

The British
Museum

Review

2015 . 16





Living Cultures

As part of the Celebrating Africa season, *moko jumbie* dancers entertained visitors in the BM Forecourt.

Overleaf

The God A'a

This sandalwood figure featured in an Asahi Shimbun Display focusing on a single object. Covered with 30 smaller figures, it was made in the late 16th or early 17th century on the Pacific island of Rurutu. (Height 117 cm)

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Director's Foreword

Gundestrup Cauldron

This silver cauldron of 150–50 BC was found in a peat bog in Jutland in 1891. It is decorated with scenes of Iron Age life and legends. The spectacular loan from the National Museum of Denmark featured in the exhibition *Celts: Art and Identity*. (Diameter 69 cm)

It is with enormous pleasure that I introduce this review of the British Museum's work from the past year. The overview here is a tribute to the many things that the BM does supremely well.

The review is, of course, a record of the Museum's final year under the directorship of Neil MacGregor. His success in repositioning the BM as a museum of the world is highly admired. This wide-ranging model reinvestigates objects and the histories they represent; celebrates the particular quality of museum collections and expertise; and perpetually renews its engagement with audiences at home and abroad.

I took up the post of director in April 2016. With the continuing generosity and commitment of the BM's many supporters and staff, my ambition is to carry the BM forward from Neil's inspiring success – to plan imaginatively for all that the BM can be in the future, and build on all that is excellent in the BM's past.

Hartwig Fischer
Director



Chairman's Foreword



Torres Strait Figures

The BP exhibition *Indigenous Australia: Enduring Civilisation* featured these 19th-century figures from Erub in the Torres Strait made of wood, hair, vegetable fibre, seeds and pearl shell. (Height 75 cm)

This Annual Review marks the departure of the British Museum's acclaimed director, Neil MacGregor. His time at the BM has seen the institution transformed, with a consistent emphasis on scholarship and using the collection to communicate ideas to as wide an audience as possible. That work – shared on radio, online and through a network of partnerships around the UK and the globe – has changed the way the Museum operates and opened up new avenues of interest for audiences today.

The popularity of the BM in London bears that out. Nearly 6.9 million people visited the Museum in 2015/16 – its most successful year ever, and a rise of 3 percent over the previous year. The attractions were many. Exhibitions on Celts, Indigenous Australia and religious change in ancient Egypt invited visitors to see the BM collection alongside major loans and new research undertaken with colleagues from around the world. The opening of the Waddesdon Bequest gallery, supported by The Rothschild Foundation, showcased one of the Museum's outstanding collections.

In 2015, Lonely Planet named the BM one of the world's must-see destinations. A debate in the House of Lords noted how important the BM was to the UK visitor economy. A recognition of the museum sector's importance emerged from the Government spending review in November which, despite a 20% cut to the Department for Culture, Media & Sport (DCMS), protected funding for national museums until 2019/20. That settlement, and the continuing support of our many sponsors, donors and Members, ensures that the BM can continue to develop compelling and relevant programming.

The Museum is a national presence. The BM showed up live via Periscope broadcasts, on BBC4 comedy, and in a forthcoming British film starring Bill Nighy. *A History of the World in 100 Objects*, the BM/BBC Radio 4 series, remains an enormously popular resource: the programmes have been downloaded 40 million times. In 2015 a live reading of Homer's *Iliad* at the Almeida Theatre and in the BM's Great Court was performed by more than 50 artists, including Simon Callow and Sinéad Cusack. The event was live-streamed so that anyone could watch. Across Britain, 30,000 people did – more than could ever see the performances in London.

Many national programmes run by the BM focus on citizen archaeology. The Portable Antiquities Scheme enabled people to report

more than 82,000 finds made by the public in 2015. New programmes are encouraging volunteers to get involved in preserving Britain's history. Collaborations remain key: the DCMS awarded £5 million to Manchester Museum to create a new South Asia gallery, which it will do in partnership with the BM.

Internationally the Museum showed the collection in many cities: Sydney, Beijing, Tokyo, Seoul, Jerusalem, Helsinki, Montreal. The BM's research has impact worldwide in both popular and academic realms. The BP exhibition *Ming: 50 Years that Changed China* was runner-up for a 2015 Global Fine Art Award. Excavations were undertaken in Egypt and Sudan. Young scholars are carrying this research forward through the AHRC's Collaborative Doctoral Awards Scheme. As the programme celebrates its tenth year, the BM remains one of its largest supporters and has trained more than 55 young researchers since its inception.

Training programmes were offered in East and West Africa, and the Museum is also collaborating with colleagues in China and India. In Mumbai the BM marked the tenth anniversary of its very successful International Training Programme, reuniting graduates of the scheme from around the world, with the support of the Getty Foundation. In October 2015, the DCMS awarded the BM £3 million to set up an Emergency Heritage Management programme to offer training for colleagues in Iraq, responding to the difficult conditions in the region.

The Trustees are very pleased to welcome the newly appointed director, Hartwig Fischer. Dr Fischer arrives from the Staatliche Kunstsammlungen in Dresden with an outstanding reputation for rethinking and representing great collections. The Trustees thank all the staff and supporters of the Museum for their time, their efforts and their inspiring work to make the BM all that it is today.

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Chairman of the Trustees

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Neil MacGregor and the British Museum

“Exploring our shared past is a precondition for building a harmonious future”

Neil MacGregor



Neil MacGregor

For his official portrait, the BM's director from 2002 to 2015 was photographed by Wolfgang Tillmans.

“That sense of the museum engaging with controversial issues is central to MacGregor’s conception of the British Museum”

Financial Times, 2005

Gift to the Nation

In 2003, the BM marked a significant milestone: 250 years since it was founded in 1753.

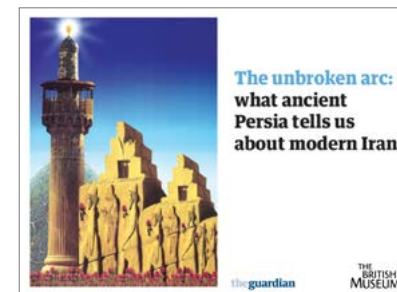


250th Anniversary of the BM

In 2003 the BM marked its 250th anniversary. The Museum was founded by an Act of Parliament in 1753. Its collection was to be made available to all, ‘preserved and maintained, not only for the inspection and entertainment of the learned and the curious, but for the general use and benefit of the public’. That Enlightenment emphasis – building an encyclopaedic collection freely available to everyone – remained at the heart of Neil MacGregor’s vision for the BM, governing its wide-ranging programmes of learning, loans, display and research.

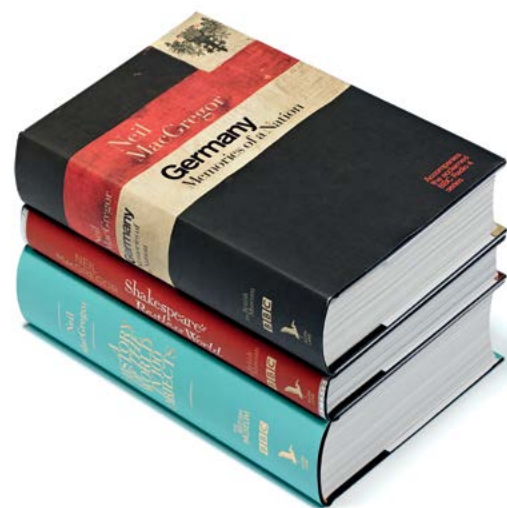
Civic Forum

By 2015, the BM was attracting nearly 7 million visitors annually and had become (for the ninth year running) the UK’s leading visitor attraction. That popularity arose in part from a communal effort to enlarge its role as a civic forum, a place where topical concerns could be considered afresh in light of the past. Lectures, interviews and public debates such as ‘Babylon to Bethnal Green’ drew on the collection as a basis for discussing contemporary politics. Family-centred events enticed new audiences. For Nelson Mandela Day in 2010, thirty per cent of the 22,000 who attended had never visited



Public Debate

With the *Guardian* and other partners, the BM has organised public forums at which audiences and experts debate topical issues.



Scholarship for Everyone

Popular radio programmes carried BM scholarship to a wide audience worldwide. The books proved bestsellers and were translated into several languages.

World Conservation and Exhibitions Centre

In 2014 the BM opened a major new building in its north-west corner. Purpose-built facilities for conservation, research, loans and exhibitions improved the BM's resources enormously.

the BM before. World cultures were celebrated as living things, with festivals for Chinese New Year, Mexico's Day of the Dead, the Year of Africa in 2005 and Bengali rituals for the goddess Durga.

Journeys into World Cultures

Special exhibitions drew crowds and critical acclaim. *The First Emperor* attracted 850,000 for the rare chance to see China's terracotta warriors. A show on Pompeii brought the Roman city to London – and half a million visitors. Major exhibitions addressed the rich cultural background of places that are little understood despite their constant presence in the headlines: Sudan, Afghanistan, Iran. Programming series of exhibitions together enabled the public to compare vastly different times and places. What linked the Roman emperor Hadrian, Iran's Shah 'Abbas and Mexico's Moctezuma? These scholarly profiles, drawing on recent research and curatorial expertise, were mirrored in an ever-increasing programme of UK and international touring exhibitions. Globally in the past decade the collection has been seen by millions in countries around the world.



World Conservation and Exhibitions Centre

Despite their enduring appearance, the BM buildings have always evolved, as new demands to research and display the collection have emerged over the past 260 years. Amid new galleries and research spaces, the largest development of the last decade was the opening in 2014 of a new World Conservation and Exhibitions Centre in the north-west corner of the site. Clad in portland stone and textured glass, the new building was designed by Rogers Stirk Harbour + Partners. It combines advanced science laboratories and conservation facilities, with a hub for facilitating a busy programme of UK and international loans. The building's object stores unite more of the collection, formerly dispersed across several sites, while the new Sainsbury Exhibitions Gallery provides a modern sizeable exhibition space, able to display, as it did in its inaugural show, a 37-metre-long Viking warship.

“The grandly named World Conservation and Exhibitions Centre... is the most mega of London's mega-basements, not for private cinemas and bowling alleys, but for the care and conservation of the world's priceless treasures.”

Guardian, 2014

Inventive Programming

The BM has been the UK's leading visitor attraction for nine years running. The rise in numbers is attributable to innovative exhibitions and events such as celebrations to mark the Day of the Dead.



“Fans of the landmark BBC radio series, *A History of the World in 100 Objects*, felt lost when the programmes came to a finish and their days were no longer book-ended by the British Museum director’s gentle wit and erudition... None could have imagined quite how the series would permeate the national consciousness”

Economist, 2010

A River God in Russia
The BM expanded its programme of loans across the UK and internationally. The first ever loan of one of the Parthenon Sculptures was sent to St Petersburg for the State Hermitage Museum’s 250th anniversary.

“The loan of Ilissos to the Hermitage is cultural diplomacy at its most inspired”

The Times, 2014



A History of the World in 100 Objects

Neil MacGregor’s innovative *A History of the World in 100 Objects* was a towering success. The 100-part BM/BBC Radio 4 series was praised, popular and widely imitated. Its strength drew on expertise across the BM, breaking down regional histories to look at the wider global patterns across time. The programmes caught the public imagination, and showed that every object, from a tiny coin to a weighty sculpture, had stories to tell. There was keen engagement across the country, with events, special displays and people nominating their own objects online. The project won several awards, including the 2011 Art Fund Prize. The programmes, freely available to anyone online, have been downloaded 40 million times.



