

Being human

Review 2018/19





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At the British Museum
Visitors to the BM in 2019
are shown in full-page
black-and-white photographs
throughout the Annual
Review. Photographs by
Phil Sayer



**Map of the world,
1482**

Printed in Ulm, this portrait of the world held in the Department of Prints and Drawings is signed by its maker, Johannes Schnitzer. The map illustrated a work by the celebrated 2nd-century AD geographer Ptolemy. (40 x 56 cm)



***Money Map of the World,*
2012**

This print held in the Department of Coins and Medals is of a collage by British artist Justine Smith. Smith creates a portrait of the world out of the differing banknotes from each country. (86 x 137 cm)

Director's preface

In 2018/19, six million people visited the British Museum in London. They came because the BM is a place where you learn about human beings: their achievements, their challenges, their capacity to create beautiful and useful things.

Since the BM first opened its doors to the public 260 years ago, an estimated 350 million people have visited. It is a staggering figure, and one that fills me with enormous pride: at the continuing vitality of the BM, at its endlessly relevant collection of eight million objects from every corner of the world, at its importance in showing two million years of human history – our history – under one roof.

How we work as an institution has altered hugely in that time. Our work has become more collaborative, more community-centred. The voices of the Museum have become multiple, as if the dialogue among objects in the galleries had lent itself to a wider conversation among audiences. Walk into any gallery in the BM today and the sheer variety of people is as wondrous as the artefacts they look at.

The BM endeavours to create a similar feeling of openness with all our colleagues around the UK and the globe. The benefits of such a listening approach are incalculable. We collaborate not just by sharing the BM's material and intellectual resources, but by learning from our partners all kinds of ways in which we might work with them – whether by developing practical training programmes or arranging a loan or exhibition that tells a particular story they want to tell.

A recent measure of this success was *India and the world: a history in nine stories*, a BM collaboration with CSMVS in Mumbai and the National Museum in Delhi. First proposed by our colleagues in India, the project was then jointly developed. The exhibition set India's history in a global context. It was a superb use of the BM collection to tell a wider story and take Indian visitors on a great journey to somewhere new. Sitting on a wall after having seen the show in Mumbai, one small boy lifted his arms and cried, with awe and excitement on his face, 'I have seen the world . . . And now I'm tired!'

Hartwig Fischer
Director



Discobolus, 2nd century AD

For a collaborative project in India, the BM loaned the celebrated Roman sculpture of a discus-thrower to two museums in Delhi and Mumbai. (Height 173 cm)



Chairman's foreword

This has been an action-packed year at the British Museum. Spectacular additions to the permanent exhibition spaces – the Albukhary Foundation Gallery of the Islamic world and the Mitsubishi Corporation Japanese Galleries – have been opened, and wonderful temporary exhibitions have included *Rodin and the art of ancient Greece*, and the BP exhibition *I am Ashurbanipal: king of the world, king of Assyria*. The BM welcomed over 300,000 pupils to Bloomsbury as part of formal education programmes, and an extraordinary range of events for adults included the BM's first major music festival: *Europe and the world: a symphony of cultures*.

Outside London, the BM loaned over 2,800 objects to 105 locations around the UK, where they were seen by more than ten million people. The Portable Antiquities Scheme, which records archaeological finds made by the public in England and Wales and is administered by the BM and National Museum Wales, reported around 70,000 finds.

As part of its ambition to be the museum of the world for the world, the BM lent more than 2,400 objects to 79 venues outside the UK. The International Training Programme, now in its 13th year, continued to expand and has a network of 276 alumni from 43 countries. The BM's Iraq Scheme brought more Iraqi museum professionals for training in London and then in their home country. Funded by the Department for Digital, Culture, Media & Sport, this remains one of the most important of the BM's many projects.

Looking to the future, BM people have continued to strengthen their network of colleagues around the world and especially in sub-Saharan Africa, where there is scope to do more to share our collections. Back in the UK, planning permission has been secured for the 15,000 square metre British Museum Archaeological Research Collection – the BM_ARC – in Berkshire. This will be a major research, storage and teaching facility. And plans are well advanced in Bloomsbury for developing the Museum's masterplan – now dubbed the Rosetta project. We will be hearing more of this in the year ahead.

These are uncertain political times in the UK and around the world. But the Trustees are convinced that as an institution of global significance located in London, the role of the British Museum is likely to be more important than ever in the years ahead.



Samurai armour, 18th century
In the Mitsubishi Corporation Japanese Galleries, visitors can now see this outstanding set of Samurai armour. Its finely crafted components of metal, lacquer, textile, leather and horn underwent more than 250 hours of conservation prior to display. (Height 150 cm)



Terracotta worshipper, 650–575 BC
The reach of the Assyrian Empire could be seen in this Cypriot figure wearing Assyrian-style dress. A BM exhibition on the Assyrian king Ashurbanipal attracted 140,000 visitors. (Height 62 cm)

Key to this is the commitment and hard work of the Museum's staff, volunteers and supporters of every kind. This palace of global wonders depends on all these people, and the Trustees are truly grateful to them.

Sir Richard Lambert
Chairman of the Trustees

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Headlines

National	
National loans	The BM loaned over 2,800 objects to venues around the UK.
New BM collection centre gets go ahead	The BM received planning permission to construct the British Museum Archaeological Research Collection, a new storage and research facility near Reading University designed by John McAslan + Partners.
Recent archaeological finds	Nearly 70,000 finds were reported through the BM’s Portable Antiquities Scheme. An outstanding gold pendant of 1000–750 BC was found in Shropshire.
Fieldwork on ancient Britain	Scholars studied handaxe assemblages and grave goods in the UK as part of research into prehistoric communities, some over 800,000 years old.
Hoirds on UK tour	A touring exhibition on buried hoards opened in Salisbury, where a pot of Roman coins discovered nearby just two months earlier was put on display. One of several BM tours around the UK, the show later travelled to Belfast.
New finds and old stones	The BM worked with Torquay Museum and the University of Exeter to create a display on recent excavations at Ipplepen. At Stonehenge, a collaborative exhibition with English Heritage looked at the stone circle in a European context.
Bringing communities into the museum	The three-year project Object Journeys welcomed community partners to explore museum collections in the UK. Two co-curated displays were presented at the BM and Brighton Museum.
Digital training	Museum Futures was launched. The scheme offers young people aged 18–24 year-long paid traineeships in museums across the country.



Souvenirs of Italy
Britain’s early global connections were the subject of an exhibition at Stonehenge. Loans from the BM included this 6,000-year-old axe-head, made of Italian jadeite but found in Canterbury. (Length 22 cm)



Gold plaque, 1808–1799 BC
A popular touring exhibition on ancient Egypt drew over 350,000 visitors in Spain. Rare artefacts included this plaque showing Amenemhat IV offering a vase of unguent to the god Atum. (3 x 3 cm)

International	
Latin American Research Centre launched	In January 2019, the BM launched the Santo Domingo Centre of Excellence for Latin American Research.
African dialogue	During visits to Nigeria and Ghana, the BM director and colleagues met with HRM Ewuare II, the Oba of Benin.
New lab in Sudan	With Sudan’s National Corporation for Antiquities and Museums, the BM and partners worked together to open a bioarchaeology lab in Khartoum.
Tackling looting	Circulating Artefacts is a new digital platform that tracks the histories of objects to counteract illegal trafficking in antiquities from Egypt and Sudan.
Retrieving artefacts	The BM assisted government authorities in identifying artefacts stolen in recent years from Iraq and Afghanistan and ensuring their return.
Preserving sites in Iraq	Participants in the BM’s Iraq Scheme, which offers training in rescue archaeology to Iraqi professionals, included a group of women from Mosul.
The science of colour	New scientific research at the BM has identified the natural dyes used in Chinese textiles. A non-destructive technique using wavelengths of light to identify dyes was also developed. It showed that a child’s sock from ancient Egypt would have been cheerfully striped in red, blue and yellow.
Exhibitions abroad	“la Caixa” Banking Foundation renewed its partnership with the BM to tour exhibitions in Spain. By 31 March 2019, over 350,000 people had seen <i>Pharaoh: king of Egypt</i> in Barcelona, Madrid and Girona.

London

New Islamic world gallery	The new Albukhary Foundation Gallery of the Islamic world opened in October 2018. The <i>Financial Times</i> praised its ‘breathtaking scope’.
Japanese galleries reopen	The Mitsubishi Corporation Japanese Galleries reopened. The BM’s Japanese collection is the most comprehensive in Europe.
Top attraction	The BM attracted 6m visitors in 2018/19, making it the UK’s most visited attraction.
Popular exhibitions	Exhibitions on Rodin and the ancient Assyrian king Ashurbanipal attracted over 250,000 visitors.
Music festival	The BM held a two-week festival in the galleries, featuring traditional as well as modern and contemporary music from around the world.
Gallery tours	BM volunteers marked 25 years of leading public tours of the BM. In the past ten years, 450,000 visitors have taken part in free Eye-Opener tours.
Digital learning	Samsung renewed its support for the Samsung Digital Discovery Centre. Over 25,000 children and families participated in 2018/19, the largest number ever.
Accessible activities	The BM offers language courses in Chinese, Arabic and Sanskrit, and introduces ‘relaxed’ talks for those with autism and learning disabilities.
Tahitian discovery	The BM conserved a towering Chief Mourner’s costume brought from Tahiti in the 18th century. Underneath they found an undocumented red poncho, probably last seen during James Cook’s voyage to the island.
Ancient border conflict	Research on a Mesopotamian pillar uncovered the first written evidence of a border conflict. The discovery was put on public show for visitors to see.



Ancient and modern Japan
New displays in the reopened Mitsubishi Corporation Japanese Galleries include this 2017 digital *Time waterfall* by artist Tatsuo Miyajima. (Height 160 cm)

In the future



The Scream, 1895
Edvard Munch’s famous lithograph features in a 2019 exhibition on the Norwegian artist. (36 x 26 cm)

New exhibitions	Major exhibitions at the BM in 2019/20 look at the Norwegian artist Edvard Munch, the Japanese graphic art Manga, and the myth and reality of ancient Troy.
National tours	Touring exhibitions across the country will continue to share the collection with UK audiences outside London. They include shows on hoards found in Britain, LGBTQ histories and the legends of the Vikings.
Partnerships with Manchester and Norwich	Work with Manchester Museum continues, as community involvement helps to devise a new South Asia Gallery at the museum. The gallery is being created in partnership with the BM and is set to open there in 2021. A new medieval gallery at Norwich Castle keep is also underway.
Opening up Egypt’s hidden history	Scientists and curators are beginning a groundbreaking research project to reveal the contents of sealed Egyptian containers and to determine how large hollow cast bronze statues from ancient Egypt were made. They are using the BM’s X-radiography and CT-scanning facilities, combined with neutron imaging techniques at the Rutherford Appleton Laboratory, one of the UK’s leading scientific research laboratories.
New young people’s summer programme	The inaugural Greengross Young People’s Summer Programme takes place in 2019. The participants aged 16–24 from diverse backgrounds will shape the programme and immerse themselves in the working life of the BM.
Exhibitions abroad	Sharing the collection abroad includes major loans and exhibitions on ancient Greeks, Egyptian mummies and medieval Europe. They will be seen, among other countries, in Canada, Denmark, Nigeria and Thailand.
Books to inspire learning	The BM publishes for a wide range of readers. Forthcoming children’s books in 2019 include two in the series <i>Find Tom in time</i> . They encourage young readers to discover ancient Egypt and Rome by looking for Tom and his cat Digby. Co-published with Nosy Crow, the books are due to appear around the world in English, Chinese, Greek, Italian, French, Spanish and Catalan.

Thanks to revelatory new research, this lump of stone turns out to be an utterly fascinating document. It is the first written evidence of a border dispute and in it, for the first time as far as we know, appears the description ‘no man’s land’ ...

