesting dye identification. Treatment is in progress on a further eight for storage.
- 7 gold objects (including a rhinoceros representation) were conserved in South Africa, by a BM conservator, as part of the Mapungubwe project.
- The two six-fold screens *The Sano Festival* were finished and successfully remounted in screen format using specially commissioned hand-printed papers new lattices from Japan.
- Work on the four *fusuma* (sliding doors) reached the final stage of repair and retouching.
- Two volumes of the Crace collection were repaired and rehoused and a large portfolio conserved.
- Remounting of the Rembrandt prints was completed.
- Work for the Oriental Antiquities collections in storage included eight Chinese export albums, Indian prints.
- A large Chinese painting was restored for the Royal Collections.
- A coffin was conserved for display in the Egyptian Embassy.
- A senior conservator was invited to participate in a specialist seminar on Eastern Laquerware at the Museum of East Asian Art, San Francisco.
- Several senior conservators received professional accreditation from either the United Kingdom Institute of Conservation or the Institute of Paper Conservation.
- Conservation of some 362 archaeological metal objects and five glass objects completed the post-excavation conservation of objects from the Anglo-Saxon cemetery at Buckland near Dover in Kent.
- Some 1920 ceramic, glass or metal objects from the study collections were conserved; including: 50 iron objects from Ashby Winderwath for M&ME; 65 Chinese coins and charms; 462 coins from the Cribb/Masson collection; 244 cuneiform tablets (see also below); 420 Romano-British ceramic vessels; 18 lead French medals; 19 Byzantine lead tokens for M&ME; 32 ceramic sherds from the Stein collection for ANE and 592 fragments of terracotta masks for GRG.
- This year fewer than normal cuneiform tablets were conserved. This was partly because all but the most urgent work was put on hold until the cuneiform firing project was completed. The loss of a dedicated cuneiform tablet conservator necessitated reorganisation of work within the Section and training of conservators which also reduced the number of objects conserved.
- Six metal objects and a ceramic vessel were conserved in advance of photography for the COMPASS project.
- Conservation of some 10 ceramic vessels, seven metal objects and 28 coins completed the post-excavation conservation of finds from Deir 'Ain 'Abata.
- 340 coins from the Julfar Hoard were conserved.
- 28 ceramic vessels from recent excavations in Sudan were conserved. This included reconstruction of vessels from sherds.

- 219 Objects were conserved for publication in catalogues including: 56 Roman amphora for GR; 79 metal and five ceramic objects from Lachish for ANE; 29 terracotta pilgrim flasks for M&ME; and 16 metal objects from Sutton Hoo Mound 17 for M&ME which required re-conservation.

Loans

- Several Japanese prints were prepared for the Hokusai loan to Milan and 12 items for the *Story of Time* at the National Maritime Museum.
- Four Kalighat paintings were conserved and couriered to Los Angeles for *Images from a Changing World*.
- 181 objects were conserved for P&D loans out and several conservators and mounters couriered P&D loans to UK, Europe and America.
- Ten wooden panels from M&ME were conserved for L'Art Copte en Egypte at the Institute du Monde Arabe in Paris.
- Two colossal stone Sekhmet figures (EA) were prepared for loan to The Walters Art Gallery, Baltimore.
- 282 ceramic, glass or metal objects were conserved for some 33 different loans, including: 44 objects for the Cleopatra of Egypt loan to Rome; 48 metal objects for the Alfred the Great loan to Museum of London; 21 metal and 10 ceramic objects for a loan to Exeter Museum.
- A significant amount of time was spent planning the conservation work for the forthcoming loan to the USA, 'Eternal Egypt', which has been organised by EA. The practical conservation work for the project was started.

Surveys of the Study Collections

The programme of surveys for the year 1999-2000 had to be cut back due to a shortage of time and staff available. Eight of the proposed ten surveys were completed. They were:

- Large 20th Prints (PD).
- Japanese Ukiyo-e Woodblock Prints (JA).
- Handling Collection of Ethnographic Textiles (Education).
- Egyptian Wallpainting Fragments (EA).
- Chinese Copper Alloy Objects in Room 1N8 (OA).
- Objects Containing Metal in the Oriental Arms Basement (OA).
- Roman Pottery in Storage at Frank's House (P&EE).
- Ostraca Sherds in Storage in Room 51N3 (EA).

Preventative Conservation

The Conservation Research Group has been active in studying the Museum environment to inform future decisions on reducing pollutant gas levels, construction materials for showcases and storage units, and selection of control systems for relative humidity and temperature. They have also conducted monitoring exercises to ensure that when objects are moved, for example, from one store to another, the environments are consistent, or an improvement. They have continued with monitoring of Relative Humidity (RH) and temperature on-line to ensure that objects on exhibition are maintained at the correct conditions, and have established a new system of data collection for on-line monitoring of environmental conditions in the Great Court exhibition galleries.

Monitoring of dust levels has continued throughout the Great Court building work. A special study of dust levels in the Department of Greek and Roman Antiquities object stores in the west basement was carried out because of the exceptionally high dust levels in this area.

A study of the environment in basements 25 and 22 was carried out when Burmese lacquer objects had to be moved to make way for Great Court development. The objects were stored in B25 and were to be relocated to B22. The environment of B22 was found to be highly unstable, with exceptionally high peaks of RH. The scientist undertaking the study identified several breaches in the fabric of the room. As a result of the study an unknown lift shaft, and asbestos, were identified, and remedial building work undertaken. The objects have now been moved into the room and the environment has stabilised.

The study of the effects of carbonyl pollutants on objects in the collection has continued. The study has shown that the measures taken to mitigate pollutant levels inside new showcases have been successful in preventing corrosion of objects on display. Recent cases of salts containing acetate or formate forming on the surface of objects in storage have been the result of increased temperature levels in stores promoting the outgassing of acetic or formic acids from wood storage cupboards. The increased temperatures have occurred as a result of diverting services prior to the start of the Great Court project. In other instances such reactions have been promoted by damp. Both instances serve to support the replacement of the majority of wood storage units in the Museum.

