



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

Chairman's foreword		1
Celebrating 250 years		3
Extending public participation	Services for visitors	7
	New displays	8
	Special exhibitions	11
	Public programmes for all	14
	Children and families	16
	Lifelong learning	17
	Museum beyond walls	17
	Distinguished visitors	19
Advancing research and understanding	Presenting new research	23
	Virtual mummy	24
	Chinese paintings	24
	Preserving our common heritage	25
	Collaboration in display	26
	Publishing findings	28
	International exchange	29
	Partnership in acquisition	30
	Sharing skills	33
	Excavation and fieldwork	34
	Representation and appointments	35
Improving effectiveness and income	Government funding	37
	Essential support	38
	Operational success	38
	The Museum deficit	39
Appendices	1 Donors, Patrons and Friends of The British Museum	40
	2 The British Museum	42
	3 The Public programme	44
	4 New publications	45
	5 Excavation and fieldwork	46
	6 Representation	47
	7 Outstanding acquisitions	48

Official addresses

Principal address:
The British Museum
Great Russell Street
London WC1B 3DG
e-mail: corporate@
thebritishmuseum.ac.uk
web site: www.thebritishmuseum.ac.uk

The British Museum Company Limited
46 Bloomsbury Street
London WC1B 3QQ
e-mail: retail@bmcompany.co.uk
web site: www.thebritishmuseum.co.uk

The British Museum Development Trust
91 Great Russell Street
London WC1B 3PS
e-mail: development@
thebritishmuseum.ac.uk

The British Museum Friends
The British Museum
Great Russell Street
London WC1B 3DG
e-mail: friends@thebritishmuseum.ac.uk

Abbreviations

BM	The British Museum
BMCo	The British Museum Company Ltd
BMDT	The British Museum Development Trust
BMF	The British Museum Friends
BMP	The British Museum Press
COMPASS	Collections Multimedia Public Access System
DCMS	Department for Culture, Media and Sport
EES	Egypt Exploration Society
HLF	Heritage Lottery Fund
MC	Millennium Commission
NACF	National Art Collections Fund
NHMF	National Heritage Memorial Fund
UCL	University College London

Publishing information

© The Trustees of The British Museum 2002
ISBN 086159 981 0
ISSN 0142 4815

Distributed by the Department of
Marketing and Public Affairs and
The British Museum Development Trust

Editorial production: Carol Homden,
Josephine Turquet, Yasu Ohta
Cover and main photography by Phil Sayer
All other photography by The British
Museum Photography and Imaging

Designed by Esterson Lackersteen
Prepress by Dawkins Colour
Printed and bound in Great Britain
by Perivan White Dove

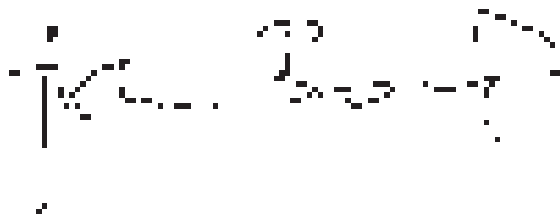
Foreword

Sir John Boyd
Chairman of the
Board of Trustees

On 17 June 2002, Graham Greene stepped down as Chairman of The British Museum after two decades of service as Trustee. At the end of that month, Dr Robert Anderson completed his term of office as Director. Together they have helped to secure the largest and most important physical transformation of The British Museum for more than 50 years.

The dramatic roof and modern facilities of the Great Court have created a fine space for visitors at the heart of the Museum and a new north-south route through it. The importance of the new Sainsbury Africa Galleries and the splendid exhibitions made possible by the Joseph Hotung Great Court Exhibition Gallery are documented in these pages. In a year which saw tourism to London hit by world events, and a real need for a stronger flow of public funding, these pages tell also of an expanded education and public programme enjoyed by almost 5 million people and a strong continuing programme of archaeological discovery and major acquisitions. I pay warm tribute to the energy and expertise of the staff of The British Museum at all levels and to the vision and generosity of our sponsors and supporters.

In the coming year, we welcome Neil MacGregor as our new Director and prepare for the 250th anniversary of the establishment of The British Museum by Act of Parliament in 1753 as the first national, public and secular museum in the world. There is much yet to do but much to celebrate. The year will culminate in the opening of the exhibition *Enlightenment: Discovering the World in the Eighteenth Century* in the refurbished King's Library, and in the Wellcome Trust Gallery display covering world cultures. Together with the planned Festival of Festivals and a series of other exhibitions and events, this programme makes clear, I hope, the determination of The British Museum in two respects – to take forward energetically its contribution to British life and strengthen even further its pivotal role as a museum of and for the world, now and in the next 250 years.





Celebrating 250 years

The British Museum has the distinction of being the first national, public and secular museum in the world. In 2003 the Museum will celebrate the 250th anniversary of its establishment by Act of Parliament

Helmet from Anglo-Saxon burial mound at Sutton-Hoo, Suffolk, one of the great archaeological treasures from Britain in the Museum

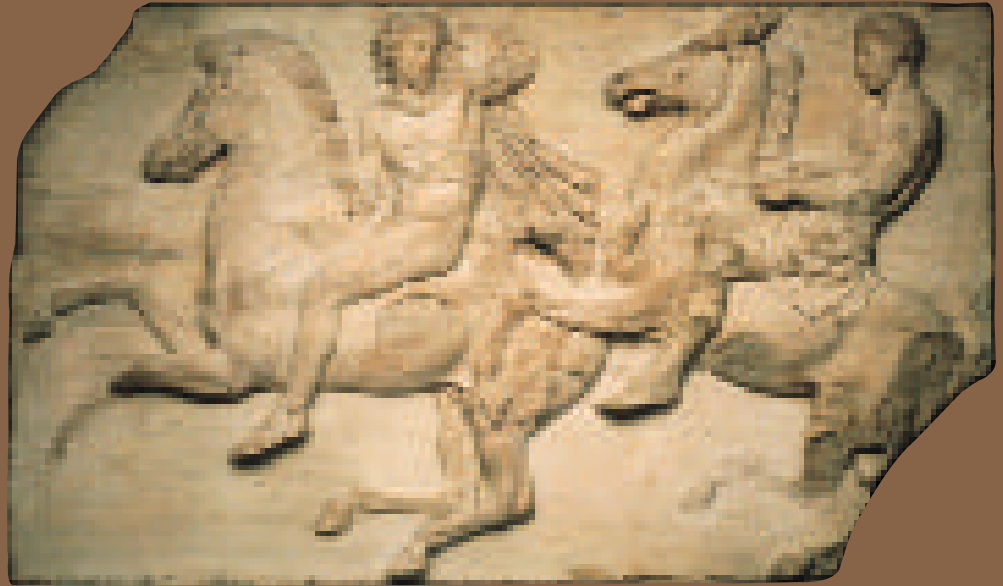


In 1823 work started on the first phase of Robert Smirke's great neo-classical building. The new front hall was completed in 1847 and restored in 2000



The Museum's original home, Montagu House, included the natural history collections, which were transferred to South Kensington to create the Natural History Museum in the 1880s

Purchased from Lord Elgin in 1816 with funds provided by Parliament, following an enquiry by a House of Commons Select Committee



The opening of the Great Court in December 2000 made possible Smirke's original concept of public access to a central courtyard in the Museum



The King's Library, built to house George III's collection of books, was completed in 1827, and its restoration will be the culmination of the Museum's 2003 celebrations



The gold mask of Tutankhamun was the centrepiece of a loan exhibition in 1972 – one of the most prestigious and successful in the Museum's history

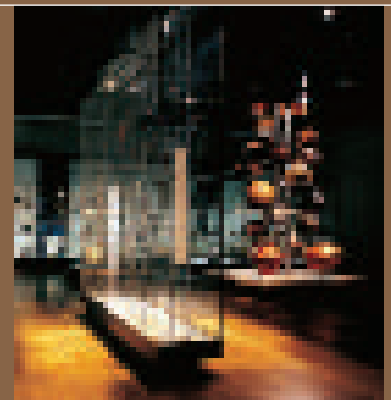
Celebrating 250 years



The inner quadrangle of the Museum c. 1852 before the construction of the round Reading Room



The Museum's major collection of Dürers is based on an album which formed part of the founding bequest by Sir Hans Sloane (1660–1753)



The new Sainsbury Africa Galleries are part of a programme for returning the ethnographical collections to Bloomsbury after an absence of 30 years

Following the departure of the British Library to St Pancras in 1998, the Reading Room (completed in 1857) became an information centre with the Hamlyn Library and on-line resources



Extending public participation

Following the opening of the Great Court in 2000, the priority has been to develop services for visitors and to improve the presentation of the collections in galleries in readiness for the Museum's 250th anniversary in 2003

Services for visitors

The British Museum received 4.81 million visitors in 2001–2, a 4% rise on the previous year. This included the highest number of exhibition visitors – 245,000 – for several years and more than 200,000 on-site learners.

An estimated 1 million people are expected to visit *Eternal Egypt* and other British Museum travelling exhibitions in Britain, the USA, Italy and Japan. The museum's web-site doubled in size and visitor numbers increased ahead of target to reach 4.2 million staying over 10 minutes.

Developments in visitor services included the extension of resources available in the Reading Room, a new on-site and on-line ticketing system, and an increase in the number of handling sessions provided by 30 trained volunteers from The British Museum Friends. In the course of the year, some 50,000 visitors in the HSBC Money Gallery had the opportunity to

The Great Court received a Civic Trust award in recognition of its status as a new cultural square for London



A MILLENNIUM PROJECT
SUPPORTED BY FUNDS
FROM THE NATIONAL LOTTERY



Supported by the
Heritage Lottery Fund

experience at first-hand the range of currency used for trade and prestige in the past, and children in Great Ormond Street Hospital had a special opportunity to learn about forgeries and make their own banknotes.

The programme is to be expanded to the Roman Britain and the Greek and Roman galleries, complementing further the daily programme of eyeOpener gallery tours by volunteers, who, this year, celebrated their 10th anniversary.

The British Museum was presented with the 'Attraction of the Year' award by Dr Kim Howells MP, Minister for Tourism, Film and Broadcasting, at the British Incoming Tour Operators Association (BITOA) annual conference. The Great Court received a Civic Trust award for architectural achievement, and exhibition design was singled out for two commendations in the *Design Week* awards.

Key Performance Measures

	01–02	00–01	99–00
Number of visitors	4.8m	4.6m	4.4m
Number of web-site visits	4.5m	3.9m	1.7m
% of visitors very satisfied	75%	71%	59%
% of display collection internet accessible	8%	7%	6%
Number of on-site learners	245k	238k	287k
Number of outreach learners	3.3m	2.7m	n/a
% of collection stored in correct environment	71%	70%	68%
% of collection documented electronically	31%	28%	28%
Number of major gallery and exhibition sponsorships	4	4	n/a
Number of visitors to the BM's international exhibitions	563k	748k	n/a
Grant-in-aid per actual and virtual visitor	£3.60	£3.76	£5.67

The reaccreditation of the Building Management Department for Investors in People status noted in particular its commitment to customer service. The Museum held its first Open Meeting for the public and became a founder member of the Bloomsbury Partnership, which aims to improve the local area. In the coming year, the Museum will work as a key partner in the delivery of the Camden Cultural Strategy.

New displays

Prehistory – Objects of Power is a new display exploring 2 million years of human development. The display was curated for the Department of Prehistory and Early Europe by Dr Stuart Needham, and, amongst some 200 objects, the highlight is the exquisite workmanship of the Mold Gold Cape (1900–1600 bc), which has been painstakingly conserved by Ian MacIntyre, Senior Metals Conservator.

Extending public participation

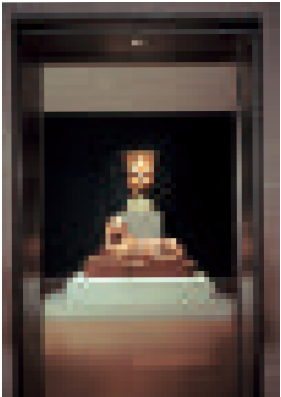
Investigating the past – daily object-handling sessions in selected galleries with British Museum volunteers



Below, Wooden model of a boat and crew, from an unknown tomb, Middle Kingdom 1900 bc, on display in *Understanding Egyptian Culture*



Opposite, The Mold Gold Cape, 1900–1600 bc, is the centrepiece of the new display *Prehistory – Objects of Power*



Eternal Egypt opened at the Brooklyn Museum in November 2001 as part of a major tour of the USA



The gallery is located in a prominent position at the top of the Museum's main staircase and provides an introduction to the early history of man and a context for the adjacent galleries on British and European history. In the coming year, these will incorporate a new setting for the Anglo-Saxon treasures from Sutton Hoo in Suffolk.

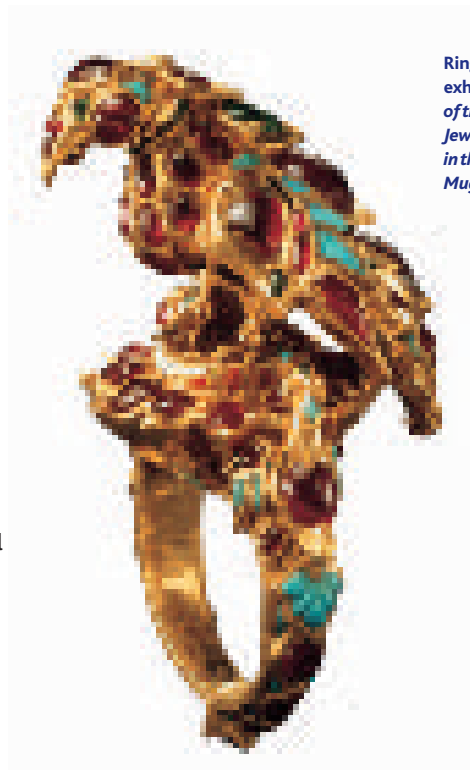
A new interim display on *Understanding Egyptian Culture*, curated by Dr Richard Parkinson for the Department of Ancient Egypt and Sudan, provides a contextualising introduction to the Egyptian collections focusing on sources for the day-to-day reality of life in ancient Egypt. The display broadens the range of material on public view as part of the Museum programme of gallery development.

The themes include hieroglyphs and the written record (which teaches visitors to read a few words in hieroglyphs) and domestic artefacts

such as furniture and jewellery. The gallery also presents recent research including fieldwork and new acquisitions.

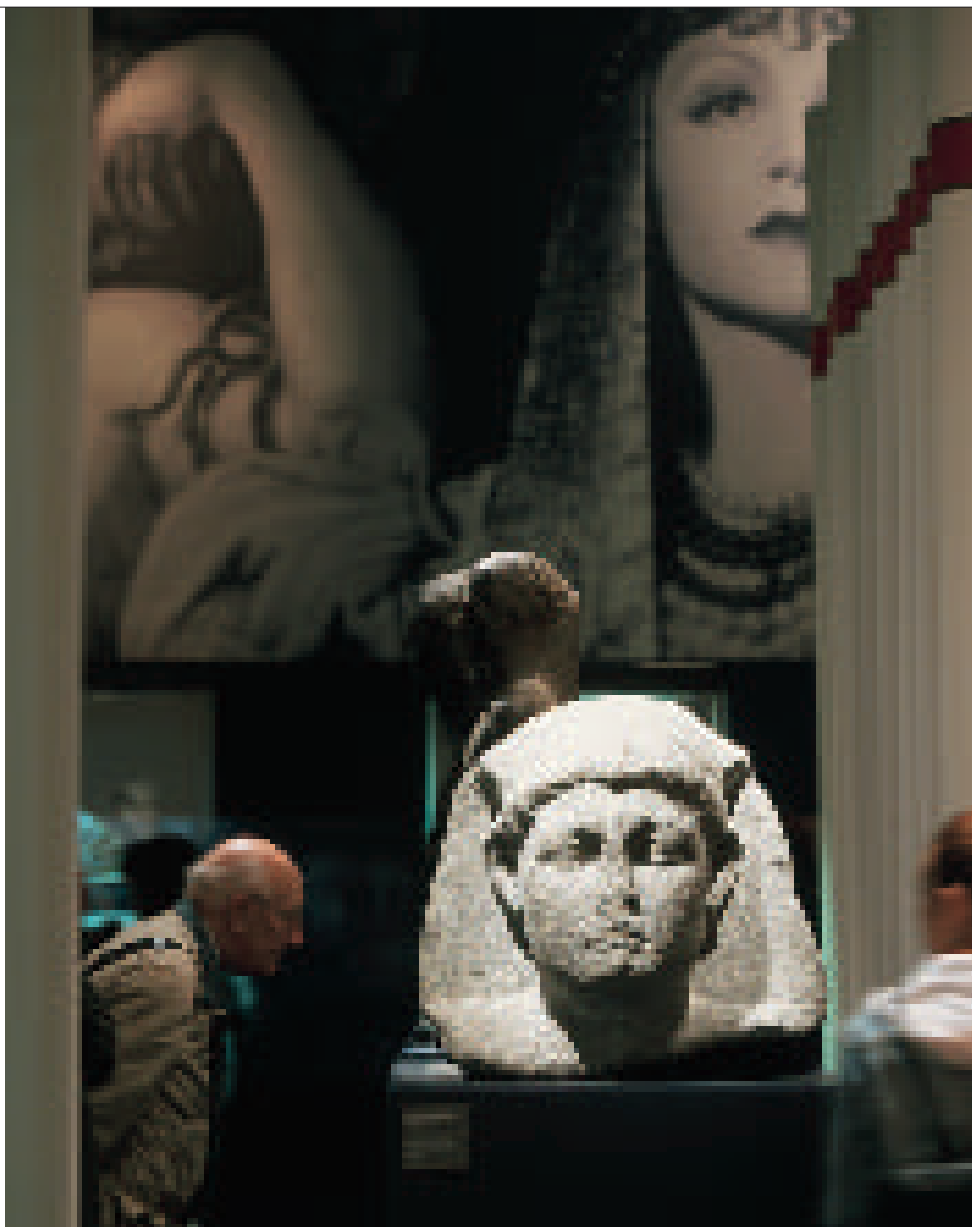
Further developments this year included the resetting of important material from Nimrud in the Assyrian Transept and the first use of the former North Library for a series of temporary exhibitions in advance of its fit-out as the Wellcome Trust Gallery. A Gallery Availability Plan was introduced to ensure that visitors had clear advance notice of the opening pattern of the Museum's dozens of galleries.

In the coming year, the Museum will also complete the restoration of the King's Library which was built from 1823–7 to house the books of King George III. This will be followed by the opening of the exhibition *Enlightenment: Discovering the World in the 18th Century* as the culmination of the Museum's 250th anniversary celebrations.



Ring shown in the exhibition *Treasury of the World: the Jewelled Arts of India in the Age of the Mughals*

Head of (?) Caesarion, recently raised from Alexandria harbour, and presented to public view in *Cleopatra: from History to Myth*



Special exhibitions

Special exhibitions and temporary displays provide the means of bringing new discoveries and research into the public domain, revealing areas of the collections which cannot be on permanent display and extending international collaboration and understanding.

The major exhibitions this year attracted some 350,000 people including more than 165,000 for *Cleopatra: from History to Myth* at The British Museum and a further 500,000 at venues in Rome and Chicago. The research underpinning the exhibition led to the identification of statues, previously unattributed, of the great Queen of Egypt. In London, in addition to the many pieces in the touring exhibition, the display included new archaeological finds from Alexandria harbour, and also two important sculptures from Cherchel, Algeria. The Museum's 25th Classical Colloquium,

Cleopatra Reassessed brought together scholars working in both the ancient Egyptian and classical worlds, and will be published later this year.

Treasury of the World: the Jewelled Arts of India in the Age of the Mughals presented 300 pieces of Indian jewellery of the mid-16th to early 18th centuries from the extraordinary al-Sabah Collection, Kuwait National Museum, and also included the loan of a famous inscribed 'balas ruby' from the collection of HM The Queen. The exhibition was accompanied by an extensive education programme featuring a wedding canopy displayed in the Great Court and a special Camden Community Day for members of local South Asian communities.