The Times reports the recent decoding of a cuneiform pillar, c.2400 BC, in the British Museum

November 2018



**Lagash Border Pillar,
c.2400 BC**

A reassessment of a cuneiform pillar showed how research on the existing collection continues to unearth fascinating discoveries in world history. (Height 40 cm)



A history of division

Displays in the exhibition *No man's land* included photographs by Ursula Schulz-Dornburg and a signed map showing the 1916 Sykes-Picot Agreement between the UK and France. The secret agreement, which defined the two countries' spheres of influence in the Middle East, would have lasting effects.

Innovation, investigation, discovery

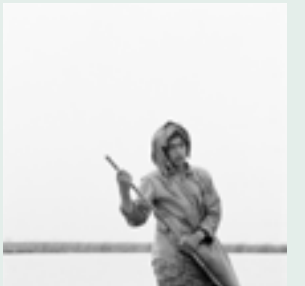
The work of the BM is always making new connections. What begins as an idea for a photography display can lead to a major discovery on material from ancient Iraq. An intellectual emphasis on world history encourages practical global contacts with colleagues in many countries. Projects are never isolated. Conservation of textiles can involve training students to carry the work forward in years to come. Discussions with colleagues in Africa about future museums on the continent lead not just to presenting those ideas in the UK, but to reshaping the methods through which we construct our own museums. These integrated processes are always changing and moving in new directions. They ceaselessly renew what we do, how we investigate and – sometimes by chance – what we discover.

Middle East

Borders were the theme of a BM exhibition in 2018 that was first conceived as a display of photographs. Haunting images of Iraq from 1980 by Ursula Schulz-Dornburg (now generously donated to the BM by the artist) showed fragile marshlands and vanished landscapes where the marks of human history had disappeared. Drawing on the collection to respond to the sites in the photographs, curators selected related objects to display alongside them. One was the Lagash Border Pillar which has been in the BM collection for 150 years.

The pillar was set up by the king of Lagash around 2400 BC to mark the boundary of his realm in southern Iraq and was inscribed in a deliberately abraded, archaic style of cuneiform to lend antiquity, and thus authority, to his assertion of ownership. As they began to study it, BM curators were able to decipher its text for the very first time. The tall cylinder turned out to be the first written evidence of a border dispute and – to the scholars' surprise – called the disputed territory 'no man's land'. This revelation about the Lagash Border Pillar and a 4,500-year-old dispute featured alongside other discoveries in the Asahi Shimbun Display *No man's land* – to share with the public this latest piece of research and place it in the context of subsequent territorial assertion in Iraq.

Visitors could likewise contemplate the consequences of transgressed borders in the BP exhibition, *I am Ashurbanipal: king of the world, king of Assyria*. Assyrian conquest of neighbouring territory eventually gave way to the return of the enemies they had made. A wide range of new research was featured.





Iraq Training Scheme

The BM programme for Iraqi colleagues includes training in site surveying as well as object conservation. Trainees develop a wide range of skills to meet the demands of Emergency Heritage Management in present-day Iraq.

Visitors could admire a wall of surviving documents from Ashurbanipal's world-renowned library at Nineveh, which the BM has helped to digitise and make accessible to scholars worldwide. They could also read about the quest to find the missing lines, among thousands of unidentified textual fragments, of the great Mesopotamian epic poem, *Gilgamesh*.

The effects of conflict in Iraq are a perpetual concern and the BM is an active player not just in studying the past, but in trying to assist Iraqi colleagues today. The BM's Iraq Scheme, funded by the Department for Digital, Culture, Media & Sport, trains visiting Iraqi professionals in all aspects of rescue archaeology, beginning with training in London and extending through fieldwork in Iraq. The archaeological fieldwork associated with the Iraq Scheme training continues to turn up outstanding discoveries, including an ancient bridge at Tello and significant Parthian remains at Qalatga Darband. In 2018, the BM was privileged to welcome two groups of women participants, the first of which came from the Mosul region and had witnessed first-hand the dreadful destruction of their cultural heritage perpetrated by Daesh.



Africa

The work of the BM engages ever more intensely with global politics today and the changing contexts in which its research takes place. In 2018 director Hartwig Fischer and BM curators met with colleagues in Nigeria and Ghana to learn more about their ambitious museum building projects in Lagos, Benin City and Accra. Their discussions prompted fresh ideas on how the BM itself might work with communities to present its African collections in new ways.

During the visit to Nigeria the team were received by HRM Ewuare II, the Oba of Benin, and the BM pledged continuing support for the development of the Royal Museum in Benin City. Assistance will include training and advice on displays and other areas, and the BM is working with colleagues in Benin towards the possibility of arranging long-term loans of historic objects from the Kingdom of Benin to the new Royal Museum. The BM is a key member of the international Benin Dialogue Group, which includes representatives from Nigeria, Austria, Germany, Netherlands, Sweden and the UK.

This collaborative engagement emerges from long-term partnerships generated by research and exhibition projects and extensive training initiatives delivered through the Africa Programme in both East and West Africa over the past ten years. In February 2019, those

ties to Africa shaped a symposium and related events in London, supported by the Gerda Henkel Stiftung. Speakers from Ghana and Nigeria discussed how they engage the public in their museums, while architect Sir David Adjaye looked at the future of museum architecture and its role in Africa.

BM support across the continent includes measures to counteract looting and illegal trafficking of objects from Egypt and Sudan. To this end, the BM has drawn together a dedicated team to undertake research on the circulation of antiquities. The work will include the creation of a cutting-edge digital platform to track the histories of objects. The Circulating Artefacts platform – funded by the British Council's Cultural Protection Fund in partnership with the Department for Digital, Culture, Media & Sport – will encourage dealers, collectors, museums, law enforcement agencies and others to report artefacts and support criminal investigations and repatriation efforts. The project will also share skills with heritage professionals in Egypt and Sudan, and supply them with equipment and software to enable their own monitoring.

Training and capacity building go hand in hand. New developments require a commitment to their effective staffing and operation. In February 2019, the BM helped to open a new research facility at the Sudan National Museum in Khartoum, the M. Bolheim Bioarchaeology Laboratory. A generous donation has enabled construction of the laboratory, in collaboration with the British Museum and the Institute for Bioarchaeology. The lab will be used to store and research human remains and other bioarchaeological collections from excavations in Sudan. It will be overseen by Mohamed Saad, whom the BM trained as the first bioarchaeologist in Sudan.



African museums

Architect Sir David Adjaye discusses contemporary museum design and future museum projects in Africa.



India and the world

The BM collaboration with museums in Mumbai and Delhi set Indian history in the context of world events. This 4,000-year-old Egyptian relief shows the pharaoh Mentuhotep II. (Height 79 cm)

India

The contemporary museum offers new ways of working with the collection. The BM recently collaborated with two museums in India – CSMVS in Mumbai and the National Museum in Delhi – to produce *India and the world: a history in nine stories*. The groundbreaking exhibition shown in Mumbai and Delhi marked 70 years since India's Independence, and united artefacts from all three collections, along with loans from more than 20 Indian museums. The exhibition was supported by the Getty Foundation and Tata Trusts, with additional support from the Newton Bhabha Fund and the Ministry of Culture, Government of India.

The result was a show of unprecedented scale and reach: over 250,000 people visited in the two cities. A further 138,000 saw replica objects via a children's

exhibition bus which travelled beyond Mumbai introducing the displays.

By drawing on the BM’s world collection, the collaboration enabled the partners to set a history of India within a global context. Traditional views were opened up as new questions arose out of the wider historical conjunctions: how is leadership expressed if you compare a sculpture of an ancient Indian king to a Roman Emperor; how do Asian depictions of Europeans find a mirror in western views of India? As the *Hindustan Times* concluded for its Indian readers: ‘The 200-odd pieces on display in *India and the world* convey that we share our history and legacy with continents, countries and people in ways we cannot even imagine.’

Such joint projects create an enduring legacy. CSMVS has since opened its first children’s museum on its campus, one of several long-term effects enhanced by working together to find new ways of presenting the museum’s content. In March 2019, the BM ran a special course (ITP+) in Mumbai. The workshop – supported by the Marie-Louise von Motesiczky Charitable Trust through the BM’s International Training Programme – was arranged at CSMVS to focus on the vital role museums can play in education, learning and social development, both in India and in other parts of the world.

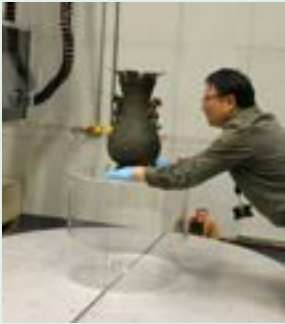
China and Japan

Developing scientific research at the BM creates new materials that can be used worldwide. In 2018, a BM scientist prepared a new resource to identify natural dyes in textiles from the Silk Road. A broad palette of dyes was used in ancient China but few scientific works accurately name them. Following a study of 7th- to 10th-century textiles from Dunhuang, the BM collected plant materials and created a series of scientific databases which give the botanical origins of Chinese dyes. The published results will be used around the world so scholars can identify the dyes in archaeological textiles.

Work on Chinese and Japanese artefacts in collections at the BM and around the world is frequently an international collaboration. BM staff travel abroad to study and support other collections while visiting scholars spend time studying artefacts at the BM. Professor Rongyu Su of the Chinese Academy of Sciences joined the BM as a British Academy Visiting Fellow in 2018. His three-month study of Chinese bronzes in the BM collection revealed how the 6th-century BC vessels were constructed using a revolutionary pattern-block method. The international



Mumbai museum partner
CSMVS in Mumbai opened up its own collection as part of the collaboration with the BM. At the museum, visitors encounter contemporary sculptures such as *The Buddhas Within* by Satish Gupta.



Collaborative research
Work with colleagues from China included a groundbreaking study of Eastern Zhou bronze vessels of the 6th century BC.

work by scientists, curators and art historians was shared through a successful workshop at the BM in September and future academic publications are planned.

From Glasgow to Toronto to Shanghai, staff lectured on a broad range of topics, such as the global trade in Chinese art. When conservators from Japan worked alongside BM staff to apply the final backing to a 19th-century Japanese painting in the BM – a copy of a much earlier wall painting from the Buddhist temple of Horyuji – 13 professional conservators from Europe came to observe the specialised work. Research on material from South and East Asia included study of a large-scale 8th-century embroidery showing Shakyamuni Buddha, undertaken with the Nara National Museum in Japan. This collaborative endeavour to preserve the embroidery enabled the BM to loan the work to Nara for an exhibition there in 2018 entitled *Threads of Devotion*.

The Pacific

When James Cook first visited Tahiti in 1769, he witnessed a ceremony to mark the death of a chief. A towering figure at the ceremony wore extraordinary garb: a coconut shell apron over a barkcloth poncho, a wooden breastplate covered with gleaming mother-of-pearl discs, a shell mask, a headdress, a black feather cloak trailing down the back.

In 2018, a cross-disciplinary team of conservators, curators, mounters, scientists and visiting Tahitian curator Théano Guillaume-Jaillet came together to investigate this extraordinary object, the Chief Mourner’s costume. Disassembling the complex artefact, they discovered a number of surprising items. One was completely unexpected. An undocumented fine white barkcloth was tied to the easel on which the costume had been mounted. Rolled inside was a *tiputa* (poncho), its unfaded red stripes suggesting it might not have been seen since Cook’s voyages in the 18th century.

The excitement was profound, and the entire costume was carefully studied and conserved over several months, with support from the Radcliffe Trust, Normanby Charitable Trust and Dr & Mrs Lucas. The work drew together a broad range of museum expertise, from challenging conservation of organic materials to new interpretations that arose from studying the costume’s composite layers.

Put on show for the public to see, the Chief Mourner’s costume became the star exhibit of the 2018 BM exhibition, *Reimagining Captain Cook: Pacific perspectives*, supported by Stephen and Julie Fitzgerald.



Chief Mourner’s costume
A multi-disciplinary project to conserve an elaborate funerary costume collected from Tahiti in the 18th century drew on the resources of a broad field of experts. (Height 214 cm)

Americas

The BM houses many unusual collections. Making them accessible and showing their relevance is a key aim. One such group is a set of more than 800 glass-plate negatives and nearly 500 plaster casts. They were made in the 19th century by Alfred Maudslay, an English explorer who undertook seven journeys through Mexico and Central America from 1881 to 1894. He created some of the first sketches and surveys of important Maya sites and took some of the earliest photographs of the buildings and monuments.

