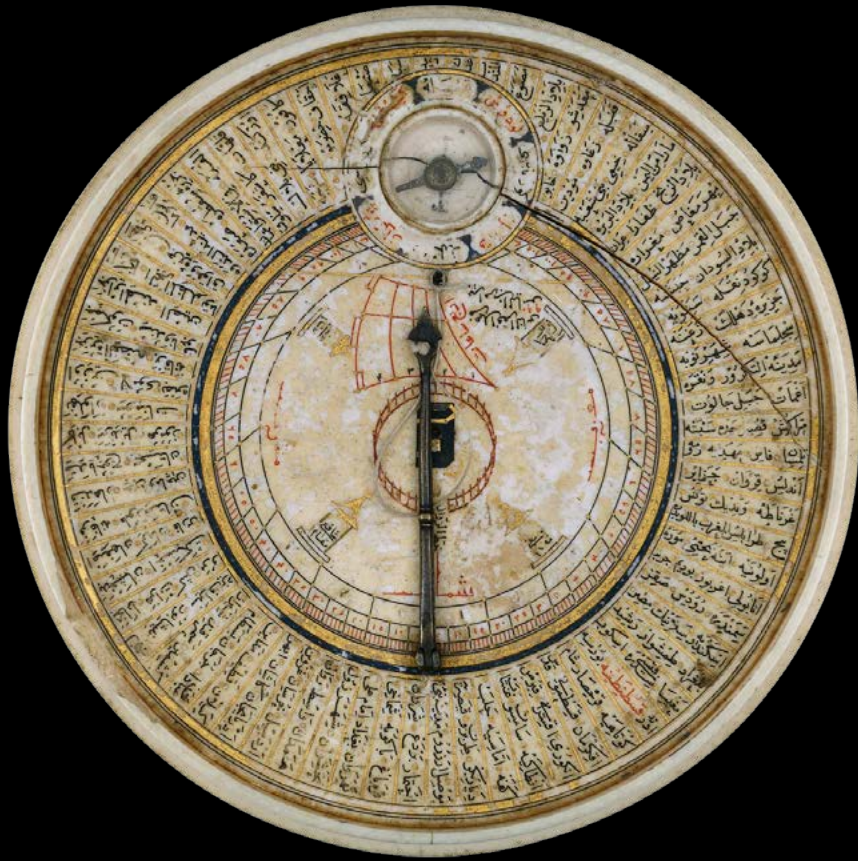


The British
Museum

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New histories
for a changing
world

15
Review



Qibla Indicator, 1582

This unusual qibla indicator helped its owner identify the direction of Mecca. It was one of the exhibits that featured in the BM's touring exhibition on the Hajj, which won the ISESCO-OCIS Prize. (Diameter 11 cm)



Considering Germany
Chancellor Angela Merkel
and British Prime Minister
David Cameron visit the
BM's exhibition *Germany:
Memories of a Nation* with
Director Neil MacGregor,
January 2015.

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Chairman's Foreword

The purpose of the British Museum is to be a museum of the world for the world, and the achievements of the past year show what this means in practice.

First, we continued to attract record numbers of visitors, in person and online. Major exhibitions on the Vikings, Ming China, Germany, ancient Egypt and classical Greece; new displays on Korea, Japan, Egypt and the history of collectors who have helped to make the BM what it is today; very large numbers of public activities and educational programmes: all these and more brought 6.7 million visitors to Great Russell Street in 2014, and took the number of visits to our websites up to around 34 million.

Second, the collections were made available to ever-larger audiences in every corner of the UK and around the world. Pre-eminent among our international loans was the first to have been made from the group of Parthenon sculptures. The river god Ilissos was lent to the State Hermitage Museum in St Petersburg to help celebrate its 250th anniversary. Trustees approved the loan in the belief that they have a responsibility to bring wonderful objects to the view of those who would never otherwise have a chance to see them, and they were delighted that 140,000 people had the chance to enjoy this sculpture during its six-week stay in Russia.

In the UK, more than three million people saw objects from the collection in exhibitions and galleries outside London. Our touring show on the Roman Empire in Britain has been seen by 130,000 people so far, and we are collaborating with other museums in research, training schemes, work exchanges and loans right across the country.

Third, the full opening of the World Conservation and Exhibitions Centre was a major landmark in the BM's development programme. First came the Sainsbury Exhibitions Gallery in March 2014, and that has been followed by new conservation and science studios, state-of-the-art collection stores, and improved technical facilities for moving objects. Among other benefits, these new resources will help to sustain our growing and critically important research programmes.

Looking to the future, we published a *Building Development Framework* in July 2014, and ran a series of public forums under the banner *Museum of the Future*. The level of audience engagement in these debates was thrilling, addressing big questions about the uses of the building in Great Russell Street, and the digital future. As part of the same exercise, we are also starting to think about how the presentation of the collections themselves will need to change in future decades to reflect shifts in global cultures and power.

Next come the efforts to use the collection and our expertise to explain the way the world is today, and to support those engaged in similar activities elsewhere. One example was the success of the BM/BBC Radio 4 series *Germany: Memories of a Nation*, and the linked programme of events at the BM itself. We were proud that the German Chancellor and the British Prime Minister chose to visit this exhibition together.

Another example is the programme of emergency heritage management that is being set up to support colleagues in Iraq. Specialist archaeologists will train at the BM before returning home to address the urgent challenges of cultural preservation in their country.

The year ended with two announcements that in their way summed up what the Museum is trying to do. The Albukhary Foundation is generously supporting the complete renewal of the BM's Islamic galleries in the heart of the building, which will open in the autumn of 2018. And the BM's touring exhibition *Hajj: Journey to the Heart of Islam* won an important prize for promoting dialogue and understanding between peoples, cultures and civilisations. It was awarded by ISESCO, the Islamic Educational, Scientific and Cultural Organisation, and the Oxford Centre for Islamic Studies.



An African Gift from India to China

This hanging scroll of 1414 shows an African giraffe which the ruler of Bengal presented to the Ming Court. The BP exhibition *Ming: 50 Years that Changed China* attracted over 120,000 visitors. (80 x 41 cm)

These ideas and successes are in good measure the legacy of our brilliant director, Neil MacGregor, who has announced his decision to step down at the end of 2015. There will be plenty of opportunities to celebrate his tenure before then: in the meantime, the Trustees are engaged in the search to find the right person to build on his achievements.


On a sad note, the Trustees were shocked to learn in April of the sudden death of their friend and fellow Board member, the distinguished historian Sir Christopher Bayly. His wise counsel and support will be much missed.

The Trustees are fortunate to work alongside such an inspiring group of colleagues – staff, volunteers, supporters and friends – and would like to express their warmest thanks to all of them for making this one of the world’s great institutions.


Sir Richard Lambert
Chairman of the Trustees

Trustees
Ms Karen Armstrong
Professor Sir Christopher Bayly FBA
(to April 2015)
The Hon. Nigel Boardman

Ms Cheryl Carolus
Miss Patricia Cumper MBE
Mr Niall FitzGerald KBE
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Lord Turner of Ecchinswell
Baroness Wheatcroft of Blackheath

	London	State-of-the-art facility completed	The BM's new World Conservation and Exhibitions Centre opened to praise for its stylish, sensitive placement in Bloomsbury. High-tech research labs, study collections and the infrastructure for greater lending now surround the new Sainsbury Exhibitions Gallery.
		Gift of 347 Picassos	The BM purchased Picasso's <i>347 Suite</i> , a major addition to the collection. The purchase was supported in its entirety by Hamish Parker and presented by him in honour of the Department of Prints and Drawings.
		Largest visitor number ever	The BM is the UK's leading visitor attraction. In 2014, there were 6.7 million visitors.
		Ming draws crowds	The BP exhibition <i>Ming: 50 Years that Changed China</i> attracted 120,000 visitors. Exhibitions on Egyptian mummies, Germany and Greek sculpture also proved popular.
		Australia on show	The BP exhibition <i>Indigenous Australia: Enduring Civilisation</i> opened in April 2015. It presents striking artefacts from the country's indigenous cultures across 55,000 years, including masks and contemporary art.
		Rare Chinese scroll conserved and displayed	The Admonitions Scroll is fragile, light-sensitive and extremely precious. Generous supporters have now enabled the BM to display it publicly, on a rotating basis, in optimal conditions.
		New Egypt gallery	The new Raymond and Beverly Sackler Gallery of Early Egypt includes recent discoveries and a digital autopsy table that lets visitors explore what's inside a 5000-year-old mummy.
		WiFi in the galleries	The BM installed WiFi in all its public spaces. Visitors can now download apps and information as they tour the Museum.
		Museum of the Future	The BM is consulting widely on the future of the building. What do visitors want? How can we adapt traditional spaces to modern demands? Debates, blogs, school visits and events are canvassing responses in new ways. These discussions are continuing across the UK in coming months.

In the new Raymond and Beverly Sackler Gallery of Early Egypt, visitors can see some of the earliest three-dimensional human figures from ancient Egypt. This bone carving of a woman of 4000–3600 bc has eyes of lapis lazuli. (Height 12 cm)

	National	The BM across the UK	The BM loaned 2800 objects to UK venues. Three million visitors in the UK saw BM objects outside London – compared to two million UK visitors to the BM in Bloomsbury.
		One million public finds	In 2014, a tiny Roman coin became the one millionth find made by the British public and reported through the BM's Portable Antiquities Scheme, which aims to record all UK archaeological finds.
		Anglo-Saxon and Roman coins discovered	The largest known hoard of Anglo-Saxon silver coins was discovered in Buckinghamshire in 2014. In Devon, 22,000 Roman coins were dug up.
		Germany on the BBC	The 30 episodes of <i>Germany: Memories of a Nation</i> won Radio Programme of the Year at the 2015 Broadcasting Press Guild Awards. The BM/BBC Radio 4 series was narrated by Director Neil MacGregor. There have been more than four million downloads worldwide.
		BM live in UK cinemas	The BM now streams exhibitions live in UK cinemas, with expert commentators as guides. <i>Pompeii Live</i> won two Event Cinema Awards. For <i>Vikings Live</i> the BM sailed a Viking ship down the Thames.
		Teaching history with 100 objects	Featuring objects from 40 museums around the country, <i>Teaching History with 100 Objects</i> was launched. The free online teachers' resource is linked to the English National Curriculum in History and is supported by the Department for Education.
		The nation's skills: partnership with HLF	National programmes include training young curators, work exchanges and placements for museum staff. Outreach led by the BM is looking at how to widen recruitment in museums.
		Young and old	<i>Talking Objects</i> is a programme that encouraged young adults to engage with museum collections. A nationwide collaboration is tailoring museum practice for the UK's ageing population.
		Combining knowledge	Research in UK archaeology included a project with the University of Bradford. Experts are using 3D imaging to reassemble Palaeolithic stone tools from surviving fragments.

The BM/BBC Radio 4 series *Germany: Memories of a Nation* was heard weekly by 3.78 million listeners in the UK. A clockwork huntsman of 1617–20 was among the objects discussed. (Height 32 cm)

International

BM goes to Hollywood

The BM starred in the film *Night at the Museum: Secret of the Tomb* alongside Robin Williams and Ben Stiller. Steve Coogan appeared as a Roman soldier, Ben Kingsley as an Egyptian pharaoh.

Sculpture loaned to Russia

A sculpture from the Parthenon of the river god Ilissos – loaned for the first time – was seen by 140,000 Russians at the State Hermitage Museum in St Petersburg to mark its 250th anniversary. The BM lends more of its objects than any museum in the world.

BM wins ISESCO-OCIS Prize

The BM exhibition *Hajj: Journey to the Heart of Islam*, which was seen in London and on tour internationally, won the inaugural ISESCO-OCIS Prize for promoting understanding of Islam worldwide.

India, China, Egypt

Sharing expertise internationally includes offering leadership courses in India, staff exchanges in China and training early-career archaeologists in Egypt.

Africa

The BM's long-term programmes in East and West Africa build core museum skills in collections management, but also audience development and programming. The Getty and Ford Foundations are major partners.

International training in the UK

The BM's annual International Training Programme saw delegates from Armenia, China, Egypt, Greece, India, Iran, Lebanon, Oman, Pakistan, Palestine, Sudan and Turkey study at the BM and UK partner museums.

BM built in Minecraft

A virtual BM is being constructed for the popular video game Minecraft. Minecraft's 100 million users worldwide will be able to download the BM and design their own galleries.

Fieldwork

BM archaeologists worked as part of international teams excavating sites in Egypt, Sudan and Oman. At Dangeil, Sudan, a 1500-year-old tomb was discovered containing five archers.

International museums

The BM advises on the presentation of museum collections around the world. In Abu Dhabi, the Zayed National Museum will tell the story of the UAE. Other projects include work with museums at Sarnath (India), Basrah (Iraq), Muscat (Oman) and Dhahran (Saudi Arabia).



The BM's international loans included this Moche warrior from Peru. Made between the 2nd and 8th centuries, the ceramic figure helped to tell *A History of the World in 100 Objects*, a BM exhibition that toured to Abu Dhabi and Taipei. (Height 23 cm)

In the Future

Future exhibitions

Special exhibitions at the BM in 2015/16 address changes in religion along the Nile, metalpoint drawing in silver and gold from Leonardo to Jasper Johns, and Britain's first major exhibition in 40 years on the Celts.

Albukhary Foundation Gallery of the Islamic World

A major new suite of galleries is being devised to tell the story of the Islamic world from the time of the Prophet Muhammad to the present day. Supported by the Albukhary Foundation in Malaysia, these ambitious displays will reflect the many cultures of Islam, from Morocco and Nigeria to China and Indonesia.

Waddesdon Bequest gallery

An elegant new gallery supported by The Rothschild Foundation opens in June 2015. The celebrated Waddesdon Bequest is an outstanding collection of medieval, Renaissance and Baroque treasures bequeathed to the BM by Baron Ferdinand de Rothschild in 1898.