Hey, Big Lender

With the support of the Trustees, the collection increasingly travelled the globe, taking artefacts of the world’s many cultures to countries whose audiences might otherwise be unable to see them. By 2013 the BM loaned more of its collection internationally than any other museum in the world. The loans have been bold. The Cyrus Cylinder of around 539 BC, often seen as the earliest declaration of human rights, travelled to Iran, the USA and India. The Discus-Thrower, a Roman version of a now lost Greek statue by Myron, was seen by audiences in Shanghai, Seoul, Tokyo and Mexico City. In 2014 a Greek statue of the river god Ilissos was the first ever loan of one of the Parthenon sculptures. It was displayed in St Petersburg to mark the State Hermitage Museum’s 250th anniversary. However fraught political relations, longstanding

History through Objects

Neil MacGregor records one of the 100 episodes of the ground-breaking BM/BBC Radio 4 series, *A History of the World in 100 Objects*. After their initial broadcast, the programmes were downloaded 40 million times.

Support for Colleagues Worldwide

BM programmes range from training staff around the world in museum skills to rescue archaeology. Here Dr John Curtis visits Iraq with the British Army to advise on measures to protect the country’s cultural heritage.



Intervening in Iraq

The BM has longstanding ties with the nations the collection represents. When sites are in peril – from war, urban development or environmental change – museums can be effective intermediaries, advising, undertaking rescue archaeology, offering support to preserve the world’s cultural heritage. It is an obligation all of us share for future generations, regardless of national borders. One of the most important interventions by the BM took place in 2003, when the Iraq Museum in Baghdad was looted. Only the staff were on hand to protect the building. As John Curtis, then Keeper of the BM’s Middle East department, stated, Neil MacGregor was instrumental in getting the British and American governments to act quickly. Tanks were sent in the next day to defend the museum. Work to preserve cultural heritage in Iraq continues.

Skilled Museum Professionals

The BM’s International Training Programme, established in 2006, is admired globally. The programme invites museum professionals from around the world to spend time at the BM and one of its UK partner museums, fostering a global museum community based on collaboration and exchange. More than 30 countries have taken part. The AHRC Collaborative Doctoral Awards Scheme also marked its tenth anniversary in 2015/16. The programme gives the BM accreditation to supervise PhD students in conjunction with a number of UK universities. Its popularity has significantly widened the collection’s use as an intellectual resource. Nationally and internationally BM staff strive to build capacity in museums around the globe, training those who can then train others through programmes in Africa, India and the Middle East. The programmes have nurtured a wide range of partnerships with colleagues around the world.


“British Museum curators had been visiting Baghdad with a freedom that politicians and diplomats could not”

Independent, 2004


Training Opportunities

New programmes included the AHRC Collaborative Doctoral Awards, with which PhD students can study jointly at a UK university and the BM. The International Training Programme invites colleagues from around the world to a summer school at the BM with placements around the UK.



	London	BM for all	For the ninth year running, the BM was the UK’s most popular visitor attraction. Lonely Planet, the popular travel guide, named the British Museum one of the world’s must-see destinations.
		New gallery of medieval and Renaissance treasures	To display the outstanding collection of the Waddesdon Bequest, the BM designed a new gallery with support from The Rothschild Foundation.
		Exhibiting the Celtic	Exhibitions explored Indigenous Australia, metalpoint drawing and religion in Egypt. A show on Celts attracted 162,000 people.
		Scenes of Waterloo	The BM acquired an album of rare watercolours: the earliest known pictorial record of the battleground at Waterloo.
		Conserving the collection	Projects included conserving a colossal marble Buddha from China and one of the largest prints ever produced, Dürer’s Triumphal Arch.
		Day of the Dead	To mark Mexico’s festival, a four-day weekend of song, discussion, art and food at the BM, supported by BP, drew 80,000 people.
		Step into the past	For a Virtual Reality Weekend, visitors wore Samsung Gear VR headsets to tour a digitally recreated Bronze Age roundhouse.
		Training future scholars	The AHRC Collaborative Doctoral Awards scheme marked its tenth year. The BM jointly supervises PhD students with UK universities.
		New director appointed	Hartwig Fischer replaced Neil MacGregor as director of the BM.

Changes to to the BM in London included the opening of a new gallery to display the Lyte Jewel and other rarities of the Waddesdon Bequest. (Length 9 cm)

	National	Touring the collection	Over 7.7 million people in the UK saw BM objects outside London. Touring exhibits from the BM collection included African textiles, Roman sculpture and Egyptian papyri.
		Broadcasts on Periscope	The BM live-streamed programmes on Greek art, the conquests of Sicily and Mexico’s Day of the Dead. For the first, the BM achieved 16 million impressions on Twitter.
		Reading <i>The Iliad</i>	Some of Britain’s finest actors gave a complete reading of Homer’s epic <i>The Iliad</i> in the BM’s Great Court and at the Almeida Theatre. 30,000 people across the UK watched the event online.
		Partnership gallery in Birmingham	A new partnership gallery, Faith in Birmingham, was opened at Birmingham Museum & Art Gallery.
		Aboriginal artefacts uncovered in Exeter	Helping the Royal Albert Memorial Museum to prepare for a new gallery, BM curators found a rare collection of material brought from Australia in 1868 as part of a cricket tour.
		Viking hoard discovered	Buried Viking silver and Anglo-Saxon coins were discovered in Oxfordshire. The Portable Antiquities Scheme, which records UK finds, registered the hoard – one of 82,000 finds made by the public.
		History lesson	For the <i>Huge History Lesson</i> , schools across Britain investigated world history by visiting their local museums.
		Museum of the Citizen	In Manchester, Leicester, Norwich, Glasgow and London, <i>Museum of the Citizen</i> events considered the role of the BM beyond Bloomsbury.
		Walk the BM virtually	Thirteen months’ filming enabled Google to recreate the BM’s galleries online. Over 4500 BM objects can be seen on the Google Cultural Institute website.

Curators assisting the Royal Albert Memorial Museum in Exeter discovered a boomerang and other artefacts brought on Australia’s first cricket tour of the UK, with an all-Aboriginal side, in 1868. (Length 46 cm)

International

This blue-green bottle of 1086–1125 was among a group of Ru stonewares loaned to the Palace Museum in Beijing. (Height 20 cm)

Hadrian in Israel

The BM loaned more than 2000 objects internationally. Exceptional loans included one of three surviving bronzes of the Roman emperor Hadrian, which was shown in Jerusalem.

China exchanges

Museum staff from Beijing and Shanghai spent time at the BM as part of a China-UK Exchange programme in 2015/16. BM staff made return visits to the National Museum of China, Palace Museum and Shanghai Museum.

Iraqi heritage

In October 2015, the DCMS awarded the BM £3 million to set up an Emergency Heritage Management programme for Iraq. Specialist training will take place in the UK and on-site in Iraq.

Training in Africa

The BM supported museums in East and West Africa. In Ghana, courses included museum education and documentation methods.

International Training Programme

The BM summer training programme marked its tenth anniversary with a conference for graduates in Mumbai. This year's intake from 13 countries spent time at the BM and affiliated UK museums.

Malaysia

The BM signed a Memorandum of Understanding with the Sarawak Museum to foster training and collaboration.

Excavations in Sudan

At Amara West, an ancient colonial town in northern Sudan, three large pyramid tombs were excavated. Finds included figurines and a beautifully decorated sandstone lintel showing the Viceroy of Kush Hekanakht.

Egyptian archaeology

Excavations at the ancient port city of Naukratis found the remains of a ship as well as 2500-year-old trade goods from Greece.

A History of the World

A touring version of *A History of the World in 100 Objects* has been seen by 850,000 people worldwide. In 2015/16 it was shown in Australia and Japan. The BM/BBC Radio 4 series has been downloaded 40 million times.

In the Future**New galleries in Manchester and Norwich**

At Manchester Museum, the BM is collaborating with colleagues to create a new South Asia gallery, scheduled to open in 2020. Staff are working with Norfolk Museums to create a BM partnership gallery of the medieval period at Norwich Castle Keep.

India and the World

For the India-UK Year of Culture in 2017, an exhibition at Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) in Mumbai was announced, examining India's history in the wider context of world events with loans from the BM.

Future exhibitions

Major BM exhibitions in London in 2016/17 include explorations of Egypt's sunken cities and South African art.

BM partnership in Spain

The BM has signed an agreement with Fundación Bancaria La Caixa to tour four BM exhibitions across Spain from 2016 to 2020.

UK loans

The BM is sending major artworks from the collection around Britain in 2016/17. Linocuts by Picasso will be shown in Liverpool, drawings by Leonardo and Michelangelo in Belfast and Hull in its City of Culture year.

Hoards in Britain

Using archaeological data, the BM and University of Leicester are investigating the reasons why hoards were buried in Britain during the Iron Age and Roman periods.

Research publications

Forthcoming research publications include a volume of essays gathering international perspectives on the early Ming period.

New galleries

Major gallery projects include redesigning the Joseph E Hotung Gallery of Oriental Antiquities (opening in 2017) and the new Albukhary Foundation Galleries of the Islamic World (2018).



Research topics include the many hoards discovered in Britain – who buried them, and why? This head of Jupiter was part of a hoard discovered at Felmingham Hall, Norfolk in 1844. (Height 16 cm)

Waddesdon Bequest
On display in the BM's newest gallery is a rare collection of medieval and Renaissance treasures bequeathed to the Museum in 1898 by Baron Ferdinand de Rothschild. The exhibits include a 17th-century Flemish statuette of Omphale (right), a queen said to have enslaved Heracles.



New Galleries

In June 2015 the BM opened a new gallery to display one of its great collections, the Waddesdon Bequest. The glittering redisplay was made possible through a generous donation from The Rothschild Foundation. 'It's like a museum within a museum,' wrote Rachel Campbell-Johnston in *The Times*. 'The third in a fine suite of Robert Smirke-designed galleries at the British Museum ... now doubles up as a cabinet of priceless curiosities.'

Baron Ferdinand de Rothschild bequeathed the rare collection of medieval and Renaissance treasures to the BM in 1898. It contains some of the BM's most impressive examples of European art – the Holy Thorn Reliquary (one of the 100 objects in the BM/BBC Radio 4 series, *A History of the World in 100 Objects*); the diamond-studded Lyte Jewel, made in London in 1610/11 to hold a portrait of James I; the Cellini Bell, once owned by Horace Walpole and encrusted with tiny silver lizards and beetles.

Designed by Stanton Williams, the new gallery encourages looking closely at objects – to appreciate the fine techniques, to explore the rich symbolism, to establish connections between different styles and purposes. To assist, digital technology has been used to reveal the minutiae

of selected objects. The BM created a mobile app for families, Baron Ferdinand's Challenge, along with an interactive installation – Why Collect? – that links the suite of main floor galleries in terms of the wider theme of collecting. What emerges, through new research into patrons, makers and the shifting status of such objects, is a twofold history: a portrait of European art and design and the story of the impulses that drove 19th-century collecting.

As *Apollo* magazine concluded, the new gallery is 'a beautifully restored space ... celebrating the museum building's historic design ... with an increasingly fashionable interest in the history of its collections and the people behind them'.

The BM continually renews its galleries to highlight new acquisitions and new research. The Egyptian Sculpture Gallery, where visitors can see the Rosetta Stone, was refreshed in 2015 with extensive new reinterpretation. The renewal of the Raymond & Beverley Sackler Gallery: Mesopotamia 1500–539 BC saw a striking Assyrian relief from Nineveh prominently displayed. Improved lighting highlights the details depicting the Assyrian army attacking the Egyptian city of Memphis. Other revised displays included new artefacts and loans in the Citi Money Gallery and the Mitsubishi Corporation Japanese Galleries.