To make this amazing resource widely available, the BM has been collaborating with Google Arts & Culture to preserve and disseminate the collection digitally. Maudslay’s own use of dry-plate photography was cutting-edge technology, and the BM is following suit. Visit the website and one can zoom in on high-resolution images of 3D scans. Epigraphers are studying the inscriptions. Archaeologists are reconstructing sites using Maudslay’s records. The material on Guatemala has been released, with casts and photographs from Mexico following through 2019. ‘It was the unexpected magnificence of the monuments,’ Maudslay wrote, ‘that led me to devoting so many years to securing copies of them, which, preserved in the museums of Europe and America, are likely to survive the originals.’

In January 2019, the BM launched the Santo Domingo Centre of Excellence for Latin American Research, made possible by the generosity of Alejandro & Charlotte Santo Domingo, and Mrs Julio Mario Santo Domingo with Andrés & Lauren Santo Domingo. The BM cares for an important collection of Latin American archaeological, historical and contemporary material, which spans more than 10,000 years of human history. These objects encapsulate some of the most remarkable narratives of cultural development on the planet.

The Centre at the BM will support work on this collection through collaboration with research communities in Latin America and the UK, ensuring the conversation about the artefacts draws on a great variety of voices from around the world.

Britain

Future research into the collection is set to be transformed by a brand new BM facility. The British Museum Archaeological Research Collection (BM_ARC) is a significant new storage centre that will preserve and provide access to many objects from the Museum’s world-renowned collections of ancient sculpture, mosaics, archaeological assemblages and historic casts.



Transforming an archive

Fragile glass-plate negatives are scanned and digitised. The late 19th-century images by archaeologist Alfred Maudslay provide a singular record of ancient monuments in Mexico and Central America.



Past and present

With Google Arts & Culture, the BM is disseminating the Maudslay archive in new ways. Here, a 2018 photo of the Temple of the Sun in Palenque, Mexico is juxtaposed with an 1891 image of the same structure.

Located in Berkshire, the BM_ARC will support an exciting new research partnership between the BM and the University of Reading. The collaboration will encourage innovative research into the collection, from Palaeolithic prehistory to later archaeology and archaeological science. Study facilities will give students and academics from around Britain and the world and the public enhanced access to the artefacts. A loans hub will allow the BM to lend objects directly to local, national and international venues. In November 2018, Wokingham Borough Council granted planning permission for the 15,000sq.m. single-storey building designed by John McAslan + Partners. Construction is due to begin in 2019.

The public benefit of such research is an important focus, especially where there is a keen visitor interest. One popular project in 2018 brought together significant objects from the BM galleries and the towering Neolithic circle of Stonehenge. The partnership with English Heritage saw the findings displayed in a compelling exhibition at the Stonehenge Visitor Centre: *Making connections: Stonehenge in its prehistoric world*. The displays set early artefacts of stone, chalk, gold and bronze from Britain in the wider context of the peoples of Europe. Farming techniques could be shared across thousands of miles. Some practices emerged only in specific regions: in Scotland, mysterious decorated stone balls were hand-carved, their purpose still undetermined. The research into Britain’s heritage continues and will feature in a future BM exhibition in London on Stonehenge.

Conservation and scientific research on Britain’s history is closely allied to the BM’s Portable Antiquities Scheme, which aims to record archaeological finds made in England and Wales, no matter how small. BM scientists use non-destructive X-ray fluorescence to determine metal composition in cases of Treasure. Complex work can take place off-site. In August 2018, a BM team travelled to Salisbury to excavate and lift a fragile ceramic pot discovered in a nearby field. It turned out to contain an astonishing hoard: over 1,800 Roman coins of the 3rd century AD. The Bourne Valley Hoard was quickly featured in *Hoards: the hidden history of ancient Britain*, a BM touring exhibition that opened in Salisbury, helping Salisbury Museum attract public interest to begin fundraising for the hoard’s acquisition.



BM in Berkshire

A new British Museum Archaeological Research Collection is being built near Reading. These design proposals are by architects John McAslan + Partners.

Enabling more people to see objects from national collections is undeniably a good thing: visitors don't need to travel vast distances to see and learn from the outstanding cultural objects we are privileged to have here in the UK.

Apollo magazine on showing collections from the BM and elsewhere across Britain

July 2018



Exhibitions across Britain
BM tours in the UK included an exhibition on LGBTQ histories, in which these badges from the BM collection were shown. The show was seen in Oxford, Nottingham and Bolton.



Enduring love
An 11,000-year-old stone sculpture found near Bethlehem was among the objects that toured the UK in an exhibition exploring LGBTQ histories. (Height 10 cm)

National tours and loans

Touring exhibitions from the BM were seen around the country, supported by the Dorset Foundation in memory of Harry M Weinrebe. Shown in Salisbury and Belfast was a new collaboration between Salisbury Museum and the BM, *Hoards: a hidden history of ancient Britain*. The exhibition examined the many archaeological treasures that have made the news over the years, including one just discovered in 2018, to ask fundamental questions about who buried them and why. Celebrated hoards from both collections featured and finds dispersed among several museums were reunited. The tour continues through 2019 .

Desire, love, identity: exploring LGBTQ histories was a BM exhibition that proved so popular in London that a touring show was created. The exhibits – from protest badges to an 11,000-year-old stone sculpture of two lovers found in Bethlehem – created what the *Oxford Mail* called ‘a tour-de-force of global queer history’. After Oxford, the exhibition journeyed to Nottingham and Bolton.



At a national partners event Steve Miller, head of Norfolk Museums Service, noted: ‘We know from experience that the support of the BM can have a diverse range of benefits, including a direct impact on the local visitor economy.’ Such effects could be seen in enormously popular tours such as *Viking: rediscover the legend*, a collaboration with York Museums Trust. Opened by historian Michael Wood when it travelled to The Atkinson, Southport, the exhibition has been seen by more than 100,000 people since its launch in 2017. *Dressed to impress: netsuke and Japanese men’s fashion* continued its tour, during which visitors could try Japanese textile dyeing, at the Museum of East Asian Art, Bath, or soap-carving of netsuke, at the Worthing Museum & Art Gallery. Nearly 90,000 people saw the exhibition of portraits and other works by German artist Käthe Kollwitz, a BM collaboration with the Ikon

Hoard of Roman silver coins

The Selby Hoard, found in Yorkshire in 2010, was one of many examined in a national partnership tour. *Hoards: a hidden history of ancient Britain* was seen in Salisbury and Belfast before travelling to Buxton, the Isle of Wight and Peterborough in 2019.





The Thinker, 1880–1
The centrepiece of the BM national tour *Rodin: rethinking the fragment* was this bronze cast of *The Thinker*, on loan from the Burrell Collection in Glasgow. (Height 71 cm)

Gallery in Birmingham. The tour has proved so popular, it will be shown in London in 2019. A popular Spotlight Loan, designed to draw new audiences to the host museums, was *Rodin: rethinking the fragment*. The tour focused on the interest of ‘the fragment’, both in ancient works that survive only in part and as a deliberate strategy by later artists to capitalise on the suggestive power of the fragmentary. A bronze cast of Rodin’s celebrated sculpture *The Thinker* – organised by the BM as a loan to each venue from the Burrell Collection in Glasgow while it is closed for refurbishment – was displayed alongside objects from the BM’s own collection in Kendal, Bath and Walsall.

In 2018/19 the BM loaned over 2,800 objects to 105 venues around the UK. The loans were used in special displays, exhibitions and thematic galleries in other museums to enhance what they showed. In Newmarket, at the National Heritage Centre for Horseracing and Sporting Art, an exhibition on English artist James Ward drew on the Fitzwilliam Museum and Tate as well as the BM’s substantial body of prints by Ward, which the artist donated to the Museum in 1818.

National partnerships and training

Object Journeys invited UK community partners to explore museum collections and work collaboratively with museum staff, devising displays and events that broaden the stories museums tell. The three-year project was funded by The National Lottery Heritage Fund. In 2018, the final stages were presented in London and Brighton. At the BM, where earlier exhibits were developed in partnership with members of the Kiribati and Somali diaspora, a multi-cultural group of London residents created a display showcasing the importance of family across the globe. In Brighton, with support from the BM, community curators created three new displays as part of the *Fashioning Africa* programme. The participants explored African style, fabric and fashion using new acquisitions, historic pieces and specially commissioned documentary films.

Longer-term partnership galleries combine BM artefacts and expertise with that of other museums and are supported by the Dorset Foundation. The goal is to produce the best possible displays around the UK. Ongoing gallery partnerships included work with Manchester Museum, Norwich Castle and Auckland



Community programming
Drawing on the BM collection, Object Journeys worked with a number of groups to create community displays in Leicester, Manchester, London and Brighton (above).

Castle in County Durham, where a new Faith Museum is being constructed. A new national Skills for the Future training programme, supported by The National Lottery Heritage Fund, was launched in 2018. For Museum Futures, eight young people, aged 18–24, were selected for a year-long paid traineeship that focused on digital skills in museum collections. They worked in museums across the country, from Liverpool to Stowmarket. Over the next three years, Museum Futures will work with 27 trainees based in at least 20 partner museums across Britain.



Training young people
At the start of their placements, Museum Futures trainees from around the UK spent time together at the BM to learn about digital preservation and digital skills related to museum collections.

The BM’s Knowledge Share programme strives to widen expertise around the country by sharing skills, often in a peer-to-peer context. It is supported by the Vivmar Foundation, who generously agreed to renew their funding until 2021. One scheme, Knowledge Exchange, is now in its ninth year. It offers professional development for museum staff around the UK, who spend time at other institutions to see how they operate. In 2018/19, participants in Oldham, Jersey, Middlesbrough, Stowmarket and York were drawn from a variety of departments, including conservation, documentation and security. One participant wrote: ‘I really felt like part of the team while on my exchange . . . Thanks again for an amazing experience.’ A pilot scheme aimed specifically at Visitors Services staff began in 2018. Each participant in the Visitor Services Knowledge Circle undertakes a week-long placement at another institution.

The Money and Medals Network, whose work throughout England is supported using public funding by Arts Council England, shares expertise on the UK’s numismatic collections. Training sessions in 2018/19 examined military and commemorative medals in Liverpool and Belfast and Scottish coins and medals in Glasgow. The Network’s commitment to mapping the UK’s coins and medals collections focused on the South East of England as well as Scotland, where BM staff visited museums in Kirkwall and Stromness in Orkney.

Other learning events supported UK museum staff in a variety of areas. The BM held seminars in London on Egyptian papyri and on the conservation of Renaissance drawings. Delegates from 17 museums and universities attended a seminar on working with collections from the ancient Mediterranean. Interns from Suffolk were welcomed to the BM in summer 2018, while a two-day visit by curators and visitor experience staff from Tullie House Museum & Art Gallery looked at how the BM engages the public in its galleries. To support public health outcomes and widen access to the cultural sector, the BM is a lead partner in the Age Friendly Museums Network, supported by the Baring Foundation. Events in 2018 included a conference in Dudley, at which colleagues shared ideas about well-being and heritage. When museums around the country marked Age Friendly Museums Day, the BM organised creative workshops, dance performances and an art installation on ageing.

Research in the UK

The BM undertakes extensive research around Britain. With the Jorvik Viking Centre and Ashmolean Museum, staff have been studying the Watlington Hoard of Viking silver coins, discovered in Oxfordshire in 2015. A display and lecture in York shared the latest findings, and talks from a study day in Oxford will appear as a research publication setting the hoard in its historical context.