New research on India

Beyond Boundaries, a research collaboration with the British Library and SOAS, runs until 2019. Funded by the European Research Council, the project looks at culture, politics, economics and religion in the 4th and 5th centuries, when the Gupta dynasty held power in south Asia.

Chessmen to Lewis

October 2015 sees the long-term loan of six Lewis chessmen to a BM partnership gallery in the new Museum Nan Eilean in Stornoway. Future BM partnership galleries will include a South Asian gallery at Manchester Museum and a medieval gallery at Norwich Castle Museum.

Japanese paintings to be conserved

In the BM's Hirayama Studio, an eight-year collaboration supported by the Sumitomo Foundation will continue to conserve major Japanese paintings. The hanging scrolls include an 18th-century depiction of Korean ambassadors visiting Japan.

The Lacock Cup

Widely reported in 2013 was the joint acquisition of the 500-year-old Lacock Cup by the BM and Wiltshire Museum. The rare silver feasting vessel, later used as a communion chalice, will tour the UK, travelling to Salisbury, Durham, Norwich and Nottingham.



Objects for the new Albukhary Foundation Gallery of the Islamic World include this openwork steel door plaque. Inscribed with the *basmala*, it is from Isfahan, Iran, and dated AH 1105 (AD 1693/4). (35 x 26 cm)



Museum on Display

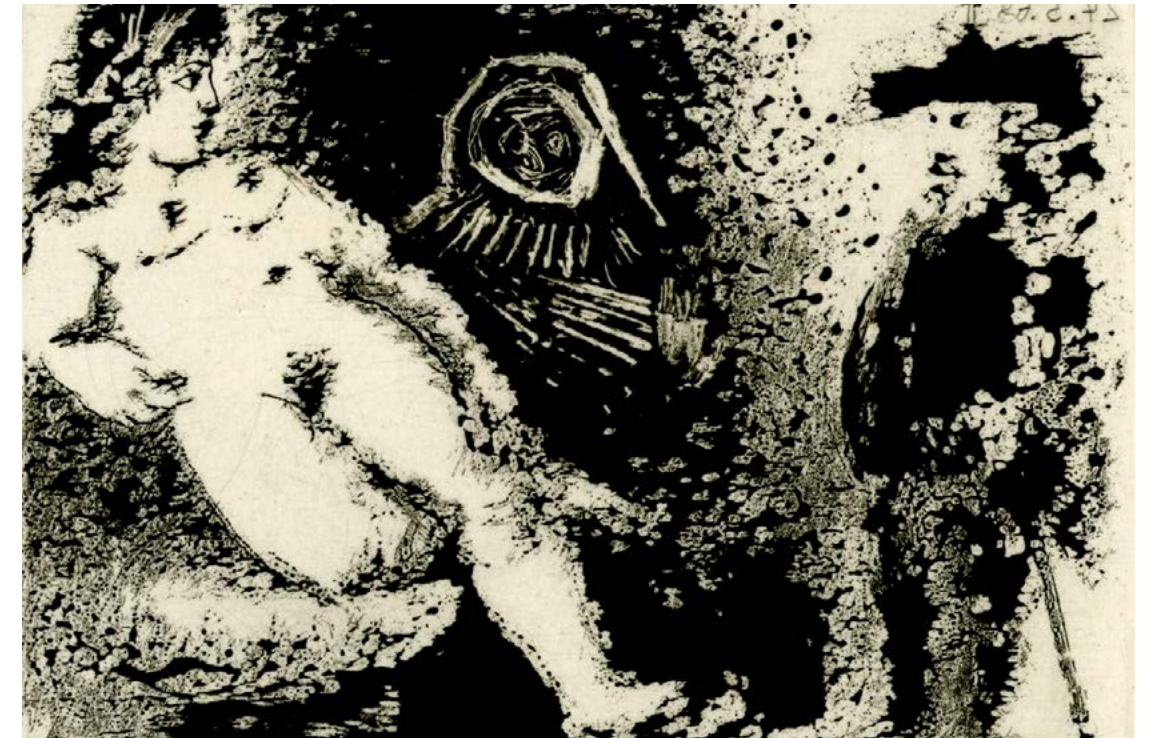
At the heart of the BM's purpose is the collection. New acquisitions alter its scope and redesigned galleries transform what visitors see and what there is to say. Special exhibitions remain an essential forum for uniting the collection with loans from around the world.

Hearts and a Watercolor, 1969

American artist Jim Dine donated over 200 of his works to the BM, in honour of London print dealer Alan Cristea. (35 x 55 cm)

Picasso's 347 Suite

A major addition to the collection was Pablo Picasso's 347 Suite, a group of 347 etchings the artist made in 1968. (9 x 13 cm)



Acquisitions

Picasso's 347 Suite Acquired

Outstanding among the year's acquisitions was Picasso's 347 Suite made in 1968. The purchase was supported in its entirety by Hamish Parker, and presented by him in honour of the Department of Prints and Drawings, with special thanks to Antony Griffiths (former Keeper) and Frances Carey (former Curator of the Modern Collection). In an astonishing burst of creativity, Picasso in his late eighties explored in 347 etchings themes of creativity, virility and ageing, along with memories of his youth in Barcelona and his engagement with the great masters of the past, including Rembrandt and Goya. The gift of this later work broadens the BM's already outstanding graphic collection of this great 20th-century artist. The purchase follows the BM's acquisition in 2011 of Picasso's *Vollard Suite*, presented by the Hamish Parker Charitable Trust in memory of Major Horace Parker.

Collecting Britain

Britain's history could be told through a range of recent UK finds acquired for the collection. An Iron Age coin-die found in Kent features a stylised horse and would have been used to

strike gold coins in the 2nd century BC. A ring of three twisted rods of gold was from the late Saxon or Viking period. To ensure our own age is recorded, the BM acquired campaign badges related to the Scottish independence referendum.

Major Gifts

The collection benefited from the generosity of artists and benefactors. Works were donated by painters Jim Dine, in honour of Alan Cristea, and Bridget Riley. Other gifts included a 1st-century Roman bronze statue of an actor; a group of Japanese kimono, sashes and ornaments; and a 600-piece collection of 20th-century European glass, ceramics, basketry, wood and metal work.

The government's scheme allowing the donation of works in lieu of tax continued to benefit the collection. In 2014/15 the scheme allocated to the BM a valuable drawing by Nicolas Poussin, *The Death of the Virgin*. The BM is grateful to all its donors for their generous contributions to the collection.

Cultural Weight

It is rare to be able to acquire works from ancient Egypt. In 2014, the BM was fortunate to purchase, with support from the Art Fund, a 4000-year-old stone statue of a priest and temple policeman at Karnak.

Kazakh Coat, 2014

Donations to the collection included a dark green velvet coat from Kazakhstan. (Length 1 m)



The Art Fund also generously supported the purchase of two significant works of art. An 18th-century watercolour by Giovanni Lusieri is one of three surviving views from a 180-degree panorama of Rome. Kitagawa Utamaro's hanging scroll of 1805–6 depicts a courtesan reading a letter. Both are major additions to the collection.

Other works from around the globe included rare objects of the Ch'unchus people of lowland Peru, a Hula dance costume from Hawaii, an album of 20th-century Chinese calligraphy, a green velvet coat from Kazakhstan, a 19th-century bridal diadem from Samarkand and masquerade costumes from Nigeria.

New Galleries

The New Building

From a feature in the *Financial Times* magazine to reviews in *Wallpaper* and the *Architects' Journal*, the World Conservation and Exhibitions Centre (WCEC) opened to great acclaim in 2014. 'The WCEC catapults the Museum's logistics into the 21st century,' wrote the *Guardian*.

Since the opening of the Sainsbury Exhibitions Gallery, the building has sprung to life. Visitors can move easily from the Great Court to the



new space. The conservation and science teams moved in, as did the science library, state-of-the-art storage facilities which have brought dispersed parts of the collection together, and an array of office and technical spaces. Among the Bloomsbury building's environmental credentials, a green roof was seeded and bee hives installed.

Events to mark the occasion included architect Graham Stirk giving a public lecture at the BM in July 2014. Formal visits included officials from the Louvre and the Metropolitan Museum of Art.

Collecting the World

Room 2 has been transformed into a permanent display that celebrates the many collectors who have shaped the BM over its 250 years. Sarah Sophia Banks, for example, collected coins and tokens. Charles Townley became one of the great collectors of classical antiquities.

The room's four quadrants each represent a century of collecting in the BM's life, from the 18th to the 21st. The gallery (which includes cases for recent acquisitions and archaeological finds) is part of the suite of rooms that runs from the former King's Library – now the Enlightenment Gallery – to the new gallery dedicated to the Waddesdon Bequest which opens in June 2015, with support from The Rothschild Foundation.

New Egypt Gallery
The new Raymond and Beverly Sackler Gallery of Early Egypt opened in July 2014.

Ming Crown, c.1380
This leather crown was loaned by Shandong Museum to the BP exhibition *Ming*. The gold pin secured it to the prince's hair bun. (21 x 31 cm)



Korea and Japan

The redesigned Korea Foundation Gallery opened in December 2014, with support from the National Museum of Korea in Seoul. Ceramics, prints, paintings and a reconstructed scholar's study highlight particular stories from AD 300 to the present day. Important loans from the National Museum include a magnificent iron statue of the Buddha of AD 900–1100.

The Mitsubishi Corporation Japanese Galleries saw several new displays. The rotations included recently acquired textiles and contemporary prints by Noda Tetsuya.

Egypt

A virtual autopsy table is one of the new approaches to ancient Egypt featured in the new Raymond and Beverly Sackler Gallery of Early Egypt. The digital touchscreen permits visitors to explore what is inside Gebelein Man, learn about his age and health, and how he died around 3500 BC.

The gallery covers 8000 years of the region's history, from the Late Palaeolithic period to the construction of Egypt's first pyramid. Recent acquisitions and research include material from Jebel Sahaba. The cemetery of 11,000 BC was one of the earliest organised burial grounds anywhere in the world.

Exhibitions

Change in Ming China

Over 120,000 people came to the BP exhibition *Ming: 50 Years that Changed China* in the Sainsbury Exhibitions Gallery. The 'magnificent new exhibition' (according to the *Telegraph*) was shortlisted for World Exhibition of the Year by *Apollo* magazine.

The pivotal 50 years were 1400–1450, when the powerful Ming dynasty transformed how it ruled China. Admiral Zheng He sent ships to southeast Asia, the Middle East and Africa. The Forbidden City was built. Many of China's most luxurious works of art were made. With loans never before seen in the UK from 30 institutions in China and elsewhere, *Ming* dazzled with porcelain, gold, jewellery, textiles and furniture. Its public programme ranged from families creating a giant handscroll to courtly pleasures at a Friday night *BM/PM*. The catalogue sold more than 11,000 copies.



Myron's Discobolus
This bronze statue of a young man throwing a discus is a masterpiece of Greek art. It is a copy of the original marble work by Myron, which was discovered in the 19th century. The statue is made of bronze and is about 1.1 meters high. It is a masterpiece of Greek art, showing the ideal of the human form in motion. The young man is in a dynamic pose, with his body twisted and his arms outstretched. The discus is in mid-air, and the statue captures the moment of release. The bronze is a dark, rich color, and the surface is highly polished, reflecting light and emphasizing the musculature of the figure.



Phidias' River God Ilissos
This marble statue of a young man is a masterpiece of Greek art. It is a copy of the original marble work by Phidias, which was discovered in the 19th century. The statue is made of marble and is about 1.1 meters high. It is a masterpiece of Greek art, showing the ideal of the human form in motion. The young man is in a dynamic pose, with his body twisted and his arms outstretched. The marble is a light, creamy color, and the surface is highly polished, reflecting light and emphasizing the musculature of the figure.



Belvedere Torso
This marble statue of a male figure is a masterpiece of Greek art. It is a copy of the original marble work, which was discovered in the 19th century. The statue is made of marble and is about 1.1 meters high. It is a masterpiece of Greek art, showing the ideal of the human form in motion. The figure is in a dynamic pose, with his body twisted and his arms outstretched. The marble is a light, creamy color, and the surface is highly polished, reflecting light and emphasizing the musculature of the figure.

Perfect Greek Bodies

After the exciting launch of the Sainsbury Exhibitions Gallery last year, the popular BP exhibition *Vikings: Life and Legend* eventually drew 290,000 visitors in 2014. The BM/BBC Radio 4 series and exhibition on Germany (see p.30) followed, and the year's exhibition programme concluded with the opening of *Defining Beauty: The Body in Ancient Greek Art*, sponsored by Julius Baer, with additional support in memory of Melvin R. Seiden and from Mrs. Jayne Wrightsman OBE.

Visitors could ponder 2000 years of Greek thinking about the human form, from the abstract simplicity of Cycladic figurines to the detailed realism of the Hellenistic age. To set up fresh ways of thinking about Greek art, six sculptures were moved from the Parthenon gallery for the first time and placed in new contexts: Phidias' depiction of the river god Ilissos, for instance, next to Myron's Discobolus (a work of the same period that survives in later Roman copies). Among several outstanding loans the public could see was the Belvedere Torso from the Vatican Museums, which fascinated and inspired Michelangelo.

Greek Beauty

The displays in *Defining Beauty* attracted enthusiastic reviews. Sculptures included a bronze spear-bearer (after Polykleitos), the marble Discobolus (after Myron) and a sculpture of the river god Ilissos by Phidias.



Bonaparte and the British

To mark 200 years since the Battle of Waterloo, an exhibition of prints of Napoleon included this satirical etching of 'Little Boney in a Strong Fit'. (26 x 36 cm)



Scanning Mummies

'A show to lift the bandages from your eyes', wrote *The Times*. *Ancient Lives, New Discoveries*, sponsored by Julius Baer, with technology partner Samsung, used today's non-invasive technologies to recover the lives of eight mummies from the BM, ranging over 4000 years.