Egyptian Relief,
100 BC – AD 100

An exhibition on religious change in Egypt featured this limestone relief of the Graeco-Roman god Dionysos and Egyptian goddess Isis, with intertwining snake bodies. (42 x 38 cm)

Following a generous pledge from the Sir Joseph Hotung Charitable Settlement at the end of 2015, plans are underway for a significant renovation of the Joseph E Hotung Gallery of Oriental Antiquities. A new narrative for China and South Asia will bring the story up to the present day. The gallery, closing in June 2016, will reopen in November 2017 to coincide with the 25th anniversary of its initial creation. Work on the new Albukhary Foundation Galleries of the Islamic World has also begun. These major new galleries will open in 2018 and use the BM's outstanding collection to illuminate the global connections and diverse cultures of the Islamic world.

Wider infrastructural improvements included the fine-tuning of the World Conservation and Exhibitions Centre (WCEC) as a sustainable building, with a section of green roof trialled as a host environment for plants and animals. The roof's bee colony, established in partnership with the Inmidtown Urban Bee Project and nurtured by the Museum Bee Club, flourished.

Pukara, 2013

This painting from Western Australia depicts Pukara, an important 'Dreaming' site associated with Wanampi, the ancestral water snake man. It was created by Roy Underwood, Lennard Walker, Simon Hogan and Ian Rictor. (198 x 218 cm)

Mask, before 1844

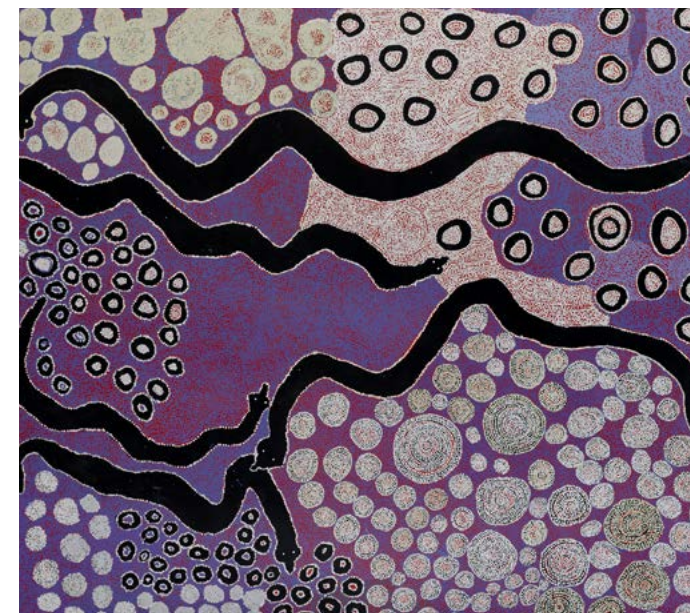
A mask from the Torres Strait island of Erub featured in the BP exhibition *Indigenous Australia*. Nearly 60,000 people attended. (Height 40 cm)



Exhibitions

'From the start, it's clear that the voices of Indigenous Australians past and present are at the heart of the show,' stated the *Evening Standard*. The BP exhibition *Indigenous Australia: Enduring Civilisation* was the first in the UK devoted to the history of Aboriginal peoples of mainland Australia and Torres Strait Islanders. Extensive new research informed displays of paintings, ornaments, masks and shields which explored cultures dating back over 60,000 years – the breadth of their long history and the impact of colonialism. New artworks responded to the collections. Among the 59,000 who attended was a delegation of Indigenous Australians who, with additional support from logistics partner IAG Cargo, were able to hold a welcoming ceremony at the BM. Events included a debate on collecting Indigenous art and a performance by the Zugabal dancers from Torres Strait. Organised with the National Museum of Australia, the exhibition was, the *Standard* concluded, 'a wonderful journey ... unsettling and sometimes devastating'.

Drawing in Silver and Gold: Leonardo to Jasper Johns, a collaboration with the National Gallery of Art, Washington, combined works from the BM with loans from European and American museums to chart six centuries of metalpoint, the



**Self-portrait, c.1589**

An exhibition on metalpoint drawing included portraits such as this one by Dutch printmaker Hendrick Goltzius. (15 x 11 cm)

**Pony Cap, 300–200 BC**

This decorated bronze cap with its startling horns appeared in the exhibition *Celts*, organised with National Museums Scotland. (Length 24 cm)

technique of drawing using a metal stylus. *The Times* judged the works 'superlative in their detail, virtuosic'. Scientific research supported by the Andrew W. Mellon Foundation analysed more than 30 of the drawings to determine the exact materials and techniques used. Artists included Filippo Lippi, Raphael, Dürer, Holbein the Elder, Rembrandt, Burne-Jones and Otto Dix. With its focus on one technique, the show drew significant praise. 'I have never seen an exhibition that so joyously reveals the beauty and mystery of the art of drawing,' wrote Jonathan Jones in the *Guardian*.

In the Sainsbury Exhibitions Gallery, *Celts: Art and Identity*, organised in partnership with National Museums Scotland, was supported by a gift in memory of Melvin R. Seiden and by Sheila M. Streek, Stephen and Julie Fitzgerald and the Fund for the Future donors. 'Not only is it full of fascinating objects, wrote Waldemar Januszczak in the *Sunday Times*, 'but the cultural truths it seeks to convey are huge and enormously important.' The displays explored the fluid meanings of the term Celt, looking at the many groups across Europe who used or were given this name, and how its meaning has been redefined over the last 2500 years. From ancient peoples to romantic revivals, the Celtic could be witnessed in coins and crosses, bronze flagons and gold neck rings, sacred carvings, weapons,

pottery and paintings. Many pieces, such as the magnificent Gundestrup silver cauldron loaned by the National Museum of Denmark (see p.5), were shown in the UK for the first time. 162,000 people attended.

Egypt: Faith after the Pharaohs, generously supported by the Blavatnik Family Foundation, explored religious change in Egypt from the Roman period to the end of the Fatimid dynasty in the 12th century. Extraordinary textiles, papyri and votive objects mapped the shift and overlap between Roman religious practice, Judaism, Christianity and, later, Islam. The developments mirror what took place across much of Europe, North Africa and the Middle East. With its dry climate, Egypt provides an unparalleled body of evidence to explore these transformations. The *Guardian* called the exhibition 'a brilliant challenge to the modern western belief in unbelief ... It confronts our inability to cope with a world in which religion is still passionately, viscerally, sometimes murderously, alive.'

Other BM displays mapped the histories of Europe, the Middle East and beyond. The *Observer* deemed a display of 18th-century watercolours of Rome by Francis Towne 'a revelation'. The exhibition was supported by Lowell Libson Ltd. Visitors could explore special displays of medals of the Sun King, Louis XIV;

The Queen Mary Harp, c.1450

The interlace and beasts that decorate this harp, which featured in the exhibition *Celts*, are inspired by Celtic art from early medieval manuscripts and stone crosses. (Height 82 cm)



Temple of Saturn, 1780–1

Over 70 watercolours of Italy by Francis Towne were shown in the exhibition *Light, Time, Legacy*. (33 x 48 cm)

**Virtual Reality at the BM**

A visitor puts on a Samsung Gear VR headset to explore a Bronze Age roundhouse during the BM's Virtual Reality Weekend.



Islamic footwear; and contemporary Arab art. The largest example of a devotional silk textile from Assam, showing scenes from the life of the Hindu god Krishna, was the centrepiece of a cultural history of the north-east Indian state.

The Asahi Shimbun Displays welcome visitors into the BM with a special focus on a single object or small group of related objects. As part of the Celebrating Africa season, a magnificent 19th-century lyre from northern Sudan was shown. To mark the 10th anniversary of Asahi Shimbun's sponsorship of the displays, newly commissioned and recent works by Japanese manga artists were displayed. Related talks discussed girls' comics and the popularity of golf in post-war Japan. With extensive conservation work, a mummy of a crocodile was exhibited for the first time in 75 years. Wrapped in linen bandages, the crocodile was worshipped as an embodiment of the ancient Egyptian god Sobek. The year's final Asahi Shimbun Display was *Containing the Divine: A Sculpture of the Pacific God A'a* (see inside cover).

Major exhibitions in 2016/17 include *Sicily: Culture and Conquest*, sponsored by Julius Baer, and the BP exhibition *Sunken Cities: Egypt's Lost Worlds*.

Events and Education

Events entice a wide range of audiences to visit the BM. One of the most striking public events of the year was a free Virtual Reality Weekend sponsored by Samsung. Families wore Samsung Gear VR headsets to explore a Bronze Age roundhouse, with flickering fires, changing light and artefacts from the BM collection. 'The total immersive experience with the headset was fantastic,' wrote one participant. From the BBC to the *Telegraph*, media coverage was extensive and over 1200 teenagers, adults and children participated. The event grew out of many years' collaboration with the technology company, who support the BM's popular Samsung Digital Discovery Centre which opened in 2009 and creates innovative ways for young people to engage with the collection.

Programming linked to exhibitions included a creative play session for under-5s about ancient Greece, a community art installation in the Great Court inspired by Celtic design, and a study day introducing world religions, in association with the Open University. *Zoom in: A Closer Look at Science* was an all-day open laboratory held in the Great Court as part of British Science Week.

**Celebrating Africa**

Public events draw in new audiences. These Trinidadian dancers were part of a season marking the 10th anniversary of the UK's Commission for Africa report.



Tours and trails are a popular way of bringing out the stories and significance of the collection. The Open Futures Family Trails, supported by the Helen Hamlyn Trust, were relaunched in July 2015, including two for ages three to five, and six for children over the age of six. The content was updated to reflect the BM's latest galleries and displays. For the BP exhibition *Indigenous Australia*, a tactile family trail was pioneered. Small objects strung from a ring encouraged families to locate and discuss exhibits, and think about the materials used to make them.

Topical programming included public forums organised with the *Guardian* and lectures in association with the *London Review of Books*. Historian Frances Stonor Saunders spoke on border regimes, journalist James Meek discussed Robin Hood in times of austerity. An outdoor film season with the British Film Institute screened romantic classics in the BM Forecourt to audiences of up to 1200 people each night.

A season Celebrating Africa marked the 10th anniversary of the UK government's Commission for Africa report on development goals. Drawing on the Sainsbury Africa Galleries, performances, talks and lectures took up topics such as Africa's response to epidemics and the preservation of myths and lore in contemporary African culture. A BBC

World Service debate discussing whether Africa has outgrown development aid was broadcast from the BM and is available to listen to online.

The BM's Days of the Dead Festival, supported by BP, was held in association with the government of Mexico as part of 2015: Year of Mexico in the UK. Giant skeletons from the latest James Bond film, *Spectre* were displayed at the main entrance, and an installation of skulls and skeletons by Mexican artist Betsabée Romero in the Great Court. A Friday Late saw visitors painting their faces and enjoying Mexican music, dance and food. Storytelling and collage-making were arranged for children, while a study day invited academics to debate the cultural resonance of the Day of the Dead. More than 80,000 people attended over the four days.

In 2015/16 259,000 pupils booked school visits to the BM. Three new teaching sessions were introduced – on the Mayans, prehistory and early Islam.

