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# 廿一世紀博物館全球化發展趨勢

## — 大英博物館的過去、現在和未來

服務機關：國立自然科學博物館  
出國人 職 稱：助理研究員  
姓 名：楊翎  
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## 摘要

本報告主要結集筆者在英國大英博物館(The British Museum)參與觀察、深度訪談期間,所得之資料整理和心得為主。從大英博物館過去、現在和未來發展脈絡中,檢視博物館內部生態、營運管理、蒐藏思路、展示教育詮釋、大眾使用倫理、全球化發展趨勢、館際合作網路、存在或隱藏的問題危機,以及其適應策略與危機處理法則。並就超越國家與國族主義、教育/娛樂和政治的角力場域、文化多樣性與社會文化展演等議題上,討論博物館全球化發展趨勢。最後提出以下的心得和建議:

### 一. 展示精緻化

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2. 特展、巡迴展示時程長期系統規劃,控制展示品質與流程
3. 合理展示專業發包,特展現場施工控制在 20%以下
4. 主管單位建立展示評鑑制度

### 二. 國際文化合作網路與策略聯盟

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2. 文化外交
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3. 審慎處理族群意識問題,博物館淪為政治角力機器的自覺

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## 第一章 前言

博物館是人類文明發展下的產物，其發展也與人類社會演進有著密切的關連性，隨著歷史的不斷推演，博物館在各個歷史時中也呈現出不同的面貌與特色。博物館形態內涵的轉變，基本上是緣起於不同時代、社會大環境的變遷與需求。

據統計，在歐洲已正式對外開放的博物館有一萬三千五百間，北美洲有七千間，澳洲及亞洲計二千八百間；除此之外，約有二千間分布在世界各地。這樣的變化趨勢不只發生在世界各地，國內也都有類似的現象，據現有的統計臺灣地區至少有一百四十多所。博物館已成了二十世紀末全球化的指標之一，不同類型博物館的分佈版圖跨越都市與鄉村，由其範圍的普及、數量的增加，到種類的千變萬化，顯示出博物館在現代文化全球化發展情境下的特殊吸引力與重要性。

1970 年代在西方社會興起的新博物館學，所著重的是以人為關懷的中心，認為博物館應該是尊重不同聲音、不同理念的場所，強調博物館專業應該重新審視博物館與社會環境的關係，也強調應跨越博物館門檻以更多元開放的心態將文化資產呈獻給社會大眾。其意義並不在於創造某一類型的博物館，而是為博物館專業提供一些看待事物的觀點，強調博物館專業應該重新審視博物館與社會環境的關係。

本研究除了探索來自英國博物館內部的反省與實踐外，也試圖了解社會環境、思想文化、新科技的不斷轉變，如何提供博物館發展空間，而在這樣的環境賦與下，當代人類學博物館如何呈現出文化多元樣貌與蓬勃氛圍。



## 第一節 計畫說明與目的

近年來，博物館間的交流頻繁，巡迴展亦儼然成爲博物館特展文化的主流。以臺灣爲例，1995 年故宮博物院「羅浮宮博物館珍藏名畫特展」、1997 年國立歷史博物館「黃金印象-奧塞美術館名作特展」、國立自然科學博物館 2000 年來自德國的「古埃及的今生與來世」大展、以及 2001 年國父紀念館「王者之王—拿破崙大展」等，在媒體的推波助瀾下，往往造成臺灣社會流行討論話題，而究其來源，皆是來自歐洲地區博物館或策展單位，且以人類文化、藝術遺產爲大宗。

臺灣國家級博物館從歐洲「進口」而來的展示配套，往往遠多於「出口」。在博物館界競相追逐「移殖」而來的異文化「超級展示」，往往需要相當高額的籌展費用，由於在世界藝術或文化的展示呈現上，自然有其可觀之處，而不得不與業界協商合作之道，之間關係往往在摸索中擺盪，且因居於「買方」的角色，借貸問題可說是層出不窮，而這種不對等的「交流逆差」現象，不僅是呈現的是對本土文化的自卑與展示水準有待加強的問題而已，形質背後恐潛存著特殊意義的社會關係網絡與歷史意涵。

本計畫研究的重點，以考察曾有「日不落國」之稱的英國爲主。其自十六世紀大航海時代以降，從世界各地蒐羅了許多異民族的「奇珍異物」，並成爲其後陸續建置博物館的藏品基礎，同時也成爲最早期人類學(民族學)家接觸異文化的第一手資料。面對新世紀的到來，在全球族群意識高張的時刻，其如何詮釋、處理從世界各殖民地蒐藏而來的珍貴人類文化遺產，如何將自身和異族文化推向全球化的國際舞臺巡迴。由此作爲國內博物館處理異、己文化展演策略、巡迴展示的建議與參考，期以建立雙向文化對等的交流模式，試就從理念及其制度技術層面進行探討。最終還是希望將考察所學運用在國內博物館的展示內容提升至世界級水準上，並進一步採交換展模式登向世界舞臺。

本研究關心之層面包括：

## 一、博物館的文化展示策略趨勢：

文化的繼承永遠是一種蛻變，而這種蛻變正是文化生命的泉源。隨著博物館事業的蓬勃，廿世紀末是再現危機的世紀，其中人類的文化狀況，已漸不再容許任何一個宰制性的權威為所欲為。

博物館的展示，從構成至被觀賞與詮釋，是個既複雜又多重的意義建構體系。一個文化的再現看來不像似透明的過程，而總是策略性及選擇性的研究產品。博物館如何面臨尖銳的外界批評、以及因應內部改革的壓力？

除了對社會文化背景與脈絡有所識知外，本研究進一步想探究英國博物館中的人類學者，在文化呈現的理念和實踐過程中，如何開展突破，以及將對博物館研究的興趣，轉向到應用文化理論思索新問題方面，諸如：博館中器物收藏與使用倫理、文化展示的形式意涵、呈現異文化的內部與外部觀點、文化傳統與真實性的探討、文化遺產工業、觀光與社區互動關係等問題上。

## 二、國際雙向交流的網絡：

面對全球經濟不景氣、以及因博物館數量眾多、私人收藏風氣興盛等因素的影響，博物館為因應現實條件的限制，往往發展一些合作和交流的配套策略。

世界上有些國家設有專門機構推廣國際交流借貸的規例，如美國史密森機構、英國大英博物館皆設有專門單位，主司籌辦展覽活動到世界各地巡迴展出計畫；日本政府則設立日本基金會，秉持「促進國際交流和把日本文化介紹給他國，以增進相互的了解」的宗旨，提供豐富的計畫和資金給所有合作的國家；即使中國大陸的「文化部」亦設有特別單位，專司中國文物至世界巡迴展出。

本研究想了解英國博物館如何建立交流、交換關係等資源網絡，並討論、分析、或經歷館際合作和展示借貸的問題。另期在巡迴、合作的案例和技術層面的資料，進行多方面的採樣和記錄。

## 第二節 研習行程

本計畫研究地點在英國，企圖策重實務層面，略兼及理論層次，研習時間二個月。民國九十年七月十日從臺北出境至倫敦，九月八日從倫敦出境，九月九日入境臺北。

本計畫主要研究對象為大英博物館(The British Museum)，順訪科學博物館(Science Museum)、維多利亞與艾伯特博物館(V&A Museum)館員，並附帶參觀倫敦週邊諸多公私營博物館、美術館、類博物館。曾經或現在與國立自然科學博物館有合作關係的 Met Studio Ltd 展示設計公司、劍橋大學李約瑟研究所(The Needham Research Institute)等，亦一併拜訪。

本報告主要結集筆者在英國大英博物館 (The British Museum) 參與觀察、深度訪談期間,所得之資料整理和心得為主。從大英博物館過去、現在和未來發展脈絡中,檢視博物館內部生態、營運管理、蒐藏思路、展示教育詮釋、大眾使用倫理、全球化發展趨勢、館際合作網路、存在或隱藏的問題危機，以及其適應策略與危機處理法則。

本計畫的進行，感謝以下大英博物館相關女士或先生，接受筆者的訪談、提供相關訊息和資料:

Department of Ethnography: Jonathan King, Jim Hamill

Exhibitions and Design: Geoffrey House, Geoffrey Pichup

Education Department: Rebekah Moran, Helen Glaister, Hilary Williams, Louise

Pennington Legh

Department of Oriental Antiquities: Carol Michaelson

Membership Development Department Alison Maw

Market and Opinion Research International( MORI):Drew Jennifer

## 第二章 大英博物館的過去、現在和未來

即將於 2003 年建館滿 250 週年的大英博物館(The British Museum),座落於英國倫敦 Bloomsbury 羅素廣場(Russel Square)附近的傳統窄街上。愛奧尼亞列柱建築,外型像一座華麗、宏偉的神殿。這是世界最古老的博物館之一,館內蒐羅了古文明和中世紀歐洲文化的精髓,收藏量舉世無雙,名列世界寶庫之最,同時也是倍受尊重的學術機構。

大英博物館建立於西元 1753 年,1759 年正式對外開放。壯觀的典藏涵蓋古埃及、希臘、亞述、古代中世紀歐洲、東方、版畫/素描、錢幣/徽章等,這些藏品大部分是在十八至十九世紀間,由眾多收藏家、學者、探險家,挾著大英帝國勢力雄踞全世界的國力,從世界各地和其海外殖民蒐羅而來。大英博物館館藏之多之廣,可能是當今世界介紹世界文化與文明的最優秀博物館之一。其宗旨是透過保護、展示、完善研究所藏珍品,燭諸文化之演變,以利今世,造福子孫(The British Museum, 2001a)。

由於百年以來的發展和藏品的累積、空間不敷使用等因素,大英博物館有過幾次重要的變革。一是 1880 年代,自然物方面的收藏和人員遷移至倫敦市西區,建立自然史分館(The Natural History Museum)。一是 1970 年代,民族誌部門遷移至倫敦市中心原倫敦大學行政大樓,成立人類學館(The Museum of Mankind)。自然史分館雖然在空間上分出,但仍隸屬大英博物館理事會(The British Museum Trustees)管轄,直到 1963 年經由法律的修改,才另立專屬理事會。另一方面,曾佔用大英博物館約百分之四十面積的大英圖書館(The British Library),則在 1972 年始依法脫離大英博物館理事會而獨立,並且於 1996 年遷至倫敦市北區新落成的建築內。大英圖書館遷出的同時,人類分館將遷回大英博物館(張慧端,1992)。

過去這幾年來,大英博物館持續進行大型永久建物的發展,其中大展苑計畫

為最。2000 年開放的新展示有二座：分別為 Sainsbury 非洲廳和 Joseph Hotung 展廳，原大英閱覽室中的 Walter 和 Leonore Annenberg 中心，Hamlyn 圖書室和參考室，也同年對外開放，包括 25,000 本和博物館蒐藏有關圖書、目錄和其他出版物。

大英博物館每年平均出版 55-60 本新書，可說是世界博物館中，出版品產量最豐盛的博物館之一。另外也印行許多教師資源袋和展示說明活動單，館員在各學術刊物上發表的文章，一年可達 220 篇(The British Museum, 2000:8)。在政府文化、媒體和體育部門，及公基金體制（專門支援博物館、美術館和遺產機構的資金管理體制)的資助下，大英博物館已經成為 24 小時開放的數位博物館，可透過網站和英國其他的博物館作一連結，另不斷和媒體積極發展合作關係，向上提昇博物館的競爭力。

## 第一節 大英博物館簡史

為館藏奠定基礎的漢斯斯隆爵士(Sir Hans Slone, 1600-1753)，是一醫生同時也是位收藏家。斯隆爵士從小就熱衷於科學，曾在西印度生活一段時間後，寫了一本關於牙買加自然史的書，還未滿三十歲時，便開始趁每次出國的機會，到世界各地蒐集骨董、字畫、抄本、錢幣、紀念章等，悉數帶回倫敦的家中。其於生前便立下遺囑，指明以市價四分之一的價格，將畢生所藏，在逝世後交給國王喬治二世，由此奠定大英博物館館藏的基礎(大地地理雜誌，1995)。

斯隆爵士一生收集藏品共 79, 575 件(尚不包括其擁有的植物標本和藏書室的書籍和手稿)，在透過公眾彩票募集到資金建立大英博物館後，這些藏品最後歸英國國會管理，由託管會管理，並負責聘任館長，買下建於十七世紀晚期的蒙塔古大廈。1759 年 1 月 15 日對外開放，雖然不收門票，但要取得參觀券卻不容易(The British Museum, 2001a)。

1814 年博物館的參觀觀眾為約三萬人，1823 年又入藏了八萬五千件國王喬治四世的捐贈品，十九世紀初葉，因文物藏品、參觀人數迅速增加，加上自然史標本和圖書館，使空間問題更加窘迫，於是決定將蒙塔古大廈拆掉，在其北面建一座新館。大英博物館的建築主體形貌，從 1850 年至現在的大體外觀未曾改變過。大院中 1857 年對外開放的著名圓頂式閱覽室，藏書九百萬冊書籍與資料，供有興趣的大眾前往參閱，使用者包括改寫世界歷史的國父孫中心、馬克斯、列寧等人。

1880 年，自然史藏品與人類製品分開，遷移到倫敦西方自然史博物館現址。二十世紀時，大英博物館的藏品量，已傲視全球，下半世紀的蒐藏活動，在民族誌物質文化的採集上更是活躍。之後博物館的藏品收集，從私人捐獻、遺贈，漸轉向由文化遺產樂透彩券基金會、國民文化遺產紀念基金會、國民藝術品收藏基金會、以及大英博物館之友等機構支持。

1823 年 Robert Smirke 爵士設計博物館主體部分時，參觀人數每年至多十萬人。時至廿世紀九十年代，參觀人數竟有數年超過六百萬人。博物館因而變得擁擠不堪，Smirke 爵士的設計中所沒有的設施，諸如：教室、短期展廳、商店和餐廳也明顯不敷使用。

1973 年博物館所屬的圖書部從館務部門中分離出去，成立了大英圖書館。1998 年圖書館遷往 St Pancras 站旁邊的新址，為博物館空出了百分之四十的展示空間。博物館遂重新規劃，使館內結構更加合理，從而進一步疏緩了客流並增添了不可或缺的參觀設施。更重要的是，民族學收藏自 1970 年便流落至 Piccadilly 的人類分館，現今又計劃返回 Bloomsbury 的總館。

大展苑於公元 2000 年 12 月開幕，由玻璃與鋼材構成的網狀穹頂，使博物館更顯氣勢恢宏。廳內巨大的空間使得大展苑成為倫敦市區內最大的室內都市廣場，不僅解決館內空間需求，而且改善通往其他各展示場的通路，使得過去入口與通道擁塞問題迎刃而解，加設的咖啡座和賣店延長開放時間，提供倫敦居民新的公共空間。其次是另一意義最深遠的特點，即是博物館比以往任何時刻更注重闡釋，並採用跨學科方法，建立先進科學研究實驗室，使館藏品的詮釋更精闢入裡。第三是博物館將是傳播學術成就為任務，這種知識的傳播包括不同層次，並儘可能像更多的人們，不僅僅限於博物館的參觀者 (The British Museum, 2001a)。

## 第二節 大英博物館的現在

### 一、 組織架構與人員編制

大英博物館受 1963 年國會頒定之大英博物法案(The British Museum Act)規制。這項法案對於細節的規範雖然不多，但是明文規定大英博物館應聘任 25 名信託理事委員(Trustees)，委員名單多由首相指定，有的則由女王和大英研究院等各學術體制遴選推出。法案中強調除了一些借貸文物外，信託理事委員會有保護博物館藏品的職責，以提供社會大眾之用，並禁止因受限於某些異議，註銷任何一件藏品。

博物館高層管理人員，皆由委員會指派。目前大英博物館共有二名館長，便直接由委員會發布，其一館長專責博物館的研究和學術，另則為行政館長，負責博物館的營運和財務運作。兩位館長同時負責博物館主要部門。蒐藏、科學和出版部門，同時對蒐藏負責，博物館各部分大多都會處理到公眾的事物，支持各個管理和公共部門，以及其他分支部門(The British Museum, 2001:121)。

博物館的經營管理體制由博物館管理委員會(the Museum Management Board)統籌管理，後者由規劃委員會(Planning Committee)和資深研究人員委員會(Keepers' Committee)組成，其他業務則由內部相關委員會處理。各部門設有一位 Manager Director 控制相關財務預算會計事務。

2001 年筆者所蒐集之大英博物館組織架構如下：



信託理事會



大英博物館目前員工超過 1000 位。工作人員包括：研究人員、建築師、行政人員、清潔工、石工、照像師、教師、鎖匠以及畫家等不同專長者。

研究人員約 100 位，由於大英博物館是英國政府贊助的國立機構，研究人員大多具有博碩士學位，不然就是擁有相當工作經驗、著作豐富或特殊專長者。研究員的職等又分成五等，最資淺的為第五等研究員(Assistant Curator)，最高級為資深研究人員(Keeper)，各級薪資不同，擔任主管級職務者多為資深研究人員。各研究人員從事的工作內容也略有不同，以筆者所訪民族學和東方古物部門的研究人員表示，他們所從事的工作的共同點，包括：田野工作、專題研究、蒐集標本文物、規劃展示、籌備研討會、撰寫展示相關專文、發表學術專書、提供大眾講座、與大眾/專家分享專業知識。考古專業研究人員，更是長期在田野中從事挖掘工作。

民族學部門的研究員 Dr. Jonathan King 專攻北美民族學，涵括北美與加拿大的原住民。在完成 2000 年 1 至 5 月的加拿大 Inglloo 原住民展示後，立即又投入下一展示規劃，從事藏品研究收集相關訊息、撰寫展示說明文、參與民族學相關研討會的籌備工作。

另特別一提的是大英博物館的行銷和公共組，負責博物館所有面對公眾事務，包括：觀眾服務管理、設計、影像、展示、網路、行銷研究、合作服務、會員開發、促銷和公共關係的工作(The British Museum, 2001a: 124)。

在人員流動方面，一般人員職務互調情形較少，因各職都有特別專長。但是助理職級人員，常因其他更佳機會而流動，或互換職位或離職。館員表示：倫敦物價騰貴，較低薪級工作機會，吸引的多是需要經驗，而不在意薪資高低的年輕人。

裁員危機曾在館內引發風暴。大英博物館新任的行政館長，對部分薪資高產值低的研究人員開刀，如前東方部副主任即因而被裁員，引發老一輩博物館員反彈聲浪。另部門主管之間的嫌隙，如教育組和會員部門主任之間的隔閡，導致會員部門主管離職，期待新人能帶來較和協的關係。

有些館員認為裁減研究人員，但卻增加了教育人員，其實部分員工的薪資來自企業贊助，並非政府的核心基金(Core Foundation)。如 1999 年 1 月開始，Smithkline Beecham 製藥公司即開始資助大英博物館家庭教育人員(Families Education Officer)。Rebekah Moran 去年 9 月任職，畢業於萊斯特大學博物館學研究所，主修檔案管理，具有教師的資格，在大英博物館負責開發家庭、遊戲團體和小朋友活動，其薪資雖來自贊助，卻是大英博物館去年 9 月成立之福特青年訪客中心(Ford Centre for Young Visitors)中，唯一全職負責人。其餘輔助家庭活動者，則多是義工和實習生。

實習生來自各博物館科系學或世界其他博物館。筆者所遇到的 Aspasia Mantzour 小姐，原在希臘考古學博物館(Archaeological Museum)工作，在英國萊斯特大學博物館學研究所進修完畢後，應原博物館要求在回國前夕，到大英博物館教育組實習一個月。

大英博物館的人力資源部門負責所有員工的政策，包括：招募、升遷、薪資、考績、行為、懲戒、訓練等。館員手冊參如附件一.1。

## 二、 財務

### 1. 資金來源與管理

大英博物館的經費來源可分為政府和私人二方面，每年總預算約四千五百萬英鎊，其中三分之二來自英國政府文化、媒體和體育部的支持，另三分之一，則直接來自各項銷售業務收入(如：書籍出版品、影像照片、展地租借)以及社會贊助。

大英博物館 2000 年最大的成就是完成大展苑基金計畫。大展苑和相關空間計畫，是倫敦首項完全由基金支持的千禧年計畫。大展苑計畫完成，共耗資九千七百七十萬英鎊(約合臺幣約四十八億八千五百萬)，大英博物館協會(the British Museum Society)業務也隨之成長了 35%，全部貢獻超過一百萬英鎊。

大英博物館許多特展、大計畫推動或高昂藏品的購置，有賴樂透彩券及企業和大眾的捐輸。許多特展在提出並經館方委員會核可後，即將預算書送交財務部門，由專人負責籌募基金。清楚可見的是，博物館必須非常努力和有效率的工作，持續不斷提出新計畫和預算，並積攢捐募基金來協助運作。

大英博物館的財務組，掌管博物館所有之預算，包括收支現況、計畫及藏品採購資金、會計及歲出入系統、經營理事信託基金、合約訂定、出納和編列年度帳目。

## 2. 社會捐輸

大筆捐款往往是博物館基金的重要基礎，大部分的新展廳計畫，都有一位主要私人贊助者。以大展苑計畫為例，九千七百九十萬英鎊預算中，四千六百萬英鎊來自千禧和遺產樂透基金，其餘的五千萬英鎊，則取自個人零星的捐款。另如預計在 2003 年開放的新民族學展示廳計畫，英國威而康信託(Wellcome Trust)捐助了約五百四十萬英鎊(The British Museum, 2000: 3、2001: 121)。

英國最大筆的二千萬英鎊的捐助，來自 Garry Weston 家族，這項捐助是期待 Lord Foster 的設計和對一個重要獨特教育資源的貢獻。為了加強博物館的教育功能，Vivien Duffield 女士決定提供大筆個人捐助給博物館教育。

在蒐藏方面，新購藏標本文物經費，亦很難從政府核心運算中勻支。只有求助於個別的私人 and 外界捐輸，才能主動收集。以 Warren Cup(羅馬一世紀中期的銀杯)為例，即同時接受國家藝術收藏基金會(National Art Collections Fund)、遺產樂透基金會(the Heritage Lottery Fund)和私人的捐助完成。筆者在考察期間，也看到大英博物館將藏品放在大展苑入口處，研究人員做一些藏品的說明，由展示人員做設計臺座和捐錢箱，接受觀眾的零星捐輸，捐獻啓事參如附件四.3。

## 3. 大英博物館公司

大英博物館公司 (The British Museum Company) 和大英博物館分屬兩個各

別營運管理的個體，大英博物館公司為信託理事會所屬之有限公司，負責館內外所有的大英博物館賣店、餐飲營運，以及摹製品、珠寶及禮物等紀念商品開發，每年平均出版 55-60 本書，並推出文化旅遊活動，由大英博物館的研究人員領隊，帶旅客到世界各地。1997-98 年的總歲入為九百三十萬英鎊，其中一百七十五萬的利潤，回歸大英博物館。

從政府而來的實際核心預算(Realistic core funding levels)，僅能維持基本的開銷。大英博物館樂見政府強調國立博物館免費入場的重要，並核撥額外的經費支持。

### 三、 展示

博物館有提供高品質展示，以公開呈現研究詮釋成果的義務，如此才能為觀眾創造一新鮮生動的環境。目前大英博物館一共有 104 座展示廳對外開放，其中有三座於 2001 年進行全面的更新。每年平均推出 30 個大小特展，特展期約四個月。包括六個主要特展示，以及四個小型的換展。

大英博物館的常設展示文物超過五萬件，幾乎涵蓋世界上各地方各時期，包括古近東、伊斯蘭、非洲、埃及、中國、韓國、日本、南亞、大洋洲、中美洲、南北美洲、史前歐洲與歐洲等區域的重要古文物，但也僅佔全部六百萬件館藏品的百分之一。每件展示古物皆有詳細的注釋，並告訴參訪者一些隱含當時的生活方式與當時人們的信仰。在展示品中，最著名的包括古埃及文字的羅塞塔石(Rosetta Stone)、古埃及的拉美西斯二世的雕像與木乃伊、中國的 14 世紀的魚磁盤與道家像、大洋洲的大型石雕像、墨西哥的還願玉斧與面具、美索不達美亞的尼姆魯德(Nimrud)簷壁與重達 16 噸的五腳人頭飛翼公牛雕塑品，以及用來裝飾雅典帕德嫩(Parthenon)神廟的埃爾金大理石雕塑品(Elgin Marbles)等。

大英博物館亦嘗試用不同的觀點角度審視博物館收藏，向其他單位或個人借展新近研究題材或精緻藝術品。完整和各種的計畫有賴研究人員、策展人、設計

師和維護保存人員合作。在 2000 年時，共計有二十萬名觀眾參觀 36 個特展。

### 1. 展示策略

大英博物館展示部門隸屬於行銷和公共部門之下，約有 15 至 20 名員工，包括文字編輯者，計畫經理人及設計佈展人員。二位編輯，負責將研究人員所提出來的解說內容改寫為觀眾易讀之內容，過去皆有編輯兒童圖書的經驗。

展示部門主管 Geroffrey House 表示，根據研究，美國紐約大都會博物館一季共有三個主要的特展，二分之一的觀眾來博物館參觀，是特別要來看特展的。而來看大英博物館特展的觀眾，每年僅有十分之一，即約四百七十萬位觀眾是指明要來看永久展示的。

大英博物館 1964-2001 年特展一覽表參如附件二 1。每年特展經費不一，約 2 百萬到 1 千萬英磅，Sainsbury 非洲廳常設展耗資四百萬英磅，克利奧配屈拉(埃及艷后)耗資 1 百萬英磅。一般 500 平方公尺的展示廳，約需 50 萬英磅，迷你的約 1000 英磅。一般而言，小規模的展示，從計畫提出到完成大約 2 年，如果像大展苑計畫則費時 7 年之久。

在展示更新方面，以亞洲中國廳的展示為例，東方古物組具 11 年工作經驗的 Carol Michaelson 表示，常設展示的文物，通常不會更換，因為重新做標籤很貴。而中國書畫展示，因許多珍貴畫作對於光線和環境敏感，所以放在常設特展室內，平均每三個月更展一次。配合特殊珍貴的作品，如顧愷之的女史箴圖，2001 年 6 月開展時，並同步舉行學術研討會，與會發表論文者包括來自中國大陸，及臺灣故宮博物館院的專家學者。

並不是每一個展示廳都設有空調設施，美洲廳就沒有空調，有機性的織物約每隔六個月換展一次，其餘展品則長期展出。墨西哥廳原為大英圖書館的一部分，後在墨西哥政府贊助之下成為獨立的展示廳，內部裝璜的石材全來自美洲，設有空調，全為常設的展示。伊斯蘭教藝術展示廳的現代藝品及繪畫展示區，約 6-9 個月換展一次，其餘則為永久展示。雖然大英博物館在國家藝廊成立之時，

已轉移部份書畫作品出去，但書畫廳部門乃保存 300 萬件的豐富館藏，但因展廳空間有限，每次只能展出 200 件，故 90 號展廳，名為書畫特展示，每 4-6 個月更新展出不同主題的畫作。

## 2. 展示作業

大英博物館是個非常傳統的博物館，展示由博物館研究員主導，不像其他現代科學或自然史博物館，擁有花俏創新的展示。一般而言，研究員的工作除了關心自己有感興趣的收藏品，尚有籌畫藝廊展示以及與規劃展示。展示規劃的工作則須由約設計人員的設計部門配合進行。宣傳設計多會選擇一焦點展品作為封面主打重點。

展示團隊視不同規模和性質而略有不同。其中以 2003 年大英博物館 250 年週年慶：國王圖書館改建展示大計畫，參與的館員高達五百位最為浩大。一般由研究人員、計畫經理(有時由研究人員兼任)、設計師(包括平面及空間)和教育人員組成。在展示設計過程，大家互相溝通意見。研究人員負責內容撰寫、演講(包括館內和各大學)和教育訓練(針對教育人員和義工，通常 2 小時)，或舉行研討會。教育部門則會有一位專門學組的對口研究人員，當蒐藏研究人員提供相關資料後，這位教育部門的研究人員，因本身也是相關背景出身，也會自行根據目前展品蒐集其他輔助資料，負責組織規劃所有相關的教育活動，並訓練解說義工，及為現場觀眾做展場聽講，幫助觀眾進一步生動地了解展示內容與精華。研究人員往往也很堅持自己的用詞淺字，常與展示設計的團隊的編輯者有爭執。教育人員大多對參與展示有疏離感，負責做書畫展廳說明的教育人員表示，相關展示品的知識，不見得來自博物館的研究人員，而是劍橋或倫敦藝術大學的學者專家。

各部門的研究人員，以博物館之藏品為對象，提出展出計畫，交由委員會審查，通過後組成展示團隊，例行開會討論推動，經 2-3 年的研究籌備推出，現在進行中的都是 2003-2004 的計畫。民族學部門之 Jonathan King 表示，大英博物館原始展出構想由研究員提出，正式的展示計畫綱要(Formal Brief)內容包括展示

的意義、展品清冊，展示初步設計構想，交由委員會審查評估。委員會由行銷、財務、展示與教育部門等人員代表所組成，通過則編列經費或由基金部門尋求贊助財源。

展示會議，包括以下的類型：

- 一、研究人員發表展示構想。
- 二、團隊成員的角色。
- 三、行銷會議。票價。
- 四、進度會報，固定每二星期開會一次，其間，也會根據事項所需，召開不同的會議，
- 五、設計發表會，廠家公司計畫會議。
- 六、不同活動會議。如開幕活動。

大英博物館的設計人員，可分成館內設計師和委外設計兩部分，設計師又可分平面設計和空間設計兩類。一般常設展的局部換展，由館內設計師擔任，當館內設計師的業務飽和時，則委外找設計師。教育部門館員 H. Williams 女士表示，比較複雜和高度專業的展示設計，則由外包設計工作室或公司來負責，英國有許多國際知名的設計公司或工作室，都具相當的水準。

以日本假面展為例，委外海報設計費 1500 英磅，出 300 張大圖貼在地鐵站需 5000 英磅。而一些大型特展或重要個案，則以公開比圖方式，從中選取優秀設計公司數名合格者，給予設計成本費(如 1000 英磅)，再從中決選一家出線。設計公司提出的設計需包括預算，以專業角度來評比，在預算之內，不以價格低者為考量。得標公司，則需負責則找製作廠家，並執行監造任務。

Geroffrey Pickup 在大英博物館擔任空間的設計師已有二十六年半，認為良好的設計師，應把自己當成觀眾，以將心比心的方式，體認觀眾的需要。

### 3. 巡迴展示

大英博物館有四項展示在英國國內各地巡迴展示，如 Aberdeen， Bath，



Brighton, Durham, Exeter, Glasgow, Llandudni, Manchester, Ulster, Wolverhampton 等。有七項展示在國際間巡迴。計 9063 件文物標本借給 96 個英國國內借展單位，2215 件文物標本借給國際 75 個借展單位。每項借展工作，對博物館人員而言，都是沈重的負擔，包括保存人員。博物館接到的洽詢電話和文件，則更遠超過於這些數目。

以目前巡迴在外的二項展示有：大英博物館埃及珍寶展(Egyptian Treasures from the British Museum)，至香港、新加坡(打破所有參觀記錄)、上海和北京博物館巡迴展出；古代臉譜(Ancient Faces)，則巡迴至羅馬 Palazzo Puspoli，希臘的三個借展單位，以及德國的法蘭克福。書畫部門則透過大英藝術協會(Arts Council of Great Britain)所屬之國家旅展(National Touring Exhibitions)安排，持續安排借展，如：Callot、Goya、Dix：戰爭災難(the Disasters of War)，即在 Durham, Glasgow, Llandudni, Manchester, Brighton, Wolverhampton 等地巡迴展出。

摹製服務(The Fascimile Service)部門則開發館藏複製品，提供給其他博物館作為陳列之用，同時也製作一些商業複製品販售。諸如：為 Madrid 博物館做銅版模、St. Andrews 大學 16 世紀天象星盤、美國紐約大都會博物館製作埃及複製品，並在標籤上註明為複製品。

大英博物館東方古物部門中國和臺灣都有交流，如 1994 年在臺北歷史博物館展出該部門的藏品，和中國大陸山西西安的秦俑、敦煌和北京的故宮等博物館，交流更是密切。

#### 四、教育

1998 年大英博物館將教育服務(Education Service)部改制為教育組(Education Department)，反應博物館隨附而來的教育重要性，在博物館尋求贊助的公告上，也延伸到教育部分，並特別將焦點放在科學和家庭活動方面。為了幫助每年近 600 百萬的參訪觀眾，大英博物館特別設立約有 40 位人員的教育部門。

大英博物館教育組負責各級人士的學習推廣，主要目標是針對各個不同的觀眾，提供參考建議、講師和目標團體教材，諸如：兒童、親子、學校團體(從中小學、專科、大學)、成年人(The British Museum, 2001: 124)。教材等級和年齡層如下：一級：5-7 歲、二級：8-11 歲、三級：12-14 歲、四級：14-16 歲、A 層：16-17 歲、As 層：17-18 歲。大英博物館的展示手法基本上多為傳統式的擺置、懸掛，加上解說牌為主。此時教育部門，即扮演重要的解說詮釋功能。該部門的研究人員，為不同年層的學生或成人觀眾，設計了所謂 Teacher Pack。

完整的導覽活動和節目，都維持原貌，每天的展場導覽和現場講座，多免費開放。此外，還包括了精華導覽、課程、工作坊、夜間開放、家庭活動和專題演講。大約有一百位受過專業訓練的義工，負責一週七天的開眼界導覽之旅。這些都是活動節目的核心，在重建施工時，演講廳就作為接待學生之用。在大英博物館協會的支持下，這些導覽活動次數已成長了 30% 以上，包括 25,000 位觀眾。籌劃中的新導覽活動包括：史前史，羅馬時期英國和墨西哥古物等。

為成人觀眾設計的學習日(study days)主題和課程，包括阿拉伯書法、堅果殼上的英國藝術、埃及象形文字、古代美索不達米亞、毛利的藝術和文化。以沙烏地阿拉伯學習日為例，即由沙烏地阿拉伯大使館贊助，有三位知名的沙烏地考古學家發表演講。