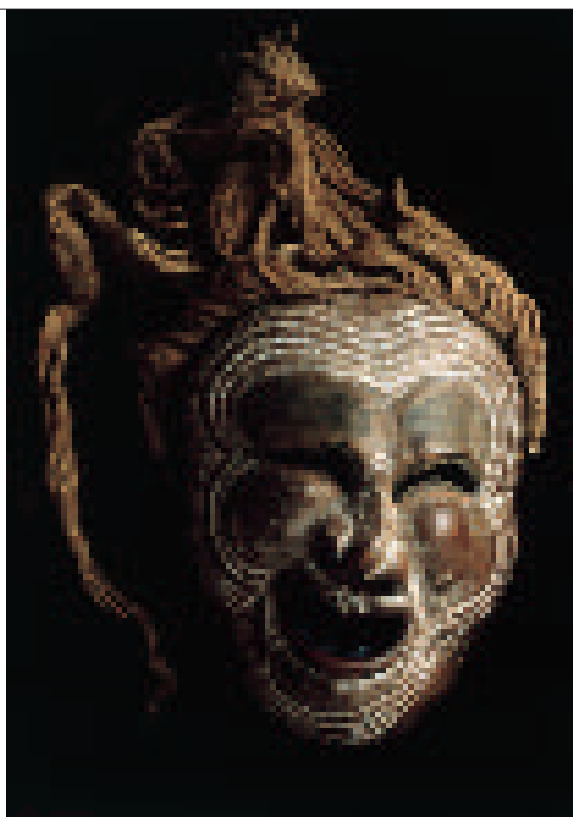
Both *Unknown Amazon: Culture in Nature in Ancient Brazil* and *Shintō: the Sacred Arts of Ancient Japan* displayed pieces never before seen by the public outside their countries of origin and resulted from far-reaching partnerships

between national institutions.

Unknown Amazon was the culmination of an ambitious project led by Dr Colin McEwan of the Department of Ethnography with Brazilian co-curators Drs Cristiana Barreto and Eduardo Neves and in collaboration with BrasilConnects. Over 200 objects from Brazilian and European collections, including imposing polychrome funerary urns, stone amulets, featherwork, trophy heads, war clubs and shaman's stools, were brought together for the first time to commemorate the 500th anniversary of European contact with Brazil.

Shintō: the Sacred Arts of Ancient Japan was the result of the longstanding collaboration between Victor Harris, Keeper of Japanese Antiquities, the Agency for Cultural Affairs, Tokyo, and the Japan Foundation.

Shintō (the way of the gods) is the ancient religion of Japan, predating the



Shintō: the Sacred Arts of Ancient Japan brought objects never before seen outside Japan to London as part of the Japan 2001 festival

'Hercule Poirot', fictional detective, in an Orient Express coach, brought to the Museum for the exhibition *Agatha Christie and Archaeology*
© The Press Association



arrival of Buddhism in the 6th century. The exhibition provided a rare opportunity to see art and objects from leading shrines, temples and museums throughout Japan including pottery from the prehistoric Jōmon period, and wooden sculptures, paintings, swords and treasures from the medieval period.

Agatha Christie and Archaeology: Mystery in Mesopotamia explored the particular connections between the famous crime writer and the ancient Near East. Agatha Christie was married to the distinguished archaeologist and British Museum Trustee, Max Mallowan, and she learned many of her investigative techniques on the great Mesopotamian sites including Ur and Nimrud. She travelled with her husband on the Orient Express train and to accompany the exhibition visitors had the opportunity to explore a 1928 carriage on the Museum forecourt, thanks to Venice Simphon-Orient-

Express Ltd, as well as enjoy films of some of Agatha Christie's books.

The exhibition, which was opened by Baroness (P D) James, was the fifth and final exhibition to be presented in association with *The Times* as part of a year-long partnership. The opening was attended by Rosalind Hicks, Agatha Christie's daughter, and the exhibition coincided with the publication of *The Life of Max Mallowan* by Curator Henrietta McCall.

Through such exhibitions as *100 Views of Mount Fuji* – including *Thirty-six Views of Fuji* by Hokusai – and *Shintō: the Sacred Arts of Ancient Japan*, the Museum provided important elements in the Japan 2001 festival.

In addition, *Souvenirs in Contemporary Japan*, the last in the BP Ethnography Showcase series, demonstrated the living traditions of Japanese culture. The exhibition considered tourism undertaken by the Japanese in their own country, offering

an interpretation which connected contemporary tourism with more ancient traditions of pilgrimage. Featuring amulets, plastic food, postcards and photographs, the display encouraged visitors to reflect on their own traditions of tourism.

The festival float or *nebuta*, which was unveiled by the Mayors of both Aomori City and Camden, spanned 20 metres and was illuminated by 800 lamps. The wood and paper structure, specially designed as a gift to The British Museum, told of the legendary 12th-century warrior Minamoto no Yoshitsune who survived an attack by his brother and fled on horseback. The *nebuta* was carefully dismantled by artist Takashi Kitamura to allow it to be used in the 2002 Thames festival.

A total of 15 special displays this year covered everything from *Imaging Ulysses: Richard Hamilton's Illustrations to James Joyce*; Chinese figure painting; watercolours by John Sell Cotman; Arts

Extending public participation

'One never really needs an excuse to visit The British Museum' *The Times*

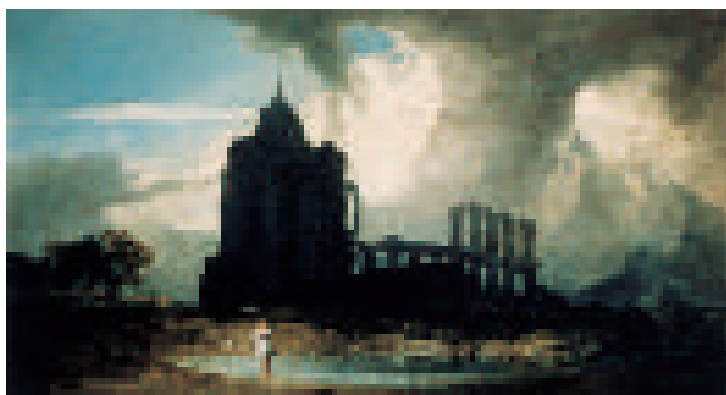


Henry VII English gold 20 shilling coin, the first 'pound coin', displayed in the exhibition *Brief Lives: Changing Currencies in Europe*



Opposite, Visitors were able to watch the construction of a giant *nebuta* float as it took shape over 4 weeks

Left, *The Sea at Satta in Suruga Province* by Utagawa Hiroshige from the exhibition *100 Views of Mount Fuji*



Croyland Abbey by John Sell Cotman, 1807, from the exhibition of his watercolours



of Japan; recent acquisitions of works on paper and *New Ways of Gravure: the Prints of SW Hayter (1901–1988)*; contemporary Chinese calligraphy; to *Brief Lives: the Changing Currencies of Europe*. All were accompanied by complementary public and educational events.

In the coming year major exhibitions will include: the work of Dürer; Japanese decorative arts; coins from Afghanistan; as well as the *Queen of Sheba: Treasures from Ancient Yemen*, supported by Barclays.

Public programmes for all

The British Museum collections span every continent and the public programme is designed to reflect that diversity and to encourage the widest possible range of people to experience and enjoy different cultures.

The Sainsbury Africa Galleries (opened March 2001) provided a new context for the annual celebration of

Black History Month which, this year, incorporated performances by Heritage Ceramics together with films, readings and special lectures.

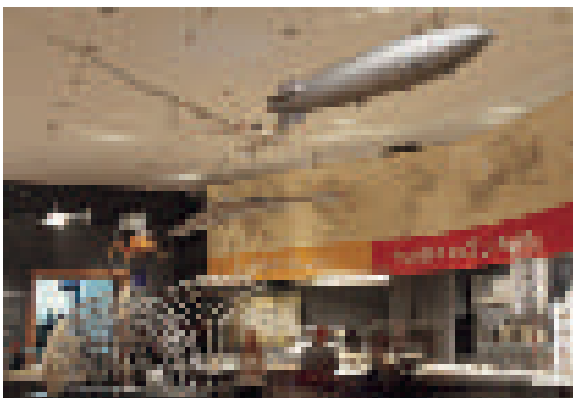
Some 3,000 budding artists were encouraged to explore and extend their own talents in the *Big Draw*, held in conjunction with the Campaign for Drawing. The museum-wide event featured celebrities and leading artists including Quentin Blake and Tom Phillips. The event plays a key part in future programming alongside other large-scale events such as National Archaeology Day, when the enactment group Legio II Augusta gives public demonstrations of the life and skills of Roman legions.

The installation *Exploring the City: The Foster Studio* placed the creation of the Great Court in the context of the work of the distinguished architect together with realised and unrealised ideas for the development of London. The exhibition formed part of

Architecture Week which also included a film season and continued through the Open House Weekend for which the Museum opened its private meeting spaces.

The exhibition *Brief Lives: Changing Currencies in Europe*, sponsored by Publicis, the communications group that launched the Euro, gave British visitors their first sight of the new European currency. The exhibition was linked to a conference with the Institute of Historical Research and the popular event Money Week during which visitors had the chance to mint their own coin.

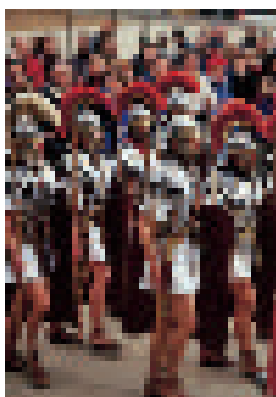
The conference *From Material Things: Art and Artefact in the 21st Century*, organised in conjunction with the Arts Council of England, looked at contemporary art in museums, with a keynote address from Vivienne Westwood. It was accompanied by an installation entitled *Knitwork* by artist Germaine Koh which comprised a work



Exploring the City: The Foster Studio was described as the 'best architectural exhibition ever' by *Time Out*



Quentin Blake was one of many artists taking inspiration from the Museum's collections in the *Big Draw* weekend



Legio II marching as part of National Archaeology Day – a popular large-scale event



80 metres long generated by unravelling and reknitting the wool of castoff garments.

The relationship between the Museum and contemporary artists will be expanded further in the coming year with the installation of Anthony Gormley's *Field for the British Isles* in the Joseph Hotung Great Court Exhibition Gallery.

One day *Discover* tours and *Dining with...* evenings are designed to allow interested visitors to explore behind-the-scenes in small groups with curators to complement the extensive programme of lectures, talks, special views and workshops provided to members by The British Museum Friends.

The exhibition *Queen of Sheba* supported by Barclays as part of their Invest and Inspire campaign will include a Yemeni spice market, storytelling, study-days, a day for Barclays staff and families and a forecourt

concert (with the Philharmonia Orchestra and Royal National Theatre) for the Summer of 2002.

In 2003, the Museum will celebrate its 18th-century origins and the diversity of cultures represented within it with a *Festival of Festivals* including Eid, Chinese New Year, and Japanese Boys' Day, and will also work as a key partner in the delivery of the Camden Cultural Strategy.

Children and families

The latest addition to the Museum's extensive web-site is children's COMPASS, an object-based, specially designed resource which encourages children to search the Museum's collections thematically on-line and to curate their own tours and displays.

A new family audio tour narrated by Stephen Fry aims to introduce key objects in the Museum's collections. Telling the story of 'Ginger' (the Museum's lion) and explaining

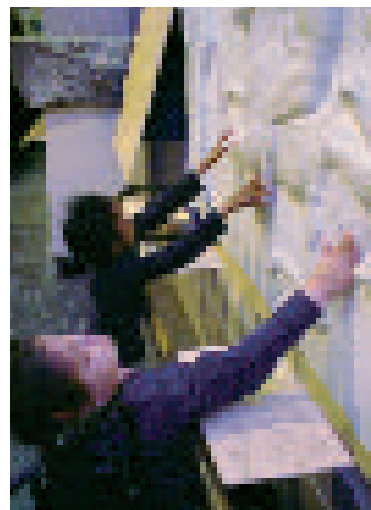
the decoding of ancient scripts through the Rosetta Stone, the audio tour is just one ingredient in the expanded Families programme.

Stories on a Summer Sunday used oral tradition to explore a wide range of myths during the summer holidays. The regular programme of sleepovers for the Young Friends of The British Museum continued in galleries of ancient Egypt and Britain. The week-long *Unwrapping Science* events attracted adults and children alike to look in depth at the scientific work done at the Museum.

A greatly-expanded programme for schools received almost 200,000 children in booked groups and the range of resources available was extended with the introduction of the new children's encyclopaedias from The British Museum Press. In the coming year, the Museum plans to complete the *Ancient Civilizations* series of web-sites to support learning



Children's COMPASS, made possible by the Ford Motor Company Fund, offers high-quality design and content



Children from Thurlow Park Special School enjoying the Parthenon frieze touch-wall – a cast of the frieze at wheelchair height, also useful for visitors with visual impairments



by 7–11 year-olds at Key Stage 2 of the national curriculum with ancient China and ancient India, produced with support from NTT (East).

Innovations have included the first secondary schools events for many years linked to the medieval collections, which featured a knight in armour, handling sessions and lectures by curators and outside experts – an encouraging sign of increased visits to the Museum by older pupils. The imminent renovation of the Early Medieval gallery will also assist in promoting the Anglo-Saxon and Viking collections to primary schools.

Lifelong learning

With seven new evening courses covering everything from *Arabic Calligraphy* to *Excavating the Bible*, 19 study days and rich programmes for both Adult Learner's Week and Women's Week, the Lifelong-learning programme is designed to extend and

enrich both regular and new visitors.

This year an exciting mix of popular and specialist films was introduced to provide a festival content for temporary exhibitions and to widen participation, whilst the popular *Destinations* series of one-day seminars enables people planning holidays to find out about the history and heritage of historic cities and regions before travelling.

A new programme of introductory sessions to encourage the development of learning skills uses the Hamlyn Library, available free to all in the Reading Room. The refurbished Arched Room provides facilities for studying the 25,000 cuneiform tablets which once comprised the historic royal library of Ashurbanipal at Nineveh.

The British Museum Diploma in Asian Art, a postgraduate course validated by Royal Holloway College of the University of London, was launched in April 2001. In addition, the Museum

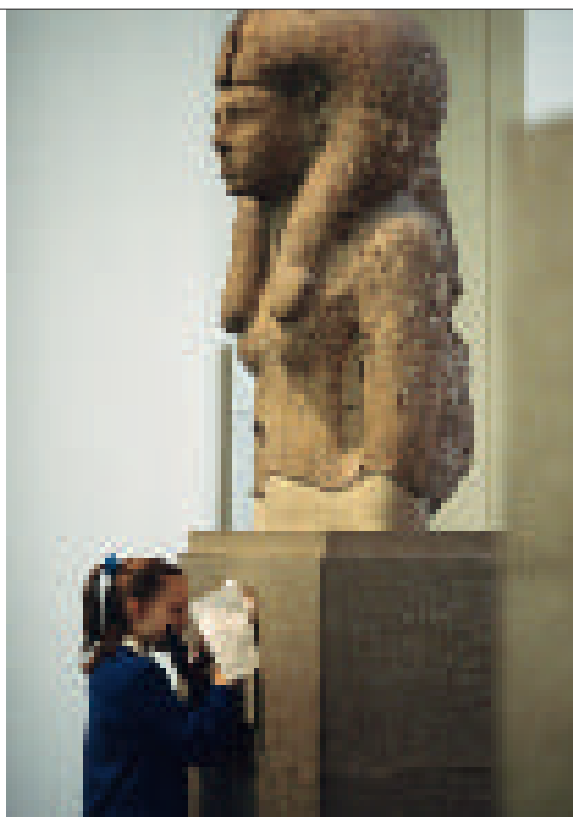
became a content partner in the on-line learning consortium Fathom.com which provides a range of articles, seminars and on-line courses produced by the partner organisations including the London School of Economics and Political Science, the British Library, Columbia University and The Smithsonian Institution, USA. Thematic content allows visitors to explore subjects across different disciplines.

Museum beyond walls

In 2001–2, The British Museum loaned objects to more than 50 venues across the UK and launched Partnership UK – a programme to extend relationships with museums across the country through collaborative exhibitions, loans and skills-sharing initiatives. The programme began with the tour of *Burma: the Art of Lacquer* to Exeter, Bath and Sunderland.

The exhibition *The Unidentified Museum Object* was the latest in a

Almost 200,000 schoolchildren visited in booked groups last year



Right, 'The British Museum Goes to Town' – outreach project at Brent Cross shopping centre, north London



Access stands at the heart of the Museum's mission



Above, Children at Great Ormond Street hospital looking at coins and medals with John Orna-Ornstein from the Museum



Extending public participation

series of exhibitions produced with the Henry Moore Foundation in Leeds. It brought together a show of curiosities that have resisted precise classification, including such items as a rock-crystal skull and a prosthetic toe. The major exhibition *Egypt Revealed: Life and Death in Ancient Egypt* attracted some 50,000 visitors at Birmingham City Museum and Art Gallery. Visitors to South Shields' Roman fort were able to see a legionary's shield on loan as part of the *Shipwrecked* exhibition; just one of the items in the ongoing programme of loans up and down the country, made by the Museum or through its collaboration in the National Touring Exhibitions programme.

In March 2002, the National Trust's new visitor centre at Sutton Hoo in Suffolk featured the newly-conserved sword and shield normally on display at The British Museum – the first time the objects have been loaned. Work also continued on the preparation of the

major loan for the creation of the money gallery at Manchester Museum, due to open in September 2002.

An imaginative web-partnership with Derby Museum and Art Gallery and Creswell Heritage Trust, to coincide with the opening of a new visitor centre, has enabled the virtual reunification of this heritage landscape with the delicate and immensely important evidence of early human art preserved in The British Museum. A beauty spot in Nottinghamshire at the heart of what was one of Britain's major coalfields, Creswell Crags preserves the only cluster of Ice Age cave sites in the UK. Between 70,000 and 10,000 years ago, the caves and fissures provided shelter for Neanderthal people in a hostile environment. An early representation of the human form on bone is amongst the artefacts which provide evidence of their life as hunters. The site can be visited at www.creswell-crags.org.uk.

In the coming year, the Museum will be leading a collaborative project to develop a virtual Timeline of History, allowing visitors to explore between cultures and through time with access to objects from the partner museums of Exeter, Chester, and Norwich.

In visiting Brent Cross shopping centre, undertaking object-handling with children in Great Ormond Street hospital, participating in the Bloomsbury Partnership and working with homeless people through the SMarT programme, the Museum seeks to make a difference to the lives of individuals in the community. The regular cultural events, such as the Eid Party and Chinese New Year, encourage everyone to celebrate diversity.

Distinguished visitors

As a national institution and universal museum, The British Museum contributes to international

Handling Ming Ceramics (opposite) and an African textile workshop (right) are part of the Museum's extensive education programmes which allow visitors to study the riches of the collections with experts in the field



Homeless artists working in the Prints and Drawings Study Room – part of the SMarT programme for disadvantaged people in the community



Visitors in the Information Centre using the free on-line resources which give more information about the collections

understanding through collaborative work and diplomatic visits. In this latter respect, the last year was particularly noteworthy.

The President of the United States, George W Bush, made his first visit to Britain in July 2001. In support of Mrs Laura Bush's commitment to literacy programmes, the President joined her for a story-telling session in the Reading Room with children from Hackney. Archives of the Museum were displayed including the signatures of Marx, Lenin and Mark Twain. Items from the coin cabinet of King George III were shown, as were 16th-century drawings of native Americans by John White, and pieces from the Water Newton hoard which includes the first-known Christian silver (4th century).