To coincide with the UK launch of Global Money Week 2015, the BM welcomed 200 secondary school students to the Money and Me conference. Developed as part of the Citi Money Gallery Education Programme, the free conference focused on building students' financial capability, from interpreting a pay slip to the importance of budgeting and understanding

pensions. Global Money Week also presented a number of activities and talks relating to financial education in the Citi Money Gallery, which uses the BM's numismatic collection to tell the story of money over the past 4500 years.

Digital learning platforms proved a great success. *Teaching History with 100 Objects*, supported by the Department for Education, is an online partnership of 40 museums around the country. Supporting the National Curriculum for History in England, it encourages the teaching of history through surprising objects in local museums, from a Roman game board from Llandudno to the first passenger locomotive in Darlington. By March 2016, the site had attracted 100,000 visits.

A related programme was the *Huge History Lesson*, organised with TES and supported by Arts Council England. Schools across Britain were challenged to choose an object from a local museum, carry out a historical enquiry and share their findings. The competition was won by Coopers Edge School, which took first prize for its examination of a Second World War Typhoon aircraft from the Jet Age Museum in Gloucester.

Making History

Pupils from Coopers Edge School in Brockworth, Gloucestershire (top left) are filmed making a history lesson for broadcast, after winning the UK-wide *Huge History Lesson*.

Looking and Learning

A range of informal and structured learning programmes encourage young visitors to engage with the collection.

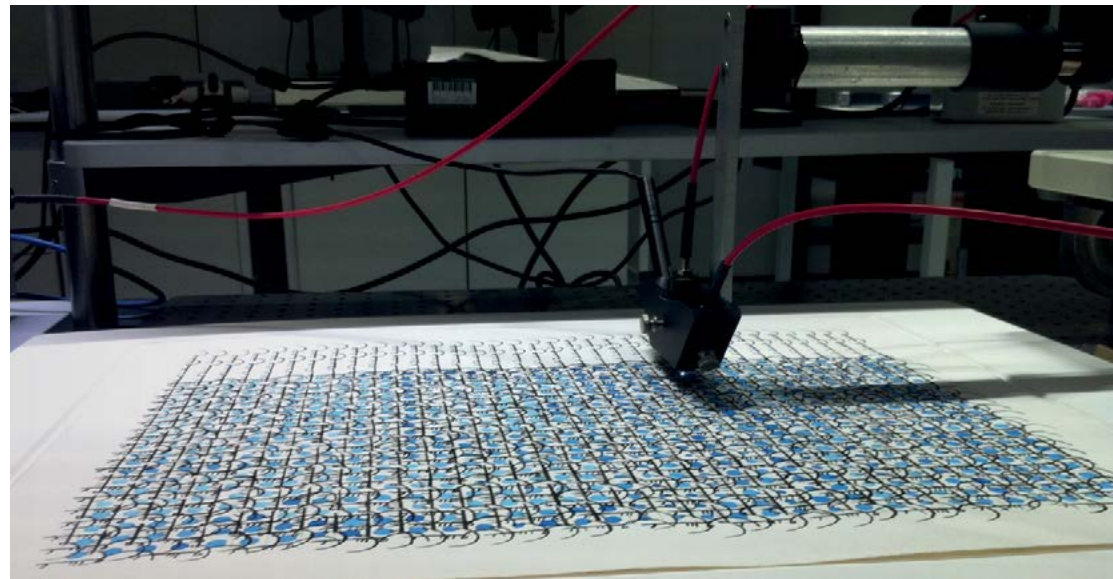
Malaysian Ingot, 19th century

Animal-shaped ingots like this tin cockerel were once used as money in Malaysia. Talks and activities teaching the history of money take place in the Citi Money Gallery. (Length 10 cm)



Microfading

New microfading apparatus tests the light-fastness of objects to ensure their long-term stability.

**Conserving Dürer**

A major conservation and research project is examining Albrecht Dürer's Triumphal Arch of 1515–17, one of the largest prints ever produced. (357 x 295 cm)



Research and Conservation

Conserving and investigating the collection brings new facts to light on the objects themselves and the cultural history they represent. The BM's annual *Technical Research Bulletin*, supported by the MacRobert Trust, featured new research on funerary foods from ancient Egypt, silver coinage of Henry VIII and a Great Lakes pouch decorated in porcupine quills. Infrared reflectography made legible areas of erased writing on an Egyptian papyrus, while a newly acquired microfading apparatus tested the light-fastness of objects in the BM.

The year's largest scale conservation project was of a 1400-year-old Buddha from northern China, made possible by funding from the Bank of America Merrill Lynch Art Conservation Project. The colossal marble statue is 5.78 metres tall and is located within the BM's north stairwell. Conservators worked in situ to clean and carry out necessary repairs. Scientific study of the wood used in the Buddha's arms revealed it to be from the jujube tree, cultivated in China for more than 4000 years. Traces of gilding and red and green pigments were also identified, suggesting how the statue was once brilliantly coloured.

Similarly on a large scale was conservation work, supported by Howard and Roberta

Ahmanson, on Dürer's Triumphal Arch, one of the largest prints ever produced. Commissioned by the Holy Roman Emperor Maximilian I in 1515, the 3.5 metre high work was printed from 195 separate wood blocks. Conservators have separated its 36 sheets for wet treatment and further research prior to reassembly.

It was a successful year for grants for BM conservation and scientific facilities. Philanthropist Mark Pigott KBE, OBE made a major donation towards the Pictorial Conservation Studio in the WCEC. Its primary focus will be the national collection of Western prints and drawings which is held at the BM. Other support came from Oleg and Galina Smirnov for the Chemical Treatment Room and a private donation for equipment in the BM's Hirayama Studio.

Research projects are associated with all of the BM's core activities, including gallery development, special exhibitions and study of the collection. Redisplaying the Waddesdon Bequest demanded new research into the objects and their histories to illuminate the intellectual context for the collection in its new gallery. Rethinking involved reattributing objects and reconnecting them with Waddesdon Manor or with collections in European courts. Scientific analysis revealed how objects like the Cellini Bell or the huntsman automaton were made, and how the arsenic in

Bohemian glass causes it to change colour in different lights. New findings were published for a wide audience, from scholarly articles to YouTube videos.

Following a successful collaboration on the BP exhibition *Indigenous Australia*, the BM, Australian National University and National Museum of Australia obtained an Australian Research Council grant for 2015–2019. The new grant enables the team to continue their work with Aboriginal communities. They are investigating dispersed collections from those groups and ways in which local and international museums can share data and support communities in their engagement with collections.

Interrogating British collections remains a key focus. William Gowland is regarded as the father of Japanese archaeology. His personal collection derived from some of the earliest excavations in 19th-century Japan and was later sold, then donated to the BM. With Tachibana University Tokyo and other Japanese institutions, the BM undertook a complete survey of the Gowland collection. The aim was to reinvestigate a pivotal time in Japan's history as the country opened up to the West, to create more detailed records for the objects and to make them available worldwide. The Japanese government has agreed to support the project for a further three years.

The Mildenhall Treasure is one of the highlights of the BM collection. Discovered in Suffolk in 1942, it is the largest group of Roman silver plate found in Britain. It formed the dining service of a wealthy Roman landowner living in Britain in the fourth century AD. In 2012, with the assistance of the British Academy, a project to reinvestigate the treasure in detail began – from its classical imagery and the Latin and Greek inscriptions to scientific work establishing how the objects were made and decorated. The project included new fieldwork around the findspot through a community archaeology initiative with Suffolk County Council. The results are published in 2016, on the 70th anniversary of the BM's acquisition of the treasure.

New information was published in BM Research Publications, which presented recent scholarship on the Solomon Islands, Native American jewellery and, in collaboration with the Bibliothèque Nationale de France, Roman provincial coinage. A study of the coins of the Ostrogoths, who ruled Italy after the decline of the western Roman Empire, is freely available as one of the BM's online research catalogues. General publications included *Hoards: Hidden History*, an examination of some of the most attention-grabbing finds in British archaeology.

Shunga Handscroll, 1790s

This is one of 12 scenes on a handscroll acquired as part of ongoing research into the Japanese erotic art of *shunga*. (32 x 70 cm)



St Mary Magdalene, 1640s

Rare acquisitions included this preparatory drawing by Simon Vouet, the first work by the French artist to enter the collection. (26 x 20 cm)



Renaissance Locket

This gold locket with a cameo of a child was acquired for the collection in 2015. It was discovered in Cheshire and reported under the Treasure Act. (30 x 27 cm)



Acquisitions

New acquisitions enrich the existing collection. They redirect research and suggest new meanings for related items. Contemporary collecting is essential to record the present world for future audiences.

The politics of culture is one area where acquisitions can show not a monolithic history, but contesting meanings over time. The BM holds a collection of defaced coins in which protest against the money's official symbolism is visibly inscribed. A recent addition was a 1937 two shilling piece. Over the head of George VI an activist has scratched a swastika and stamped the word Nazi – in what could be a vivid attack on the alleged fascist sympathies of his brother Edward. Money and medals collected by the BM are excellent records of current events – from the UK mainland's first polymer notes, donated by Clydesdale Bank, to a 2015 bronze medal by sculptor Majid Jammoul, reflecting on the current state of his homeland, Syria.

Major acquisitions included a chalk drawing of St Mary Magdalene by Simon Vouet acquired with funds from the Ottley Group – the first work by the 17th-century French artist to enter the collection. To mark the bicentenary of the Battle of Waterloo, the BM purchased the Stoney

Bomb-blasted Syria

Contemporary history is recorded for future generations through objects such as this 2015 bronze medal by Majid Jammoul showing bombed buildings in Syria. (Diameter 14 cm)



Waterloo Album. The watercolours by an Irish amateur artist, Thomas Stoney, are the earliest known record of the battleground. The British Museum Friends raised money for the purchase through a campaign on the fundraising website, Just Giving. Additional support was given by the American Friends of the British Museum, in honour of Neil MacGregor.

The acquisition of recent discoveries made in Britain included a child's gold bracelets over 3000 years old, discovered in Gloucestershire; a Renaissance locket found in Cheshire; and two Roman enamelled brooches made on the Wirral.

Collecting artefacts that represent the world's cultures remains paramount. Additions to the collection included a late 18th-century Japanese handscroll of erotic scenes by Hosoda Eishi; a British copy of a Ming vase produced in Pilkington's Tiles and Pottery in Manchester, supported by the Decorative Arts Society and private donations; porcelain hand grenade casings made in the kilns of Arita, Japan in the 1940s; the presidential robe and scarf of former leader of Afghanistan, Hamid Karzai; Yemeni headdresses; a Mario Testino photograph of Peruvian dancers; a pottery sculpture showing a female folk saint associated with Mexico's marginalised poor. Some reflect the complex intermingling of the multinational world we now inhabit. New Zealand

Titokowaru's Dilemma, 2014

Maori leader Titokowaru features in a series of prints by Marian Maguire. They combine classical imagery with New Zealand history. (57 x 77 cm)



artist Marian Maguire donated *Titokowaru's Dilemma*, eleven lithographs that blend the imagery of Greek vase-painting (of the type that can be seen in the collection of the BM) with New Zealand history and Maori traditions.

Many acquisitions are associated with the BM's public programme, such as two *moko jumbie* steel sculptures by British-Trinidadian artist Zak Ové, acquired with support from the Miles Morland Foundation and Vigo Gallery. For the BM's Celebrating Africa season, the pair of carnival masqueraders on stilts were displayed in the BM Great Court at the time of the Notting Hill Carnival. The final acquisition made under the directorship of Neil MacGregor was created by a carpenter from Lampedusa. In 2013, when their overcrowded boat sank off the island's coast, over 300 Eritrean and Somali refugees drowned. Francesco Tuccio, moved by the plight of the survivors, gathered wood from the shipwreck and made each of them a wooden cross. He made an additional cross, which he donated to the BM as a historical record of the migration crisis (see p.52).