工作坊和專題活動方面，則包括：印地安玩具、墨西哥祭典、倫敦希臘劇慶典、倫敦開放家屋活動；另平山保存工作室(Hirayama Conservation Studio)提供的導覽之旅，則附加了興建中大展苑鳥瞰的部分；五月舉行的國際婦女週活動，則安排了系列講座，特別將焦點放在博物館蒐藏中，女性各不同表現和角色上。博物館週的特別焦點活動，則是由大英博物館協會支助的展廳音樂節目；而 Richard Hoggart 則以「博物館政治嗎？」為主題，發表二年一度的 AW Franks 演講。

夜間公眾開放，曾吸引了一千名大英博物館協會家庭參與，特別受歡迎是為大英博物館青年朋友所規劃的夜宿主題活動，每梯次參與的孩童和家長平均 250

名。第一次安格魯撒克遜夜宿活動，參與者包括理事會主席和他的孫子，還特別希望睡在鬼魅最有可能出現的地方。

大英博物館公司附設的大英博物館旅行社(the British Museum Traveller)，則持續推出了各個不同野外活動，平均一年提供 50 團到全世界各文化和考古遺址的教育之旅，並由地方和主題專家領隊(The British Museum，2000：17-18)，亦可視為社會教育的延伸。

### 1. 身體和知識接近

大英博物館保證新建築的設備，讓所有的觀眾都容易親近。大多數的展場演講，提供可攜式耳機系統，有的並附帶手語活動。一些科學、工程技術週演講，同樣也有手語的服務。

大英博物館印製了許多免費無障礙摺頁和展場簡介，供觀眾使用，活動資訊亦錄製在錄音帶上。依據 RNIB 的協議，採用布拉耶點字，提供盲人所有書面資訊。巴森農神殿展場為期二週的活動，則已開發弱視觀眾專用的觸摸和放音設備。這些場次主要的目標之一，是讓大家明白透過觸覺來學習的重要。埃及雕刻的觸覺之遊覽，挑選各不同文物，並加以更新。大英博物館協會並持續支持這些遊覽活動，提供無障礙出版品和點字標籤。貨幣和獎章、希臘和羅馬、以及埃及古物組為弱視的兒童和成年人提供動手做的課程。

對於行動不便的觀眾，大英博物館已經將使用設備加以改善。對於殘障議題的討論，由殘障諮詢團體主持，內部殘障工作會議定期召開，為博物館全面行動計畫優先議題的一部分。殘障平等訓練活動於 1999 年開跑，首批的參與的博物館員者，已經將所學回饋在發展課程上。

教育組引導追蹤學習困難的成年人，在成人學習週製作了新領域的追蹤。由學習困難和感覺受損人士所組成之 Chance 組織，與教育部門、Barnet 社區大學共同合作，在學校和博物館館員主持下，開發新式連貫課程，協助曾罹患精神病的學生，向傳統教育踏出第一步，或回到工作上。從這批觀眾身上，讓館員學習

以另類的方式去詮釋藏品，並期待將此經驗推廣到其他的學習開發上(The British Museum, 2000: 19)。

教育人員爲了詮釋展出畫作，有時必須向劍橋或倫敦大學的藝術學院收集相關訊息，除教育研究人員有專門的背景分職負責之外。教育部門和館外的各領域專家，保持很密切的關係，當推出相關主題展示時，則會邀請此領域之人士，來博物館做展示現場專題解說(Gallery Talk，以下譯爲廳講)及專題演講。不過前來的觀眾其實並不多，以 V. Holman 女士所講的「Collecting prints and drawings 1996-2000」爲例，現場只有筆者和二位觀眾，另一位爲教育部門人員，另二位則爲做現場收音服務的館員。而其同主題在可樂兒教育中心(Clore Education Centre)所舉行的演講，在數百的位子中，僅吸引了 7 位觀眾來聽講。

博物館擁有的優沃資源，在提供學校資訊服務上扮演重要的角色。面對 2002 年國家建立架構的挑戰，博物館決心成爲教育網路資源的主力，並且已決定往教育網路發展，並已決定服務比開發財源的機會更重要。

首度推出的教育媒體是古埃及網站，在日本 NTT 支助下完成，提供老師和小學生使用。透過三種方式去表現學校課程教材：即敘事故事、自我探索導覽和線上互動挑戰。這網站已有日文的翻譯，並企圖在學校反覆測試過程，不斷加以修正。

英國博物館出版公司已經新生產了兩張光碟。HSBC 錢世界資助針對主題的採用各式各樣的方法：線上附加時間的地圖、歷史部分，以及不同層次的遊戲單元，以同時吸引孩童和成人。大英博物館館員已經和 St Albans 的 Verulamium 博物館合作規劃羅馬帝國之旅，由獨資公司資助推出產品。

## 2. 星期日說故事活動

大英博物館 Clore 教育中心於每一 2001 年暑假星期日下午 1 點至 4 點間，安排一場適合親子活動的家庭式說故事。不同的收邀說故事者會依所喜愛的展示藝廊中展示品，編寫自己喜愛的故事。八月五日由 Jan Blake 女士述說其非常熟悉

的兩場非洲故事：第一場的獵人雕像故事主題是不要告訴他人自己的秘密，否則會失去力量；第二場是有關非洲皇室公主選駙馬爺與皇室織品樣式與顏色的故事。

故事進行開場時，由 Jan Blake 女士與其男性助手以擊非洲鼓與非洲舞蹈形式熱鬧揭起 40 分鐘的說故事時間。爲了與現場觀眾互動熱場，Jan 依次熟識劇場內的小朋友的名字並繼續歌唱，然後由幻燈換片選取一張非洲展示廳中的「獵人」雕像，然後訴說有關獵人的傳說故事。

在非洲加納有一位非常驍勇善獵水牛的男子，他的能力傳自祖先巫法，但是其母親告誡他不能告訴任何人，不然會喪失其能力。水牛精爲了想破解其力量的秘密來源，化身爲一美麗溫柔的女子，後來成爲獵人的妻子，每天依偎在獵人身邊，幫其按摩捶背，央求獵人告訴力量來源的秘密。後來有一天，獵人終於忍不住美麗妻子的要求，說出他的能力來歷以及破解方法：將弓箭往前執。當獵人再次從野外擄獵許多水牛歸家時，美麗的妻子突然不再溫柔……。這是一則非洲「不要告訴他人自己的秘密，否則會失去力量」的故事。

Jan 放一張織物片的幻燈換片，然後說了一則非洲皇室公主選駙馬爺的故事。內容大意爲：一位非洲公主不願下嫁給比武勝利者，志在尋找能讓自己有臉紅心動，腳軟的王子。於是國王召請全國未婚男士前往皇宮由公主親自點選，當看盡所有男子，公主還是未發現意中情人，覺得十分沮喪，每天開始不吃不喝，病臥在床上。有一天，湖中有一條蛇，從湖中躍出，化身爲一身高七呎的俊美男子，至皇宮中要求見公主，國王在無奈之中，答應了這個要求，美男子到公主的病榻前，扶起公主，當公主在迷留意識中，望見這位美男子，覺得一陣臉紅心跳腳軟，始有陷入戀愛的感受，馬上胃口大開，大吃大喝後，恢復了原有的容光。爲此皇室開始籌辦盛大的結婚典禮，公主身上穿戴許多金飾品，參加婚禮的來賓，則身著這幻燈片中式樣的織物片，來參加婚禮以示慶祝。而新婚夫妻在進入洞房後，很久都沒有出來，國王首先派貼身侍衛從側打探，回報說，裡面沒有任何聲響，進去看也沒有任何人，找遍皇宮，則沒有半點蛛絲馬跡，國王對於公主

與駙馬爺離奇失蹤，十分的焦急，想各種方法尋找。善嗅味男子，有一靈敏的嗅覺，尋氣味發現公主最後是潛入湖中。大胃王男子，則將湖水喝光，但仍沒有公主的蹤影，後來發現有一個湖底有一小洞，則派一善挖掘者深入蛇洞，發現有一條大蛇，口含的正是公主的頭。於是國王下令將此蛇的頭切下，剖開其腹，發現腹中留的都是公主的衣服和金飾品，但公主已氣絕。傷心的國王，仍不放棄讓吞入蛇郎君腹中的公主者死裡復活，找到一男巫師，施法將公主復活，當公主醒來之後，說的第一句話是何處是郎君？故事完成時，Jan 留下故事結尾的另一可能：國王會將由哪一位英雄娶得公主，是嗅味者？喝光湖水者？潛入深潭與入蛇洞者？還是救活她的巫師？Jan 於是與觀眾小朋友互動，由小朋友分享其看法，有人說要看公主的意思，獲得現場不少同意的掌聲。最後，由 Jan 歌舞中結束該說故事劇場，並歡迎大家去非洲廳，欣賞獵人雕像和婚禮用的黃金飾品和織品。

## 五、研究與蒐藏

擁有六百萬件館藏品的大英博物館館藏品現分成古近東館、硬幣與紀念章館、埃及館、民族館、希臘與羅馬館、日本館、中世紀與近代歐洲、東方館、史前歐洲與早期歐洲、版畫與素描館、西亞館等 17 個分館存放，每個分館設有主任一名，執掌負責看護、陳列與藏品建檔等工作。

大英博物館在建館後的一世紀，英國本土的藏品極少。從一開始，收集活動就面向全世界。儘管在過去不同階段，收集方向不一，但至今大英博物館自我號稱館藏為世界上最均衡的。就世界文化和年代範圍而言，藏品極為廣泛。

### 1. 蒐藏管理

大英博物館每年的蒐藏經費為五十萬英鎊，由十二個部門共同分配。故在有限的蒐藏經費下，對於需要搶救蒐藏的文物，則會以募款的方式來完成。

大英博物館 1998-1999 年館藏品平均增加 6000 項，包括 123 件精品。這些

新的藏品，大多由採購、捐贈、田野工作和採集所得，且經合法的程序取得。

英國政府規定，對於國外古文物蒐藏標準以 1970 年為一標界，博物館僅能蒐藏 1970 年就流通於該國之外的古文物。大英博物館書法的蒐藏僅限為 19 世紀以前的作品，畫作則以 20 世紀以後的現代作品為主。

根據東方古物組 Carol Michaelson 表示，大英博物館並沒有任何書面對蒐藏政策的規定，而該組為藝術史性質，不蒐藏傢俱、繪畫(以上為其他部門)、和任何非法及來源不明的文物。

不論是在拍賣市場或由文物捐客而來的藏品，必須提供相當的證明文件，才能入藏。另大英博物館的考古研究人員，也往往在世界不同的地方，和該國合作考古計畫。入藏作業由登錄員負責登錄，一切採電腦化作業。大英博物館規定不可註銷任何一件文物。

東方古物組未來最先進行的計畫，就是將館藏 3 2 3 件唐朝的敦煌絲畫，進行數位化處理和重新整理記錄。

## 2. 數位博物館

電子時代的來臨，24 小時服務的數位影像博物館，已成為世界級博物館基本配備。大英博物館的 Compass 多媒體系統站(蒐藏多媒體公眾系統網路 Collections Multimedia Public Access System)，提供 5000 件藏品多媒體資料庫，使用者透過博物館電腦網站，操控館藏品 3D 立體圖像，並連結有百科全書般的資料，以探索博物館藏品的歷史和文化內涵，這是英國政府倡導的國家學習網的部分類型(The British Museum， 2000：3、8、21)。

大英博物館 250 週年時的蒐藏品，預計超過七百萬件。這些文件依時間順序歸檔存放，連有經驗學者想要使用這些資訊都感到困難。拜蒐藏管理資料部門之努力，博物館 7 百萬件藏品已做成超過一百二十萬筆的說明記錄。這是一項重大的成就，因為一筆記錄可能和一件以上許多物件都有相關，包括諸如：第一推出的完整圖畫交叉參考目錄便是。

新軟體的引進了許多聯結不同圖像的「領域」，讓使用者更容易使用。除了訊息和敘述、出處和位置外，資料庫也將包含維護工作的記錄。已有五個部門完成資料庫建檔的工作，並將專有名詞彙編辭典放上 24 小時博物館網站上。而在迎向未來發展之際，資料庫中的各資料，主要目標還是適時供大眾使用(The British Museum, 2000: 21)。

大英博物館網站 2000 年，上網次記錄高達一千二百五萬點，包括由博物館教育多媒體單位成功發展出來 100 頁的埃及網址，支持國家 9-11 歲課程，這部分由日本 NTT 企業贊助 (The British, 2000: 21)。

Compass(蒐藏多媒體公眾系統網路 Collections Multimedia Public Access System)多媒體系統站和新軟體將密切相連，在大展苑中庭的大英博物館閱覽室中，設置了 50 臺電腦終端機，提供蒐藏查詢服務。最早的目標是 5000 件文物，即每個研究部門提供系統 500 件文物資料。

2000 年時已整理出 2400 張圖片進行數位掃描，草擬八百項文物記錄，約 40 位人士投入內容創作，並針對特別館藏，開始進行電腦三 D 模型的製作。此外，委外進行軟硬體設計，並準備觀眾操控閱讀內容和影像的系統界面。多媒體具有展示的效果，一些項次並將附加聲音，提供小擴音機或耳機。鎖定給特定的觀眾，諸如年輕小孩提供各種版本紀錄。未來也可能開發其他語言版本的資料庫。Compass 將讓許多殘障使用者容易上手。觀眾可以選取他們想在展場中看到的物件，列印他們展出的位置。藉此將不同時期歷史和文化與物件之間的關係，做一新的聯結。

大英博物館的網站，由設計室設計和開發，並迅速發展。許多新網頁的更新設計，包括大英博物館協會和年輕之友，受歡迎的程度，可由每天 33700 人次的上網反映出來。教育網頁甚至提供三種語言。

### 3. 學生室(Student Room)

大英博物館共有十間學習室，基本上，每一個研究部門都會附設學習室，且



緊鄰博物館的蒐藏庫。有的部門會共用一間學習室，但還是會劃分不同的區域，由不同的專人來管理服務。

學生室是一個主要的免費資源，主要提供蒐藏研究其相關資訊研究的設施，另附帶免費的諮詢和鑑定服務。一年回覆的諮詢卡和訪客皆約二萬人次。

許多博物館研究人員在大學教書，指導博士班學生，並評審其他後研究所資格，例如為 the University of North Carolina 所開出來的十三學分的課，其他人員諸如在：Camberwell College of Art， the City University， London University 授課，另和博物館教育部門合開教育碩士課程。演講廳和研習中心的設備，也參與高等教育延伸發展之中(The British Museum，2000：19)。其相關發現，並得到年度研究獎，如，Cologne 大學一位亞述學者的「西亞古物研究 (Western Asiatic Antiquities)」，楔形文字板的研究。

大英博物館的書畫和東方古物部門共用一間學習室。其中東方古物部門的學習區，共配置四名服務人員，平均使用者一天約五人。學生室成立的目的和功能，訪談館員後整理如下：

- 一、博物館有許多未展示而放在蒐藏庫中的藏品，觀眾如基於學術、研究或其他經博物館核可的正當理由需要，經預約申請後，可於學習室中查閱目錄卡，找取相關資料後，請博物館取出館藏文物(依文物狀況而定是否可取出)，置於工作桌上研究。
- 二、社會大眾或因祖傳文物，或因在市場上或任何管道蒐集到一些文物，想進一步去瞭解其背景知識，或要求鑑定，可透過學習室，和博物館研究人員約談，博物館研究人員，一般可提供相關的參考書單和意見，但不提供價格諮詢。
- 三、觀眾如有任何問題，想請教博物館相關研究人員，可透過學習室安排適當人選。

#### 4. 證書授子

大英博物館東方古物部門，從 2001 年開始，提供亞洲藝術文憑之教學課程，

12 週學費 3650 英鎊。目前伊斯蘭藝術課程，有十五位學生。

## 六、安全

大英博物館的營運部門，主要負責本館和分館之所有建築、公共設施之維護、電腦連線、通信、警衛、消防、安全、人員健康等。

英國對於涉及族群/種族問題、展示物品貴重、與皇家有關的博物館或類博物館，往往會特別查驗觀眾攜帶的物品，且不准觀眾照相，以加強維護安全。如帝國戰爭博物館(Imperial War Museum)、猶太博物館(Jewish Museum)、英格蘭銀行博物館(Museum of England Bank)、溫莎古堡(Windsor Castle)，後者入口特別有如機場般，以 X 光檢查與金屬探測檢查觀眾攜帶的物品。須寄放背包的則有國家隊博物館(National Army Museum)。

大英博物館則在院門前立牌用五種語言表示，必要時博物館安全人員會基於安全的考量，檢查觀眾的袋子。2001 年 8 月 9 日 11 時 15 分左右，筆者如往常趕著去大英博物館，並計劃參加一場展廳講演「中國的飲食」，發現前往大英博物館的街道滿滿是人，警衛引導大批的觀眾從側門走出，博物館院內的廣場也滿滿是人，全部面向博物館，而警衛人員要求觀眾退後，不要上樓梯。觀眾們議論紛紛，有的人脖子上還掛著語音導覽系統，說可能有人打電話放炸彈，有人說因為警鈴大響，可能是有東西被偷，警衛則表示為演習。是日有部分地鐵停駛，而出筆者所住之地鐵站，只見七八名警察在出口，一隻黑狗在旅客之間嗅聞。

8 月 16 日筆者在<sup>館</sup>大英博物館聽到廣播系統一直重複四個音階的聲響，因與展示部門有約，先出博物館後門，坐在石椅上整理待會訪問的問題，不知不覺感到身旁的人突然多了起來。原來博物館又把觀眾全部給趕了出來，觀眾猜說可能有東西被偷。後來筆者向大英博物館展示人員聊起此事，館員表示：博物館的消防偵煙警報系統很敏感，為了安全起見，只要警鈴一響，一定會請觀眾出館，察明為何館廳的問題，確定安全無虞後，再請觀眾入場。

大英博物館除了常設特展室、特展室和入口的賣店之外，一律開放觀眾攝影，且可使用閃光燈。根據一位 1972 年就移民倫敦的馬來西亞華僑觀眾向筆者表示，大英博物館五年前禁止觀眾攝影，是應大眾的要求，現在才開放了許多。但根據 25 年資深館員表示，大英博物館的一般館藏為主的常設性永久展示，一向都開放觀眾攝影，但是常設特展室，如書畫部門或中國書畫廳，因文物較脆弱，禁止觀眾攝影，而一些非館藏的特展，事涉文物肖像的版權問題，或是借出展示單位的要求，一律禁止觀眾攝影。館方則曾討論過針對攜帶相機或攝影機的觀眾收費(作者註：如奧地利民俗博物館和埃及博物館)，但並沒有真正地執行。

## 七、義工

大英博物館的義工，主要從事櫃台、劇場、閱覽室、博物館之友、及開眼界(Eyeopener)或焦點(spotlight)解說導覽服務。以開眼界解說為例，在七年前成立，開始時有 20 名義工參與，現在有 100 多位。

Louise Pennington Legh 女士在大英博物館擔任義工十年，前三年做櫃台服務，後七年則為開眼界解說義工，每個月大英有 5 次的義工教育課程訓練，其每個月服務 18 小時，包括 5 個展廳的解說，其中開眼界解說每場 50 分鐘，焦點解說每場 20 分鐘。在解說義工的衣領上，別有埃別賀魯斯的眼睛徽章(在許多木乃伊外棺上繪有此圖案)，她特別交待，問問題時小心遇到的是兔子，即有些解說義工其實可能是位草包。

常來聽開眼界(Eyeopener)或焦點(spotlight)解說導覽服務的觀眾，包括當地倫敦住民(甚至來百次以上)，也有許多來自世界各地的觀光客，如一位自芝加哥的女士表示，這一輩子來過兩次；一位希臘男子在聽完「Treasures of the Islamic World」的解說之後，其中因多次提到伊斯蘭的器物，受到中國的影響，而向導覽義工聊起想到自己的家族史，祖父們許多的記憶和珍寶，他都無以去瞭解，而許多博物館的不同藏品，可能也受到希臘的影響；導覽義工則表示，種族的融合

不應受到排擠，她祖母那方有法國的血統，而她是英國人，以她女兒的朋友為例，雖然父母反對她嫁給愛爾蘭人，但她生出來的女兒，真是無以倫比的漂亮，人種混合不是件不好的事。

1972 年從馬來西亞移民來的華人女士，很熱心的指導一位從印度巴基斯坦來的印度女士，如何利用博物館的開眼界解說服務。這位女士十分熱心，並和筆者交談半小時，她認為中國人不會將知識教別人，只會教自己的兒女，而洋人則喜歡和別人分享知識，這是他們國家強盛的原因。而這裡也很注重小朋友的教育，許多博物館 16 歲以下學生、小朋友及老人，都是免費入場的，她不明白，臺灣國立博物館為什麼要收學生的門票。她並表示，大英博物館有很多的義工，都是有錢有閒的人，剛才負責觀眾耳機的義工，看她脖子上掛的項鍊，就知道是有錢人，在這裡，他們服務的同時，也學到很多的知識。

#### 八、博物館之友

大英博物館於 1967 年成立博物館之友(The British Museum Friends)，為一項支持博物館的會員組織。該部門原為大英博物館公司(The British Museum Company)所有，三年前回歸大英博物館。現有 28 名員工，其中 3 名的薪水來自大英博物館，其餘則由博物館之友基金支付。

大英博物館目前共有會員約一萬三千至四千名，計劃每年能成長 10%。會員平均五十歲以上。擔任義工的會員，大多受過高等教育、有錢有閒，年齡在四十至五十歲之間，以居住在倫敦地區的居民為主。另在美國也設有大英博物館美國之友，主要以純粹收納美國方面的捐款為主，同時會支持在地各項文化活動。

為募集更多的會員，該部門曾以博物館附近的居民、計程司機為對象從事宣傳活動，並從相關機構名冊中，收集博物館同好者的地址資料，如：Collaboration with the Membership schemes ie National Trust, English Heritage, Royal Academy, 每隔二個月寄活動訊息一次，一年寄六次，並登錄在博物館二月活動刊 What's on 上。

參加博物館之友個人會員年費 45 英磅、二人同行 60 英磅、團體 150 英磅、社群 500 英磅、青年大英博物館之友 17.5 英磅。由會友募集而來的資金，每年大約挹注十萬至十五萬英磅給大英博物館，主要用來支持博物館收藏計畫，如搶救埃及棺木等重要的文物，同時資助各項常設和特展，包括大展苑計畫五十萬英磅，總共挹注了一百萬英磅。

會員主要福利包括免費參觀和預覽博物館展示、收到定期刊物、及參與博物館幕後各種活動，茲詳述如下：

- 1.會員可攜一位客人免費優先進入所有的展示廳。
- 2.會員獨享參觀所有主要展示及新展示廳預展活動。
- 3.免費參觀每月舉行一次的夜間開放活動，包括專題演講、展場講座、吧檯、現場音樂會和表演。一位女士參加博物館之友六年，除了旅行在外時，平時每個月第一個星期二多會來參加下午六時後，為會員們特別開放的節目，沒有日間大批遊客和學童們的吵，覺得很舒服。
- 4.會員獨享活動包括：戶外踏青、學習日、夜間演講、幕後參觀等。大英博物館之友會，一年大約會舉行三次學童夜宿博物館活動，20 名員工，共分五組，負責照顧 150 名孩童和家長，活動從晚上七時起，進行至隔日早上十點，每人收費 25 英磅，共安排五項活動，夜宿博物館的展示場地板上。
- 5.獨享使用會員室和家庭室的權利。
- 6.每年三期免費博物館雜誌。

#### 九、觀眾與觀眾調查

以 1998-99 年為例，大英博物館一年吸引約一百四十萬的英國當地觀眾、以及四百二十萬的外國觀眾來館參觀，後者多是來倫敦觀光的觀光客。每年有約 50 位的公務訪問人員，一百五十萬次人次參觀大英博物館網站，連接界面一千二百五十萬個。由 100 位受過訓練義工所組成的「開眼界」定點解說，每週七天，

吸引了二萬五千名觀眾，每年以 30% 數目增加當中。

開學期間，平均每天有一千名觀眾學童，贊助廠家提供教育部門發展教育、家庭、阿拉伯世界活動，約有二萬名觀眾使用部門的學生室，以及二萬封觀眾問題來信。

隨著設備的成長，博物館觀眾的精確圖像，包括瞭解他們的需求，顯得重要起。在大展苑院開放之前，就開始進行調查和比較。由於觀眾調查的次數增加，令人鼓舞的發現是：25 到 34 歲年齡層觀眾比例最高。結合所有博物館同仁開發出觀眾維護訓練。

許多觀眾來博物館，只是走馬看花，但館員有興趣的是，到底那些展品最容易吸引觀眾駐足，這些有賴追蹤的調查。筆者問道，是否有人從事攝影機的追蹤調查？Rebekah Moran 表示，跟據英國的法律規定，除非是為安全的考量，加裝攝影機外，如果是因其他因素從事攝影，必須在會場加註標誌 CCTV 等，而被攝影者，有權索取錄影記錄，這方面就變地很複雜，通常安全人員會拒絕提供基於安全考量錄下的觀眾行為。

大英博物館的觀眾調查，一年平均做二次，一次為四、五月間，一次為七、八月間，每次要求五百份以上，多由行銷部門來主導，且多委託專門市調公司來進行，如：英國知名的美商 MOR I 市調公司來從事，該公司在英國共有一千五百多名員工，與蓋洛普公司不同的是，MORI 除了做政治選舉方面的市調，也接受一般社會性議題的市調，如博物館、身體健康、交通等大眾事務。MORI 公司研究成果作為評估依據，往往具有相當的權威性。

行銷部門對於觀眾調查，十分注重參觀人數的多寡，如果展示或相關活動能吸引較多的人潮，往往認為就是成功的。但是教育部門的人員，比較關心的是觀眾參與的品質，如：是否很投入？學習效果如何？滿意度如何？那些最吸引等，以此作為未來活動策畫的參考。有館員認為，大英博物館這方面做得沒有科學博物館或自然史博物館好，在地鐵或車站，科學博物館做了相當多的廣告，大英博物館除特展外，並沒有另作其他如教育活動方面的廣告，雖然有些觀眾反應，很

難去得到像教育活動這方面的訊息，但市場部門的人員會反問教育人員，閣下的提議是否有正式的觀眾調查數據可以支持呢？大英博物館是個非常傳統的博物館，多少有一點老大的心態。

Rebekah Moran 表示，曾經有市調公司針對購物中心和咖啡(飲食)座的民眾進行問卷調查，結果顯示：有些觀眾不太能從 the British Museum 的名字中推知大英博物館的屬性，和科學或自然史博物館之類博物館相較，大英的名稱的確不太能彰顯博物館的性質，為此館方開始在所有博物館相關標誌下，加註一行-發揚世界文化(illuminating world culture)的字眼。名詞的背後，其實都有著一段段殖民和奴役的辛酸史。但是在展示廳中，這些訊息都被遮蓋住了。

博物館正在拓展對觀眾展場經驗方式的理解。貨幣展示廳的評估已經完成，研究和教育部門人員密切地工作在一起，開發展場精緻的表述。評估報告將刊登在大英博物館不定期報導系列中(The British Museum, 2000: 19)。提到博物館觀眾太多，是否影響參觀品質，Alison 表示，觀眾永遠都不嫌多。Alison 為企管背景，來博物館工作四年經驗，常為博物館特展設計問券，並交由一家市調公司來進行訪問工作。

從筆者與大英博物館觀眾接觸的經驗中，常發現一些有趣的文化相遇現象。教育部門 H. Williams 女士在畫畫廳，以「Collecting now: prints from 1500-2000」為主題從事廳講活動時，在眾多優雅的觀眾群中，有一位中年男子頻頻對畢卡索早期的版畫作品提問，一邊打扮風雅入時的女士，則嘖嘖搖頭、翻白眼，用極壓抑的語氣向筆者碎唸說：「又是美國人，一大堆都是美國人」，表示對美國人和美國文化膚淺的不耐煩，頗能感受到英國人的優越感。當講員用 50 分鐘總結說完 1500-2000 年的畫作技術，回答數位觀眾問題後，這位女士即迎向前去，從手中的綠色塑膠袋裡，取出 7、8 條藝術絲巾，一件件攤開來給講員看，說明其如何用絲巾當畫布來做藝術創作，其因有好的機會學到此技術，在講員嘖嘖稱奇(How lovely)之後，向這位女士要了張名片，這位女士才心滿意足自傲地離開。有趣的是，後來筆者在其他類似活動也常遇到這位美麗高貴的女子，不過她的脖子上已

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掛上義工的名牌，從博物館的觀眾，搖身為支持博物館的一分子。



### 第三節 大英博物館的未來

爲了支持大英博物館蒸蒸日上的工作，以及未來發展的雄心，大英博物館發展信託(The British Museum Development Trust)負責爲博物館大部分的計畫籌募資金，最近完成的計畫是大展苑。迎接新世紀來臨的第一年階段，則是在新牛津街建立學習中心和國王圖書室(King's Library)的更新計畫，後者屬於改建由大英圖書館移轉來的大空間部分，需投注 1 億英鎊，對此，Wolfson 基金會已經提撥了 3 百萬英鎊。

發展這些藍圖是主要的挑戰。重要的改變便是博物館管理團隊顯著的改變，委派 Suzanna Taverne 女士擔任行政館長，將分擔 Anderson 館長和委員會的的領導角色、對博物館員工最大的貢獻是，即使大規模的建設工作在進行，但博物館沒有關閉過一天。星期天的開放時間延長 2.5 小時，一年吸引了 5-6 百萬的觀眾，大英博物館重新成爲倫敦最受海內外人士最受歡迎的去處(The British Museum, 2000: 9-11)。

大英博物館強調現在比以往任何時候更注重田野觀察和發掘。田野觀察的目的是進行研究，並增加代表當代文化民俗的藏品，從而使大英博物館能保持其古今世界文化博物館的美譽，此一任務主要是由民族學部門完成。民族學部門在世界各地，諸如羅馬尼亞和新幾內亞，都積極從事文物蒐藏活動。文物的發掘是爲了增加知識，同時也爲增加館藏品種提供一種極有義意的方法(儘管被挖掘出的文物並非全歸大英博物館所有)。

大英博物館的發掘工作傳統上一直是在尼羅河流域(埃及和蘇丹)和近東進行的，這一重要工作仍在繼續，並常常與其他機構合作。不過，大英博物館除了在世界其他地方進行發掘外，也在英國本土進行這項工作。對出土文物進行評估是大英博物館的一項重要工作。發掘地的大小和重要性可能意味著必須花費很多年的時間才能全部完成發掘和分析工作(The British Museum, 2001a: 4-6)。

## 一、千禧年大展苑計畫

大英博物館令人矚目的新中心大展苑在 2000 年 12 月正式開放。它的落成來自新需求的產生和新契機的出現。

Smirke 爵士設計的庭院，最初是位於各展廳中央的一座大花園。1854 年，這片空間由於修建大英博物館閱覽室而被侵佔。庭院中央閱覽室於 1857 年落成，其環狀結構與巨型穹頂令人嘆為觀止，但外圍空間則擠滿了各種各樣的附屬建築。1993 年，博物館理事會在籌劃新建築的招標過程中，決定將這些附屬建築徹底拆除。

博物館選中了 Foster 集團設計公司。Norman Foster 爵士的設計概念相當簡潔有力。根據他的設計，在閱覽室周圍的平地上建起一個跨越整個庭院的公共區域，與其四周的 Smirke 展廳聯成一體，從而使入口和通道的擁塞問題迎刃而解。地下是教育中心和民族學展廳。環繞閱覽室的樓梯通向北側的一座三層樓建築，其中設有商店、一座展廳以及位於頂層的餐廳。從這裡到樓上各展廳則由一架天橋相連接。在上述設計之外，昔日的北圖書館也得到了擴展，形成民族學展廳的中心，並在博物館中開辟了一條貫穿南北的路徑。大展苑的網狀穹頂採用玻璃和鋼材製成。廳內偌大的空間，使大展苑蔚為倫敦第一座戶內都市廣場。博物館收藏品中幾座引人矚目的雕塑並在此陳列。

大展苑的設計由千禧委員會和文化遺產基金會撥款出資，其餘數量可觀的費用則來自公司個人以及無名氏贊助者的慷慨捐贈。在新建成的設施中，Clare 教育中心及其所屬的青少年中心每週有都吸引大批成年人和學生前來參觀。中心並設計出各種教育節目來吸引新的觀眾。整修煥然一新的閱覽室設有 Hamlyn 圖書館和 Compass 多媒體系統供來訪者自行探索。新的展廳包括用於短期展覽的 Joseph Hotung 大展苑展廳以及 Sainsbury 非洲展廳。博物館開放時間已經延長，大展苑每週也有六天晚間開放。

## 二、學習中心規劃

大英博物館的發展計畫並不會隨著大展苑的落成而終止。收藏品的保管、如何將所有館藏呈現於世人面前，都是博物館發展計畫中的重要議題。大展苑和相關的設施，將陸續改變觀眾的參觀經驗，2003 年迎接大英博物館 250 週年，學習中心和其他發展，將一起呈現。

在離博物館正門 200 米之距的地方，一座新的學習中心正在改建中。可以為大英博物館新添標準設備，包括二間視聽間，五間研討教室，一間積體電路室和平均每天有一千名學童參觀的青年訪客中心。政府之文化、媒體和運動部秘書，曾言道：對博物館和美術館教育價值的瞭解愈來愈成長。通過中心所提供的最新教育活動，大家將得以深入了解一個偉大的博物館是如何運作的(The British Museum, 2001a)。

## 三、人類分館遷回大英博物館總址

民族學博物館已於 1997 年 12 月暫時停止，關閉三年，不再接受觀眾參觀訪問，但歡迎學生或研究人員繼續使用。新的民族學館將回到 2003 年新建成的大英博物館研究中心，舊的空間將留給皇家藝術學院與皇家天文學會。大英博物館研究中心與相關民族學的展示會受到醫學製藥公司 Wellcome 的基金會的經費贊助。

人類分館員工最常被問道問題大概就是：為什麼 1970 年代時從大英博物館遷出，而世紀末決定閉館，準備廿一世紀後搬遷回去。為此，該部門印了二張說明單，放在門房供人參閱，大意如下：