Facsimiles

- Rosetta Stone model - a reconstruction of the stone in complete stela form - The British Museum Exhibition Cracking Codes.
- Ramesses IV mould/cast - The Vyne National Trust display.
- Cuneiform tablet 'Dyeing of Wool' - Exhibition, France.
- Impressions of Thomas Moore seals - department studies (M&ME).
- Bronze discus, silver coin and gemstone featuring athletes - RAF Museum, USA display.
- Augustus Cameo cast electroform - Exhibition, Rome.
- South Kyme Church Brass - two electroforms
 - 1) replacement for the Church
 - 2) sponsors' copy.
- San Domignano Hoard gold jewellery - Mainz, Germany electrotypes for display (ongoing). This included conservation of two objects prior to and after moulding.

Research projects

A review of the effectiveness of consolidation treatments using organo silanes applied to Egyptian limestone sculptures in the 1980s was carried out. The work revealed that the treatments had been effective on all but two objects. The more detailed study indicated the way in which organo silanes weather in the presence of soluble salts and produced useful information on their long-term stability in an external situation.

Research into the method of conservation of cuneiform tablets has been completed. The project identified the clay type used to make the tablets, the first time this has been done, and identified an appropriate firing cycle for this clay type.

Projects in progress were:

- A study of the deterioration of bark cloth.
- A study of the alteration of Egyptian blue pigment.
- An evaluation of the use of Raman spectroscopy in conservation research.
- A study of the adverse effects of carbonyl pollutants on objects in The British Museum collection.

Collections documentation

The project for creating computer records for the registered collections of the Museum is undertaken by the Collections Data Management Section (CDMS). Staff are allocated in small teams to work within curatorial departments creating primary records based on both written sources and the objects themselves, and entering location details for the objects. Exceptionally, in the Department of Coins and Medals, record creation is carried out by the curators.

CDMS work has now been completed in five departments; teams currently still operate in the Departments of Ancient Near East, Greek and Roman Antiquities, and Prints and Drawings. Record creation for Prehistory and Early Europe has been suspended since their collections are largely packed away because of the Great Court project. When CDMS work in a department has been completed, responsibility for maintaining the databases passes to the department concerned, and additional records are created by curators for the registration of new acquisitions and for previously unrecorded items whenever discovered. Figures for new registration appear in brackets in the second column in the table below.

In addition to the main curatorial schemes, others designed and implemented by CDMS allow conservators to enter records into a database for recording conservation treatments.

CDMS staff have been heavily involved during the period in improving record quality specifically in preparation for the move from the current collections documentation software to a new system called Merlin, which will be introduced into the Department of Japanese Antiquities in June 2000. Merlin will be much easier for curatorial staff to use, and it will incorporate many features which have been requested by them as part of a consultation process carried out over the last few years.

As there has been considerable work, both by CDMS and curators, on improving data quality, the statistics now include a column indicating the number of records edited in each department.

During the period, some 22,000 records (representing 27,000 objects) were created, of which 6,500 resulted from new registration. There are currently nearly 1.2 million records in the collections databases, representing 1.9 million objects.

Collections documentation statistics

Department	Records created Apr 99 to Mar 00 **	Records edited by CDMS (curators) Apr 99 to Mar 00	Total records (objects) at Mar 00 ***	Estimated records to be input Apr 00 to Mar 01 ++	Estimated records outstanding post Mar 01
Ancient Near East	4,850 (2,900)	8,300 (8,100)	102,000 (113,000)	5,500	160,000
Coins & Medals *	2,230 (662)	8,000 (9,000)	433,500 (433,500)	3,000	207,000
Egyptian	91 (70)	2,800 (1000)	77,000 (98,000)	-	-
Ethnography	1,560 (1000)	50 (9,100)	197,000 (265,000)	-	-
Greek & Roman	6,450 (0)	13,000 (270)	66,000 (77,000)	5,500	9,000
Japanese	331 (326)	3,000 (9,000)	26,000 (44,000)	-	-
Medieval and Modern Europe	161 (137)	7,500 (2,000)	92,000 (130,000)	-	-
Oriental	1,080 (1,080)	1,300 (1,900)	61,000 (97,000)	-	-
Prehistory and Early Europe	-	59 (0)	69,000 (519,000)	-	216,000
Prints and Drawings	5,400 (323)	9,400 (10,000)	59,000 (106,000)	5,500	895,000

* In Coins and Medals, all data entry is carried out by curatorial staff.

** Figures in brackets represent new registration.

*** A computer record can contain details of more than one object. Figures for the number of objects represented appear in brackets. The figure for Oriental Antiquities does not include more than 30,000 records of material from the Siraf site entered by CDMS some years ago as most of these objects are in other institutions.

++ During this period, CDMS staff at all levels will be involved with the move to new collections documentation software. Some allowance has been made in these figures for the impact this is likely to have on new record entry statistics.

Storage

The Museum is responsible for providing secure, accessible and stable physical and environmental conditions for storing and displaying the collections.

Ancient Near East

Work has begun on the conversion of the book presses in the Arched Room to house the collections of cuneiform tablets. Plans have been drawn up for the conversion of the upper Supplementary Rooms to provide for most of the remainder of the Department's collections.

Conservation

Susan Bradley undertook a review of all storage at Bloomsbury to establish the current condition of the stores, to identify collections displaced due to the Great Court project, and to inform future planning for storage. The review identified many stores with high dust and dirt levels, much overcrowding, and, in the case of the Department of Greek and Roman Antiquities, large numbers of objects displaced to galleries which as a result are closed to the public.

Note: The only storage activities this year have been the continuing displacement of collections to facilitate aspects of the Great Court. For example, movement of Burmese lacquer from B25 to B22, movement of GR ceramic sherds from B106 to B98 as a temporary resting place on their way to part of B128 which has damp penetrating from the colonnade above.

Egyptian Antiquities

Improvements of the storage of Egyptian stone sculpture and reliefs has been continued in the King Edward VII Basement (KEB).