Among a number of distinguished Chinese visitors was HE Mr Hu Jintao, Vice-President of the People's Republic of China. HM The Queen of Malaysia visited the *Cleopatra* exhibition as did

HRH The Duke of Kent. His Imperial Highness Crown Prince Naruhito of Japan toured the exhibition *100 Views of Mount Fuji*, which was opened by the Rt Hon Chris Smith, then Secretary of State for Culture, Media and Sport. HRH Princess Maha Chakri Sirindhorn of Thailand also visited. HRH Princess Adellah al Saud and HRH Princess Haifa Bint Mansour sought advice on aspects of running a national museum.

HRH The Duke of York, President of the Association for Leading Visitor Attractions, inaugurated the Museum's Queens' Trail designed to support the Golden Jubilee celebrations of HM The Queen. HRH Princess Alexandra conducted the formal opening of *Unknown Amazon: Culture in Nature in Ancient Brazil*, and HRH Princess Margaret, Honorary President of The British Museum Development Trust, made a private tour of the Great Court three months prior to her death. The Museum records its thanks to Princess

Margaret for her commitment to our activities over many years.

Mrs Mary Robinson, UN Commissioner for Human Rights, delivered the BP Annual Lecture on Civilization in November 2001 entitled *Human Rights and Global Civilization*.

The Rt Rev and Rt Hon Richard Chartres, Bishop of London, officiated at the opening of *Shintō: Sacred Arts of Ancient Japan*. Ken Livingstone, Mayor of London, opened the exhibition *Exploring the City: the Foster Studio* and hosted the Greater London Authority's London party in the Great Court.

Serving British Ministers who made visits included the Rt Hon Baroness Blackstone, Minister for the Arts, and Baroness Ashton and John Healey MP, Parliamentary Under Secretaries from the Department for Education and Skills. The Museum also welcomed members of the Parliamentary All Party Arts and Heritage Committee and the All Party Archaeology Group.

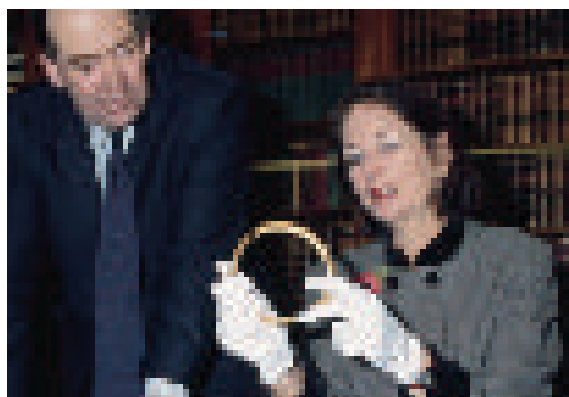
Almost 12 million people visited The British Museum on-site, on-line or at an exhibition on-tour



President George W Bush and Mrs Laura Bush with Antony Griffiths, Keeper of Prints and Drawings, in the Reading Room during their visit to the Museum



HRH The Duke of York and Richard Woff, Deputy Head of Education, looking at work on the Queens' Trail, launched to celebrate the Queen's Golden Jubilee



Baroness Blackstone, Minister for the Arts, with the Director, Dr Robert Anderson, examining an item from the Winchester hoard which was 1 of 397 Treasure cases worked on at the Museum during the year





Advancing research and understanding

The British Museum collections span every continent across the history of human culture. Through fieldwork, excavation, conservation, research and international exchange, staff work to preserve our common heritage for the future and bring new discoveries into the public domain

Presenting new research

In March 2001 a grave at Wetwang in East Yorkshire was discovered accidentally. It contained an Iron Age chariot which was then excavated in a partnership between The British Museum, as lead excavator, and English Heritage.

A three-dimensional computer model of the grave was created by the Museum illustrators; the chariot was then reconstructed by the BBC as part of their *Meet the Ancestors* programme and subsequently displayed in the Great Court. The *Evening Standard* arranged for the chariot to be driven through London's rush-hour traffic and the Museum created a virtual tour for web-visitors.

In these ways an important advance in our understanding of the ancient British chariot – used centuries before Queen Boudicca – was made and shared with millions of television viewers and British Museum visitors.

Opposite, Julian Richards and film crew from BBC TV's *Meet the Ancestors* at the excavation of the Iron Age chariot at Wetwang, East Yorkshire



Above, The replica Wetwang chariot arriving at The British Museum

In the coming year the chariot will be loaned to the National Museum and Gallery of Wales in Cardiff and the National Museums of Scotland.

Virtual mummy

Nesperennub was a priest in the temple of Karnac around 800 BC. This much has been known from inscriptions since 1899, when his beautiful painted mummy case entered the collections. Without damaging this precious artefact, however, it has been impossible to know what lies inside.

Now, advances in 3-D computer graphics technology have produced startlingly clear pictures of the contents of the case. Using some 1,800 CAT-scan images, taken by the National Hospital for Neurology and Neurosurgery, technicians at Silicon Graphics Inc have created a volumetric rendering of the mummy, which has made it possible to take a virtual tour through the body. Bone, soft tissue and

linen wrappings can all be visualised interactively in 3-D. Trappings and amulets of leather and metal can be clearly seen, and the images also reveal that a pottery bowl lies over the top of the priest's skull – a unique feature, perhaps left there inadvertently by the embalmers.

These discoveries generated world-wide interest including a major feature on BBC TV's *Tomorrow's World*, and there are now plans to create a 'Virtual Mummy' experience for visitors to The British Museum.

Chinese paintings

The first public presentation for many years of the delicate *Admonitions Scroll* of Gu Kaizhi was made this year in the context of other Chinese paintings on the theme *Emperors and Court Ladies*.

This handscroll is the most important object in the Museum's Chinese collection. It is likely to be the

earliest example from China of a scroll painting of any kind, dating probably to no later than the 7th century AD. The display coincided with a major symposium, held in conjunction with the Percival David Foundation of the University of London – a gathering attended by a galaxy of Chinese-paintings scholars from around the world. High-quality images of the scroll are now available on the Museum web-site.

The digitisation of the Stein collection of Chinese paintings was advanced with the support of the Mellon Foundation as part of an international project which will provide an on-line reference library to be completed in the coming year.

In all of these ways, The British Museum is extending access to behind-the-scenes work. In the coming year, development plans to realise further effective and visible storage as well as new homes in Bloomsbury for the staff



Digital images of the *Admonitions Scroll* of Gu Kaizhi will ensure public access and preserve the delicate original

in the Departments of Prehistory and Early Europe, and Ethnography, will be advanced following the cancellation of the Museum's Study Centre project and the resultant sale of the former Post Office building on New Oxford Street.

Preserving our common heritage

The Heritage Lottery Fund has agreed funding for three years (2003–6) for an expansion of the Portable Antiquities Scheme for England and Wales. This will provide a national network of 37 locally-based finds liaison officers, four finds specialists (one based at the Museum), plus a central support team of five, including a co-ordinator and outreach officer based at the Museum, under Dr Roger Bland, Head of Treasure and Portable Antiquities.

The announcement recognises the achievement of the pilot programme in ensuring that archaeological discoveries made by the public are properly recorded to national

standards. Material which is declared Treasure is identified, documented and conserved by The British Museum in support of the Treasure Act 1996. In the last year, staff from the five departments involved have worked on 397 cases, ranging from a unique Bronze Age gold cup from Kent to a Tudor silver dress hook from Suffolk.

The acquisition of the most important Iron Age finds for many years has been made possible by the National Art Collections Fund, National Heritage Memorial Fund and The British Museum Friends. Deposited between 60 and 20 BC, the Winchester hoard, made from more than a kilogram of gold, comprises two gold necklaces, four brooches and two bracelets. Analysis of the techniques used has cast new light on the changing cultures in Britain in the years before the Roman conquest and, working with colleagues from Winchester Museums Service, archaeologists now believe the hoard

was a religious offering to the gods. Partnership in discovery is one aspect of the planned exhibition *Treasure: Finding Our Past*, which will open at the Museum in 2003 before travelling to Cardiff, Norwich and Manchester.

The work of the Department of Scientific Research underpins much of the curatorial work by enhancing our knowledge of the materials and technologies used to create objects, their provenance, date and past environments. Complementing this in caring for the collections is the work of the Conservation Department.

The special display on *Arts of Japan* featured notable acquisitions, and samurai swords, which had been newly conserved with the support of the Peter Moores Foundation. In the coming year, the conservation of an early 14th-century hanging scroll entitled *The Bodhisattva Ksitigarbha (Jizo Bosatsu)* will be undertaken in Japan as part of the project for the

Gold necklace torc from the Winchester hoard, one of the most important Treasure finds in recent years, acquired for the nation with public and private funds



The British Museum makes a major contribution to preserving and researching our common heritage

A conservator working on a freshly-excavated Anglo-Saxon shield boss from Sutton Hoo, Suffolk, where the new visitor centre has opened with a display of objects on loan from The British Museum



New advances in medical and 3-D imaging have revealed the mysteries of a 2,800 year-old Egyptian mummy

Conservation of Japanese Works of Art in Foreign Collections.

The Conservation Department has produced a 40-minute video documenting the restoration of a six-fold Ukiyo-e Japanese screen. The work, in the specialist Hirayama Studio, was conducted by the Hirayama Fellow, Mitsuhiro Abe. Assistance for the film was provided by the Sumitomo Foundation Japan, The British Museum Friends and Townley Group.

A significant loan of recently conserved material from the burial mounds at Sutton Hoo was made to the National Trust for presentation as the first temporary exhibition in their new visitor centre at the site. The conservation process has been recorded with a view to producing a further film in this series.

Collaboration in display

Many exhibitions are the result of longstanding international

collaboration with indigenous communities and with scholars in other institutions. This year was notable for the range and richness of such work.

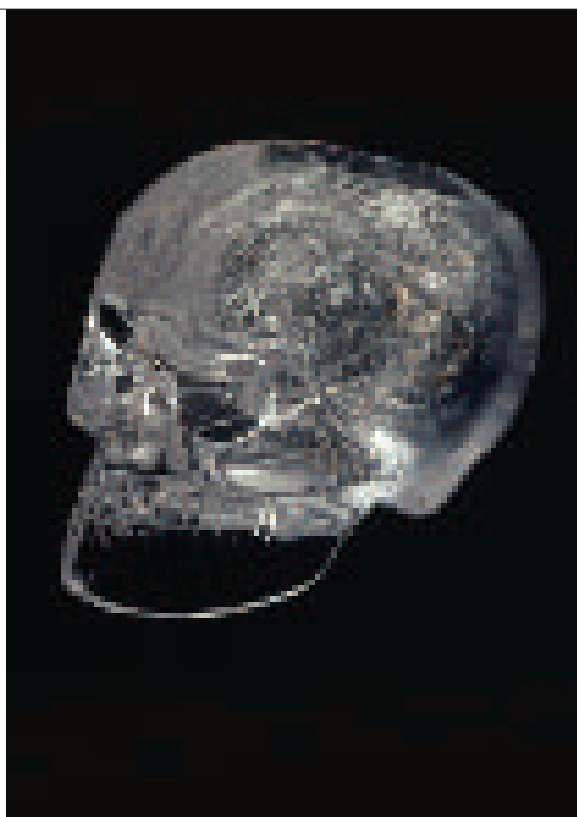
New discoveries show that the Amazon basin was far from unpeopled but home to an affluent and sophisticated society of perhaps 6 million people which developed from 8000 BC until western settlement in the 16th century. Portuguese settlers reported bustling, shimmering towns stretching along the river, until European diseases, the slave trade and conflict wiped them out and the jungle engulfed the ancient ruins. Recent archaeological excavations have challenged previous views of the advanced mountain Inca people spawning lowland peasant settlement and suggest that rather the reverse may be true, with the trade corridors of the river spreading culture and wealth.

The exhibition *Unknown Amazon*:

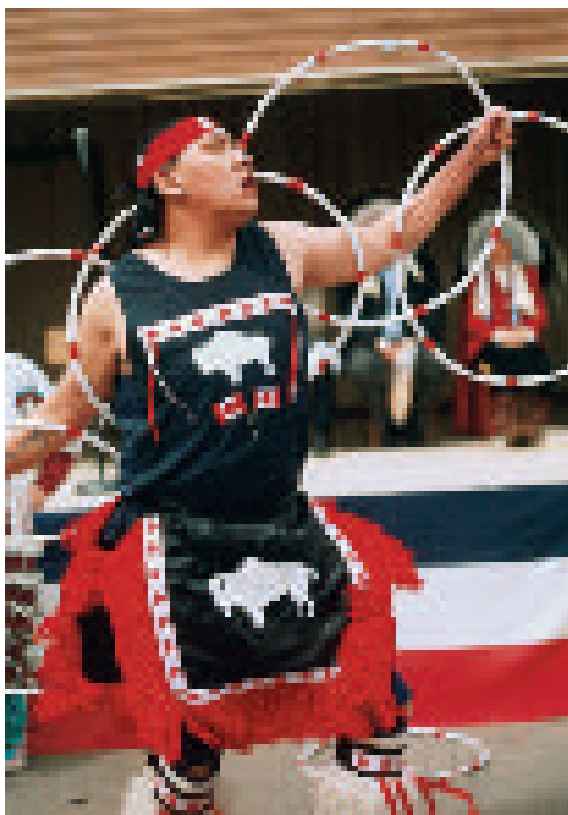
Culture in Nature in Ancient Brazil was produced by ethno-archaeologist Dr Colin McEwan, with Brazilian colleagues Drs Cristiana Barreto and Eduardo Neves, and revealed a sophisticated shamanic society, in which the bones of ancestors were revered and placed in humanoid burial urns. The acclaimed design by At Large used video and sound to bring to life the sense of a river-based culture which has been lost.

Jonathan King from the Department of Ethnography represented the Museum at the opening of *Akaitapiiwa: Ancestors* exhibition at the Sir Alexander Galt Museum, Lethbridge, Alberta. This was a collaborative project devised to display the Deane Freeman collection of artefacts from the Kainai or Blood division of the Blackfoot Confederacy. The collection was lent by both The British Museum and the Royal Ontario Museum and was curated with the

Advancing research and understanding



Crystal skull, probably 19th-century European, lent as part of the exhibition *The Unidentified Museum Object* in Leeds in partnership with the Henry Moore Foundation



Louis Soop, Elder from the Kainai (or Blood) Nation of the Blackfoot Confederacy, in Fancy Dance costume at the opening of the *Ancestors* exhibition at the Sir Alexander Galt Museum, Lethbridge, Canada

Opposite, Pottery funerary urn from the exhibition *Unknown Amazon*, the result of an exceptional collaboration with Brazilian colleagues. © Museu Barbier-Müller Art Precolumbí, Barcelona



Kainai Nation and Louis Soop from the Red Crow Community College. The exhibition has provided the descendants of the originating community access to their historic material – from 90 named individuals – as well as a significant role in its interpretation.

The Sculpted Word looked at the art of carving or engraving in words and pictograms. The exhibition, with the Henry Moore Foundation in Leeds, took a series of objects from The British Museum and displayed them outside of the usual chronological and cultural contexts, in order to provide a new visual and thematic perspective. The partnership's desire to exhibit in Leeds reflects the inspiration that Henry Moore acknowledged he found in The British Museum. The association continued with the exhibition *The Unidentified Museum Object*, and next year will look at *Masks from The British Museum*.

Publishing findings

The British Museum remains one of the largest museum publishers in the world, bringing to the public the expertise and findings of its curators.

The British Museum Press published 58 books this year covering all age ranges and interest levels from *The Arctic Voyages of Martin Frobisher* to *Embroidery in India and Pakistan*.

The children's encyclopaedias of the ancient world support schools and family learning whilst the best-selling *Dangerous Tastes – the Story of Spices* encourages people to experiment with the recipes and ingredients of different eras and parts of the world.

Substantial catalogues accompanied all of the major exhibitions. The catalogue to the *Cleopatra* exhibition edited by Dr Susan Walker provided a major feature on BBC Radio 4's *Woman's Hour* which explored the history and myth of the fabled seductress and ruler. *Ming Ceramics in The British Museum* by

Jessica Harrison-Hall analysed in detail almost 1,000 items in the collection in a 640-page volume.

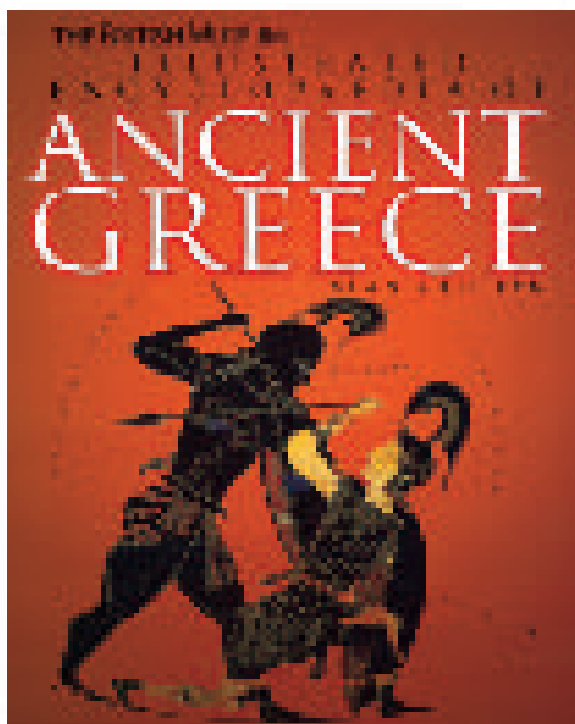
In addition, the Museum publishes a series of Occasional Papers to bring into the public domain ongoing research and specialist debates. This year's list included the publication of *Cleaning and Controversy: The Parthenon Sculptures 1811–1939* by Dr Ian Jenkins, which presented the Museum's contribution to the previous conference on the subject. All the other papers from the conference are published on the Museum's web-site.

Another conference, *Enlightening the British*, was held in 2002 with 250 delegates. Twenty-two speakers covered science, archaeology and the visual arts, the relationship between the genesis of anthropology and trade and empire, state collecting and learned societies, and museums and libraries. The papers will be published as part of the 250th anniversary



An international conference at the Museum was shown recently excavated material from Nimrud, Iraq, such as this crown from 9th–8th centuries BC. Reproduced by permission of the State Organisation of Antiquities and Heritage, Baghdad

Publication and conferences contribute to international understanding and scholarly exchange



The *Encyclopaedia of Ancient Greece* is one of the best-selling titles for children

celebrations, as will a history of The British Museum by former director, Sir David Wilson.

Raman Spectroscopy in Archaeology and Art History, Astronomy and Mathematics in the Ancient Near East, Herods and Nabataeans and Shaping Understanding: Form and Order in the Anglo-Saxon World were amongst the other specialist topics focused on in 10 international symposia at the Museum during the year, extending international dialogue and the application of interdisciplinary knowledge.

International exchange

The British Museum holds in trust cultural artefacts from around the world which contribute to the understanding of human development but also have a special status for particular nations and communities. In developing its programmes, The British Museum strives to respect these resonances and

to work in partnership, furthering international cultural exchange.

The Museum's international conference on *Nimrud* welcomed six scholars from Iraq in Spring 2002, marking a significant moment in Anglo-Iraqi cultural relations. Dr John Curtis, Keeper of the Department of the Ancient Near East, subsequently attended the second international conference in Baghdad on the Tower of Babylon and the Ziggurat of Borsippa, and addressed the delegates at the opening ceremony on behalf of the 40 foreign scholars present.

Following the conference, he visited various sites and in Mosul was shown models of the proposed new building for the study of Ashurbanipal's library. The 25,000 cuneiform tablets from this library were discovered at ancient Nineveh in the mid-19th century and are now in The British Museum. It is proposed to supply casts of some of these tablets for the

new institute in Mosul under the auspices of UNESCO.

In The British Museum, the original tablets are now accessible in the newly refurbished Arched Room (built by Sir Robert Smirke in 1839–41) which has been formally opened as a Study Centre for the Ancient Near East.

The new Korea Foundation Gallery opened last year. This year, the Director responded to an invitation to visit North Korea for a second time, where one of the purposes was to collect contemporary arts and crafts and to contribute an invited lecture. The North Korean Study Day included seven papers, one delivered by the British Chargé d'Affaires in Pyongyang and another by the Director of the National Gallery of the DPRK, Pyongyang.