三十年前當大英博物館民族學部門從倫敦 WC1 區遷移至 W1 區時，理事會清楚這只是暫時的安置。原來博物館總址上延伸出來的空間，可作為其他蒐藏和展示空間之用，一些特別是美洲長年受歡迎的民族學和考古學的珍貴物件，可將其範圍伸展至 Burlington 公園一帶。未來博物館史學家可能會寫到大英博物館為什麼會中意這個地方，在人類分館所在的英國梅菲爾(Mayfair)區，距離皮卡地里

圓環只有一街區之遙，或可(確實也)吸引一些社會精英前來參觀。早在十九世紀時，此地的 William Bullock 的埃及廳，即以重要的民族學標本作為陳列風格的特色，被評論家喻作為「尖銳刺耳的異國情調」。

像 Bullock 一樣，人類分館一直在尋求比舊址 Cork 街區更大範圍的觀眾。不同的是，我們開始去探究更甚於表彰異國情調-即呈現一些其他文化的事物，以增廣觀眾對人類狀況的了解和覺醒。民族學的特別專長便是挑戰一項長久存在的狹隘價值偏見：大英博物館二十世紀早期的歷史傳說：「也許一般觀眾的欣喜，是因為民族學標本課題能夠引發自身對特別文明類型的重要性，以及價值優越的想像有關。」

至少，三十年來，我們在此每年透過平均七次的展示，不斷地在挑戰。並於 1997 獲得聯合國科教文組織(UNESCO)的 Prix Camera 獎鼓勵。

忙於此間，讓我們幾乎忘了有一天，大英圖書館終將搬出大英博物館至 St Pancras，而人類分館則將重回 Bloomsbury 總部。人類分館於三年前停止對外開放，以便藏品打包搬遷，準備在總部成立新展廳，並在牛津街的學習中心安置藏品，設立圖書館、供大眾利用之學習教育和辦公室，和大英博物館其他半數的研究部門在一起。Sainsbury 非洲廳為大英博物館大展苑發展計畫的一部分，也才開放不久。和我們現存的墨西哥古物和北美原住民廳，皆預備最終回歸人類分館。

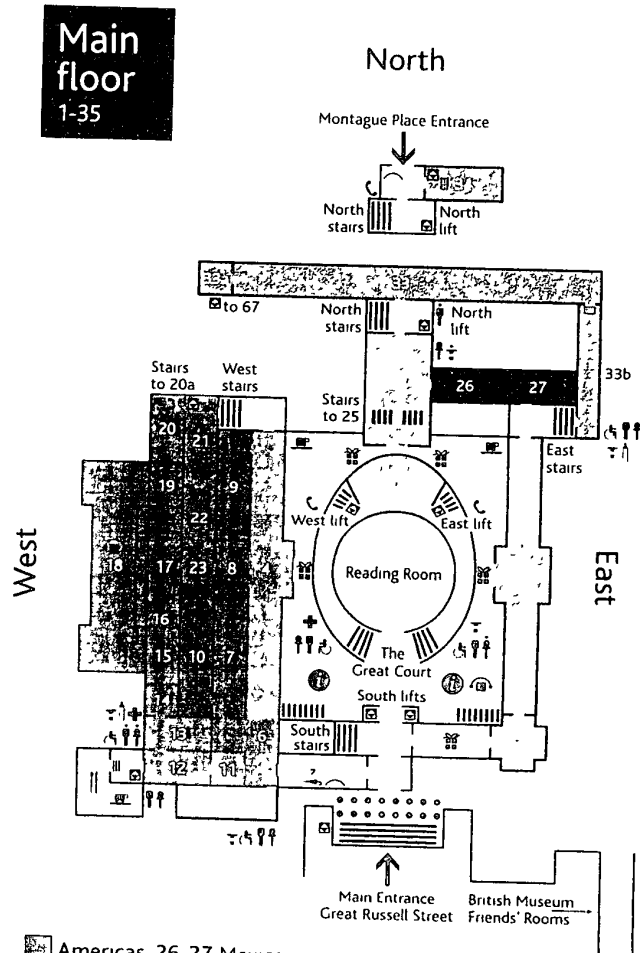
搬家並不好玩，但是我們對未來寄予厚望，可提供比人類分館大二倍的陳列空間，特別是學習中心，大幅增進接近面對大眾活動設施，向會員大眾展現我們同仁的研究和努力成果。最棒的是，自從我們從事有效地協助「闡釋世界文化」的任務，參觀我們展示的觀眾將至少比在 Burlington 公園多二十倍。雖然離開這雄偉建築難掩依依不捨之情，而我們仍期待出發。

### 第三章 大英博物館透視：影像與說明

#### 第一節 展示空間

##### 一、展示空間配置圖

一樓



**Americas 26-27** Mexico & North America, Aztec Turquoise Mosaics

**Ancient Near East 6-10** Khorsabad, Nimrud and Nineveh Palace reliefs, Assyrian Winged Bulls

**Asia 33-34** China, South & Southeast Asia Amaravati Sculpture, Islamic art

**Egypt 4** Sculpture Rosetta Stone, fragment of the Beard of the Sphinx, colossal bust of Ramesses II

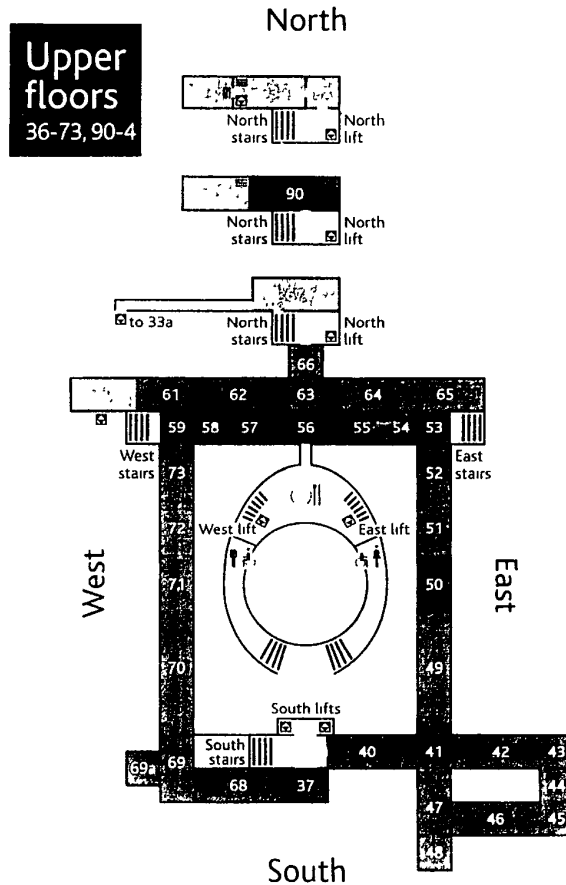
South

**Greece 11-23** From the Bronze Age to the Hellenistic period Includes Cycladic art, Nereid Monument, Parthenon Sculptures, Mausoleum of Halikarnassos

**Sculpture** Great Court Concourse Gallery, Hoa Hakananai'a, Easter Island statue

**Temporary exhibitions:** 1-2, 5, 24, 35

二樓



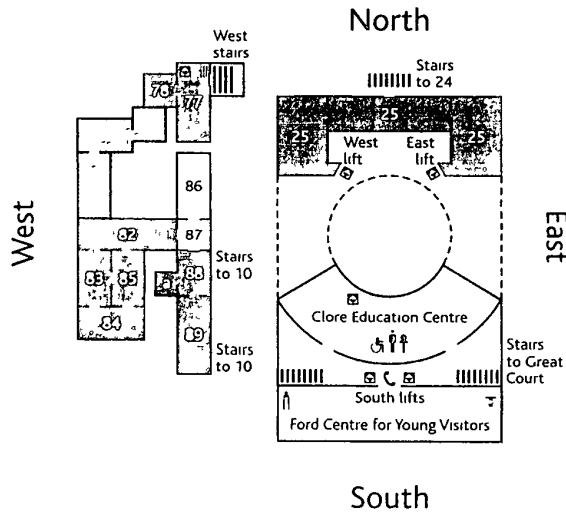
- Ancient Near East 51-59**  
 Royal Tombs of Ur, the Flood Tablet, the Oxus Treasure  
 Asia 67, 91-94 Korea, temporary exhibitions and Japan
- Egypt 60-66** Early Egypt and Africa, Mummies and funerary archaeology
- Europe 41-48** Medieval to Modern Sutton Hoo Treasure, Vikings, Lewis Chessmen, clocks & watches, Waddesdon Bequest
- Greece & Rome 69-73**  
 Portland vase, the Warren cup, the Etruscans, Cyprus
- Money & Medals 68, 69.**  
 Coins and medals
- Prehistory 37, 50** Bronze Age & Celtic art, The Mold Cape, Lindow Man
- Prints & Drawings 90**  
 Temporary exhibitions
- Roman Britain 49**  
 Vindolanda Tablets, Mildenhall Treasure, Hinton St Mary Mosaic  
 Temporary exhibitions 3  
 Ethnography Showcase  
 Closed temporarily

地下室

**Lower floors**  
25, 77-89

The Museum collections are arranged by geography, culture or theme and are identified on the plan by colour and Room number. Highlights of the collections are indicated within each category.

On Thursday and Friday evenings, the major Main floor galleries, and the Egypt and Ancient Near East galleries on the Upper floors remain open until 20:30. Details of other late gallery openings from the Information Desk.

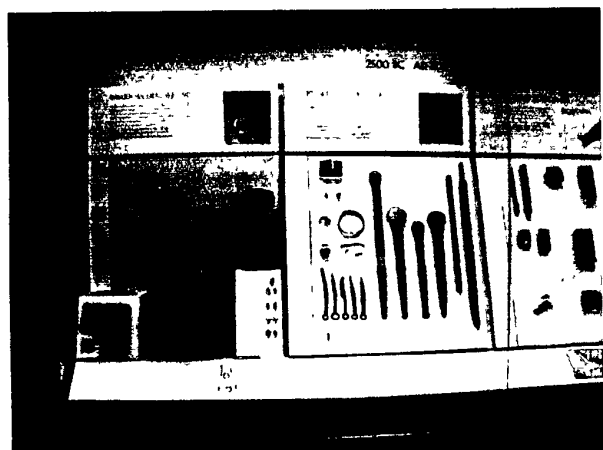
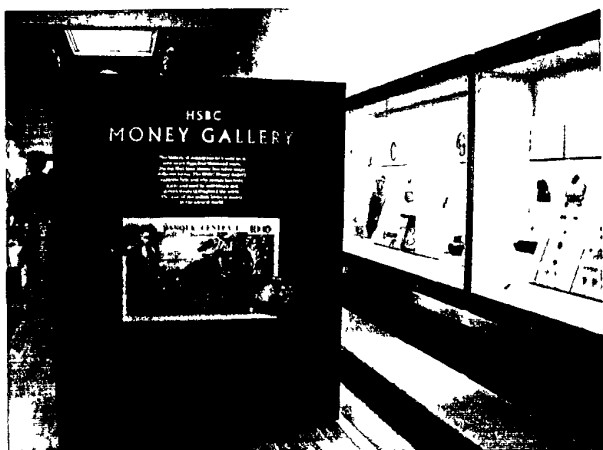


- |  |                     |  |  |
|--|---------------------|--|--|
|  | Information Desk    |  | Africa 25 <i>Opening March 2001</i>                                    |
|  | Lavatory            |  | Ancient Near East: 88-89<br>Assyrian art                               |
|  | Accessible lavatory |  | Greece & Rome 77-85<br>Ephesus, inscriptions and<br>Townley sculptures |
|  | Babycare            |  | Closed temporarily   |
|  | First Aid           |  |  |
|  | Cloakroom           |  |  |
|  | Lost property       |  |  |
|  | Restaurant          |  |  |
|  | Café                |  |  |
|  | Shop                |  |  |
|  | Sound guide         |  |  |
|  | Telephone           |  |  |
|  | Lift                |  |  |

A large print version of this leaflet is available.

## 二、常設展

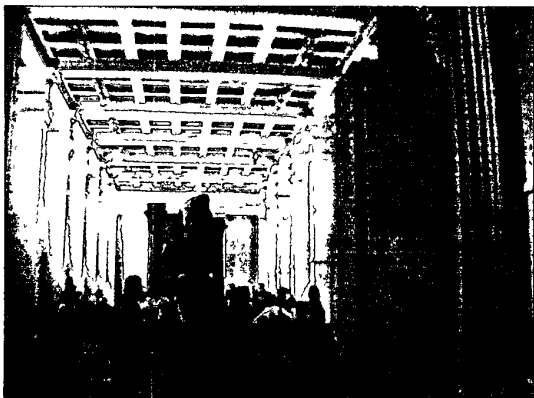
### 貨幣獎章展示廳



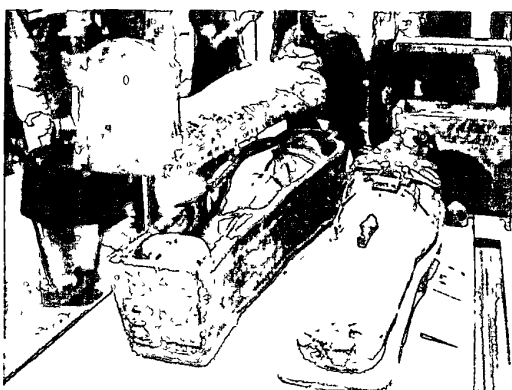
動手做演示



埃及古物展示



鎮館之寶 羅塞塔石



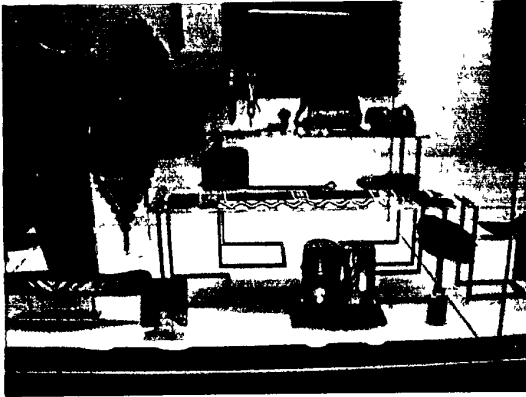
木乃伊

人類學博物分館

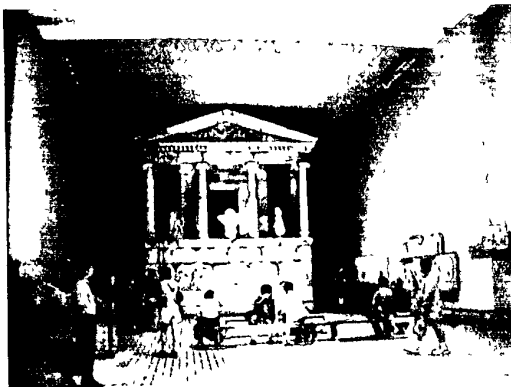


目前展示場已停止開放

北美原住民展示

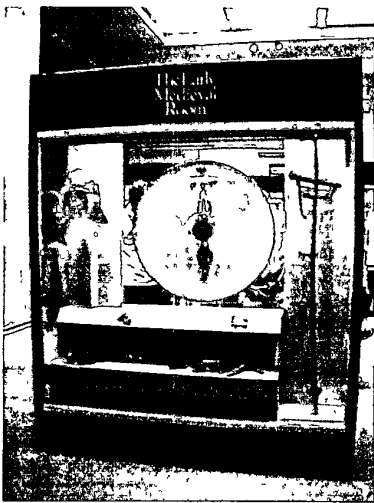


希臘羅馬古物

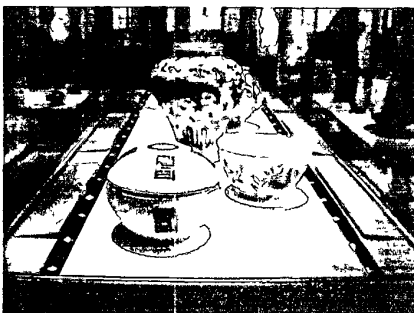


海中仙女紀念碑

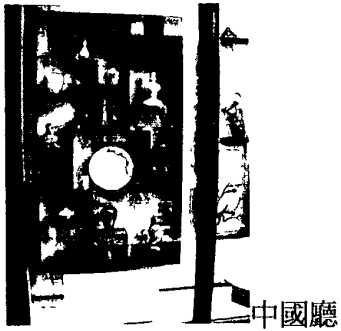
中古及現代古物展示



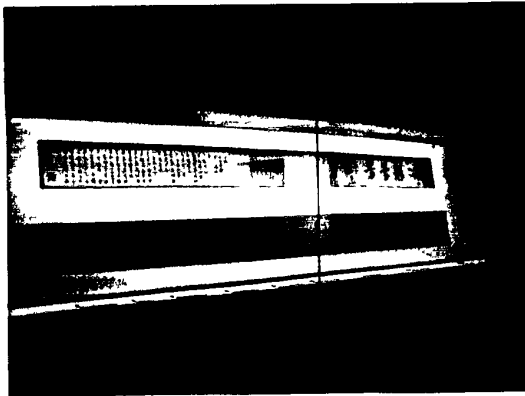
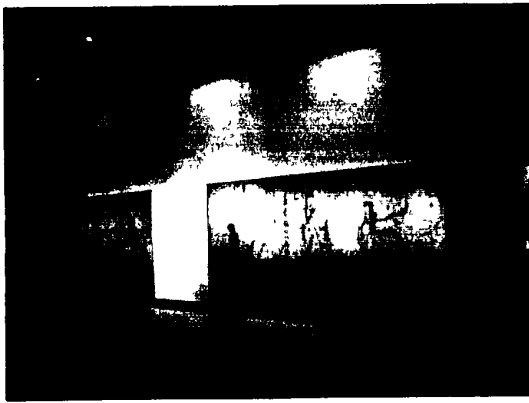
東方古物



韓國廳



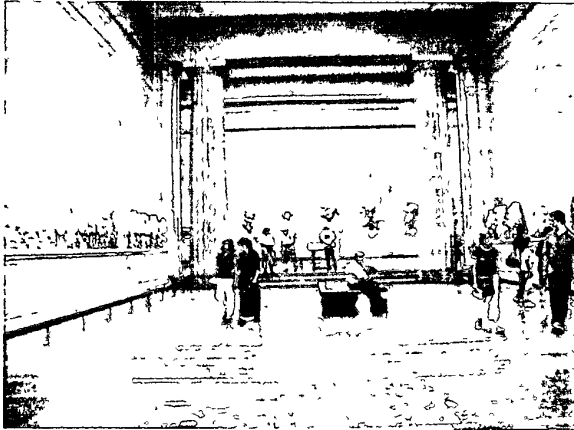
中國書畫展示



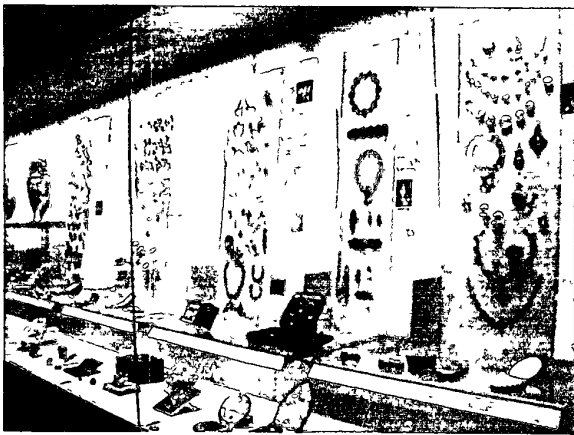
女史箴圖

重慶號和浮波號軍艦換不回的中國的  
女史箴圖

史前及羅馬時代



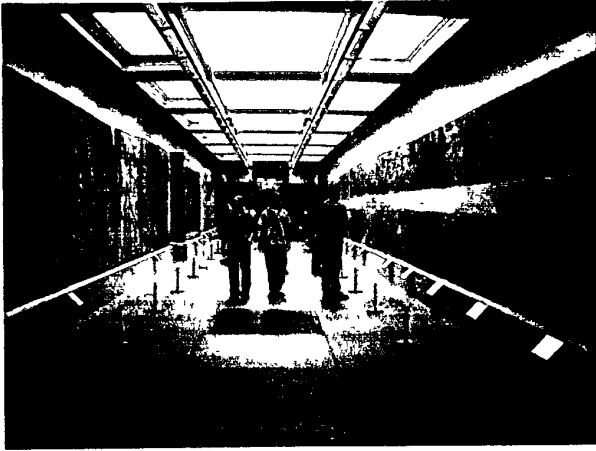
英國古物



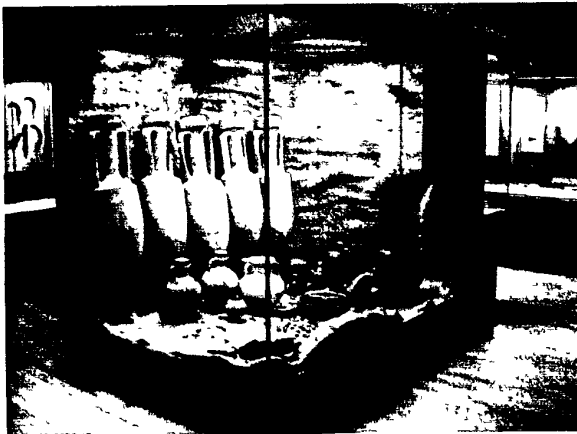
書畫短期陳列室



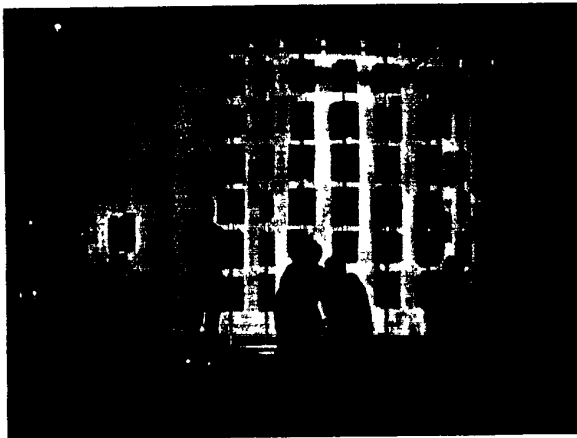
古近東(西亞古物)



史前歐洲



非洲廳



### 三、特展



戶外特展廣告牌



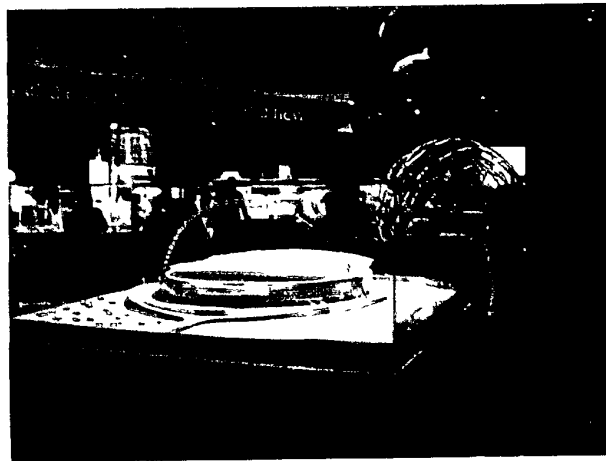
世界珍寶展入口



克立奧配屈拉(埃及豔后)展



日本紀念品特展



城市探索特展





## 第二節 教育活動

### 一、家庭日活動



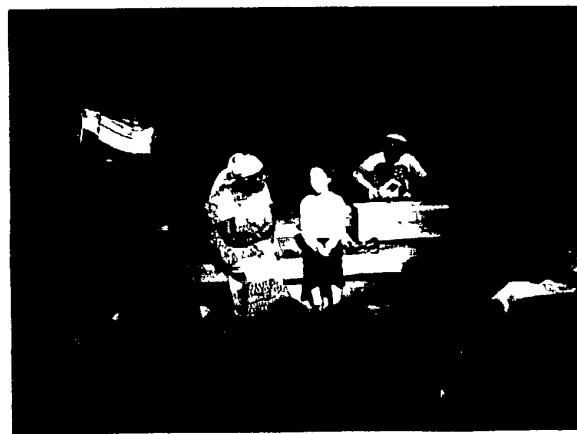
Magnificent Mughals 親子活動



世界珍寶展配合教育活動



日本摺紙親子活動



假日說故事親子活動

## 二、會員活動

潘朵拉的盒子(Pandora's Box)是配合「埃及艷后.從歷史到迷思」,以及「世界珍寶展:印度 Mughals 時期珠寶藝術」特展所舉辦的活動,包括 埃及音樂現場演奏、演講、特展文物保存修復工作廳講、付費吧臺等(參如附件三.5)。



夜間活動從晚上六時開始,  
會員排隊入場報到



參加者分組領取號碼牌

### 三、廳講



中國廳廳講:儒、釋、道傳統



開眼界現場導覽活動:古埃及和努比亞



義工在廳講活動中提供無線耳機服務

### 第三節 辦公區



教育組家庭教育人員 Moran 小姐



展示部主任 House 先生及秘書



設計師工作區

#### 第四節 週邊環境



大英博物館大門



因警鈴作響,大英博物館將觀眾全趕

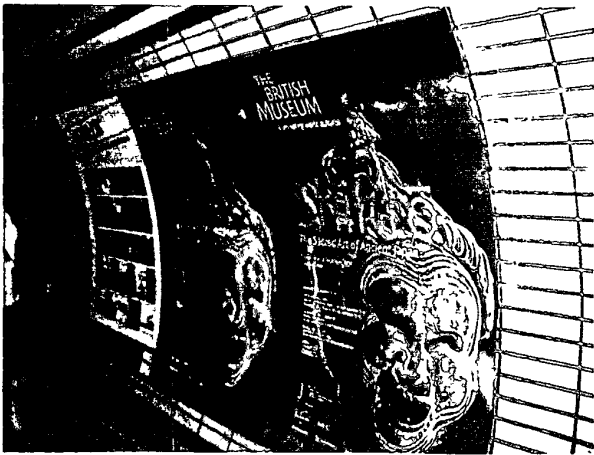
出博物館



大英博物館正門口的攤販



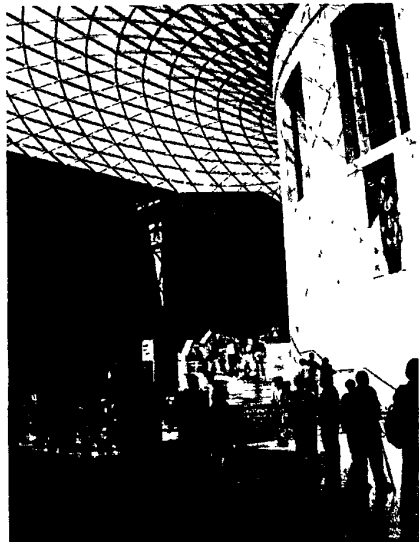
後門。原來警鈴又響了



地鐵站的博物館特展海報

## 第五節 公共服務空間

### 一、 大展苑



穹頂將藍天自然攬入博物館空間中



大展苑內的咖啡座



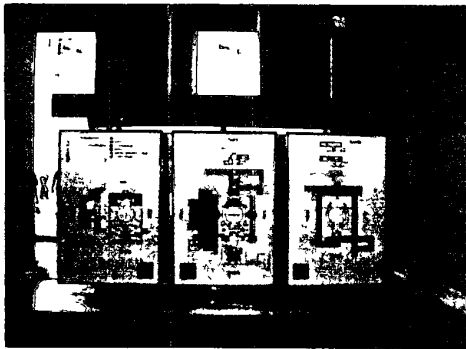
清潔人員隨時注意打掃環境



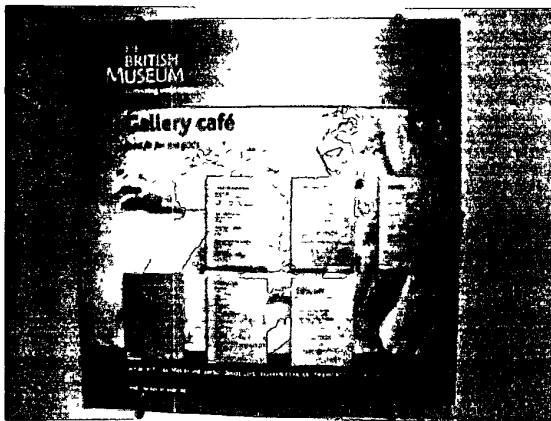


大英圖書館閱覽室

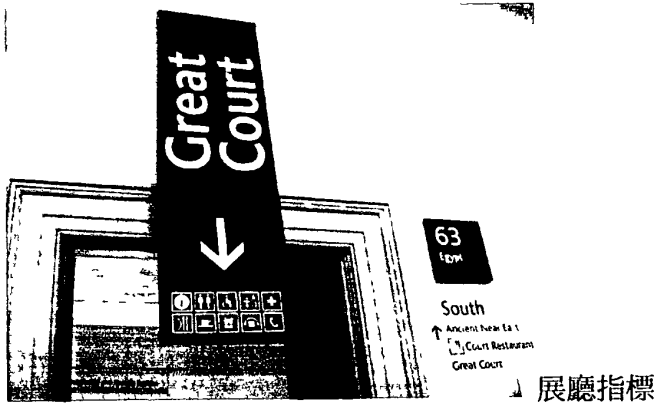
## 二、指標系統



空間配置

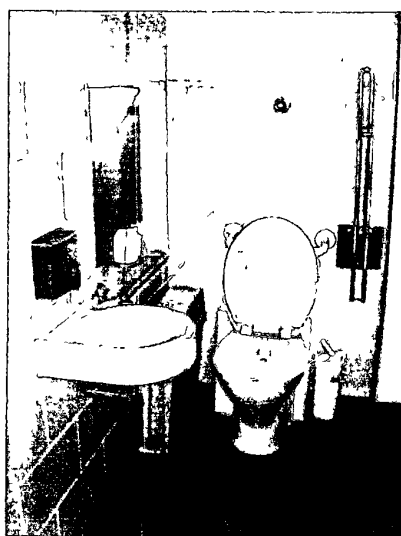


咖啡座看板

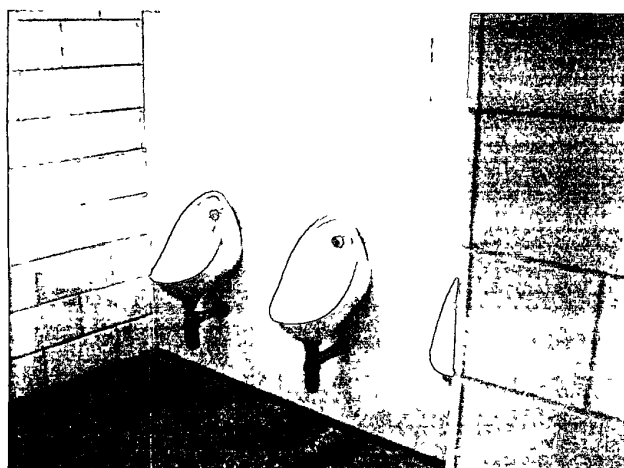


大門口提示基於安全考量指示牌, 並列五種語言

### 三、洗手間



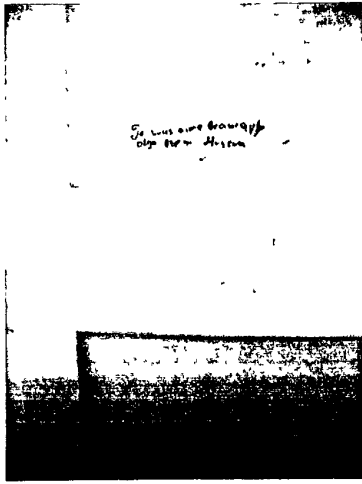
殘障專用洗手間



男廁



女廁大排長龍,難以承載蜂擁  
的觀眾

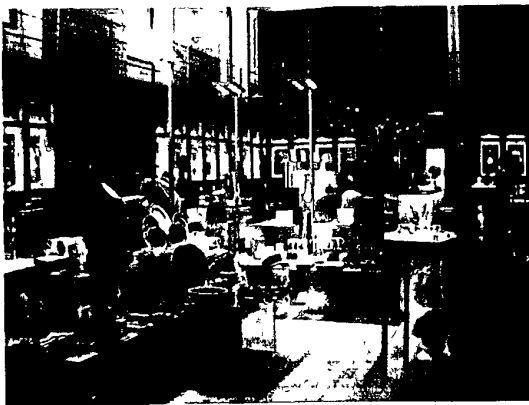


博物館的廁所文學,觀眾寫下物歸原主字樣

#### 四、賣店



大英博物館書店



精品店



咖啡店

### 五、學生室



東方和書畫部門共用的學生室



研究人員正為觀眾拿來的文物進行鑑定。

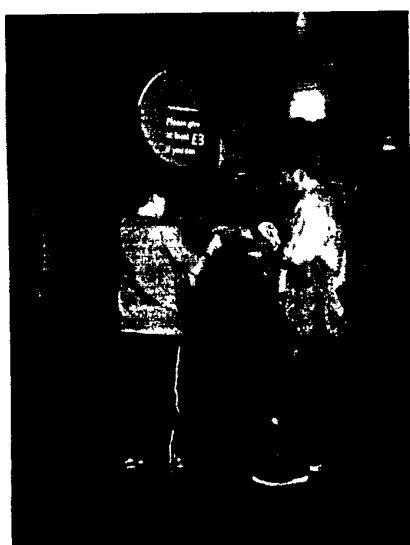
## 六、捐錢箱



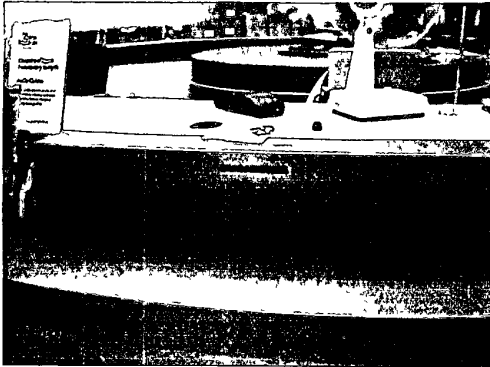
建議觀眾每人捐 2 英磅



觀眾好奇地窺視大家捐多錢



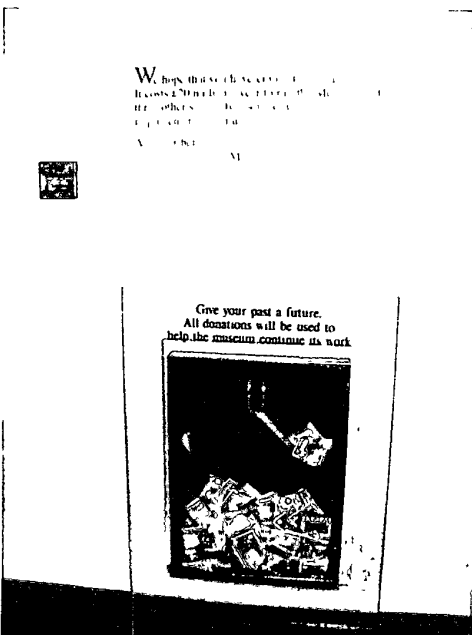
將中國清代銅鼎改成捐錢庫



服務臺的捐錢孔



摺頁開放式投錢箱



從帝國戰爭博物館捐款箱塞滿美金,可探美國觀光客的表現欲。

## 第四章 博物館全球化發展趨勢

全球化是一個同質化的過程。透過文化價值的傳播、散佈與接受，可能引發其他民族回歸檢視自身的傳統，從而更加認清自我的本質，作為適應當代局勢的發展指標。許多專家皆已指出全球化的「層次化」現象，「層次化」談的是世界社會新的不平等(Ulrich Beck, 1999)。故此，觀看全球化的角度之二，便在於接受並尊重文化的多元性，賦予各地區的多文化新面貌，而非本質上的同質化。