Fieldwork on ancient Britain is looking at areas of early human occupation, some over 800,000 years old, with support from the Calleva Foundation, Leverhulme Trust and others. The collaborative work with Queen Mary University of London and University College London takes place at sites in Suffolk, Norfolk and Jersey. A study of handaxe assemblages in Britain, France and Spain, with European funding from Marie Skłodowska-Curie Actions (MSCA), is modelling human colonisation in western Europe. With the Universities of Reading and Manchester, the BM is researching what grave goods can tell us about the belief systems of prehistoric communities, with funding from the Arts and Humanities Research Council.

Archaeological finds made by the public in England and Wales are recorded through the Portable Antiquities Scheme (PAS), administered by the BM with National Museum Wales. In 2018, nearly 70,000 finds were recorded. Cases of Treasure included an outstanding hollow pendant, or *bulla*, made of sheet



Roman Britain
In Cambridgeshire, a standing copper-alloy figure made in Britain between AD 43 and 410 was discovered. (Height 4 cm)

gold around 1000–750 BC and found in Shropshire. Other remarkable PAS finds included a Romano-British phallic figurine (discovered in Cambridgeshire), an Anglo-Saxon gold mount featuring a garnet and fine wire beading (Isle of Wight) and a medieval pilgrim badge showing St William of Gellone, canonised in 1066 (Yorkshire).

In November 2018, BM metals conservator Pippa Pearce was awarded an MBE for her extensive work on PAS and Treasure finds. The 2018 PAS conference, *Recording Britain's Past*, celebrated 15 years of the scheme. Panellists included archaeologists Barry Cunliffe and Carenza Lewis. Held in Peterborough, the PAST Explorers conference *The Bigger Picture*, supported by The National Lottery Heritage Fund, examined the many ways in which PAS data is being used in research, and how the work of volunteers and self-recorders is shaping our understanding of the past. Wider interest in the PAS model has spread around the world. Activities in 2018 included an international conference in Slovenia and the establishment in Finland of a public finds recording system, on which PAS experts from the BM are advising. Staff are also closely involved in advising on a DCMS-led review of the Treasure Act 1996, which may in future widen its definition to ensure even more finds are able to be acquired by public museums.

Studies of British archaeology included an examination with colleagues from Oxford and King's College London of a Roman foundry hoard discovered in Gloucestershire in 2017 and reported to the PAS. The fragments include jewellery, a skillet handle and a complete figurine of a dog. At Torquay Museum, the BM and the University of Exeter helped to create an exhibition based on recent excavations at Ipplepen in Devon. The BM series of Research Publications in 2018 included a study of excavations of a Roman shrine discovered in Ashwell, Hertfordshire in 2002, published with the support of the Thriplow Charitable Trust. The finds, reported under the Treasure Act, reveal evidence from the 3rd or 4th century AD of an open-air Romano-British ritual site, with gold jewellery set with gems, and votive plaques dedicated to a previously unknown goddess, Senuna.



Future knowledge
Recording archaeological finds through the PAS ensures Britain's history is preserved for all. Recent finds included this outstanding gold *bulla* or pendant, found in Shropshire. (37 x 47 cm)



Anglo-Saxon gold mount
This 5th-century ornamental mount, with its fine wire beading, was found on the Isle of Wight in 2018. The Treasure find was reported to the Portable Antiquities Scheme administered by the BM. (Diameter 14 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 2018/19 took place across the country.



Amesbury, Appledore, Bangor, Barnard Castle, Bath, Belfast, Bexhill-on-Sea, Birmingham, Bishop's Stortford, Bolton, Brighton, Bristol, Bury St Edmunds, Buxton, Cambridge, Cardiff, Carlisle, Carrickfergus, Cheltenham, Chippenham, Cirencester, Colchester, Compton, Compton Verney, Derby, Derry, Devizes, Dover, Downpatrick, Driffield, Dudley, Durham, Edinburgh, Exeter, Glasgow, Greenway, Hartlepool, Hexham, Hull, Ipswich, Kendal, Kettering, Kilmartin, King's Lynn, Leeds, Leicester, Lichfield, Lincoln, Littlehampton, Liverpool, Llanfairpwll, Llangefni, London, Maidstone, Manchester, Middlesbrough, Newark, Newcastle, Newmarket, Norwich, Nottingham, Oakham, Oldham, Orkney, Oxford, Penzance, Peterborough, Plymouth, Preston, Reading, Richmond, Romford, Rotherham, Salford, Salisbury, Sheffield, Shrewsbury, Southport, Stornoway, Stowmarket, Stroud, Sunderland, Swaffham, Swansea, Taunton, Thetford, Torquay, Truro, Walsall, Wellingborough, Welshpool, Weston-super-Mare, Woodbridge, Worksop, Worthing, York

We hope to inspire visitors to look beyond the conventional origin story of modern Singapore; to place this story against larger historical and geopolitical developments in the region.

The Straits Times quotes
Kennie Ting, director of the
Asian Civilisations Museum,
on a BM partnership
on the history of Singapore

January 2019



**Javanese mask,
19th century**

The BM loaned this dramatic wooden mask to Singapore for a jointly developed exhibition on colonial official Sir Stamford Raffles and his time in Java, Sumatra and Singapore. (Height 18 cm)

International tours and loans

International touring exhibitions from the BM showed the collection to audiences across the globe. At the Hong Kong Museum of History, 220,000 visitors attended *An age of luxury: the Assyrians to Alexander* to see outstanding objects from the Middle East, Greece and beyond: a gold perfume flask from Tajikistan in the shape of a fish, the head of a worshipper of Apollo from Cyprus, both 2,500 years old. The exhibition and catalogue on the Javanese and Sumatran collections of the colonial official Sir Stamford Raffles and his impact on the politics and art of maritime Southeast Asia were jointly curated with the Asian Civilisations Museum. The exhibition in 2019 marks the 200th anniversary of Raffles' arrival in Singapore and sets his collections and actions in wider geopolitical contexts.

Cultural exchange is an important benefit of tours based on the BM collection. In Brisbane, an exhibition that used non-invasive technology to delve inside Egyptian mummies attracted 155,000 visitors. Exhibitions in Europe presented ideas about Islamic pilgrimage and American art in the Netherlands and France. *A history of the world in 100 objects* was loaned to the Musée des Beaux-Arts de Valenciennes, where in three months it doubled the annual number of visitors.

Highlights of European cultural history, on the other hand, travelled to North America and Australia: an exhibition on medieval Europe drew 170,000 visitors in Quebec; in Nashville and Canberra, over 200,000 people were able to get close up to a marble head of the emperor Augustus and other displays in *Rome: city and empire*. ABC Radio Canberra encouraged listeners to 'Tune in or turn up' for a special broadcast from the exhibition, with BM curator Richard Hobbs and other experts.

An enormously successful international partnership with "la Caixa" Banking Foundation was renewed and will now run until 2024. As part of the collaboration, two BM exhibitions toured Spain in 2018/19. *Ancient Greeks: athletes, warriors and heroes* drew more than 145,000 people in Seville, Zaragoza and Palma. Its displays ranged from black-figure Greek pottery to a Greek bronze of Heracles defeating the Nemean lion. Ancient Egypt proved a huge excitement. By the end of March 2019, over 350,000 people had visited the CaixaForum exhibition *Pharaoh: king of Egypt* in Barcelona, Madrid and Girona.

Overall, in 2018/19 the BM drew on the far reaches of the collection to circulate over 2,400 objects to



Classical Europe shown abroad

A BM touring exhibition on imperial Rome was seen by more than 200,000 people in the USA and Australia.

This marble statue of a veiled priestess is based on images of Livia, the widowed empress of Augustus. (Height 216 cm)



Spanish series

The BM has been touring several exhibitions across Spain. The subjects have ranged from Greek athletes to Egyptian rulers such as the king depicted in this basalt statue from Ptolemaic Egypt. (Height 105 cm)



79 venues outside the UK. Material relating to the Grand Ronde indigenous community of Oregon was loaned to the Chachalu Museum and Cultural Center in the USA. In Tasmania, works by the expatriate English artist Thomas Bock shaped an exhibition of his important drawings of Australia and its people in the 19th century. To mark the anniversary of the Korean Kingdom of Goryeo, founded in 918, the BM loaned artefacts to the National Museum of Korea. From neanderthals in Paris to the Age of Reason in Mexico City, exhibitions around the world drew on the BM collection to enhance the stories they wished to tell.

International partnerships and training

The BM's extensive international ties support efforts to identify and protect antiquities in places of conflict. In 2018 the BM was instrumental in helping the Iraqi authorities retrieve artefacts that had been looted in 2003 from the site of Tello (ancient Girsu). The 5,000-year-old objects – stamp seals, pendants, clay cones inscribed to the 'mighty warrior' Ningirsu – had been seized in a Metropolitan Police operation. In Kabul, a decorated silver flask of 2300 to 2000 BC was returned, after the UK Border Force asked the BM to identify it. Both stories received worldwide media coverage. 'Working closely with police, the UK Border Force and other agencies,' reported the *Telegraph*, the British Museum 'has helped to recover thousands of looted antiquities from Afghanistan alone since 2003.'



The International Training Programme (ITP), now in its 13th year, continued to expand. With 276 alumni from 43 countries, the ITP welcomed colleagues from Azerbaijan, Nepal, Philippines and Rwanda for the first time in 2018. For the annual summer school in the UK, 23 fellows visited the BM and one of 11 partner museums around Britain, looking for new ideas and skills to develop their museum services at home. ITP+ courses carried that training abroad. A four-day workshop at the Nubia Museum in Aswan, Egypt looked at recent trends in museum interpretation. A course at Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) in Mumbai focused on the role museums can have in education and social change. The programme encourages alumni to support one another via the ITP network, sharing opportunities for networking, research and museum-related activities.

The BM's national Knowledge Exchange programme, in which UK museum staff widen their experience by spending time with colleagues at other institutions, has offered a model for international skill-sharing. In 2019, the BM hosted a curator from the National Museum of Denmark who is looking at increasing digital access to collections for source communities. As part of academic collaborations with UK universities, the BM co-supervised PhD students across a broad field of international study, from Chinese neolithic painted pottery to how 20th-century postcards influenced how we think about Israel and Palestine.

Key research projects involve dialogue with experts around the globe. The International Parthian Coin Project finalised a forthcoming research publication on early coins from Iran with colleagues from the Kunsthistorisches Museum, Vienna and the National Museum in Tehran. Collaborative scholarship on the ancient Middle East won two American book awards in 2018, from the American Schools of Oriental Research and the Archaeological Institute of America.

A major conservation project dedicated to Korean art in the BM, supported by Amorepacific Corporation, has been drawing on the expertise of colleagues in Korea. A Chinese art forum, funded by the Robert H.N. Ho Family Foundation, was attended by 35 scholars from Taipei, Los Angeles and elsewhere. To support colleagues around the world, BM scientists examined Burmese lacquer in Pisa and, at the Nicholson Museum in Sydney, analysed fragments of wooden tables and offerings of pomegranate seeds and grapes discovered in a group of Bronze Age tombs in Jericho.

Training at the BM

In 2018, the BM's highly successful International Training Programme welcomed fellows from 17 countries to spend time with staff at the BM and at museums around the UK.



Shared expertise

International research with colleagues in Australia included an examination of finds from a group of Bronze Age tombs in Jericho. Offerings found in the tombs included bowls of pomegranate seeds and grapes.



Egyptian seal, 570–526 BC

This bronze seal, bearing the cartouche of the pharaoh Amasis, was used to stamp jar-sealings. Copper from north-west Anatolia was probably used in its manufacture. Recent scientific analyses of sources of copper and lead used in the production of metal and faience objects from Late Period Egypt (664–332 BC) are offering valuable insights into the metal trade networks of the ancient Mediterranean. (Height 5 cm)

Work on Africa, the Americas, Oceania and beyond is set to take a new direction with the launch of the BM’s Endangered Material Knowledge Programme, supported by Arcadia, a charitable fund of Lisbet Rausing and Peter Baldwin. As societies change, local knowledge that has helped communities thrive is in danger of being lost. The programme will document the long histories of the ‘made world’: how people across the globe have used the natural resources around them to create their distinctive homes and social spaces.