CT scans and 3D visualisation permitted visitors to see what lay beneath the mummies' wrappings. A temple singer, for instance, showed signs of cardiovascular disease. The science gave clear indications of these people's lives, from the Predynastic period 5000 years ago to the medieval period. The *Telegraph* called it a 'rigorous, erudite exhibition'.

The show was extended until July 2015. Over 150,000 people saw it, including pop superstar Katy Perry, who tweeted photos of her visit to her 55 million followers.



Dressed to Impress

Japanese dress accessories such as this *netsuke* of the early 1800s of a boy holding a lion mask featured in one of the year's Asahi Shimbun Displays. (Height 6 cm)

Views from the Outside

Special displays across the BM looked at Turkish shadow theatre, Indian Ocean trade, and artists from the Middle East and north Africa working in exile. *Gems of Chinese Painting* drew nearly 300,000 visitors to a pictorial voyage along the Yangzi River. It was followed by a display on religious practices in Burma and Thailand.

Witches and Wicked Bodies attracted more than 190,000 people to prints and drawings of *Macbeth's* 'weird sisters', scenes from Goethe's *Faust* and goat-riding sorcerers from Dürer to Burne-Jones.

The *Guardian* called *Bonaparte and the British* 'a rich delve into British patriotism from another age'. Marking the 200th anniversary of the Battle of Waterloo in 2015, the exhibition used British satirical prints and propaganda to invoke differing attitudes towards Napoleon Bonaparte, from the handsome young general to the devil's darling.

The Weird Sisters, 1785

The three witches met by Shakespeare's *Macbeth* were rendered in this British print by John Raphael Smith, based on a work by Swiss painter Henry Fuseli. (46 x 56 cm)

The Asahi Shimbun Displays

Presented inside the BM's front hall, the Asahi Shimbun Displays focus on highlights from the collection. A sculpture of the Hindu god Ganesha was followed by *Dressed to Impress: Netsuke and Japanese Men's Fashion*. The display of Japanese *netsuke* – intricately carved toggles used to hang personal objects from a sash, as well as other male fashion accessories from the Edo period – drew over 93,000 visitors.

One of the largest prints ever made advertised the achievements of the Holy Roman Emperor, Maximilian I. The 3.5 metre-high *Triumphal Arch* of 1515 took three years to produce and was designed by Albrecht Dürer. *The Meroë Head of Augustus* survives because the Kushites, in an act of defiance against Rome, buried the looted, decapitated bronze head of the Emperor at Meroë in modern Sudan. The year's final exhibit, *Larrakitj: Aboriginal Memorial Poles by Wukun Wanambi*, was an installation for the BM by an important Yolngu artist from Australia. Along with a display of Pacific barkcloth clothing, both complemented the BP exhibition *Indigenous Australia: Enduring Civilisation* from April 2015.

Eight Mummies, Eight Stories

The exhibition *Ancient Lives, New Discoveries* used digital technology to reveal the inside stories of ancient mummies. The displays included three *wedjat* eyes of obsidian, jasper and serpentine, found on a mummy of a priest's daughter. (Length 2.2 cm)

Australian Headdress
Scientific analysis of organic materials can suggest where objects were made. This ornament of wood, bark fibre and feathers appears to have been crafted in the Kimberley region of western Australia. (Height 58 cm)



Museum of Ideas

What we know about objects grows through research, conservation and scientific study. Dedicated experts at the BM work with colleagues internationally to expand our knowledge of history and provide the fullest possible understanding of the collection.



Chinese Art Conserved
BM conservators completed a five-year project to study and conserve the rare Admonitions Scroll.

Scans of a Bead
CT scans will enable the public to see a virtual presentation of the minute religious carving on a 16th-century prayer nut. (Diameter 6.5 cm)



Research and Conservation

Conserving the Admonitions Scroll

A masterpiece among the BM's collection of early Chinese paintings is the Admonitions Scroll, a 6th-8th-century copy of a lost original by the celebrated figure-painter Gu Kaizhi. The painting featured in the BM/BBC Radio 4 series *A History of the World in 100 Objects*.

A major project to investigate the condition of the fragile handscroll and conserve it began in 2009. Consolidation and rehousing now permit the light-sensitive scroll to be shown publicly in a purpose-built case in a new gallery space dedicated to Chinese painting and calligraphy. Display times are posted on the BM website, and the initial showing in June 2014 proved enormously popular. The new gallery was supported by Bruno Wang, Huiyun Wang, the Hon. Lady Keswick, Lily Jencks and The Rothschild Foundation.

Analysing Australia and the Pacific

Examining and identifying organic materials can tell us many things: where objects were made, how they were fashioned, how to preserve them. For major exhibitions on Australian art and Pacific barkcloth clothing in 2015, BM conservators studied a range of indigenous

materials, readying them for display and long-term storage. Scientists were able to identify barks, plant materials and colorants.

Such focused work enables the BM, often with advice from colleagues in other countries, to refine conservation techniques for specific materials and share the discoveries worldwide. The undocumented origins of indigenous artefacts can be difficult to identify. Scientists studying one headdress found that it contained a particular distribution of plant species that suggest it could only have been made in the Kimberley region of western Australia.

Scientific Research into Renaissance Bead

The BM undertook a micro-CT study of a 16th-century rosary bead. Carved in astonishing miniature detail, the 6.5cm 'prayer nut' depicts the crucifixion of Christ. The boxwood bead was donated to the BM in 1898 by Baron Ferdinand de Rothschild, as part of the exceptional collection of medieval and Renaissance treasures that make up the Waddesdon Bequest.

Scientific examination revealed new details of how the bead was made. Visitors will be able to see a virtual 'opening' of the bead with close-ups of the interior on the BM website. The AV will also appear next to the exhibit in the new gallery devoted to the Waddesdon Bequest. Supported by

Parthian Power

AHRC-funded collaborative doctoral students work jointly at a university and the BM. One study is unpicking the ideology of 1st century BC coins from the Parthian Empire.



Research on Ming

A three-year study of Ming culture, trade and power examined materials such as this paper money issued in 1375. (35 x 23 cm)



The Rothschild Foundation, the gallery opens in June 2015.

Major Research Projects

The BM received significant funding in 2014/15 for its research programmes. They include *Empires of Faith*, supported by the Leverhulme Trust; *Beyond Boundaries*, a study of India in the first millennium AD, supported by the European Research Council; and *ResearchSpace* a project to enhance web-based museum research, supported by the Andrew W. Mellon Foundation.

Since its inception ten years ago, the Arts & Humanities Research Council (AHRC) has been a major supporter of the BM's research. Today that assistance ranges widely, from funding PhD students at the BM as part of the Collaborative Doctoral Awards scheme to promoting *MicroPasts*, a recent initiative that gathers crowd-sourced research data. Over 1000 members of the public have participated so far, transcribing records and building 3D models of Bronze Age objects.

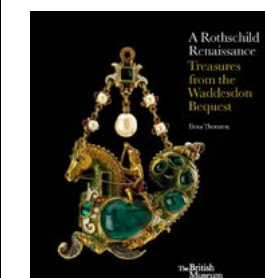
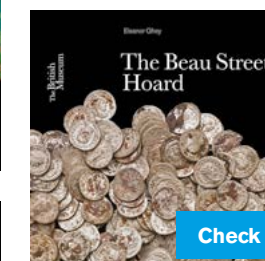
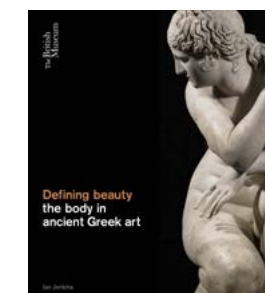
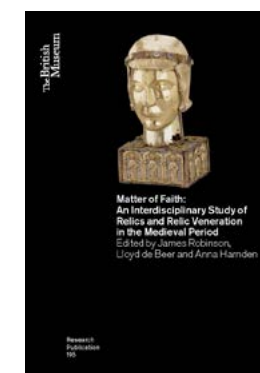
The AHRC are supporting new work in British archaeology. The research includes a study of what motivated the burial of coin hoards in Roman Britain, and a project with the University of Bradford that uses 3D imaging to reassemble Palaeolithic stone tools from surviving fragments.

New Thinking on Ming

A three-year research project on China, supported by the AHRC, reached its final stage in 2015. The BP exhibition *Ming: 50 Years that Changed China* was one facet of an array of work that aimed to move beyond a traditional view of European influence on China in the 14th–17th centuries towards understanding the complexities of trade and cultural exchange that existed among Asian countries.

Two conferences at the BM – one on Ming contacts, the other on museum collaboration – were supported by BP, the James P. Geiss Foundation and Sir Percival David Foundation. They welcomed experts from universities and museums across the globe to present their most recent findings. Papers included a BM conservation report on the fibres used to produce Ming dynasty paper money.

Radio and TV broadcasts to discuss Ming culture included interviews with BM staff for the BBC, CNN and Al Jazeera. In addition to the exhibition catalogue, the BM produced a series of related books, including *Ming: Art, People and Places*, *Chinese Art Close-Up* and *Chinese Love Poetry*. In Beijing, a two-volume *Catalogue of Ming Ceramics in the British Museum* was published in Chinese. There are over 1000 entries.



Publications

Research Publications

BM staff published more than 180 books and articles internationally in 2014 on topics that ranged from Japanese porcelain to the looting of antiquities in Afghanistan.

The BM also produces specialist publications outlining current research. The annual *Technical Research Bulletin*, supported by the MacRobert Trust, publishes scientific results arising out of examination of artefacts. Volume 8 reported on a rare Venetian turquoise glass goblet (a display in the new Waddesdon Bequest gallery), Etruscan women's clothing, and an Aleut cape and cap made of sea mammal intestine.

The nature of collecting featured in two BM Research Publications: *The Portable Antiquities Scheme and Roman Britain* and *Regarding the Dead: Human Remains in the British Museum*, supported by the Flow Foundation. *Matters of Faith* was an interdisciplinary study of relics in the medieval period, while *Tell Dafana Reconsidered* gathered expert advice to revisit the archaeology of an ancient Egyptian frontier town.

Online Publications

Online research catalogues, which can be updated as new information emerges, are available for free on the BM website. The past year saw major online studies on *European Bronze Age Gold in the British Museum* and *Naukratis: Greeks in Egypt*. The latter unites from more than 80 museums and archives the complete set of 18,000 objects from early fieldwork at this important cultural crossroads of the ancient world.

Books and Catalogues

Exhibition catalogues remain the most popular books to share information about the collection, the wider histories it represents and new research. The catalogue for last year's BP exhibition *Vikings: Life and Legend* sold 24,000 copies. The authors were invited to speak at the Edinburgh Festival, Cheltenham Literature Festival and around the UK. The medical research in *Ancient Lives, New Discoveries: Eight Mummies, Eight Stories* saw the BM receive a rare review in the *Lancet*. The book sold over 7000 copies.

'A miniature treat' was how *Apollo* magazine described *Netsuke: 100 Miniature Masterpieces from Japan*, supported by the Duke of Omnium Fund. Ceramic artist and author Edmund de Waal called it a 'tremendous book . . . with wit and



Museum of Ideas



Museum of the Future
What could the BM be a decade or a century from now? Debates, dance and Robbie the Robot (above) challenged children and adults to respond in new ways, and tell us what sort of future museum they might like to see.

scholarship and vivid photography. It is the best alternative possible to having them in your hands.’

International editions included translations on erotic *shunga* prints into Japanese, on animal prints into Arabic, a children’s book on ancient Egypt into French, and *The BM Book of Cats* into Chinese. *The Body Beautiful* was produced for the Bendigo Art Gallery in Australia as part of the BM touring exhibition programme.

Museum of the Future

Debating the BM’s Future

With the opening of the new World Conservation and Exhibitions Centre in the Museum’s northwest corner, the BM is examining its future. What demands will the 21st century place on the BM? Visitor numbers keep growing. Technologies are altering how people use museums. Societal changes raise questions different from those we asked in the past.

Museum of the Future is the BM’s programme to involve the public in these decisions. Three public debates led by local and international experts addressed specific issues. The first looked at the BM as a living building and how it needed to respond to a changing public. The second considered the role of physical collections in a digital age. The third examined the BM as part of the new Knowledge Quarter in Camden.

Audience feedback was widened through an online survey and social media. The report on the data showed an enthusiastic response to creating a BM better able to serve the publics of tomorrow.

Consulting Creatively

The BM’s interest in building new bridges to the public has encouraged more innovative types of consultation.

Debates were one element, where ideas could be exchanged freely. Another way of engaging people was through performances in the galleries. Icon Dance started with the idea (essential to museum planning) of how people move through the building. Their pop-up appearances drew crowds, as adults and children watched, took photos and tweeted, and joined in. Posts on Twitter reached over 250,000 accounts.

A different segment of opinion was drawn from Argyle Primary School in Camden. In the Samsung Digital Discovery Centre, the BM presented digital icons of galleries, objects, toilets and lunchrooms and asked these under-12s: if you wanted a museum, how would you design it?



Museum in Action

Behind the BM lie 260 years of building the collection, studying and conserving it, lending it, and displaying it in the public galleries. Today access to the collection has been widely enhanced by digital platforms, broadcasting, public events and learning programmes for all ages.

Vikings Live

The BM promoted its live-streaming visit to the BP exhibition *Vikings: Life and Legend* with a boat launch on the Thames. The broadcast was screened in cinemas nationwide.



BM on Minecraft

The hugely popular children's game saw the construction of a virtual BM for users to encounter.

Digital

New Directions

By 2020, the BM will have gone from reaching tens of millions of people via its digital products and services, to hundreds of millions. The BM's new digital strategy aims not just to widen that horizon, but to plan for its implications, from how online users understand the BM (especially in relation to content shared across sites) to the commercial implications of digital platforms.