Mapping the Museum
In 2015 the BM became the first museum to have all of its galleries filmed for the online Google Cultural Institute.



Digital and Media

For many across Britain and internationally, the BM is an online space. In 2015/16 the BM reached 40 million people through its websites, broadcasting and social media. Digital contact through mobile devices rose to 36%, an 11% rise above estimated numbers. More and more people learn about the BM and its collection through Facebook (where the BM has over 1 million followers), Twitter (700,000) and Instagram (330,000). Visitors to the BM's YouTube Channel (20,000 subscribers) watched 1.3 million minutes per month. The most popular video in 2015/16 showed how to play an ancient rock gong.

The BM made its first live broadcast via the Twitter application Periscope in 2015. The technology permits a presenter with a smartphone to broadcast anywhere. Viewers can tweet, pose questions and in effect create the broadcast as it is happening. Historian Dan Snow presented the first, a tour of the exhibition *Defining Beauty: The Body in Ancient Greek Art*. National press and social media coverage was extensive, with impressions on Twitter reaching 16 million on the day of broadcast. Subsequent Periscope events included a preview of the 2016 exhibition *Sicily: Culture and Conquest*.

From November 2015, over 4500 objects from the BM could be viewed online at the Google Cultural Institute. Access for the public, as well as teachers, students and researchers, took users beyond collection records into the BM itself, which became the first museum to have all of its galleries mapped (over the course of 13 months) through Street View. The virtual tour is filled with specially curated exhibits and zoom functionality that gives detailed access to many artefacts.

An associated project with Google is Museum of the World (britishmuseum.withgoogle.com). The microsite uses 322 objects to create an interactive experience combining images, information and recorded commentaries by curators. The graphics show how cultures across the world and over time are connected. Digital versions of the collection are increasingly important for scholarship. Among the many collections digitised in 2015/16 were 11,000 British 17th-century tokens, with support from the Marc Fitch Fund; materials from ancient Cyprus, with support from the A.G. Leventis Foundation; and 50,000 Victorian engravings by the Dalziel brothers, with support from the Arts and Humanities Research Council.

The BM's audio guide, sponsored by Korean Air, was relaunched in 2015 with new

Your Own Guided Tour
The BM's audio guide was relaunched in 2015, with new photography, commentaries and features for visitors to create their own tour of the collection.





Learning Museum
Pupils in the Samsung Digital Discovery Centre use tablets to source information and explore the collection.

photography, commentaries and features. The guide for adults offers information and tours in ten languages, with audio and video commentary. There is also a family game-based guide, as well as special guides using British Sign Language and audio description for those with hearing and visual impairment. New features include an interactive map and a tracking facility that records what visitors have seen and emails them a record of their visit.

The BM's public profile is enlarged through film, radio, television and publication. National attention included BBC broadcasts on the exhibitions *Celts* and *Defining Beauty*, while television series to feature the BM included Sky1's supernatural police drama, *Stan Lee's Lucky Man* and BBC4's *Detectorists*. Filming took place in February 2016 for a British feature film *Limehouse Golem*, based on the novel by Peter Ackroyd.

BM Publications will from 2016 be produced as external co-publications. The BM announced deals with Thames & Hudson for future exhibition catalogues and Nosy Crow for its children's books. Popular BM Press items in 2015/16 included the *BM Souvenir Guide* in Chinese, which was supported by UnionPay (16,000 copies sold) and the catalogue and gift book for the *Celts* exhibition (23,000 copies).

Training

Participants from around the UK take part in BM-led programmes of training and sharing expertise. The BM's Knowledge Exchange programme is supported by the Vivmar Foundation, which in 2015 generously renewed its support for a further three years. One successful element is the annual exchange of museum staff. In 2015, participants from Carlisle, Colchester, Manchester, Preston, Taunton and the BM spent several weeks in each other's institutions. It is an opportunity to share ideas, discuss methods and examine different working practices around the country. As Amy Walker of Tullie House Museum & Art Gallery commented on her placement at the BM, 'During the week I met with over thirty people across seven departments ... I feel much more positive about improving ways of working in future.'

A Papyri Expertise Day invited specialists from around the UK to visit the facilities in the new World Conservation and Exhibitions Centre (WCEC) and discuss the latest thinking on working with the papyri in their collections. The Curator of the Future conference attracted 250 delegates from the museum, arts and academic sectors for talks, workshops and networking opportunities. The Twitter hashtag

Papyri Expertise Day

Knowledge Exchange events bring together UK participants to share information and build networks of expertise across the country.



#futurecurator trended throughout the day, as colleagues across the UK joined in the debates.

Similarly collaborative is the Money and Medals Network, which received a further three-year grant from Arts Council England to 2018. The network aims to enhance knowledge of coins, medals, tokens and paper money in British collections. Training sessions and visits to museums across the UK promoted collections care and widening the use of collections in storage to benefit visitors.

With support from the Heritage Lottery Fund (HLF), the BM is delivering several strands of professional development. In 2015/16 two Skills for the Future programmes came to a successful close, with the final participants in both Future Curators and Museum Pathways completing their 18-month traineeships at the BM and its partner museums. The current Skills for the Future programme, Learning Museum, is finding ways for museums to recruit a more diverse workforce through paid, year-long vocational training placements for 20 young people. In the first stage, nearly 170 young people participated in taster days at museums from Edinburgh to Worcester. Through HLF support for the WCEC, the BM is also able to offer practical collections training for museum staff, with skills-sharing sessions being fully rolled out in the coming year.

Touring Exhibits

In 2015/16 the BM loaned over 3000 objects to nearly 170 venues in the UK. Long-term BM loans can be seen in many of the country's museums, while short-term lending – such as the BM's programme of high-profile Spotlight loans, with lead support from the Dorset Foundation in memory of Harry M. Weinrebe and the John Ellerman Foundation – can sometimes treble the number of visitors to local collections. In 2015/16, 7.7 million people in the UK saw BM objects outside London.

Highlights included a tour of a Sikh fortress turban from the BM collection (seen by 280,000 people in nine UK venues); a 13th-century sculpture of the Hindu god Ganesha; and the Glenlyon and Breadalbane brooches, which travelled to Perthshire for the first time since the 19th century. Many loans are combined with regional collections to show the cultural contacts between them. The beautiful Lacock Cup, a medieval drinking vessel that later became a Protestant chalice, was shown in various contexts at Salisbury Cathedral, Norwich Castle, Nottingham Castle Museum and in Durham, where it formed part of a record-breaking exhibition on the Magna Carta.

Touring Exhibitions

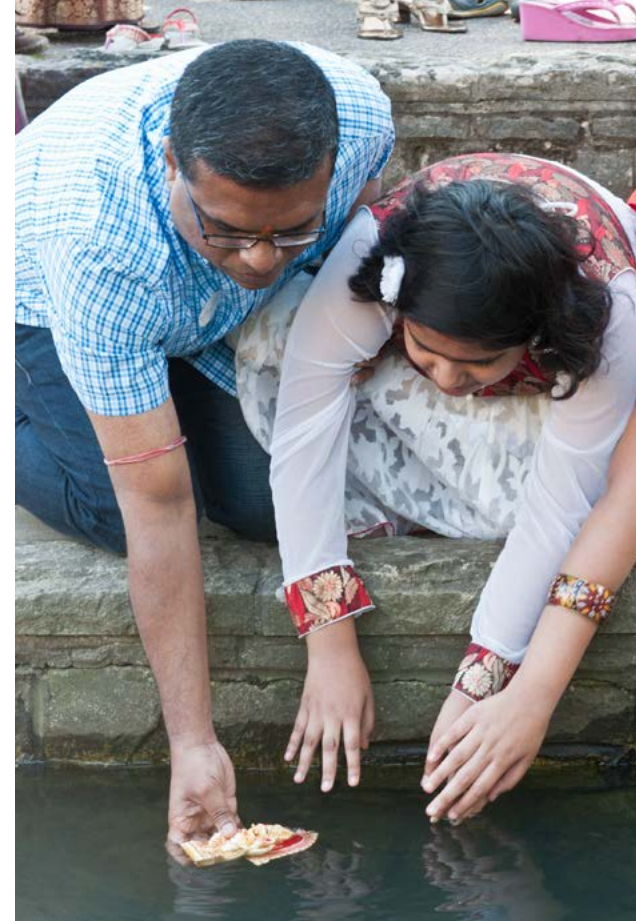
Outside London an exhibition of two Iron Age mirrors was organised with National Museums Scotland. Community events included this puja ceremony in Bournemouth to accompany the Spotlight tour, *Celebrating Ganesha*.



Special exhibitions also tour. Since 2013, displays of children's clothing, jewellery and coins from the Hoxne Hoard, as well as Roman sculptures from the imperial villas of Tiberius and Hadrian, have attracted 200,000 people across the UK to *Roman Empire: Power and People*, supported by the Dorset Foundation. In Kent, Devon and Suffolk, visitors could see the politics of Africa represented in contemporary textiles in the BM touring exhibition, *Social Fabric: African Textiles Today*, supported by the John Ellerman Foundation.

Many of the exhibitions are created in collaboration. *Food for Thought* was a project with Corinium Museum in Cirencester. The displays from across the Roman Empire were associated with local archaeological discoveries from Roman Silchester. With Tunbridge Wells Museum & Art Gallery, the BM looked at animal prints and preservation in *A Walk on the Wild Side*, while with Wrexham Museum in Wales, the BM developed *Writing for Eternity: Decoding Ancient Egypt*, an introduction to how the ideas and culture of Ancient Egypt are recorded in script. Local councillor Hugh Jones called it 'a fantastic addition to the museum's exhibition programme'.

Many of the UK touring exhibits draw on the media attention attracted by the BM's London programme. Prints by Aboriginal and Torres



Strait Islanders were shown in Jarrow when the BP exhibition *Indigenous Australia* was drawing crowds in London. To coincide with the BM exhibition *Celts*, the BM and National Museums Scotland joined forces for a touring display to Newark, Littlehampton, Galashiels, Inverness and Dundee. The unusual Iron Age mirrors showed UK audiences the nascent influence of Roman design on Celtic traditions and revealed not the clash of cultures but their interweaving.

Partnerships

A core element of the BM is its national partnerships, which widen access to the BM's collections and expertise. In November 2015, the BM launched a UK-wide conversation under the banner Museum of the Citizen. Events in Manchester, Leicester, Norwich, Glasgow and London examined how museums can work together for the public benefit. The programme was the second phase of the BM's Museum of the Future consultation. The initial findings were released in 2015. Public feedback was positive, with suggestions on how the BM could address issues that affect the visitor experience, from over-crowding at peak times to communicating effectively with different audiences.

“The South Asia gallery will be a great draw for local residents and tourists alike, and is the natural outcome of our partnership work with the British Museum, which has been developing for more than a decade”

— Nick Merriman, Director, Manchester Museum

Partnership galleries are collaborations that draw on the BM to benefit audiences across the UK. In December 2015, the UK government awarded Manchester Museum £5 million for a new South Asia gallery. It will be created in conjunction with the BM, the latest in a series of partnership galleries that the BM has worked to develop outside London in recent years. In February 2016 Faith in Birmingham opened in Birmingham Museum & Art Gallery. Loans from the BM complemented Birmingham's own collection alongside objects donated by Sikh, Hindu, Muslim, Christian, Jewish and Buddhist communities. The combined collections now better reflect their local audience.