Recording African culture drew in several projects in 2018/19. A six-month curatorship funded by the Ruddock Foundation for the Arts enabled the BM to catalogue important collections of historical photographs from West Africa. Collaborative doctoral research looked at the history of collecting in East and West Africa. In Cairo, BM director Hartwig Fischer and Egyptian Minister of Antiquities Khaled El-Enany opened the exhibition, *Capturing Egypt on glass*: with training and assistance from the BM, staff at the Egyptian Museum, supported by Arcadia, documented a unique archive of photographic glass negatives. The EU Delegation to Egypt announced a €3.1m grant to a consortium of European museums to help Egypt transform the Egyptian Museum on Tahrir Square in Cairo over the next two years. The group includes museums from Paris, Leiden, Berlin and Turin, as well as the BM.

Research across the globe

Archaeological work took place in Sudan, Egypt and further afield. At Dangeil, Sudan, a wall painting discovered on a monumental gate in 2015 was conserved and removed for eventual display in a local museum. The fragment shows a repeating frieze of lotus flowers and is one of the largest Kushite wall paintings found *in situ* in a non-funerary context. The exciting find sheds light on how the Kushites decorated their temples.



Discovery in Sudan
At Dangeil, excavations have uncovered a decorative wall painting. It was found on the monumental gate of a 1st-century AD temple dedicated to the god Amun.

A project looking at the deep history of the Asyut region in Egypt, supported by the British Council’s Newton-Musharafa Fund, focused on the village of Shutb. Excavation and surveys were undertaken to ascertain the settlement layers in a site inhabited for at least 4,000 years. Targeted study focused on an individual material – pottery, glass – while capacity-building activities for local people, to promote a shared sense of this important history, included inventing a card game, ‘Make Stone Speak’, using BM objects from Asyut.

Fieldwork in Naukratis, Egypt’s first Greek-Mediterranean port city, unearthed the earliest levels of the site in the areas of the Egyptian and Greek sanctuaries and the port’s harbour. The work was supported by the Honor Frost Foundation. Publication of the findings is in preparation.

In southern Siberia, the BM took part in an archaeological project to document an important cemetery at Oglakhty. The work followed on from last year’s BP exhibition *Scythians: warriors of ancient Siberia*, which displayed spectacular funerary masks, a veil and other finds from the site. Surveys of the area – a protected nature reserve to which access is normally forbidden – were accompanied by study visits to museums at Krasnoyarsk and Abakan, as well as the State Hermitage Museum in St Petersburg, where previously excavated finds were kept.

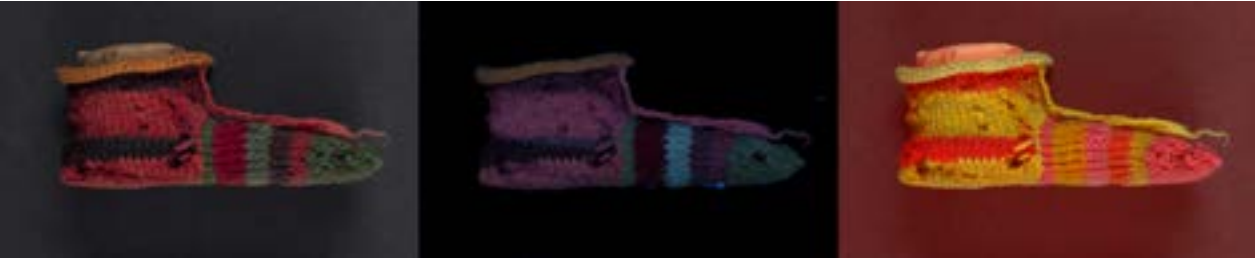
Extended post-excavation study is an essential stage of all fieldwork, especially as part of ongoing work on the wider collection. Ancient Sudanese textiles from Kulubnarti are being conserved and recorded by the BM in partnership with the University of Glasgow. The programme includes training students to develop practical conservation, observation and documentation skills. A pilot project, which analysed metal and faience objects, published its results on the origins of metals in Late Period Egypt, a time of intense contact between Egypt and the Mediterranean world.

Working with Late Antique textiles from Egypt, the BM pioneered a new non-destructive technique using different wavelengths of light to produce images that show the distribution of various dyes. Formerly, a tiny sample of the textile would have to be taken, if analysis was required. Using the new method, a child’s sock of AD 200–400 revealed cheerful stripes made from madder (red), woad (blue) and weld (yellow). As the *Guardian* reported the story, also published in the scientific journal PLOS ONE in October 2018, ‘the ancient Egyptians famously gave us paper and the pyramids, but were also early adopters of the stripy sock.’



Scarab, 600–570 BC
A study of metal and faience objects from Egypt showed that this scarab from Naukratis incorporated lead mined in Laurion, south of Athens. (Length 1.5 cm)

Egyptian socks with stripes
These multispectral images of a child’s sock from Antinoupolis (dated to AD 200–400) enabled BM scientists to distinguish non-invasively the natural dyes used to create the colourful stripes.



The British Museum's new Islamic World gallery ... in its breathtaking scope, could transform many people's understanding of what Islam and Islamic culture mean.

The *Financial Times* reviews the new Albukhary Foundation Gallery of the Islamic world

October 2018



The Islamic World

The new gallery explores the cultures of the Islamic world through historical artefacts such as this steel plaque of 1693–4, with its elegant inscription from the Qur'an (27:30) written in the *thuluth* style of calligraphy. (35 x 26 cm)

New galleries

In October 2018, the BM opened the Albukhary Foundation Gallery of the Islamic world to enthusiastic public acclaim. The refurbished rooms, designed by architects Stanton Williams using sustainably sourced European oak, were generously funded by the Albukhary Foundation and allow visitors to engage with the objects as never before. Interior windows feature screens specially designed for the gallery by Saudi artist Ahmad Angawi. New cases permit the display of light-sensitive objects – works on paper, textiles – which will be changed regularly.

Islam has played a significant role in great civilisations as a faith, political system and culture. The new gallery redisplay the BM's world-class collection of Islamic material culture from the beginnings of Islam through to its wide dissemination since the 7th century from Nigeria to Indonesia. The great medieval dynasties are explored in the first room, highlighting connections with nearby galleries relating to Byzantium, the Vikings and Islamic Spain. The second room introduces the three major dynasties that dominated the Islamic world from the 16th century: the Ottomans, Safavids and Mughals. An area for special exhibitions explored in its opening display the arabesque, organised by the Islamic Arts Museum Malaysia. The far wall features *21 Stones*, a series of paintings commissioned from British artist Idris Khan, with support from the BM's Contemporary and Modern Middle Eastern Art Acquisitions Group (CaMMEA). Their explosions of blue stamped text evoke the stones cast by pilgrims at the devil as one of the rituals of the annual Hajj pilgrimage. 'This gallery is a kind of miracle,' concluded the *Guardian*. 'It sees beyond individual objects to grasp and communicate the principles and intellectual power that give Islamic art its infectious harmony and abundance.'

Generous support from the Mitsubishi Corporation permitted the BM to undertake a nine-month transformation of the Mitsubishi Corporation Japanese Galleries, which reopened in September 2018. Improvements include an elegant new ceiling, a new oak floor, LED lighting and upgraded air conditioning. The BM's Japanese collection is the most comprehensive in Europe and the updated gallery tells the history of Japan through outstanding objects – a flame pot of 3000 BC of the Jōmon people; a full set of samurai armour of the 1700s; a 21st-century lacquered box by Living National Treasure Murose Kazumi, in which exquisite traditional craft is revisited in a modern idiom. The galleries have retained their most popular



Ancient Japan

This 5,000-year-old Japanese flame pot is about the same age as Stonehenge. The cooking vessel can be seen in the Mitsubishi Corporation Japanese Galleries, which reopened in 2018. (Height 31 cm)



Epifania, 1550–3

A major project was undertaken by the BM to study and conserve Michelangelo's celebrated drawing. (233 x 166 cm)

The British Museum Review 2018/19

exhibits, including the Urasenke Foundation teahouse. Mitsubishi, who have supported the gallery for ten years, committed to a further ten years' support.

The collection

One of only two surviving cartoons by Michelangelo is in the BM collection. The artist drew the *Epifania* in the 1550s for his collaborator and biographer Ascanio Condivi. At 233 x 166 cm, the depiction of the Madonna and Child and attendant figures is formed of 26 joined sheets of paper mounted on a heavy pine panel. In 2018, a major project began to assess Michelangelo's work with a view to evaluating its long-term conservation. High-resolution mapping of its condition will determine future treatment as well as provide detailed information about the drawing's composite structure. The project was supported by a gift made in memory of Melvin R. Seiden.

Additions to the collection in 2018/19 ranged from an Italian ceramic of the *Madonna della Marina* (c.1600) to a 2012 painting by Kimathi Donkor. The British-Ghanaian artist's work – part of his series *Queens of the Undead* – celebrates female military commanders from Africa. As part of the Treasure process, three bronze bracelets of 1400 to 1100 BC were acquired from a hoard discovered at Hurstborne Priors in Kent. A history of Bollywood over the past three decades was represented in a single collection of over 900 printed items of cinema memorabilia.

Donations included Egyptian striker Mo Salah's football boots, a tenner with the face of Princess Diana by Banksy, and a silver coronation medal of Edward VI of 1547. A collection of textiles from across Africa was given, as was a 19th-century 'montre à tact' watch by Breguet which allows the time to be determined by touch. Prints by contemporary Chinese artists were generously donated, as was a complete set of prints by British artist Geoffrey Clarke, accepted in lieu of inheritance tax by the UK government. The Japanese collection acquired a major gift of 19th-century portraits of Kabuki actors by Utagawa Kunisada. Bequests included the Lloyd collection of clocks, among them 11 London-pattern table clocks built by emigré Huguenot makers in the 17th and 18th centuries.



Madonna della Marina, c.1600

This ceramic figure acquired in 2018 reproduces an Italian icon of the Virgin Mary with the dead Christ. In the early 16th century, Mary was said to have appeared on the beach at Chioggia after a storm, inspiring the image and making the town into a place of pilgrimage. (Height 36 cm)

Exhibitions

The great French sculptor Auguste Rodin confessed that he was profoundly influenced by his Greek predecessor Pheidias, the 5th-century BC artist who conceived the Parthenon sculptures. In *Rodin and the art of ancient Greece*, sponsored by Bank of America Merrill Lynch, the BM moved a selection of the Greek originals out of the Parthenon gallery and juxtaposed them with 90 works in marble, bronze and plaster by Rodin, almost all on loan from the Musée Rodin in Paris. Rodin regularly visited London to seek inspiration. ‘In my spare time,’ he declared, ‘I simply haunt the British Museum.’ The show was critically acclaimed. *The Guardian*, naming it one of the top art shows of 2018, called it ‘a life-changing delight’. Nearly 120,000 people attended.

Some of the most beautiful and world-renowned objects in the BM come from ancient Assyria. For the BP exhibition *I am Ashurbanipal: king of the world, king of Assyria* – supported by BP, with logistics partner IAG Cargo – the BM complemented its collection with loans from Armenia, Cyprus, France, Germany, Italy and Russia to show the life and legacy of Assyria’s last great ruler. Delicate ivories and extravagant gold ornaments conveyed how the elite lived in ornate splendour. Wall paintings and glazed bricks evoked the glory of Assyria’s great palaces and cities such as Nineveh and Nimrud. Large carved reliefs were brought to life by illuminating details to tell the stories of battles, conquest and political wrangling. The state of these Iraqi sites today – and BM-supported measures to save and recover cultural heritage in Iraq – were described in the final displays. As the *Evening Standard* noted: ‘In 2014 [Daesh] . . . wilfully destroyed more than 70 percent of the archaeology of the city of Ashurbanipal. Be grateful, then, as you go round this exhibition, that these things, at least, survive.’ The show was seen by 140,000 people.