Technology within the Museum is one facet of this change. Visitors in the galleries are using new media to get information and create their own journey around the collection. The Samsung Digital Discovery Centre (SDDC) at the BM has pioneered such approaches for young people. 2014 saw the introduction of *A Gift for Athena*. The app, produced with support from Samsung, uses visual recognition when a child holds up a tablet in front of the Parthenon sculptures. A storyline encourages further investigation of the marble figures. The SDDC programme won the Best Augmented Reality Campaign at the 2014 Mobile Entertainment Awards.

With funding from the Mayor of London and the Department for Culture, Media & Sport, the BM completed its installation of WiFi in all public spaces throughout the building. Users can log on

and download tailored content, while the BM can respond to audience behaviour through data-gathering to improve the visitor experience.

Channels of Communication

In 2014 the BM launched its own blog on Tumblr. Videos, gifs and images were uploaded regularly to encourage online users to follow interesting stories and discover what the BM has to offer.

The BM's YouTube channel proved ever more popular. A new production team has ensured that the content is becoming more diversified, with conservation work filmed at the new WCEC, supported by the Heritage Lottery Fund, and screenings of BM debates and other events. On Twitter and Facebook combined, the BM has one million followers.

The BM received 33.7 million visits to its websites, and half the visits to the BM's main website were from overseas. While the online collection remains by far the most significant resource, popular new attractions were linked to exhibitions, including tweets of Viking selfies (showing costumes from the exhibition) and digital autopsies of mummies.

2014 also saw the BM advertise on the London Underground using digital escalator panels for the first time. Online ticket sales for the exhibition *Ancient Lives, New Discoveries* rose significantly as a result.

Going Digital

The BM's award-winning Samsung Digital Discovery Centre encourages children to use technology to take fresh approaches to the collection.



Ashurbanipal's Library

An online resource will see the cuneiform library of King Ashurbanipal of Assyria digitised and made available for study.



Getting Creative Online

Online resources for children, families and teachers support the national curriculum as well as a more playful approach to the collection. In 2014, the BM entered the virtual world of Minecraft. The popular video game saw interest from across the world to help construct the BM, brick by brick. BBC News praised the BM for turning it into a collaborative process. Once the roof is complete, players will be able to download the structure and create their own galleries.

Digital Collections

The BM's digital collaborations span the globe, from recording African rock art to reconstructing from fragments dispersed around the world the terracotta statues of ancient Salamis in Cyprus. An eight-year project with Ritsumeikan University in Kyoto was completed, with support from Martha Fleischman. The result sees the BM's entire collection of early modern Japanese illustrated books digitised, with over 150,000 images published in the BM's online collection.

A new project began with the University of Leuven in Belgium to enhance a vast reference website of writings from ancient Egypt. The links to source collections will enable scholars to locate in-depth, up-to-date information on papyri and epigraphic texts.

Archaeology Online

The world's first great library was that of King Ashurbanipal of Assyria (668–c.630 BC), which he assembled at his capital Nineveh. Many of the 32,000 clay tablets and fragments that survive are now in the BM. The remains of Ashurbanipal's library have been digitised and can be viewed online. Scholars from around the globe are contributing texts and translations into English. The BM is now applying new techniques to help understand how the Library functioned, and for the first time to distinguish the work of individual scribes. In 2015 the BM will begin collaborating on an engaging virtual presentation of the library.

Archaeologist Leonard Woolley excavated the Sumerian city of Ur (in modern-day Iraq) in the 1920s and 1930s. A comprehensive project to digitise all the related archives and artefacts has been undertaken with the University of Pennsylvania Museum of Archaeology and Anthropology, with lead support from the Leon Levy Foundation. To date the Ur team has digitised over 2000 cuneiform tablets, 1000 terracotta objects, 1300 pots, 300 metal objects, as well as scanning 1600 glass-negatives and 4000 field-note pages. Conjoining these diverse elements, this unique resource is opening up fresh research about the celebrated excavations.



Night at the Museum: Secret of the Tomb

The Hollywood film's successful franchise came to the BM, where many of its scenes were filmed. After the film's release, visitor numbers rose substantially.

Media

BM Stars in Hollywood Movie

In the third instalment of the *Night at the Museum* films, Ben Stiller, Robin Williams and their companions travelled to the BM, where their magical tablet brought the exhibits to life. With extensive filming in the galleries, the movie became a new platform to present the collection to an international audience of millions.

To launch the film in London, the BM hosted a press night, as well as the UK premiere party. A web page and YouTube videos were linked to its release, and a free app was created. The DVD features *Home of History*, a 22-minute film that takes viewers behind the scenes at the BM with interviews with security staff and curators.

Award-winning Screenings

In 2014, the BM won two Event Cinema Awards for *Pompeii Live*, sponsored by Goldman Sachs, its first-ever live-streamed broadcast of an exhibition nationwide. Subsequently screened around the world, *Pompeii Live* won for global box office over 100,000, and for excellence in programming.

In April 2014, *Vikings Live*, supported by BP, was screened live in 400 cinemas across Britain. The event was promoted by sailing a replica Viking ship down the Thames. Attracting an

audience of 35,000, the screening was hosted by Michael Wood and Bettany Hughes alongside a schools version presented by Ed Petrie and Sonali Shah. Since then, the recorded film has been seen in over 1000 cinemas in 35 countries. The schools version is being adapted as a free online teaching resource for the UK.

Broadcasting Internationally

Staff appeared regularly on radio and television throughout the year. BM curators broadcast on BBC Thailand, BBC Burma, Shanghai television and NHK World in Japan. Short films about Ming China featured on two major Chinese websites, attracting half a million viewers.

A Channel 4 documentary focused on curator Irving Finkel's research on a 4000-year-old clay tablet that turned up on a mantelpiece in a suburban home in Britain. Describing what we know as Noah's flood, the cuneiform includes instructions on how to build an ark. *The Real Noah's Ark* reached 2.5 million viewers.



Germany: Memories of a Nation

Discussions in the BM/BBC Radio 4 series ranged from German drinking vessels (left) to Johannes Gutenberg's revolutionary invention of the printing press, which produced the Gutenberg Bible of 1455 (right). (Max. height 38 cm; 57 x 41 cm)

Germany: Memories of a Nation

Germany in 30 Radio Programmes

The history we need to know is what has prompted the BM's programme in the past decade. Iran, China and now Germany have been the focus of exhibitions, debates, events and broadcasts that use the BM's collection to engage people with world history.

In 2014, Director Neil MacGregor broadcast *Germany: Memories of a Nation* to an estimated weekly audience of 3.78 million listeners across the UK. The BM/BBC Radio 4 series was not a chronological history, but a series of lenses on the changing frontiers that led to the modern German state. A wet-suit used by a fugitive trying to swim from East to West told the story of the Berlin Wall. Strasbourg Cathedral was a rich instance of the inseparability of cultures, of what is simultaneously French and German.

The aim, as historian Simon Schama noted in the *Financial Times*, was to counteract what people know of Germany being dominated by one immense narrative – that of the Third Reich – and find a more complex 'under-determined national identity'.

With diverse contributors, the thirty 15-minute programmes and the linked BM exhibition drew praise across Britain and Germany, with

significant television and newspaper coverage. The series is freely available online. There have been four million downloads of the programmes so far. The series won Radio Programme of the Year at the 2015 Broadcasting Press Guild Television and Radio Awards.

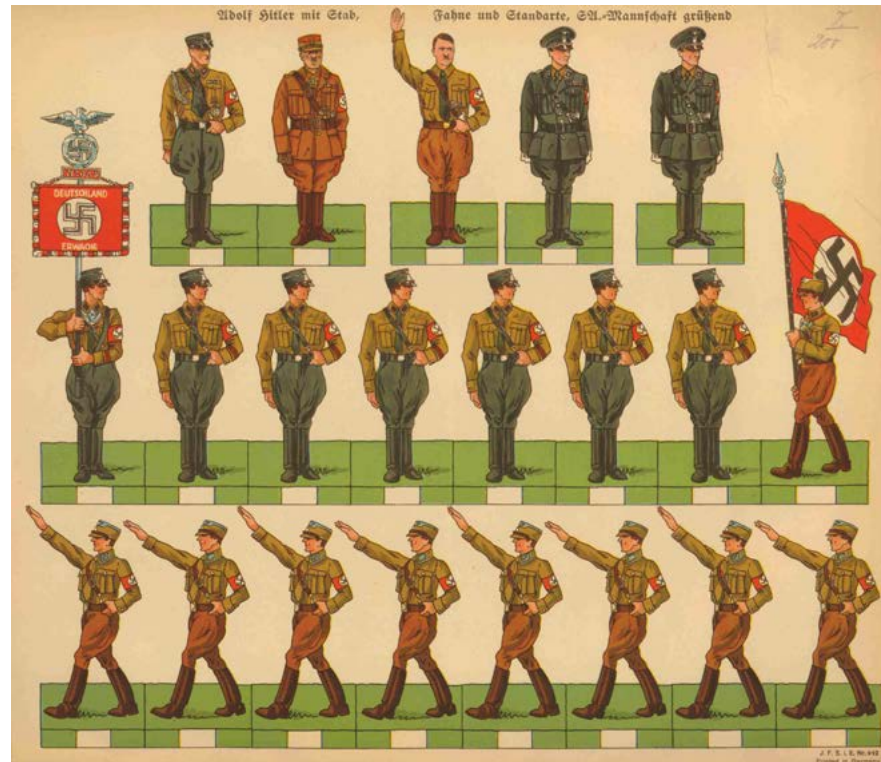
A Story Not Heard

Opened by German Culture Minister Monika Grütters in October 2014, the exhibition *Germany: Memories of a Nation* was sponsored by Betsy and Jack Ryan, with support from the Salomon Oppenheimer Philanthropic Foundation.

Its 114,000 visitors – including German Chancellor Angela Merkel and British Prime Minister David Cameron – were welcomed by a Volkswagen Beetle parked inside the Great Court. The exhibition featured major loans alongside BM objects: the Gutenberg Bible, 17th-century gold ducats from Hamburg, Napoleon's hat captured by the Prussians, propaganda and satirical prints, Goethe's collection of fossils, a carillon clock from Renaissance Strasbourg, Kaiser Wilhelm's bejewelled copy of the 10th-century crown of the Holy Roman Emperor Otto I.

As the *Guardian* concluded, the BM's Germany exhibition told a story 'that is not heard often enough in Britain . . . [and] that matters today because it shapes contemporary Europe's present and future'.





Nazi Propaganda, 1933-43

Prints promoting the cause of National Socialism included this sheet of figures to cut out, with Adolf Hitler reviewing troops. (36 x 42 cm)

Goethe, 1787

Major loans for the exhibition included Johann Tischbein's famous portrait of Germany's greatest writer, from the Städel Museum in Frankfurt-am-Main. (164 x 206 cm)



The BM's Germany Season

The radio series and exhibition were the centre of a Germany season at the BM. Folktales, German lieder, Martin Luther, the Bauhaus – all featured in lectures, films, concerts, schools and community events, supported by the Goethe Institute and others, and a live broadcast of *In Tune* on BBC Radio 3. Nearly 10,000 people participated.

A series of debates prompted frank discussion about Germany's economy, history and Anglo-German relations. Academics, politicians and journalists led a number of public forums at the BM, in conjunction with the *Guardian*, *London Review of Books* and others. Over 1500 people attended.

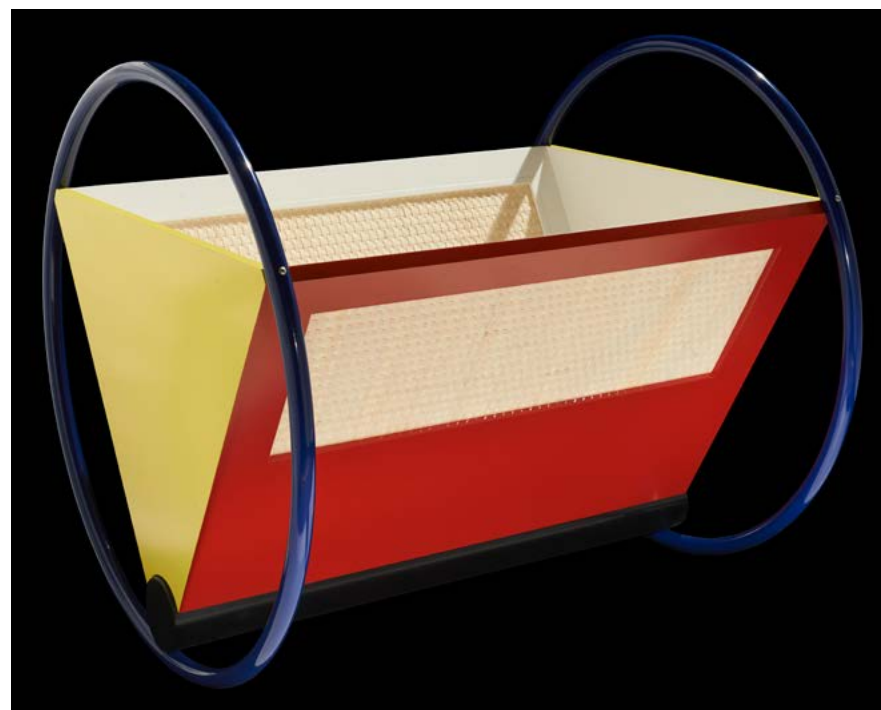
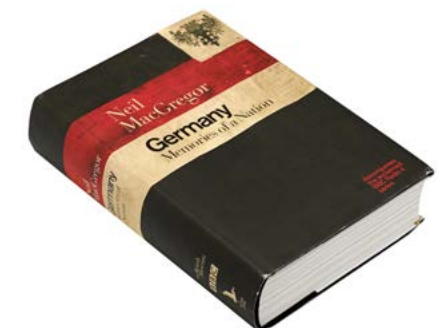
Two exhibitions complemented the season. *Germany Divided: Baselitz and his Generation* featured works of art by 20th-century East German artists such as Sigmar Polke and Gerhard Richter. *The Other Side of the Medal: How Germany saw the First World War* revealed a startling view of war-torn Germany, not through military awards, but through medals depicting the horrors of war and humanity's suffering. The two free displays attracted 300,000 visitors.