His Holiness Abuma Paulos, Patriarch of Ethiopia, with representatives from the Ethiopian Church and Embassy, visited the Museum and in particular viewed the

Gold fibula with a Celtic warrior. Hellenistic, probably made in the 3rd century BC by a Greek jeweller for a Celtic client on the Spanish peninsula. Purchased with public and private funds



Victor Harris, Keeper of Japanese Antiquities, with one of the samurai swords that was conserved this year

tabots – a series of models of the Ark of the Covenant – and noted the appropriateness of their care.

In October 2001, the Department of Ancient Egypt and Sudan was instrumental in ensuring the return to Sudan of a stolen Egyptian statue – a seated figure of the mid-15th century BC, previously in a private collection in the UK – after spotting that a sculpture of such importance could not have been exported legally.

In the coming year, Robert Knox, Keeper of Oriental Antiquities, will participate further in a dialogue on the Cultural Rehabilitation of Afghanistan, which began with an international seminar held this year at Kabul at which he was a delegate.

Partnership in acquisition

The British Museum is a universal museum holding artefacts from every continent and period of time. Continued acquisition – of

contemporary artworks and material cultures, and of significant historical items – aims to ensure that future generations can make new voyages of discovery about human cultures. The year has been notable for the quality of treasure items uncovered in Britain, and for the exceptional generosity of partners and donors which has enabled their acquisition for the nation.

The gold Celtic warrior brooch from the 3rd century BC is a unique piece of ancient jewellery which represents the meeting of Greek artistic genius with the warrior world of Celtic Europe. Some 14 centimetres long, it is a miniature sculpture of a naked warrior with Celtic helmet and scabbard. The acquisition was made possible by the Heritage Lottery Fund and the National Art Collections Fund.

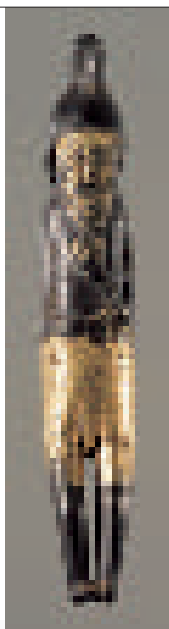
These organisations, along with The British Museum Friends and private benefactors also enabled the purchase of the 'Jennings Dog'. This Molossian

hound is one of the few examples of Hellenistic animal sculpture that was copied in the Roman period. The dog had been acquired by Henry Constantine Jennings in the 1750s and became so famous in England that its owner was known as 'Dog-Jennings'. The challenge to raise £662,000 to keep it in Britain became a *cause célèbre* in the Summer of 2001, with extensive media coverage. Members of the public donated some £30,000 towards the appeal.

The National Art Collections Fund also purchased for the nation an Egyptian limestone funerary stela from the reign of Rameses II in the 13th century BC. The disposition of the figures is unusual with the owner shown in the lower register and the divinities, Thoth, Osiris, Isis and Horus, above. The hieroglyphic text is a prayer to the gods.

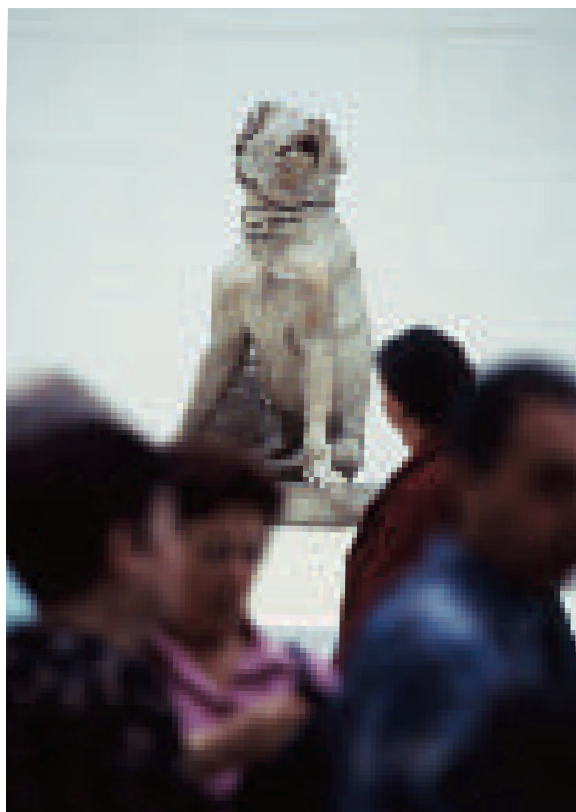
The exhibition *Brushes with Surprise: the Art of Calligraphy in Modern China*

Anglo-Saxon 7th-century silver-gilt figure with a suspension loop attached to the cap, probably for use as an amulet



Opposite, The Arched Room now opened as the Study Centre for the Ancient Near East with accessible storage of the Museum's collection of cuneiform tablets

The purchase of the 'Jennings dog' was made possible with public funds, private benefactions and donations from the general public



Engraved intaglio portrait of Capability Brown, English c. 1770, set in a bracelet of later date. Given by the Musman family, direct descendants of Capability Brown





presented the recent history of China through the abstracted forms of calligraphy. The overwhelming majority of the pieces on display were presented to the museum by Gordon Barrass and Kristen Lippencott, thereby continuing a long tradition of enthusiasm and collaboration by collectors and donors.

Paper Assets: Collecting Prints and Drawings 1996–2001 displayed some 200 of the 3,000 works which have entered the Museum collection over the last five years, half as the result of bequests and gifts. Old master prints and drawings by European artists such as Lucas Cranach and Hans Baldung and a study by Picasso for his seminal *Les Femmes d'Alger* (1906–7) sat alongside Antony Gormley's drawing for his Gateshead sculpture *Angel of the North* and a series of etchings *Disasters of War* by Goya and Dinos Chapman.

The distinguished illustrator Richard Hamilton presented the

Museum with a set of completed Ulysses prints to accompany the exhibition of his illustrations of James Joyce's *Ulysses* on the occasion of the 80th anniversary of its publication and his own 80th birthday. The recent generosity of the Rootstein-Hopkins Foundation will ensure that funds continue to be available for 20th-century British art.

Two unusual acquisitions were the gift of an entire set of Japanese money envelopes (200 examples) from the wedding of Mr and Mrs Nishi on 5 May 2001, and a chair made from armoured AK 47 rifles collected after the end of the civil war in Mozambique.

Sharing skills

The BP fellowship scheme takes place on an annual basis and seeks to provide professional development for curatorial colleagues from museums around the world. Representatives this year came from the National Museum of

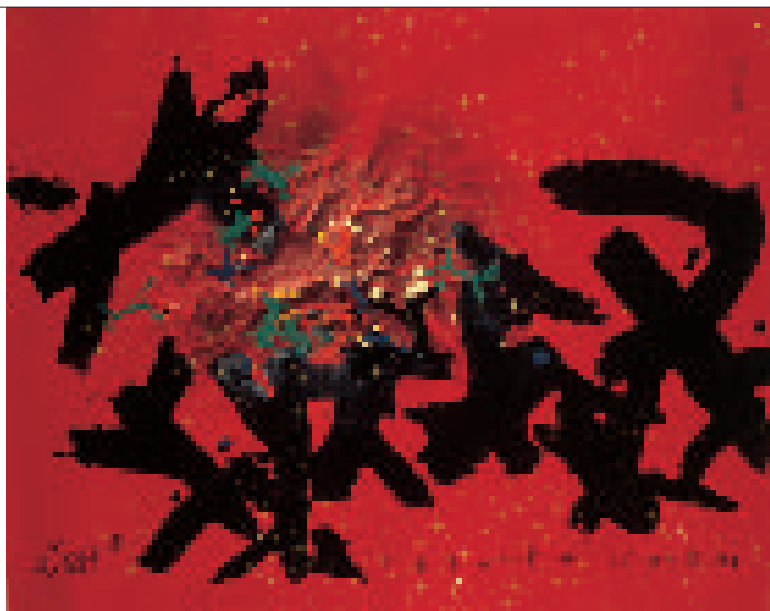
Ethnography and Folklore and the Casa del Moneda, Potosi in Bolivia, the Museum of Anthropology, Salta, and the Museum of Ethnography, Buenos Aires, in Argentina, and the Nubian Heritage Museum in Egypt.

Members of the Education Department contributed to three British Council training courses for museum staff in India and advice was provided to Jordan on the establishment of a new museum.

Collaborative work continued with Manchester Museum throughout the year in preparation for the opening of a new Money Gallery in 2002, to which the Museum has made a substantial loan of coins.

Karen Birkhölzer, stone conservator, visited the Hull and East Riding Museum to advise on the cleaning of 14 Roman mosaics which are displayed there. The project involved the use of local volunteers and practical training was provided for project supervisors.

Opposite, Funerary stela of the Scribe of the Army, Kenro, 19th Dynasty, c. 1230 bc. Presented by the National Art Collections Fund



Above, Gu Gan, *The Age of Red and Gold*, 2000, calligraphy on paper, presented by the collectors

The British Museum Friends donated £350,000 for acquisitions



Bronze by Gold by Richard Hamilton, 1987, one of a series of illustrations to James Joyce's *Ulysses*, presented by the artist. © Richard Hamilton

Interns are regularly taken from overseas and the UK to work in many of the Museum's departments. This year, links were established to Camden schools for work-experience placements, and these will be developed into formal arrangements.

Excavation and fieldwork

The excavation at Sidon, in Lebanon, this year yielded 19 undisturbed Middle Bronze Age tombs of c. 1750 bc. As part of the research into the archaeology of the Egyptian Nile Delta, Dr Jeffrey Spencer excavated at Tell Belim. This multi-period town site is located at the southern edge of Lake Menzala about 60 kilometres from Port Said. The entire plan of the pharaonic temple and its surrounding enclosure was recovered and dated, on stratigraphic grounds, to the 7th century bc.

Ralph Jackson worked in Bologna with local archaeological authorities to examine the largest-ever find of

Roman medical instruments excavated at the *Domus del Chirurgo*, Rimini. Drs Ian Jenkins and Peter Higgs continued their long-term work at Knidos in Turkey, and, amongst other features, discovered the Christian phase of this Greek sanctuary in a previously unexcavated corner of the site, which turned out to be a 5th-century baptistery.

In Britain a short season of work was conducted at a Lower Palaeolithic site at Hoxne in Suffolk, and a new Roman shipwrecks project is examining the prospects for excavating a number of underwater sites around Britain's shores.

Museum staff played a key role in Channel 4's *Time Team* annual live televised excavations, which this year took place at an early Anglo-Saxon cemetery site in Hampshire. Angela Evans, Curator in the Department of Medieval and Modern Europe, was asked to talk about a Byzantine bucket,

a beautiful find with an elaborate decorative frieze and Greek inscription, which had initially alerted the local Finds Liaison officer to the importance of the cemetery. During the three-day dig, the team found a series of graves, many of which were double or triple burials, and a further three buckets as well as weapons, jewellery and shields.

A full Peer Review of Archaeology, led by a Trustee, Professor Barry Cunliffe, examined the Museum's research and excavation activities, publication and dissemination, the presentation of archaeology in exhibitions, external relations, funding and strategic direction.

The continuing programme of collection through fieldwork is a vital dimension of the work of The British Museum in recording material artefacts from living cultures. This year, the programme of work by the Department of Ethnography included textile innovation in Vanuatu; the collection



Andrew Burnett, Keeper of Coins and Medals, with Keith Sugden, of the Manchester Museum, examining one of several hundred pieces being lent to Manchester to create the new money gallery



Angela Evans, expert in Anglo-Saxon antiquities, contributing to the televised *Time Team* excavation on Channel 4

of kayaks and kayak clothing from Greenland; research into silver, stone and shell jewellery in the American Southwest and work on collections from Isla de Sacrificios in Mexico.

Representation and appointments

Sir John Boyd, Master of Churchill College, Cambridge, former British Ambassador to Japan, and a Trustee of The British Museum since 1996, was appointed Chairman of the Board. He replaces Graham Greene, whose term of office ends on 17 June 2002.

The out-going Director, Dr Robert Anderson, was made *Commandeur de l'Ordre des Arts et Lettres* by the French Culture and Communications Minister in recognition of his contribution to cultural life. Dr Anderson joined the panel established by the Arts and Humanities Research Board to assess funding applications from university museums in the UK and, in the face of

additional parliamentary and legal campaigning on the Parthenon Sculptures, reiterated in *The Times* the Museum's position on the importance of the founding principles of the 'universal museum'. Neil MacGregor, Director of the National Gallery, was appointed as Director of The British Museum to take effect from 1 August 2002.

Professor John Mack represents The British Museum as one of 11 members of the Working Group on Human Remains chaired by Professor Norman Palmer and established by the Minister for the Arts to consider the desirability of a statement of principles (and supporting guidance) on the care and safekeeping of human remains, requests for their return and to prepare a report for government in 2002.

Dr Andrew Burnett, Keeper of the Department of Coins and Medals, was awarded the Ya'akov Meshorer Prize for Numismatics by the Israel Museum,

Jerusalem. The citation referred to the 'special atmosphere that prevails in the Museum, at once professional and sophisticated, open and warm.'

Sandra Smith became acting Keeper of Conservation upon the retirement of Dr Andrew Oddy who had held the position since 1986. Andrew Thatcher was appointed Managing Director of The British Museum Company, following Patrick Wright's retirement. Margaret Fenn joined the Museum as Head of Membership Development, The British Museum Friends, and Dawn Austwick, previously Project Director of Tate Modern, will commence as Director of Resources in September 2002.

Sir Claus Moser, Chairman of The British Museum Development Trust, was made Lord Moser of Regent's Park; Sir John Browne, Chief Executive of BP, Chairman of the Audit and Governance Committee of the Board of Trustees, became Lord Browne of Madingley.

Neil MacGregor, Director of the National Gallery, was appointed Director of The British Museum to take effect from 1 August 2002



Right, Sir John Boyd, Master of Churchill College, Cambridge, will take over as Chairman of the Trustees from June 2002



Above, Dr Robert Anderson, out-going Director, with Graham Greene, Chairman of the Board of Trustees, from 1996-2002



Improving effectiveness and income

The year has seen a significant increase in commercial and private income generated by the Museum. Despite this, overall funding is insufficient for the underlying cost base and a £5 million deficit projected for two years time has necessitated cost reduction measures

Government funding

The British Museum is a Non-Departmental Public Body, directly funded by the British Government and is an exempt charity under Section 2 of the Charities Act 1993. The three-year funding agreement with the Department for Culture, Media and Sport determines the level of public funding.

For the year 2001–2 the Museum received grant-in-aid of £36 million and generated a further £10.8 million commercial and private income. It incurred costs of £42.8 million. Under normal circumstances, some £7 million of income would have had to be used to finance essential capital renewals of property, plant and machinery, leaving a deficit of £3 million. This deficit was averted in 2001–2 by applying more stringent capital expenditure controls, making immediate costs economies and by using proceeds from property sales to finance capital renewals. A deficit of £5 million is projected for

The Great Court has established itself as a major new venue for events in London



2004–5, when capital expenditure must be brought back to normal levels.

The value of the grant-in-aid at £3.60 per actual and virtual visitor is one of the lowest in the sector. The amount of grant has fallen behind the Museum's costs as determined by inflation and, as a result, the Museum has become increasingly dependent on commercial income.

The Museum has maintained its commitment to free admission and has been pleased that this has been extended to all national museums and galleries. It also welcomes the improved VAT recovery under the new Section 33A arrangements.

Essential support

The British Museum Development Trust, amongst its many activities, has expanded its new Corporate Partners and Legacy programmes. The launch of children's COMPASS was made possible by the Ford Motor Company Fund.

Major donations by the Wolfson Foundation and the Hon Simon Sainsbury, together with support from others, have made refurbishment of the King's Library possible. The campaign continues this year along with fundraising for the projects associated with the Museum's 250th anniversary.

The exhibition *Cleopatra: from History to Myth* was supported by BP. *Shintō, the Sacred Arts of Ancient Japan* was sponsored by Asahi Shimbun, and the Museum is grateful to the al-Sabah Foundation and BrasilConnects for their partnership in major exhibitions.

It is Trustees' policy to fund most major developments and acquisitions from donations and sponsorship. The Museum is most grateful to patrons, donors and sponsors, together with Friends groups for their continued and generous support for capital developments and acquisitions, and across the range of curatorial and educational programmes.

During the year, objects valued at £14 million were given to the Museum and £1.8 million was donated to particular acquisitions. The British Museum Friends contributed £350,000 towards acquisitions and the Museum records its thanks to the Heritage Lottery Fund, National Art Collections Fund and National Heritage Memorial Fund for their help in specific acquisitions.

Operational success

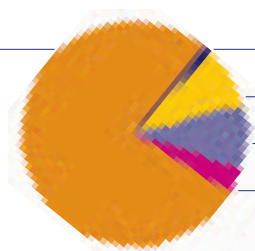
The Museum works to increase commercial and private income to support its purposes. Following the opening of the Great Court, income from commercial trading, fees from exhibitions, courses and loans, and donations, sponsorship and legacies has increased by 38.5%.

The importance of the Museum as a venue for external and partnership events was evident in the year following the opening of the Clore

Income

	2001/02 £m	2000/01 £m
Grant-in-aid from the Government	36.0	34.9
Commercial trading (net)	0.6	0.3
Fees from exhibitions, courses and loans	4.1	2.0
Donations, sponsorship and legacies*	4.3	4.2
Investment income and rent	1.8	3.0
Less: income allocated to capital expenditure	(0.5)	(7.3)
	46.3	37.1

Grant-in-aid 77%



Commercial 1%

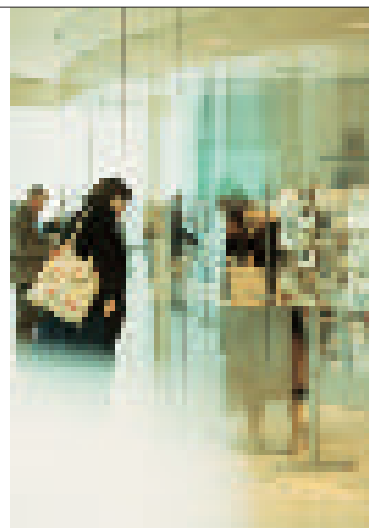
Donations 9%

Fees 9%

Investment 4%

The full accounts for the year ended 31 March 2002 were laid before Parliament on 24 July 2002. The full report and accounts may be found on the Museum's web-site www.thebritishmuseum.ac.uk or copies may be obtained by writing to the Director of Finance, The British Museum, Great Russell Street, London WC1B 3DG

*This excludes amounts raised for capital projects



The growth in income per visitor has increased by 36% compared to last year

Education Centre with the highest ever level of profit achieved for this activity.

The varied occasions when the Museum facilities were used included: the reception for the Stirling Award for architecture; the *Sunday Times* Style lecture by Stella McCartney; a photoshoot for the new Jaeger fashion catalogue; filming the adaptation of the children's story *Stig of the Dump* for BBC TV; the National Association of Head Teachers' conference *Partnerships for Promoting Arts in Learning*, and a wide range of other professional development events.

New partnerships with Heritage Image Partnership, Atelier 350 and the Bridgeman Art Library, as well as the introduction of on-site sales of high-quality electronic prints, are designed to extend the availability and use of the Museum's images.

This year, The British Museum Company has consolidated its retail activity in the three new shops in

the Great Court and refocused the shop at 22 Bloomsbury Street. A range of new tours and guide products was introduced. The British Museum Traveller, which takes tours to international sites, remained in profit despite the need to reschedule tours in the light of disruptions to the global market. Overall, however, income from retail, merchandising and publishing was less than projected due to the decrease in tourism to London.

The Museum deficit

A Museum deficit of £5 million by 2004–5 was projected as a result of this downturn and having to fund capital renewals from income again.