Partnership work extends to research and support for regional collections. When BM staff visited the Royal Albert Memorial Museum in Exeter, they assessed the Oceanic collections to help the museum prepare for a redesign of its World Cultures Gallery. The lead curator from the BM soon realised that the Exeter museum held some very special items: a group of Aboriginal artefacts associated with the first Australian cricket team ever to tour England in 1868, an all-Aboriginal side. The discovery received much publicity in Australia as well as in the UK and will feature as a story in the new gallery.

BM partners are not only museums. Special previews for community groups are arranged for all the BM's major exhibitions. In March/April 2015 over 1500 people attended from charities working with the homeless, refugee support groups, youth groups, supplementary schools, carer's centres and a range of local charities, hospitals and neighbourhood centres.

Finding ways to support varied audiences remains a key priority for the BM. Activity this year included a project on dementia and memory loss, and a research project in conjunction with University College London on how museum engagement can improve well-being and reduce social isolation. The involvement of national charities included a performance made with older people which was organised with The Place in London and Age UK, and sought to address stereotypical ideas of beauty. The Age Friendly Museums Network, supported by the Baring Foundation, brought together staff from museums and arts organisations with professionals in health and social care to examine the ways museums can better support the country's older population. Age Friendly Museums Day in October saw more than 50 events for older audiences held across the country: in Bloomsbury, the BM welcomed men and women from nine care homes, some of whom had last visited sixty years before.

Touch Tours
Volunteers run Eye Opener and Spotlight tours for the public, as well as the new touch tours of the collection. Over 290,000 visitors took part.



With support from the Lord Leonard and Lady Estelle Wolfson Foundation, the BM developed new provision for children with special educational needs and adults with learning disabilities and mental health issues. In collaboration with arts charities Core Arts and Heart n Soul, *Explore* encouraged creative engagement with the BM collection. *Sensory Journey* looked at the collection not just visually but using multiple senses to widen its meaningfulness for children with special needs.

The BM also marked the three-year anniversary of its partnership with supplementary schools which offer a range of specialised teaching in the UK outside the main stream of education. The event in April 2015 – attended by teachers, students and museum and heritage professionals – reflected on the programme's reach to non-traditional museum audiences.

The Museum also works in partnership locally, linking up with over 50 organisations through the Knowledge Quarter, a group of 35 academic, cultural, research, scientific and media organisations based in King's Cross, Euston and Bloomsbury. All have the creation and dissemination of knowledge at their heart, whether from the public or private sector. February 2016 marked its first anniversary, celebrating the wide range of skill-sharing, community engagement,

collaboration and knowledge exchange initiatives that the Knowledge Quarter has created so far.

Support for partners is also support from them. BM Members and volunteers from around the UK supported exhibitions, acquisitions, research and a range of BM training and activities. Direct public involvement from the volunteers includes running Eye Opener and Spotlight tours, and the BM's popular hands-on desks in the galleries. Volunteer tours and desks attracted 290,000 visitors in 2015/16.

Viking Hoard Discovered

A major hoard of Viking Age silver and coins was discovered in October 2015 near Watlington in Oxfordshire.



Venus from Roman Britain

Among the 82,000 finds made by the public in 2015 was this copper-alloy figurine discovered near Wingham, Kent. (Height 14 cm)



Archaeology

To ensure discoveries made by the public are consistently recorded, the BM runs the Portable Antiquities Scheme (PAS). Set up in 1997, PAS has created a huge database of over one million finds, from tiny coins to hoards of silver and gold – each contributing to our knowledge of Britain's past. It is a resource unparalleled internationally.

In 2015 over 82,000 finds were registered through PAS. They included an English Civil War lobster pot helmet (found in Wiltshire) and a nude figurine of Venus (Kent). A gold florin or helm of Edward III, an extremely rare coin found in Devon, was the first ever recorded through PAS.

National media interest was widespread when a major hoard of silver was discovered in October 2015 near Watlington in Oxfordshire. Removed in its soil block and excavated at the BM, it contained Viking arm-rings and Anglo-Saxon coins. Buried around 880, the hoard has revealed a new prominence for the King of Mercia, Ceolwulf II, a figure largely written out of later histories from the time of Alfred the Great.

The work of PAS encompasses finds days for the public, community excavations, academic research, and encouraging museums around the country to display finds discovered locally. The Oxfordshire Museum in Woodstock exhibited

a fascinating display of finds that included a Roman finger-ring and a medieval dog leash, all recently recorded through PAS. The BM itself presented a special display on the nation's hoards. *Hoards: The Hidden History of Ancient Britain*, supported by Stephen and Julie Fitzgerald, looked at Bronze and Iron Age and Roman finds from across the UK.

The community appeal of archaeology is being harnessed through a new programme, PAST Explorers, supported by the Heritage Lottery Fund. The five-year project will recruit and train volunteers to increase the capacity of PAS to record objects found by members of the public. A conference held at the BM in November 2015 attracted enthusiastic participants from around the UK. So popular is amateur detecting that the BAFTA-winning BBC4 show *Detectorists* filmed its Christmas special in the BM, where Lance (played by Toby Jones) saw the Anglo-Saxon manuscript pointer he'd discovered prominently displayed.



Florin of Edward III, 1344
This very rare coin found in Devon was one of the finds reported through the BM's Portable Antiquities Scheme. (Diameter 1.8 cm)

BM across the UK

The BM works with partners around the UK to ensure loans, partnership galleries, knowledge exchange, public archaeology and training are an effective national resource. Partnerships in 2015/16 took place in:



Aberdeen, Abergavenny, Anglesey, Aylesbury, Basingstoke, Bath, Beamish, Belfast, Bexhill-on-Sea, Birchington-on-Sea, Birmingham, Bishop's Stortford, Bournemouth, Bradford, Branton, Brighton, Bristol, Bury St Edmunds, Cambridge, Cannock, Cardiff, Carisbrooke, Carlisle, Cheltenham, Chichester, Cirencester, Colchester, Compton Verney, Croydon, Darlington, Derby, Dereham, Derry, Devizes, Dorchester, Dover, Dundee, Durham, Eastbourne, Edinburgh, Ely, Exeter, Falmouth, Galashiels, Glasgow, Gloucester, Guildford, Hanley, Hartlepool, Hereford, Hexham, Hull, Inverness, Ipswich, Jarrow, Jersey, Kendal, Kirkwall, Leeds, Leicester, Lewes, Lichfield, Lincoln, Littlehampton, Liverpool, Llanfairpwll, Lochgilphead, London, Lowestoft, Ludlow, Luton, Maidstone, Manchester, Margate, Milton Keynes, Newark, Newbury, Newcastle, Northampton, Norwich, Nottingham, Oakham, Oxford, Perth, Peterborough, Plymouth, Poole, Port Sunlight, Portsmouth, Preston, Reading, Reigate, Rochdale, Romford, Rotherham, Salisbury, Scarborough, Scunthorpe, Sheffield, Shrewsbury, South Shields, Southport, St Albans, Stornoway, Stratford-upon-Avon, Stroud, Sudbury, Sunderland, Swindon, Taunton, Thetford, Torquay, Truro, Tunbridge Wells, Wakefield, Wallsend, Walsall, Warwick, Wellingborough, Welshpool, Winchester, Wisbech, Witney, Woking, Woodstock, Worcester, Worksop, Worthing, Wrexham, York

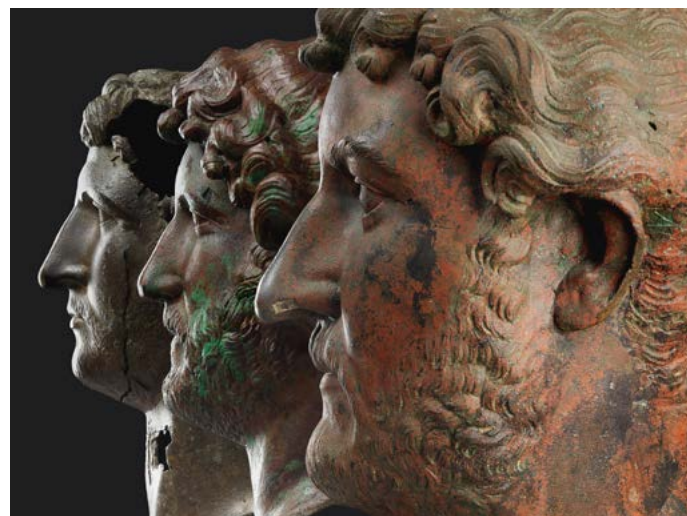
Roman Glass Jug, AD 25–50

The Auldjo Jug decorated with white cameo glass was shown in Naples, one of nearly 2000 objects the BM loaned worldwide in 2015/16.



Roman Emperors United

The BM sent a bronze head of Hadrian to Jerusalem to be shown alongside bronzes of Hadrian from the Louvre and Israel Museum.



Loans

Taking the collection and its ideas on to the international stage is an important element of the BM's work. In 2015/16 the BM loaned nearly 2000 objects to more than 100 venues outside the UK. Many are unique. One ivory model shows families at a Yakutsk summer camp in north-eastern Russia. Made in the 19th-century, it is the earliest known representation of *ysakh*, the central ceremony of the Sakha people. The BM loaned it to the National Arts Museum of the Sakha Republic for an exhibition on traditional arts.

The BM loaned a gilded silver chalice to Paris for the exhibition, *Les Tudors*. An Indian plaque showing the Buddha seated in a shrine was sent to Amsterdam for a show on the circulation of luxury items in the Golden Age. Roman glass from the BM was shown in New York; Ru wares of the Song Dynasty in the Palace Museum in Beijing; and Edo woodblock prints in the Chiba City Museum of Art in Japan.

Media attention was drawn when colleagues in Israel united for the first time the three surviving bronze heads of Hadrian. One, found in a Roman legion camp near Beth Shean, is in the Israel Museum. Another is in the Louvre. The third, found in the Thames in 1834, is in

the BM. The director of the Israel Museum said, 'We are especially grateful for our meaningful partnerships with the Louvre and the British Museum, whose loans serve as a powerful metaphor for ... international and inter-cultural connections.' The special loans marked the 50th anniversary of the Israel Museum.

Exhibitions from the BM toured to America, Australia and East Asia. *Treasures of the World from the British Museum* travelled to Singapore, and *Human Image* to the Seoul Arts Centre in South Korea. The BM sent an exhibition on Egyptian pharaohs to the Cleveland Museum of Art, and another on medieval Europe to the Queensland Museum in Brisbane.

Most prominent was the touring version of *A History of the World in 100 Objects*. Shown in Japan and Australia, the exhibition inspired by the successful BM/BBC Radio 4 series has been seen by over 850,000 visitors worldwide. A future tour will take the exhibition to China, with support from the UK Government. The BM also signed an agreement with the Fundación Bancaria La Caixa. The programme will bring four major BM exhibitions to cities across Spain from 2016 to 2020.

Model of a Summer Camp, 19th century

This detail shows an annual ceremony of the Sakha people of north-eastern Siberia. The model was loaned to the Sakha Republic in 2015.





Skills

The BM offers training to colleagues around the world. The model is to share skills in order to reduce reliance on outside bodies and encourage high standards of museum practice globally.