Ethnography

Franks House

There have been no improvements to the physical storage of collections as these are in the process of being packed for the move to Study Centre in 2001. As part of the packing process, the collections are being checked against a computer print-out. This acts as an audit of the collections, and is an opportunity to bring the computer records up-to-date.

Blythe Road

The Department's holdings at Blythe Road include the duplicate collections, the 'overflow' material from Franks House and the Maudslay casts. All except Maudslay has been packed for the move. The main task is now to register the casts and where possible improve the storage which will also make it easier for visiting scholars to see. Most of the 'piece moulds' have been restored into new fibre boxes, and the 'paper squeezes' (from which some of the casts were taken) have been protected.

Greek and Roman Antiquities

Work on rationalising the main sculpture store has continued, improving storage conditions and access. There remains a great deal of material that has been displaced by the Great Court Project that needs to be relocated in the coming years.

Oriental Antiquities

Following the decision to move to the Study Centre in 2005 the refurbishment of the KEB Basement store has been abandoned. The storage arrangements in the Study Centre will provide a far more suitable environment both for the material and staff. Minor changes have been made to current storage, in particular the acquisition of basement 22 to replace the loss of basement 25.

Prehistory and Early Europe

Plans are being developed for the use of the new Study Centre. Meanwhile, a significant part of the Prehistoric and Romano-British collections are in temporary storage in Bloomsbury, and are inaccessible to both students and the public. Curatorial work has focussed on material still available at Franks House and Blythe Road.

Prints and Drawings

Work has continued on the re-boxing and re-wrapping of the unmounted print collection. So far, 353 new boxes have been created. In addition, 88 albums have been created in which small prints have been hinged and identified.

Building Management

The Museum is responsible for caring for the Grade I listed building in which it is housed, and the outstation buildings, ensuring that a full and effective maintenance programme is planned and implemented.

Building Conservation Plan

1999 saw the onerous task of collection and assembly of the detailed information which will constitute the Conservation Plan. Analysis and interpretations of this wealth of material presented an opportunity to consider again the format in which the plan will be published and disseminated. The review confirmed that it would still consist of a series of volumes but to maintain security of the premises and more especially the collections, the detailed descriptions, plans, drawings and photographs would be retained for internal use only.

A single volume setting out the policies, building's history and development will be produced, and this will be disseminated among the statutory planning and heritage bodies as well as within the Museum.

Completion is expected by autumn 2000.

Gallery 5 Roof Refurbishment

This project, successfully completed in November 1999 and well-received by the Greek and Roman Department, is another of the essential repairs and refurbishment to the roofs and is now secure for the foreseeable future. A complicated series of roof forms and materials, the legacy of over 100 years of patching, led to the roof failing to be weatherproof. The refurbishment has been thorough going yet respectful of the original fabric, notably the roof lights which have been retained. By insulating the roof space and providing double glazing and UV filters, the safeguarding of the collection and the conservation of the fabric have gone hand-in-glove maintaining the high standard of the Museum's stewardship of its listed building.

Beyond Bloomsbury

The Museum has continued to develop relationships with outside institutions through loans, collaborative projects, exchange programmes and representation on academic councils and committees (*Appendix 7*). Programmes of visits were arranged for groups and individuals, mostly in co-operation with the Director's Office and curatorial departments (*Appendix 8*).

Travelling Exhibitions:

UK

Callot, Goya, Dix: The Disasters of War

Imperial War Museum, London
July-September 1999

Expressionism in Germany

Bolton Museum and Art Gallery
August-October 1999
Ferens Art Gallery, Hull
November 1999-January 2000
Harris Museum, Preston
February-March 2000

Picasso and Printmaking in Paris

Hatton Gallery, Newcastle
January-March 1999
Warrington Museum and Art Gallery
March-May 1999
Arnolfini, Bristol
May-June 1999
Nottingham Castle Museum and Art Gallery
July-September 1999

Writing Arabic

Royal Albert Memorial Museum, Exeter
June-September 1999
Museum of East Asian Art, Bath
September-December 1999
Ulster Museum, Belfast
December 1999-June 2000

International

Ancient Faces

New York, Metropolitan Museum of Art
February 1999-May 2000

Egyptian Treasures

Shanghai Museum
June-August 1999

Eternal Egypt: Treasures from The British Museum

Singapore, Asian Civilisations Museum
January-May 1999

Mummies, Death and Afterlife

Tokyo, Metropolitan Art Museum
August-October 1999
Kobe, City Museum
October-December 1999
Fukuoka, City Museum
February-April 2000

Queens & Commoners of the New Kingdom

The Charleston Museum, Charleston
October 1998-August 1999

Loans to UK and International Exhibitions:

UK

Anglesey

Oriel Ynys Mon:
Permanent exhibition of the History of Anglesey
Long-term loan until October 2001 (P&EE)

Argyll

Kilmartin House Museum:
Permanent display of local finds
Long-term loan until April 2002 (P&EE)

Aylesbury

Buckinghamshire County Museum:
Great Printmakers of the Twentieth Century
September-November 1999 (PD)

Bangor

Bangor Museum and Art Galley:
Roman Roads in North Wales
Long-term loan until June 2005 (P&EE)

Bedford

Cecil Higgins Art Gallery:
Long-term loan until December 1999 (MME)

Belfast

Ulster Museum, Permanent Medieval Gallery:
Up in Arms: The 1798 Rebellion in Ireland
Long-term loan until 1999 (MME)

Birmingham

Barber Institute of Fine Arts:
Matthias Stom: Isaac Blessing Jacob
October 1999-January 2000 (PD)

Birmingham City Museum:
Long-term loan until 2000 (ANE)

Birmingham Museum and Art Gallery:
Sculpture from South Asia
Long-term loan, until November 2000 (OA)

Blackburn

Blackburn Museum and Art Gallery:
Long-term loan until December 2000 (Ethno)

Bolton

Bolton Museum and Art Gallery:
Expressionism in Germany
August-October 1999 (PD)

Bristol

Bristol City Museum and Art Gallery:
Permanent display: archaeology of South-West Britain
March-September 1999 (PD);
Long-term loan until 2001 (EA);
Long-term loan until April 2001 (P&EE)