Faced with this potential deficit, the Museum has undertaken a fundamental review of its revenue budget to deal with a growing mismatch between costs and available income. As a result, it has determined

plans to reduce its operating costs including tighter constraints on capital expenditure, the introduction of a Gallery Availability Plan, together with a progressive reduction in the staff base and consolidation of improvements to the Human Resources and Finance operations.

Throughout these measures the essential commitment to the care of the collections, to access, education and curatorial excellence remain.

In the coming year, support costs will be reduced by the relocation of staff and collections from the former Museum of Mankind building in Burlington Gardens, and by the development of databases for digital images, loans management and membership systems.

The Museum is committed to pursuing vigorously income and effectiveness and it will continue to press its case for improved public funding to maintain free admission.

Expenditure

	2001/02 £m	2000/01 £m
Curation, research and conservation	18.7	18.3
Maintenance and security	13.9	11.0
Public access and education	13.8	13.4
Fundraising and publicity	0.7	1.0
Management and administration	0.4	0.6
Exhibitions and other trading	2.8	2.1
Less: depreciation	(7.5)	(6.2)
	42.8	40.2
Surplus/(Deficit)	3.5	(3.1)

Fundraising 1%

Maintenance and security 28%

Management 1%



The surplus of £3.5m in 2001/02, before investment losses and exceptional items, compared with a deficit of £3.1m in 2000/01. It was achieved through: (i) using proceeds from property sales in 1998/99, with the approval of DCMS and Treasury, to fund essential capital expenditure and (ii) cost reduction measures put in place in November 2001



The effectiveness of the Museum's building management was recognised in an Energy Efficiency award

Appendix 1

Donors, Patrons and Friends of The British Museum

Support for The British Museum and the Great Court: 1994–2002

The Trustees are extremely grateful to the following benefactors and donors who have supported The British Museum and whose generosity made the Great Court possible.

Above all we record the remarkable generosity of the Principal Benefactor of the Great Court
The Weston Family

Foundation Grants

Heritage Lottery Fund
The Millennium Commission

Donors

ABN Amro and Lasalle Bank
Lucy A Adams
The Alaghband Foundation
Mr and Mrs James Alexandre
American Express Foundation
American Friends of The British Museum
The American Society in London
The Honorable and Mrs Walter H Annenberg
The Annenberg Foundation
Arcana Foundation
Asahi Shimbun facilitated through The Japan Foundation
Aurelius Charitable Trust
Avenal Charitable Trust
Neil C and Jean Levitt Birnberg
The Peter Boizot Foundation
The Charlotte Bonham Carter Charitable Trust
BP
The Deborah Loeb Brice Foundation in honour of Mr and Mrs John L Loeb
The British Museum Company Ltd
The British Museum Friends
Jeffrey and Mary Elizabeth Bunzel
The Cadogan Charity
Sandra Elizabeth Canning
The Rt Hon Lord and Lady Carrington
Thomas Sivewright Catto Charitable Settlement
Cazenove & Co
CGNU plc
Charities Advisory Trust
CHK Charities Limited
The Clore Foundation and The Vivien Duffield Foundation
Clothworkers' Foundation
The John S Cohen Foundation
Mr and Mrs Timothy C Collins
The Sidney and Elizabeth Corob Charitable Trust
C S Craig Family Foundation Inc
Daniel P Davison
Mr and Mrs William M Dietel
The Dixons Foundation
Sir Harry and Lady Djanogly
Dame Vivien Duffield cbe
Mr and Mrs James A Duncan
Mary, Viscountess Eccles
Mr and Mrs David Edwards
The John Ellerman Foundation
The Equitable Charitable Trust
Mr and Mrs J Michael Evans
The Esmée Fairbairn Foundation
Mr James Fairfax ao

The Fidelity Foundations of Fidelity Investments
Mr Francis Finlay
Fishmongers' Company
Mrs Barbara Fleischman
Flemings
Ford Motor Company
Mrs Kathleen Kin-Yue Fu
Kate Ganz
Robert Gavron Charitable Trust
Walter and Celia Gilbert
The Horace W Goldsmith Foundation
Sir Nicholas and Lady Goodison's Charitable Settlement
Vira Hladun Goldmann
Mrs Patricia Hagan
Dr Hahn Kwang-ho cbe
Mrs Robin Hambro
The late Lord Hamlyn and Lady Hamlyn
The Paul Hamlyn Foundation
The Headley Trust
D L Hill
Mr and Mrs Roger S Horchow
Sir Joseph Hotung
In Memory of Jean Duffield
The International Friends of The British Museum
The Ironmongers' Company
Mr and Mrs William H John
Jonathan H Kagan
Mr and Mrs Donald Kahn
The Kresge Foundation
Albert Kunstadter Family Foundation
Mr and Mrs Frank Ladd
Laing Family Trusts
Shau-Wai Lam
Dr Roy Lennox and Ms Joan Weberman
Louisa Lewisohn Memorial Trust
Linklaters & Alliance
Marconi plc
Marsh Christian Trust
The Mercers' Company
The Monument Trust
The Henry Moore Foundation
Mr Peter Moores cbe DL
The Peter Moores Charitable Trust
The National Art Collections Fund
Ralph E Ogden Foundation Inc
PF Charitable Trust
Brian and Esther Pilkington
The Hazen Polsky Foundation
Grant A Porter
Barbara Putnam Lyman
Sir William and Lady Purves
The late Dr Gad Rausing and Dr Birgit Rausing
Lord and Lady Rayne
The Rayne Foundation
RMC Group plc
Lord and Lady Rothschild
N M Rothschild & Sons Ltd
Royal Commission for the Exhibition of 1851
Dr Raymond Sackler Hon kbe and Mrs Beverly Sackler
David and Susie Sainsbury
The late Sir Robert Sainsbury and Lady Sainsbury
The Hon Simon Sainsbury
The Coral Samuel Charitable Trust
Stephen S Scher
Schroders plc
Mr John Sedmak
Ms Dasha Shenkman
Mr Akihiko Shibata
Mr and Mrs James Slaughter
Mr and Mrs Martin Sommers
Paul and Daisy Soros Foundation
The Starr Foundation
Mr and Mrs Hugh Stevenson
Sir Howard Stringer and Dr Jennifer Patterson
The Swan Trust
Paul and Louise Thackray

The Eugene V and Clare E Thaw Charitable Trust
Mr and Mrs Hunter Thompson
Lady Thomson
The Trusthouse Charitable Foundation
The Underwood Trust
Viacom
Mr Harry M Weinrebe
Lord and Lady Weinstock
The Weinstock Fund
The Weldon UK Charitable Trust
The Wellcome Trust
The late Mr Garry Weston and Mrs Garry Weston
The Garfield Weston Foundation
Mr and Mrs Stephen van CWilberding
The Maurice Wohl Charitable Foundation
Betty Wold Johnson and Douglas F Bushnell
Mrs Patricia Wolfston
Lord and Lady Wolfson of Marylebone
The Wolfson Foundation
Woodcock Foundation
Diana Edgson Wright Charitable Trust
Mr Jaime Zobel De Ayala
The Hon Paul Zuckerman

and all those donors who wish to remain anonymous

UK Patrons of The British Museum

The Trustees thank the Patrons of The British Museum who make a minimum annual subscription and donation of £1,500
Prince and Princess Sadruddin Aga Khan
Mr Charles Allen-Jones
Mr and Mrs Selwyn Alleyne
Mr Gerard Arnhold
Sir David Attenborough
The Duke of Beaufort
Sir Christopher and Lady Bland
Mr and Mrs George Bloch
Miss Kate Braine
Lord Browne of Madingley
Professor Ian Brownlie cbe qc
Marie-Louise Burness
The Fay and Robert Caplin Foundation
Dr Pauline Chan obe
Ms Amelia Chilcott Fawcett
Dr and Mrs Lincoln Chin
Sidney and Elizabeth Corob
Irene Danilovich
The Countess of Dartmouth
Mr and Mrs Edwin Davies
Dr W J R Dreesman
James Ede
Lord and Lady Egremont
Giuseppe Eskenazi
Mr and Mrs Paul W Ferrell
Philippe Foriel-Destezet
Mrs Kathleen Kin-Yue Fu
Robert Gavron cbe
Jacqueline and Jonathan Gestetner
Sir Nicholas and Lady Goodison
Mr and Mrs Donald Gordon
Lady Gosling
Mrs D N Goulandris
Graham Greene cbe
William Gronow Davis
Prof E T Hall
Mrs Rupert Hambro
Mr Eric Heerema
Mick Jagger
Mr and Mrs Paul Z Josefowitz
Mr and Mrs Simon Keswick
Mr Jorgen Larsen and Dr Beatrice von Silva-Tarouca
Mrs Eileen Day Lawson
Mr Simon Walters and Mrs Barbara Leach-Walters
Mr and Mrs Peter Leaver

The Hon Sir Mark and Lady Lennox-Boyd
Lady Lever
The Hon and Mrs Robert J D Lloyd George
Julian Marland and Pauline Wood
The Hon Mrs Marten obe DL
Mr E J McFadden
Miss Maria Mooers
Sir Alastair and Lady Morton
Mr and Mrs Peter M Nomikos
Viscount and Viscountess Norwich
Mr and Mrs Anthony Ogilvie Thompson
Janet Orr
Mr and Mrs Anthony Pitt-Rivers
Barbara, Lady Poole
Sir William and Lady Purves
Dr Birgit Rausing
Miss K Rausing
Mr and Mrs John Robins
Mr and The Hon Mrs David Rowse
Kenneth Rubens FRSA
Dr Deanna Lee Rudgard
James M Sassoon Esq
Mr James and Dr Shirley Sherwood
Mr and Mrs E P T Simpson
Mr and Mrs Martin G Smith
Sir Robert and Lady Smith
Mrs Ganga Somany

Corporate Partners of The British Museum

The Trustees thank the Corporate Partners who make an annual subscription of £25,000
BP
Esure
Goldman Sachs International
Linklaters & Alliance

American Donors, Sponsors and Patrons

The Trustees thank the Major American Donors, the American Sponsors who make an annual donation of \$5,000, and the American Patrons who make a minimum annual donation of \$2,500 to the Museum

Major American Donors

The Deborah Loeb Brice Foundation
The Brown Foundation
Lady Eccles
Francis Finlay
Mrs Barbara Fleischman
Ford Motor Company Fund
Horace W Goldsmith Foundation
The Hazen Polsky Foundation
Ann M Hotung
Mr and Mrs William H John
Jonathan H Kagan
Mr and Mrs Frank A Ladd
Linda Noe Laine
Roy W Lennox and Joan E Weberman
Barbara P Lyman
Northeast Theatre Corporation
Dr Elizabeth Sackler
Mr and Mrs George H White III
Woodcock P Foundation

American Sponsors

Charles S Craig
Daniel P Davison
Mrs Patricia Hagan
Mrs Robin Hambro
Grant A Porter
Sir Howard Stringer
Mr and Mrs Jeffrey M Weingarten

American Patrons

Mr and Mrs George Adams
Dr Annette Atkins and Thomas R Joyce Jr
Mary Elizabeth Bunzel
Mr and Mrs Dennis Calvanese
Kimberly DuRoss
Mr and Mrs Dalton Dwyer

Mr and Mrs Roderick Hall
 Thomas C Heagy
 Mrs Kenneth Keating
 Mr and Mrs Iqbal Mamdani
 Holt Massey
 Sylvia Scheuer
 Mr and Mrs Stanley DeForest Scott
 Yan Kit So
 Mr and Mrs Paul W Soldatos
 H Peter Stern and Dr Margaret Johns
 Lady Thomson
 Mr Lawrence Wallace
 Brian and Katherine Young

Members of the Society of Canadian Friends

The Trustees thank the Canadian Friends of The British Museum for their support.
 Mrs Mora Abell
 Mrs Virginia B Alexandor
 Mr and Mrs A C Baillie
 Mr and Mrs Richard A Bethell
 Mr Robin Brock
 Ms Ann Cameron
 Mrs Kim Abell Dalglish
 Mrs Peter Dalglish
 The Dalglish Family Foundation
 Dr and Mrs Glen Edwards
 Hon Royce Frith, QC
 Mr C Hampson
 Mr and Mrs W B Harris
 Mr William E Hewitt
 W B G Humphries
 Anthony Knox LLP
 Mrs Mary Lemessurier
 Ms Anne Y Lindsey
 Mrs Susanne Loewen
 Mrs Molly Anne Macdonald
 J P S Mackenzie
 Hon Roy McLaren
 Ms Deirdre Malone
 Mrs Brenda J McCutcheon
 Mrs Ellen McIlroy
 Mr and Mrs John McNeil
 Mrs Vodrie McOuat
 Ms Eliza Mitchell
 Mr Ronald W Osborne
 Mrs Honor de Pencier
 Mrs Diana Pitfield
 Mr Gerald W Pittman
 Mr and Mrs John Poole
 Mrs J A Rhind
 Mr Joe Rotman
 Mrs Helen S Smith
 McCarthy Tetrault
 Ms Martha Wilder
 Ms Wendy Willmot

Legacies to The British Museum

The Trustees thank those who have made pledges to The British Museum this year.

Donors to the Library Fund and Education Fund

The Trustees thank the following for their donation to the Library Fund and Education Fund.
 Agnew's
 CHK Charities Ltd
 Mr and Mrs Henry Drucker
 Her Royal Highness The Duchess of Gloucester Charitable Trust
 Henry C Hoare Charitable Trust
 The Jordan Foundation
 Kreitman Foundation
 The Hon Philip Lader
 The Rayne Foundation
 The Scouloudi Foundation
 The Swan Trust
 The Weinstock Fund
 Anona Winn Charitable Trust

Support for new galleries and gallery refurbishment

The King's Library
 The John Ellerman Foundation
 The Pidem Fund
 The Hon Simon Sainsbury
 The Wolfson Foundation

Sanskrit Library
 The Foyle Foundation

The Sir Harry and Lady Djanogly Clocks and Watches Gallery
 Sir Harry and Lady Djanogly

Gallery – Room 33b – Chinese Collection
 Mr and Mrs Selwyn Alleyne

Support for exhibitions and events

BP as sponsors of *Cleopatra of Egypt: from History to Myth* exhibition education programme
 Publicis as sponsors of *Brief Lives: Changing Currencies in Western Europe* exhibition and conference

Mr and Mrs Selwyn Alleyne
 The Agency for Cultural Affairs (Tokyo)
 Asahi Shimbun
 Aomori City
 Gordon Barrass and Kristen Lippincott
 BBC television
 Blackwall Green
 BrasilConnects
 The Caryatids
 The Daiwa Anglo-Japanese Foundation
 Dar al-Athar al-Islamiyyah
 Dr Hahn Kwang-ho CBE
 Richard Hamilton
 Japan 2001
 Japan Airlines
 The Japan Foundation
 Mrs and Mrs William H John
 Northcote Internet Ltd
 NTT
 Open Society Institute
 Oriental Ceramic Society
 Panasonic
 Raymond and Beverly Sackler Foundation
 Toshiba International Foundation

Support for collecting

The Trustees are indebted to the National Art Collections Fund, the National Heritage Memorial Fund and The British Museum Friends and all those who have supported the collections through the donation and bequest of objects, and financial assistance, including those who wish to remain anonymous.
 Mr and Mrs Selwyn Alleyne
 American Friends of The British Museum
 Arcana Foundation
 Hanson Aggregates
 Gordon Barrass and Kristen Lippincott
 Gail Bird and Yazzie Johnson
 BP
 Mr Percy Brooke-Sewell
 The Caryatids
 Daiwa Anglo-Japanese Foundation
 Prof Samuel Eilenberg
 Mrs Sandra Figgess
 Mrs Barbara Fleischman
 Gudgeon Development Ltd
 Mrs Patricia Hagan
 Dr Hahn Kwang-ho CBE
 Mr Jonathan Hassell
 Hogg the Builder of York

Kanji Ishizumi
 Matsuko Ishizumi
 Naomi Ishizumi
 Japan 2001 Organising Committee
 Japan Foundation
 Mrs Mona al-Khatib
 Mr and Mrs Frank A Ladd
 Mr and Mrs Norman Lee
 Dr Roy Lennox
 Rosalind and Melanie Musman
 Mr and Mrs Polsky
 Rootstein-Hopkins Foundation
 Mr John Rule
 Mr Ghazi I Shaker
 Mrs Yankit So
 Mr Jeff Soref
 Morton Sosland Foundation
 Southern Methodist University, Dallas, Texas
 Eugene V and Clare E Thaw Trust
 Ms Joan Weberman

Support for education, publication, curatorial projects and general purposes

The Abbey National Charitable Trust
 Accenture
 American Friends of The British Museum
 Arts & Business on behalf of the American Express Foundation
 Arts Council of England
 Art Research Foundation (Tokyo)
 The late Tom Bendhem
 Bioanthropology Foundation
 The Charles Boot Trust
 BP
 BrasilConnects
 British Academy
 British Academy, Leverhulme Trust
 British Arab Commercial Bank
 British Association of Korean Studies
 British Institute of Persian Studies
 The British Museum Friends
 Camden Education Authority
 Canadian Friends of The British Museum
 The Caryatids
 V Chand
 Chiang Ching-Kuo Foundation
 Cultural Communication Fund BV
 The bequest of Andre Deutsch
 English Heritage
 Flemings
 Ford Motor Company Fund
 Foreign & Commonwealth Office
 GlaxoSmithKline
 The Horace W Goldsmith Foundation
 Grey Goose Vodka
 Thomas C Heagy
 Heritage Lottery Found
 Lady Rosalind Hurn
 ING Barings
 The International Friends of The British Museum
 Japanese Festival Education Trust
 Jonathan Kagan
 The Mellon Foundation
 Mitsui & Co UK plc
 Museums and Galleries Commission
 Neil Kreitman Foundation
 A G Leventis Foundation
 Firuz Madon Foundation
 Nehru Foundation
 NTT East
 The Oppenheimer Charitable Trust
 The Parnassus Foundation
 Raymond and Beverly Sackler Foundation
 Karim Rida Said Foundation
 Sumitomo Foundation
 The Townley Group
 Roxie Walker
 The Charles Wallace Trust

Other support groups

Caryatids
 Mr and Mrs Nicholas Egon
 Mrs Anne Engelhorn
 Mrs Barbara Fleischman (Chair)
 Prof and Mrs Walter Gilbert
 Mr Claude Hanks-Drielsma
 Mr and Mrs William H John
 Mr and Mrs Richard W C Kan
 Mr and Mrs Frank A Ladd
 Dr Roy W Lennox and Ms Joan Weberman
 Mr and Mrs Constantine Leventis
 Mr Leon Levy and Ms Shelby White
 Mrs Ingrid McAlpine
 Ms Stephanie McCullum
 Dr Raymond Sackler Hon CBE and Mrs Beverly Sackler
 Mr and Mrs Michael Steinhardt
 Lady Judith Swire
 Dr Dietrich von Bothmer

Friends of the Ancient Near East

The Charlotte Bonham Carter Charitable Trust
 Iain and Amelia Cheyne
 Lord and Lady Egremont
 Mrs Linda Noe Laine
 Mrs Mary A Littauer
 Christopher and Henrietta McCall
 Jonathan and Jeannette Rosen
 Dr Raymond Sackler Hon CBE and Mrs Beverly Sackler

Japanese Friends

Mr Yoshio Ishibashi
 Mr Takaaki Shibata

Patrons of Old Master Drawings

Mr and Mrs Marcus Agius
 Mr and Mrs Jean-Luc Baroni
 M et Mme Jean A Bonna
 Arturo and Corinne Cuellar
 Mme Alice Goldet
 Mr and Mrs Charles Hack
 Mr and Mrs Christoph Henkel
 Mrs Yvonne Koerfer
 Jon and Mary Leadbetter
 David Leventhal
 Robert M Light
 Mr and Mrs Richard Mansell-Jones
 Miss Diane Nixon
 Flavia Ormond Fine Arts
 Drs John and Carolyn Parker-Williams
 Mr and Mrs David Tobey
 Sir Christopher and Lady White
 Mr and Mrs George White
 Thomas Williams

Appendix 2

The British Museum

(as at 31.3.02)

Board of Trustees

Mr Graham Greene CBE (Chairman)
HRH The Duke of Gloucester KG, GCVO
Mr Charles Allen-Jones
Sir David Attenborough CH, CVO, CBE,
FRS (until 31.05.01)
Mr Hasan Askari
Mr Nicholas Barber
Dame Gillian P K Beer DBE, FBA
Sir John Boyd KCMG
Lord Browne of Madingley FRENG
Prof Barry Cunliffe CBE
The Rt Hon Countess of Dalkeith
Sir Michael Hopkins CBE, RA, RIBA
Sir Joseph Hotung
Prof Martin Kemp FBA
The Hon Phillip Lader (from 01.06.01)
Mr David Lindsell
Mr Christopher McCall QC
Dr Jennifer Montagu FBA
Lord Moser KCB CBE FBA (until 11.6.01)
Mr Tona Phillips RA
Lord Powell of Bayswater KCMG
(from 01.01.02)
Sir Martin Rees FRS
Dr Anna Ritchie
Mr Eric Salama
Prof Jean O Thomas CBE FRS
Sir Keith Thomas FBA
Mr John Tusa

Trustees' Committees

The Chairman of the Trustees is an *ex officio* member of all Committees.