The Getty East Africa Programme evaluated the programme's success to date and future directions. Discussions with colleagues in Kenya, Tanzania and Uganda examined the efficacy of hands-on workshops and training trainers, who went on to share their expertise beyond the confines of the programme. The focus of the training has been collections in Africa: their care, conservation, storage and display. The ending marked the 25th anniversary of work in Africa by the Getty Foundation, who generously supported the programme over five years.

The BM's West Africa Programme, supported by the Ford Foundation, included workshops in Accra on education and object documentation. Museum staff are now producing 'how to' videos to share museum skills with the wider community. Many projects foster collaborations between colleagues in the UK and West Africa. Senior community leaders and academics from Nigeria visited the BM to discuss Igbo-Ukwu material on display and in store and the possible excavation of new sites in south-eastern Nigeria.

BM support is often instrumental. The National Museum in Accra has now received sponsorship to undertake a regeneration programme over five years.

In Egypt, a two-year project is underway to train Egyptian specialists in how to document artefacts. The collaboration between the BM and Egypt's Ministry of Antiquities, supported by the Arcadia Fund, began in Tanis, Aswan and Cairo.

The BM's International Training Programme (ITP) welcomed 24 participants from 13 countries in 2015. They spent time at the BM and one of ten UK partner museums. The placements combine specific training with an introduction to how UK museums operate overall. As Zhang Huan, a conservator from Guangdong, concluded, the ITP 'covered many aspects of museum work . . . It was a great opportunity for me to understand the museum as an organic whole.' Some participants are now offered additional placements in Germany, as part of a collaboration with the Staatliche Kunstsammlungen in Dresden.

The programme celebrated its tenth anniversary with an event in Mumbai, supported by the Getty Foundation. Hosted by Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) in collaboration with the BM, the workshop welcomed past ITP participants and heritage



International Training
The International Training Programme welcomed 24 participants from 13 countries. Here candidates work in the BM's new World Conservation and Exhibitions Centre. To mark its tenth successful year, the programme invited alumni to an anniversary event in Mumbai.

professionals to debate the nature of global museum displays and the implications of presenting the local in terms of world histories. In its ten years, the programme has trained more than 200 participants.

Collaborations

The BM's presence on the world stage is collaborative. BM conservators work with colleagues internationally on the care and long-term preservation of museum artefacts. Scroll-mounting experts from the Shanghai Museum visited the BM to help remount two large Chinese silk paintings, supported by the American Friends of Shanghai Museum. Staff worked on the conservation of Japanese paintings with support from the Sumitomo Foundation and an Egyptian mummy at the CSMVS in Mumbai. Representatives of the Cambodian Ministry of Culture came to view the BM's Cambodian collections.

Many of the ties are across Europe. At the request of the Acropolis Museum, the BM made a new cast of a lion's head waterspout, which was sent to Athens as part of a longstanding tradition of supplying casts between the British and Greek authorities. Scholarly collaborations

included a study of Byzantine glass with the Centre National de la Recherche Scientifique in Orléans and a study day with colleagues from Croatia based on a Greek bronze athlete – one of the outstanding loans to the BM exhibition, *Defining Beauty*. BM loans to Sicily have been reciprocated with material that will appear in the 2016 exhibition *Sicily: Culture and Conquest*, sponsored by Julius Baer.

Further afield, the BM is advising on the development of museums in the United Arab Emirates and Saudi Arabia. The BM is also one of 28 partner institutions in Sharing History, a virtual museum using world collections to explore relations between the Arab and Ottoman world and Europe from 1815 to 1918.

In October 2015, the DCMS awarded the BM £3 million to set up an Emergency Heritage Management programme. With colleagues in Iraq, the BM will deliver a programme of specialised training to establish a body of fifty heritage professionals fully skilled in rescue archaeology, to deal with the aftermath of damage to key sites in the region.

As part of the DCMS-funded China-UK Exchange programme in 2015/16, museum staff from Beijing and Shanghai visited the BM to share information on Chinese collections, research and digital platforms. BM staff made



return visits to the National Museum of China, Palace Museum and Shanghai Museum.

A Memorandum of Understanding was signed with the Sarawak Museum which will see staff from Malaysia attend the BM's International Training Programme over the next three years. With Kenya's Trust for African Rock Art, the BM is in the midst of a five-year project to document and make available online 25,000 images from their archive, supported by the Arcadia Fund. Promotion of the website in Africa brought a six-fold increase in visits by African audiences.

China-UK Exchange

Experts from the BM and Shanghai Museum remount a Ming Dynasty painting, one of several collaborations between the UK and China in 2015/16.

Fieldwork

Staff undertake new research all over the world. Archaeological excavations and studies with contemporary communities provide fresh information and new perspectives on the ancient and modern cultures the BM collection represents.

In the UK, projects include Pathways to Ancient Britain, which received a major grant in 2015 from the Calleva Foundation. The study of the early human occupation of Britain nearly one million years ago included fieldwork in Norfolk and Jersey and running a field school in Suffolk. The project was awarded Rescue Dig of the Year 2015 by the magazine *Current Archaeology*.

In Europe, a four-year survey of Hadrian's Villa at Tivoli is now complete and will point the way forward for future excavation. Results will be discussed at a colloquium in 2016. BM scientists travelled to Russia to participate in a programme of experimental archaeology in Samara. They were interviewed on local television to discuss the attempt to reimagine the development of prehistoric culture. Fieldwork on Mona Island in the Caribbean combined new discoveries with setting up a field school, a collaboration with the Centre for Advanced Studies on Puerto Rico and the Caribbean.

Taino Cave Figures, 900–1500

Recent fieldwork by the BM El Corazon del Caribe project is exploring the Isla de Mona in the

Caribbean, which is currently uninhabited. The difficult access to its caves has helped preserve an extraordinary pre-Columbian archaeological

landscape. Indigenous populations drew into the soft cave walls iconography that reflected their spiritual beliefs and cultural identity.



Students at the University of Puerto Rico are now developing the research.

At Amara West, an ancient town in northern Sudan, three large pyramid tombs were excavated. Finds included figurines of the Deputy of Kush Paser and a beautifully decorated sandstone lintel showing the Viceroy of Kush Hekanakht. Scientific study of archaeobotanical remains from the region is being complemented by ethnographic research looking at the crops and practices of modern Nubian farmers.

At the Kushite city of Dangeil, work continued excavating a 1st-century AD temple. Highlights included the discovery of a painting of a field of lotus blossoms at the entrance. The tombs contain the well-preserved remains of women and children wearing bracelets, anklets, necklaces and girdles made up of over 16,000 glass, shell and stone beads. Excavations at Kawa are now supported by a visitor's centre which will explain the site's importance with artefacts, panels in English and Arabic and a model of the temple. Several finds went on temporary public display at the BM, as they underwent conservation and study. The BM's work in Sudan is supported by the Qatar-Sudan Archaeological Project.

Fieldwork in Egypt included annual work on rock-cut tombs at Elkab, documenting their

architecture and decoration and surveying their wider settings. Projects to revisit former excavations included a fourth season at Naukratis. The first excavations of the river front revealed fragments of a Mediterranean ship as well as trade goods from Greece from the 5th to 4th century BC. BM researchers collaborated on a display of finds from Naukratis in the Egyptian Museum in Cairo.

BM Across the Globe

A Selection of Activities in 2015/16



1 Canada

A 4000-year-old Syrian vessel excavated by her husband was shown in Montreal in an exhibition on crime writer Agatha Christie. It was one of 2000 objects the BM loaned outside the UK in 2015/16.



2 Belize

Researchers travelled to Lubaantun and Pusilha to investigate excavations carried out by the BM in the 1920s. One of the original finds was this Mayan pottery head.



3 Italy

The BM is collaborating with the Museo Archeologico Regionale Paolo Orsi. The BM loaned this gold ear-ring of 370 BC to Siracusa, while loans from Sicily feature in a BM exhibition in London.



4 Russia

These figures are from a 19th-century model of a summer camp in north-eastern Russia. The earliest known representation of a ceremony of the Sakha people, the model was sent to Yakutsk for an exhibition on traditional arts.



5 Ghana

Work with National Museum staff in Accra included an audit of pottery and other collections, support for their advocacy to potential funders and an education workshop exploring techniques for engaging audiences with textiles.



6 Tanzania

This kanga cloth from Dar es Salaam toured the UK in 2015/16 as part of the BM's commitment to taking its world collection to national audiences. Over 7.7 million people in Britain saw BM objects outside London.



7 Egypt

This Greek bowl in the Wild Goat Style is dedicated to Aphrodite. It is one of thousands of artefacts reconstructed from fragments excavated at the ancient trading port of Naukratis. Recent excavations revealed the remains of a ship.



8 Israel

For the first time ever, the three surviving bronze heads of the Roman emperor Hadrian were brought together. The Israel Museum showed its own bronze next to loans from the Louvre and the BM.



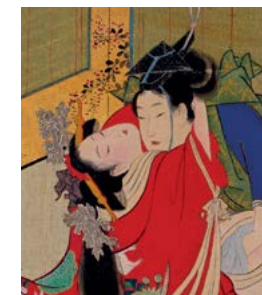
9 China

The UK-China Year of Cultural Exchange saw collaborations with colleagues in Shanghai and Beijing. Topics included digital strategy and recording world collections of Chinese antiquities such as this Qing dynasty bronze of Liu Hai of 1723.



10 Korea

In an exhibition shown in Seoul was a 1611 gold coin of the Mughal emperor Jahangir. The displays used the BM collection to trace the human image across different cultures. It was seen by 124,000 people.



11 Japan

The BM's groundbreaking research project on Japanese erotic art led to Japan's first comprehensive exhibition on *shunga*. The BM loaned this 17th-century handscroll to the Eisei Bunko Museum in Tokyo.



12 Australia

The history of medieval Europe was told in Brisbane through objects such as this stone figure of an English knight of 1375–1425. In Perth, the BM presented the exhibition *A History of the World in 100 Objects*, after a three-city tour of Japan.



Members Events

Special events are arranged for Members and Patrons who support the BM. Here dancers perform a work based on Euripides' play *The Bacchae* in the Great Court.

International Work

The BM is working with museum staff at Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) to conserve an Egyptian mummy in Mumbai.



Mutual Funding

A successful fundraising campaign for the International Training Programme earned match funding of £500,000 from the Marie-Louise von Motesiczky Charitable Trust.



Benefactors and Partners

The BM is fortunate to have many generous and visionary benefactors who have supported much of the work featured throughout this publication.

The national collection of prints and drawings, which is held at the BM, received a major benefaction from the Monument Trust. Generous funding from the Trust will support curatorships and international fellowships; the head of the department Hugo Chapman is now the Simon Sainsbury Keeper of Prints and Drawings. The excellence of the Museum's curatorial work was recognised with a generous grant from the Garfield Weston Foundation in honour of Neil MacGregor. Following this award, Richard Hobbs has taken the title of the Weston Curator of Roman Britain. The Tabor Foundation continued its support for the work of Richard Blurton, Curator of South Asia.

An anonymous donation has underwritten many of the BM's initiatives in India. This work includes a project to conserve a rare Egyptian mummy in the collection of the CSMVS in Mumbai. The private supporter has also underwritten Indian participants in the BM's International Training Programme (ITP).