Burnley

Towneley Time Trials:
August 1999-June 2000 (MME)

Cambridge

Museum of Archaeology and Anthropology,
University of Cambridge:
Torres Strait islanders: an exhibition marking the centenary of the 1898 Cambridge Anthropological Expedition
Long-term loan until March 2000 (Ethno)

Cardiff

National Museum and Gallery of Wales:
Towards a Single Currency
January-April 1999 (CM);
Long-term loan until April 2000 (CM);
Long-term loan until April 2000 (MME)
Prehistoric goldwork
Long-term loan until November 2004 (P&EE)
Permanent exhibition of material from the Legionary fortress of Usk and Carleon
Long-term loan until April 2002 (P&EE)

Centre for Visual Arts:
Unconvention
November 1999-January 2000 (PD)

Chelmsford

Chelmsford and Essex Museum:
New Archaeology Gallery
Long-term loan until October 2000 (P&EE)

Chertsey

Chertsey Museum:
Long-term loan until December 2003 (MME)

Chichester

Weald and Downland Museum:
Long-term loan until December 2001 (MME)

Chiddingstone

Chiddingstone Castle:
Long-term loan until September 2000 (EA)

Corbridge

Corbridge Site Museum:
Exhibition to coincide with XII Hadrian's Wall Pilgrimage
August-September 1999 (P&EE)

Doncaster

Doncaster Museum and Art Gallery:
Sir Edward Marsh
November 1999-February 2000 (PD)

Dorchester

Dorset Records Office:
Dorset Discovered
December 1999-April 2000 (MME)

Dorset County Museum:
The Roman Mosaics of Britain - the Dorset Mosaics
January-February 2000 (P&EE)

Dover

Dover Museum:
The Dover Boat
Long-term loan until 2001 (P&EE)

Downpatrick

Down Museum:
Loughy Grave Group
Long-term loan until November 2004 (P&EE)

Edinburgh

National Galleries of Scotland:
The Tiger and the Thistle: Tipu Sultan and the Scots in India
July-October 1999 (OA) (PD)

The Scottish National Gallery of Modern Art:
Eileen Agar
December 1999-February 2000 (PD)

The Scottish National Portrait Gallery:
Raeburn's Rival: Archibald Skirving (1749-1819)
January-April 1999 (PD)

Exeter

Buckland Abbey:
Long-term loan until September 1999 (MME)

Gloucester

Gloucester Museum:
Long-term loan until September 2000 (MME)

Guildford

Guildford Museum:
New Archaeology Gallery
Long-term loan until May 2001 (P&EE)

Halifax

Bankfield Museum:
Long-term loan until March 2001 (Ethno)

Hartlepool

Gray Art Gallery and Museum:
Long-term loan until November 1999 (MME)

Henley-on-Thames

River and Rowing Museum:
The Cutting Edge
Long-term loan until August 2003 (P&EE);
Long-term loan until July 2000 (CM)

Hull

Ferens Art Gallery:
Expressionism in Germany
November 1999-January 2000 (PD)

Kendal

Abbott Hall Art Gallery and Museum:
Long-term loan until August 2004 (P&EE)

King's Lynn

Lynn Museum:
The Arrival of Metal
Long-term loan until October 2003 (P&EE)

Kingston-upon-Hull

Town Docks Museum:
William Wilberforce and the Abolition of Slavery
Long-term loan until December 2000 (Ethno)

City Council:

Ancient Egypt
Long-term loan until May 2001 (EA)

Leeds

City Art Gallery:
Eileen Agar
March-April 2000 (PD)

Royal Armouries Museum:
Long-term loan until August 2000 (MME)

Liverpool

Merseyside Maritime Museum:
The Atlantic Slave Trade
Long-term loan until October 1999 (CM);
Long-term loan until January 2000 (Ethno)

London

British Library:
RH Major, Cataloguer
Long-term loan until November 2001 (MME);
The Story of Writing
April 1998-July 1999 (ANE, EA, Ethno, GR, OA)

Commonwealth Institute:
Africa and its History
 Long-term loan until April 1999 (Ethno);
 Long-term loan until April 2002 (OA)

Daniel Datz Gallery:
Renaissance Bronzes
 June-July 1999 (MME)

Design Museum:
Modern Britain 1929-1939
 January-June 1999 (PD);
Seeing Salvation: The Image of Christ
 February 1999-May 2000 (CM) (MME) (PD)

10 Downing Street:
 Long-term loan in State Rooms (MME)

Geffrye Museum:
Mary Beale Centenary
 September 1999-January 2000 (PD)

Hampton Court Palace:
Tudor Kitchens
 Long-term loan until March 2001 (MME);
Medieval Palaces
 Long-term loan until December 2003 (MME)

Imperial War Museum:
Callot, Goya, Dix: The Disasters of War
 July-September 1999 (PD)

Kenwood House:
The Artist's Model: from Etty to Spencer
 July-September 1999 (PD)

Lord Chamberlain's Office, Queen's Chapel:
 Long-term loan until April 2002 (MME)

Museum of London:
Display of the prehistory of the London area
 Long-term loan until April 2001 (P&EE);
Alfred the Great 849-899: London's forgotten King
 September 1999-January 2000 (CM) (MME);
 Long-term loan until 2002 (MME);
London Eats Out
 October 1999-February 2000 (PD)

National Gallery, The:
Portraits by Ingres: Images of an Epoch
 January-April 1999 (PD);
Orazio Gentileschi at the Court of Charles I
 March-May 1999 (PD);
Florence in 1470s
 October 1999-January 2000 (CM) (MME) (PD);
Wertinger's summer
 July-September 1999 (PD);
Kingdom's Come: Boticelli's Mystic Nativity
 November 1999-February 2000 (CM) (PD);

Rembrandt by Himself
 June-September 1999 (PD)

National Maritime Museum:
The Story of Time
 December 1999-September 2000 (ANE) (CM) (EA) (GR) (MME) (OA) (PD)

National Portrait Gallery:
Millais: Portraits
 February-June 1999 (PD)