在全球化(以全球做為一個共屬、共爭和共享的社區)的趨勢之下，博物館乃至文化政策，都已不再只是各國的內政事務，而是地區、國家與國際之間複雜關係中的一環。所有文化行政方面的新政策，都必須考慮同質化的因素。挾其政經文化各層面的優勢，歐美國家在全球化的時代，更加強化其文化強權形象，而博物館營過正是一項非常關鍵的指標。一個明顯確定的現實發展是，歐美一些重量級博物館，透過建築體的擴建，重塑博物館，乃至國家的文化新形象(張婉真，2001)，大英博物館就是很好的例子。

大英博物館稱聲其邊界已超越博物館圍牆，深入家庭並外延到世界各地，包括大英國協、歐洲、美國和遠東，展示教育活動類型多樣且龐大。海外政府和博物館與大英博物館接觸的數目與日益增，由此突顯其國際性的角色(The British Museum, 2000: 31-32)。

歐洲對於其在全球文化生態所扮演的角色是非常敏感的，長期以來便是世界文化主流的塑造者及引導者。因此在面對美國甚至日本相當程度的文化-尤其是大眾文化引入時，很快會出現歐洲文化意識，文化認同的努力。但在精緻文化方面，歐洲的優勢地位，依然是歐洲人自身及非歐洲地區人民所共同認同的(張婉真，2001)。



## 第一節 超越國家與國族主義

許多現代時勢評論家和研究者，對本世紀人們此刻經歷的生活方式感到憂心。歷史性的一刻、重要轉捩點、社會快速變遷的過渡時刻、工業社會的終極和開啓民智的終極( Touraine, 1984、1989)，而所有「歷史的終極」，皆指向「西方」所建構出來的世界( Fukuyama 1989 )。重要的改變包括科學知識和技術、文化與訊息、工作形態的調整、文化／通信、工作方式調整，工業和經濟的生活快速的散播、以及權力領域的分裂和重組，導引新社會和政治認同的出現。

這樣的改變過程是否作為一些「現代主義」歷史概念的最後表現形式，「進步」或如同「後現代」開始的年代，我們現在所目擊大多是全球基本視野。各種不同便利舒適的生活、民眾、資本、技術、通信、圖像和知識，需要跨越國家邊界加速交流(Long, 19\*\*)

博物館已擺脫地理位置的圍限，四處所及，現在似乎都屬於博物館的勢力範圍(Baudrillard, Simulations)。博物館走入全球化普同範疇-心理、民俗、劇場、藝術，重新詮釋民族和國家領地產物 植物、動物、人群團體、惡鬼和神祇。面對來自第三世界的觀眾而言，這些建構，是依附在一複雜和龐大連續系統之上的表現。在地方和世界之間，博物館提供這些觀眾一項永久的連結，整理所在世界的事物。透過這個方式，文化詮釋系統將以多樣化，將不同的文化互相關連起來，並賦予新的意義(cf Giddens 1976)。就如同藝術一般，這並不表示不同的觀眾都能接受博物館提供的詮釋，或理解博物館學的專有名詞。博物館所提供的是一種串連、參考觀點、相當幅度開放不同的詮釋。例如，不論是第一或第三世界的民族誌博物館，有時皆會將宗教祭物放在獻祭品一類陳列櫃中。文化特有的重新詮釋同樣也在機構本身發生。博物館學的論述和國族的表現緊密扣連，無法充分面對如此的多樣性，博物館瞭解他們所建構的世界模型，主動投入全球化的懷抱

中。博物館隱含個人特質和人性觀念密不可分的關係，國家社會和國際社會體系與全球政治和文化領域實無可分割( Macdonald, 1999 : 14)。

迎接新世紀的到來，博物館在全球文化中，就好比是一方有趣而荒謬的園地。博物館最終預表朝向穩定持久、確實、主體敘述、民族國家、甚至歷史本身的面向發展，雖然博物館以空前的速度成長，但數量的增加並不意味保障。相反的，博物館正面對源源而來的問題，就是博物館應該扮演什麼角色？觀眾人數下降、未能夠吸引少數族群、在裝修上投注龐大經費、由藏品(許多從未展出)延伸而來的儲存和維護問題、追逐電子多媒體、與其他休閒場所競爭，博物館的未來處處充滿著危機(Macdonald, 1999)。

對博物館感興趣者愈來愈多，顯示博物館是二十世紀末的焦點，與許多全球和地方優先處理事件接軌。博物館經常被執疑的問題是：如何展演認同和不同？當面對跨國白熱化運動和全球轉型的事實，如何保持高度的警覺( Macdonald, 1999 : 1)。

博物館是民族國家整體虛擬神話的動人場域，用以對付另類分類系統，並強化合理性，高品味文化和俗民文化在此爭奪正統寶位。此外，博物館的文化責任-保存和創造公眾陳列展-博物館被要求至少要為這些難解的困境，做出部分和暫時性的回應。方法是：建議一種觀看世界的方式。就像任何一種理論一樣，提供洞悉事實的闡述。同時，含括某些假定，談論一些事實並忽略其他部分，其影響力密切與廣大社會和文化關係扣連在一起。基於這些理由，博物館和展示，就像社會和文化的理論一樣，應予以審慎處理和評論監控( Macdonald, 1999 : 14)。

## 第二節 教育、娛樂和政治的角力場域

席捲全球的貿易量、群體和個人移民數量爬升，伴隨無休無止的資訊洪流，圖像和知識交流關係增強。在此過程中，博物館和世界上最多樣的機構接軌，如：非政府組織、宗教團體、罪犯集團。諸如此類組織，都有自己一套對世界詮釋的架構。全世界 35,000 座博物館，隨著跨國博物館組織和博物館本身的專業訓練，形構成全球網路的一部分(Gillette, 1990、Martin, 1999: 21)。

在經濟不緊氣的壓力下，英國的主要博物館近來益加關心自身公眾角色的議題。爲了證明博物館的正當性，博物館已逐步朝向引發公眾關注，以及尋求社會贊助支持的方向發展。博物館除了擔負大眾遺產守護者，或說是知識人的角色外，同時也必需是一個讓社會一般大眾覺得有趣的地方。

博物館將學術和保存活動，當作是主要財源之一的趨勢日益明顯，藉此提供廠商贊助的名目，同時贊助商也樂於將名號張貼在入口處，以收宣傳之效。當代博物館的經濟和社會處境，和歐美國際大展的狀況實無分軒輊。不論優劣與否，主要的動機都在順應廣大的需求，將場地填滿人，以贏得各方的贊助。事實上，他們這種交錯安排的效果，比其他持續引發感興趣的方式還要成功(Greenhalgh, 1997: 74)。

Greenhalgh 在「教育、娛樂和政治：國際大展的教訓」(1997)一文中，期待藉由對當代博物館政策和開創大展政策兩者之間的比較及理解，來探討當代博物館的公共關係角色。作者的研究重點集中在第一次世界大戰前數十年間，當時英國本地所推出的展示上，並和法國巴黎萬國博覽會互作比較，從教育、娛樂和政治三方面進行討論，至於歐美其它地方的類似狀況，作者認爲也頗能應用。茲摘錄整理如下(Greenhalgh, 1997)：

Greenhalgh 企圖從英、法兩國大展製造的調查研究中，理出一些思考模式，

相信這些可以證實：英國 Albert 親王(維多利亞女王的先生)，在 1851 年水晶宮展示之後，意外地對大展活動充滿興致。英國 1870-1914 年間的大展演出主旨、目標和方法，似乎是粗糙和專段的，但就特例文化的觀點來看，大展顯然很重要，有趣的是，策展人處理展示相關事務的態度，被認為具有教育娛樂特質。作者認為將教育和娛樂截然不同的兩面性質放在一起，是種刻意、政治性考量的表現。

1851-1914 年間，英國展示活動可以以 1871 年作為分水嶺，從二個階段進行討論。一般而言，英國社會、經濟和文化先後更迭，接踵而來的便是：展示的組織架構和哲學思考觀念開始產生變化。1871 年以降，展示規模益趨雄偉壯麗，如以英畝面積來計算人潮的消費，從 1890 年代看 1851 年的水晶宮展示，也不過爾爾。若從歐洲人的觀點來看，1851-70 年間的展示似乎比較合宜而有節制的。1871 年英國以「一連串序列」事件打頭陣，改變了活動事件原本的組織特性，1886 年以後，則在展示中大規模引進娛樂設施，和早期階段做最後的斷裂。1851 到 1871 年間，雖然成功地開發和創造出活動所有的組成原素，但也同時引發大眾利益和展示媒介的問題，尤其在教育、政治與公眾關係的部分。

水晶宮策展人了解，如果未經規畫或深思，展示效果顯然流於大眾教育工作從業者的層次一般，展示場內單調乏味的地方多過有趣之處，無聊的內容，最後僅成為高貴人士的會客室。水晶宮作為教育民眾的場所，故使用各種方式解釋展品，包括學養豐富的服務人員、操作機器、說明板，以充分抓住觀眾的興趣。當時的時勢評論家，對於勞工階級認真對待展示的態度感動不已。這和士紳階級對待陳列品輕蔑的態度，形成強烈的對比。

1862 年南肯辛頓大展，則照前例的著名模式依樣劃葫蘆。在工商業的前包後圍下，這次教育專業目標的比重增加：藉由陳列展讓大眾在教育、社會和精神上方面有所收穫，製造廠商也從中直接得到的好處，就是藉由不斷增長的展示數目中得到認證。1851 和 1862 這二年，道德和商業關注的焦點，並沒有任何互相矛盾之處，商業並不違背道德、教育和宗教目標。從十九世紀後半開始的展示秀，是全球朝向文明的過程。

第一次大戰前四十年是全球藝術作品的黃金時期。和巴黎十九世紀最後一季的三場秀相比，英國的展示活動相形之下低調許多，不過因此認為英國在水晶宮之後的展示退燒的推論是錯誤的。因為 1851 年大展的文獻資料，比 1870 到 1914 年(英國大型臨時展示的全盛期)所有展示總合的還要多出許多，很容易讓人誤解它在歷史上的重要性，二手文獻通常將水晶宮描述成空前成功的展示，許多資料暗示 1862 年以後就沒有展示的記錄，以顯示英國藝術和設計歷史的貧乏，以凸顯學者們不甘願，為那些過度結合娛樂設施的活動事件擔任化妝師的角色。

廿世紀的第一個十年，英國藝術和設計的方面專業論述風起雲湧，而對於 1908 年最重要的單一文化事件：法-英展，卻少有提及。由於歷史事件妾身不明，面對當時廣大群眾，策展人的展示策略，就是讓其大眾化。許多其它展示亦同。藝術和設計史中的階級意識，提供某些負面研究素材模式。有關流行娛樂的任何事物，在這套訓練下，即使是現在，也不可能得到關注。

英國在 1871 到 1914 年間，共舉行了三十場主要臨時大展，半數以上的展示，參觀人數比 1851 年多，場地也比較大。每項展示吸引至少二百萬觀眾，最大的法-英展和 1901 年格拉斯哥國際展，分別擁入一千零五十萬及一千一百五十萬的觀眾。

總體而論，這些展示共同顯露出策展人思想間的轉變，即擺脫公眾教育的理念，朝專業方向的發展。並同時特別強調工、商業和皇室議題，顯示漸離展示作為一大眾事件的觀念，而朝向由專業教育和報導人方向發展轉變的關鍵。

1887 年新伯爵宮集團決定針對單一國家所有想像到的產品類型展覽會，並以由參觀人數的多寡，來評價系列展示活動是否成功。其中：美國(1887)、義大利(1888)、法國(1890)和德國(1891)展示特別受到關注。就一國際展示而言，每項展示活動都包括農業、礦物和冶金學、機器、產品、教育和科學、和藝術六項。每場都設有大規模委員會架構、法律顧問、獎品、和成千的私人或公家的展示單位。一位由商人轉型成功為慈善家 John Robinson Whitley 先生擔任場地策劃，希望透過其他大國的文化引進倫敦，以增進國際間理解。伯爵宮展覽會充滿了商

業、政治宣傳和急進貿易的氣息。他們被標上全球最後的大展，將主力放在炫耀博愛上。

在英國本土由意識形態建構表現的時期，最重要的顯然就是區分教育和娛樂兩者的不同。十九世紀的英國，將教育從娛樂中分離出來，就像分開工作和消遣一樣，和衛道人士播種沒有兩樣。1900年時，被中產階級所理解精緻藝術，顯然如同是一種文化義務，但勞工階級卻無從理解任何形式的藝術。因此，展示不僅在教育與娛樂相關的問題上打轉，同樣地也找尋如何建立適當休閒娛樂的邊界。文化活動象徵知識，知識象徵教育，而教育則只是不過是種象徵罷了。

英國展覽會對娛樂的矛盾情結和負面態度，可追溯到1886年，而到1908年則娛樂成爲內涵特色的一部分。1900年時，娛樂和提昇文化之間的尷尬平衡，在英國展示政策組構中多多少少被制度化。很少人是因純娛樂的原因看展示，如果活動得到官方資助，就得做到一定的文化水準，因此教育成爲一重要的基本原素。故此建立：娛樂不流於低俗、訊息不艱澀的模式。當期的時代雜誌，曾對同一展示的報導指出：所有的娛樂都已開放和運作就緒，但許多教育展還沒做好開展的準備。娛樂設施吸引大量的人潮，並受到文化可接受的範圍-包括藝術的支持，反過頭來提供展覽會更有嚴謹的位格。

十九世紀下半葉，法國展示傳統表現和英國並駕齊驅，可提供有趣的比較材料。事實上，法國自1797年便推出了全國大展，但在1851年水晶宮展覽會後，才決定以完整系列產品推向國際舞台。1855年萬國博覽會首次登台，之後大約每隔11年都會在巴黎舉辦一次。

1867年法國博覽會，爲其他另類建立了多元化模式，尤其在群眾教育的領域方面。十九世紀最後一季則產生戲劇性的變化，1878、1889和1900年的巴黎萬國博覽會，把對岸英國的所有活動都給比了下去。這三場博覽會經常被視爲所有這一類型的翹楚，不得不承認是件超越所有類型，空前盛大的展覽會。

在取悅觀眾和有關教育的議題上，法國對待展示的態度顯然和英國有很大的不同。大部分的法國展示傳統，二分教育和娛樂的情形並不明顯。法國博覽會宛

如是一場通俗和喧鬧的慶典活動、或說是多采多姿、嘻鬧的遊樂享宴，具有相當高的娛樂價值。和英國不同是，受到大眾更熱烈的歡迎。無論是十九或廿世紀，英國的展示都望塵莫及。

儘管大家多接受法國博覽會，對提昇文化旨趣有其重要的價值，但是評論家的評論，多著圍著娛樂感官滿足、阻礙進步方面打轉。事實上評論者的評論有些誤導性預設，暗示巴黎和萬國博覽會有些不當誘惑人的地方。他們對文化藝術消費的態度是分歧的。倫敦典型的文化聲望形像，不太能分辨將歡愉的罪惡或文化的學習。巴黎大都會張顯的逸樂下面，影射對享樂主義的譴責，導致 1900 年極少的英國知識份子能甘願相信提昇文化會感到快樂。至今仍然是被討論的個案。

如果享樂主義是分辨英、法兩國的展示構成的要素，那麼可以找到的共同點，就是兩者皆樂於公開將政治議題展現在展覽會中。如果博物館為可贏得廣大觀眾，為達成一致訊息目標，而無所不用其極，那麼，博物館研究人員在開放政治論述，取代所有層次的文化活動方面，能保持政治中立的立場，便是種謊言。博物館是一政治現象的極致表現，我們應承認浮誇和忠誠的事實。在社會-政治角力場中，聲稱保持客觀性，其實不過是在所有證據事實矯情罷了。

就博物館學的角度而論，政治的忠誠不是唯一考量的議題，政治忠誠本身不能做出有趣的展示。如果主事者或博物館研究員相信可以在一共同目標下，發展出有趣的展示，做不到的話便就是能力的問題。國際性展示出奇的成功，大多因為他們從頭至尾刻意的支持表現其政治態度。國際展認清當時社會政治風向並予以回應，事實上，他們賴此而生，並當為超越一切之上的前題，1914 年以前的展示十足帶有目的取向。

法國的博物館和英國不同，一直維持政治意識型態的鮮活動力。倫敦的主事者事實上拒絕給予觀眾最可能的學習超現實主義的機會，即經驗一個超現實主義的環境。在法國，似乎還記得他們博覽會的傳統教訓，英國人則仍下意識地將自我設限。

### 第三節 文化多樣性與社會文化展演

在講求尊重生物多樣性和文化多樣性的多元價值年代，博物館比以前更加試圖呈現文化的多元性，在當中尤其著墨長期較被忽略的弱勢族群。文化多元性不只展現在展示主題中，也展現在博物館的觀眾，甚至博物館的從業人員中。以往為國家建構歷史論述，合理化政府政策的博物館，現在也在社會聲浪增長的壓力下，以合理開放的策略重建歷史。

民族地位、民族特點的問題提供了越來越多的公眾論述。民族國家主義者，民族文化在世界各地都受到關注。而民族性的概念，使人類學家重新定義他們的理論和方法取向。公眾關心民族性，而解構、重構和自我建構，這些概念和想法如何的衝擊了公共的博物館和國家美術館呢？博物館之類的文化機構，實扮演著矛盾的角色：有時反映了大眾的意見，有時卻引領主導大眾意見什麼是好的 (Ames, 1992)。

一些博物館或民族學家的行為或許出於善意，卻對部落造成傷害。博物館可扮演的角色應是鼓勵人對傳統的實驗，並記錄變遷，幫助建立一套對自己文化展演的批判標準。博物館在社區也扮演提昇與再生傳統文化的角色，尤其是面臨文化傳承危機的社區，透過博物館保存口傳文學、歌謠、藝術，讓其他人有機會評價他們的過去，並讓現在他們和過去生活的意義、目標和目的相連結。

博物館展出的物件可能是商品、加工物、標本、藝術、傳家寶、珍貴文化資產、宗教聖物，反映看待相同事物的不同方式，這些都是物件潛在價值、物件生命中的所有片段。大英博物館的作法是，以展示族群為主題，設計一整套配搭活動，如印度月/日本月影展、親子(如日本折紙展)、演示、說故事、工作坊、學習日等活動。

博物館在典藏、研究、教育及展示功能之外，一直也是國力與文化威望的象徵。即使在全球化趨勢標榜無疆界的今天，這一層象徵意義似乎不減其深度。國



內博物館，應謹慎評估國內外博物館聯盟策略，發展館際資源互享的方式合作。從十九世紀以降，歐洲國家推出的國際大展無疑地在其文化和社會競爭中，居於優勢的地位。博物館研究人員更應該審慎地運用其優勢。如果說展示媒介作為是一完全的公眾角色，其表現同樣不可能置於當代社會政治背景之外。

## 第五章 心得與建議

### 一. 展示精緻化

#### 1. 特展發展策略應與博物館典藏及專業研究方向配合

展示往往是博物館社會責任展現的極致，博物館研究人員應對其典藏的標本文物做深入的研究，在投入相當的人力與物力資源後，專業研究蒐藏人員不可規避參與展示教育活動的社會責任。

大英博物館對蒐藏文物和文化的研究呈現，基植於博物館所有員工各工作面向上。不論是常設展、常設特展、主題特展、巡迴特展，所有專業人員都會分配到對其專業領域的展示責任區，皆有大量的研究來支持，博物館蒐藏其他地區域的標本文物，並定期出現指標性重大發現，如籌劃巴森農神殿資訊廳時，即創造新的公眾使用設施，領導了主題裝飾和設計風格，以希臘雕刻家菲狄亞斯(Phideas)角度，協助觀眾觀看其中的意義。

各部門參與展示過程的感受都不一樣，但對身為博物館員的基本社會職責和角色，都有充分的認知和配合度。展示團隊中除了展示部門人員外，行銷公眾、教育、保存、科學研究等組室，都一起投入博物館的策展過程中，各司其職積極扮演各環節的角色，分層負責行銷、修復、回答公眾問題、演講、教育活動、論文等出版品計畫。

反觀國內博物館的運作，各單位之間的配合度，常依各組室當事個人對博物館的認知和敬業態度而定，展示相關活動的責任有的全推給策展人，有的則採被動方式。對於庫房中既存的重要物質文化研究的關心度亦有待加強，一味追逐館外或海外其他知名館藏，如何發展對等雙向的交流策略？特展發展策略實不可與博物館典藏及專業研究方向脫節。

## 2.特展、巡迴展示時程長期系統規劃，控制展示品質與流程

博物館展示時程應有中長程系統規劃，避免趕工粗製，嚴重者釀成災禍，造成文物無可彌補的損失。

經多年研究規劃的國立博物館，因最後階段趕工粗製，甚至在來不及驗收的情況下開館，付諸祝融多年心血化為灰燼。其實博物館趕工做展示的情況，可說是家常便飯，倖存者稱得上達成任務，不幸者，都是社會文化的失落。博物館常因種種原因，先設定好特展開幕日期，在上級的壓力下，需以極短時間內須達成任務，看重業務的數量，而罔顧展示品質，發包施工裝潢的經費，筆筆都是納稅人的心血，博物館特展的內容和設計，應更細緻地控制展示品質與流程。

大英博物館的大型特展多採巡迴展的方式，以各歐美各大博物館分擔策展和修復經費，事先對於每一巡迴點，都經周密的聯繫規劃。反觀國內博物館特展的巡展計畫，亦應事先做好規劃，將裝潢做成活動式的組裝方式，以利巡迴展出；而不是且戰且走，每一巡迴點都需重新施工裝潢，在經費、環保上(木料等質材耗費)都不是社會教育的好示範。

## 3 合理展示專業發包，特展現場施工控制在 20%以下

以防弊為先的考慮下，國內得標廠商往往以最低價搶標，只要廠商自認可以做的到，國立博物館也不應對其能力有所懷疑！然而，這常常又事與願違，因為廠家不夠專業、偷工減料、粗製濫造、脫延被動、配合度低，讓博物館監造展出的單位倍極辛勞，常因施工品質問題，和廠家發生爭執，勉強蓋下驗收章時，很害怕之後是否又會浮現其他的問題，負擔莫名的恐懼。

在施工過程中，亦常因現場的狀況、專業人員要求而立即現場修正設計，以致於隨時面臨追加程序問題的挑戰，求好心切第一線衝刺的業務單位，常又被劃上不合採購程序、有問題的標籤。「鬼混、瞎混、一帆風順；苦幹、實幹、送法查辦。」的反諷順口溜，實也有幾分之真實。

大英博物館的展示專業發包程序，雖然也常因政府的採購法有所調整，但對

展示專業十分的尊重，由遴選出線的設計公司統籌指定各項專業施工業者名單。

參與英國博物館展示的設計施作公司，對於博物館的展示廳亦十分的尊重，不會把博物館展示場當成施工第一現場，場外施工 80%以上，需現場接合施工的部分，控制在 20%以下；相關的維護措施，如隔絕膠布廉、施工走道、空調濾網等，都會加以考慮。相對於國內的廠家，往往直接把機器放在場地中間施工，罔顧博物館其他展廳氣味、空氣、環境的污染影響，所有現場人員、觀眾的健康及其他展示場的展示品，常會為特展施工付出相當的代價。

#### 4. 主管單位建立展示評鑑制度

博物館一方面提供學界研究材料、傳播知識給更廣闊的普羅大眾，但同時也必須面對更多元、跨學科、非學術性批評與攻擊(Ames, 1992)。

英國的博物館展示，常被當地的設計雜誌作為年度評選的對象，接受表揚得獎作品，讓博物館的整體和展示人員都引以為傲。相對於國內博物館展示，就像是孤兒一樣，政府單位的評選，以申請表格上的紙上表現作為評選標準，至於來自民間或學界的口碑、鼓勵或批判，更是付之闕如。

博物館需要一套檢驗展示品質的評鑑，以在必要的時候提出改進的方案。大英博物館每年皆試圖從某些角度觀點回顧同儕一年的工作。2000 年同儕回顧研究，由六位大學和博物館的國際學者來擔任(The British Museum, 2000: 33)。為提振博物館的士氣，國內博物館也常有所謂的獎懲方式，但往往流於主觀的自由心證的政治考量，應重視真正長期埋頭苦幹投入努力的各項人員，而非一時求表現的人員。

## 二. 國際文化交流與對等雙向合作網路

### 1. 巡迴合作展示

博物館之間的交流日漸頻繁，巡迴展亦儼然成爲歐洲特展文化的主流，許多博物館都在討論、分析、或經歷「借貸」的問題。博物館往往因展示、教育、文化交流、研究、合作、宣傳、營運、募款等需要，向外借入或貸出一些展示配套或藏品。借貸除了是一種暫時性的寄託關係外，同時可能涉及複雜的交換關係、財務往來、法律、社會或政治層面(楊翎，1997)。

世界上有些國家設有專門機構推廣國際交流借貸的規例，如美國史密森機構設有專門單位，主司美國籌辦的展覽活動到世界各地巡迴展出計劃；日本政府則設立日本基金會，秉持「促進國際交流和把日本文化介紹給他國，以增進相互的了解」的宗旨，提供豐富的計劃和資金給所有合作的國家；即使中國大陸的「文化部」亦設有特別單位，專司中國文物至世界巡迴展出(黃光男，1991)。

英國政府亦常透過駐在各國英國文化協會，將許多自籌精緻的國立博物館特展推向國際，大英博物館更常與歐美各國的各大博物館形成展示策略聯盟，分擔籌展人力物力資源成本、推廣全球化社會教育、發揮最高剩餘價值、共享文化精緻的盛宴。

大英博物館每年約有五千件之文物在國內外做巡迴展出。一般國內不另收籌展費，而國際則多收籌展費。巡迴展示的比館內藏品的陳列展，以涉及複雜的協調和合約過程，以及經費，籌備所需時間多爲3至5年。一般籌備展示由於成本很高，往往也會同時到美國達拉斯、費城、紐約、舊金山巡迴展出，以平衡支出。如：克利奧佩屈拉(埃及艷后)展卸展後，即巡迴到美國芝加哥。

國內博物館與世界博物館的巡迴合作，常是入超遠大於出超，除故宮級或美術品，有機會登上歐美各大博物館的舞台，其他能否提供較優質的展示配套與研究品質，似爲一大關鍵。政府的中央機構或地方單位、民間團體或社區，其實都可以依據不同格局的政策需要，成爲發展文化特色的推手，加強島內外巡迴合作的互動。

## 2 文化外交(Cultural diplomacy)

大英博物館每年接待許多國家和國際間的高級人物，包括國家元首、政府要員、高級官員、和大使，以及皇室家族和各主要機構的首長。大部是透過外國國家部門和英國文化協會來洽詢，博物館非常樂意在文化外交上去扮演積極的角色。

2001 年是英國的日本年，許多日本文化展、日本庭園展和相關活動，在日本基金會的支持下，浸入英國各項文化活動上，扮演著舉足輕重的角色。幾乎所有只要有外文簡介或語音導覽的博物館、類博物館、觀光景點、甚至教堂，大多有日文的解說簡介與語言說明。英國和日本皆具皇室體制，亞洲國家中，英國似乎對日本特別友好。日本人喜歡捐錢，捐電子產品(如 Science Museum 的日本東芝公司)、日本文物展示(如：大英博物館、V & A 博物館)、也喜歡捐日本的山水庭園(如 Holland Park、丘花園)，並以企業或基金會的名稱進駐。韓國的三松公司也效法日本，捐助 V & A 博物館的展示。

華人方面，多以單獨人士為名的展示捐助為主，不像日本或韓國以公司集團方式出現。其中以徐展堂出現律最高，徐展堂為一香港成功商人，傳為鳳凰衛視的股東，在加拿大、美國、英國、上海等七個國家的博物館，皆有以其之名捐助的展示館。

透過博物館機器進行文化外交，可說是花小錢立大功的做法。國內文化活動的格局，似有相當大延展的空間。

### 3. 策略聯盟與合作研究

博物館的國際聲望不僅建立在其蒐藏的品質上，而是在其學術成就上。研究通常是一長期、累積性的計劃和合作，包括其他的人和機構。

大英博物館的影響力，同時伸展到專業領域上，博物館的法律責任基於珍寶法案(Treasure Act)的決議，考古出土物視為珍寶，但是其同樣積極參與記錄可攜式的古人遺物的試驗計劃，結果和大英考古學社群產生緊密的關係。另為了加強國際角色、基於館員及私人藝術人員的從事鑒定訓練多元化，博物館建立了 BP

會員計劃，BP 石油公司協會曾提供海外博物館人員在大英博物館接受六週的講習，包括來自阿爾及利亞、安哥拉的四位實習員，與大英博物館各部門館員一起工作，並同時參與各社教活動和參觀各博物館。此項設置用以提昇來自阿爾及利亞和歐蘭博物館的 BP 民族學展示櫃的展示，並進一步加強和安哥拉的合作關係。另科學研究部門並和法國 Museo del Banco Central del Ecuador 合作，發現南美 La Tolita 人成功地在白金上鍍黃金的歷史比歐人早一千三百年(The British Museum, 2000: 8)。

合作方式還包括聯手打擊走私集團，大英博物館四年來成果相當豐碩。英國罪犯首腦和其下 12 名在埃及的同夥，繩之以法，並在二月時由埃及大使宣判，由蘇格蘭警局代表將古物正式送還給埃及。這些文物是英國考察隊於 1960 年代挖掘後，即從埃及 Saqqara 政府典藏庫偷出來的。保存和東方古物部門，同樣也協助 HM 海關稅物部門和中國大使，安全運交一批走私文物回中國，回歸中國後並在北京展出，大英博物館保存部門並代表參加開幕儀式(The British Museum, 2000: 32)。

「一隻蒼蠅叮住千里馬的尾巴，亦能日行千里」，博物館間發展策略聯盟與合作研究，不失為有效運用有限資源，達到最高邊際效益的作法。

#### 4. 物歸原主 V.S. 回歸展演

政府之外，在全球化的年代，地方的自覺更是全球在地化的主力。地方族群藉由現代化的過程成為一國政經文化不可忽視的一環。地方自身也發現如何以語言、文化、信仰、藝術等特色打入國內或國際市場以營造商機。

1980 年代開始，許多族群從展示櫃跳出來，要回屬於自己祖先的文物、要回自己的歷史，不論在博物館的展示、課堂、學術論文、教材上，要回屬於自己的解釋權。而這樣的改變，刺激博物館從業人員重新思考與評估博物館工作的基礎何在。

大英博物館「毛利的歷史、文化與藝術」特展，是第一宗以毛利為主題的特

展，緣起於博物館大洋洲蒐藏部門研究人員在紐西蘭的演講之旅。為回應設立展示的要求，博物館強烈感覺到應該和毛利人共同合作組織，並包括當代的材料。毛利人相信他們的藝術工作，賦予了他們自己的靈魂，同時在復原和陳列物件方面，他們挑戰了許多西方博物館研究人員的思考模式。從雕刻的戰船到接待屋、複雜編織斗篷，超過五百件館藏品，展示了文化的豐富性。開幕時由毛利人的一場拂曉儀式掀開序幕，接著由 Dame Kiri te Kanawa 和 Sir David Attenborough 主持對外開放，倫敦的毛利人協助兒童工作坊和、說故事、跳舞展演等活動的主辦。接下來由 BP 石油公司贊助的「創造的解決方式-民族學藏品的保存」展示，呈現一位維護保存人員如何保存破碎和脆弱的材質，如一些毛利的展示品(The British Museum, 2000: 14)。另一項特別值得紀念的活動就是將埃及展示送回新世界最古老的公眾博物館-Charleston Museum，大英博物館企圖成為該博物館 225 週年慶時共襄盛舉的佳賓。

從大英博物館「Back to the owner」廁所文學中，即可感受到全球觀光客「物歸原主」的籲求意識。大英博物館所有文物，在該國法源的保護傘下，目前不考慮將文物移轉出去。但是基於現代民主社會有一股自然的民族自決趨勢正在展開，博物館與人類學者必須面對這股趨勢，在展現文化遺存方面做出實際的回應。廿一世紀的來臨，博物館的興趣，從「擁有」轉為「詮釋」。以巡迴展示，將文物回歸原地展演，往往也是平衡誠意的展現回應方式之一。

### 三. 提昇公共服務品質規劃

#### 1. 知道觀眾要什麼？

博物館必須滿足觀眾，也必須知道觀眾想得到什麼。

誰有權決定公眾的口味？策展者所擁有的政治、社會或智能的態度，對展示帶來很大的影響。而策展人時常在展示內容和呈現上考慮再三，但卻少有發展出



符合觀眾需求的設定，以至於無法定義觀眾群，強行將自身的認知及臆測運作於觀眾群身上，而降低展示成效。

有鑑於教育性和公眾之間的對應關係，一些博物館開始另類嘗試，採取「去學校化」的策略，減少正式及呆板的展示方式，並藉由開放式的展示技術，增加大眾進入知識的路徑，朝知識不過量、娛樂不超載方向發展。博物館自我定位為學習中心及文化資源銀行，而不是學習系統的附屬機關，更應再三顧及公眾的反應、加強休閒與交誼需求空間，重新將博物館定義為「多重實存活動者」。