In April 2015 the Marie-Louise von Motesiczky Charitable Trust made a generous pledge of up to £500,000 for every pound the Museum could raise

to support the continued delivery of the ITP, as part of the training programme's tenth anniversary. A successful appeal to the Members of the British Museum formed a key part of this challenge fund and, in July 2015, the Museum launched an appeal to its Patrons. Additional gifts from the American Friends of the British Museum, as well as legacies and renewed grants from foundations, enabled the Museum to reach this ambitious goal. The success of the challenge fund means the programme can move forward with renewed confidence. The Marie-Louise von Motesiczky Charitable Trust's gift was made in honour of the directorship of Neil MacGregor, 2002–2015.

The Museum's role in professional development and fieldwork received vital funding from the Headley Trust to support internships in the Portable Antiquities Scheme. Partnership with the Leon Levy Foundation and the Kowalski Family Foundation has also enabled the BM and the Penn Museum to develop a virtual vision of Leonard Woolley's important excavations at Ur in Mesopotamia during the 1920s and 1930s. The project will digitally unite the finds and research materials now held in different collections. Miss Ida Carrara, a supporter of the BM for over 20 years, left a bequest to support archaeology in Italy and her generosity will help the Museum to continue its excavations at Tivoli.

The BM has been awarded important new acquisitions from the Cultural Gifts and the Acceptance in Lieu Schemes. In 2015 the Great Seal of Queen Victoria was acquired for the nation. The Great Seal of England is one of the most important symbols of the monarch's authority. Originally, such seals were destroyed when the monarch died, but by the 16th century they were passed on to the Lord Chancellor to be melted down or preserved. This pair of silver seal matrices was from 1860–78. One half had been acquired by the BM in 1977, and the donation of the second half, which was allocated to the BM under the Cultural Gifts Scheme, reunites the Great Seal as a whole. Other generous supporters bequeathed objects directly to the BM, such as a Chinese handscroll by 20th-century artist Pu Quan donated by Katherine Talati.

The Museum's contemporary collecting received a boost when Thomas Hockenhull was granted an Art Fund New Collecting Award. As Curator of Modern Money, he will use the grant over the next three years to build a collection of 20th-century numismatic material from socialist and former socialist countries, to coincide with important anniversaries such as the Russian Revolution and Prague Spring. The Museum's work was also recognised when IAG Cargo's logistical support for the BP exhibition *Indigenous*

Australia: Enduring Civilisation was shortlisted in the 2016 UK Sponsorship Awards.

In 2015 BM Trustee John Micklethwait was elected Chairman of the American Friends of the British Museum, which has given over \$40m in gifts (both financial and works of art) since its foundation. The Fund for the Future enabled income from legacies and bequests to be spent on the areas of most urgent need at the BM. The Fund welcomed in memoriam gifts from, among others, Claire Brisby, Ian Logan and Joya Gritton in memory of their mother Irene Logan.

Some of the BM's annual subscribers have an interest in particular aspects of the collection. The Ottley Group was the first special interest group to cater to people with particular interest in collecting Old Master and English drawings. The Contemporary Middle East Art Acquisitions Group welcomed new members and the Volland Group supported the acquisition of modern and contemporary works on paper. Most recently an Americas Group held a preview of recent acquisitions, hosted by Dr Jago Cooper.

The BM now has new membership tiers of corporate members and partners who enjoy special access to the Museum for their staff and clients. This growing community of supporters underpins much of the work of the BM.

Appendices

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Lampedusa Cross, 2015
The final acquisition under the directorship of Neil MacGregor was this cross made of fragments of a migrant boat wrecked off the coast of Lampedusa. Over 300 Eritrean and Somali refugees drowned. Local carpenter Francesco Tuccio fashioned a cross for each of the 155 survivors. He made an additional cross for Pope Francis and this one which he donated to the BM. (39 x 28 cm)

Exhibitions

LONDON

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

The BP exhibition
Indigenous Australia: Enduring Civilisation
23 Apr – 2 Aug 2015
Supported by BP

Drawing in Silver and Gold: Leonardo to Jasper Johns
10 Sep – 6 Dec 2015

Celts: Art and Identity
24 Sep 2015 – 31 Jan 2016
Supported by In memory of Melvin R. Seiden Sheila M. Streek Stephen and Julie Fitzgerald Fund for the Future donors

Egypt: Faith after the Pharaohs
29 Oct 2015 – 7 Feb 2016
Generously supported by the Blavatnik Family Foundation

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 Prince and the Pir: Dervishes and Mysticism in Iran and India
11 Mar – 8 Jul 2015

Triumph and Disaster: Medals of the Sun King
4 Jun – 15 Nov 2015

From the Figurative to the Abstract: Modern Art from the Arab World
11 Jul – 8 Nov 2015

Life and Sole: Footwear from the Islamic Worlds
14 Nov 2015 – 15 May 2016
Supported by Steven Larcombe and Sonya Leydecker

Hoards: The Hidden History of Ancient Britain
3 Dec 2015 – 22 May 2016
Supported by Stephen and Julie Fitzgerald

Light, Time, Legacy: Francis Towne’s Watercolours of Rome
21 Jan – 14 Aug 2016
Supported by Lowell Libson Ltd

Krishna in the Garden of Assam: The Cultural Context of an Indian Textile
21 Jan – 15 Aug 2016

The Asahi Shimbun Displays

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

Appendices

Music, Celebration and Healing: The Sudanese Lyre
18 Jun – 16 Aug 2015

Manga Now: Three Generations
3 Sep – 15 Nov 2015

Scanning Sobek: Mummy of the Crocodile God
10 Dec 2015 – 21 Feb 2016

Containing the Divine: A Sculpture of the Pacific God A’a
17 Mar – 30 May 2016

Supported by The Asahi Shimbun

Medieval Power: Symbols and Splendour
Queensland Museum, Brisbane
11 Dec 2015 – 10 Apr 2016

A History of the World in 100 Objects
Western Australian Museum, Perth
13 Feb – 18 Jun 2016

A History of the World in 100 Objects
Tokyo Metropolitan Art Museum
18 Apr – 28 Jun 2015
Kyushu National Museum, Dazaifu
14 Jul – 6 Sep 2015
Kobe City Museum
20 Sep 2015 – 11 Jan 2016

KOREA
Human Image
Seoul Arts Centre
11 Dec 2015 – 20 Mar 2016

SINGAPORE
Treasures of the World from the British Museum
National Museum of Singapore
4 Dec 2015 – 29 May 2016

UNITED KINGDOM
A Walk on the Wild Side
Tunbridge Wells Museum
12 Jun – 20 Sep 2015

Food for Thought
Corinium Museum, Cirencester
24 Apr – 5 Jul 2015

Roman Empire: Power and People
The McManus, Dundee
24 Jan – 10 May 2015
Segedunum Roman Fort, Wallsend
30 May – 13 Sep 2015

Social Fabric: African Textiles Today
Powell-Cotton Museum, Kent
14 Feb – 17 May 2015
Royal Albert Memorial Museum and Art Gallery, Exeter
26 May – 6 Sep 2015
Ipswich Museum
19 Sep 2015 – 23 Jan 2016
William Morris Gallery, London
20 Feb – 29 May 2016

*Writing For Eternity:
Decoding Ancient Egypt*
Wrexham Museum
19 Jun – 6 Sep 2015
Tullie House, Carlisle
12 Mar – 8 May 2016

*UK touring exhibitions
were supported by the
Dorset Foundation in memory
of Harry M. Weinrebe
and the John Ellerman
Foundation*

USA

Pharaoh: King of Egypt
Cleveland Museum of Art
8 Mar – 12 Jun 2016

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Community Groups

The Museum involves communities from across London and beyond in its work. The following groups attended free exhibition previews, along with children from 40 supplementary schools

Abbey Community Centre
ACDiversity
Africa Advocacy Foundation
Age UK
Akbar House Sheltered Housing
Alkionides UK
Alpha Gorefield and Canterbury Tenants’ and Residents’ Association
Anglo Sikh Heritage Trust
Arachne Greek Cypriot Women’s Group
Arlington House
Arts 4 Dementia
Baila Peru
Bede House Association
Belief in Bow
Bengali Service – Church Street Library
Bishop Ho Ming Wah Association
Bloomsbury Central Baptist Church
Bloomsbury Patient Network
Brandon Centre
The Buddhist Society
CAFOD
The Calthorpe Project
Camden and Islington NHS Foundation Trust
Camden Carers Centre
Camden Chinese Community Centre

Camden Cypriot Women’s Organisation
Camden Garden Centre
Camden Intergenerational Network
Camden Kaleidoscope
Camden LGBT Forum
The Camden Society
Camden Youth Services
Capital Arts
Cara Trust
The CarAf Centre
Castlehaven Community Association
Central and North West London NHS Foundation Trust
Chinese Mental Health Association
Claremont Project
CommUNITY Barnet
The Confraternity of Saint James
Contact the Elderly
CoolTan Arts
Crisis
Croydon Sickle Cell and Thalassaemia Support Group
Daleham Gardens
Continuing Support Group
Dementia Befriending Service
East London Chinese Community Centre
East London Mosque
Emergence
Enaip
Epilepsy Action: North London
Evelyn Oldfield Unit
Fitzrovia Community Centre
Fitzrovia Neighbourhood Association
Friends of Tavistock Square
Great Ormond Street Children’s Hospital
Hackney Community College

Haringey Chinese Community Centre
Harlesden Methodist Church and Circuit
Healthwatch Camden
The Helios Centre
Hibiscus Initiatives
Hill Homes Foundation
Holborn Community Association
Hopscotch Asian Women’s Centre
Iranian Association
Irish Women’s Group
Iroko Theatre Company
Islington Chinese Association
Islington Foster Carers’ Association
Islington Women’s Centre
Kentish Town Community Centre
Kings Cross Brunswick Neighbourhood Association
Laamiga Women’s Mentoring and Training
Latin American Community Association
Latin American Disabled People’s Project
Lismore Circus
Community Woods
London Central Mosque and the Islamic Cultural Centre
London Connected Learning Centre
London Depression Meetup
London Irish Centre
London Muslim Centre
London Welsh Centre
Mary Ward Centre
Mildmay Sheltered Housing
Mind
Mind Yourself
Mitcham Town Community Trust
Mosaic

New Horizon Youth Centre
North East London NHS Foundation Trust
North London Interfaith
Notting Hill Housing Association
Nubian Users’ Forum
OpenAge
Pakistan Community Centre
Parkinson’s UK
Penfold Community Hub
Positive East
Primrose Hill Community Association
Quaker Social Action
Queen’s Crescent Community Association
Rose Bush Court Sheltered Housing
Rosetta Art Centre
Sanctuary Housing
The Salvation Army
Shan House Sheltered Housing
Sikh Education Council
Single Homeless Project
Smart Network
Social Action for Health
Somali Cultural and Educational Association
South Bloomsbury Tenants’ and Residents’ Association
South West Essex and Settlement Reform Synagogue
Spice Time Credits
St Mungo’s Broadway
Stitches in Time
Stroke Association
Stroke Project
Sudbury Neighbourhood Centre
Swadhinata Trust
Sydenham Garden
Tavistock and Portman NHS Foundation Trust
Third Age Project
Three Faiths Forum

Tower Bridge Care Home
Toynbee Hall
Training Link
Twining Enterprise
UCL Communication Group
UCLH Teenage Cancer Trust Unit
UK Punjab Heritage Association
Viridian Housing
Volunteer Centre Camden
Volunteering Matters
West Euston Time Bank
West Hampstead Women’s Centre
Westside Young Leaders Academy
Wild Street Estate Garden Club
Women at the Well
Working Men’s College
Young Roots
Young Stroke Survivors

Loans

In 2015/16 BM objects were seen in the UK and across the world

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