Audit and Governance

Lord Browne of Madingley (Chairman)

Finance and Planning

Mr David Lindsell (Chairman)

Public Policy

Mr Nicholas Barber (Chairman)

Remuneration and Nomination

Mr Graham Greene (Chairman)

Scholarship

Sir Keith Thomas (Chairman)

Study Centre

Sir Keith Thomas (Chairman)

Chairman's Committee

(from 29.9.01)

Mr Graham Greene (Chairman)

Trustees also serve on the Councils and Boards of the following: The British Museum Company Limited; The British Museum Development Trust; The British Museum Friends

The British Museum Development Trust

Honorary President: HRH The Princess Margaret, Countess of Snowdon
C GCVO († 9.2.02)

Chairman: Lord Moser KCB CBE FBA
Director: Sukie Hemming

In 1994 BMDT was given overall responsibility for securing funding for The British Museum's Great Court project and the Development Programme associated with the Museum's 250th anniversary in 2003.

Following the successful completion of the Great Court in 2000, further major projects underway are the creation of the Wellcome Gallery of Ethnography and

the refurbishment of the King's Library, both opening in 2003.

The overall aims of BMDT are to:

- promote understanding of the collections by securing sponsorship and endowment funding for curatorial and educational posts;
- broaden public awareness of the Museum's unrivalled collections through the opening of new permanent galleries and the refurbishment of existing spaces;
- facilitate the creation and financing of a wide range of educational and outreach projects;
- secure sponsorship for the Museum's exhibition programme;
- raise funds for specific areas of the Museum's work including acquisitions, conservation and scientific equipment, excavations and fieldwork, libraries, archives and multimedia projects;
- manage The British Museum's legacy campaign which secures vital funds for the Museum's work.

As part of its fundraising role, BMDT hosts a wide range of events including breakfasts, receptions and gala dinners. BMDT also administers high-level membership groups including individual Patrons of The British Museum and Corporate Partners. In its work, BMDT is advised by the BMDT Council, a group of distinguished individuals, and in turn by sub-committees; the Corporate Council Committee, chaired by Mr Bernard Asher and the International Committee, chaired by Viscountess Norwich.

American Friends of The British Museum

Chair of Board of Directors:

Lady Thomson

Executive Director: Mrs Sue Devine

Address:

One East 53 Street

12th Floor

New York, NY 10022

email: info@afbm.org

Canadian Friends of The British Museum

President of Directors: Mr John Lane

Administrator: Ms Molly Paterson

Address:

Suite 200-293

131 Bloor Street West

Toronto

Ontario M5S 1R8

email: sloewen@attcanada.net

Museum Management Board

Director: Dr Robert Anderson

Managing Director: Ms Suzanna Taverne
(until 31.12.01)

Finance Director: Dr Chris Herring

Human Resources Director: Mr Ian Black
Marketing and Public Affairs Director:

Dr Carol Homden

Operations Director: Mr Chris Jones
(Accounting Officer from 1.1.02)

Senior Keeper: Prof John Mack

Keepers Committee: Dr Andrew Burnett

Secretary to the Trustees:

Mr Tony Doubleday

Directorate

Director: Dr Robert Anderson

Managing Director: Ms Suzanna Taverne
(until 31.12.01)

The Directors have responsibility, under the Board, for the management of the Museum. Dr Anderson is the primary

public representative, and is responsible to the Board for the curatorial programme and collections development. The Managing Director was the designated Accounting Officer, responsible to Parliament and to the Accounting Officer of the Department for Culture, Media and Sport for the effective operation and development of the Museum Plan, and for ensuring that appropriate advice on these issues is made available to the Board. The Directorate staff provide administrative support including servicing management meetings, research and organising official visits.

Curatorial departments

Ancient Egypt and Sudan

Keeper: Mr Vivian Davies

The Department's collection illustrates every aspect of ancient Egyptian and Nubian culture from the Neolithic period to the Christian period, covering a time-span of over 11,000 years from about 10,000 BC to the 12th century AD. One of the largest and most comprehensive of its kind, the collection contains archaeological material from several thousand sites in Egypt and the Sudan, includes the world-famous Rosetta Stone and has especially outstanding holdings of funerary objects, papyri, hieroglyphic stelae, sculpture and wall-paintings. It continues to grow, largely through the acquisition of antiquities from excavations.

Ancient Near East

Keeper: Dr John Curtis

The Department covers the civilizations of the Ancient Near East and adjacent areas (Mesopotamia, Iran, the Arabian Peninsula, Anatolia, the Caucasus, parts of Central Asia, Syria, Palestine and Phoenician settlements in the western Mediterranean) from the prehistoric period until the coming of Islam in the 7th century AD. It is one of the most comprehensive collections of ancient Near Eastern material in the world.

Highlights of the collection include the Assyrian sculptures from Nimrud and Nineveh, cuneiform tablets from the Royal Library at Nineveh, gold jewellery from the Royal Cemetery at Ur, the Oxus Treasure, Phoenician ivories, South Arabian sculpture, and archaeological material from ancient Palestine.

At present the main thrust of the Department's acquisitions policy is to collect groups of excavated material from older excavations such as Nimrud or from current projects in countries, like Jordan, where there is still a division of finds.

Coins and Medals

Keeper: Dr Andrew Burnett

The collection covers many cultures and is the largest and most comprehensive in the world. The coin collection covers the whole history of coinage from its origins in the 7th century BC, and includes related material such as coin weights, tokens and toy money. The national collection of paper money includes notes from 14th-century China to current issues from banks all over the world. The medal collection covers commemorative and art medals from the Italian Renaissance to the present day; there is also a representative collection of 19th-

and 20th-century political badges.

The Department's continuing policy is to acquire significant pieces from all cultures, to aim for completeness in the series relating to the history of the British Isles, and to strengthen the less well-represented areas of the collection, particularly in the field of modern coins and medals.

Conservation

Keeper: Dr Andrew Oddy (until 6.1.02)

Acting Keeper: Sandra Smith

(from 7.1.02)

The Department is one of the largest museum conservation facilities in the world and is fortunate in having both conservators and conservation scientists working together.

Its primary role is to preserve the collections for future generations. This involves passive conservation, where the environment in which the collections are stored or displayed is monitored and controlled to provide the best possible ambient conditions to slow down the deterioration processes. It also involves active conservation, where fragile and unstable objects are treated to make them stronger or more handleable and causes of inherent decay are removed to increase their long-term stability.

Conservators also play a key role in research, through their understanding of and interpretation of deteriorated surfaces and through careful investigative cleaning of archaeological material. Such work increases the understanding of ancient cultures and contributes to the scholarly output of the Museum.

Conservation is also vitally important in preparing for exhibitions. Cleaning, reconstruction and restoration make the beauty and the use of objects more apparent thus improving the visitor experience.

The conservation scientist investigates the mechanisms by which objects deteriorate, identifying methods for stabilisation and preservation, solving problems which occur during conservation work and investigating and selecting materials for use in the conservation process.

The skills and expertise within the Department are called upon nationally and internationally to assist in the care of objects and sites of world importance. The inclusion of conservators as part of excavation teams is an important part of cultural diplomacy as many of the conserved objects are destined for local museums.

Education Department

Head of Department: Mr John Reeve

The Education Department aims to make the Museum more accessible to its varied audiences by providing advice, teaching and learning resources to specific target groups, as well as contributing in other ways to the visitor experience. The needs of children, students and teachers from schools, colleges and universities are partly met by providing training, resources and advice for the teachers themselves. Direct teaching and hands-on workshops for selected groups are provided, including special programmes connected to exhibitions. The Lifelong-learning programme includes gallery talks, lectures and films, as well as study

days and other courses. The Education Department trains professional and volunteer guides. Outreach includes the Arab World programme and work by the Access, Science, Family and Primary Education Officers.

The Department has an important input internally into the planning of galleries and exhibitions, and it contributes publications to BMD Press, and advises on educational publishing. Staff are also involved with museum and external training courses.

Ethnography

Keeper: Dr Brian Durrans

The Department interprets ways of life of past and contemporary people worldwide. Its collections largely derive from indigenous communities in Africa, Oceania, Asia, the Americas and parts of Europe, and from modern nation states, and include important archaeological material from the Americas and parts of Oceania and Africa. Many of the collections are the finest in the world. The most notable strengths are: metalwork, in particular the Benin bronzes; ivories from West Africa; textiles from all continents; wood sculpture from West and Central Africa and from Polynesia; Pre-Columbian stone and turquoise mosaic work from Meso-America; collections formed during the voyages of Captains Cook and Vancouver both in the Pacific and among the peoples of the Northwest Coast of America, and the 19th-century collections from Indonesia acquired by Sir Stamford Raffles.

The Department actively acquires contemporary material in various parts of the world. In recent years field collections have been formed in all continents, often in the context of ethnographic fieldwork carried out by members of the Department's staff.

Greek and Roman Antiquities

Keeper: Dr Dyfri Williams

The Department covers the Greek world from the beginning of the Bronze Age, Italy and Rome from the Bronze Age, and the whole of the Roman Empire except Britain until the Edict of Milan (AD 313), with pagan survivals later. The Museum holds one of the most comprehensive collections of classical antiquities in the world, with few significant gaps. It is notable for Greek architectural sculpture, in particular from the Parthenon in Athens and two of the Seven Wonders of the World – the Mausoleum at Halicarnassus and the Temple of Artemis at Ephesus. The collections of ancient jewellery and bronzes, Greek vases and Roman glass and silver are especially important.

Japanese Antiquities

Keeper: Mr Victor Harris

For the pre-20th century, the collection of decorative arts is among the finest in the Western world, while for paintings and prints the collection is pre-eminent within Europe, both in scope and quality. Archaeological material includes pottery of several millennia and tomb goods from the Kofun period, 5th–6th centuries.

Important antiquities not represented in other European collections are being acquired wherever possible, often from

Japanese sources. The foundation of a collection of dated bronzes mostly of the 17th–19th centuries, poorly represented in other museums, has been laid down over the past five years with a small number of significant acquisitions continuing to be made in the UK. For the 20th century, the graphics collection has been brought in the last 15 years from almost nothing to comprehensive holdings, the Japanese Galleries proving the stimulus for gifts from Japan of calligraphy, painting and ceramics. Continuing field trips have resulted in further gifts, mainly of 20th-century ceramics, calligraphy and prints.

Libraries and Archives

David Eccles Librarian:

Mrs Anna Sproston

This new Department was established in April 2001 to manage the Museum's Central Library and Archives, and with advisory responsibility for the curatorial and other departmental libraries.

Medieval and Modern Europe

Keeper: Mr John Cherry

The Department covers European art and archaeology from the Edict of Milan (AD 313) to the present day.

It has outstanding collections of Early Christian and Byzantine art, Anglo-Saxon, Celtic archaeology and art, as well as European antiquities, Romanesque and Gothic metalwork and ivories, and Renaissance and later pottery, porcelain, glass, cameos and jewellery. The collections also embrace the art and archaeology of other Christian and Jewish cultures including Byzantium, Anatolia and the Caucasus. The National Horological collection, the most comprehensive in existence, forms part of the collections, as do the national collections of Anglo-Saxon antiquities, icons, seal dies, and medieval pottery. An important collection of modern art and design is also held and being developed.

It has been the continuing policy of the Department to acquire significant objects of archaeological and historical importance and to strengthen its reference collections.

Oriental Antiquities

Keeper: Mr Robert Knox

With the exception of the ancient civilizations of the Near East and the culture of Japan, the Department covers the cultures of Asia from the Neolithic period to the present day. The collections include paintings and prints from all areas as well as antiquities and sculpture. The sculpture from the Indian subcontinent forms the most comprehensive group in the West and includes the world-famous Buddhist reliefs from Amaravati. The Museum holds the richest collections of Chinese antiquities, paintings and porcelain in Europe and is also famous for its Chinese Buddhist paintings from Dunhuang in western China. In addition to the most extensive holding of Islamic pottery outside the Islamic world, the Department is well known for its medieval Islamic metalwork. The collections are being extended by the acquisition of both ancient and contemporary material through fieldwork, purchase and gift.

Prehistory and Early Europe

Keeper: Dr Caroline Malone

The Department covers the Palaeolithic of the whole world (c. 2,000,000–10,000 years ago), the Prehistoric archaeology of Britain and Europe (c. 500,000–2,000 years ago), and the archaeology and art of Roman Britain (AD 43–410). The Old Stone Age collections are one of the largest in the world. They include examples of the earliest tools made by humans and a magnificent collection of Ice Age miniature art. The national collections of later prehistoric material from England's Neolithic, Bronze Age and Iron Age also include material from other parts of Britain, Ireland and Continental Europe. Major treasures include fine ceramics, flint work, gold ornaments, bronze metalwork and an important collection of 'Celtic Art'. Artefacts from Roman Britain provide a comprehensive picture of life in a Roman frontier province, ranging from mundane items, including the well-preserved letters from the fort at Vindolanda to art objects, imperial sculpture and treasures owned by the wealthy.

New acquisitions include major national discoveries and material from new archaeological excavations which enhance both the displays and the research into the prehistoric and Roman world. The Department has key statutory roles in relation to English archaeology, especially in the operation of the Treasure Act and Export Licensing procedures. It also supports the DCMS Portable Antiquities initiative.

Prints and Drawings

Keeper: Mr Antony Griffiths

The Department houses one of the most representative collections of prints and drawings from European societies in existence. The print collection covers in a comprehensive way the development of printmaking from its beginnings in the 15th century to modern times, and includes many rare as well as artistically and historically important works. Similarly the collection of 50,000 drawings is one of the most diverse in the world, and includes works of the highest quality by most of the leading artists of the European schools from the 15th century onwards.

Detailed information about the Department and the wide variety of its collections is to be found in the *User's Guide* by A Griffiths and R Williams (1987).

Scientific Research

Keeper: Dr Sheridan Bowman

The Department undertakes scientific research on, and relevant to, the collections. The breadth of the scientific work reflects the diversity and wealth of the Museum's collections. It encompasses the composition of the objects, the technologies used in their manufacture, their provenances, dates and past environments.

Well-equipped laboratories are essential to the Museum's work, and include facilities for X-radiography, scanning electron microscopy, Raman spectroscopy and gas chromatography-mass spectrometry. Where cost effective, time is purchased on equipment housed in universities and other institutions, or collaborative projects are initiated with

other researchers who have access to the techniques required.

The Collections Data Management Section (CDMS) is responsible for the computerisation of the records of the Museum's collections, providing a powerful audit, management and research facility.

Administrative departments

Finance

Director: Dr Chris Herring

The Finance Department is responsible for providing financial planning, budgeting, accounting and payroll services in the Museum and, with the Assurance Manager, for overseeing the regime of Internal Control. The Department administers the Trust Funds and produces the annual consolidated report and accounts to include BMDT, BMCo, BMGC and Trust Funds.

Human Resources

Director: Mr Ian Black

The Human Resources Department is responsible for providing the Museum with efficient and effective advice on all employee relations, employment and people management matters, and with developing information systems, policies and procedures to help managers and staff make good use of all of the talents and skills in the Museum.

The Training Section is responsible for working with managers in assessing training needs, co-ordinating Museum-wide initiatives and delivering or enabling training and professional development.

Marketing and Public Affairs

Director: Dr Carol Homden

The Directorate comprises: Corporate Services; Exhibitions and Design; Marketing Communications; Media Relations; Membership Development; and Visitor Services.

The Corporate Services team hosts events at the Museum and organises filming access in order to manage the Museum's public presence and services. The Marketing Communications section is responsible for the management of a consistent and appropriate corporate identity and the development of corporate and commercial services including catering and guided tours. Photography and Imaging provide images to the public, as well as meeting the photographic requirements of the Museum and BMD Press.

The Media Relations team is responsible for the development of a positive profile for the Museum through the media.

The Exhibition and Design department is responsible for the delivery of the programme of temporary exhibitions; the creation and refurbishment of permanent galleries; the presentation of information including signage, and generally for the quality and standards of design in the public areas of the Museum.

Visitor Services ensure that visitors have all the information and services they need to enjoy their time at The British Museum and to pursue their interest in the Museum's collections and activities.

The Membership Development team

provides services for the operation of The British Museum Friends and works to develop support for the Museum through subscriptions, events and donations.

Secretariat

Secretary to the Trustees:
Mr Tony Doubleday

The Museum's Secretariat provides logistical and policy support to the Trustees, and liaises with departments over the implementation of their decisions. The Secretary exercises a general oversight of legislation concerning the Museum's activities, and deals with legal and insurance issues.

Operations Directorate

Director: Mr Chris Jones

The Directorate comprises Building Development and Planning (BDP), Building Management Department (BMD), Security Operations, and the Information Systems Department (IS).

BDP encompasses forward planning for the whole estate in terms of improvement and development to support the Museum's changing aims and requirements. BMD is responsible for the operational aspects of the estate.

Security Operations are responsible for security matters and fire safety management and play a key role in the development of the Museum's emergency response.

IS provides and supports computing facilities for the Museum.

Membership support for the Museum

The British Museum Friends

(Registered Charity no: 280647)
Chairman of Council: Mr Nicholas Barber
Head of Membership Development: Margaret Fenn

The Friends purpose is to develop a body of support for the Museum in its collecting, research, excavation, conservation and education programmes. The Friends also provide volunteer help with the work of many departments.

Members receive *The British Museum Magazine* three times a year, free entry with a guest to all exhibitions and 11 evening openings each year. They also enjoy a programme of special activities such as study days, lectures, and behind-the-scenes visits, the use of a Members' Room at the Museum, plus regular mailing of the Museum events programme.

Associate members receive, in addition to the above, an invitation from the Director to an annual reception and other exclusive events, and a complimentary book each year. The Townley Group support specific projects and have an opportunity to meet the curators involved.

The Young Friends of The British Museum have their own programme of events, talks, workshops and sleepovers.

Support for departments

Caryatids

The Caryatids is an international group, with members in Britain, America, Greece, Cyprus, Switzerland and Hong Kong, which supports the Department of Greek and Roman Antiquities through facilitating acquisitions and research.

Friends of the Ancient Near East

The Friends of the Ancient Near East support the purchase of antiquities, books, and the general running costs of the Department of the Ancient Near East.

Japanese Friends

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

The Patrons of Old Master Drawings

The Patrons of Old Master Drawings is a specialist support group for the Department of Prints and Drawings. It was formed in the Spring of 1999 in order to contribute to the acquisition of Old Master Drawings.

The British Museum Company

Chairman of the Board of Directors:
Mr Nicholas Barber
Managing Director: Mr Andrew Thatcher

The Company is a limited company and charity wholly owned by the Trustees to further the educational objectives of the Museum. It encompasses publishing, retailing, cultural travel and merchandising with a turnover of approximately £10 million.