Best-selling Book

'Book, radio series, exhibition: it's not often that three formats have produced such a satisfying and integrated experience,' wrote the *Independent*. 'Magnificently illustrated and superbly edited, [the book is] a highly superior guide to what is one of the most intelligently planned exhibitions of the year.'

Published by Allen Lane (Penguin), *Germany: Memories of a Nation* sold 70,000 copies in the UK by the end of March 2015. It spent more than six weeks on the *Sunday Times* hardback bestseller list. An American edition is underway, as are translations into German, Dutch and Korean.

As the *Economist* judged, *Germany: Memories of a Nation* was 'an important addition to any consideration of the shape not only of modern Germany but of Europe as a whole.'



Bauhaus Cradle, 1922
Peter Keler's cradle typifies the influential ideas of the Bauhaus School. The design is still in production today. (Length 98 cm)

Adler ('Eagle'), 1977

Contemporary works included this linocut by Georg Baselitz, a recent acquisition presented by Count Christian Duerckheim to the BM. (30 x 27 cm)





Building and Rebuilding Germany
Influential figures included the nation's great architect, Otto von Bismarck, represented in a figurine as a blacksmith (far left). Max Lachnit's *Trümmerfrau* (left) depicts one of the 'rubble women' who cleared the country's bomb damage in 1945–6. The sculpture is made from rubble collected in Dresden. (Height 35 cm; 52 cm)

A Method in the Making

The impact of the BM's radio programmes to 'tell history through objects' has been enormous in the past five years. There have been over 40 million downloads of *A History of the World in 100 Objects*, and both the initial BBC Radio 4 series and its successor *Shakespeare's Restless World* gathered critical and popular esteem.

Bringing BM expertise from every department together to create larger narratives, and translating those into a 15-minute radio format with the BBC was a key change. In a recent interview with the commissioning editor at Radio 4, Jane Ellison said of the collaboration, 'The relationship was a genuine partnership, and we learned all along the way. It was about leveraging the resources of both institutions.'

The legacy of the series, and their related exhibitions, programmes of events and web presence, carries on. The books have been translated into 12 languages and sold more than 800,000 copies worldwide.

Immaculately researched, timely and important

Independent October 2014

A chance to reassess Germany's entire history

The Times October 2014

The British Museum is doing something truly important here

Guardian November 2014



Teaching History in 100 Objects

Forty UK museums launched an innovative online resource for teachers. A medieval game counter (left) and a gas mask for a horse (right) were among the unusual windows on to British and European history. Children are encouraged to visit the historical artefacts in their nearest museum. (Diameter 8 cm; 37 x 22 cm)



Education and Events

BM Takes to the History Curriculum

Teaching History with 100 Objects is an exciting new national resource for teachers. Launched in September 2014, with support from the Department for Education, the website features objects linked to the new English national curriculum in history.

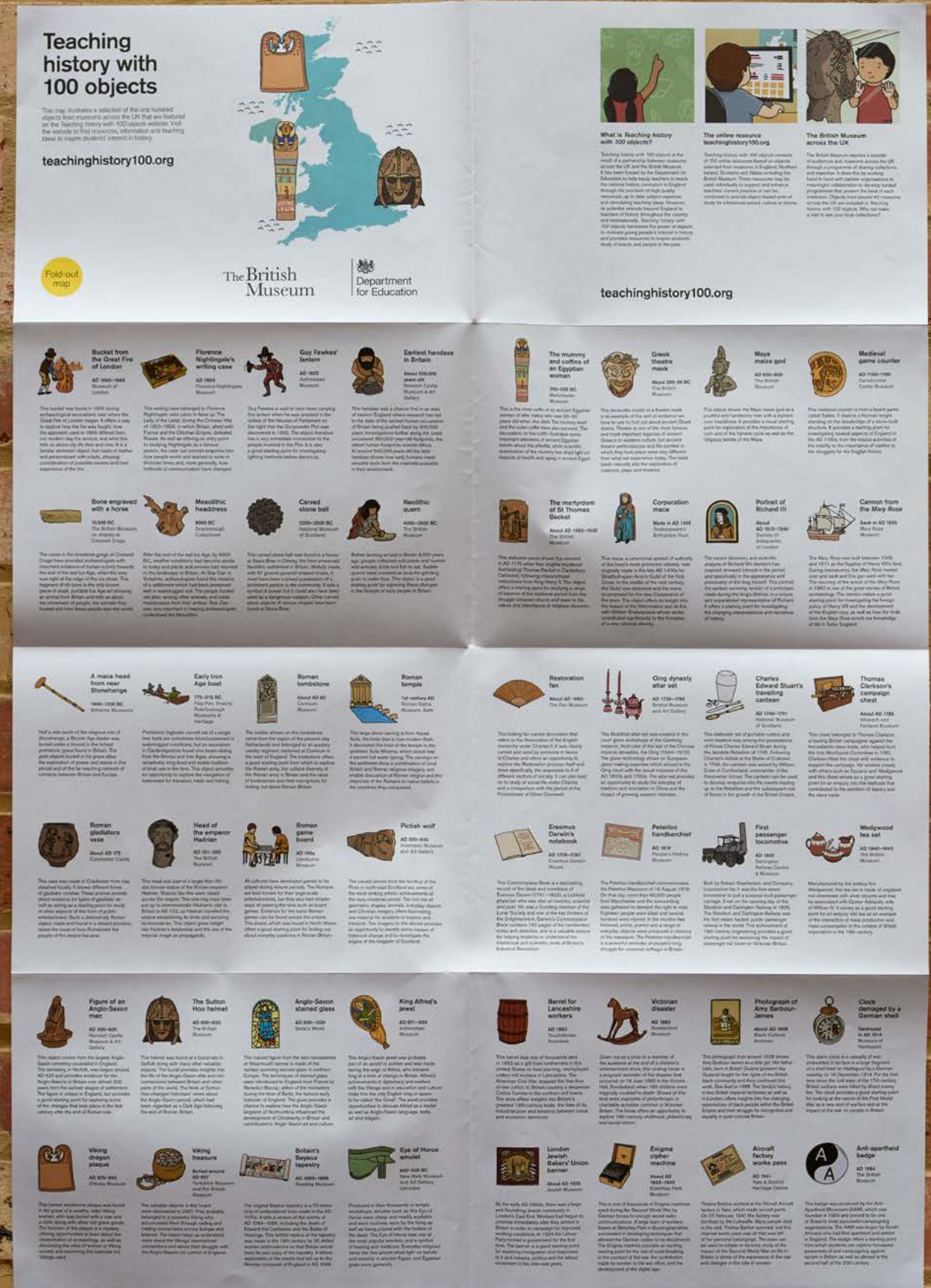
The 100 artefacts are from collections around Britain, with UK museums complementing the BM's contributions. Teachers around the country are encouraged to arrange visits for their pupils. British history features, from the Sutton Hoo helmet to Guy Fawkes's lantern, as does world history. You can find a Mayan lintel, an Egyptian mummy, a Roman medical encyclopedia translated into Arabic and a 3000-year-old bronze vessel from China.

The elegantly designed resource has had 41,000 visits so far.

A National Collaboration

Forty UK museums helped create *Teaching History with 100 Objects*, the new national curriculum history resource.

Ashmolean Museum; Bede's World; Black Cultural Archives; Bletchley Park Museum; Bristol Museum and Art Gallery; British Museum; Carisbrooke Castle Museum; Colchester Castle; Corinium Museum; Creswell Crags; Darlington Railway Centre & Museum; Erasmus Darwin House; Fan Museum; Flag Fen, Vivacity Peterborough Museums & Heritage; Florence Nightingale Museum; Galleries of Justice Museum; Inverness Museum and Art Gallery; Jewish Museum; Llandudno Museum; Manchester Museum; Mary Rose Museum; Museum of Hartlepool; Museum of London; National Museum of Scotland; New Walk Museum and Art Gallery, Leicester; Norwich Castle Museum & Art Gallery; Orkney Museum; People's History Museum; Reading Museum; Roman Baths Museum, Bath; Scarborough Collections; Shakespeare's Birthplace Trust; Society of Antiquaries of London; Sunderland Museum; Touchstones Rochdale; Ulster Museum; Wiltshire Museums; Wisbech and Fenland Museum; Yate & District Heritage Centre; Yorkshire Museum.





Schools and Public Events

In 2014/15 the number of booked school visits rose to 271,000. The sought-after teaching sessions are complemented by the BM's popular programme of public events: art workshops and music, lectures and conferences, tours and film nights, sleepovers and storytelling.

Exhibition-related programming drew significant numbers: 17,000 people attended events related to Ming China, while 19,000 were drawn to activities about the Vikings, including those wanting to learn if their genes showed that they were descended from the nordic warriors. Other popular activities included the BFI's summer film screenings outdoors in the Forecourt, featuring Sci-Fi classics such as *Flash Gordon*.

In 2014, the BM added a strand of family events for under-5s: *Little Feet* created play around ancient Egypt, Korea and China. Evening events for adults ranged from the relaxing *BM/PM* Friday nights to *Behind the Headlines*, a series that discussed the context for news stories such as the conflict in Syria.

Outdoor Screenings

In August 2014, a Sci-Fi weekend of films took place in the BM Forecourt in conjunction with the British Film Institute.

BM for the Young

Schools programmes and family events ranged from a free conference to teach young people about finance to children making art inspired by the collection in the Great Court.



Supporting the BM

Volunteers support research and run tours and handling desks in the

galleries, where visitors can hold objects from the collection.



Learning about Finance at the BM

With support from Citi, the BM is helping secondary school teachers deliver financial education, now part of the national curriculum.

The BM's Citi Money Gallery is the starting point for explaining how financial systems develop and the role money plays in shaping society. A pilot programme welcomed 250 teachers and 1000 students, and regular sessions are now being rolled out. A free conference in March 2015, *Money and Me*, welcomed young people to a day of activities that promoted financial understanding. Topics included taxes, pensions, debt and entrepreneurship. Prospective plans include expanding the programme nationwide if possible.

Community Involvement

The Age Friendly Museums Network, supported by the Baring Foundation, was launched in January 2015. The BM and its partners – Glasgow Museums (Glasgow Life), Manchester Museum and National Museums Northern Ireland – now support 600 organisations and individuals to create better museums for the UK's older population.

Community involvement informs many programmes. Talking Objects Collective, supported by John Lyon's Charity, saw the BM work with 80 young people aged 16–25 from local youth organisations. Work with supplementary schools welcomed over 1000 teachers, children and families to activity weekends, outreach visits and teacher-training sessions.

A highly supportive community is the 70,000 BM Members and volunteers. Some donate money, others time, to ensure all aspects of the BM – new acquisitions and spaces, Eye-opener tours and hands-on desks – flourish and continue to grow.

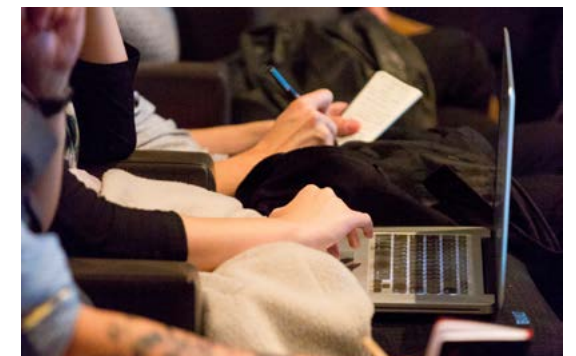


Sutton Hoo

The Anglo-Saxon treasures discovered at Sutton Hoo in Suffolk include these gold shoulder clasps of the 6th–7th century AD. In an evening lecture in 2014 curator Sue Brunning discussed new research and the importance of the astonishing ship burial.

Curse of the Mummy

The exhibition *Ancient Lives, New Discoveries* featured this painted Roman mummy. Visitors to a linked BM/IPM event on Friday the 13th could enjoy a drink at the bar, art and performances, and a talk by BFI curator Bryony Dixon on mummies in films.



Germany Season

Linked to the BM/BBC Radio 4 series, the BM's Germany season included talks by Professor Richard Stokes and Neil MacGregor and performances of German Lied. Exhibits included a German medal showing Death leading on a group of soldiers.

Forum for Debate

The BM collects objects that reflect our changing times, including this group of badges from the Scottish independence referendum in 2014. Topical events included talks by writers Marina Warner and Tariq Ali and a series of open debates on the BM's future.

Textiles on Tour

This contemporary kanga cloth from Tanzania says 'The mangoes are ready'. It was exhibited in a national BM tour, *Social Fabric: African Textiles Today*. (106 x 166 cm)



National Museum

In all of its work, the BM thinks nationally. Its programmes of research and education, the uses of the collection – each aspect involves partnerships across Britain. Touring exhibitions, archaeology programmes and training support regional museums around the UK.

Ming Vase in Bristol

Across Britain the BM sent over 2800 artefacts from the collection for people to see outside London.



Curious Beasts in Belfast

To accompany a touring exhibition of animal prints, drawing lessons and storytelling encouraged children to look in detail at the exhibits.