Objects that made a protest were given a platform in the Citi exhibition *I object: Ian Hislop’s search for dissent*, which was supported by Citi and seen by 72,000 visitors. *Private Eye* editor Ian Hislop delved into the BM collection looking for objects that ‘question the official narrative and put an alternative view’. Some were overtly political – sharply satirical prints of the 18th century; defaced pennies of the early 20th circulating the message ‘Votes for Women’. Others insinuated dissent more subtly: the printer who silently dropped the word ‘not’ from the commandment prohibiting adultery in a Bible of 1631; the symbolic objection of carrying a yellow umbrella in Hong Kong. Protest was



Protesting objects

The exhibition *I object* showed how objects could be used to oppose regimes such as that of Joseph Mobutu in the Democratic Republic of Congo, where this raffia cloth was made in the late 20th century. (73 x 74 cm)



Rodin and ancient Greece

A major exhibition set sculptures from the Parthenon alongside works by the French artist Auguste Rodin, including his celebrated sculpture *The Kiss*. (Height 135 cm, 185 cm)

Assyrian king, 645–635 BC

The Assyrian empire was explored in an exhibition on king Ashurbanipal. This detail from a wall panel found in a palace in Iraq shows the king hunting on horseback.



revealed as an essential human expression of individual freedom or as a collective fight against oppression, often humorous, at times revolutionary.



Resurrection Story with Patrons, 2017
This detail is from a triptych by American artist Kara Walker. The etching featured in a 2018/19 exhibition of prints and drawings recently acquired by the BM.



Prize medal, 2001
Emigré medallists in Britain were the subject of a display that included this medal depicting an iris, made for Oxford University by Polish artist Danuta Solowiej. (Diameter 8 cm)

Artists took the centre stage in a number of free exhibitions. *Witnesses: emigré medallists in Britain*, sponsored by Spink, showed over six centuries how British figures and events were commemorated through the skills and sensibility of immigrant artists. Around 150 prints and drawings from the collection featured in *New acquisitions: Gozzoli to Kara Walker*, supported by Mr & Mrs Edward D. Baker and the late Mrs Marigold Ann Chamberlin. The selection of graphic works added to the collection over the last five years showcased the growth in the BM’s holdings of Picasso prints, thanks largely to Hamish Parker’s donation of the *347 Series*, and the expanded representation of Italian 19th- and 20th-century prints, due to the generosity of an anonymous donor. In 2019, a display on Rembrandt marked the 350th anniversary of the great Dutch artist’s death, while the use of the postcard as an art form since the 1960s could be appreciated in an exhibition of political, often playful works by Jasper Johns, Gilbert & George, Rachel Whiteread and others. A catalogue of the postcards written by the collection’s donor, Jeremy Cooper, was also published.

The Asahi Shimbun Displays take a fresh look at artefacts in light of contemporary debates or introduce an unusual corner of the collection. New discoveries about ancient Iraq juxtaposed with photographs by Ursula Schulz-Dornburg featured in *No man’s land* (see pp.14–17), while modern Egypt’s use of its past to reinvent itself – from posters to food packets – was shown in *The past is present: becoming Egyptian in the 20th century*. Porcelain, prints and other objects from Japan, China and South Asia suggested how encounters with Europeans were perceived in *What is Europe? Views from Asia*. *Feeding history: the politics of food* looked at the control of food resources, from ancient Egypt to contemporary reflections on conflicts triggered by the partitioning of land.



Postcards as art
A 2019 exhibition examined how artists have used postcards as an art form. Examples included polemical works by South Atlantic Souvenirs (top) and Peter Kennard, who inserts cruise missiles into John Constable’s *The Hay Wain*. (11 x 15 cm)

Learning programmes

The BM delivers accessible, world-class learning experiences for all. By connecting and representing diverse audiences, BM programmes enable visitors to learn from one another through our shared histories.

With support from the Greengross Family, the BM has launched a new summer programme for young people, starting in 2019. Participants aged 16–24 will co-design the programme with the BM, supported by the newly appointed Greengross Family Young People’s Producer. A young people’s collective will be hosted at the BM and participants will have the opportunity to immerse themselves in the working life of the BM and the stories of the collection.

Over 300,000 pupils visited the BM as part of formal education programmes. For teachers, the BM organises preview events to enable them to plan prior to visiting with pupils. For the exhibition *Rodin and the art of ancient Greece*, 100 teachers attended to hear talks by the curators and learning staff, discuss the curriculum links and access teaching resources. The BM’s innovative Relationship and Sex Education programme for secondary schools attracted a growing number of bookings. Linked to the National Curriculum the gallery-based workshops explore sex and identity through time and across cultures, using the collection to provoke discussions between staff and students on contemporary issues.



Digital starting points
The Samsung Great Court Games encourage families to engage with the collection using digital technology.

For adult learners, where better to learn a language than among a collection that spans cultures globally, past and present? In 2018/19 the BM introduced a new strand of language courses in collaboration with the adult-education college City Lit. They include Mandarin Chinese, Japanese and Arabic as well as ancient Egyptian hieroglyphics, Latin and Sanskrit. Each year over 3,000 people, many of whom are new

to the UK, also attend the BM’s ESOL (English for Speakers of Other Languages) programme.

Over 50,000 adults attended lectures, debates, courses, workshops and performances at the BM this year and over 1,000 young adults took part in mass meditation and mindfulness events. Guest speakers over the year included Michael Palin, Grayson Perry, Artemis Cooper, Janina Ramirez, David Olusoga, Peter Frankopan, Bettany Hughes, Jenny Uglow, Dan Snow and Japanese Living National Treasure Murose Kazumi.



Europe and the world
Performances in the BM’s two-week music festival ranged from a retelling of *Hamlet* through traditional Chinese opera to medieval Japanese *gagaku*. Previews for the festival included a concert of West African music in the Sainsbury Africa Galleries.



In April 2018, the BM staged a major music festival. *Europe and the world* was supported by the German Federal Foreign Office and organised in collaboration with the Staatliche Kunstsammlungen Dresden. Two weeks of concerts from across the globe were presented in association with BBC Radio 3 and featured on its flagship contemporary music programme, *Music Matters*. A five-star *Observer* review praised the festival’s ‘visionary ambition and flair, its style of programming unlike any existing UK festival.’

Many events marked political occasions and cultural connections. For the meeting of the Commonwealth Heads of Government in London in April 2018, the BM organised gallery talks about the nations of the commonwealth and a concert by the Commonwealth Youth Orchestra and Choir. Dance performances in the Great Court, a sold-out film screening and a panel on inspired leadership marked the 100th anniversary of Nelson Mandela’s birth. For Black History Month, Emeritus BM Trustee Bonnie Greer joined South African writer Leeto Thale for an afternoon of poetry readings.



Family programmes throughout the year provided fun for all ages. For under-fives, Little Feet included its first bilingual session in French and English in connection with the exhibition on Rodin. Family labels for use with children were designed into the Albukhary Foundation Gallery of the Islamic world alongside objects such as birds and animals placed at floor level. Two new museum-wide trails explored famous faces and the influence of African culture. The Helen Hamlyn Trust kindly renewed its funding to update and print the BM’s Museum-wide family trails, which are free to visitors. Two new trails are being developed exploring the cultures of Africa and Japan.

To celebrate the opening of the Albukhary Foundation Gallery of the Islamic world, a large-scale weekend of events attracted over 6,000 visitors, including young BAME (Black, Asian and minority ethnic) visitors and their families, many of whom were British Muslims. Activities included talks, storytelling, crafts, whirling dervishes and music from the London Syrian Ensemble. A specially devised Halal food menu was available, as were dedicated prayer spaces. Audience feedback was very positive.

New programming to widen access included ‘relaxed’ talks and drawing workshops for those with autistic spectrum conditions, sensory and communication disorders and learning disabilities. The events were supported by the Lord Leonard and Lady Estelle Wolfson Foundation. Activities for hard-to-reach groups included free community viewings of special exhibitions and the new Albukhary Foundation Gallery of the Islamic world. The events welcomed over 3,500 people from supplementary schools, charities, adult learning centres, refugee support groups and community centres local to the BM.

A regular programme of outreach workshops is offered across London, engaging those who cannot access the physical site easily. The workshops take place in care homes, hospices and community centres. Special events included a dance work created and performed by older adults with Counterpoint Dance Company and an art installation in the Great Court created over three months by ten community organisations in partnership with the Mary Ward Centre.

Volunteer-led activities remain a crucial engagement for a wide range of visitors: 40,000 people participated in Eye-Opener tours of the BM in 2018/19. At Hands-on desks, they can handle real objects in the galleries. In 2018, the BM volunteers marked 25 years of leading tours in the BM. The tours have expanded from a single gallery in 1993 to more than 15 tours daily across the BM today.



Friday Lates at the BM
The graphic power of calligraphy was demonstrated at the BM’s free Friday Late, *Celebrating the Islamic World*.

Digital and publishing

The BM is pleased to announce the continuation of its partnership with Samsung for the next five years to provide digital learning experiences for schools, teachers and families. In April 2018, the award-winning Samsung Digital Discovery Centre (SDDC) won first place in the 'Best Science & Technology' category for London in the first annual Hoop Awards. This year over 17,000 schoolchildren have participated. Schools can choose from 16 interactive workshops, including three self-led sessions supplied on Samsung Galaxy Tab A 10.1 tablets, and three virtual visits delivered remotely to schools from the BM using video-conferencing technology.



Activities for young people

Over 17,000 schoolchildren participated in activities in the BM's award-winning Samsung Digital Discovery Centre.

The SDDC weekend programme hosted over 2,300 families throughout the year. Activities include *Colour the collection*, where visitors get to see museum sculptures in their original colourful splendour and then create their own inspired designs, and *Build Roman Britain in Minecraft*, inspired by Hadrian's Wall and other Roman constructions.

Digital engagement inside the galleries is increasing. Special BM sound and visual materials were created to enhance the visitor experience in the new Albukhary Foundation Gallery of the Islamic world and the Mitsubishi Corporation Japanese Galleries. Self-led tours using the BM Audio Guide, sponsored by Korean Air, continued to be popular. The Mandarin version

now outsells all other languages combined, with 112,000 Audio Guides hired in 2018 (51%). For the BP exhibition *I am Ashurbanipal: king of the world, king of Assyria*, the BM launched a Curators' Commentary. Over 3,000 people downloaded the commentary from iTunes, Google Play Music and Spotify.

The BM's overall social media audience grew by 12%, with fresh content on the YouTube channel attracting nearly twice the number of followers. Interest in the forthcoming Manga exhibition was strong. Other popular posts took in Banksy and Beatrix Potter (Facebook), Mo Salah's football boots (Twitter) and the Rosetta Stone and a Japanese landscape by Kawase Hasui (Instagram). A video trailer on Facebook for the Ashurbanipal exhibition was viewed 368,000 times. For the Rodin exhibition, the BM for the first time encouraged photography inside the gallery: visitors posted images of *The Kiss* and other works across a variety of social media platforms.

Online 8m visitors looked at 49m pages on the BM website. The most popular short articles on the BM blog attracted over 40,000 page views each, including posts on the Rosetta Stone, Manga and the Assyrian king Ashurbanipal. New pages were designed for the Japanese and Islamic world galleries, as well as a section highlighting the BM's work in Africa. During the course of the year good progress was made in preparing the ground for the updating of the BM's Collection Online in 2020 with new and revised records.

The BM's Chinese-language website (www.britishmuseum.org.cn), sponsored by UnionPay, was relaunched in August 2018. With redesigned content, the website now integrates seamlessly with the BM's WeChat account and features content tailored to its Chinese audiences. In addition to highlighting Chinese collections at the Museum, the website showcases ways of connecting with the BM within China – including scholarly works published in Chinese and retail opportunities. This website is visited by an average of 1.26m users monthly from across mainland China.

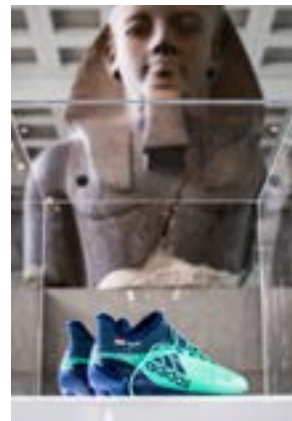
A broader online presence could be found on Google Arts & Culture, where BM digital displays included an exhibition on Buddhist art in Myanmar. The BM-designed website for the international exhibition *India and the world* was handed over to the museum partners in India. The BM welcomed colleagues from Iraq in 2018 to provide training in increasingly essential digital skills. The Iraq Digitisation Training Project was supported by the Gerda Henkel Stiftung.