The Retail division comprises three shops in the Great Court (for books, children's items, souvenirs and guides), a shop in the Grenville Library (for jewellery, textiles and casts), and shops at 22 Bloomsbury St and Heathrow Airport Terminal 4.

The British Museum Press, the Company's publishing imprint, is one of the largest museum-based publishers in the world. Its catalogue of around 400 titles (with 50 new books a year) provides access at all levels to the collections and the civilizations they represent.

The British Museum Traveller operates about 40 tours a year to places of archaeological and cultural interest as diverse as China, Russia, Egypt, Hungary and the Amazon, with lectures provided by Museum curators and other experts.

The Merchandising division is responsible for the manufacture and marketing of a wide range of products including jewellery and accessories, replicas and casts, stationery and gifts. The division's manufacturing and marketing activities are complemented by a licensing programme whereby third parties are authorised to make commercial use of BM images for a varied range of merchandise.

The Merchandising division produces the mail order gift catalogue and runs the Company's web site (www.thebritishmuseum.co.uk) which features selected merchandise, the full Press booklist and the Traveller tour programme.

Appendix 3 The Public programme

Exhibitions

With admission charges

Rembrandt the Printmaker
25 January–8 April 2001

Cleopatra of Egypt: from History to Myth
12 April–26 August 2001

Treasury of the World: Jewelled Arts of India in the Age of the Mughals
18 May–2 September 2001

Shintō: the Sacred Art of Ancient Japan
5 September–2 December 2001

Unknown Amazon: Culture in Nature in Ancient Brazil
25 October 2001–1 April 2002

Agatha Christie and Archaeology: Mystery in Mesopotamia
8 November 2001–24 March 2002

Free admission

From Alexander to Mark Antony: Images of Power on Ancient Coins
11 January–6 May 2001

Arts of Japan
30 January–8 April 2001

Annuraaq: Arctic Clothing from Igloolik
BP Ethnography Showcase
15 February–27 May 2001

100 Views of Mount Fuji
11 May–29 July 2001

Paper Assets: Collecting Prints and Drawings 1996–2001
14 May–16 September 2001

Souvenirs in Contemporary Japan
14 June–13 September 2001

Emperors and Court Ladies: Chinese Figure Painting
18 June–29 July 2001

Struck on Gold: Money of the Mughal Emperors
18 June–29 July 2001

Exploring the City: The Norman Foster Studio
22 June–7 October 2001

Country Views: Place and Identity on British Paper Money
13 September 2001–17 February 2002

New Ways with Gravure: The Prints of SW Hayter (1901–1988)
27 September 2001–13 January 2002

The Print in Italy 1550–1620
27 September–13 January 2002

Light Motifs: an Aomori Float and Japanese Kites
14 November 2001–3 March 2002

Brushes with Surprise: the Art of Calligraphy in Modern China
31 January–19 May 2002

Imaging Ulysses: Richard Hamilton's Illustrations to James Joyce
2 February–19 May 2002

The Poetry of Nature: Watercolours by John Sell Cotman 1782–1842
2 February–19 May 2002

Brief Lives: Changing Currencies in Western Europe
21 February–8 September 2002

Unwrapping Science
9 March–17 March 2002

Arts of Japan
27 March–14 July 2002

Travelling exhibitions

UK

Egypt Revealed: Life and Death in Ancient Egypt
Birmingham City Museum and Art Gallery
23 May–23 September 2001
Stevenage Museum
5 May–August 2001

Egypt
Hartlepool Museum
31 January–30 May 2002

The Sculpted Word: Inscriptions from The British Museum
Henry Moore Institute, Leeds
11 June–16 September 2001

Visions from the Golden Land: Burma and the Art of Lacquer
Exeter Museum
7 December 2001–2 February 2002 (continuing to Bath and Sunderland)

The Unidentified Museum Object: Curiosities from The British Museum
Henry Moore Institute, Leeds
12 December 2001–28 February 2002

Loans to exhibitions organised by the Arts Council of Great Britain, National Touring initiative

Tabloid Culture: the Popular Print in England
The Whitworth Art Gallery
6 April–24 June 2001
Cartwright Hall, Bradford
30 June–19 August 2001

Followers of Fashion: Graphic Satires of the Georgian Period
The Hatton Gallery, Newcastle
12 January–10 March 2002

International exhibitions

Agatha Christie and the Middle East
Vorderasiatisches Museum, Berlin
May–July 2001

Cleopatra of Egypt: from History to Myth
The Field Museum, Chicago
26 August 2001–1 April 2002

Eternal Egypt: Masterworks of Ancient Art
Toledo Museum of Art, USA
1 March–27 May 2001

Wonders: Memphis International Cultural Series, Memphis
2 July–21 October May 2001
Brooklyn Museum of Art
23 November 2001–24 February 2002

The Print in Italy 1550–1620
Columbia University, New York
5 February–31 March 2002

Workshops, study days, courses, conferences and lectures

All in the Clore Education Centre
Workshops

18th-Century Ceramics
Art in Focus: Neoclassicism and Modernism
Bedouin Jewellery
Drawing in the Chinese Galleries
Handling Ming Ceramics
Homage to Isadora Duncan from East & West

Japanese Printmaking Day
J M W Turner, Watercolour into Print
Mughal Paintings
Music and Media at the Museum
Paper Interaction
Performing the Art of Kyogen
Practical Jewellery
Printmaking Techniques in Focus

Sculpture in the Hand
The Story of Money
The Stein Collection: Behind the Scenes
Touching Medieval Alabasters
Washi Jewellery
West African Textile Arts

Study days

100 Views of Mount Fuji
Britannia Romana – The Beginning of
Romano British Archaeology
Cleopatra
Costumes, Mask and Performance
Death in Britain
East meets West: Oriental Porcelain
Decorated in Europe
Epic Queen: Cleopatra on Film
Maritime Archaeology
Mughal Costumes
North Korea
Rembrandt's Women
Shah Jahan and the Taj Mahal
Sir Aurel Stein and Central Asia
The Amazon – Past, Present and Future
The Archaeology of South Asia
The Japanese Influence on Impressionism
The Levantine Way of Death
Turner after 150 years

Courses

Arabic Calligraphy
The Art of Ancient Egypt
Celtic Metalwork
Chinese Art and Belief
History and Archaeology in the Levant:
Excavating the Bible
Indian Textiles
Introduction to Archaeology
Introduction to Egyptian Hieroglyphs
Japanese Cinema
Japanese Art and Belief
Japanese Printmaking
Mexican Culture
Objects of Identity: the Iconography of
Britishness from King Alfred to
Queen Victoria
Theory and Practice of Drawing

Conferences, Symposia and Colloquia

The *Admonitions Scroll*: Ideals of
Etiquette, Art and Empire from
Early China
Brief Lives: the Changing Currencies
of Europe.
The British Museum 25th Classical
Colloquium: Cleopatra Reassessed
Connecting the Collection
Fashioning Brazil: Behind Visitors' Eyes
Jewelled Objects from Mughal India
Nature, Man and Art
Nimrud
Past Practice – Future Prospects
The Sackler Colloquium: The Egyptian
Delta, Recent Exploration and
Research
The World of the Herods and Nabataeans

Special lectures

An evening with Tracey Emin
Big Heads in a Nutshell: Nigel Spivey
Discovering the Ming: Jessica
Harrison-Hall
Discussion: Cleopatras Fatal Femininity
Edna O'Brien on James Joyce
Gender, Education and Knowledge:
Lynne Segal
Greek Myths in a Landscape: Oliver Taplin
Medieval Art and Architecture from
the Islamic world: Sarah Searight
Museums in a World of the Experience
Economy: Charles Landry
No Such Thing as Art: Marina Vaizey
Pagan Cleopatra in Christian Europe:
Mary Hamer

Politics and the Arab World: Charles Tripp
Richard Hamilton in Conversation with
Jeri Johnson
The Young Elizabeth: David Starkey
The City in Islam: Prof Abouseif
Turner: Behind the Scenes: Timothy
Wilcox
Wonderful Things: Christopher Frayling
BP annual Lecture on Civilization:
Mrs Mary Robinson
13th Dingwall Beloe Lecture
8th William Fagg Memorial Lecture
4th A W Franks Lecture
7th Annual Denys Haynes
Memorial Lecture
9th Vladimir G Lukonin Memorial Lecture
5th Anna Gray Noe Lecture in
Biblical Archaeology
Raymond and Beverly Sackler
Foundation Distinguished Lecture in
Egyptology: Prof Geballa A Geballa'

The British Museum Friends

(activities at The British Museum)

Lectures

Ancient Greeks for All
Aphrodisias
Beauty and the Erotic
Crusader Castles
Death and the Afterlife
Digging up the Past
Disowning Cleopatra
Egyptian Woman
Etruscan Civilization
Gentlemen and Players
The Great Court
Henry VIII
Howard Carter
Images of Cleopatra
Jewels at the Mughal Court
Love Death and Apostasy
Marie Antoinette
Masquerade
Max and Agatha at Nimrud
Mighty Aphrodite
Murder in Mesopotamia
Nature and Art
Old Father Thames
Petra: Days of Glory
Queens of the Desert
Recent Excavations in Alexandria
Romance and Reality
Scottish Stone Circles
Slaying the Minotaur
The United Monarchy
The Portrait and Garden
The Egyptian Cleopatras
The Black Death
Underwater Alexandria
Wetwang Chariot
Wilderness of Zin

Performances, study days, workshops, behind the scenes

British Art Fair
Caesar & Cleopatra
Churning the Milky Ocean
Cleopatra study day
Egyptian Sculpture study day
Egyptian Stone Store
Glass in Focus
Hildegard of Bingen
History of the Watch
Mughal Miniatures
Myths of Mesopotamia
Odysseus
Oriental Arts
Rage
Pharaohs of the Sun
Sampling Sake
Telling the Time
Winter Tales

Visits

Bridges over the Thames
Delights of Georgian London
Dennis Sever's House
Foundling Museum
Iron Age Britain
Marx Memorial Library
Old Battersea House
Roman Kent
Stowe
Sutton Hoo and West Stow
The Roman Coast
The Victorian Vision
Traveller's Club
Westminster School

Special Events and Public Lectures

Celebrating Pompeii: Prof Andrew
Wallace-Hadrill
Cleopatra's Fatal Femininity:
Christopher Frayling
Discover Odin: Julian Cope
Disgraceful Archaeology: Paul Bahn
and Bill Tidy
Eastern Journeys on the Indigo Trail:
Jenny Balfour-Paul
Kyogen theatre
P D James: P D James and Frances Fyfield
The Young Elizabeth: Reginald Hill
Valley of the Golden Mummy:
Zahi Hawas

Evening Openings

Ancient Portraits
Art and Architecture
Death on the Nile
Exploring the Orient
Gold, Glitter and Glamour
Images of the Orient
Imaging Ulysses
Mystery in Mesopotamia
Pandora's Box
Renaissance Discovery
Voyages of Discovery

Young Friends of The British Museum Activities

A Taste of the Tomb Sunday Club
African Masks Sunday Club
Dream Team Sunday Club
Flying Fish Sunday Club
Food of the Gods Sunday Club
Get Knotted Sunday Club
More Food of the Gods Sunday Club
Roman Mosaics Sunday Club
Silly Silhouettes Sunday Club
Snakes and Pharaohs Sunday Club
Spirits and Stories Sunday Club
The Maze and the Minotaur Sunday Club
Arts of Africa Museum workshop
Cleopatra's Beauty Tips workshop
Doctor Doctor workshop
Indian Treasure Trove workshop
Islamic Tile workshop
Viking Myths and Legends workshop
Family Christmas Evening
Marvellous Mythical Beasts talk
Nick-nacks and Curious Fancies talk
Ravenous Romans talk
Egyptian Basement Tour
Visit to Butser Ancient Farm
Visit to the Foundling Museum
A Day in the Life of a Curator
After Hours: Museum and Basement Trail
Amazonian Sleepover
Egyptian Sleepover
Hoard it up
Japanese Festival Float
Paper Magic Sunday
Professor Linnell's Optical Theatre

Appendix 4 New publications

The British Museum Press publications 2001–02

Adams E, *Chelsea Porcelain*
Anderson R, *The British Museum
Guide Book*, Japanese edn
Barford P M, *The Early Slavs*
Barrass G S, *The Art of Calligraphy in
Modern China*
Bentley D, *The Seven Wonders of the
Ancient World*
Biddle S & Biddle M, *Beginning Origami*
Burn L & Higgins R, *Catalogue of Greek
Terracottas in The British Museum Vol III*
Burt B & Kwa'ioloa M (eds), *A Solomon
Island Chronicle: as Told by
Samuel Alasa'a*
Bury M, *The Print in Italy 1550–1620*
Chamberlain A C & Pearson M P, *Earthly
Remains: the History and Science of
Preserved Human Bodies*
Clark T, *100 Views of Mount Fuji*
Corrigan G, *Miao Textiles from China*.
Fabric Folios
Davies W V (ed), *Colour and Painting in
Ancient Egypt*
Delgado J P (ed), *Encyclopaedia of
Underwater and Maritime
Archaeology*
Doyle R (illustrations), *In Fairyland:
an Anthology*
Gabucci A, *Ancient Rome: Art,
Architecture and History*
Gillow J, *Printed and Dyed Textiles
from Africa*. Fabric Folios
Graham I, *Alfred Maudsley and the Maya:
a Biography*
Green J, *The Vikings*. Colouring Book
Hansom P, *The Amazon Rainforest*.
Colouring Book
Hansom P, *Anglo Saxons*. Colouring Book
Harris V (ed), *Shintō: The Sacred Art
of Ancient Japan*
Harrison-Hall J, *Ming Ceramics in
The British Museum*
Hart G, *Pocket Dictionary of Ancient
Egyptian Gods and Goddesses*
Hayes D, *An Historical Atlas of the North
Pacific Ocean: Maps of Discovery and
Scientific Exploration*
Hecht A, *Textiles from Guatemala*.
Fabric Folios
Hinterding E, Luijten G & Royalton-Kisch
M (eds), *Rembrandt the Printmaker*
Ja'far M, *Arabic Calligraphy: Naskh Script
for Beginners*
Kwa'ioloa M & Burt B (eds), *The Forest
of Kwara'ae*
Lindsay J, *Masks: to press out*
Lovric M, *Cleopatra's Face, Fatal Beauty*
McCall H, *The Life of Max Mallowan:
Archaeology and Agatha Christie*
McEwan C, Barreto C & Neves E (eds),
Unknown Amazon
McGhee R, *The Arctic Voyages of Martin
Frobisher: an Elizabethan Adventure*
Michel S, Zazoff P & Zazoff H, *Magische
Gemmen im Britischen Museum
(Magical Gems in The British Museum)*
Mosher M Jr, *Catalogue of the Books of
the Dead in the British Museum,
Vol II: The Papyrus of Hor*
Murase M (ed), *The Tale of Genjiv: Legends
and Paintings*
Needham S P, *Runnymede Bridge
Research Excavations, Vol I:
The Passage of the Thames:
Holocene Environment and
Settlement at Runnymede*

Orlinska G & Brzezinski W, *Catalogue of the 'Germanic Antiquities' from the Klemm Collection in The British Museum*

Orna-Ornstein J, *Archaeology: Discovering the Past*

Paine S, *Embroidery from India and Pakistan*. Fabric Folios

Paisey D, *Catalogue of German Printed Books to 1900 in The British Museum*

Pemberton D, *The Egyptian Queen Beauty Book: How to Dress and Act like an Egyptian Queen*

Purefoy P B & Meadows A, *Sylloge Nummorum Graecorum, Vol IX: The British Museum, Part 2 – Spain*

Pyne S J, *Fire: A Brief History*

Rutter K (ed), *Historia Numorum: Italy*

Savage C, *Witch: The Wild Ride from Wicked to Wicca*

Sheehan S, *The British Museum Illustrated Encyclopaedia of Ancient Greece*

Siliotti A (ed), *Belzoni's Travels (Giovanni Battista Belzoni: Narrative of the Operations and Recent Discoveries in Egypt and Nubia)*

Stafford-Deitsch J, *The Monuments of Ancient Egypt*

Syson L & Thornton D, *Objects of Virtue: Art in Renaissance Italy*

Tiradritti F, *Ancient Egypt: Art, Architecture and History*

Trampler C (ed), *Agatha Christie and Archaeology*

Walker S (ed), *Cleopatra of Egypt: from History to Myth*

Welsby DA, *The Medieval Kingdoms of Nubia: Pagans, Christians and Muslims on the Middle Nile*

The British Museum Occasional Papers

Archibald M M & Cook B J, *English Medieval Coin Hoards: I Cross and Crosslets, Short Cross and Long Cross Hoards*. OP 87

Brisbane M & Gaimster D (eds), *Novgorod: the Archaeology of a Russian Medieval City and its Hinterland*. OP 141

Hecht A, *Guatemalan Textiles in The British Museum*. OP 134

Hill S, *Catalogue of the Archives of Charles Townley in The British Museum*. OP 138

Jenkins I, *Cleaning and Controversy: The Parthenon Sculptures 1811–1939*. OP 146

Oddy A & Smith S (eds), *Past Practice – Future Prospects, Conservation conference September 2001*. OP 145

Orna-Ornstein J (ed), *Development and Evaluation of the HSBC Money Gallery at The British Museum*. OP 140

electronic publication available on the Occasional Papers website www.thebritishmuseum.ac.uk/occasionalpapers, or may be printed, on request

Turstees Publications

The British Museum Review 2001

Caygill M, *The British Museum Reading Room*. Reprint

Books by staff produced by other publishers

Apor E & Wang H (eds), *Catalogue of the Collections of Sir Aurel Stein in the Library of the Hungarian Academy of Sciences*. Budapest: British Museum & Library of the Hungarian Academy of Sciences, 2002

Clark T, *Dawn of the Floating World: Early Ukiyo-e Treasures from the Museum of Fine Arts, Boston, 1650- 1765*. London: Royal Academy of Arts, 2001

McCall H, *Gods and Goddesses in the Daily Life of the Ancient Egyptians*. Hodder Wayland, 2002

Meadows A & Shipton K (eds), *Money and its Uses in the Ancient World*, OUP, 2001

Meadows A & Wartenberg U (eds), *Coin Hoards, vol IX, Greek Hoards*, Royal Numismatic Society, 2001

Redknap M, Edwards N, Youngs S, Lane A & Knight J (eds), *Pattern and Purpose in Insular Art*. Proceedings of the Fourth International Conference on Insular Art. Oxbow, 2001

Rudoe J (ed), *Cartier, Jewellery Studies* vol 9, 2001

Syson L & Gordon D, *Pisanello: Painter to the Renaissance Court*. London: National Gallery Company, 2001

Wang H, *Sir Aurel Stein in 'The Times'*. London: Saffron Books, 2002

Welsby DA (ed), *Life on the Desert Edge. Seven Thousand Years of Settlement in the Northern Dongola Reach*, Sudan Archaeological Research Society Publication no. 7, 2001

Williams J H C, *Beyond the Rubicon, Romans and Gauls in Republican Italy*, OUP, 2001

Education Department

Resource Packs

Africa in The British Museum

Anglo Saxons

Jewelled Arts of India in the Age of the Mughals

Mask and Masquerade

Museum Activities (booklet for teachers)

Roman Britain Gallery Activities

Visions from the Golden Land (travelling exhibition version)

A Level Resources

Classical Civilization Checklists

Greek Theatre

Iron Age/Celtic Europe and Britain

Medieval Archaeology

The Roman Empire

Trails and Activities

Bog Bodies, Skeletons and Mummies

Pattern and Order

Science and Mummies

Appendix 5 Excavation and fieldwork

The British Museum international projects

Chile, archaeological reconnaissance of Elizabeth Island, Straits of Magellan, Patagonia. Co-Directors: Dr C McEwan, L Borrero (University of Buenos Aires)