誰最瞭解博物館的觀眾？先問一問現場服務人員或安全警衛吧！

## 2. 合理規範免費入場時段、檢討優待觀眾策略

英國國家博物館一方基於推廣社會教育、一方面以使用者付費角度減輕國家財政負擔，對於入場門票、免費時段、優待者身份、各項活動收費或不收費的標準，都有十分細膩的分類和規範，並清楚印製在博物館活動訊息印刷品上。觀眾可以自由選擇參加付費或不付費活動，同享博物館的資源。

以大英博物館為例，其常設展及常設特展入場是免費的，但是特展除 11 歲以下兒童、大英博物館會員、英國博物館協會會員免費，餘者一律收門票(全票 £6-7、優待票 £3-3.5)。至於夜間開放(pm 18.00-21 00，全票 £5，兒童/學生票 £2.5)除會員免費外，其他一律收門票。

演講活動、主題文化電影、導覽亦有免費、付費之分。以導覽活動為例，由義工擔任的開眼界(eyeOpener/50 分鐘/每天 8 場)、聚光(Spotlights/20 分鐘/每天 2-3 場)導覽活動免費，但由館方研究人員或相關領域專家擔任的主題(Highlight tour/90 分鐘/全票 £7、優待 £4)、焦點 (Focus tour /60 分鐘/全票 £5、優待 £3)、夜間焦點(Evening Focus tour/60 分鐘/全票 £5、優待 £3)、特別團體(Special Group/每名 £12-100 不等) 導覽活動，則需特別收費。工作坊(全票 £10、優待 £5)、研習會(全票 £8、會員 £6、優待 £4)、特別課程(三天全票 £90、會員 £80、優待 £60)、學習日(全票 £25、會員 £20、優待 £15)則一律收費。

至於倫敦其他國家博物館，諸如：帝國戰爭博物館、倫敦博物館、自然史博物館、科學博物館、V&A 博物館每日下午四點半以後(一般六時閉館)一律免費入場，對於孩童，有的只要 17 歲以下，皆全時免費入場。

相對於國內一些國立博物館免費時段的規畫，放在一週某日上午 9:00-10:00，嘉惠的是旅行遊覽業者？還是社區附近的觀眾？附近學校師生？似乎有再評估研究的空間。

### 3. 守護博物館安全重責應由專職人員而非義工承擔

盱衡英國知名國家級各大博物館或美術館，即使在財源上因不緊氣而緊繃，即使已有優秀完善的義工團隊，但絕不會因此而將守護博物館安全重責交由義工來負責。至於義工可能經訓練後，擔任導覽、服務台、或聽講耳機等服務，但涉及博物館專職人員本應負起的責任，如：博物館失竊文物或現場安全，不論博物館基於任何之理由，絕不可將看顧現場安全的工作，交給義工來管理。專職安全人員經常來回在展場穿梭，隨時觀察觀眾的行為，可說是十分敬業。

反觀國內博物館，如南部一知名國立美術館，曾對社會義工資源大量運用而自豪，當展出畫作失竊時，美術館人員卻互推諉一問三不知，而義工又不能負起失竊的責任。其實，各博物館文物失竊的問題層出不窮，但很多都不見得上報主管機關或訴諸媒體，從種種管理上的漏洞，並不難窺出端倪，早有脈絡可尋。

在一片縮減人力的呼聲中，博物館往往將最無聊的站駐現場安全角色，交給義工承擔，無視安全的重要性和責任歸屬問題。更甚者，對於博物館的特展，常常是向外借貸而來的文物或展示配套，即使出借單位要求博物館需有專職人員來看顧，但管理人力部門，卻基於人力不足的理由，又不願將人力重新調配，把責任交給義工，實在十分危險。即使僱用工讀生，博物館似亦未充分加以訓練和管理，對博物館的責任感認識模糊，故可見一些工讀生老是定座在定點椅上，不良者或躲在一旁聊天看書。展品丟失、食物污染、火災等問題出現時，又是誰的責任？

#### 四.展示教育行銷策略

##### 1. 學校相關教學課程融入展示規劃

博物館的展示釋出不同社會的現況和型態，同時也是儲藏文化的空間、延續人類文明軌跡的工具、文化遺產傳播的媒介(Ames, 1992)。

英國博物館展示計畫書的最後一章，往往是提到本展示計畫，和中小學教學教材課程的相關聯結、延伸性，或將各級學校不同年級的課程放入參考，以鎖定學校團體的年齡級，鼓勵任課老師在教到類似單元課程時，帶領學生利用博物館。

學校老師對學生的現況了解應是最為清楚，學校老師、相關團體如果有需要，可以向教育部門索取各不同年齡級展示資料夾，有的免費有的付費，以提供老師自行設計教材的參考基礎。在博物館的網站中，亦釋出活動單供各界下載使用。

##### 2. 多元文化價值展示與教育活動的規劃

博物館受歡迎的原因在於地位象徵而非研究或教育意義。在民主時代，強調的是擴大民眾與社會參與，及科學的民主化-大眾有權知道與分享科學知識。納稅人有權知道博物館如何收集以及他在做什麼。

除了傳統功能外，博物館必須增加大眾接觸收藏品以及博物館資料庫的知識資源，並開始扮演提昇與再生傳統文化的角色，尤其是因為社會快速變遷面臨消失危機的族群。但是大部分大型博物館的展示太過樣版以及充滿教訓的味道，觀眾無法自己選擇或詮釋，整個展示被限制在高度制度化的框架。

在一個價值多元的世代，博物館應比以前更加試圖呈現文化的多元性，有責

任對不同的觀眾做出多元的展示，尤其對於長期較被忽略的弱勢族群，宜提供雙方平衡解釋的機會，探索相關意義的發展與製造、再製造這些意義的制度結構的歷史。不只展現在展示主題中，也展現在博物館觀眾，甚至博物館從業人員中。

### 3. 審慎處理族群意識問題，博物館淪為政治角力機器的自覺

意識型態源於社會的一部分，透過逐漸重覆大眾化過程，成為社會中的常態。博物館作為大社會政治的舞台概念化的目標，實難以置外成為政治意識形態寄生的場所。

國內政治對於族群問題處理的粗糙，也反應在博物館對族群相關議題的博物館展示詮釋上。博物館自然無法置外於政治的角力場，但社會文化教育機構，淪為意識形態宣傳工具，博物館主事者是否有所自覺？成為否定之否定的巔覆，博物館對於自我歷史定位將如何自處？作為社會文化保存機構的博物館，是否應珍視「過去的」博物館？博物館中是否應保留博物館？對歷史事實不尊重的情形不會進步，只會反覆的重演。民族自我中心主義、文化沙文主義，在博物館的舞台上，是永不缺席的戲碼。

英國對於涉及族群歷史或戰爭議題的博物館展示，自然對參觀者所可能行為，更為小心審慎防範處理。以帝國戰爭博物館為例，其中唯有描寫二次大戰德國納粹對猶太人的迫害的「大浩劫」展示，禁止攝影，並禁止十四歲以下觀眾入內，為此，入館時全館的觀眾入場時，都需接受全面安全檢查，因為英國博物館自知族群詮釋難免涉及立場、觀念的分歧，可能挑動到特定族群人士的情緒。

雖然英國在世界各地建立殖民地時，也常以大屠殺的方式，對付少數民族，如澳洲塔斯馬尼亞原住民的滅族，即是歷史的明證。但在帝國戰爭博物館，以武器功能科技優越及戰爭電影美學，來詮釋戰爭，巧妙迴避英國人對世界其他族群的迫害。對於戰爭帶來的殘酷民族浩劫，則選擇曾是敵對國家德國來大書特書。

誰掌握了歷史？誰具有道德的正當性？誰能得到好處？國家博物館往往成為國家展現權威及建立國家歷史的政治工具。傳統博物館特權正在移轉，人類學

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的文化相對論的理想也許不可能在現實社會中實現，但身為博物館一員，如對博物館淪為政治角力機器無所自覺，豈不更為可悲。

### 結語

大多博物館長久深信不疑的預設和功能，近十年來已面臨重大的挑戰。博物館早已結合當代社會、經濟、政治諸多複雜領域，在此同時，博物館和其他機構之間的邊界，諸如博物館人員的專業，已漸趨模糊。博物館的研究人員是否需和中央研究院的研究人員等同，以競逐自我學術生命為要？博物館的導覽人員，是否稱得上是社會教育師？國立博物館實施 BOT 制，是真的能節約到政府支出？還是減少了歲入、肥了得標廠家、多了一層勞工薪資的剝削？博物館是否淪為媒體操弄的生財機器，或政治人物宰制、宣傳的工具？全球村中的博物館未來，是否真應向麥當勞文化看齊，成為無孔不入、媒體行銷的高手？

當對傳統博物館面臨挑戰時，傳播媒體和學術界紛紛也對博物館有新層次的興趣。不僅是全球博物館的數目遞增，博物館的形式和內容也趨於多樣化。博物館有時甚至透過爭議的方式，去處理爭議性的問題。身為博物館的一員，我們在意如何將不同文化的產品融入全球化市場，我們也掛心是否營運方式符應國際的潮流，然而，我們真的不再知道、還在摸索博物館究竟該是怎樣的機構！

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## 【附錄一】

### 大英博物館人員管理

1. 員工手冊(Staff Handbook)
2. 人員名錄(本研究案相關部門)

# Staff Handbook

**March 2001**

**Human Resources**  
Telephone +44 (0)20 7323 8875  
Facsimile +44 (0)20 7323 8163  
[humanresources@thebritishmuseum.ac.uk](mailto:humanresources@thebritishmuseum.ac.uk)

Great Russell Street  
London WC1B 3DG  
Switchboard +44 (0)20 7323 8000  
[www.thebritishmuseum.ac.uk](http://www.thebritishmuseum.ac.uk)

This Staff Handbook is your own personal Handbook and is designed to be an introductory ready reference giving all members of staff a brief overview of the rules and procedures, the facilities on offer and to help new members of staff settle in to The British Museum quickly.

As with other overviews, this handbook is a summary of the key points of the policies and procedures, and does not comprise a legal document. If you need definitive information or more help on any point, please refer to your manager in the first instance, or to the relevant policy or procedure in detail.

If you have any suggestions for additions or amendments to this Handbook please send them to:

**Norman Jacobs**  
Personnel Manager  
Department of Human Resources

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## Message from the Director and Managing Director

This Handbook is designed to be a summary of important information you should know about The British Museum and your employment here.

It is the aim of The British Museum to be a fair and progressive employer and to continue to offer good opportunities for the future as it has done in the past. It will seek to ensure that people are well trained, kept well informed and are properly rewarded as financial circumstances allow.

The Museum will seek to ensure that your workplace is safe and that appropriate equipment and systems are in place to help you do your job. The Museum wants to create an environment where staff get satisfaction for the work they do.

On your part we ask that you take your share of the responsibility of running this great public institution and play the part you can in meeting the needs of the great numbers of visitors we attract every year.

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## History of The British Museum

### In the beginning

The British Museum was founded on 7 June 1753 when The British Museum Act received the Royal Assent. This act provided for a public lottery to be held to raise funds for the acquisition of the Sir Hans Sloane collection of natural history items, books, manuscripts and antiquities as well as a repository to house them in. Also included in this arrangement was the purchase of the Harley Collection of manuscripts and the housing of the Cottonian collection of books, manuscripts etc., which had been bequeathed to the nation in 1700.

In 1754 the Trustees purchased Montagu House, a 17<sup>th</sup> century mansion in Bloomsbury to house the collections and in 1756 appointed the Museum's first staff under a Principal Librarian, Gowin Knight. The Museum opened to the public on 15 January 1759

Acquisitions for the Museum continued to grow and in 1757, King George II donated the Royal Library and with it the privilege of copyright deposit. The increasing importance of the expanding antiquities collections was recognised in 1807 by the establishment of a separate Antiquities Department and in 1808 by the opening of the Townley Gallery to house Classical and Egyptian material. The Department of Prints and Drawings was created in 1836.

Faced with ever expanding collections and the growing disrepair of Montagu House, the Trustees decided to build a completely new Museum. This operation, largely directed by the architect Robert Smirke, took 30 years and cost £800,000. The first part of the new building was the King's Library, completed in 1827. Montagu House was demolished in 1852. The round Reading Room, not part of the original plan, was completed by Robert Smirke's brother, Sydney in 1857.

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In 1860, the Department of Antiquities split into three; Greek and Roman Antiquities, Coins and Medals and Oriental Antiquities, which curiously included British and Medieval European material. The continuing growth of the collections again called for drastic action and, in the 1880s, the Natural History collections were moved to South Kensington. The White Wing was built in 1884 and the King Edward VII galleries opened in 1914.

### Recent history

In 1963 The British Museum (Natural History) was recognised as a completely separate institution and in 1973 the departments of Printed Books, Manuscripts and Oriental Printed Books and Manuscripts were separated from The British Museum to form part of the new British Library although at first physically staying under the same roof.

The Museum's constant need to find more space led to a number of developments during the 1970s; the Ethnographical collections were moved to the Museum of Mankind in Piccadilly and two new stores were opened, one at Orsman Road in Hackney (Franks House) and one at the old National Savings Bank building at Blythe Road in Hammersmith, the latter being shared with the Science Museum and the Victoria and Albert. Also during the 1970s, the New Wing was built to house mainly offices, but also included new restaurants, meeting rooms and an exhibition gallery.

With the final departure of the British Library departments to their new building in St Pancras towards the end of the 1990s, the way became clear to convert all the vacated space to Museum use and the Great Court scheme was begun. Opened in December 2000 by Her Majesty Queen Elizabeth II, this provided a new education centre as well as new galleries, shops and restaurants, while the Reading Room itself was converted into an Information Centre. For the first time in the Museum's history visitors are now able to walk across the Museum at ground floor level.

The Museum has also bought the old West End Central Post Office Sorting Centre at the bottom of Museum Street to convert into a Study Centre. With the opening of the Study Centre together with the new space inside the Museum itself it is hoped to dispense with the Museum of Mankind, Franks House and Blythe Road, so that all the Museum's activities will be concentrated on the two sites in Bloomsbury.

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# A

## Absence

Absence for any reason must be notified to your line manager within one hour of your normal starting time on the first day of absence. Failure to do so may result in disciplinary action. See Annex C, *Disciplinary Procedure*. It is your responsibility to keep the Museum advised of the circumstances which are preventing you from attending work, and of your likely return date. See also *Sick Absence*.

## Accidents

All accidents no matter how slight must be reported on an accident report form obtainable from your Keeper's or Head of Department's secretary or departmental administrator. For more information, please refer to the *British Museum Health and Safety Policy* held by individual departments.

## Adoptive Leave

Mothers are allowed paid adoptive leave of 14 weeks; fathers are allowed 10 days.

## Alcohol

No alcohol is to be brought on to or consumed by staff on the premises other than that provided by the Museum or sponsors at an official function or as approved by the Keeper or Head of Department at semi-official departmental functions, for example, leaving parties. No person in an intoxicated condition will be allowed on to Museum premises and disciplinary action will be taken. See Annex C, *Disciplinary Procedure*.

## Archives

The Museum Archives include records of the Museum from 1753 to the present, relating to every aspect of the Museum's history and including plans and photographs. The Archives Students' Room (White Wing, ground floor) is open by appointment for consultation of original documents on Tuesdays and Thursdays, 10.00-13.00 and 14.00-16.30, and for use of microfilm from Monday to Friday by arrangement. Lists, catalogues and indexes are available.

# B

## Bicycle Parking

Bicycles may be parked on the racks at the north west corner of the site and on the South Forecourt racks.

## Blood Donor Clinics

You are allowed time off to attend blood donor clinics organised locally by the Museum. These are held twice yearly and are advertised by Office Notice.

## C

### Canteen

See *Staff Restaurant*.

### Car Parking

Owing to limited space on the Museum site only Four Shift security staff, whose hours of work are outside those in which public transport is normally available, are allocated parking spaces.

The Museum has an agreement with Camden Council which provides for staff parking at the Bloomsbury Square car park. The cost of an annual season ticket is recovered monthly in the same way as a tube, train or bus season ticket loan. Contact Human Resources for further information.

### Change of Address

Please help us keep our records straight by advising Human Resources of any changes in your personal circumstances such as a change of name or address, etc.

It is also essential that the Human Resources Department has a record of your next of kin with an address and telephone number to contact in case of emergency

### Collecting

The guidelines for members of staff collecting or dealing in objects similar to those which are collected by the Museum are set out in the *BM Ethics Policy*, Annex B to this Handbook

### Collections

The British Museum's collection of archaeological, ethnographic and artistic objects ranges from prehistoric times up to the present day and is looked after by ten curatorial departments: Ancient Egypt and Sudan, Coins and Medals, Ethnography, Greek and Roman Antiquities, Japanese Antiquities; Medieval and Modern Europe; Oriental Antiquities; Prehistory and Early Europe; and Prints and Drawings. The Museum's aim is to display the objects in their wider cultural context and to make them as widely available as possible.

### Compassionate Leave

See *Special Leave*.

### Confidential Information

All staff owe a duty of confidentiality to The British Museum. This requires you to exercise care in the use of information which you acquire in the course of your official duties and to protect information which is held in confidence. Any breach of these provisions may result in disciplinary action and in certain circumstances civil proceedings. For more information, please refer to Annex B, the *BM Ethics Policy*, and Annex C, *Disciplinary Procedure*.

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## Contract of Employment

As well as your Contract of Employment your Contract with the Museum also consists of:

- a) the letter from the Museum which offered you employment
- b) your letter accepting employment with the Museum
- c) any amendments to terms and conditions which have been made known to you either by letter, notices or by amendment to the Museum Manual (see entry for *Museum Manual* later in this Handbook).

## Corporate Identity

There are guidelines for the use of corporate identity covering references by third parties to association with The British Museum and use of the name and logo. These are designed to protect the professional reputation of the Museum and must be fully complied with. A booklet explaining the guidelines is available from the Marketing Communications Team, Department of Marketing and Public Affairs.

## D

### Death Benefit Nomination Form

It is important that your Death Benefit Nomination Form is kept up to date. If you wish to change your beneficiary or alter the address, updating forms are available from Chessington Computer Centre (see *Pension Schemes* entry for contact details).

### Disability

Wherever possible, the Museum will make reasonable adjustments including providing appropriate aids or adaptations for disabled staff to work in jobs suited to their skills and experience, following the provisions of the Disability Discrimination Act.

### Disciplinary Procedure

The Museum's disciplinary procedure has been designed to help and encourage all staff to achieve and maintain the standard of conduct expected in The British Museum and to ensure consistent and fair treatment for all. It will provide you with every opportunity to explain the circumstances surrounding any breach, or alleged breach of Museum rules. Disciplinary procedures are an aid to good management and should not be seen primarily as a means of punishing staff. The full *Disciplinary Procedure* is reproduced as Annex C to this Handbook.

### Discount

Staff discount of 30% on all BMP books and BM merchandise, 20% on non-BMP books and 10% on non-BM merchandise is available at BM Company shops (excluding Heathrow) with the following exceptions: Occasional Papers, book tokens, stamps, phonecards and reduced or sale items. You must show your pass before the sale is rung up.

## E

### Email

You must not send offensive or inappropriate material by email. Email must be treated in the same manner as correspondence and telephone calls and subject to the same high standards. Emails sent to outside persons or bodies carry the Museum's name and any messages sent must conform to Museum policy. For more information, please refer to the letter of agreement signed when having email installed. All User emails are not permitted when using the email system in the Museum, for further information see Office Notice 010/01 (13 February 2001).

### Emergency Evacuation

Emergency evacuations for reasons other than fire, for example, bomb threat, will be signalled by a voice announcement over the public address system. When this happens you should report to either Bloomsbury Square or Russell Square or to the designated area in the case of the outstations and await further instructions. Do not return to the Museum until told to do so by Security.

### Equal Opportunities

The British Museum is committed to a policy of equal opportunity for its employment practices and procedures. The aim of this policy is to ensure that no employee or prospective employee will receive less favourable treatment on the grounds of gender, sexual orientation, marital status, disability, race, colour, nationality, ethnic or national origin, religion, age or any other factor or condition which is not justified in law or relevant to the requirements of the job.

### Ethics Policy

The objectives of the Ethics Policy are to provide a clear and concise set of statements of ethical policy and to set the standards of conduct which the Museum expects from its staff. The full policy is attached to this Handbook as Annex B.

### Expenses

You may be required to travel within the United Kingdom and abroad as part of your duties. The following rules apply to claims for official travel and subsistence:

- a) Prior authorisation to go on official travel must be obtained from your keeper or head of department.
- b) You will only be reimbursed for expenses which you have actually and necessarily incurred in the course of your duties.
- c) Public transport should normally be used. Reimbursement for use of private car or for taxi fares will only be given if: there were no other means available; Museum objects or heavy luggage had to be transported; the saving on official time was important, two or more members of staff travelling together make this method more economical.

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- d) No reimbursement will be made if you hold a season ticket which covers the area of the journey. If the journey extends beyond the scope of the ticket only the excess fare will be reimbursed.
  - e) Tickets or receipts must be retained and submitted with your claim.
  - f) Claims forms, obtainable from your departmental administrator, must be signed in accordance with your department's authorities procedure and submitted to Finance.
  - g) Expenses may be claimed in advance of travel by using the Advances form in subdirectory *Financeforms* to be found on the Z:// drive. Advances of more than £50 can only be made with the prior agreement of the Accounts Processing Manager in the Finance Department. It is your responsibility to account promptly, with the appropriate tickets or receipts, on your return to the Museum.

For more information, please refer to the Finance Department.

### Eye Tests

Free eye tests are available for all staff who use VDU screens. Please contact your departmental administrator for further information.

## F

### Fire Precautions/Regulations

#### Action in the event of fire

- a) Persons Discovering a Fire:
  - The person discovering a fire must raise the alarm by breaking the glass panel in the nearest fire alarm call point.
  - If you feel able to do so, attack the fire using an appropriate extinguisher. *Do not take unnecessary personal risks.*
  - Evacuate the premises closing doors behind you. If you are the senior person present instruct other members of staff to leave and ensure the working area is clear.
  - Go to your Assembly Point and report your working area clear to the Sector Fire Officer.
  - Do not attempt to re-enter the building until security personnel have given the all clear

b) **Fire Alarm and Evacuation Procedure:**

- This varies depending on which part of the Museum you work in and may include an alert signal (musical tone) before the evacuation (single continuous note) signal. Check with your line manager or your Departmental Fire Officer which applies to your area.
- The full written fire safety procedure is available from your Departmental Fire Officer (see the Telephone Directory for details of who they are)

**First Aid**

A list of qualified First Aiders is displayed on notice boards. If you would like to qualify or if you already have qualifications please inform the Health and Safety Office.

**Free Admission**

You are entitled to free admission at most other national museums upon presentation of your staff pass; this sometimes applies to Special Exhibitions.

**Fund Raising**

Do not run a raffle or similar fund raising activities on the premises for any purpose, no matter how worthy, without consulting your Keeper or Head of Department. This is to ensure that we do not support an unreasonable number of charitable causes and that proper standards are maintained

## G

**Gifts**

It is an offence for you to receive gifts, hospitality or benefits which might be seen to compromise your personal judgment or integrity. Normally any gift or benefit received should be returned or declined with a suitable explanation. The only exceptions are:

- a) presentations to staff on marriage, retirement etc
- b) isolated gifts of trivial character or inexpensive seasonal items such as calendars, diaries etc.
- c) conventional hospitality, provided it is normal and reasonable, for example, invitation to an Annual Dinner of a body with which the Museum is in frequent contact or a working lunch. If in doubt you should consult the Director of Human Resources or one of the Human Resources managers

Any gift or acceptance of hospitality should be reported to your Head of Department who will enter it into the 'Gifts and Hospitality Register' which is monitored by the Director of Human Resources

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Staff involved in awarding contracts must never accept money or gifts from contractors. The *BM Ethics Policy* (Annex B of this Handbook) summarises the Museum's position on this matter and the full policy on acceptance of gifts is laid out as an Annex to The British Museum's Procedure on Fraud.

### Grievance Procedure

If you have a grievance relating to your employment you should follow this procedure.

- a) You should raise the grievance verbally with your immediate line manager. This should be done in confidence giving full details of the grievance, and sufficient opportunity to consider the facts of the case and where appropriate, take remedial action
- b) Should the grievance relate to the line manager or should the line manager not be able to satisfactorily resolve the grievance, you should refer the grievance either verbally or in writing to the head of department.
- c) In cases where the head of department is unable to resolve the grievance to your satisfaction, you may refer the matter to the Human Resources Department.
- d) If you are still dissatisfied you may appeal to the Director of Human Resources or to the Managing Director.

You may be accompanied by a trade union representative or colleague at any or all stages of the Grievance Procedure shown above

## H

### Health and Safety

A copy of the *British Museum Health and Safety Policy* is held in every department, if you wish to see a copy please ask your departmental administrator. See Annex A for the *Health and Safety Policy Statement*

### Heating, Lighting and Ventilation

If you have any problems with heating, lighting or ventilation contact your departmental administrator who will inform the BMD Help Desk. Please do not contact the Help Desk yourself.

### Holiday Play Scheme

The Museum operates a holiday play scheme for up to 24 children during most school holidays. It is open to children from 3 - 12 years of age. Further information may be obtained from Human Resources.

## Holidays

### a) *Annual Leave*

- i) Your personal leave entitlement is set out in your contract of employment.
- ii) The Museum's leave year runs from 1 March to 28 February each year. Whilst every attempt is made to accommodate your choice of holiday dates, the requirements of the Museum must take precedence.
- iii) If you join the Museum during the holiday year you will be entitled to pro-rata holiday for each calendar month of service achieved prior to the holiday year end
- iv) You are entitled to carry nine days forward from one year to the next. You may only carry more days than this forward if you have been prevented from taking your leave because of specific work commitments. You must obtain your manager's agreement for any additional carry forward of leave.
- v) In the event of termination of employment, you will receive payment for all unused holiday entitlement less pro rata for each complete calendar month of the year remaining. In the event of you having already taken a greater amount of holiday than is arrived at by this calculation, the balance will be deducted from any outstanding wages or salaries.

### b) *Statutory/Public Holidays*

In addition to the above, you are entitled to the normal public holidays plus 2½ privilege days (Maundy Thursday (½), Queen's Birthday, Christmas Eve) each year.

## Hours of Work

These are shown in your Contract of Employment.



## Information

Key sources of information about the Museum include this Handbook, the Trustees Annual Report, the Visitors' guide, the BM Internet site and the staff newsletter (*The Column*).

## Intellectual Property

The Museum has adopted a set of procedures for the protection of its intellectual property rights and to ensure that it does not infringe those of others. A full copy is available on the Z:// drive or from the Museum Secretary (Secretariat), and will be included in the Museum Manual.



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## Internet

- a) You are allowed to make reasonable use of the Internet provided that such usage does not breach Museum rules and does not interfere with the performance of official duties. No offensive material of any kind may be imported or circulated unless there is a clear scholarly justification for doing so, in which case you must discuss it with your Keeper or Head of Department beforehand. You must not disseminate or print copyright materials in violation of copyright laws.
- b) Authorship of Museum web pages may only be undertaken in accordance with Museum policy.

For more information, please refer to the letter of agreement signed when having the Internet and email installed.

## J

### Jury Service

If you are required for Jury Service you will be sent a Jury Summons. This Summons is, in effect, a certificate of attendance and you should give it to your Keeper or Head of Department as soon as you receive it to arrange time off work. You will be paid by The British Museum for the time you are on jury service and you should not therefore submit a claim for loss of earnings to the court.

## K

### Keys

- a) All keys form an important part of the Museum's security system. They must be kept carefully and any loss reported to the Security Office or 24 hour Control Room directly the loss is realised. All keys remain the property of The British Museum and must not be passed or loaned to unauthorised personnel.
- b) Authority to draw keys does not confer any right of entry.
- c) House keys drawn from the key pounds must be returned to the pound at the end of the working day. They should not be taken off site except in emergencies or where prior arrangements have been made.
- d) Production of a key is not acceptable as a substitute for producing a staff pass if required.
- e) Certain categories of key have a very high security value and, if inadvertently taken home, may be required to be returned on the same day irrespective of any inconvenience this may cause the key holder.
- f) A charge of £10 may be levied against any loss.

## L

### Libraries

The Museum's libraries comprise around 15 curatorial and departmental specialist libraries; the Central Library which holds books and journals of general Museum interest and the Hamlyn Library, a reference library open to the general public, with publications covering all the Museum's collections. The libraries are under the general direction of the Eccles Librarian.

### Lighting difficulties

See *Heating*.

### Lost Property

If you find any property which has been lost or abandoned on the premises, it is your responsibility to hand it in at once to the Lost Property Office (at the end of Room 4, the Egyptian Stone Gallery).

## M

### Maternity Leave

- a) Women employed on contracts of not less than two years and who have been employed for at least one year qualify for 18 weeks paid maternity leave plus 34 weeks unpaid leave.
- b) Women who have not yet completed one year's service but who have completed 26 weeks service by the 15<sup>th</sup> week before the week in which the baby is due will be entitled to receive Statutory Maternity Pay (SMP), but not Museum pay, for 18 weeks. The maximum period of unpaid maternity leave is 6 months.
- c) Women who are pregnant will be allowed time off for ante-natal care appointments

For further information on all aspects of Maternity Leave please contact Human Resources for an information pack.

### Medical/Dental Appointments

You should always try to arrange medical and dental appointments so that they fall outside office hours whenever possible. Where you cannot do this, you will be allowed paid time-off for up to half a day or paid sick leave if your absence is longer than that. Please provide proof of your appointment wherever possible when asking for time off.

### Motor Cycle Parking

Motor cycles may be parked at the north east corner of the site. There is a waiting list for spaces, contact the Security Office for further information

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## Museum Manual

The Museum Manual is currently being compiled. This will contain more information on most aspects of the Museum. One copy will be issued to every department.

## Museum Property

Please treat all Museum property with respect.

You are not permitted to remove from the premises any tools, materials or Museum property without prior written permission from the owner or, in the case of Museum property, your Keeper or Head of Department. These documents must be produced at the Security Office where you will be provided with a clearance card. This rule applies to all items including those apparently discarded or belonging to contractors. Items needed temporarily for study or for working at home may be taken with the permission of your Keeper or Head of Department.

## N

### Newsletter

There is a staff newsletter called *The Column* to which you are encouraged to contribute. Contact the Internal Communications Manager (Marketing and Public Affairs) for more details.

### Notice Boards

Notice Boards are located in the Staff Restaurant and in departmental offices. They are kept up to date and may include information of interest including changes to Conditions of Employment and internal job vacancies. Each notice board has a designated person responsible for the upkeep of the board. Please read notices and keep yourself informed.

## O

### Opening Hours

The **Museum** is open to the public from 10.00 -17.30 Saturday to Wednesday; and 10.00 - 20.30 Thursday to Friday.

The **Great Court** is open to the public from 9.00 - 21.00 Monday to Wednesday; 9.00 - 23.00 Thursday to Saturday; and 9.00 -18.00 on Sundays.

### Outside Bodies

If you are asked to participate in or provide advisory or consultancy work to an outside body by virtue of the fact you are employed by The British Museum you must obtain the consent of the Museum before accepting such a role. This should be done through your Keeper or Head of Department. For more information, please refer to Annex B, the *BM Ethics Policy*.

## Outside Employment

You should not undertake paid or unpaid employment outside the Museum or accept outside appointments which compromise your responsibilities to the Museum. For more information, please refer to Annex B, the *BM Ethics Policy*.

## Overtime

- a) Overtime must be authorised in advance. Rates for those eligible will be published as appropriate and are obtainable from your line manager or from the Human Resources Department.
- b) Normally, overtime payments are paid on the basis of one month in arrears.
- c) If you have any queries about your overtime please refer them in the first instance to your line manager.

## P

### Paternity Leave

The Museum allows 10 days paid paternity leave.

### Pay

- a) Your salary is paid into your bank account on the last working day of the month.
- b) Deductions from salary will be made in accordance with the regulations governing income tax (Pay As You Earn (PAYE)) and National Insurance.
- c) Shift allowances and overtime payments are shown separately on your payslip

If you have any queries about your pay please make an appointment to speak to a member of the Payroll staff

### Pension Scheme

A separate pensions handbook will be issued to you. For further information on Pensions contact Chessington Computer Centre direct. Their address is:

Pension Services Section  
ADP - Chessington  
International House  
Wheatfield Way  
Kingston-Upon-Thames  
Surrey, KT1 2PD

or telephone 020 8394 7305

Each member of staff may make one enquiry per year; any further enquiry will result in ADP Chessington billing staff directly for the service

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## **Performance Appraisal**

All staff are given regular appraisal interviews. You will be given the opportunity to discuss how you are doing at least once a quarter. The aim of these is to review your progress to ensure a consistent level of work, to discuss future training and development needs and to plan for the future within the context of the overall Museum plan.

However, if at any time you wish to discuss your job or your performance please approach your line manager.

For more information, please refer to the booklet 'Staff Appraisal Guidance Notes', obtainable from your line manager or from Human Resources.

## **Personal Property**

Please do not bring valuable personal items in to the Museum. Everybody will be provided with a lockable locker or desk or cupboard where possible. The Museum takes no responsibility for loss or breakage to your personal property.

## **Petty Cash**

The Accounts Office is open for the reimbursement of petty cash expenditure from 14:30 - 15:00. Payment vouchers are obtainable from your departmental administrator.

## **Press Enquiries**

Approaches from the press, TV and radio made directly to members of staff should be referred to Media Relations. Media Relations will not transfer a press call to any member of staff without prior warning. You are warned not to accept a journalist's word that s/he has contacted Media Relations beforehand or to contact the media without first informing the press office. Letters to the press on any subject related to the Museum must first be approved by the Managing Director. You must not approach the media on your own initiative.

## **Privilege Days**

See *Holidays*

## **Private Work**

The Museum's time, material or equipment must not be used for any work not directly related to the Museum without prior approval from your Keeper or Head of Department.

## **Protective Clothing**

It is a condition of employment that, whilst working in certain jobs, you wear protective clothing or overalls supplied by the Museum. This includes headgear and shoes where appropriate.