Collections

Loans across the UK

In 2014/15 the BM loaned over 2800 objects to institutions around Britain. Contemporary Islamic works from the collection were shown at Lichfield Cathedral as part of *Holy Writ: Jewish, Christian and Islamic Calligraphy*. Other loans supported exhibitions on golf (Edinburgh), Picts (Aberdeen), mannequins (Cambridge) and botanist Joseph Banks (Lincoln). An impressive Roman shield boss found by the River Tyne in 1866 was exhibited at Arbeia Roman Fort in South Shields.

Spotlight Loans, supported by the John Ellerman Foundation, are notable objects sent to create regional impact and interest in local museums. In Ribchester, where the museum upgraded its exhibition space, the display of a Roman bronze helmet from the BM doubled visitor numbers. Prominent loans included the Lacock Cup (Salisbury) and a Sikh fortress turban (Bradford, Leicester, Sunderland, Preston), which has now been seen by 170,000 people across Britain.

Made in China, supported by BP, toured the BM's largest Ming vase to Glasgow, Sheffield, Bristol and Basingstoke in anticipation of the BM's major exhibition on Ming China. Over

100,000 people saw the vase. Future UK loans include a sculpture of the Hindu god Ganesha and a group of the Lewis chessmen.

Touring Exhibitions

After appearing in Belfast, *Curious Beasts: Animal Prints from the British Museum* toured to Hull, where the Ferens Art Gallery subsequently won a VisitEngland Award for its presentation and exhibitions. The exhibition has since travelled to San Diego, California.

Sharing the variety of world culture prompted the renewal of a popular tour of vivid textiles from Kenya, Tanzania and Mozambique. *Social Fabric: African Textiles Today*, supported by the John Ellerman Foundation, opened at the Powell-Cotton Museum in Kent in 2015. Future venues include Ipswich and Exeter.

Among the BM's most successful UK tours – generously supported by the Dorset Foundation – is *Roman Empire: Power and People*. The exhibits set Britain's Roman history in the context of the Roman Empire. Highlights that toured the UK include sculpture from the villas of the Emperors Tiberius and Hadrian, coins from the famous Hoxne treasure, jewellery and near-perfectly preserved children's clothing from Roman Egypt.

In 2014/15 the show was seen in Norwich, Coventry, Leeds and Dundee. In Norfolk, *Roman*

Roman Empire in Britain
The popular tour *Roman Empire: Power and People* looked at Britain's role as

part of the empire. Displays included a marble head of a barbarian woman (seen here in Coventry) and a

child's sock radiocarbon-dated to 200–400 AD. (Head height 39 cm; sock length 13 cm)



Empire won a tourism award for 'business impact' due to the record attendance figures it brought to Norwich Castle Museum. So far the exhibition has been seen by over 130,000 people.

Partnerships

Today the BM's work with UK museums is much richer than the loan of objects and exhibitions. In 2014/15 BM staff supported research, conservation, programming and display in regional museums in Llandudno, Creswell Crags and elsewhere. Tours emerge through discussions with local teams to create specific impact. The local Sikh community has built much stronger ties to Birmingham Museum & Art Gallery since the display of the BM's Sikh fortress turban.

In the BM's Future Curators programme, supported by the Heritage Lottery Fund, one of the participants trained at the BM and the Great North Museum: Hancock. She curated an exhibition on the North East during the Middle Ages. The display at Bede's World in Jarrow incorporated items from the BM collection.

The success of partnership galleries has ensured that from Stornoway to Cornwall the British public will be able to see richer and deeper museum displays drawing on the BM.

Skills

Exchange

The BM's Knowledge Exchange programme, supported by the Vivmar Foundation, saw UK museum staff benefit from week-long placements in Bristol, Durham, London, Perth, Plymouth, Portsmouth, Southport and Walsall. For 2015/16, 45 museums have applied to participate in the popular exchange of skills, expertise and working practices.

Training

Skills for the Future funding from the Heritage Lottery Fund generously supported three strands of training: the Learning Museum, Museum Pathways and Future Curators. The Learning Museum is a mentoring programme that will eventually involve up to 20 UK museums. The aims are to recruit more widely and encourage museums to use volunteering, open days and other means to diversify their workforce.

Museum Pathways saw nine trainees chosen from 260 applicants. The programme supports London's smaller museums including Hackney Museum, Dagenham's Valence House and the Black Cultural Archives. Over 18 months, participants will be taught collections management skills, with recruitment aiming

BM Across the UK

Regional partners in 2014/15

Working with partners around the UK is central to the BM's goals. Each year collaborations foster loans and exhibitions, work exchanges, training and skills sharing. The Portable Antiquities Scheme ensures that archaeological finds made by the public don't disappear, but are recorded and preserved.



Aberdeen
Aberystwyth
Andover
Anglesey
Aylesbury
Bath
Belfast
Bexhill-on-Sea
Bexley
Birmingham
Bishop's Stortford
Blackburn
Bristol
Bury St Edmunds
Cambridge
Cardiff
Carlisle
Chelmsford
Cheltenham
Chepstow
Chichester
Cirencester
Colchester
Compton Verney
Darlington
Derby
Derry
Devizes
Dorchester

Dover
Downpatrick
Driffield
Durham
Edinburgh
Exeter
Gateshead
Glasgow
Hartlepool
Hexham
Holywood
Inverness
Ipswich
Isle of Wight
Jarrow
Kendal
Kingston-upon-Thames
Kingston-upon-Hull
Leeds
Leicester
Lewes
Lichfield
Lincoln
Littlehampton
Liverpool
Llandudno
Llanfairpwll
Lochgilthead

London
Ludlow
Lymington
Manchester
Milton Keynes
Newbury
Newcastle-upon-Tyne
Northampton
Norwich
Nottingham
Orkney
Oxford
Penzance
Perth
Peterborough
Plymouth
Portsmouth
Preston
Reading
Richmond
Rochdale
Romford
Rotherham
Salisbury
Scarborough
Scunthorpe
Sheffield
Shrewsbury
South Shields

Southampton
Southport
Spinningfields
St Albans
Stratford-upon-Avon
Stroud
Sudbury
Sunderland
Swanley
Thetford
Truro
Walsall
Wellingborough
Welshpool
Winchester
Wirral
Wisbech
Woking
Worcester
Worksop
Worthing
York

One Million PAS Finds

One million UK finds have been reported through the BM's Portable Antiquities Scheme (PAS). The millionth was a tiny Roman coin struck in AD 332, during the reign of Constantine the Great. (Diameter 1.9 cm)



Finding Britain's History

This rare Viking period gold ring is among the UK archaeological discoveries acquired for the BM collection. The find was recorded through PAS. (Diameter 2.7 cm)



at a wide intake from those not traditionally represented in museum staffing.

Future Curators entered its final year. Since 2011, the programme offered 15 young professionals training and placements at the BM and UK museums. The results have been very positive. Several are now working in museums in Edinburgh, Birmingham and Leicester.

UK Archaeology

One Million UK Finds Recorded under the Portable Antiquities Scheme

The one millionth UK find recorded through the Portable Antiquities Scheme (PAS) was dug up in Devon in 2014. It was a Roman copper-alloy coin of AD 332, depicting symbols of Victory and Constantinople.

This tiny Roman *nummus* minted in Gaul is a measure of the enormous success of PAS, which has in its 18 years transformed what happens to archaeological finds in Britain: how they are recorded and preserved, and where they end up. Finders are increasingly waiving their rewards to allow museums around the country to acquire important historical artefacts that range from Bronze Age jewellery to Roman armour.

Archaeology for the Public

The Heritage Lottery Fund awarded a major grant in 2014 to support PAS's programme of research, public involvement and museum work. *PAS Explorers* is an ambitious scheme to train volunteers and create a network of Community Finds Recording Teams. The project aims to engage more people with local history.

Recent Discoveries

2014 saw two outstanding discoveries. The largest hoard of Anglo-Saxon coins ever found was unearthed at Lenborough, Buckinghamshire. More than 5000 coins were wrapped in a lead sheet pinched together 'like a giant pasty', said Finds Liaison Officer Ros Tyrrell. The silver pennies were minted in the late 10th or early 11th century, during the reigns of Aethelred the Unready and King Cnut.

An astounding 22,000 coins from AD 330–50 were discovered at Seaton Down in Devon. Carefully photographed as the find site was excavated, the hoard is one of the largest found anywhere in the Roman Empire.

In 2014, 113,837 UK finds were reported through PAS. They included more than 1000 cases of Treasure. Some recent discoveries – such as the one millionth find – are now displayed for a time in the BM's Citi Money Gallery and Room 2.



Largest Anglo-Saxon Hoard

In December 2014, on a farm near Lenborough, Buckinghamshire, more than 5000 silver pennies were found, the largest hoard of Anglo-Saxon coins ever discovered.



International Museum

On the world stage the BM undertakes important fieldwork, consultancy and training. Loans and touring exhibitions share the BM's unique collection abroad. Many of the BM's undertakings – from conservation to digital collaborations – involve work with colleagues overseas.

Prize-winning Hajj exhibition

The BM's exhibition on the annual Islamic pilgrimage to Mecca won the inaugural ISESCO-OCIS prize. Exhibits included this tile

depicting the Ka'ba and a watercolour of a mule carrying presents to Mecca. (26 x 17 ; 37 x 22 cm)

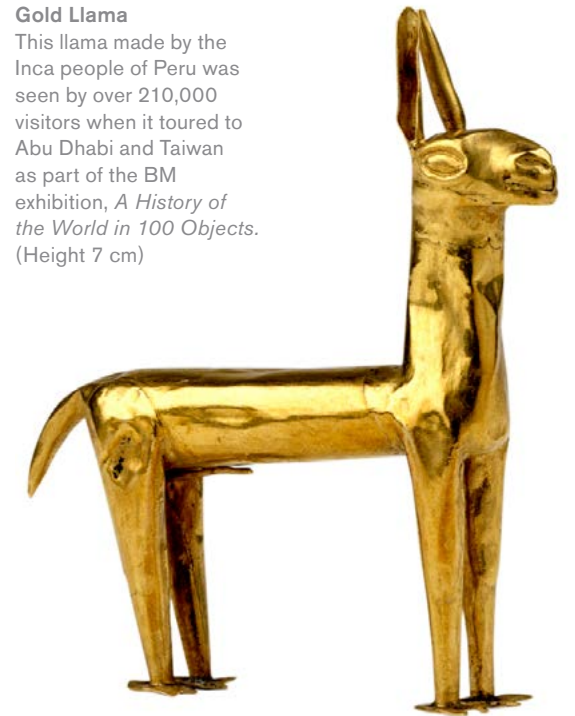
Ancient Pampering

The BM loaned over 1600 objects internationally. For an exhibition on spa culture, this ancient Roman perfume bottle was sent to Helsinki. (9 x 16 cm)



Gold Llama

This llama made by the Inca people of Peru was seen by over 210,000 visitors when it toured to Abu Dhabi and Taiwan as part of the BM exhibition, *A History of the World in 100 Objects*. (Height 7 cm)



Loans

A History of the World on Tour

Over 210,000 people have seen the new travelling version of *A History of the World in 100 Objects*, which went on tour in April 2014. Inspired by the BM/BBC Radio 4 series, the exhibition gathered 100 objects from around the world – all from the BM collection except for the 100th which was from the host country – to tell stories of religion and empire, science and art, food and entertainment. Exhibits range from a bust of Ramesses II to a Chinese silk banner.

Media coverage for the displays at Manarat al Saadiyat in Abu Dhabi and in the National Palace Museum, Taiwan was extensive, with Director Neil MacGregor giving an opening lecture to launch the exhibition in Abu Dhabi. The catalogue has been published in English, Arabic and Chinese. Future tours, organised by the Asahi Shimbun, are planned for Japan.

Exhibitions Overseas

A six-year twelve-venue international tour saw *The Body Beautiful in Ancient Greece* attract 1.7 million visitors. In 2014, its final two venues were Fondation Gianadda in Martigny, Switzerland and Bendigo Art Gallery, Victoria, Australia. *Curious Beasts: Animal Prints from the British Museum*

toured Britain, before travelling to San Diego University Museum – the first of three BM prints and drawings exhibitions in the Californian city.

BM exhibitions travel in many different ways. *Hajj: Journey to the Heart of Islam* (2012) evolved into well attended exhibitions in Doha and Leiden. In 2014, a version was seen at the Institut du Monde Arabe in Paris by 66,000 people. In 2015, the BM's exhibition won the inaugural ISESCO-OCIS Prize for Educators. The prize is for promoting dialogue and understanding between peoples, cultures and civilisations. It was awarded to the BM by the Islamic Educational, Scientific and Cultural Organisation (ISESCO) and the Oxford Centre for Islamic Studies (OCIS).

Lending the Collection

The BM lends more objects more widely than any other museum in the world. In 2014/15 the BM loaned over 1600 objects to 91 institutions outside the UK. Long-term loans are balanced with requests to draw on the BM's study collections to support many of the world's art exhibitions.

Material on spa culture from Roman times was sent to Finland; on board games to Qatar; on the painter James McNeil Whistler to Japan. An Indian emerald set by Cartier was loaned to Moscow; a carved stool from Benin sent to Hong Kong for a world history of the chair.



BM in Russia

To mark the 250th anniversary of the Hermitage, the BM loaned an ancient Greek sculpture, once on the Parthenon, of the river god Ilissos.

Shipping a River to Russia

Greek Sculpture in St Petersburg

Two of the world's greatest collections founded in the 18th century are the British Museum and the State Hermitage Museum in St Petersburg. To mark the 250th anniversary of the Hermitage, the two museums agreed to share a single, spectacular loan to mark their longstanding friendship, and their role as key institutions of the Enlightenment. Both museums bring together world cultures and show the connections between them.

The river god Ilissos was chosen. The 5th-century BC marble statue depicts a reclining male whose draperies flow from him like water itself. Socrates would meet Phaedrus by the banks of the river Ilissos outside ancient Athens, so the loan represented not just classical beauty but philosophical ideals – the very ones that would lead to the establishment of museums, where universal knowledge is made available to everyone.