Media ties included a three-part BBC Radio 4 series, *I, Object!* in which Ian Hislop discussed dissent



Manga at the BM

Posts on Manga drew over 40,000 page views on the BM blog. This image from the series *Golden Kamuy* by Noda Satoru features in a 2019 BM exhibition on the popular Japanese graphic stories.

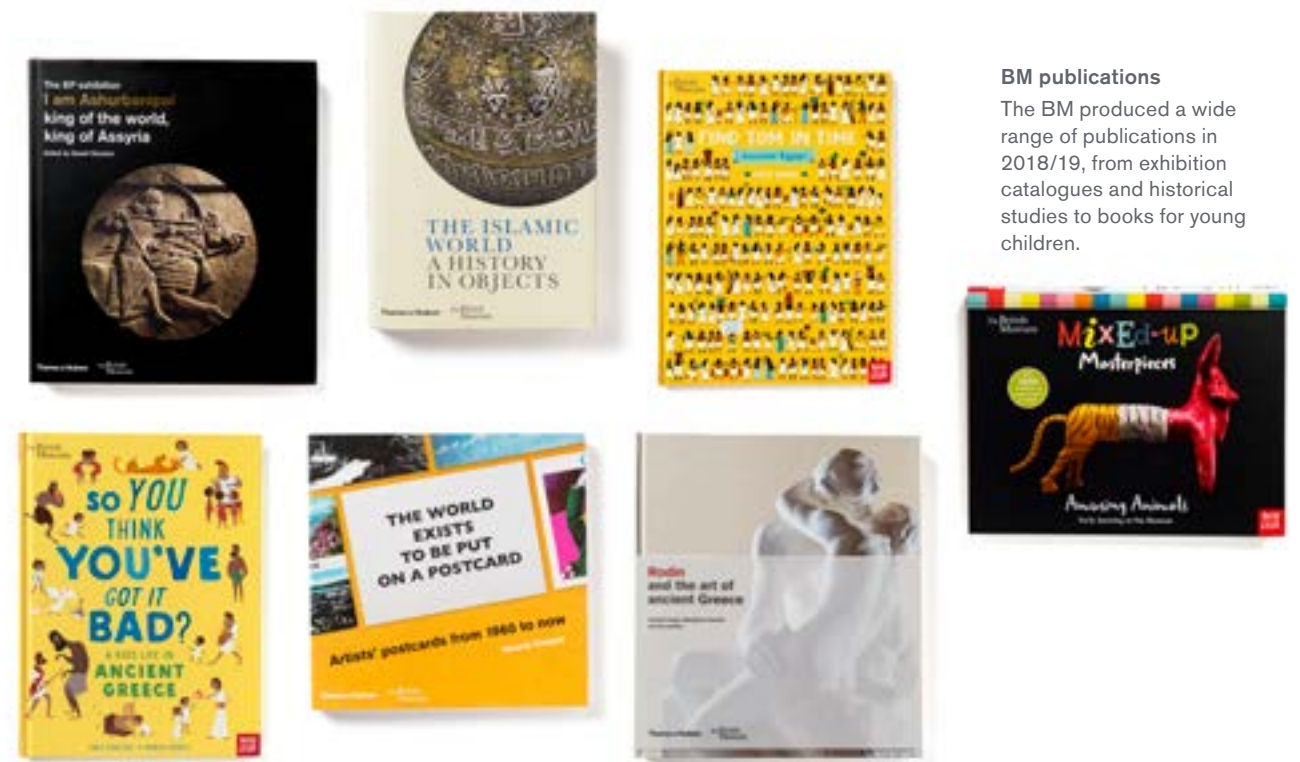


Modern collecting

New acquisitions for the BM collection in 2018/19 included Egyptian forward Mo Salah's football boots, seen here in the Egyptian galleries.

with fellow satirists Armando Iannucci, Roger Law and others. Three new BM films, for the series *Making Beauty* made possible with support from JTI, introduced artists from Japan on the BM's YouTube channel. Other BM short films broadcast on YouTube ranged from a lesson in how to write cuneiform to the conservation of a Japanese hanging scroll by Kitagawa Utamaro. Popular features include *Curator's Corner* and a cooking series, *Pleasant Vices*, with food historian Tasha Marks.

BM publications were featured by book bloggers and print media from the *Daily Mail* to the *New Statesman*. Kate Kellaway in the *Guardian* admired the 'endless fun' of the BM children's book, *Mixed up masterpieces: funny faces*, published in collaboration with Nosy Crow. *So you think you've got it bad: a kid's life in Ancient Egypt* was shortlisted for the 2019 Teach Primary Awards. Praising the catalogue for *Rodin and the art of ancient Greece*, co-published with Thames & Hudson with support from the Henry Moore Foundation, the *Literary Review* concluded that the BM 'is doing what every great museum should: using its collection to illuminate the continuity of human creativity, enabling one part to shine light on another.' BBC journalist Mishal Husain chose *The Islamic world: a history in objects* as one of her books of the year for 2018.



BM publications

The BM produced a wide range of publications in 2018/19, from exhibition catalogues and historical studies to books for young children.

Support

Much of the work featured in this Review has benefited from the support of companies, individuals, trusts and foundations. The new Albukhary Foundation Gallery of the Islamic world, which opened in October 2018, was made possible by a generous donation from the Albukhary Foundation. Displayed across two magnificent refurbished spaces at the heart of the BM, this new gallery brings together stories from across the Islamic world.

The Mitsubishi Corporation Japanese Galleries reopened in September 2018. The nine-month refurbishment was made possible by the generous support of Mitsubishi Corporation, who have sponsored the galleries since 2008. Several new acquisitions in the galleries were made possible by the JTI Japanese Acquisition Fund. JTI's partnership with the BM has grown this year with support for two posts – the Japanese Paintings Conservator and the Diversity and Equality Manager.

A number of benefactors continue to support the BM in caring for and enhancing its collection. Conservation of three boxes of the Sarah Sophia Banks Archive of ephemera has been made possible by the Idlewild Trust following a pilot project supported by the Leche Trust. The Dr Lee MacCormick Edwards Charitable Foundation is enabling the BM to catalogue the John Christian Archive, while the Elizabeth Cayzer Charitable Trust will be supporting work on the 15th- to 20th-century volumes of bound prints. It has also been possible to begin work on the conservation of a set of 20th-century Ethiopian and Tanzanian paintings thanks to gifts from the Ahmanson Foundation and Jack Ryan. The J. Paul Getty Jr Charitable Trust is supporting new storage for the Japanese collections, as are Mr and Mrs Selwyn Alleyne for the Chinese collections.

The BM will be able to expand its collection in a new direction thanks to an Art Fund New Collecting Award for curator Isabel Seligman, who will use the grant to build a collection of contemporary drawings by emerging artists in the UK. The BM received from the Getty Foundation an inaugural Paper Project Curatorship award to develop expertise in this area. The Eyre Family Foundation has enabled the BM to acquire and conserve 75 Roman writing tablets excavated from Vindolanda in Northumberland. The BM remains grateful to the American Friends of the British Museum, both for their support of acquisitions and for the wider scope of our work.



Behind-the-scenes at the BM

BM Patrons examine a recently acquired group of 556 Chinese ivory carvings of the 16th to 20th centuries, an outstanding collection donated to the BM by the Sir Victor Sassoon Chinese Ivories Trust.



Support for research publications is enabling new scholarship at the BM to be shared more widely. *Sicily: Heritage of the World* was generously funded by the McCorquodale Charitable Trust. A programme of the J.M. Kaplan Fund supported *Makira: A Pictorial History from the Solomon Islands*, which explores the vivid history of the Melanesian island. A study of the BM's important Greek and Roman medical collection will be published with funding from the Thackray Medical Research Trust. The Rothschild Foundation, alongside the Goldsmiths' Company Charity, is supporting publication of conference proceedings on the Royal Tudor Clock Salt. BM research continues to be supported by the European Research Council, Wellcome Trust, Arts and Humanities Research Council and the Leverhulme Trust.

The Museum continues to provide training and development opportunities, both internationally and in the UK, thanks to private support. The International Training Programme benefits from the generosity of a wide range of trusts and individuals, with lead support from the Marie-Louise von Motesiczky Charitable Trust. The Gerda Henkel Stiftung is financing a programme of workshops, colloquia and dialogue groups with colleagues from across Africa, which will take place in London and Ghana. The BM and partner institutions across Europe will form a unique collaboration with the Egyptian Museum of Cairo (EMC) and the Ministry of Antiquities in Egypt to transform the EMC. The three-year project will focus on the redisplay of entrance galleries, the drafting of the EMC's masterplan and the showcase of the treasures from the Royal Tombs of Tanis.

Renewed public funding by Arts Council England will enable the expansion of the Money and Medals Network to cover the whole of England. Through new training sessions, online resources and projects, the Network aims to promote better understanding, care and public access for numismatic collections. National exhibitions and Spotlight Loans are supported by the Dorset Foundation in memory of Harry M Weinrebe, which has agreed to underpin UK activity for a further three years. A grant from the Sir Percival David Academic Trust will support a Spotlight Loan that will tour one of the largest porcelains in the Sir Percival David Ceramics Collection to three museums across the UK. The Headley Trust continues to support a series of internships in the Portable Antiquities Scheme (PAS), and the ongoing generosity of Graham and Johanna Barker provides vital support for the work of the PAS in advancing knowledge of the history and archaeology of England.



The BM continues to welcome new Patrons. In 2018/19 the Patrons' expanded events and travel programme included trips accompanied by BM curators to Russia, Greece and Jordan. In January 2019, following consultation with Patrons, the Patrons programme introduced three new Patron Circles, providing more ways for Patrons to engage with the BM. The collective contribution of Patrons to the BM's work continues to be significant. The BM is grateful for the continued support of the British Museum Friends. In 2018/19 the Members' exclusive events programme was enhanced to include early morning exhibition openings, tours and art days.

The BP exhibition *I am Ashurbanipal: king of the world, king of Assyria* marked the first exhibition sponsorship in a new five-year partnership between BP and the BM. BP's significant support enabled the BM to realise the full scale and ambition of this remarkable exhibition, which has been recognised by critics and the public alike.

Citi continues its relationship with the BM with the launch of a five-year exhibition sponsorship series. The success of the first Citi exhibition *I object: Ian Hislop's search for dissent* in 2018 will be followed by the Citi exhibition *Manga* in 2019, expected to be the largest exhibition of Manga ever held outside of Japan.

Patrons events

At the annual Patrons Open House, a curator's talk explores the fall of Lachish, a city in Judah conquered by the Assyrians in 701 BC. The siege was depicted on reliefs discovered in king Sennacherib's palace in Nineveh during excavations in the 19th century.