Natural History Museum:
Earth's Treasury
 Long-term loan until June 2003 (CM) (P&EE)

New Scotland Yard:
 Long-term loan until October 2000 (EA) (PD)

Orleans House Gallery, Twickenham:
Pallas Unveil'd - the Life and Art of Lady Dorothy Savile, Countess of Burlington (1699-1758)
 March-May 1999 (PD)

Royal Academy of Art:
Kandinsky: Watercolours and other Works on Paper
 April-July 1999 (PD)

Sir John Soane's Museum:
Primitive Types: the Sanserif Alphabet from John Soane to Eric Gill
 January-April 1999 (CM)

Science Museum:
 Long-term loan until June 1999 (OA);
 Long-term loans until May 1999 and February 2003 (GR);
 Long-term loan until November 2000 (EA)

Tate Gallery:
Turner on the Seine
 June-October 1999 (PD);
Ruskin, Turner and the Pre-Raphaelites
 March-May 2000 (PD)

Tower of London:
Household of Edward I
 Long-term loan until March 2001 (CM);
 Long-term loan until September 2003 (MME)

University College London, Strang Print Room:
Prints, Propaganda and Popular Culture
 May-June 1999 (PD)

Victoria and Albert Museum:
Arts of the Sikh Kingdoms
 March-July 1999 (CM) (OA);
The Peaceful Conquerors: Jain Art from India
 Exhibition loan until January 2000 (OA);

Mao: From Icon to Irony
October 1999-April 2000 (CM);
Bozetti Models
December 1999-2002 (MME);
Long-term loan until January 2004 (GR);
Long-term loan until March 2004 (MME)

Wartski Ltd:
Falize Family of Jewellers
June 1999 (MME)

Newcastle
Hancock Museum:
Land of the Pharaohs
Long-term loan until 2001 (EA)

Laing Art Gallery:
Art Treasures of the North: Northern Families on the Grand Tour
November 1999-February 2000 (GR) (MME) (PD)

Norwich
Castle Museum:
Bronze Age Norfolk
Long-term loans until January 2000 (P&EE)

Nottingham
Djangoly Art Gallery:
The Artist's Model: from Etty to Spencer
October-December 1999 (PD)

Oxford
Ashmolean Museum:
The Emperor in the Ring Stone
September-October 1999 (MME);
Long-term loan until December 1999 (OA);
Renaissance Applied Arts
Long-term loan until June 2002 (MME)

Preston
Harris Museum and Art Gallery:
Expressionism in Germany
February-March 2000 (PD)

Salisbury
Salisbury and South Wiltshire Museum
Conservation Centre:
The hologram of Lindow Man loaned for Conservation Centre open day
July 1999 (P&EE)

Sheffield
Sheffield City Museum:
The Bateman Collection
Long-term loan until February 2001 (P&EE)

Stoke-on-Trent
Potteries Museum and Art Gallery:
James Hollan Bicentennial Exhibition
September-November 1999 (PD)

Truro
Royal Cornwall Museum:
History of Christianity in Cornwall
December 1999-September 2000 (MME)

Warwick
Warwickshire Museum:
Anglo-Saxon Warwickshire
Long-term loan until 31 December 1999 (MME)

Winchester
Winchester Cathedral:
King Alfred the Great
September-October 1999 (MME)

York
York City Art Gallery:
The Artist's Model: from Etty to Spencer
May-July 1999 (PD)

Yorkshire Museum:
Dark Age Gallery Display
Long-term loan until December 1999 (MME);
Long-term loan until December 2000 (CM)

International

Australia

Sydney, Art Gallery of New South Wales
Michelangelo to Matisse: Drawing the Figure
November 1999-February 2000 (PD)

Austria

Vienna, Albertina
Roma el o Stile
July-September 1999 (PD)

Belgium

Antwerp:

Museum Plantin Moretus:
Anthony Van Dyck as a Printmaker
May-August 1999 (PD)

The Rockoxhuis:
Nicholas Rockox
June-July 1999 (PD)

Rubens House:
*The Light of Nature: Landscape Drawings and
Watercolours by Van Dyck and his
contemporaries*
(15 May-22 August 1999) (PD)

Brussels, Banque Nationale de Belgique
Money and finances during the reign of Charles V
March 2000-April 2000 (CM)

Ghent, St Peter's Abbey:
Carolus
November 1999-January 2000 (PD)

Canada

Quebec, Canadian Museum of Civilisation:
Inuit and Englishmen
April-July 1999 (PD)

Toronto, Royal Ontario Museum:
L'Art Égyptien au Temps des Pyramides
February-May 2000 (EA)

Central America

Mexico, Museo Nacional De San Carlos:
The Orientalism in Western Art
December 1999-April 2000 (PD)

Denmark

Copenhagen:
Statens Museum for Kunst:
*Jacques Bellange (c1575-1616), Printmaker of
Lorraine*
March-June 1999 (PD);
Goya: Image and Reality
February-May 2000 (PD)

France

Le Havre, Musée André Malraux
Turner on the Seine
March-June 2000 (PD)

Paris:

Centre Georges Pompidou:
Le Temps Vite
January-April 2000 (MME) (PD) (ANE)

Grand Palais:
Exposition 1900
March-June 2000 (MME);
L'Art Égyptien au Temps des Pyramides
April-July 1999 (EA)

Pavillion des Arts
Turner on the Seine
March-June 2000 (PD)

Musée Du Louvre
Dominique Vivant Denon
October 1999-January 2000 (GR) (PD)

Musée d'Orsay:
Gothic Revival
Until 6 June 1999 (MME)

Réunion des Musées Nationaux:
Charles Quint
September 1999-January 2000 (MME)

Rouen, Musée des Beaux Arts:
Autour de Claude-Joseph Vernet
June-September 1999 (PD)

Germany

Bedberg-Hau, Museum Scholss Moyland:
Käthe Kollwitz: The Image of Woman
October-December 1999 (PD)

Berlin, Ägyptisches Museum und Papyrussammlung
Egypt 2000 - BC
June-November 2000