Cultural Bridges

The loan of such a rare artefact, the first ever of one of the Parthenon sculptures, showed the importance, as Hermitage Director Mikhail Piotrovsky said, of keeping 'cultural bridges open'. *The Times* reported BM Director Neil MacGregor's view that 'the more chilly the politics between governments, the more important the relationship between museums'.

The BM is keen for such relations to continue. Despite turmoil in Sudan in 2004, loans from the National Museum in Khartoum were facilitated by a relationship more than 100 years old. The Cyrus Cylinder was displayed in Iran. The impact of such loans, where politics may be fraught but institutional ties guarantee security, conservation and return, is enormous.

Professor of Classics Mary Beard summed it up well: 'the idea that thousands of people in Russia who would have no chance of going to Greece or the UK will have a chance to enjoy this classical masterpiece is something to celebrate.' Now back in Bloomsbury, the sculpture was seen by 140,000 people in Russia in six weeks.

Training

Sharing Skills across the Globe

The third year of the Museum Leadership Training Programme in India saw 20 delegates take part in Delhi, London and Hyderabad. The BM-led courses have proved a great success and graduates are now working across India.

China and Egypt are the focus of two new ventures. In September 2014, following a meeting between the Chancellor of the Exchequer and China's Vice Premier, the UK Government announced a major grant for the World Collections Programme. Led by the BM, the project will see an exchange of museum expertise with China.

The Arcadia Fund is generously supporting a collaboration between the BM and Egypt's Ministry of Antiquities. The programme will train early-career archaeologists across Egypt in the digital documentation of ancient artefacts. The hope is that those skills will then be shared more widely across the country. The project aims to document up to 10,000 objects and publish the data for open access online.

The BM is about to embark on a programme of training and exchange to establish a specialist corps of archaeologists able to carry out Emergency Heritage Management in Iraq.

The plan will be to work with museums in Sulaymaniyah, Baghdad and Basrah – and perhaps elsewhere – to strengthen their capacities in inspection, documentation, conservation and other key skills. This is something that can be done now and which is valuable in the short term in managing sites which are currently safe. It will be indispensable when it is once again possible to visit the key sites which we believe to have been damaged and to plan their recovery.

Training in Nigeria

Adedoyin Sikiru (Ile-Ife Museum) and Pauline Iyanam (Kaduna Museum) look at ways for African museums to standardise measurements when recording artefacts.



International Training Programme

Qi Yue of the Palace Museum in Beijing was one of 21 world participants in the 2014 programme to train at the BM and seven UK partner museums.



Projects in Africa

Both the BM's East Africa Programme, supported by the Getty Foundation, and the West Africa Programme, supported by the Ford Foundation, continue to train colleagues in African museums in the care of collections, display and education. In 2014/15 the BM and its partners worked to develop long-term skills in audience development, documentation and creating exhibitions, and programmes to share those skills across the sector and the region.

In 2014 the Director General of the National Commission for Museums and Monuments, Nigeria and two curators came to advise on a new display of objects from 9th-century Igbo-Ukwu in the Sainsbury Africa Galleries. The curator of the Abasuba Community Peace Museum, Kenya also visited to explore the wider role of museums, including the BM's learning programmes. Visitors to the BM in 2015 have included three participants from the Getty East Africa Programme from Kisumu and Narok Museums in Kenya and the Uganda National Museum in Kampala, who focused on exhibition storylines and installation.

International Training Programme

'The importance of this programme,' said one delegate, 'is meeting colleagues and friends from other countries to exchange experiences and recognise other cultures.'

Twenty-one museum and heritage professionals from around the world attended the BM's ninth International Training Programme, supported by a range of trusts, foundations and private donations. Participants came from Armenia, China, Egypt, Greece, India, Iran, Lebanon, Oman, Pakistan, Palestine, Sudan and Turkey to learn about museum practice at the BM and seven museums across the country, from Oxford to Glasgow.

The UK partners are particularly helpful in emphasising work with local audiences – often a key relevance for participants' roles in their own countries. Placements at the BM included time spent not just in the curatorial departments, but in conservation, press, development, learning and audiences, and exhibitions.

Agriculture and the Environment

Blending archaeology and anthropology, BM researchers are examining the relationship between contemporary agriculture in Sudan and past practices.



Archaeology at Aswan

Annual research with colleagues based in Cairo sees BM archaeologists record ancient rock inscriptions carved into boulders that rise from the Nile.



Partnerships

International Partners

A 2014 House of Lords report praised the BM's activities abroad. *Persuasion and Power in the Modern World* noted loans such as the Cyrus Cylinder to Iran as examples of cultural exchanges with demonstrable soft-power value. Ties with other nations support cultural value globally. Through the Korean Cultural Centre UK, the Republic of Korea's Ministry of Culture, Sports and Tourism agreed to fund a three-year post for a full-time Curator of Korean Collections at the BM.

Advice and Consultation

The BM worked to develop and support a number of museums internationally. Ongoing support for the creation of the Zayed National Museum saw the launch of its public programme and support for the development of collections for the new national museum in Abu Dhabi. Work on this major cultural project continues.

Other advisory activity included assisting, alongside the Getty Museum, the upgrade of the Sarnath Museum, the oldest site museum of the Archaeological Survey of India. Work with the National Museum of Oman and the Basrah Museum also continued.

Fieldwork

Brazil to Italy

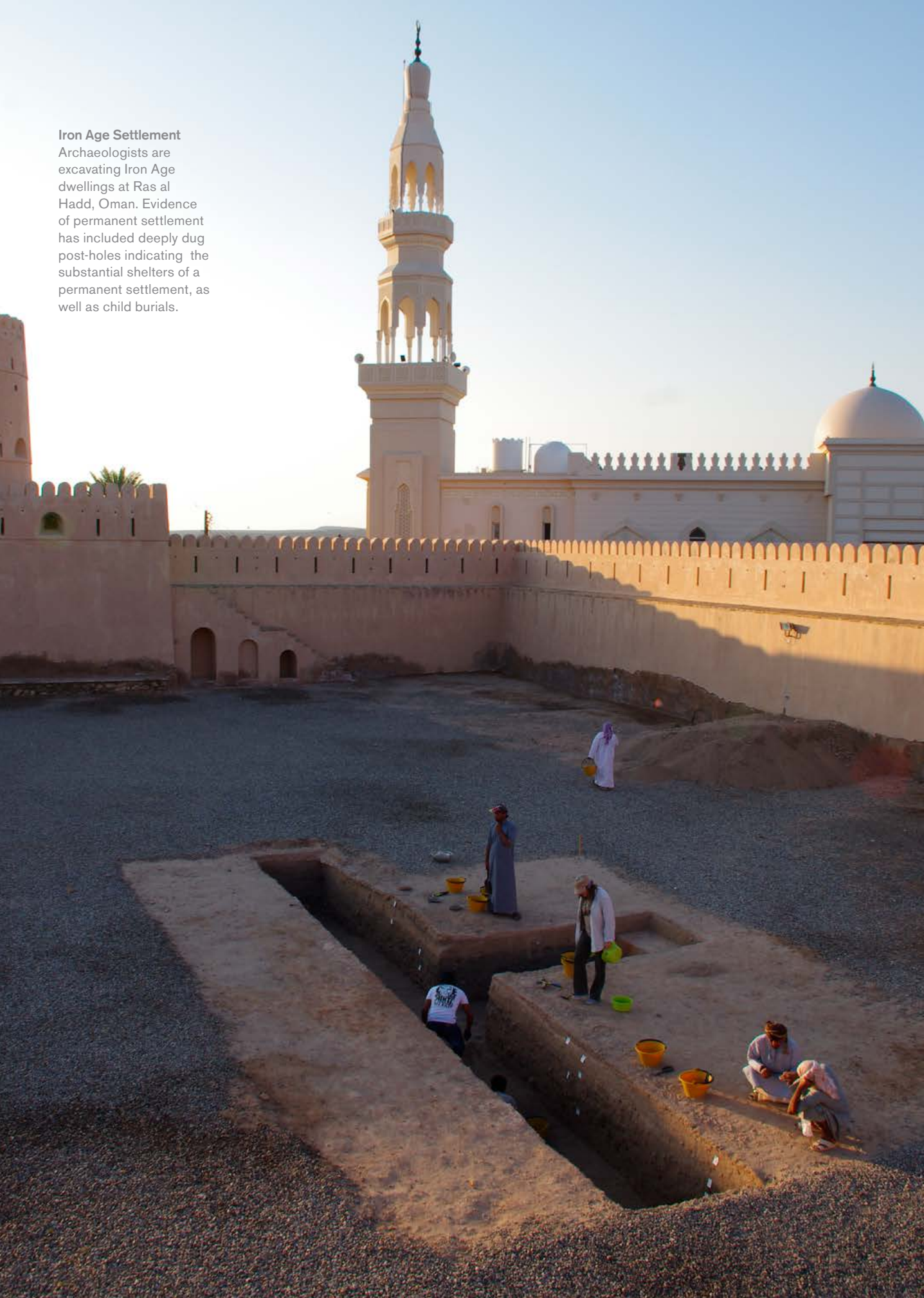
Journeying up the Rio Tapajos, a tributary of the Amazon, two Brazilian scholars took photographs of headdresses and other artefacts from the BM to show Mundurucu communities living there today. The information they gathered is reshaping what we know about these brightly coloured, feathered objects and has inspired collaborations with local people for future development of the collection.

At Hadrian's Villa in Tivoli, site surveys continued to map the complex layout of the buildings and their wider approaches and infrastructure. The work is funded by Christian Levett, with additional support from the Institute of Classical Studies.

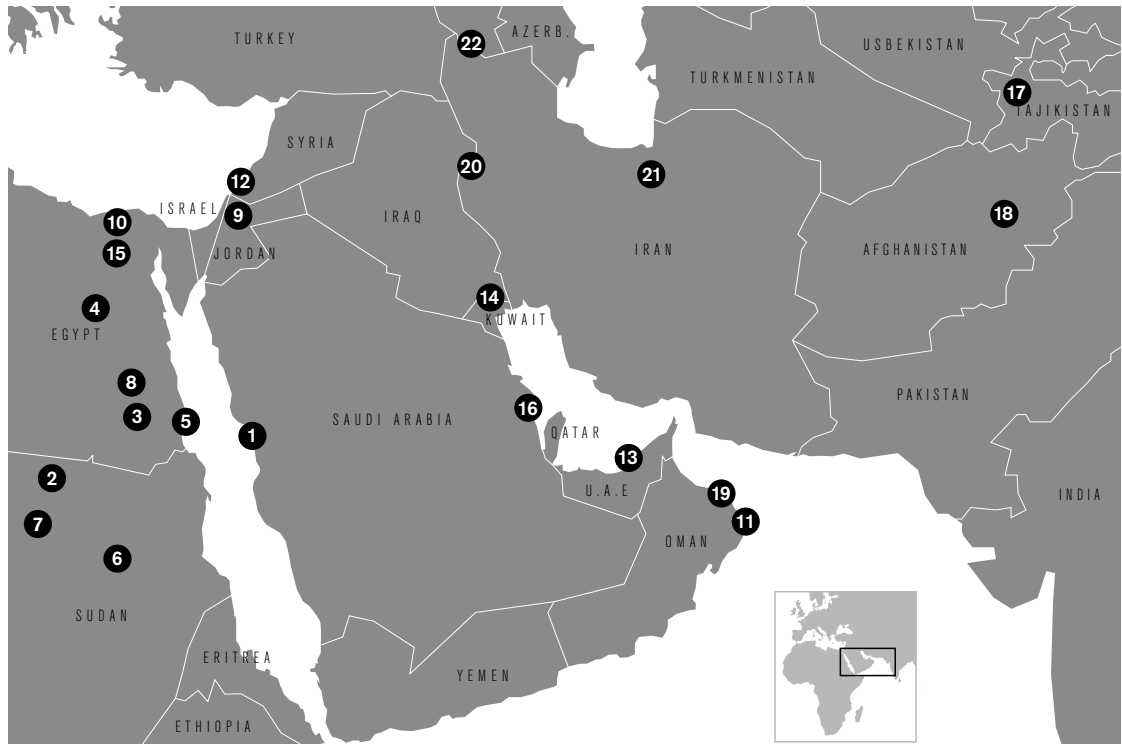
Agriculture and the Environment

Sustainability is at the heart of an AHRC-funded project looking at traditional Nubian agriculture in northern Sudan and how people in the past found solutions to coping with environmental risk. A wide range of approaches combines archaeology and anthropology to learn how agriculture is changing with new methods and environmental challenges.

Fieldwork in Egypt included documenting the architecture and decoration of rock-cut tombs at



Iron Age Settlement
Archaeologists are excavating Iron Age dwellings at Ras al Hadd, Oman. Evidence of permanent settlement has included deeply dug post-holes indicating the substantial shelters of a permanent settlement, as well as child burials.



Elkab and recording inscriptions in Aswan. In Sudan, an intact 1500-year-old tomb containing five archers was discovered at Dangeil. Wider efforts associated with the excavations saw the opening of a visitor orientation centre at Amara West and training archaeologists in field and laboratory techniques.

Arabian Peninsula

The Al-Jarr Archaeological Project is a five-year collaboration between the BM and the Saudi Commission for Tourism and Antiquities. The Red Sea port town played an important role in international maritime trade and the Hajj route from the 2nd century BC to the 12th century AD. Initial fieldwork has identified the layout of the walled town, part of a quay in the harbour, and the remains of an industrial area for making ceramics and glass.

In Oman, a third season of excavations at Ras al-Hadd took place in January and February 2015. Archaeologists have now established that the site was first inhabited during the early Iron Age (14th century BC) and that the accumulated debris from food preparation and feasting over many generations was responsible for the creation of the large mound at the site.