## Public Duties

Special Leave is allowed for the performance of certain Public Duties, for example, Magistrate, Councillor, member of the Auxiliary Forces, School Governor. Contact Human Resources for further information.

## Punctuality

Punctuality is expected of all employees and persistent lateness may result in disciplinary action because it is a breach of your contract with the Museum. See Annex C, *Disciplinary Procedure*.

# R

## Retirement Age

The Museum Pensions Policy allows for retirement at 60, but you may stay on until you are 65. However retention over age 60 is at the Museum's discretion as well as being subject to continued good health and good performance.

# S

## Season Ticket Loans

The Museum offers loans to cover the cost of season tickets. These are paid with your salary in the month before your new ticket is bought. Application forms are available from Human Resources. This does not apply to casual staff nor permanent staff with less than two months' service.

Applications must be received by Human Resources by the end of the month preceding the one in which you wish the loan to be paid.

## Security

You should be vigilant at all times. Make sure that you lock doors behind you. Be prepared to challenge anyone not wearing a staff pass in staff areas.

## Sick Absence

If you are off work sick you should notify your department within one hour of your normal starting time on the first day of absence. Failure to do so may prevent you from receiving sick pay. In the case of prolonged absence your line manager will arrange to keep in touch with you. If you are absent for more than seven days you must send in a medical certificate. For absences of seven days or less you should complete a self-certification form on your return.

You are allowed paid sick absence, less any social security benefit received, for up to twelve months in any period of four years. Within this limit you are allowed up to six months sick absence on full pay within any period of twelve months. Any further absence within the four years will be paid at half pay. When full or half pay has ceased it will not be restored during the same sick absence. This benefit is not available for staff on temporary contracts

If your attendance is unsatisfactory because you have frequent or continuous sick absence your suitability for continued employment may have to be reviewed.

### **Smoking**

You are only permitted to smoke in designated areas. Currently these are:

#### **Main Building:**

- Smoking area of staff restaurant
- Front warders' mess room in Residence 4
- Detached mess room between White Wing and Residence 1
- Forecourt, including the colonnade
- Rear gardens of 1 and 1a Montague Street
- North West corner of the site between the boundary wall and contractors' huts.

#### **Burlington Gardens:**

- Mess room on top floor
- Car park at rear of building, first 50 yards from Control Room

#### **Orsman Road:**

- Mess room in Building 2.

These areas do change from time to time. Please check with Office Notices and the Notice Boards.

Smoking in any area other than a designated area will be treated as a serious disciplinary offence. See Annex C, *Disciplinary Procedure*.

### **Special Leave**

Keepers and Heads of Departments may authorise up to three days Special Leave with Pay to cope with urgent domestic affairs. This is frequently referred to as compassionate leave. Requests for any longer periods of either paid leave or unpaid leave must be submitted to the Human Resources Department via your Line Manager. Each case will be dealt with on its own merits.

### **Sports and Social Activities**

The British Museum has a football team, a cricket team and a small gymnasium. Other social activities are also arranged from time to time. For the latest information see the Sports and Social notice board in the staff restaurant.

### **Staff Handbook**

Amendments to this Handbook will be issued as required from time to time. They will also be placed on notice boards and posted on the Intranet (when it becomes available).

## **Staff Passes**

Staff passes must be worn and be visible at all times whilst on Museum premises. They do not confer right of entry. Passes remain the property of The British Museum and must be surrendered on leaving the Museum's service.

You must not give or loan your pass to any other person.

You must not alter, copy or disfigure your pass.

Loss of a staff pass must be reported directly it is realised to the Security Office. A charge of £5 may be levied to cover the second loss within a twelve month period.

## **Staff Representation**

The British Museum attaches importance to effective consultation with staff and has recognition agreements with four unions, FDA, IPMS, PCS and TGWU. You have a right to belong to a trade union which can support you and represent your point of view on all questions affecting your welfare and terms and conditions of service.

## **Staff Restaurant**

The staff restaurant is open from 8:30 to 16:30 every day. Hot food is served from 11:20 - 14:00 Staff are also eligible for a discount in the public cafes and restaurants.

## **Stationery**

Official stationery must only be used for official business. Use of official stationery on personal business is a disciplinary offence. See Annex C, *Disciplinary Procedure*.

# **T**

## **Telephone Calls**

You are allowed to make reasonable personal use of your telephone provided that such usage does not breach Museum rules and does not interfere with the performance of official duties. You should not use it for international calls unless the call is work related. Excessive use of the telephone for personal calls will result in disciplinary action. See Annex C, *Disciplinary Procedure*.

## **Telephone Faults**

You should report all telephone faults to the ISS faults help desk on extension 8963.

## **Training**

The Museum will make every endeavour to ensure you receive the training necessary for you to do your job well, and, where appropriate, to fit you for the next job. Induction training is provided for all new staff

We have our own training office which organises both internal and external training courses.



## Transport Disruption

You should make every effort to come to work during times of transport disruption. If this is not possible then you should report to another BM building or make arrangements to work at home. For non-essential staff it may be appropriate to take annual leave. For further information see Office Notice 007/01 (1 February 2001).

## V

### Vacancies

You will be notified of vacant posts by Office Notices. Full job descriptions and person specifications will be available from Human Resources, on the Management notice board outside the staff restaurant and from the department advertising the vacancy.

### Valuations

Members of Museum staff must not give opinions on the monetary value of objects except on official request to other museums, the Inland Revenue and other competent government departments and recognised public bodies. If in doubt please ask your Keeper or Head of Department. For more information, please refer to Annex B, the *BM Ethics Policy*.

## W

### Whistle blowing Procedure

If you have a genuine and legitimate concern that you are being asked to act illegally, in breach of a professional code, improperly or unethically or in any way inconsistent with the Museum's *Ethics Policy* (see Annex B) and code of conduct for staff, you are encouraged to inform a nominated representative of Museum management in confidence. A copy of the procedure can be found on the Z:// drive in the folder called *draft policies etc.*

### Working Time Regulations

The Working Time Regulations, which put in to effect the EC Working Time Directive, provide various rights and obligations relating to work and rest periods. The main provisions are a limit on the average weekly working time to 48 hours, a limit on night time workers' average normal daily working time to eight hours, a requirement to offer health assessments to night workers, a minimum daily rest period of 11 hours, and weekly rest periods of at least one day in every seven. Individuals may opt out of the requirement to limit their average weekly working time to 48 hours but this must be done in writing on a special form which is available from Human Resources.

## Annex A

### Health and Safety Policy Statement

The Board of Trustees of the British Museum accept the prime responsibility for the health, safety and welfare of staff and visitors to the Museum. The Trustees have a direct concern for the health, safety and welfare of their staff and accord health and safety matters equal priority to all other management and Museum functions.

It is a requirement of the Board of Trustees that the Director, Managing Director, Keepers, Heads of Departments, Managers and Supervisors accord a similar priority to health and safety matters and that all British Museum staff and visitors ensure that the intent of this policy is observed. The policy document will be regularly reviewed in consultation with those affected by it.

The Museum undertakes to comply with the requirements of the Health and Safety at Work etc. Act 1974 and with all other relevant statutory provisions, including the Management of Health & Safety at Work Regulations 1992, to meet these obligations.

This statement has been prepared and is issued in accordance with the requirement of Section 2(3) of the Health and Safety at Work etc. Act 1974. The Policy set out covers all premises occupied by the Museum.

*Signed* Chairman on behalf of the Board of Trustees, the British Museum, 5 November 1994.

Copies of this statement are available from the Health & Safety Office.

The full British Museum Health, Safety and Welfare Policy is in three volumes:

- Volume 1:** The Policy Statement consisting of three parts Part 1, the general statement (printed above) signed to indicate its official acceptance by the Museum as Museum policy. Part II, the organisation or responsibilities. Part III, the arrangements for implementing the policy
- Volume 2** Museum rules, regulations, codes of practice, risk assessments and information relevant to all departments.
- Volume 3:** Specific departmental safety rules and procedures drawn up by individual departments.

Volume 1 is distributed to all members of staff on joining the Museum. At least one copy of Volumes 2 and 3 are kept by each department and are available to any member of staff on request

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## Annex B

### Ethics Policy and Code of Conduct for Staff

#### 1. Introduction

- 1.1 **Objective:** The objectives of this document are to provide a clear and concise set of statements of ethical policy, and to set the standards of conduct which the Museum expects from its staff and others, namely:
- All Museum staff including those working within The British Museum Development Trust, The British Museum Company Limited, The British Museum Great Court Limited and The British Museum Friends;
  - The Board of Trustees; and
  - Volunteers working in the Museum.
- 1.2 This document should be made available to the Museum's stakeholders and public in order that they may be informed of the ethical standards it sets for itself.
- 1.3 **Background:** This document is informed by the *Seven Principles of Public Life* enunciated by the Nolan Committee in March 1996 (see attachment) which bind the Trustees and all staff within the Museum. It also takes account of the *Cabinet Office Model Code of Conduct for staff of executive non-departmental public bodies* and the Museum Association's *Code of Ethics, Code of Conduct for People who work in Museums* and *Code of Practice for Museum Governing Bodies*, as well as the *Code of Professional Ethics* issued by the International Council of Museums (ICOM). In the event of conflict this document shall govern.
- 1.4 This Policy informs and is supplemented by the Museum's Procedures on Fraud and 'Whistle Blowing'

#### 2. Ethical Principles

- 2.1 Maintaining the trust and confidence of all those with whom The British Museum and its subsidiaries come into contact is critical to the Museum's success. That trust and confidence depends on the Museum's reputation for acting ethically, with integrity and to the highest professional standards. Therefore the Museum, its Trustees and its members of staff shall strive at all times to avoid acting in such a way as would, accidentally or otherwise, bring the Museum into disrepute.

- 2.2 In all actions, activities and relationships the Museum its subsidiaries, its Board of Trustees and the members of its staff will act with the highest standards of integrity and objectivity. Specifically they will:
- a) discharge the public functions of the Museum reasonably and according to the law, respect then current international law and treaties, then current laws and regulations of any country in which the Museum is operating and the provisions of any trust or legal condition relating to the collections or operation of the Museum;
  - b) recognise the ethical standards governing particular professions;
  - c) act with honesty and integrity, and never knowingly mislead any person;
  - d) give due recognition to those who have contributed to Museum undertakings;
  - e) be impartial, ensuring that they declare and make known personal interests and do not give or receive any inducement which could, or could be seen, to be corrupt or conflict with the interests of the Museum;
  - f) hold the collections, assets and information of the Museum in public trust and use them efficiently and effectively and only in the furtherance of the interests of the Museum; and
  - g) be objective in presenting the collections to illuminate the culture and communities from which they come.

2.3 Although these ethical principles govern all actions by or on behalf of the Museum, the Code of Conduct for Staff sets out the detailed rules for the application of these principles in specific circumstances.

### 3. Code of Conduct for Staff

- 3.1 The Museum does not proscribe limits to or interfere in the way staff chose to enjoy their private time. However staff must be aware that, in the eyes of the public, any Museum-related activity in which they are involved cannot be wholly divorced from their association with the Museum, and therefore may reflect on the Museum or be attributed to it. In any situation in which they are or may appear to others to be acting on behalf of the Museum, staff shall take care to ensure not only that personal motivations and interests do not conflict with those of the Museum, but also that they do not appear to do so to the perception of an outside observer. Staff, and others in a close relationship with them, shall therefore uphold the Museum's Ethical Principles in all situations where they might reasonably be regarded as representing the Museum. *[Informative These principles should be applied even after staff have left the employment of the Museum for so long as their names and reputation may in the public perception reasonably be associated with the good name and reputation of the Museum].*

- 3.2 In carrying out their duties staff are required to adhere to the following rules at all times:
- 3.2.1 Staff shall consult the Secretary (or the Director of Human Resources in the case of employment issues) if they are in any doubt as to the legality or propriety of any course of action. Staff who travel abroad (for fieldwork or otherwise) or who export materials shall ensure that they understand and respect any relevant local laws and obligations which govern their activities.
  - 3.2.2 Staff shall not arrange or procure the acquisition by the Museum of objects in contravention of the Museum's Acquisitions Policy, nor shall they arrange or procure the display of loaned objects where there are reasonable grounds to believe that the objects would not have been acquired by the Museum had they been freely offered to it. Where staff have reason to believe or suspect that an object has been illegally or illicitly acquired, transferred, imported or exported they shall immediately inform their Keeper or Director who will arrange for the Museum to inform the appropriate authorities. Except when co-operating with those authorities, staff shall not give any identification or authentication of that object to a third party.
  - 3.2.3 Staff shall ensure that any information provided to donors or foreign governments is, to the best of their knowledge, accurate and relevant. Requests for information from the public shall be answered courteously and promptly within the constraints of time and resources available.
  - 3.2.4 Staff are encouraged to share their professional knowledge and expertise with both professional colleagues and the general public. However:
    - a) written certificates of authenticity or valuation (appraisals) shall not be given;
    - b) opinions on the monetary value of objects may only be given to, and on official request from, other museums, the Inland Revenue or other competent government departments and recognised public bodies or charities.
  - 3.2.5 In any situation in which they are or may appear to others to be acting on behalf of the Museum, the relationships and communications between staff and third parties shall always be courteous, both in public and in private. Differences of opinion shall not be expressed in a personalised fashion and no member of staff shall engage in any correspondence with any third party in any official format which is or may be associated with the Museum unless directly related to the Museum's purposes and objectives.
  - 3.2.6 The processes for the selection of suppliers and contractors shall be competitive, fair, objective and open so that potential suppliers can be confident that their bids will be held confidential and the business will be awarded solely on the grounds of merit.
-

3.2.7 Staff shall not undertake other paid or unpaid employment outside the Museum or accept outside appointments which compromise the proper discharge of their duties and responsibilities to the Museum.

3.2.8 Notwithstanding paragraph 3.2.7, any member of staff who by virtue of his or her employment at the Museum or Museum employment-related knowledge, experience or contacts receives a request to:

- participate in an external body;
- provide an advisory or consultancy service,
- teach, write or broadcast; or
- value or authenticate any object in a personal capacity

shall not accept any such request without first obtaining the consent of the Museum which shall normally be granted where the activity enhances the reputation of the Museum and does not and would not appear to a reasonable disinterested third party to create a conflict of interest.

3.2.9 Staff shall not participate in dealing (buying or acquiring with the intent of selling their own or another organisation's for profit) in objects similar or related to the objects collected by the Museum.

3.2.10 Staff may buy objects with the intent of long term personal ownership, but must always put the interests of the Museum before their own. If the object they wish to acquire is one that in their professional judgement might properly form part of the Museum's collection (whether of their own department or another department), they should first offer it for acquisition to that department, or, if this is impossible at the time of purchase, offer it at the price they paid at the first available opportunity. Similarly, staff wishing to dispose of any object in their possession that in their professional view might properly form part of the Museum's collection (whether of their own department or another department), should first offer it for purchase by that department at a price to be determined by an independent third party. Staff intending to buy objects or build collections for future gift or bequest to the Museum should put their intention in writing to the Director and gain written approval.

3.2.11 Staff owe their primary professional and academic allegiance to the Museum. The intellectual property in all information which is not in the public domain, and which is connected with work within the Museum, is acquired on official duties or relates to the subjects covered by the work of the Museum, belongs in law to the Museum and should primarily be applied in furtherance of its interests. If staff wish to use the Museum's intellectual property for purposes which are not primarily in the furtherance of the Museum's interest then they must first obtain written permission from the Museum to do so.

3.2.12 Staff owe a duty of confidentiality to the Museum, and shall protect from disclosure to third parties information which is designated as confidential. Staff must also protect confidential information relating to the source of material owned by or loaned to the Museum, as well as information concerning the security arrangements of the Museum, or the security arrangement of private collections or any place visited in the course of official duties. The disclosure of information which is confidential to the Museum must be authorised and given only in compliance with the Museum's Policy and Procedure on Access to Information

3.2.13 When negotiating to raise funds staff shall exercise the utmost care not to enter into any obligation with donors which would be seen to be partial to the interests of the donor but in conflict with any Museum policy, priority or objective or otherwise affect adversely the wider interests of the Museum. In return for sponsorship or donations in kind staff shall never undertake to award contracts to donors or any entity in which any donor has a significant interest.

#### 4. Responsibilities

- 4.1 Staff shall at all times be familiar with, understand and act in accordance with this Ethic Policy and Code of Conduct and all the approved policies and procedures of the Museum. Particular attention is drawn to the Procedures on Fraud and 'Whistle Blowing'. It is the responsibility of staff to inform management if they feel that they are under pressure to act illegally, unethically or improperly whether contrary to the Ethics Policy, the Procedure on Fraud or otherwise. If they do not feel they can discuss the matter with their management they shall raise the matter with the Secretary or Head of Assurance whether under the 'Whistle Blowing' procedure or informally.
- 4.2 Directors, Keepers and Heads of Departments shall ensure that the Ethics Policy and Code of Conduct are communicated to and implemented by all members of their staff. The implications of each shall be openly discussed.
- 4.3 Directors and Keepers shall determine whether to approve the activities of their staff where the Ethics Policy and Code of Conduct so require. They in turn must seek the approval of the Managing Director or the Director as appropriate for their own proposed activities.
- 4.4 The Secretary or Head of Assurance shall provide advice on the resolution of issues arising and adjudicating whether the action taken is appropriate. Directors and Keepers are required to consult the Secretary or Head of Assurance whenever a potential conflict of interest arises.
- 4.5 The Accounting Officer shall provide overall assurance to the Trustees and the DCMS that the Ethics Policy is understood, being implemented and that the assets under the Museum's control are being used with regularity and probity.

## 5. Assurance

- 5.1 Each year Keepers and Heads of Departments shall confirm formally to the Accounting Officer that they have made their staff and (insofar as may be relevant) any volunteers working within their departments aware of the Ethics Policy and Code of Conduct and report any issues arising which come to their attention.
- 5.2 Any breaches of this policy (including any disciplinary action taken) shall be reported to the Accounting Officer.
- 5.3 If any member of staff has reported a matter pursuant to paragraph 4.1 and believes that the response does not represent a reasonable response to the grounds of his or her concern he or she may report the matter in accordance with the 'Whistle Blowing' procedure for further investigation or action.

## Ethics Policy: Attachment

### Nolan's Seven Principles of Public Life

*Selflessness: Holders of public office should take decisions solely in terms of the public interest. They should not do so in order to gain financial or other material benefits for themselves, their family, or their friends.*

*Integrity: Holders of public office should not place themselves under any financial or other obligation to outside individuals or organisations that might influence them in the performance of their official duties.*

*Objectivity: In carrying out public business, including making public appointments, awarding contracts, or recommending individuals for rewards and benefits, holders of public office should make choices on merit.*

*Accountability: Holders of public office are accountable for their decisions and actions to the public and must submit themselves to whatever scrutiny is appropriate to their office*

*Openness: Holders of public office should be as open as possible about all the decisions and actions that they take. They should give reasons for their decisions and restrict information only when the wider public interest clearly demands.*

*Honesty: Holders of public office have a duty to declare any private interests relating to their public duties and to take steps to resolve any conflicts arising in a way that protects the public interest.*

*Leadership: Holders of public office should promote and support these principles by leadership and example.*



## Annex C

### Disciplinary Procedure

#### Introduction

This procedure is designed to help and encourage all staff to achieve and maintain the standards of conduct expected in The British Museum and to ensure consistent and fair treatment for all. The aim is to provide a framework for emphasising and encouraging improvements in individual behaviour. Disciplinary procedures are an aid to good management and should not be seen primarily as a means of punishing staff. A breach of the general principles of conduct is a disciplinary offence. However, in many cases advice or counselling will be all that is needed but, depending upon the seriousness of the situation, such offences may lead to disciplinary action and incur penalties, including dismissal.

Staff may, if they wish, be assisted throughout any disciplinary proceedings by a trade union representative, or a colleague.

#### Types and examples of Disciplinary Offences

The way in which misconduct is dealt with depends upon:

- its seriousness - whether it is a minor offence, serious or gross misconduct;
- whether it is an isolated incident or a repeated offence;
- mitigating factors.

The following examples are for illustration and are not exhaustive.

##### *Minor Offences*

- Isolated and minor instance of the mis-use of official stationery or equipment.
- Isolated instance of bad timekeeping, offensive language or insubordination

##### *Serious Misconduct*

- Serious neglect of duty including failure to follow proper procedures and carry out management responsibilities
- Conduct that poses a threat to the security and safety of the staff, public or collections
- Action, or inaction which significantly disrupts or damages the efficiency of the Museum or willfully disregards the Museum's code of conduct
- Persistent insubordination, which could include uncooperative or aggressive behaviour when carrying out senior staff's reasonable instructions, or refusal to carry out a legitimate instruction.
- Unauthorised absence from duty for which no acceptable reason is given.

- Persistent unsatisfactory timekeeping.
- Conduct which contravenes the Museum's equal opportunities policy, for example, sexist or racist remarks or aggressive behaviour, or discrimination towards a disabled person
- Inattention to duty resulting in loss of public money or loss or damage to property for which the member of staff is responsible.
- Knowingly dealing with relatives or friends in the course of official business without permission, for example in letting contracts.
- Consumption of alcoholic beverages while on duty, without permission.
- Using office stationery or equipment for private purposes on more than one occasion.
- Rudeness to a member of the public or a member of staff.
- Contravention of the Health and Safety Regulations.

#### *Gross Misconduct*

Gross misconduct is regarded as misconduct serious enough to destroy the contract of employment between the Museum and the member of staff and make any further working relationship and trust impossible. Such misconduct could lead to dismissal without notice. Whilst it is normally restricted to very serious offences such as those listed below, gross misconduct may be determined by the nature of the duties the individual is performing.

- Conviction for a serious criminal offence whether on official duty or not.
- Striking a member of the public or a member of staff.
- Incapability through alcohol or being under the influence of illegal drugs.
- Bribery, theft or fraud at work, or deliberate falsification of records (for example, false declaration of overtime hours, flexible working hours, travel claims or alteration of medical certificates etc)
- Serious negligence which causes unacceptable loss, damage or injury
- Deliberate damage to Museum property
- Serious acts of insubordination
- Repeated or extreme forms of harassment, or discrimination on the grounds of sex, race or disability
- Unauthorised entry to computer records.
- Smoking in a prohibited area.

## Disciplinary Procedures

In taking disciplinary action management will:

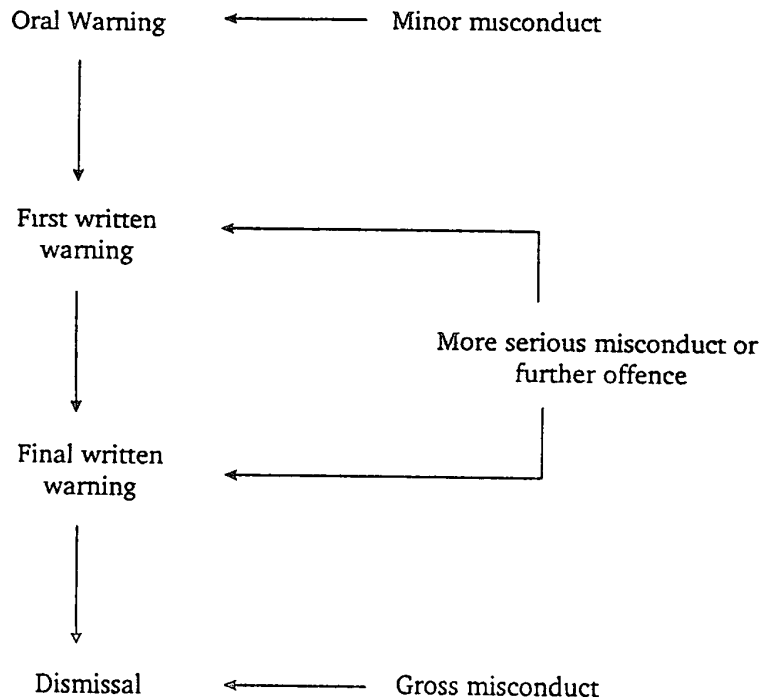
- act promptly at all stages
- seek to establish all the facts of the alleged offence
- apply the procedures equitably irrespective of the sex or race of the individual
- take full account of the background for example, any relevant personal or domestic circumstances, consult with Welfare or OHSA if appropriate, consider the officer's record and performance.

After examination of all the facts, management may:

- drop the matter if there is no case to answer
- recommend advice or counselling without using the disciplinary procedure
- if disciplinary action is considered necessary arrange a disciplinary interview.

## Disciplinary Action

Disciplinary action may be summarised as follows:



### *Minor Offences*

Minor offences, such as occasional instances of poor timekeeping or attendance, or minor incidence of misconduct, are normally dealt with by line management by giving oral or written warnings.

Frequent repetition of minor offences and all serious offences are referred to Human Resources.

### *Serious Offences*

If a serious disciplinary charge is made (in relation to either serious or gross misconduct and other than one which may be given rise to criminal proceedings) Human Resources will:

- provide the member of staff within 10 days with a written statement which will define the charge and set out the details of the case to be answered
- send, with the agreement of those charged, a copy of the written statement to their nominee

- 
- provide access to, or copies of, any documentary evidence which the Museum relies upon as the basis of its case
  - invite those charged to put forward a written reply to the charge within a reasonable time. This will normally be 10 days (from the date of receipt of the written statement from Human Resources) but a shorter or longer period may be adopted by agreement with Human Resources and the individual charged
  - inform those charged that they may, if they wish, present their case orally as well as, or instead of, a written response. They will also be informed of their right to remain silent
  - advise those charged that they may, if they wish, be assisted throughout the disciplinary proceedings by a trade union representative or a colleague of their choice
  - in cases involving a trade union representative reference will first be made to a senior trade union representative or to a full-time official before any charges are made.

### *The Interview*

- An interview may be arranged if so required by either the officer charged or by Human Resources where there is conflict of evidence between the charge and the written reply or where the case is unusually complex.
- The purpose of such an interview is to.
  - resolve any doubts about the facts
  - give the individual the opportunity to state his/her case, ask questions, present evidence and call witnesses.
- The interview will normally be conducted by a Human Resources Manager at least two grades above the individual charged and will not include that individual's supervisors.
- The officer may be accompanied by a trade union representative or colleague
- The fact that there has been an interview does not affect the individual's right to.
  - question the evidence and/or witness(es) to the case;
  - subsequently lodge an appeal.
- The individual's comments at the interview will be minuted and agreed by both parties to be a true record.

## Suspension From Duty

- Suspension from duty without loss of pay may be imposed in appropriate circumstances by Heads of Departments, senior managers or Human Resources. In 'out of hours' instances, the Duty Officer may impose suspension which will be confirmed by Human Resources on the next working day.
- A member of staff may also be suspended from duty while enquiries are being made into a disciplinary offence or while they are under a criminal investigation. In such cases pay may be withheld wholly or partly during suspension and may be forfeited as a result of a disciplinary decision. Any pay not forfeited will be paid retrospectively and reckoned under the Principal Civil Service Pension Scheme in the normal way.
- Suspension from duty whilst enquiries are being made does not imply any decision about the case. In this respect it is different from suspension as a disciplinary penalty.
- The individual will be told clearly the reason for the suspension, whether it is with or without pay and how long it is expected to last.
- A line manager may send someone home, if the circumstances seem to require it, without this being regarded as 'suspension'.

## Criminal Offences

An individual will not be dismissed or disciplined merely because he or she has been charged or convicted of a criminal offence. However, depending upon the seriousness of the offence, Human Resources may not wait for the outcome of any criminal investigation or proceedings before taking disciplinary action. In such cases it may not be appropriate to follow all stages of the disciplinary procedure, for example, when the facts are not in doubt. The individual concerned will always be given the opportunity to make representation before a decision is reached and be assisted by a trade union representative or colleague.

In taking a decision, following a thorough investigation of all the facts, due regard will be given to the nature of the offence and the bearing of the job the individual is employed to do

## Disciplinary Decisions

Disciplinary decisions will be taken only after careful consideration of all the available evidence and representations made on the individual's behalf. Written confirmation of the decision will be given and, if a penalty is considered appropriate, the officer will be informed of his/her right of appeal

## Treatment of Offences

The treatment of offences, particularly those against good order and discipline, which are not criminal offences, will be governed both by the effect on the Museum and by the circumstances of the particular case, including the employee's previous record. There is no rigid code automatically assigning particular penalties to particular offences but such penalties may include:

- formal reprimand
- stoppage or forfeiture of pay
- monetary payment by way of fine or restitution
- suspension without pay
- loss of seniority
- forfeiture of the right to be considered for promotion or substitution for a specific period
- downgrading
- dismissal.

## Dismissal

Except for gross misconduct no member of staff will be dismissed for a first breach of discipline.

The decision to dismiss will be taken by the Head of Administration, or the Director, depending upon the grade of the person concerned.

The Museum will apply, where appropriate, the rules which cover the recovery of losses to public funds on dismissal and to the forfeiture of superannuation benefits in respect of dismissal for certain criminal offences

## Appeals

Individuals have the right of appeal against disciplinary decisions under the Museum's personal grievance procedure. Appeals will be considered by someone at least one grade higher than the person making the disciplinary decision and appeal decisions will be taken by someone independent of the original disciplinary decision. Where the Director has made the decision to dismiss, the appeal will be considered by the Trustee(s) responsible for staff matters.

Staff who are dismissed may appeal to the Director under the internal appeals procedure and to the Civil Service Appeal Board and Industrial Tribunal if they are eligible to do so

## Disciplinary Procedures - Guidance for Managers

### *Managers Responsibility for Discipline*

The main areas of responsibility are.

- establishing and maintaining standards of acceptable conduct of his/her staff
- consistently and fairly upholding these standards
- halting unacceptable behaviour at the outset with an appropriate word at the right time
- proper and thorough investigation of any complaints.

### *Disciplinary Action - Preliminary Steps*

When an instance of unsatisfactory behaviour occurs a line manager must assess whether or not disciplinary action is necessary. Before a decision can be made, a prompt and thorough investigation, gathering together all the relevant facts, is required. A decision can then be made about the need for either advice and counselling or formal disciplinary action. It may only be necessary to discuss the matter informally to begin with but whenever the formal procedure is involved this must be made clear to the member of staff.

If formal action is likely to be appropriate the managers should assess whether the offence is minor (seeking Human Resources advice as necessary) and therefore deal with it themselves or serious or gross misconduct when the case will be dealt with by Human Resources.

### *Counselling*

Counselling involves talking over the matter, explaining what is wrong and advising staff what is expected of them. By taking this action promptly when an offence is not too serious, managers may prevent a recurrence of the misconduct. Counselling might be appropriate, for example.

1. if a member of staff is late for work without an acceptable explanation; or
2. to bring to their attention some unsatisfactory aspect of their behaviour such as general bad manners or ill-temper which they may regard as trivial but which is unacceptable at work.

Sometimes domestic, personal or health problems can be at the root of this kind of behaviour, and staff should be encouraged to talk to their manager, doctor, welfare or trade union representative, if they think that might help.



A brief informal note should be kept by the line manager of counselling interviews in case more formal disciplinary action becomes necessary. When interviewing the member of staff the managers may need to explain that:

- 1 a repetition of the unsatisfactory behaviour; or
2. a failure to improve

will lead to consideration of formal disciplinary action.

#### *Cooling-off Period*

Some incidents involve emotional behaviour, and a cooling-off period may be needed before the matter can be dealt with sensibly, for example when a member of staff loses their temper, it may be expedient to send the person home for the remainder of the day. Sending a person home in these circumstances is not regarded as suspension from work and should not be referred to as such. Whether or not disciplinary action follows, the line manager should make a note of such instances and the circumstances surrounding them.

When counselling has not resolved the problem, or is inappropriate, for example, where there is serious misconduct, the individual should be informed that disciplinary action is being considered.

#### *Dealing with Minor Offences*

Minor offences will normally be dealt with by line managers in the following way:

1. establish the facts promptly, taking into account the comments of any available witnesses before the memory of those involved fades.
2. interview the member of staff to give them the opportunity to state their case and to help decide what actually happened. In addition, invite the member of staff to put their case in writing. The individual must be given advance warning of this and informed of his/her right to be accompanied by a colleague or a trade union representative
3. where there is no doubt about the facts, for example, such as poor timekeeping, and where in the case of an isolated incident the manager is satisfied that a minor offence has been committed the interview may continue to the point of giving the member of staff an oral or written warning.

Where a line manager's enquiries into an apparently minor offence bring to light other or more serious offences, seek advice from Human Resources before proceeding further.

#### *Oral Warning*

An oral warning is appropriate where the individual has not previously been given a similar warning, for example, during counselling. A brief note should be made of the fact that an oral warning has been given and the circumstances. A copy should be given to the member of staff. (This note will not constitute any form of written warning. See *Example - Poor Timekeeping: Note recording Oral Warning* at Appendix B.)

### *Written Warning*

If the member of staff does not take notice of the oral warning, the line manager should give a written warning, and should keep a copy of the warning. The written warning will consist of:

1. a statement of the minor offence;
2. a warning that the offence is a disciplinary matter which, if repeated, will be referred to Human Resources for consideration and may attract a disciplinary penalty;
3. details of any specific improvement required. The member of staff should be asked to acknowledge receipt of the warning in writing. See *Example - Poor Timekeeping: First Written Warning* at Appendix C.

### *Serious and Gross Misconduct or Repeated Minor Offences*

All cases of serious or gross misconduct or repeated minor offences, about which the member of staff has received a written warning, should be referred to Human Resources giving full details. Human Resources will advise on the action to be taken.

## Appendix A

### Checklist for Handling a Disciplinary Interview

#### 1. Preparation

Gather all relevant facts, documents and/or witness statements.

Inform the member of staff in advance of the complaint and of their right to be accompanied. Neglect of this procedure may compromise the case.

Ensure a private room is available where proceedings will not be interrupted.

#### 2. Holding the interview

Make any introductions necessary, explain the purpose of the interview and how it will be conducted.

Set out the nature of the complaint and any evidence.

Allow the member of staff all the time necessary to state his/her case giving them the opportunity to present any mitigating circumstances.

If new facts emerge decide whether further investigation is necessary. If so adjourn the interview and reconvene when the investigation is completed.

At the end of the interview sum up the main points concerning the complaint, the main points made by the member of staff in his/her defence and any matters which remain to be checked.

In all but the most straightforward cases call an adjournment before reaching a decision.