Bielefeld, Kunsthalle:
Käthe Kollwitz: The Image of Woman
August-October 1999 (PD)

Bonn, Kunst-und-Austellungshalle:
*Art and Culture of the High Renaissance at the
Vatican from Pope Julius II to Pope Clement VII*
December 1998-April 1999 (PD)

Chur, Bundner Kunstmuseum:
Angelika Kauffman: The First Retrospective
April-July 1999 (PD)

- Dusseldorf:
 Global Art Rhineland:
Da funfte Element - Geld oder Kunst
 January-May 2000 (MME)
 Kunsthalle, The
The fifth element - money or art
 From January 2000 (CM) (GR) (MME) (PD)
- Essen:
 Ruhrlandmuseum:
Agatha Christie und der Orient
 October 1999-March 2000 (ANE)
- Kokerie Zollverein:
The Sun the Moon and the Stars
 May-October 1999 (MME)
- Frankfurt:
 Naturmuseum Senckenberg:
 Long-term loan until 2001 (EA)
- Schirin Kunsthalle:
 December 1999-February 2000 (GR)
- Stadelisches Kunstinstitut
Europe around 1770: Art and Enlightenment
 August 1999-January 2000 (PD)
- Römerberg, Schirm Kunsthalle:
Mummy Portraits
 January-April 1999 (EA, GR)
- Heidelberg, Ägyptologisches Institut, Heidelberg
 University:
 Long-term loan until 2000 (EA)
- Mannheim, Reiss-Museum der Stadt Mannheim:
Ancient Royal Cities of the Old Orient
 November 1998-April 1999 (ANE);
 February 1999-June 1999 (EA)
- Munich,
 Haus der Kunst
Angelika Kauffman: The First Retrospective
 February-April 1999 (PD)
Ulysses
 October 1999-January 2000 (GR)
- Staatlichen Sammlung Ägyptischer Kunst
Im Zeichen des Mondes
 February-June 1999 (EA)
- Paderborn, Diözesanmuseum:
Carolingian Art
 July-November 1999 (GR) (MME)
- Wolfenbützel, Herzog August Bibliothek:
Fugit Hora
 December 1999-March 2000 (MME)
- Wurzburg:
Egypt 2000 - BC
 February-May 2000 (EA)
- Greece**
 Crete, Archaeological Museum of Heraklion
Crete and Egypt
 November 1999-September 2000 (EA) (GR)
- Holland**
 Amsterdam:
*In the Name of the Beneficent and the Merciful -
 The Art of Islam*
 December 1999 - April 2000 (OA)
- Rembrandthuis:
Rembrandt's Treasures
 September 1999-January 2000 (PD)
- Rijksmuseum:
Anthony Van Dyck as a Printmaker
 October 1999-January 2000 (PD)
- The Hague, Mauritshuis:
Rembrandt by Himself
 September 1999-January 2000 (PD)
- Israel**
 Jerusalem, Israel Museum:
The Cradle of Christianity
 March-October 2000 (MME)
- Italy**
 Bresica, Museo Diocesano
Il cammino di Harwa
 October 1999-January 2000 (EA)
- Catania, Centro Espositivo 'Le Ciminiere':
Nefertari
 March-June 1999 (EA)
- Florence, Casa Buonarroti/Palazzo Vecchio:
Giovinezza Di Michelangelo
 October 1999-January 2000 (PD)
- Genoa, Palazzo Ducale
Arte e Splendori nei Palazzo dei Dogi
 December 1999-May 2000 (PD)
- Montova, Palazzo Te:
Roma e lo stile classico di Raffaello 1515-1527
 March-May 1999 (PD)
- Rome:
 Fondazione Memmo:
Yemen
 March 2000-July 2000 (ANE)

Museo Napoleonico:
Boneparte in Egitto
March-June 2000 (PD)

Palazzo delle Esposizione:
*Alessandro Algardi: Lo Scultore e I Suoi
Committenti Nella Roma Del Seicento*
January-April 1999 (PD);
Fiamminghi a Roma
Long-term loan until January 2000 (PD);
Roma Antina e Moderna nel Seicento di Bellori
March-June 2000 (CM) (GR)
(MME) (PD)

Villa Medici:
Ferdinando dei Medici
November 1999-March 2000 (PD)

Trento, Museo Tridentino di Scienze Naturali:
Il Diluvio Universale
December 1999-May 2000 (ANE)

Turin, Museo dell'Artiglieria:
Great Battles
February-June 1999 (GR)

Venice, Palazzo Grassi:
The Maya
September 1998-May 1999 (Ethno);
Renaissance Venice and the North
September-December 1999 (PD)

Japan

Nara, Nara Museum of Art:
The Silk Road and the World of Xuanzaug
June-August 1999 (OA)

Osaka, Museum of Oriental Ceramics:
The Silk Road and the World of Xuanzaug
April-June 1999 (OA)

Tobu, Museum of Art:
Song Porcelain
March-April 1999 (OA)

Tokyo, Metropolitan Teien Art Museum:
The Silk Road and the World of Xuanzaug
October-December 1999 (OA)
Finger Rings from Ancient Egypt to 20th Century
June-August 2000 (P&EE)

Yamaguchi, Yamaguchi Museum of Art:
The Silk Road and the World of Xuanzaug
August-October 1999 (OA)

Yamaguchi, Yamaguchi Museum of Art:
The Silk Road and the World of Xuanzaug
August-October 1999 (OA)

Spain

Barcelona, Museu Nacional:
Carolingian Catalonia
December 1999-February 2000 (MME)

Madrid, Palacio Real Madrid
Gloria de Flandes ya la Monarquia Hispanica
December 1999-February 2000 (PD)

Oviedo, Sala De Exposiciones
*The Olympic Games from Ancient Greece to the
Present*
September-November 1999 (GR)

Palma, Fundació 'La Caixa'
*The Olympic Games from Ancient Greece to the
Present*
May-August 1999 (GR)

Seville, Centro Cultural el Monte:
Argantonio Rey de Tartessos
February-April 2000 (GR) (PEE)