Appendices

- 65 Exhibitions: London and Touring
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Exhibitions

LONDON

Living with gods: peoples, places and worlds beyond
2 Nov 2017 – 8 Apr 2018
Supported by the Genesis Foundation
With grateful thanks to John Studzinski CBE

Rodin and the art of ancient Greece
26 Apr – 29 Jul 2018
Sponsored by Bank of America Merrill Lynch
Organised with Musée Rodin, Paris

The Citi exhibition
I object: Ian Hislop’s search for dissent
6 Sep 2018 – 20 Jan 2019
Supported by Citi

The BP exhibition
I am Ashurbanipal: king of the world, king of Assyria
8 Nov 2018 – 24 Feb 2019
Supported by BP
Logistics partner IAG Cargo

Charmed lives in Greece: Ghika, Craxton and Leigh Fermor
8 Mar – 15 Jul 2018
Supported by the A.G. Leventis Foundation
Organised with the A.G. Leventis Gallery
In collaboration with the Benaki Museum and the Craxton Estate

Prints and drawings from the Fontainebleau school
13 Mar – 13 May 2018

Money and medals: mapping the UK’s numismatic collections
22 Mar – 30 Sep 2018
Sponsored by Spink

Historical baggage: Glenn Brown and his sources
15 May – 22 Jul 2018

Christopher Richard Wynne Nevinson: prints of war and peace
24 Jul – 23 Sep 2018

A personal choice: modern and contemporary gifts from David Paisey
24 Sep – 15 Nov 2018

Witnesses: emigré medallists in Britain
4 Oct 2018 – 7 Apr 2019
Sponsored by Spink

New acquisitions: Gozzoli to Kara Walker
4 Oct 2018 – 27 Jan 2019
Supported by Mr and Mrs Edward D. Baker, and the late Mrs Marigold Ann Chamberlin

Arabesque
Oct 2018 – Oct 2020
Supported by the Albukhary Foundation
Organised with the Islamic Arts Museum Malaysia

Reimagining Captain Cook: Pacific perspectives
29 Nov 2018 – 4 Aug 2019
Supported by Stephen and Julie Fitzgerald

Rembrandt: thinking on paper
7 Feb – 4 Aug 2019

The World Exists To Be Put On A Postcard: artists’ postcards from 1960 to now
7 Feb – 4 Aug 2019

The Asahi Shimbun Displays

A revolutionary legacy: Haiti and Toussaint Louverture
22 Feb – 22 Apr 2018
The past is present: becoming Egyptian in the 20th century
24 May – 22 Jul 2018

What is Europe? Views from Asia
23 Aug – 21 Oct 2018

No man’s land
22 Nov 2018 – 3 Feb 2019

Feeding history: the politics of food
28 Feb – 27 May 2019

Supported by The Asahi Shimbun

AUSTRALIA
Egyptian mummies: exploring ancient lives
Queensland Museum, Brisbane
16 Mar – 26 Aug 2018

Rome: city and empire
National Museum of Australia, Canberra
20 Sep 2018 – 4 Feb 2019

CANADA
Medieval Europe: power and splendour
Canadian Museum of History, Gatineau
8 Jun 2018 – 20 Jan 2019

CHINA
An age of luxury: the Assyrians to Alexander
Hong Kong Museum of History
9 May – 3 Sep 2018

FRANCE
A history of the world in 100 objects
Musée des Beaux-Arts de Valenciennes
19 Apr – 22 Jul 2018

The American Dream: pop to the present
Fondation Custodia, Paris
2 Jun – 2 Sep 2018
Supported by the Terra Foundation for American Art

INDIA
India and the world: a history in nine stories
National Museum, Delhi
5 May – 30 June 2018
Supported by the Getty Foundation and Tata Trusts.
Additional support from the Newton Bhabha Fund and Ministry of Culture, Government of India

NETHERLANDS	UNITED KINGDOM	<i>Making connections: Stonehenge in its prehistoric world</i> Stonehenge, Wiltshire 12 Oct 2018 – 21 Apr 2019 <i>In partnership with English Heritage</i>
<i>Haji: longing for Mecca</i> Tropenmuseum, Amsterdam 14 Feb 2019 – 12 Jan 2020	<i>Dressed to impress: netsuke and Japanese men’s fashion</i> Museum of East Asian Art, Bath 4 Nov 2017 – 22 Apr 2018	
SINGAPORE	Worthing Museum & Art Gallery 28 Apr – 25 Aug 2018	<i>Hoards: a hidden history of ancient Britain</i> Salisbury Museum 13 Oct 2018 – 5 Jan 2019
<i>Raffles in Southeast Asia: revisiting the scholar and statesman</i> Asian Civilisations Museum 1 Feb – 28 Apr 2019	<i>Viking: rediscover the legend</i> The Atkinson, Southport 31 Mar – 8 Jul 2018 Norwich Castle Museum 9 Feb – 8 Sep 2019	Ulster Museum, Belfast 18 Jan – 31 Mar 2019
SPAIN		
<i>Ancient Greeks: athletes, warriors and heroes</i> CaixaForum, Seville 20 Mar – 17 Jun 2018 CaixaForum, Zaragoza 17 Jul – 11 Nov 2018 CaixaForum, Palma 13 Dec 2018 – 31 Mar 2019	<i>Portrait of the artist: Käthe Kollwitz</i> Glynn Vivian Art Gallery, Swansea 24 Mar – 17 Jun 2018 Ferens Art Gallery, Hull 30 Jun – 30 Sep 2018	<i>Ippelepen: new discoveries on the edge of the Roman Empire</i> Torquay Museum, Devon 16 Mar – 8 Sep 2019
	<i>Rodin: rethinking the fragment</i> Abbot Hall Art Gallery, Cumbria 10 Aug – 27 Oct 2018	<i>UK touring exhibitions are supported by the Dorset Foundation in memory of Harry M Weinrebe</i>
<i>Pharaoh: king of Egypt</i> CaixaForum, Barcelona 7 Jun – 16 Sep 2018 CaixaForum, Madrid 16 Oct 2018 – 20 Jan 2019 CaixaForum, Girona 19 Feb – 25 Aug 2019	<i>Rome: city and empire</i> Frist Art Museum, Nashville 23 Feb – 21 Apr 2018	USA
	<i>Desire, love, identity: exploring LGBTQ histories</i> Ashmolean Museum, Oxford 25 Sep – 2 Dec 2018 National Justice Museum, Nottingham 14 Dec 2018 – 3 Mar 2019 Bolton Museum 15 Mar – 26 May 2019	

Supporters
The Trustees and the Director would like to thank the following for their support and advice during the period 1 April 2018 to 31 March 2019
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	Gerda Henkel Stiftung	Gerda Henkel Stiftung	
	Hintze Family Charitable Foundation	Hintze Family Charitable Foundation	
	HM Government	HM Government	

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Community Groups

The BM welcomes communities from London and beyond. The following groups attended free exhibition previews in 2018/19

ACDiversity
Age UK Camden
Age UK Islington Get Together Project
Ageing Better in Camden
AKASH Residents Association
Albert Kennedy Trust
An-Nisa Society
Aphasia Reconnect
Arachne Greek Cypriot Women’s Group
Arts 4 Dementia
Assyrian Society of the UK
Baila Peru
Baraka Community Association
Bede Centre
Belief in Bow
Bipolar UK
Bishop Ho Ming Wah Association & Community Centre
Bloomsbury Association
Bloomsbury Central Baptist Church
CAFOD (Catholic Agency For Overseas Development)
Calthorpe Project
Camden Carers Service
Camden Chinese Community Centre
Camden Garden Centre
Camden LGBT Forum
Camden Town Shed
Capital Arts
Cara Trust
Castlehaven Community Association

Central & Cecil Housing Trust
City & Islington College ESOL Dept
City Gateway
Claremont Project
Clement James Centre
Community Association of West Hampstead
Cooltan Arts
Core Arts
Covent Garden Dragon Hall Trust (Seven Dials)
Creative Support
Crisis
Croydon Sickle Cell and Thalessemia Support Group
DePaul Charity (Night Stop & Alone in London)
Earth Society in UK
Equiano Society
Faith and Belief Forum
Fitzrovia Neighbourhood Association
Fitzrovia Women’s Art Group
Fostering Network
Friends of Tavistock Square
Fulham Good Neighbour Service
Goodenough College
Grosvenor Mayfair Residents Association
Hackney Chinese Community Services
Headway East London
Healthwatch Camden
Healthy Minds
Helios Centre
Henna Asian Women’s Group
Hibiscus Initiatives
Hillside Clubhouse
Holborn Community Association
Hopscotch Asian Women’s Centre

Hounslow Chinese Community Centre
ICSS
Imperial Health Charity
Instituto Camões
Interlinx
Iraqi Association
Irish Women’s Group
IROKO Theatre Company
Isledon Road Mental Health Recovery Centre
Islington and Shoreditch Housing Association Group
Islington Chinese Association
Islington Mind
Islington Women’s Centre
Jewish Museum London
Just Add Spice
KCBNA Marchmont Community Centre
Older People’s Group
Kensington and Chelsea Forum for Older Residents
Kentish Town City Farm
Kings Cross Brunswick Neighbourhood Association
Laamiga
Ladbroke Grove Autism Centre
Latin American House
Lismore Circus
Community Woods Group
London Bulgarian Group
London Central Mosque Trust and the Islamic Cultural Centre
London Connected Learning Centre
London Depression and Associated Problems Group

London Inter Faith Centre
London Muslim Centre
London Overseas Chinese School
London West End Women’s Institute
Marchmont Community Centre
Marie Curie Hospice
Hampstead
Mary Ward Centre
Men’s Cabin
MEND
Middle Eastern Women & Society Organisation
Millman Street Resource Centre
Mind in Haringey
Veterans Project
Mind Yourself
New City College, Hackney Campus
Ngāti Rānana London Māori Club
North Camden Housing Co-op
North London Epilepsy Action
North London Interfaith
Notting Hill Genesis Housing Trust
Nubian Users Forum
Older Fitzrovia
One Housing Group
Open Age
Opening Doors London
Outings in Art
Parapluie Flam
Parkinson’s UK
Passage
Penfold Community Hub
Positive East
Quaker Social Action
Queer Asia
Refugee Women’s Association
River House Trust
Rosetta Arts Centre
Rumi’s Cave

Appendices

Russian Immigrants Association	West Hampstead Women's Centre	Exeter	Brisbane
Salvation Army	Western Union	Glasgow	Brussels
Sapphire Independent Housing	Partnership	Hexham	Budapest
Second Half Centre	Westminster Kingsway College	Hull	Cambridge
Sickle Cell Society	Westminster Senior Citizens Forum	Ipswich	Canberra
Single Homeless Project	Westway Trust	Kendal	Chicago
SMart Network	Whittington Park Community Association	Kettering	Copenhagen
Soho Family Centre	Women @ the Well	King's Lynn	Dallas
South Bloomsbury Tenants' & Residents' Association	Women's Interfaith Network	Leicester	Delhi
South London Inter Faith Group	Working Men's College	Lichfield	Denver
South West London & St George's Mental Health NHS Trust	Write To Life Group (Freedom from Torture)	Lincoln	Dresden
Spice Innovations	Loans	Littlehampton	Evanston
Sputnik Association of Russian Speaking Women	In 2018/19, BM objects were seen in the UK and across the world	Liverpool	Florence
St Mungo's		Llanfairpwll	Frankfurt
St Pancras and Somers Town Living Centre		London	Girona
Step By Step		Maidstone	Grand Ronde
Stones End Day Centre	UNITED KINGDOM	Manchester	Grenoble
Stroke Association		Newark	Hobart
Swadhinata Trust	Amesbury	Newcastle-upon-Tyne	Hong Kong
Terrence Higgins Trust	Bath	Newmarket	Indianapolis
Third Age Project	Belfast	Norwich	Karlsruhe
Toynbee Hall	Bexhill-on-Sea	Nottingham	Leiden
Training Link	Birmingham	Oakham	Los Angeles
UCL Communication Clinic	Bolton	Oldham	Lyon
UK Lesbian & Gay Immigration Group (UKLGIG)	Brighton	Oxford	Macerata
Unique Community Charity	Bristol	Peterborough	Madrid
Up Your Street	Buxton	Preston	Mechelen
Volunteer Centre Camden	Cambridge	Reading	Mexico City
WAND	Cardiff	Salisbury	Milan
We Are Tempo	Chippenham	Sheffield	Munich
West End Women's Institute	Cirencester	Southport	Nara
West Euston Time Bank	Colchester	Stornoway	Nashville
West Hampstead Community Centre	Compton	Swansea	New Haven
	Compton Verney	Torquay	New York
	Derby	Truro	Nicosia
	Devizes	Walsall	Nijmegen
	Dover	Wellingborough	Ottawa
	Driffield	Weston-super-Mare	Palma
	Dublin	Woodbridge	Paris
	Durham	Worthing	Rouen
	Edinburgh	York	Seoul
			Seville
		INTERNATIONAL	Singapore
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