#### 3. Reaching a decision

- Consider all the facts carefully
- Conduct any further investigation that may be necessary.
- Take advice if appropriate.
- Consider the appropriate disciplinary action to be taken in the light of the individual's record, general service and any mitigating circumstances.

#### 4. Informing the member of staff of the decision

Reconvene the meeting (see paragraph 1 'Preparation'); inform the individual of the decision, and in the case of a warning inform him/her clearly what improvements are required, over what period, and the consequences of the failure to improve.

If other than an oral warning, confirm the disciplinary action to the individual in writing.

Keep a record of action taken for future reference.

Where a minor offence has been repeated more than 24 months after the first occasion, the second offence should not be treated solely or simply as a follow-on from the initial offence (ie thereby drawing a written warning).

Monitor progress and encourage the individual.

## Appendix B

### Example - Poor Timekeeping: Note Recording Oral Warning

**FILE NOTE**

Oral warning about lateness given to 'x' on ..... (date)

- a) I told 'x' that the records show that he/she had been late ..... times between ..... and ..... (dates).
- b) I informed him/her that this was unacceptable and that I would review his/her record in three months' time - or sooner if the need arise - and look for a significant improvement.
- c) [Part of the file note to be used at the supervisor's discretion.] 'x' told me that ..... (whatever 'x' did say - if it is relevant).

Signature .....

Date .....

Copied to 'x' on ..... (date)

## Appendix C

### Example - Poor Timekeeping: First Written Warning

Dear

Despite informal conversations about your poor timekeeping, lack of improvement made it necessary to hold a formal disciplinary meeting on ..... This is confirmation of the disciplinary action taken against you.

Between ..... and the beginning of ..... this year you have been late on average twice a week and late back from lunch a similar number of times (a copy of the records was shown to you). There does not appear to be any underlying cause for your poor attendance except, as you admitted, you find it difficult to wake up in the mornings. Your reason for late returns from lunch is that you sometimes go home and are often delayed by the traffic. It was explained to you that only one hour is given for lunch and if it is not possible to complete lunch arrangements within that time you should change them. As you know staff restaurant facilities are provided.

I stated that in future you must ensure that:

- b) you start work at 8:30 am each day. If you are late you must report directly to me with full explanation;
- c) if you are going to be absent from work you must telephone or arrange for a message to be received by me no later than 10:00 am on the same day;
- d) you return promptly from your lunch break each day.

The Museum expects high standards of timekeeping. If you cannot maintain these standards, further disciplinary action will be taken against you. This will be in the form of a final warning, which if unheeded will result in your dismissal.

Yours sincerely

I acknowledge receipt of this letter

Signature . . . . .

Date . . . . .

## Fire Officers

### Departmental Fire Officers

---

#### Museum Departments

Department	Fire Officer	Deputy	Extension
Ancient Near East	<i>To be appointed</i>	Herma Chang	8308
Coins and Medals	David Ward		8404
Conservation 9 Montague Street Franks House, Orsman Road	Maureen Theobald <i>To be appointed</i>		8550 8163/8156
Egyptian Antiquities	Claire Messenger		8683
Ethnography Burlington Gardens	Dean Baylis	Alison Deeprise	8034/8055
Ethnography Store Orsman Road	John Osborn	Helen Wolfe	8084/6105
Greek and Roman Antiquities	Evelyn Wood		8392
Japanese Antiquities	Mavis Pilbeam		8560
Medieval and Modern Europe 1/1A Montague Street	Louden-Smith, Sovati James Farrant	Susan Montgomery	8626/8415 8236
Oriental Antiquities	Steve Drury-Thurgood		8457
Prehistory and Early Europe Franks House	Angela Berry		8667 8131/8162
Prints and Drawings	Janice Reading		8409
Scientific Research 39 Russell Square	<i>To be appointed</i>	Michael Cowell	8279/8277

#### The British Museum Company Limited

46 & 48 Bloomsbury Street			8548/8237
Retail Office and Shop	Amanda Tosh		8826

#### Staff and Public Restaurants

Caterers	Sarah Inwood		8256
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## Trustees

### Board of Trustees

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Sir John Boyd	Japanese	Mr Eric Salama/Sir Michael Hopkins	Marketing and Public Affairs
Dr Jennifer Montagu	Medieval and Modern Europe	Sir John Browne	Operations
Mr Charles Allen-Jones	Oriental Antiquities	Mr Christopher McCall/Mr Charles Allen-Jones	Secretariat

#### Useful Numbers

Trustees are contactable via extension 8484



## Trustees

### Trustees' Committees, Board of Directors: The British Museum Company Limited

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Dame Professor Gillian P K Beer  
Mr Graham Greene  
Mr W Hobhouse  
Mr H A Stevenson  
Sir Keith Thomas  
Mr Patrick M M Wright (Managing Director)

#### Useful Numbers

Trustees are contactable via extension 8484

## Secretariat

West Residence 5

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Doubleday, Tony, LLB	8619 ☎ ☒	First floor	<b>Museum Secretary</b> Trustees' business; legal advice and liaison with legal advisers; Departmental Records Officer, Museum Data Protection Coordinator
Corn, Stephen R	8385 ☎ ☒	First floor	<b>Assistant Secretary</b> Trustees' Board and Committee meetings; liaison with Trustees; Personal Injury Claims; Data Protection Officer

### Secretariat Office

Rees, Lyn M	8141 ☎ ☒	First floor	<b>Administrator</b> Trustees' meetings preparation and liaison; general administrative support; maintenance of Central Filing system; fire, health and safety
Berson, Robert	8484 ☎ ☒	First floor	<b>Administrator</b> Circulation of Trustees' meetings papers; maintenance of Central Filing System; insurance and indemnities; data protection; computer liaison officer; general administrative support

### Museum Archives

Wallace, K Janet, BA MPhil RMA	8768 ☎ ☒	Second floor	<b>Museum Archivist</b> Curation of Museum Archives, records management
Date, Christopher N, MA	8243 ☎ ☒	Second floor	<b>Archivist</b> Curation of Museum Archives; records management; Compass co-ordinator
Thorn, Gary, BA MA	8224 ☎ ☒	Second Floor	<b>Archives Assistant</b> Support to archivists, supervision of search room; supervision of volunteers; general enquiries

### Useful Numbers

Archive Strong Room	28151
General enqs (archives)	8141/8484
email: <a href="mailto:secretariat@thebritishmuseum.ac.uk">secretariat@thebritishmuseum.ac.uk</a>	
email: <a href="mailto:archives@thebritishmuseum.ac.uk">archives@thebritishmuseum.ac.uk</a>	
Facsimile	8118

## British Museum Company Limited, The

British Museum Traveller, The;  
Finance and Administration Division

46 Bloomsbury Street, London  
WC1B 3QQ

### The British Museum Traveller

Facsimile 020 7436 7575  
020 7580 8677

Carter, Amelia, BA	8895 ☎	157	Operations Executive
Doyle, Jacky	8895 ☎	127	Planning and Operations Executive
Harvey, Edan, BA PgDipTsm	8855 ☎	123	Planning and Operations Manager
Holman, Caroline, BA	8895 ☎	126	Operations Administrator
Morse, Michael, PhD	8895 ☎	156	Marketing and Development Executive

### Useful Numbers

email: [traveller@bmcompany.co.uk](mailto:traveller@bmcompany.co.uk)

### Finance and Administration Division

Watts, Helen, BSc FCA	☎	144	Director of Finance and Administration
Kenyon, Neil, BSc ACA	☎	128	Finance Manager
Roberts, Mary	8460	106	Accountant/Cashier/Admin Manager Accounts; cashier; salaries, general building maintenance, and office administration
Fallon, Nuala	8492	132	Accounts payable Assistant Credit Control/Administration
Radville, Maureen	8492	104	Accounts Payable Administrator Creditors Ledger/Royalty payments
Parchment, Alan	8460	107	Financial Accountant

### Sales Administration

BM extension 020 7323 1234 extension

Clarke, Rita C	8237	105	Sales Administration Supervisor Sales administration/stock control
Barton, Victoria	8492	103	Sales Administrator Sales and mail order, order enquiries, cast service enquiries
Davis, Pauline	8492	129	Sales Administration Assistant Sales and mail order, order enquiries

### Casting Workshop

Blythe House, 23 Blythe Road

020 7602 8314

Ducker, John	8835	120	Enquiries Production and workshop supervision; general enquiries; orders
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### Warehouse

Telephone 020 7252 1294 Facsimile 020 7252 1295

Ruthven, David	103	Distribution Manager Stock receipt, issue and distribution
Guenigault, David		Warehouse Supervisor
Croucher, Ian Murphy, Jason Parish, Bernard Price, Don		Warehouse Storemen

## British Museum Development Trust, The

91 Great Russell Street, London  
WC1B 3PS; 020 7636 5765

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Moser, Sir Claus, KCB CBE FBA	8119 020 7636 5767	First floor (front)	<b>Chairman/ British Museum Trustee</b>
Penson, Pat	8120 020 7636 5765	Mezzanine	<b>Personal Assistant</b>
Greene, Graham, CBE MA	020 7304 4101		<b>Vice Chairman/ Chairman of the Board of Trustees</b>
The Hon Mary-Anna Marten, OBE	01258 840 209 020 7491 3022		<b>Vice Chairman</b>
Hemming, Sukie	8130 020 7636 5765	Second floor (front)	<b>Director</b>
Kraushaar, Bella	8135 020 7636 5765	Second floor (front)	<b>Deputy Assistant to Director</b>
Johnson, Susan	8134 020 7636 5765	Third floor (front)	<b>Personal Assistant/Office Administrator</b>
Reception	8909 020 7636 5765	Ground floor	
Perham, Temple, BA	8164 020 7636 5765	Second floor (back)	<b>Corporate Development Executive</b>
Saunders, Amanda, BA	8129 020 7636 5765	Third floor (back)	<b>Individuals, Trusts and Foundations Development Executive</b>
Norwich, Mollie, BA	8125 020 7636 5765	Mezzanine	<b>Consultant</b>
Strudwick, Helen, BA	8194 020 7636 5765	Ground floor (back)	<b>Research and Development Manager</b>
Jarvis, Kirsten, BA	8280 020 7636 5765	Ground floor (back)	<b>Donor Development Manager</b>
Sale, Alexa, MA	8259 020 7636 5765	Ground floor (back)	<b>Trusts and Foundations Manager</b>
Kelly, Emma, BA MA	8911 020 7636 5765	Third floor (front)	<b>Events Officer</b>
Bell, Susannah, BA	8134 020 7636 5765	Third floor (front)	<b>Events Assistant</b>
Murkett, Eleanor, BA MA	8909 020 7636 5765	Ground floor	<b>Receptionist/Research Assistant</b>
Phillips, Suzanna	8909 020 7636 5765	Ground floor	<b>Receptionist/IT Co-ordinator</b>
Simpson, Alan ( <i>Thursday-Friday</i> )	8132 020 7636 5765	Second floor (back)	<b>Volunteer Co-ordinator</b>

### Useful Numbers

Reception	020 7636 5765
Facsimile (Amanda Saunders, Susan Johnson, Emma Kelly and Susannah Bell)	020 7580 3454
Facsimile (General Office)	020 7636 5779

email: [development@thebntushmuseum.ac.uk](mailto:development@thebntushmuseum.ac.uk)

## Museum Assistants

Moore, Brendan, MA Cert Ed	8255 ☎ ☎	Sixth level	<b>Senior Museum Assistant</b> Oversight of curatorial support team
			<b>Museum Assistants</b>
Gregory, Amanda M, BA	8270 ☎	Sixth level	Ancient section support; cast orders, CDMS liaison
Larkin, Janet, BA	8568 ☎	Sixth level	Photographic orders, computerisation of collections
Leins, Ian	8271	Fourth level	Roman Hoard support, Hoxne Registration and Conservation liaison
Owen, David R	8234 ☎	Sixth level	Plaster casts; computerisation of collections

## Portable Antiquities Scheme

Hobbs, Richard, BSc PhD	8611	Fourth level	<b>Resource Outreach Officer for Portable Antiquities Scheme</b>
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## Support

Noel, Elvina			<b>Messenger</b>
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## Useful Numbers

Basement Room 84	8618
Enquiries concerning collections	8607
Photographic enquiries	8568/8317
Photographic Studio	8235
Students Room	8612
Students Room enquiries	8607
email coins@thebritishmuseum.ac.uk	
Facsimile	8171

## Conservation, Department of

8-9 Montague Street  
(except where shown)

### Senior Management and Administrative Support

Oddy, W Andrew, MA, BSc Ds FSA AMUKIC	8223 ☎ ☎	First floor	<b>Keeper</b>
Whitmore, Nina	8223 ☎ ☎	First floor	<b>Keeper's Secretary</b>
Theobald, Maureen C	8550 ☎ ☎	Second floor	<b>Administrator (Band 5)</b> Head of Administration Group Administrative support to Keeper and other senior staff, Health and Safety, security officer; fire officer; departmental information officer, IT liaison
Morgan, Debbie A	8678 ☎ ☎	Ground floor General Office	<b>Administrator (Band 6)</b> Supervision of general office, library, UK and Foreign travel, accounts, Assisting HEO, security, building maintenance, furniture requirements, visitors to department
Logan, Michael T	8238 ☎ ☎	Ground floor General Office	<b>Administrator (Band 8)</b> Materials and book ordering, journals and periodicals, accounts, library, sickness monitoring, general enquiries
Cannon, Brenda D, NDD	8575 ☎	Ground floor General Office	<b>Administrator (Band 10)</b> Departmental records, filing, sick and annual leave, requisitions; receiving visitors; issuing materials and stationery, booking of Meetings Room

### Conservation Research Group

			<b>Scientists (Band 3)</b>
Bradley, Susan M, BSc MRSC CChem	8679 ☎/ 8772 ☎ ☎	First floor and G5 Laboratory 39 Russell Square	<b>Head of Group</b> All enquiries on Conservation Research, special interest in preventive conservation, collection storage and deterioration
Daniels, Vincent D, BSc PhD FRSC CChem FIIC	8679 ☎/ 8772 ☎ ☎	First floor G5 Laboratory 39 Russell Square	Projects in conservation research related to organic materials, pest monitoring and control for collection care, Conservation web officer
			<b>Scientists (Band 5)</b>
Fields, John A	8174	First floor G5 Laboratory 39 Russell Square	Projects in conservation research related to organic materials, analysis for conservation, evaluating materials for conservation
Hallett, Kathryn E	8772	First floor G5 Laboratory 39 Russell Square	MA conservation science student (RCA/V&A/The British Museum programme)
Thickett, David, MA BA	8772 ☎ ☎	First floor G5 Laboratory 39 Russell Square	Projects in conservation research related to inorganic materials, analysis for conservation, COSHH and risk assessments
Robinet, Laurianne	8772 ☎ ☎	G5 Laboratory 39 Russell Square	<b>Scientist (Band 8)</b> Management of environmental monitoring and control equipment, management of BM materials testing service, oversight of chemical store

## Conservation, Department of

8-9 Montague Street  
(except where shown)

### Inorganic Materials Group Scott, Ruth, BA BADA (Dip)

Smith, Sandra, BSc AMUKIC	8650 ☛	Office - First floor	<b>Head of Group</b> All enquiries re. Facsimile service, Education liaison, COMPASS conservation stories
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### Ceramics, Glass and Metals Section

Watkins, Sarah C, MA BSc FIIC MIFA AMUKIC	8469/8336/ 8384	Office - Second floor	<b>Head of Section</b>
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#### Metals

#### Conservators (Band 5)

Dove, Simon, Dip Cons	8336/8295	Basement - Metals Workshop	Conservator of metals, liaison for CM, Prehistory and Early Europe
Hockey, Marilyn I, Dip AD Cons Cert AMUKIC	8295/8336	Basement - Metals Workshop	Conservator of metals, liaison for Greek and Roman, Medieval and Modern Europe
McIntyre, Ian M, Dip Cons, Cons Cert	8336/8295	Basement - Metals Workshop	Conservator of metals; liaison for Oriental Antiquities, Japanese Antiquities, Prints and Drawings
Pearce, Pippa M, Cons Cert AMUKIC	8336/8295	Basement - Metals Workshop	Conservator of metals; liaison for Ancient Near East, Ethnography
Shearman, Fleur N, BA Cons Cert AMUKIC	8295/8336	Basement - Metals Workshop	Conservator of metals; liaison for Egyptian Antiquities

#### Conservators (Band 6)

Berridge, Rachel, BA BADA Dip	8295/8336	Basement - Metals Workshop	Conservator of metals
Bullock, Hayley, MA BSc	8336/8295/ 8384	Basement - Metals /Ceramics and Glass Workshop	Conservator of metals, ceramics and glass

#### Ceramics and Glass

#### Conservators (Band 5)

Hogan, Loretta M, BA BADA (Dip) (p/t Monday-Wednesday)	8384/8334	Basement - Ceramics and Glass Workshop	Conservator of ceramics and glass; supervisor of workshop, liaison for Oriental Antiquities, Japanese Antiquities
Ling, Denise	8384/8334 8424	Basement - Ceramics and Glass Workshop Cuneiform Workshop Rear Annexe behind 8-11 Montague Street	Conservator of ceramics and glass, liaison for Medieval and Modern Europe, Ancient Near East, Coins and Medals, Supervisor of cuneiform workshop
Quinton, Janet C, BADA (Dip)	8384/8334	Basement - Ceramics and Glass Workshop	Conservator of ceramics and glass, liaison for Ethnography, Greek and Roman, Egyptian Antiquities
Ward, Fiona L, BA (p/t Wednesday - Thursday)	8384/8334	Basement - Ceramics and Glass Workshop	Conservator of ceramics and glass, liaison for Prehistory and Early Europe

#### Conservators (Band 6)

Scott, Ruth, BA BADA (Dip)	8384/8334	Basement - Ceramics and Glass Workshop	Conservator of ceramics and glass
Barlow, Maria J, BA Cer Des (Dip) Cert Cons (p/t Monday-Friday mornings)	8384/8334	Basement - Ceramics and Glass Workshop	Conservator of ceramics and glass

## Conservation, Department of

8-9 Montague Street  
(except where shown)

### Stone, Wall paintings and Mosaics Section

		Mosaics Workshop Bindery Building	
Uprichard, R Kenneth, Cons Cert	8673☎/8346☎	Office Second floor	<b>Head of Section</b>
			<b>Conservators (Band 5)</b>
Lee, Nicholas J, BA AMUKIC	8346☎/8428☎	Mosaics Workshop Bindery Building	Supervisor of the Stone, Wall paintings, Mosaics and Facsimile Workshops
Brodrick, Anne, MA BA AMUKIC	8428☎/8346☎		
Miller, Eric G, Dip Cons AMUKIC	8428☎/8346☎		
			<b>Conservators (Band 6)</b>
Birkholzer, Karen, Dip Cons	8428☎/8346☎		
Foley, Jane, Dip Cons	8428☎/8346☎		

### Facsimile Service

Neilson, Michael	8267/8273☎	Coins and Medals Mezzanine	<b>Technician (Band 6)</b> Object moulding and replication
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### Organic Materials Group

Roy, Gillian S, DFA(Lond) FIIC	8502	Office - First floor	<b>Head of Group</b>
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### Pictorial Art Section

Norville-Day, Heather E, Dip Cons Cons Cert, Mus Ass Cert AC MIPC	8870 ☎	Office - Second floor	<b>Head of Section</b>
---	--------	-----------------------	------------------------

### Eastern Art on Paper and Silk

Abe, Mitsuhiro	8573	Hirayama Studio	<b>Conservator (Band 3)</b> Hirayama Fellow
Thompson, Andrew P, BA Dip Cons	8573	Hirayama Studio	<b>Conservator (Band 4)</b> Supervisor of Hirayama Studio, conservation of Japanese/Oriental paintings
			<b>Conservators (Band 5)</b>
Evans, Ann R, High Dip Cons	8993	Hirayama Studio	Conservation of Oriental prints and paintings, and Tibetan thangkas
Qiu, Jin Xian	8993	Hirayama Studio	Conservation of Chinese/Korean paintings
Thomson, Sydney C, MA BA	8573	Hirayama Studio	Conservation of Japanese paintings and screens



## Conservation, Department of

8-9 Montague Street  
(except where shown)

### Western Art on Paper

			Conservators (Band 6)
Burdett, Sara, BA MA	8993	Hirayama Studio	Conservation of Oriental prints and paintings
Wong, Wing-yui	8993	Hirayama Studio	Conservation of Chinese paintings and prints
Rayner, Judith	8348	KEB Mezzanine	Conservation of prints and drawings
			Conservators (Band 5)
Barry, Caroline J, H Dip Cons ACR MIPC ( <i>p/t Wednesday - Friday</i> )	8348	KEB Mezzanine	Supervisor of WAPI. Conservator of prints and drawings
Bescoby, Jenny, ACR MIPC DFA (Lond) H Dip Cons	8348	KEB Mezzanine	Conservator of prints and drawings
Kosek, Joanna M, H Dip Cons, ACR MIPC ( <i>p/t Tuesday - Thursday</i> )	8348	KEB Mezzanine	Conservator of prints and drawings
Leach, Bridget J, ACR MIPC	8348	KEB Mezzanine	Conservator of papyrus
Rugheimer, Alice P, BA H Dip Cons	8348	KEB Mezzanine	Conservator of prints and drawings
Sharp, Helen E, MA BA ACR MIPC	8348	KEB Mezzanine	Conservator of prints and drawings
			Conservators (Band 6)
Pickles, Jane, BA ACR MIPC	8348	KEB Mezzanine	Conservator of prints and drawings
			Mounters
Angelo, Christina P, BA H Dip	8296	Basement Studio 43 Russell Square	
Green, David	8572	Basement Studio 43 Russell Square	
de Korda, Victoria BA H Dip Cons	8296	Basement Studio 43 Russell Square	
Owen, Dylan H, BA	8296	Basement Studio 43 Russell Square	
Pinto, Annette, BA	8296	Basement Studio 43 Russell Square	

### Useful Numbers

Common Room	8558	Second floor
Meetings Room	8487	First floor
Messages for staff	8678/8238	
email: <a href="mailto:conservation@thebritishmuseum.ac.uk">conservation@thebritishmuseum.ac.uk</a>		
Facsimile	8636	

## Conservation, Department of

Franks House, First floor

38-56 Orsman Road, London N1 5QJ  
(except where shown) 020 7739  
5264

### Organic Artefacts Section

Rae, Allyson, BA Cons Cert AMUKIC	8086 ☎ 8552	9 Montague Street Second floor	<b>Head of Section</b>
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### Wood and Decorated Surfaces

#### Conservators (Band 6)

Minney, Frank G P	8089/6131	Wood Studio	Supervisor of Wood Studio Conservator of organic materials, specialising in lacquer, ivory and furniture
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Taylor, Helen, BA Dip Cons Facsimile	8252 ☎ ☎/ 8291	OIII - Egyptian Materials Studio	Supervisor of Egyptian Materials Studio Conservator of organic materials, specialising in Egyptian painted surfaces and textiles
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Ward, Clare E, BSc AMUKIC (p/t, Monday - Wednesday)	8089 ☎/6131	Wood Studio	Conservator of organic materials, specialising in archaeological organics, amber, plastics
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#### Conservators (Band 6)

Potter, Jennifer E, MA BSc	8089 ☎/6131	Wood Studio	Conservator of organic materials specialising in textiles
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Rowe, Sophie, MSc	8089 ☎/6131	Wood Studio	Conservator of organic materials
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### Textiles and Fibres

Cruickshank, Pippa, Cons Cert AMUKIC	8087 ☎/ 6124	Textile Studio	<b>Conservator (Band 4)</b> Supervisor of Textile Studio Conservator of organic materials, specialising in textiles, amber
---	-----------------	----------------	---

Wills, Barbara A, Cons Cert AMUKIC (p/t, Monday - Wednesday)	8087/6124	Textile Studio	<b>Conservator (Band 5)</b> Conservator of organic materials specialising in basketry, leather
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#### Conservators (Band 6)

Harrison, Anna, BA Dip Cons	8087/6124	Textile Studio	Conservator of organic materials, specialising in textiles
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Newman, Nicola, BSc	8087/6124	Textile Studio	Conservator of organic materials
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Pullan, Monique A, BA Dip Cons	8087/6124	Textile Studio	Conservator of organic materials specialising in textiles
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### Useful Numbers

Burlington Gardens (basement)	8085
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Organics III Studio Bloomsbury (off Mummies Gallery)	8252/8291	Facsimile at Orsman Road Facsimile at Organics III Studio	020 7323 8102 020 7323 8291
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Tea Room, Orsman Road	6118
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Messages for staff can be left:

A Rae	8086 ☎
Wood Studio	8089 ☎
Textiles Studio	8087 ☎

## Contracts and Capital Projects/Internal Audit Unit

New Wing

### Contracts and Capital Projects

Davies, Stella E, BA	8264 ☎ ✉	Third floor Room 11	<b>Head of Contracts and Capital Projects</b> Contracts procedures; management of Capital Expenditure Review process and planning
Calnan, Denis M, BA <i>(on secondment)</i> White, Carol <i>(replacement for D Calnan)</i>	8739 ☎ ✉	Third floor Room 4	<b>Administrator</b> Contracts; Administration of the tendering process, contractor and consultant appraisal
Mauerberger, Carol	8490 ☎ ✉	Third floor	<b>Secretary</b> Secretarial and general administrative duties

### Useful Numbers

email: [contracts@thebritishmuseum.ac.uk](mailto:contracts@thebritishmuseum.ac.uk)

Facsimile 8399

### Internal Audit

		New Wing Third Floor	
Johnson, Anne, MIA FIA	8774 ☎ ✉	Room 2	<b>Head of Internal Audit</b>
Glabus, Tadeusz J A, BA MIA FIA	8285 ☎ ✉	Room 3	<b>Internal Auditor</b>

### Useful Numbers

email: [audit@thebritishmuseum.ac.uk](mailto:audit@thebritishmuseum.ac.uk)

Facsimile 8399

**Senior Management and Administrative Support**

Reeve, John F, MA PGCE	8508 ☎ ☎	Mezzanine	<b>Head of Education</b> Sponsorship and development; Museum Studies; Higher Education
Divall, Norman	8423/ 8508 ☎ ☎	Mezzanine	<b>Secretary to Head of Education</b>
Woff, Richard, BA MA	8689 ☎ ☎	Ground floor	<b>Deputy Head of Education</b> Teacher training and resources; programmes for schools, teachers and young people; Study Centre
Loverance, Rowena K, BA Dip Arch (see also page 34)	8240 ☎ ☎	East Residence Second floor	<b>Head of Educational ICT</b>
O'Brien, Margaret, MA PGCE	8896 ☎ ☎	Second Floor	<b>Head of Lifelong Learning</b> Events and programmes for Adult and Further Education

**Curatorial Staff**

Candlin, Fiona (Joint Education post with Birbeck College)	7631 6610	Birbeck College 26 Russell Square/ British Museum	<b>Lecturer in museum studies and lifelong learning</b>
Clifford, Paul	28115	Second Floor	<b>Learning Resources Support Officer</b>
Elgood, Dr Heather (Joint post with Oriental Antiquities)	8144		<b>Course Director for the BM Diploma in Asian Art</b>
✓ Glaister, Helen, BA MA	8938 ☎ ☎	Easement	<b>Asia Education Officer</b> Teaching programme and resources
Hart, George A J, BA MPhil PGCE	8506 ☎ ☎	Second floor	<b>Education Officer Egyptology and the Ancient Mediterranean World</b> Events programme, departmental library, teaching and resources for Egyptian Antiquities, Greek and Roman; Open University
Moorhead, T Sam N, BA PGCE	8432 ☎ ☎	Second floor	<b>Archaeology Education Officer</b> Teaching and resources for Prehistory and Early Europe, Ancient Near East and A Level
Moran, Rebekah, BA MA PGCE AMA	8327 ☎ ☎	Basement	<b>Families Education Officer</b>
Perry, Carolyn, BA PGCE	8690 ☎ ☎	Second floor	<b>Arab World Education Officer</b> Teaching programme and resources for Arab world, Islamic gallery, textiles
Putnam, James J, BA PGCE	8851 ☎ ☎	First floor	<b>Contemporary Arts and Cultures Programme</b>
Ramsden, Kate, BSc Minicom	8509 ☎ ☎ 8731	Basement	<b>Access Officer</b>
Sarley Pontin, Madeleine, BA PGCE LAAIS	8908 ☎ ☎	Basement	<b>Primary Education Officer</b>
Williams, Hilary A M, BA MA	8849 ☎ ☎	Second floor	<b>Art History Education Officer</b> Teaching and resources for Prints and Drawings and post-medieval Medieval and Modern Europe; NADFAS liaison and booking

## Education Department

Banerjee, Sharmila BSc, PGCE, MA	8937	Basement	Glaxo Wellcome Science Education Officer Teaching programme and resources
Frost, Stuart, BA PGCE Mphil	8124 ☞	Basement	Museum Teacher
Wiltshire, Katherine, BA PGCE BPhil	8124 ☞	Basement	Museum Teacher
<i>To be appointed</i>	8937	Basement	Access Development Worker
Minicom	8731		
Jarrar, Suhad, BA DipCCDE	8690		Arab World Education Assistant
Harrison, Susan, BA	8853 ☞ ☒	First floor	Head of Volunteer Guide Programme: (eyeOpeners)
Checklin, Janelle, BSc Dip Ed	8853 ☞ ☒	First floor	Assistant to Head of Volunteer Guide Programme (eyeOpeners)
<b>Libraries</b>			
Bowring, Joanna, BA MA Dip Lib	8491 ☒	Second floor West Residence	Central Librarian
Smith, Pamela, BA Dip Lib	8907 ☞ ☒	Divisional Offices, off the King's Library	Flemming Librarian Purchase and organisation of the Hamlyn Library
Dempsey, Rosalie, MA	8945	Divisional Offices, off the King's Library	Hamlyn Library Assistant
Farley, Adam, BA	8945	Divisional Offices, off the King's Library	Hamlyn Library Assistant
<b>Audio Visual Unit</b>			
	Facsimile 8827		
<i>To be appointed</i>	8505 ☞/ 8214 ☞ ☒	Basement East Residence/ Lecture Theatre	Head of Audio Visual Unit Video production, planning and programming of Audio Visual resources
Levy, Martyn J	8505/8827	Basement East Residence/ Lecture Theatre	Audio Visual Resources Officer
Power, Christopher	8214 ☞/ 8505 ☞	Lecture Theatre/ Basement East Residence	Audio Visual Resources Officer
Stansfield, Frank, BA	8505/8827	Basement East Residence/ Lecture Theatre	Audio Visual Resources Officer
Starks, Andrew Hogan, David ( <i>part-time</i> )	8505 8505	Basement East Residence/ Lecture Theatre	Audio Visual Technicians

## Senior Management and Administrative Support

Durrans, Brian, BSc PhD	8027 ☎ ☎	Third floor	<b>Keeper</b> Departmental administration; Asian collections, general responsibility for Ethnography Library; Burlington Gardens and Blythe Road accommodation; Textile Centre; Wellcome Gallery
Walsh, Iris M	8024 ☎ ☎	Third floor	<b>Keeper's Secretary</b> Filing and correspondence, archives
Lidchi, Henrietta, BA PhD	8006 ☎ ☎		<b>Deputy Keeper</b> General responsibility for general office and photography

## General Office

Baylis, Dean G, BA	8034 ☎ ☎	Basement	<b>Administrator (Band 6)</b> Loans; accommodation; security; Fire, Health and Safety; accounts
Deeprose, Alison	8055 ☎ ☎	Basement	<b>Administrator (Band 8)</b> Photographic orders and requisitions; computerisation of photographic records, accommodation
Vacarey, Susan H	8023	Basement	<b>Departmental typist</b> Annual leave forms, cover for Keeper's Secretary

## Departmental Collections

			<b>Curators (Band 3)</b>
Barley, Nigel F, BA DPhil	8028 ☎	Third floor	South, Central and Western Africa, general responsibility for African Galleries
Bolton, Lissant BA MA Dip Mus Studs PhD	8047 ☎ ☎	Ground floor	Oceanic collections (Pacific Islands and Australia), general responsibility for Orsman Road and Blythe Road
King, Jonathan C H, MA	8035 ☎ ☎	First floor	North America, general responsibility for North American gallery, records and archives gallery at Bloomsbury
McEwan, Colin, MA BSc PhD	8070 ☎ ☎	Ground Mezzanine	Central and South American Collections, general responsibility for Mexican Gallery
			<b>Curators (Band 5)</b>
Burt, Ben W, BSc MPhil PhD	8065 ☎ ☎	First floor	Education
Posey, Sarah, MA	8038 ☎ ☎	First floor	European, Central Asian and Middle Eastern collections, general responsibility for workshops and registration
Spring, Christopher J, MA	8064/8041	First floor	Northern and other African Collections, general responsibility for Students Room, COMPASS liaison

**Departmental Collections**

			<b>Curators (Band 6)</b>
Bezanilla, Clara, BA	8048 ☒	Basement	Meso-American, Central and South American collections and the Mexican Gallery
Downing, A Michael, BA	6103 ☒	Orsman Road	Collections Records Officer; supervision of collections database record; CDMS liaison
Hudson, Julie M, BA	8007 ☒ ☒	West Mezzanine	African collections; African Gallery
Marsden, Stewart A, BA Dip Mgt	8061		Exhibition preparation, loans, storage and transport of the collections
	Mobile 07971 203102		
Pimpaneau, Sara, MA	8036 ☒ ☒	First floor	Asian collections; Secretary London Centre for Visual Material Culture
Wolfe, Helen E	8061 ☒ ☒	Workshop	Textile Centre and Departmental Study Centre co-ordinator, storage and movement of collections
Taylor, Phillip A, BA	8040 ☒	First floor	North American collections and North American Gallery
			<b>Curators (Band 8)</b>
Gaudion, Anna	8058 ☒	West Mezzanine	Textile preparation project
Hamill, James C, BA	8044 ☒ ☒	Students Room	Public enquiries, records of the collections: general responsibility for departmental archives at Burlington Gardens
Johnson, Kate	8049 ☒	Ground floor	Textile preparation project
Laing, Imogen	8049 ☒	Ground floor	Textile preparation project
Noden, David J	8061 ☒	Workshop	Exhibition preparation; environment control and general duties
<b>Technical Staff</b>			
Guzie, Paul N	8018	Carpenters Shop	Supervisor
Fahy, Ian	8018	Carpenters Shop	
<b>Library</b>			
Mackie, Sheila A, BA ALA	8069 ☒ ☒	Second floor	<b>Senior Librarian</b> Administration of library; management purchasing grant, system administrator oversight of file and data manager cataloguing
			<b>Curator (Band 5)</b>
Persaud, Harry	8053 ☒ ☒	Closed Stacks	Management of book stacks; book binding and book conservation, collection; system administrator management; Computer Liaison