Sweden

Stockholm, Medelhavsmuseet:
Long-term loan until 2003 (EA)

Switzerland

Geneva, Collections Baur
*Zhu Qizhan (1892-1996):
Un siècle de peinture chinoise*
November 1999-February 2000 (OA)

Lausanne:

Fondation de l'Hermitage:
L'âge d'ôr de l'aquarelle anglaise
January-May 1999 (PD)

Olympic Museum:
Olympism in Antiquity
Until December 1999 (GR)

Zurich, Museum Rietburg:
Oracle - Looking into the Future
November 1999-March 2000 (ANE)

United States of America

Boston, Museum of Fine Arts:
John Singer Sargent
June-September 1999 (PD);
*Pharaohs of the Sun: Akhenaten, Nefertiti,
Tutankhamen*
November 1999-February 2000 (EA)

Fort Worth, Kimbell Art Museum:
Gifts of the Nile: Ancient Egyptian Faience
January-April 1999 (EA, GR)

Los Angeles, County Museum of Art:
Images from a Changing World: Kalighat paintings of Calcutta
June 1999-August 1999 (OA)
Pharaohs of the Sun: Akhenaten, Nefertiti, Tutankhamen
March 2000-May 2000 (ANE) (EA)

Memphis, Institute of Egyptian Art and Archaeology:
Long-term loan until 2001 (EA)

New York:
Metropolitan Museum of Art:
Long-term loan until September 2002 (ANE)

Bard Graduate Centre:
St Cloud Porcelain
July-October 1999 (MME);
E W Godwin
November 1999-January 2000 (MME)

Metropolitan Museum of Art
L'Art Égyptien au Temps des Pyramides
September 1999-January 2000 (EA)

Museum of Jewish Heritage:
Biblical Period - Jewish Life Continues
Long-term loan until October 2003 (ANE)
National Gallery of Art:
John Singer Sargent
February-May 1999 (PD)

New Haven, Yale University Art Gallery:
Marcantonio Raimondi's 'Mars, Venus and Cupid
December 1999-February 2000 (PD)

Philadelphia, Museum of Art:
Art in Rome in the Eighteenth Century
February-May 2000 (PD)

Pittsburgh, Carnegie Museum of Art:
Carnegie International, Franz Ackerman
November 1999-March 2000 (PD)

San Diego, San Diego Natural History Museum:
The Nature of Diamonds March-September 1999
(GR)

Washington:
Library of Congress:
John Bull and Uncle Sam: Four Centuries of British-American Relations
November 1999-March 2000 (MME)

National Gallery of Art:
The Drawings of Annibale Carracci
September 1999-January 2000 (PD);
John Singer Sargent
February-May 2000 (PD)

Collaborative Projects

Collaborative projects were undertaken with national and international institutions, dealing with antiquities legislation, publications, exhibitions, documentation standards, multimedia technology, education, scientific research and conservation. Examples of such projects are listed below.

UK

Ancient Near East Antiquities

Collaboration with Durham University on the Applied Historical Astronomy Project.

Coins and Medals

Roman Provincial Coinage, organised jointly by the BM and the Bibliothèque nationale de France.

Banknotes and National Identity of Central and Eastern European states, in collaboration with Royal Holloway College.

Egyptian Antiquities

Continued collaboration with the Metropolitan Police (Arts and Antiquities Unit) and the Egyptian Embassy over the illicit trade in Egyptian antiquities.

Two curators from the Department assisted with the identification of Egyptian objects in Norwich Castle Museum for exhibition and checked the associated graphics.

Ethnography

In collaboration with The Royal Anthropological Institute: *Anthropological Index Online* is a record of articles in periodicals held by the Library of The British Museum's Department of Ethnography. There are 1,450 current titles in the library, of which about 700 are indexed. It is the successor to the printed Anthropological Index and is currently provided free on the Internet, produced by RAI staff with the financial support of the William Buller Fagg Charitable Trust. It provides references to some 70,000 journal articles published between 1986 and this year and is continuously updated with current publications.

Greek and Roman Antiquities

Seianti project: collaboration with tutor of ceramic sculpture from Harrow School regarding manufacture of terracotta sarcophagus.

Japanese Antiquities

Ongoing curatorial advice to Fitzwilliam Museum on display of Japanese prints.

Ongoing curatorial advice on displays of Osaka prints, and teaching and seminar support to SOAS.

Medieval and Modern Europe Antiquities

With the National Trust: support for the development of the Sutton Hoo visitor Centre, especially the provision of curatorial advice and development of a closer relationship in terms of loans, displays and products. With the Institute of Archaeology: the organisation and development of Early Medieval Seminars.

Prehistory and Early Europe

The Loess Project. Collaborative project with University College Wales Lampeter, King Alfred's College Winchester and Southampton University. A Working Group to look at the nature of and threat to archaeology within loess deposits in Britain.

Virtually the Ice Age. With the Education Department. DCMS IT Challenge Fund Project, with Creswell Crags Heritage Trust and Derby Museum and Art Gallery.

Colonisation of Britain by Modern Humans.

Collaborative project with English Heritage and Wessex Archaeology, with contributions from Southampton and Cambridge Universities. A survey of Late Pleistocene in England.

Education Department

The Museum's Educational Department completed a range of collaborative projects with:

- the Chinese Cultural Centre: Programmes for *Gilded Dragons* exhibition;
- Verulamium Museum and Channel 4: CD Rom *Journeys in the Roman Empire* (to be published Autumn 2000);
- Camden: Humanities Advisory Inspector on Benin resources
- providing handling sessions for students at Camden Summer University;
- Institute of Education: ICT support for PGCE training; PGCE training in Art & Design and Humanities;
- Science Museum: Introduction to film *Mysteries of Egypt*.
- the Victoria and Albert Education Department and the Institute of Education a joint MA in *Museums and Galleries in Education* was devised.

The Educational Multimedia Unit created a range of educational websites for the Museum and other museums on subjects such as *Ancient Civilisations* and *Ancient Egypt*.