Egypt, Nile Delta, excavation at Tell Belim
Director: Dr J Spencer

Egypt, Upper Egyptian sites, epigraphic recording. Director: W V Davies, Conservator: E Miller, Epigrapher: M Marée

Greenland, fieldwork to document the making of contemporary Inuit clothing, to complement Arctic clothing collection, B Paukstat

India, Vidisha (including Sanchi, a UNESCO world heritage site), with the School of Oriental and African Studies, University of London. Directors: Drs M Willis, D Ali

Japan, Aomori City, fieldwork to document the construction of the *nebuta* float for exhibition at The British Museum, S Pimpaneau

Jordan, Tell es-Sa'idiyeh. Director: J N Tubb, post-excavation: S Leach

Mexico, preliminary research on the Nepean collection from Islas de Sacrificios, C Bezanilla

Pakistan, Bannu Archaeological Project, with University College London, the Pakistan Heritage Society, Peshawar and the University of Sydney. Directors: F Khan, J R Knox, K D Thomas, P Magee

Romania, research on Romanian masquerade, S Posey

Turkey, Knidos, under the auspices of the British Institute at Ankara and the University of Konya Expedition at Knidos. Director: Dr I D Jenkins

United States, New Mexico and Arizona, fieldwork on, and collection of, jewellery-making amongst Native Americans, Dr H Lidchi

Vanuatu, fieldwork on clothing in the Pacific, Dr L Bolton

The British Museum UK projects

Buckinghamshire, Milton Keynes, emergency excavation of treasure find. Director: Dr J D Hill, Conservator: H Bullock

Kent, Herne Bay, The Roman Shipwreck project. Director: Dr J D Hill, with University of Southampton, supported by the BMF Townley Group

Hampshire, Winchester, investigation of the Winchester treasure find spot. Directors: Dr J D Hill, A J Spence

Suffolk, Hoxne Palaeolithic project. Director: N Ashton, with UCL and Cheltenham and Gloucester College of Higher Education

Yorkshire, Wetwang, excavation of Iron Age chariot burial. Directors: Dr J D Hill, A J Spence, Conservators: H Bullock, S Dove, F Shearman

International projects to which the Museum contributed

Albania, Butrint, with the University of East Anglia. Director: Prof R Hodges, Conservator: P Pearce

Brazil, São Paulo, development of *Unknown Amazon* exhibition, Dr C McEwan with C Barreto of BrasilConnects and E Neves of the University of São Paulo

Canada, Lethbridge, collaboration to develop *Ancestors* exhibition on Blackfoot material, J C H King

China, Beijing, a grant for use by local archaeologists. Administrator the Wen Wu Ju, Chinese Government Cultural Relics Bureau, Archaeological section

Denmark, Als, Archaeological Project, with Universities of Cambridge, Durham and Southampton. Co-director: Dr J D Hill

Egypt, Alexandria, Graeco-Roman Museum, conservation of stone objects for Cleopatra exhibition. Conservators: J Foley and K Birkhölzer

Egypt, El Amarna, Egypt Exploration Society project. Director: B J Kemp

Egypt, Fayoum, with the Seven Pillars of Wisdom Trust and the British Academy. Director: D Rathbone

Egypt, Hierakonopolis with American Research Centre in Egypt (ARCE). Director: R Friedman, Conservator: E Miller

Egypt, Memphis, EES project. Directors: D G Jeffreys and J Malek

Egypt, Qasr Ibrim, EES project. Director: P Rose, Conservator: E Miller

Egypt, Sais, EES project. Director: Dr P Wilson

Egypt Thebes with the University of Cambridge, epigraphic recording. Director: Dr N Strudwick

Japan, National Museum of Ethnology, Osaka, photography project, H Persaud

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

Netherlands, Nasca iconographic research project, Dr C McEwan with E de Bock

Russia, Novgorod, with the Department of Archaeology, University of Bournemouth and the Institute of Archaeology, UCL. Sponsored by the EU Heritage Agency, INTAS. Directors: Dr D Gaimster, M Brisbane

Solomon Islands, research with Kwara'ae chiefs organisation, B Burt with M Kwa'ioloa

South Africa, University of Pretoria, Mapungubwe Project. Director: Prof A Meyer, Conservator: M Hockey

Sudan, survey of the North Dongola Reach of the Nile including excavation at Kawa. Sudan Archaeological Research Society Project. Director: Dr D A Welsby, Conservator: C Heywood

Turkey, Istanbul Survey by Dr K Dark Reading University

Vanuatu, project on women's cultural history, Dr L Bolton with M Rodman, York University, Toronto; and Vanuatu, women's fieldworker's workshop with Vanuatu Cultural Centre, Dr L Bolton

UK projects to which the Museum contributed

Bath, consultation for redevelopment and redisplay of material in the American Museum, J C H King

Cambridgeshire, Iron Age excavations by University of Cambridge Archaeological Unit. Consultant: Dr J D Hill

Cornwall, Isles of Scilly, Bryther, excavation of Iron Age warrior burial by Cornwall Archaeological Unit funded by English Heritage, Dr J D Hill

Hull, Trinity House. Consultant Conservator: J Potter

Kent, Sandwich, excavation of treasure find, Canterbury Archaeological Trust. Consultant: G Varndell

Leicestershire, Glaston, excavation of Early Upper Palaeolithic site, J Cook with University of Leicester Archaeological Unit funded by English Heritage

Leicestershire, 'East Leicestershire' Iron Age coin hoard, Drs J Williams, R Hobbs and J D Hill with University of Leicester Archaeological Unit funded by English Heritage. Conservators: M Hockey, F Shearman

London, The British Museum, the archaeology of the Museum during and after construction of Great Court. A J Spence with Pre-Construct Archaeology Ltd

London, Petrie Museum of Egyptian Archaeology, papyrus conservation. Conservator: B Leach

Norfolk, Burnham Market Archaeological Unit

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

Suffolk, Sutton Hoo, with Suffolk Archaeological Unit and the National Trust. Consultants: L Webster, A Evans, Conservators: S Watkins, H Bullock, Conservation Scientist: D Thickett

Wales, St David's, report on conservation needs of cathedral collection. Conservator: J Potter

Appendix 6 Representation

Staff serve on the governing bodies, committees, publication boards of the following societies, organisations and publications

Akkadica
American Indian Art Magazine
 Ancient Persia Fund
 Anglo-Israel Archaeological Society
 Anna Plowden Trust
Antiquity
 Archaeological Leather Group
 Artsline
 Archaeology Abroad
Archaeometry
 Asia House
 Association of Archaeological Illustrators and Surveyors
 Association for the History of Glass Ltd
 British Academy
 British Archaeological Association
 British Archaeological Awards
 British Art Medal Society
 British Association of Chinese Studies
 British Association of Korean Studies
 British Association of Near Eastern Archaeology
 British Automated Seal Catalogue
 British Council
 British-Egyptian Society
 British Institute in Eastern Africa
 British Institute of Persian Studies
 British Numismatic Society
 British School at Athens
 British Standards
 Cambridge Schools Classics Project
 Canterbury Archaeological Trust
 Cecil Higgins Art Gallery, Bedford
 Centre for Maritime Archaeology
 Ceramic Petrology Group
 CHArt: Computers and the History of Art
 Chartered Institute of Building Services Engineers
 Council for British Archaeology Portable Antiquities Working Group
 Decorative Arts Society
 Department for Culture, Media and Sport
 Advisory Panel on Illicit Trade;
 Advisory Council on the Export of Works of Art; Sponsored Bodies
 Education Network
 Directors' Conference, National Museums and Galleries
 Ditchling Museum, Sussex
 Dr Johnson's House Trust
 East Anglian Kingdom Survey
 Education in Museums Group
 Egypt Exploration Society
 English Heritage
 FIDEM (International Federation for the Medal)
 French Porcelain Society
 Friends of the Petrie Museum
 Freud Museum, London
 German Archaeological Institute
 Gurkha Museum, Winchester
 Hahn Museum Foundation, Seoul, Korea
 Historical Metallurgy Society
 Institute of Conservation Science
 Institute of Field Archaeologists
 Institute of Paper Conservation
 Institute of Tourist Guiding
 International Council of Museums Conservation Committee
 International Institute for Conservation of Historic and Artistic Works
 International Numismatic Commission

International Scientific Committee for the Congress on the Deterioration and Preservation of Stone
 International Time Capsule Society (US)
 International Ukiyo-e Society,
 Overseas Directorate
Jewellery Studies
Journal of Archaeological Science
Journal of the Decorative Arts Society
Journal of the History of Collecting
 LAADE
 Leigh Douglas Memorial Fund
 London Library
 London Topographical Society
 MAGDA
 MAGIC
Master Drawings
Medieval Ceramics
 Medieval Pottery Research Group
 Medieval Dress and Textile Society
 Museum Documentation Association
 Museums Ethnographers Group
 Museums and Galleries Commission
 NADES
 National Art Collections Fund
 National Trust
 National Gallery, Scientific Advisory Committee
 Network on Ultra-long-term Cryogenic Preservation of Biological and Environmental Specimens (Japan)
Numismatic Chronicle
 Oriental Ceramic Society
 Oriental Numismatic Society
 Pacific Islands Society of UK and Ireland
 Palestine Exploration Fund
 Percival David Foundation
 Photographic Materials Conservation Group
 Powell-Cotton Museum, Birchington, Kent
 Portable Antiquities Steering Group
Restaurator
 Royal Anthropological Institute
 Royal Archaeological Institute
 Royal Asiatic Society
 Royal Numismatic Society
 Royal Society of Chemistry
 Sassoon Ivories Trust
 Seminar for Arabian Studies
Silk Road Art and Archaeology
 Sir Frederic Madden Society
 Society for Medieval Archaeology
 Society for Post-Medieval Archaeology
 Society for South Asian Studies
 Society for the Promotion of Byzantine Studies
 Society of Antiquaries of London
 Society of Jewellery Historians
 Society of Museum Archaeologists
 Standing Conference on Portable Antiquities
 Sudan Archaeological Research Society
 Sutton Hoo Research Trust
 Textile Conservation Centre
 UK Foundation for the South Pacific
 UK Institute of Conservation
 Ukiyo-e Society of America
 UK Numismatic Trust

Universities, Colleges

Bodleian Library, Oxford: Asian Documents Advisory Group;
 University Library services
 Camberwell College, London Institute
 De Montfort University at Lincoln
 Florida State University
 Queen's University, Belfast
 Reinwardt Academy, Amsterdam
 Royal College of Art/Victoria & Albert Museum
 Université de Paris
 University of Cambridge

University of East Anglia
 University of East London
 University of Edinburgh
 University of Leicester
 University of London
 Birkbeck College
 Courtauld Institute
 Institute of Education
 King's College
 School of Oriental and African Studies
 University College: Bartlett School of Architecture; Institute of Archaeology
 University of Manchester
 University of North Carolina, Chapel Hill
 University of Oxford
 Ashmolean Museum
 School of Archaeology
 University of Reading, Ure Museum
 University of Sussex
 West Dean College, Sussex

Staff also took part in the following British Museum Traveller Tours

The Architecture of England
 Bronzes and Bergamot: Explorations in Calabria
 Cambodia
 China: Yangtze Gorges Cruise
 Christmas in Lebanon
 Christmas in Petra
 Christmas in Sicily
 Cracow and Warsaw: Polish Capitals
 Discover Crete
 Discover Cyprus
 Discover Egypt
 Discover Jordan
 Discover Persia
 Discover Sicily
 Discover Tunisia
 Easter Island: Tapati Festival
 Eastern Turkey
 Egypt Family Tour
 Exploring the Amazon
 Georgia and Armenia
 Gladiators and Caesars: Rome and Campania
 Gothic Masterpieces of Paris
 Highlights of South India
 Istria: Ancient Origins and Medieval Splendours
 Korea: Land of Morning Calm
 Macedonia and Thrace
 Ottoman Turkey
 The Phoenicians in the Western Mediterranean
 A Portrait of Japan
 Return to Ethiopia
 Romanesque Burgundy
 In Search of the Vikings
 The Search for El Dorado: A South American Odyssey
 St Petersburg: Art & Palaces
 The Splendours of Syria
 The Sudanese Nile
 Syria: Land of Zenobia
 Vietnam
 West Bengal and Bangladesh

Appendix 7

Outstanding acquisitions

Major financial support received towards acquisitions included £464,935 from the National Art Collections Fund, and £350,000 from The British Museum Friends.

Note: all dates are AD unless otherwise stated.

Ancient Egypt and Sudan

The complete archaeological collection of the Combined Prehistoric Expedition to Nubia, directed by Prof F Wendorf in the 1960s, comprising lithics, ceramics, burial remains and all associated documentation. Presented by the Southern Methodist University, Dallas.

A limestone funerary stela of the Scribe of the Army, Kenro. The disposition of the figures in the relief is unusual, with the owner shown only in the lower register and divinities above. 19th Dynasty, end of the reign of Rameses II, c. 1230 BC. Formerly in the collection of Roger Pratt (1789–1863). Presented by the NACF.

Sculptured limestone head from a statue of a woman. Old Kingdom, c. 2500–2181 BC. Formerly in the Caspar Fleming collection.

Wooden shabti-figure made for King Amenhotep III of the 18th Dynasty (1390–1352 BC). Formerly in the Hermanek collection.

Ancient Near East

An important group of 13 South Arabian antiquities from Yemen, 2nd century BC – 1st century AD. Presented by Mr Jonathan Hassell.

Coins and Medals

385 silver and bronze coins of Alwar, Awadh, Chatrapur, Dha, Gwailior, Janjira, Jodhpur, Karauli, Mewar, Tonk, the Maratha Confederacy and the Late Mughals, from the Wiggins collection.

288 bronze English halfpenny and farthing tokens of issuers in Yorkshire, Worcestershire, Wales, Ireland, Scotland and the Islands, from the Norweb collection of 17th-century tokens.

Silver drachm of Seleucus I, King of Syria, mint of Babylon.

130 silver pennies and sterling imitations from England, Scotland, Ireland and continental issuers, from the Leconfield, Yorkshire, Treasure, deposited in c. 1245.

62 silver and 42 bronze coins from the Itteringham, Norfolk Treasure.

The Deal, Kent, Treasure: 191 base-silver coins of Henry VIII and Edward VI, from the period of the Great Debasement, deposited February to May 1549, with their pot and bag containers.

Ethnography

Iroquoian belt ladle of maple in the form of a man, drinking from a barrel, carved over a turtle. northeastern North America, 17th or 18th centuries. Purchased with the assistance of the NACF and the American Friends of The British Museum.

A collection of jewellery, from the former Yugoslav Republic of Macedonia, Bulgaria, Turkey and possibly Serbia.

Four pen and wash drawings of Native artefacts from the Northwest Coast of America c. 1790.

An embroidered chemise from the Skopska Crna Gora Mountains, Former Yugoslav Republic of Macedonia, late 19th–early 20th century.

Tuscarora beaded cushion to commemorate 11 September 2001.

A chair made from amnestied AK 47 rifles collected after the end of the civil war in Mozambique.

Greek and Roman Antiquities

The 'Jennings Dog', marble statue of a Molossian hound, Roman, 2nd century(?); copy of a Hellenistic original (presumably in bronze). Purchased with the aid of the HLF, NACF, BMF, Mrs Barbara Fleischman, Mr and Mrs Frank Ladd, and a public appeal.

The Biel Throne, Roman wedge-shaped marble throne from the prohedria of the Panathenaic stadium at Athens, as built by Herodes Attikos in 140–143.

The Braganza Brooch, gold fibula of long-footed form decorated with the figure of a naked warrior wearing a Celtic helmet and carrying a Celtic shield. Hellenistic, probably made in the 3rd century BC by a Greek jeweller for a Celtic client on the Spanish peninsula. Purchased with the aid of the HLF, NACF, BMF and Dr Roy Lennox and Ms Joan Weberman.

Japanese Antiquities

24 paintings and calligraphies, mounted on a pair of six-fold screens; ink and colour on paper, various sizes. Paintings and calligraphies range in date from late 18th century to 1868.

Giant Fan painted with scenes of *Arashiyama*, *Kinkaku-ji* and *Byōdō-in* (front), said to be by Tokumi Yūsen and *Benkei and Ushiwaka-maru on Gojō Bridge* (back) said to be by Tokumi Yūsen and Kinoshita Hironobu ?II. Ink and colours on silk attached to paper, made in 1893. Given by Matsuko Ishizumi, Kanji Ishizumi and Naomi Ishizumi.

Portable shrine containing the *sanjūban-shin* deities, late Edo period. Purchased with assistance from the Brooke Sewell Fund.

Medieval and Modern Europe

Anglo-Saxon 7th-century silver-gilt bearded figure, wearing a cap and belted knee-length trousers; the trousers, hands and face are all gilded; a suspension loop is attached to the cap. Purchased with the aid of the NACF and BMF.

Engraved carnelian intaglio portrait of Capability Brown by Edward Burch. English, c. 1770. Mounted in a later gold bracelet. Given by Rosalind and Melanie Musman, in memory of Chloe Musman, née Holland, a direct descendant of Capability Brown.

Blue cut-glass jug. English, early 18th century.

A group of 20th-century jewellery including items by Cartier, Bulgari and others. Given anonymously.

Lacquered silver bracelet by G Sandoz. Paris, 1926–8.

Oriental Antiquities

Mountain Landscape, Hanging scroll, ink and colours on silk. Korea, Choson Dynasty, early 16th century. Purchased with assistance from the Hahn Kwang-ho Purchase Fund.

A collection of 50 pieces of modern Chinese calligraphy. Given by Gordon Barrass and Kristen Lippincott.

The Prof Samuel Eilenberg bequest of a south Indian (c. 10th century) bronze trident on a stand and a bronze image of Samdandar (south India, 12th century).

A collection of Indian jewellery and memorabilia of the Mughal period and later. Given anonymously.

A Mughal Nobleman Visits Two Sheikhs, India, Deccan, late 17th century, opaque watercolour and gold on paper. Purchased with assistance from the Brooke Sewell Fund.

Children of War, Children of Peace by Leila Shawa. Modern Palestine. Silkscreen on canvas. Purchased with assistance from the Brooke Sewell Fund and contributions from Mrs Mona al-Khatib and Mr Ghazi I Shaker.

Prehistory and Early Europe

The Winchester Hoard of late Iron Age gold jewellery consisting of 2 necklace torcs, 2 bracelets, and 2 paired fibulae. 1st century BC. Treasure find, purchased with the aid of the NACF, NHMF and BMF.

Finds from the Iron Age chariot burial excavated by The British Museum at Wetwang, East Yorkshire in 2001. Purchased with the aid of Hogg the Builder of York.

Fragment of Middle Bronze Age textile excavated by the Cambridge Archaeological Unit at Over, Cambridgeshire. Purchased with the aid of Aggregates.

6,000 flint artifacts from Palaeolithic excavations at Red Barns, Hampshire. Purchased with the aid of Gudgeon Development Ltd.

Roman silver rings and cosmetic sets, part of a Roman coin hoard found at Itteringham, Norfolk.

Prints and Drawings

Andries Both (1612–42), *The Successful Painter*, black chalk on vellum. A pair to a drawing that has been in the collection since 1836. Purchased with the aid of the Patrons of Old Master Drawings.

Richard Newton (1777–98), *After Mass*, watercolour, and a collection of 36 satirical prints by Newton. Purchased with the aid of the BMF and the Friends of Prints and Drawings.

Giorgio Morandi (1890–1964), *Natura Morta a Grandi Segni*, etching 1931. Purchased from an anonymous donation.

Cecil Collins (1908–89), *Portrait of Elizabeth* (the artist's wife) pencil 1932. Bequeathed by the sitter through the NACF together with 33 other drawings and 25 prints.

Richard Hamilton (b. 1922), 8 prints relating to James Joyce's *Ulysses*, 1982–98. Presented by the artist.

Michael Mazur (b. 1935), *The Inferno of Dante*, 41 etchings 1997–2000. Presented by Patricia Hagan through the American Friends of The British Museum.