Work abroad

With partners in the Middle East and beyond, BM archaeologists and staff study the regions’ history and support cultural projects.

Excavations

- 1 Al-Jarr
- 2 Amara West
- 3 Aswan
- 4 Asyut
- 5 Berenike
- 6 Dangeil
- 7 Dongola: Northern Dongola Reach Survey
- 8 Elkab and Hierakonpolis
- 9 Jericho: Hisham’s Palace
- 10 Naukratis
- 11 Ras al-Hadd: Hadd Citadel Mound
- 12 Sidon

Museum Partnerships

- 13 Abu Dhabi: Zayed National Museum
- 14 Basrah Museum
- 15 Cairo: Egypt Documentation Project
- 16 Dhahran: King Abdulaziz Center for World Culture
- 17 Dushanbe: National Museum of Tajikistan
- 18 Kabul: National Museum of Afghanistan
- 19 Muscat: National Museum of Oman
- 20 Sulaymaniyah Museum: Sasanian Seals Project
- 21 Tehran: International Parthian Coin Project
- 22 Yerevan: History Museum of Armenia

BM Across the Globe

A Selection of Activities in 2014/15



1 USA

Among the BM's 1626 international loans in 2014/15 was this Hawaiian figure. Made in the late 18th or early 19th century, it was shown in St Louis in an exhibition on sacred gods from Polynesia.



2 Brazil

Researchers travelled up the Amazon to meet present-day descendants of the Mundurucu. They gathered information about the BM's fragile collection of Mundurucu artefacts, such as this 19th-century *coifa* headdress.



3 Finland

This medieval enameled plaque made in France depicts the apostle James. It was one of 21 BM objects that helped to tell the story of how Finns encountered the world when they went on religious pilgrimages.



4 Russia

To mark the 250th anniversary of the Hermitage, the BM loaned a rare Greek sculpture. The river god Ilissos, sculpted by Phidias in 438–432 BC, drew 140,000 visitors during its six-week display in St Petersburg.



5 Egypt

With Egypt's Ministry of Antiquities, the BM is training young archaeologists in Egypt how to document artefacts digitally. Fieldwork in the region included the study of rock-cut tombs at Elkab.



6 Sudan

Archaeological work along the Nile uncovered a tomb containing five archers. Finds from Dangeil have included a faience box decorated to ward off the evil eye.



7 Iraq

The Basrah Museum was looted in 1991. With support from the BM, one of Saddam Hussein's former palaces is being turned into a new museum. The building will include conservation laboratories and educational facilities.



8 United Arab Emirates

A Mexican stone mask of 900–400 BC featured in the BM touring exhibition, *A History of the World in 100 Objects*. The tour, which shows analogies between world cultures, travelled to Abu Dhabi and Taiwan.



9 India

With India's Ministry of Culture, the BM ran a Leadership Training Programme in Delhi, London and Hyderabad. BM loans of Indian artefacts were seen in Moscow and New York, including this 17th-century painting of a Sufi sheikh.



10 China

Research projects on Chinese culture included *Ming: Courts and Contacts 1400–50* and how art shaped China's image from 1100 to 1800. A curator from the National Palace Museum in Taipei spent six months studying the BM's Qing ceramics.



11 Japan

The BM loaned one of Hokusai's 36 views of Mount Fuji to Kyoto and Yokohama. An eight-year project with Ritsumeikan University has produced 150,000 digital images of early modern Japanese illustrated books.



12 Australia

New research undertaken with the National Museum of Australia is presented in the BP exhibition *Indigenous Australia: Enduring Civilisation* in 2015. Displays include this turtleshell mask from the Torres Strait Islands.

New acquisitions

This 4000-year-old statue from ancient Egypt depicts Neb-hepet-Ra, a senior lector priest and guard at the temple of Amun-Ra at Karnak (Luxor), in prayer. It was purchased with support from the Art Fund. (Height 20 cm)



Support for the BM

Throughout its long history the BM has benefited from the extraordinary generosity of individuals and organisations. The BM is a charity and the Trustees are most grateful to the supporters listed in this report and others who have chosen to be anonymous who support the wide range of work we undertake.

The collection remains at the heart of the BM's work. Of world significance, it evolves as a vital, changing resource through the acquisition of both contemporary and historical artefacts. Some are recent archaeological discoveries, others fill important gaps in the collection. The generosity of donors, patrons and BM Friends is essential to the BM's ability to make these acquisitions for the public. The past year saw major additions to the BM collection, from a 4000-year-old gold lunula (worn around the neck) found in East Yorkshire to a stone statue of an ancient Egyptian priest and temple policeman, acquired with support from the Art Fund.

The Museum also received generous funding for its scholarship. Sarah Vowles was named Hamish Swanston Curator of Italian and French Drawings and Prints before 1880. The post celebrates the interest and generosity of the late Father Swanston. In the Department

of Greece and Rome, the A.G. Leventis Foundation has continued to fund a curatorial post with a focus on Cyprus. In April 2014 Nicole Rousmaniere was named IFAC Handa Curator of Japanese Arts.

A variety of research projects received philanthropic support. With generous support from Lord and Lady Sassoon the BM has embarked on a series of joint projects with institutions in India – one of the first will be with CSMVS in Mumbai to study and conserve a mummy. Dürer's *Triumphal Arch* has been in the collection since 1834 and on public display for over 40 years. The large print was an Asahi Shimbun Display in 2014 and is now being studied by the Conservation and Scientific Research team, where support from Howard and Roberta Ahmanson will ensure that it benefits from the very latest discoveries on conservation and storage. The pioneering research undertaken on Nile Valley populations showcased in the *Ancient Lives* exhibition is also continued through the generous support of the Institute of Bioarchaeology.

The BM launched and renewed a number of partnerships which will enhance the visitor experience at the Museum. In 2014 Korean Air renewed for a further six years its support of the multi-media guides which provide



commentaries for over 60 galleries in the BM in ten languages. UnionPay International began a major new sponsorship with the BM which will support the printed souvenir guides in English, Chinese and Korean. Generous funding from the Mayor of London and DCMS, with support from Daisy Group, will enable visitors to access WiFi throughout the Museum. The Trustees are also grateful to The Rothschild and Albukhary Foundations for the galleries which will soon be renewed with their very generous support.

The involvement of a growing community of supporters and partners is vital to much of the BM's work. The Fund for the Future received over £1m from legacies during the past year. An in memoriam tribute fund was set up by Marjorie Condie and her daughters Alison Oram, Sue Gardner and Fiona Condie to honour Adrian Condie, who was a volunteer guide for many years and had a particular interest in Egyptology. We are also grateful to the family and friends of Paolo Fortini who created an in memoriam tribute fund in his name to support the BM's work.

The BM launched a new Corporate Membership scheme which enables companies to entertain clients and staff in galleries and exhibitions. There are over 70,000 Members of the British Museum, chaired by Professor Clive Gamble. The Members recently supported a



successful appeal to fund participants on the Museum's International Training Programme. The Patrons, chaired by Baroness Wheatcroft, enjoy special 'behind the scenes' access and invitations. The Museum's corporate partners and philanthropic supporters are listed in the appendices of this publication.

The Islamic World

This 14th-century gilded mosque lamp from Mamluk Egypt or Syria (centre) is inscribed with the chapter of Light (Qur'an 35). Generous support from the Albukhary Foundation will see Islamic objects such as this redisplayed in a gallery of the Islamic world. (Height 35 cm)

The Waddesdon Bequest

A new gallery opening in June 2015 displays the splendours of the Waddesdon Bequest, with generous support from The Rothschild Foundation. Artefacts include the 17th-century Grenville Jewel (top right) made of gold, diamonds, emeralds, opals, rubies and pearl. (Length 9 cm)



Ajax, 720–700 bc
Every object in the BM tells a story. Here a Greek sculptor captured the complex desires and disappointments of the great warrior Ajax during the siege of Troy. The bronze featured in the exhibition *Defining Beauty*. (Height 7 cm)

Appendices

Exhibitions: <i>London and Touring</i>	61
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Community Groups	66
Loans: <i>UK and International</i>	66

Exhibitions

LONDON

The BP exhibition
Vikings: Life and Legend
6 Mar – 22 Jun 2014
Supported by BP

Ancient Lives, New Discoveries
22 May 2014 –
12 Jul 2015
Sponsored by Julius Baer
Technology partner Samsung

The BP exhibition
Ming: 50 Years that
Changed China
18 Sep 2014 – 5 Jan 2015
Supported by BP

Germany: Memories of
a Nation
16 Oct 2014 –
25 Jan 2015
Sponsored by Betsy and
Jack Ryan
With support from Salomon
Oppenheimer Philanthropic
Foundation

Defining Beauty: The Body in
Ancient Greek Art
26 Mar – 5 Jul 2015
Sponsored by Julius Baer
Additional support
In memory of Melvin R.
Seiden
Mrs Jayne Wrightsman OBE

Wise Men from the East:
Zoroastrian Traditions in
Persia and Beyond
24 Oct 2013 –
5 May 2014

A Middle East Menagerie
6 Dec 2013 –
18 May 2014

Recent Acquisitions: Two Sets
of Picasso Linocuts
10 Jan – 6 May 2014

Roman War Games: Helmets
from Crosby Garrett and
Ribchester
28 Jan – 27 Apr 2014

Germany Divided: Baselitz
and his Generation
6 Feb – 31 Aug 2014

Gems of Chinese Painting: A
Voyage along the Yangzi River
3 Apr – 31 Aug 2014

Contemporary Japanese Prints:
Noda Tetsuya's 'Diary' Series
5 Apr – 5 Oct 2014

The Other Side of the Medal:
How Germany Saw the First
World War
9 May – 23 Nov 2014

Between Light and Screen: The
Magical World of Turkish
Shadow Theatre
23 May – 28 Sep 2014

Artist in Residence Liam
O'Connor: Documenting
the Museum's Changing
Landscape
Jun 2014

Richard Hamilton's Odyssey
into Ulysses
13 Jun – 31 Aug 2014

Witches and Wicked Bodies
25 Sep 2014 –
11 Jan 2015

Poetry and Exile: Works by
Abdallah Benanteur, Ipek
Duben, Mireille Kassar, Mona
Saudi and Canan Tolon
1 Oct 2014 – 1 Mar 2015

Appendices

Pilgrims, Healers and
Wizards: Buddhism and
Religious Practices in Burma
and Thailand
2 Oct 2014 – 11 Jan 2015

Connecting Continents: Indian
Ocean Trade and Exchange
27 Nov 2014 –
31 May 2015

Bonaparte and the British:
Prints and Propaganda in the
Age of Napoleon
5 Feb – 16 Aug 2015

Shifting Patterns: Pacific
Barkcloth Clothing
5 Feb – 16 Aug 2015

The Asahi Shimbun
Displays:
Objects in Focus
Supported by The Asahi
Shimbun

From Temple to Home:
Celebrating Ganesha
27 Feb – 25 May 2014

Dressed to Impress: Netsuke
and Japanese Men's Fashion
19 Jun – 17 Aug 2014

Dürer's Paper Triumph:
The Arch of the Emperor
Maximilian
11 Sep – 16 Nov 2014

The Meroë Head of Augustus:
Africa defies Rome
11 Dec 2014 – 15 Feb
2015

Larrakitj: Aboriginal
Memorial Poles by Wukun
Wanambi
12 Mar – 25 May 2015

AUSTRALIA

The Body Beautiful in Ancient
Greece
Bendigo Art Gallery,
Victoria
2 Aug – 9 Nov 2014

REPUBLIC OF CHINA

A History of the World in
100 Objects
National Palace Museum,
Taiwan
12 Dec 2014 –
15 Mar 2015

FRANCE

Hajj: La pèlerinage à la
Mecque
Institut du Monde Arabe,
Paris
23 Apr – 17 Aug 2014

SWITZERLAND

The Body Beautiful in Ancient
Greece
Fondation Gianadda,
Martigny
21 Feb – 9 Jun 2014

UNITED ARAB
EMIRATES

A History of the World in
100 Objects
Manarat al Saadiyat,
Abu Dhabi
22 Apr – 2 Aug 2014

UNITED KINGDOM

Roman Empire: Power and People
Norwich Castle Museum and Art Gallery
1 Feb – 27 Apr 2014
The Herbert, Coventry
16 May – 31 Aug 2014
Leeds City Museum
20 Sep 2014 – 4 Jan 2015
The McManus, Dundee
24 Jan – 10 May 2015
Supported by the Dorset Foundation

Curious Beasts: Animal Prints from the British Museum
Ulster Museum, Belfast
28 Feb – 25 May 2014
Ferens Art Gallery, Hull
7 Jun – 26 Aug 2014
Supported by the Dorset Foundation

Social Fabric: African Textiles Today
Powell-Cotton Museum, Kent
14 Feb – 17 May 2015
Supported by the John Ellerman Foundation

USA

Curious Beasts: Animal Prints from Dürer to Goya
University of San Diego
3 Oct – 12 Dec 2014

Supporters

The Trustees and the Director would like to thank the following for their support and advice during the period 1 April 2014 to 31 March 2015

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Access Industries
Mr John W. Adams
Mr Mohammed Afkhami
Princess Catherine Aga Khan
Kate de Rothschild Agius and Marcus Agius
Howard and Roberta Ahmanson
HH Sheikh Zayed bin Sultan bin Khalifa Al Nahyan
Mr and Mrs Vahid Alaghband
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The Albukhary Foundation
Faisal Tamer and Sara Alireza
Selwyn and Ellie Alleyne
The Altajir Trust
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Ian and Helen Andrews
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ArcelorMittal
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Moai Hava in Manchester

The BM sent over 4400 objects on loan in 2014/15. Within the UK major loans included this massive basalt statue from Rapa Nui (Easter Island) which could be seen by visitors to Manchester Museum. (Height 1.56 m)



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