International

Ancient Near East

Collaboration with: Toronto University on the Royal Inscriptions of Mesopotamia Project; Helsinki University on the State Archives of Assyria Project; Netherlands Institute for Advanced Study on the History of Medicine programme.

Coins and Medals

Catalogue of Sasanian coins in The British Museum and in the National Museum of Iran, Tehran.

UK-Hungarian project to catalogue the collections of Sir Aurel Stein in the National Academy of Sciences, Hungary.

Ethnography

National Museum of Ethnology, Osaka, Photography project.

Ongoing project in association with Aomori City authorities (Japan) for Nebuta illuminated float display in former North Library, 2002, for Japan festival.

Hanover 2000 Expo, Department of Indian Affairs section of the Canadian Pavilion, the reworking of the 1998 'Living Arctic' video games.

Collaboration with Brazil: 500 Years of the Visual Arts and a number of Brazilian museums including Museu Goeldi, Belém, in preparation for exhibition *Unknown Amazon* (2001).

Collaborative project with Dr Edward de Bock to study Nasca pottery from Peru.

Greek and Roman Antiquities

Joint publication of Greek and Roman portraits from Ephesus. Vienna, Archäologisches Institut der Universität and Antikensammlung Kunsthistorisches Museum.

International loan exhibition *Cleopatra of Egypt: from History to Myth* with Fondazione Memmo, Rome.

The Metropolitan Museum of Art, New York. Ancient Faces. Cataloguing material from American collections for US version of exhibition.

Glass Catalogue II, collaboration with William Gudenrath, Corning Museum.

Manchester University: The Manchester Museum, and Departments of Dentistry, Pathology and Art in Medicine; West Chester State University; University of Arizona; Universities of Bristol and Cardiff. Research papers about an Etruscan woman and her sarcophagus.

Advised Sarah Kenderdine of Australia Museums Online/Powerhouse Museum regarding Olympic Games website.

Japanese Antiquities

Ongoing discussion on repair of two important BM Japanese paintings in the Usami and Oka studios, Kyoto National Museum.

Collaboration on the cooperative programme for conservation of Japanese art at the Tokyo Research Institute of Cultural Properties and mounting Studios at the Kyoto National Museum. Further talks with Asahi Shimbun Agency for Cultural Affairs on *Shinto* exhibition.

Medieval and Modern Europe

With the University of Lund: the publication of the finds from Krapperep Castle, Sweden.

With Turku Museum, Finland: the preparation of a travelling exhibition on The Hanseatic City.

Awards, Fellowships and Scholarships

Awards

Burnett, A (CM)
Prix Allier de Hauteroche, Académie des
Inscriptions et Belles-lettres

Cribb, J (CM)
Royal Numismatic Society, Annual Medal 1999

Johns, C M (P&EE)
Award of Doctor of Letters degree by the
University of Wales, March 2000, for a collection
of published work (5 books, 10 papers) relating
to the study of Roman art and artefacts

Webster, L (MME)
Museums and Galleries Commission
International Travel Grant awarded to attend
50th Sachsensymposion, Bad Bederkesa, Germany

Perry, C (Education)
Millennium Skills-Sharing awards at the Petrie
Museum

Educational Multimedia Unit
Nomination for online learning resources, BETT
2000. Ancient Egypt educational website
(<http://www.ancientegypt.co.uk/>)

Fellowships and Scholarships

Blurton, T Richard (OA)
Fellow of the Society of Antiquaries of London

Buckton, D (MME)
Fellow of the Courtauld Institute, University of
London

Gaimster, D (MME)
Award of Hon. Lectureship, Department of
History, Royal Holloway College

Fitton, L (GR)
Fellow of the Society of Antiquaries of London

Needham, S P (P&EE)
Leverhulme Research Fellowship awarded

Oddy, W A (Conservation)
Honorary Research Fellow, University College
London

Reeve, J (Education)
Visiting Fellow, Institute of Education,
University of London

Exchanges and Internships

The British Museum has a long record of welcoming colleagues from sister institutions around the world, as collaborators on a variety of projects, guest lecturers, interns, as visitors, or as participants in courses or conferences

- The Museum provided training opportunities in conservation, education and design skills, and offered seminars in identification and antiquities legislation for curatorial staff in museums in the UK.
- BP Fellowship programme: In the inaugural programme in 1999, four senior curators from Algeria and Angola participated; in the second, spring of 2000, five museum professionals from Mongolia, Siberia and the independent Central Asian States took part.
- *The British Museum-Metropolitan Museum of Art, New York Exchange Fellowship*. Funded by The New York Times Company Foundation. In 1999, Hadrian Ellory-van Dekker, (Collections Data Management Section, Scientific Research) undertook an examination of the full range of collection management policies, procedures and actual practices carried out by staff of The Metropolitan Museum of Art, New York, assessing their effectiveness and comparing them, where appropriate, with those established and carried out at The British Museum. The Fellowship offers a unique and valuable opportunity to staff of both institutions, particularly in terms of the opportunities for personal development.
- The Iran Heritage Foundation has provided funds for an Annual Fellowship in The British Museum. Each year this enables a scholar from Iran to study for three months in The British Museum. Departments contributing to the scheme are Ancient Near East Antiquities, Coins and Medals, Oriental Antiquities, Ethnography and Conservation. Ms Manhaz Gorji was the recipient for the Fellowship in 1999.
- The Raymond and Beverly Sackler Scholar Programme in Iranian Studies was awarded to Ms Gabriele Puschnigg from October 1999 to April 2000.
- Three members of staff have been successful in the latest round of awards for the Millennium Commission's scheme for Sharing Museum skills. The scheme involves secondment of staff for six weeks in an institution which receives benefit from their expertise. They in turn receive the benefit of working in another organisation.
- Hirayama Trainee Curator Scheme enables young curators involved in the study of the numismatics of the Silk Road to spend several months in the Museum.

Individual placements

- The Great Court Team supervised a student placement from the Institute of Advanced Architectural Studies, in York, between 15 and 26 March.
- Human Resources Directorate hosted an exchange visit from Jose Ortiz of the Metropolitan Museum of Art (New York) who came to look particularly at Training issues.