## Ethnography, Department of

Burlington Gardens,  
London W1S 3EX

Alexander, Anne V, BA ALA (Tuesday, Wednesday and Thursday)	8056/8067	Second floor	<b>Assistant Librarian</b> Cataloguing
Navascues Moraga, Lucia, BA Dip Lib	8067	Second floor	<b>Assistant Librarian</b> Reading Room Superintendent; readers' services; bibliographical enquiries and information retrieval; cataloguing (with special responsibility for the Latin American subject area), general responsibility for the retrospective conversion project
Taplin, Ben	8032 ☞	Second floor Mezzanine	<b>Serials Librarian</b>
Cox, Margaret BA	8052	Second floor	<b>Administrator (Band 6)</b> Management of library purchasing grant; management of the library office; book acquisition; accounts processing; library statistics; departmental statistics and reports  <b>Administrators (Band 8)</b>
Bowman, Paul	8032 ☞	Second floor Mezzanine	Serials acquisitions
Evans, Renée	8031	Second floor	Reading Room supervisor Readers' services  <b>Library Assistants</b>
Allpress, Andrea	8017/8068	Basement Closed Stacks	Book supply; photocopying, stacks maintenance
Grannum-Symister, Carmen	8068/8017	Basement Open Stacks	Book supply; photocopying, stacks maintenance

### Useful Numbers

Control Room	8063
Enquiries concerning collections (Students Room)	8044
Key Pound	8059
Library Closed Stacks	8053/8017
Library enquiries (Reading Room)	8031
Library Office	8067/8053
Library Open Stacks	8068
Messages for staff (General Office)	8041
Royal Anthropological Institute	8010
Photographic orders and enquiries	8055
Students Room	8041/8044
Textile Rooms 2/3/4	8049
Workshop area	8061
email: <a href="mailto:ethnography@thebritishmuseum.ac.uk">ethnography@thebritishmuseum.ac.uk</a>	
Facsimile	8013



# Ethnography, Department of

Burlington Gardens,  
London W1S 3EX

## Ethnography Store

Franks House, 38-56 Orsman Road, London N1 5QJ  
Telephone 020 7739 5264, Facsimile. 020 7323 8099

## Museum Assistants

Osborn, John R	8084 ☒ ☐	Second floor	Accommodation, Security; Fire, Health and Safety; loans; storage and transport of the collections; fumigation and freezing
Cobb, Michael A, BA	8095/6096 ☐	First floor	African collections
Hasell, Jill, BA	8083 ☐	Third floor	Oceanic collections
Pauksztat, Birgit	8047		Arctic collections

## Technical Staff

Haynes, Thomas	6093/6110	Carpenters Shop
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## Masons Assistants

Cutts, Heidi	8081	
Farish, Adam J	8083	
Smith, David T	8081	
White, Alistair C	8098/ 7602 0281	Blythe House

*Answer Floor  
8098*

## Useful Numbers

Basement B33, Bloomsbury	8372
Boat Pen	6090
Canteen	6112
Computer Records (Michael Downing)	6103 ☒
Messages for staff	8088
Photographic Studio	8107
Security/Reception Desk (Building 2)	6154
Security Office (Building 1)	8088/6143
Security Office (Building 2)	6145
Soldering Shop	6086
Students Room	6106
Facsimile (Ethnography Store, Orsman Road)	8099

## Japanese Antiquities, Department of

White Wing

### Senior Management and Administrative Support

Harris, Victor T, BSc	8560 ☎ ☒	First floor	<b>Keeper</b> Arms and armour; metalwork; ceramics; lacquerware; sculpture; Buddhist arts and archaeology, export licences
Edwards, Catherine	8560 ☎ ☒	First floor	<b>Keeper's Secretary</b> Departmental accounts; supplies; staff and other departmental records, photographic enquires and administration

### Departmental Collections

			<b>Curators</b>
Clark, Timothy T, BA	8956 ☎ ☒	First floor	Japanese Pictorial art, computer matters
Morton, Sally, BA, MA	8225 ☎ ☒	First floor	Public enquires; practical oversight for exhibitions and loans; loans out; supervision of numbering, storage and movement of the collections; supervision of work to Students Room
Martin, Paul C Penn, David W, BA	8225/8761 ☎ ☒	First floor	Students Room support, exhibitions and loans, numbering, storage and movement of collections; accommodation
Pilbeam, Mavis J, BA MA PGCE	8832 ☎ ☒	First floor	<b>Librarian</b> Library, archive, website, general liaison

### Collections Data Management Section

Szrajber, Tanya A, BA MPhil	8344 ☎ ☒	42 Russell Square Third floor	<b>Group Leader</b> Terminology standardisation manager
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### Useful Numbers

General enquires	8560	
Japanese Gallery enquires	8225 ☎ ☒	
Photographic enquires	8560 ☎ ☒	
Students Room	8761	KEB, Fifth Floor
email: <a href="mailto:japanese@thebritishmuseum.ac.uk">japanese@thebritishmuseum.ac.uk</a>		
Facsimile	8874	

## Marketing and Public Affairs

### Marketing Communications, Corporate Affairs

West Residence

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Homden, Carol, BA PhD MInstD	8789	Second Floor	<b>Director of Marketing and Public Affairs</b>
Edgley, Victoria, BA	8242	Second Floor	<b>Personal Assistant to Director</b> First point of contact for staff and visitors, research and collate info, diary, travel, management meetings, drafting letters, taking minutes, managing office systems
Walton, Julia, BA	8374	Second Floor	<b>Public Affairs and Funding Officer</b> Liaison with Museums Association & non-national museums

### Marketing Communications

Ladds, Martyn, MA	8517	First Floor	<b>Brand Marketing Communications Manager</b> Advertising, marketing plans
Lumley, Ann, BA	8354	First Floor	<b>Design and Production Manager</b> Corporate identity, print and marketing materials
Kucinski, Helena S	8646	First Floor	<b>Internal Communications Manager</b> Intranet, newsletter, annual report
Gardner, Ian, BA	8476	First Floor	<b>Web Design</b>
Maidens, Melanie C, BA	8648	First Floor	<b>Marketing Officer</b>
Leary, Jade	8691	First Floor	<b>Design and Production Officer</b>
Hoe, Tim, BMedSci DipPsych	28104	First Floor	<b>Administrative Assistant</b>

### Corporate Affairs

Ravenscroft, Jill, BA MA	8126	Third Floor	<b>Corporate Affairs Manager</b> Organisation of Trustee/museum events and neighbours programme
Stokes, Charlotte, BA	8749	Third Floor	<b>Corporate Affairs Assistant</b> Central diary and calendar
Bosley, Meg, BA MA	8661	Third Floor	<b>Filming Officer</b>
Turquet, Josephine, MA PhD (see also page 11)	8323	Third floor	<b>Occasional Papers, Review</b>

### Useful Numbers

email [filming@thebritishmuseum.ac.uk](mailto:filming@thebritishmuseum.ac.uk)

email [corporate@thebritishmuseum.ac.uk](mailto:corporate@thebritishmuseum.ac.uk)

Facsimile 8317

## Marketing and Public Affairs

### Exhibitions and Design

11 Montague Street

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House, Geoffrey, A L, MA	8526 ☛ ☞	Head of Exhibitions
Fox, Victoria, BA	8524 ☛ ☞	Secretary to Head of Exhibitions and Design

### Exhibition Development

<i>To be appointed</i>	8781 ☛ ☞	Exhibitions Officer
<i>To be appointed</i>	8356 ☛ ☞	Senior Editor
Edwards, Elizabeth Claire	8703 ☛ ☞	Editor
<i>To be appointed</i>	8703 ☛ ☞	Loans Administrator

### Design

<i>To be appointed</i>	8514 ☛ ☞	Head of Design
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### Designers and project management

Pickup, Geoffrey C, BSc FCSD	8518 ☛ ☞	Senior 3D Designer
Locker, Robert	8513 ☛ ☞	Lighting Designer
Ingham, Caroline, BA	8466 ☛ ☞	3D Designer
Ould, Jonathan M, MCSD	8751 ☛ ☞	3D Designer
Rumble, Teresa, BA MA	8540 ☛ ☞	3D Designer
Tansey, Paul, BDes	8754 ☛ ☞	3D Designer
Beyon, Olivia L T		Assistant 3D Designer
Fridlington, Steven, BA	8520 ☛ ☞	Assistant 3D Designer
Newbery, Nicholas R, MCSD	8523 ☛ ☞	Senior Graphic Designer
Barlow, Austin, BA	8521 ☛ ☞	Graphic Designer
Chudasama, Mahesh, BA	28589 ☛	Graphic Designer
Dower, Emma, BA	28522 ☛ ☞	Graphic Designer
Goodhead, Paul D, BA ATC	8519 ☛ ☞	Graphic Designer
Williams, Kirsti, BA	8258 ☛ ☞	Graphic Designer
George, Paula		Graphic Designer

### Finance and Production

Williams, David, BA	8563 ☛ ☞	Finance and Production Manager
Ryan, Frank	8562 ☛ ☞	Assistant Production Manager
Love, Matthew, BA	8744 ☛ ☞	Administrator
Ruocco, Peter	8436 ☛ ☞	Administrator

## Marketing and Public Affairs

### Corporate Services

West Residence

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#### Corporate Services

Brannon, Cathy	8128	Third Floor	<b>Corporate Services Manager</b> Hospitality, letting and conference
Wray, Sarah, BSc	8136	Third Floor	<b>Corporate Services Assistant</b> Bookings and administration

#### Useful Numbers

email. [marketing@thebritishmuseum.ac.uk](mailto:marketing@thebritishmuseum.ac.uk)

Facsimile 8915

## Marketing and Public Affairs

### Exhibitions and Design

11 Montague Street

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#### Design

##### Technical Staff

Hymas, Colin J	8663 ☎	New Wing Workshop	Senior Joiner
Jones, Stephen	28749☎	New Wing Workshop	Assistant Mount Maker
Pain, Gideon B, BA MFA Fine Art DipAD	8746 ☎	New Wing Workshop	Exhibition Finisher and Model Maker
Schooledge, Lawrence	8663 ☎	Rear Block Workshop	Joiner

##### Stonemasons

Wood, Edward J, MBE CGuild Stonemasonry	8695 ☎	West Road New Workshop Building	Senior Stonemason
Miller, Robert H, CGuild Stonemasonry	8695 ☎	West Road New Workshop Building	Stonemason
Liddle, Andrew	8370	West Road New Workshop Building	Assistant Stonemason
Prestridge, David	8370	West Road New Workshop Building	Assistant Stonemason

##### Useful Numbers

Accounts, deliveries	8744
Messages for staff	8436/8526
email: exhibitions@thebritishmuseum.ac.uk	
Facsimile	8515

## Marketing and Public Affairs

### Media Relations

11 Montague Street

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#### Media Relations

Hamilton, Andrew E	8987 222/ 8779 2	Ground Floor	<b>Head of Media Relations</b>
Crichton, Veronica	8988 222	Ground Floor	
Dove, Paul, BA MA	8525 222	Ground Floor	<b>Press Officer</b> Supervision of general office; press and media enquiries
Boulton, Hannah, BA	8522 222	Ground Floor	<b>Press Officer</b>
Chetley, Rebecca	28125 222	Ground Floor	<b>Senior Press Assistant</b> General enquiries, press lists; Agresso
Andrews, Isabel, BA	28124 222	Ground Floor	<b>Press Assistant</b> General press and PR enquiries, press cuttings; attendance figures
Hampton, Abigail, BA MA	28123 222	Ground Floor	<b>Press Assistant</b> General press and PR enquiries; photographs, new acquisitions

#### Useful Numbers

General Media and Public Relations enquiries 8583 2/8522 2

email [communications@thebritishmuseum.ac.uk](mailto:communications@thebritishmuseum.ac.uk)

email. [media@thebritishmuseum.ac.uk](mailto:media@thebritishmuseum.ac.uk)

Facsimile 8614

## Marketing and Public Affairs

### Membership Development Department

(see also 'Friends of the British Museum' overleaf)

East Residence

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Carthew, Sarah, BA	8602 ☎	Ground floor	<b>Head of Membership Development</b> In charge of The British Museum Friends, Townley Group, Young Friends of the BM, Membership Development and Market Research, Public Events, Direct mail
<b>Membership</b>			
Barbarska, Elizabeth, MA	8840 ☎	Ground floor	<b>Finance Officer</b> All financial matters for BM Friends
Gialias, Vasilis, MA	8195 ☎	Ground floor	<b>Membership Officer</b> Database management/administration of BM Friends/Townley Group/Associate members
Campling, Jane, BA	8605 ☎	Ground floor	<b>Membership Assistant</b> Assisting Membership Officer/Finance Officer; general membership/BM Friends/YFBM queries
Maw, Alison, MA	8643 ☎	Ground floor	<b>Marketing and Research Officer</b> BM Events brochure mailing list, direct mail, leaflet distribution, market research
Thompson, Victoria, BA	28567 ☎	Ground floor	<b>Marketing/Events Assistant</b> Assisting with marketing campaigns; assisting with Public/Friends/YFBM events
<b>Public and Member Events</b>			
Burt, Fiona, MA	28605 ☎	Ground floor	<b>Public Events Manager</b> Managing Public/Friends/YFBM events programmes and Public and Member Events team
Lindsay, Judy, MA	8644 ☎	Ground floor	<b>Events Officer</b> Friends/YFBM/Public events organisation
Dinnage, David, BA	8566 ☎	Ground Floor	<b>Events Assistant</b> Assisting with Public/Friends/events, Events queries
Thompson, Victoria, BA	28567 ☎	Ground floor	<b>Marketing/Events Assistant</b> YFBM events queries
<b>The British Museum Friends Volunteers</b>			
Barnett, Kusuma, MA	8184 ☎	Ground floor	<b>Volunteer Organiser</b>
<b>The British Museum Magazine</b>			
Lethbridge, Anna, MA	home 020 7627 3748		<b>Editor (freelance)</b>
	email Annal@dircon.co.uk		



## Marketing and Public Affairs

The British Museum Friends; American Friends;  
Canadian Friends

East Residence

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### The British Museum Friends

Barber, Nicholas

Chairman

Allan, Richard

Hon. Treasurer

### Useful Numbers

General BM Friends enquiries 8605

Public/Friends events enquiries 8566

email:

events@thebritishmuseum.ac.uk  
friends@thebritishmuseum.ac.uk  
membership@thebritishmuseum.ac.uk  
youngfriends@thebritishmuseum.ac.uk

Facsimile 8985

### American Friends of The British Museum

One East 53rd Street, 12th Floor  
New York, New York 10022

Devine, Sue 212-644-0522

Executive Director

### Canadian Friends of The British Museum

Suite 200-293,  
131 Bloor Street West  
Toronto, Ontario, M5S 1R8

Loewen, Suzanne sloewen@attcanada.net

## Marketing and Public Affairs

### Photography and Imaging: Public Sales

1-2 Montague Place

Gardner, Paul, BA	8632 ☛ ☞	Photography and Imaging Manager
<b>Public Sales</b>		
Hurst, John	8633 ☞	Office Manager
Clements, Laszlo	8793 ☞	Administrator Prints and Drawings; Prehistory and Early Europe; Japanese Antiquities; Ancient Near East
De Pascale, Maria, MA	8996 ☞	Administrator Greek and Roman, Medieval and Modern Europe; Ethnography; Egyptian Antiquities; reproduction fees
Hughes, Anthony	8647 ☞	Administrator Oriental Antiquities, Coins and Medals, Special Unit; Colour Lab, Scientific Research; Conservation
<b>Ancient Near East, Egyptian Antiquities, Greek and Roman, Prints and Drawings, Prehistory and Early Europe, Picture Library</b>		
Kerslake, Ivor, BA	8635 ☛ ☞	Studio Manager
Baylis, Lisa Graham, Christi Heffron, John Marshall, Sandra Peckham, Janet Winter, Barbara	8631/8383/8 468/8471	Photographers Ancient Near East/Egyptian Antiquities/Greek and Roman/Prints and Drawings/Prehistory and Early Europe
Cochrane, Tom, LBIPP	8631	Public order printing
<b>Colour Duping and Processing, Conservation, Compass, Great Court, Scientific Research, Special Unit</b>		
Rossiter, James V	8946 ☞	Studio Manager Compass and Digital Imaging, Scientific Research, Conservation, Special Unit
Hubbard, Dudley, BA	28646 ☛	Photographers Special Unit, Great Court, Compass
Mari, Claudio	8413/8716 ☛ ☞	Colour processing and duping; Digital Imaging
Milton, Anthony, BA ARPS	8283 ☛	Scientific Research, Compass
Perkins, Jerome, BSc	8716/8413 ☞	Colour duping and processing
Springett, Trevor J	8638/28476	Conservation
Tutty, Simon	8642 ☛ ☞	Special Unit, Great Court; Compass

## Marketing and Public Affairs

### Photography and Imaging: Public Sales; Studios

1-2 Montague Place

#### Coins and Medals, Ethnography, Japanese Antiquities, Medieval and Modern Europe, Oriental Antiquities

Williams, P John	8842 ☎/8792		<b>Studio Manager</b>
			<b>Photographers:</b>
Agar, David	8107/8051	36/38 Orsman Road Burlington Gdns	Ethnography
Dodd, Stephen	8235/8631		Coins and Medals
Lovelock, Kevin	8842 ☎/8631		Oriental Antiquities/Japanese Antiquities
Peckham, Saul	8649/8631		Medieval and Modern Europe
Row, Michael R	8107/8051	36/38 Orsman Road Burlington Gdns	Ethnography

#### Studios

Ancient Near East	8468	1 Montague Place
Coins and Medals	8235	Coins and Medals Department
Conservation/Dark Room	8638/8476	10-11 Montague Street
Egyptian Antiquities	8383	Room 007, 1 Montague Place
Ethnography	8051 8107	Burlington Gardens, 36-38 Orsman Road
Greek and Roman Antiquities	8471/8645	1 Montague Place
Medieval and Modern Europe	8649/8468	East Road, Room B5, Medieval Basement
Oriental Antiquities/Japanese Antiquities	8842 ☎	Islamic Gallery
Prehistory and Early Europe	8468	1 Montague Place
Prints and Drawings	8652	King Edward Building Second floor
Scientific Research	8283	39 Russell Square

#### Useful Numbers

Compass images	8383
Dark Rooms, 1 Montague Place	8631
General Office	8231
Negative Store	8648
Stores	8413/8643
email: photography@thebritishmuseum.ac.uk	
Facsimile	8630

## Marketing and Public Affairs

### Visitor Services: Front of House

### West Residence

Lee, Lorna R, BSc 8609 ☎ ☒ White Wing Head of Visitor Services

### Front of House

Foster, Kerry 8377 ☎ ☒ White Wing Front of House Manager

Cooper, Lorraine 8760 Warding Managers  
Vallins, Raymond H L  
Wright, Marie L

8760 Gallery Supervisors

Allan, Cain M	Lamonte, Bud J J	Schnable, Daniel	Wootten, Michael A
Coyne, Timothy	Millan, George A	Smith, David R	
Doughty, Thomas	Moutou, Vadel	Trump, Michael D	
Heary, Philip	Pitt, Victoria	Wilson, Simon P	

8760 Gallery Staff

Allison, John W	Constantinou, George	Javed, Mohammad S	Quevedo, Mary T
Alwyne, Dawn D	Conway, Leslie	Jenkins, Martin L	Ramanoop, Allan
Amato, Anthony V	Cusack, Thomas O	Johnson, Ernest A	Ramdoyal, Jagadish P
Andoh, Dominic	Davis, Egar	Judge, Eugene P	Rayar, Joselin F
Antoine, Calvin	De Placido, Anthony	Kelly, Kevin	Reed, N
Atkinson, Keith S	Deasy, John	Khan, Abdul W	Robertson, John
Aylard, Anne C	Desmond, Richard	Larcey, Michael	Ross, William K
Backett, Paul T	Dowling, Thomas	Lattimore, T	Ruffell, Dorothy A
Banford, Vernon L	Dufaur, Philip E	Law, Bernard	Rushton, Marion
Belcher, Dennis T	Erol, Evren	Leopold, David C	Russell, George
Bell, Elaine S	Fernandes, Teresa E	Lukoszek, Anthony	Sargeant, David
Benjamin, Christiana	Foti, Andrew	Lumbis, Derek	Schembri, Andrew L
Bewley, J	Gibbs, Pamela W	McNamara, Edward J	Sewell, David R
Birkett, Leslie	Giles, John W	McNish, Patricia B	Sewraj, Soobawtee
Bristow, E	Gowland, Julie	Manwaring, Peter B	Silver, Jessica K
Brockman, J	Greenidge, Kenville	Marshall, Allan	Slough, James
Brown, Henry W	Gritton, Richard P	Middleton, Keith G	Smith, Jean O
Butler, David P	Harbord, E	Millbank, Carol A	Solim, Marie G
Campbell, Genevieve	Harrison, John P	Mills, Frank W	Stallard, Roy
Caplehorn, Michael W	Harvey, C L	McKie, Caroline M	Sweeney, Terence
Carley, Philip W	Heavey, Yvonne C	Neville, Patricia E	Thomas, Andrew K
Cawkwell, I	Hibberd, Kathleen	Nicholson, Paul	Toomey, John W
Celine, Marie P	Hill, M	Nugent, Patrick F	Twining, Barry J
Chittenden, T	Hobby, Ronald S	O'Flaherty, Simon J	Udejoifo, Dennis
Chung, Eddy	Holliday, Graham S	O'Grady, Eugene	Umukoro, Joseph E
Clancy, Mrs R E	Holloway, William F	Oldfield, Emily J	Urquhart, Alex
Clarke, David R	Hussein, Simon	Plumley, Thomas G	Westerby, Stuart
Clarke, Paul	Inghis, James	Pole, Derek	Whatling, Tina
Cobham, Deloris	Irving, B	Porter, John	Wilkinson, George
Cole, Edward F	Jackson, Gordon	Porter, Terence	Wray, Tracy

## Marketing and Public Affairs

### Visitor Services: Information Desks, Reading Room

West Residence

#### Information Desks

Kirsty Johnson	8531/8299	Third floor West Residence/ Information Desk	<b>Information Desk Manager</b>
Mackenzie, Grant	8531 ☒	Third floor West Residence/ Information Desk	<b>Information Desk Supervisor</b>
Wassell, Neil	8823 ☒	Third floor West Residence/ Information Desk	<b>Box Office Supervisor</b>
Hyacienth, Peter	8783 ☒	Third floor West Residence/ Switchboard	<b>Visitor Services Assistant</b>
Jacobs, David	8319	Switchboard	<b>Messenger</b> Responsible for. Building Development and Planning, BM Company; BMP Shops; Caterers; BM development Trust, Directorate; Front, Hall, Human Resources, Internal Audit; Marketing and Public Affairs, Prehistory and Early Europe; Secretariat
Ahluwalia, Rishi R Alexandri, Angeliki Arnold, Charles Charles, Sara Jane Clarke, Caroline Doran, Nick Dorantt, Tom Goddard, Thomas I A Harding, Rachel E Hewing, Jacqueline Hunter, Elizabeth R Jones, Rachel Kennedy, Clare Owen, Bridget L Shandaert, Els Wimalasekera, Kithmini	8299 ☒	Information Desk	<b>Information Assistants</b>

#### Reading Room

Lewington, Elizabeth	8531 ☒ ☒	Third floor/ Reading Room	<b>Reading Room Manager</b>
Robertson, Tracy, MA MPhil	8162 ☒	Third floor/ Reading Room	<b>Reading Room Supervisor</b>
Maggs, Jill	8162	Third floor/ Reading Room	<b>Reading Room IT Supervisor</b>
Caira, James Fowler, William Greenslade, Isabel Grimmer, Nigel Hellings, James Hinton, Mary Jordan, Julia Kelly, Shiobaun Munro, Kirstin Phillips, Rita	8162 ☒	Reading Room/ White Wing	<b>Reading Room Assistants</b>

**Useful Numbers**

**Great Court Information Desk** 8299 / 28092  
Minicom (facility for hearing impaired people) 8482  
Facsimile 8599

**Great Court Tickets & Membership Desk** 8181 / 28096  
Minicom (facility for hearing impaired people) 8818  
Facsimile 8110

**Reading Room**  
Central Enquiries Desk 8838 / 28100  
Admissions Desk 8112  
Minicom (facility for hearing impaired people) 8113  
Facsimile 8114

**Information Office** 8783

**Cloakrooms**  
Postcard Gallery Cloakroom 8472  
Montague Place Cloakroom 8212

**Lost Property** 8697

**Gallery Duties Office** 8760

**To book parking spaces for visitors  
with disabilities** 8299

email: [information@thebritishmuseum.ac.uk](mailto:information@thebritishmuseum.ac.uk)

Facsimile 8616

## Medieval and Modern Europe, Department of

White Wing (except where shown)

### Senior Management and Administrative Support

Cherry, John, MA FSA	8217 ☒ ☒	First floor	<b>Keeper</b>
Montgomery, Susan, BA	8217 ☒ ☒	First floor	<b>Keeper's Secretary</b>
Webster, Leslie E, BA FSA	8209 ☒	First floor	<b>Deputy Keeper</b> Overall management of the Early Medieval collections (ca. AD 400-1100), including Continental Germanic, Anglo-Saxon, Celtic and Viking material

### Collections, Students Room and General Office

			<b>Curators (Band 6)</b>
Perkins, Karen Y, BA MSc	8786 ☒ /8660 ☒	MAs workshop Basement level	Supervisor of MAs workshop, loans officer/coordinator, admin supervisor, exhibitions and storage, collections management
Smithson, Virginia C, BA AMA	8629 ☒ ☒	Students Room Ground floor	Departmental Information Officer; public services; admin. supervisor; security
Voden-Decker, Lisa, BA MusDip MA	8786 ☒ /8660 ☒	MAs workshop Basement level	Research Assistant for <i>Human Image</i> project; Students Room support and despatch of objects sent for opinion, exhibitions and loans, numbering, storage and movement of the collections; public enquiries, photography
			<b>Administrators (Band 8)</b>
Louden-Smith, Sovati, Dip Art Hist, BA	8626 ☒ ☒	Students Room Ground floor	Photography; Inland/Foreign travel, designated absence officer, health and safety, British loans administration, fire officer
Oledzka, Eva, MA MA	8625 ☒ ☒	Students Room Ground floor	Library; archive, Treasure, Horological loans administration
Ryan, Tracy	8626 ☒ ☒	Students Room Ground floor	Accommodation, works liaison officer, filing, Foreign loans administration
			<b>Administrator (Band 10)</b>
Longman, Peggy	8627 ☒	First Floor	Post, administrative support
			<b>Curators (Band 8)</b>
Bejarano, Karin, MA Clarke, Amy, BA MPhil	8786 ☒ /8660 ☒		Students Room support and despatch of objects sent for opinion, exhibitions and loans, numbering, storage and movement of the collections, public enquiries, photography
Holmen, Jill, BA	☒		
Lunn, Emma, BA (on leave until Jan 2002)	☒		

# Oriental Antiquities, Department of

King Edward VII Building

## Senior Management and Administrative Support

Knox, J Robert, BA MA FSA	8359 ☛ ☞	Mezzanine floor	<b>Keeper</b> South and South East Asia, archaeology of Indo-Pakistan subcontinents
Casey, Denise	8416 ☛ ☞	Mezzanine floor	<b>Keeper's Secretary</b> Administration of photography; book orders
Drury-Thurgood, Steve	8457 ☛ ☞	Mezzanine floor	<b>Administrator (Band 6)</b> Administration of loans, accommodation, works projects; stationery supplies; North Lobby, Fire, Health and Safety

## Departmental Collections

			<b>Curators (Band 3)</b>
Blurton, T Richard, BA MPhil	8274 ☛	Lower Ground floor	General coverage of S and SE Asian collections; special interests - South Indian sculpture, contemporary India; Tibet
Canby, Sheila, BA MA PhD	8846 ☛ ☞	Lower Ground floor	General coverage of Islamic period; Iran, Central and South Asia
Portal, Jane, BA MA	8539 ☛ ☞	Mezzanine floor	Chinese and Korean collections Stein collection
Willis, Michael, BA MPhil PhD	8844 ☛ ☞	Mezzanine floor	North India, sculpture and antiquities until 18th century
			<b>Curators (Band 4)</b>
Harrison-Hall, Jessica L, MA (on secondment to CPU 30 00 00 - 01 07.00 extension 8936)		Lower Ground floor	Chinese collections - Chinese pottery and porcelain, modern textiles, Vietnamese collection - Vietnamese ceramics and works on paper
✓ Michaelson, Carol J, BA	8431 ☛ ☞	KEB Basement	General enquiries on Chinese collections and history, jades, Han dynasty material and snuff bottles
Porter, Venetia A, BA MPhil PhD	8843 ☛ ☞	Mezzanine floor	General coverage of Islamic period, Arab World and Turkey
			<b>Curators (Band 5)</b>
Ginsberg, Mary (replacement for J Harrison-Hall)	8848 ☛ ☞	Lower Ground floor	
Morris, Justin, BA	8845 ☞	Lower Ground floor	South Asian archaeology

## Illustrator

Searight, Ann, MAAIS	8474	Tablet Room off Gallery 66
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## Oriental Antiquities, Department of

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### Museum Assistants

8250 ☎/  
28034

Students Room/  
Workshop

Sorrondegui, Sophie

**Superintendent of Students Room**  
Public enquiries, departmental records;  
photography; storage of collections;  
displays in galleries; exhibitions and  
loans; supervision of workshop

Chan, Sussanah, BA  
Ruscoe, Stephen  
Prentice, Simon, BA

**Students Room support**  
Receipt and despatch of objects sent for  
opinion; exhibitions and loans,  
numbering, storage and movement of  
collections, public enquiries,  
photograph

### Collections Data Management Section

Szrajber, Tanya A, BA MPhil

8344 ☎

42 Russell Square  
Third floor

**Group Leader**  
Terminology standardisation manager

### Support

*To be appointed*

**Messenger**

### Useful Numbers

Amaravati Basement

8161

Basement 99

28031

Basement 110

8866

Enquiries concerning collections

8250 ☎

King Edward VII Basement

28034

Messages for staff

8416 ☎/8457 ☎

Messenger Lobby

8532

Photographic enquiries

8250 ☎/8416

Photographic Studio

8842/8631

Stein Room

8711

Stein Basement

8444

Workshop

28034

email [oriental@thebritishmuseum.ac.uk](mailto:oriental@thebritishmuseum.ac.uk)

Facsimile

8561

**Senior Management and Administrative Support**

Bowman, Sheridan G E, MA DPhil MSc DipArch FSA	8669 ☎ ☑	F13	<b>Keeper</b>
Cope, Lynne, BA	8669 ☎ ☑	F12	<b>Keeper's Secretary</b>
Freestone, Ian C, MSc PhD FGS FSA	8980 ☎ ☑	F17	<b>Deputy Keeper</b>
<i>To be appointed</i>	8279 ☎ ☑	G2	<b>Administrator (Band 6)</b> Registration of incoming objects; supervision of general office; library, accounts, building maintenance; general Health and Safety and Security issues
Gallagher, Stephen	8715 ☎ ☑	G2	<b>Administrator (Band 8)</b>

**Metallurgy and Chemistry of Materials Group**

			<b>Scientists (Band 3)</b>
Cowell, Michael R, LRSC DIC FSA	8277 ☎ ☑/ 8757	S21	<b>Head of Group</b> Chemical analysis of metals, ceramics (provenance); authenticity; responsible for X-ray fluorescence, Radiation Protection Supervisor
Craddock, Paul T, BSc PhD FSA	8797 ☎ ☑	G4	Metallurgy; fieldwork and excavations relevant to early metallurgy; acquisition of metallurgical remains, authenticity examinations
			<b>Scientists (Band 4)</b>
Hook, Duncan R, BSc MRSC CChem	8117 ☎ ☑/ 8757	S21	Chemical analysis of copper-based and precious metals, metalworking debris and ceramics; responsible for atomic absorption; Health and Safety (chemicals)
La Niece, Susan C, MA FSA	8226 ☎ ☑/ 8281	F14	Metallurgy of non-ferrous metals analysis, radiography, microscopy, authenticity examinations, Treasure analysis
Meeks, Nigel D, BSc FSA	8596 ☎ ☑/ 8773	F10	Metallurgy of non-ferrous metals, analysis, authenticity; microscopy; responsible for scanning electron microscope
			<b>Scientist (Band 6)</b>
<i>To be appointed</i>	8884 ☎ ☑	S24A	Systems analysis and support for scientific applications, statistics, department web site, ceramics (provenance), radiography

## Scientific Research, Department of

39 Russell Square  
(except where shown)

### Earth and Environmental Materials Group

Middleton, Andrew P, BSc DPhil FSA	8342 ☞ ☞	F11	<p><b>Scientist (Band 3)</b></p> <p><b>Head of Group</b> Ceramics, pigments and stone; metallurgical by-products, petrology, Raman spectrometry</p>
Ambers, Janet C, B Tech	8332 ☞	B12	<p><b>Scientists (Band 4)</b></p> <p>Radiocarbon dating; Raman spectrometry, radiography</p>
Cartwright, Caroline, BA MA	8581/8794 ☞	G9	<p>Environmental archaeology, particularly wood, charcoal, plant macro-remains, shell and fish bones</p>
Joyner, Louise, BSc PhD FGS	8981 ☞ ☞	F10	<p><b>Scientist (Band 5)</b></p> <p>Petrography of ceramics and stone; identification and classification of stone, minerals and gemstones; x-ray diffraction</p>
Leslie, Karen, BSc PhD	8953 ☞ ☞	S24A	<p><b>Scientist (Band 6)</b></p> <p>Glass, vitreous materials, ceramics and stone</p>
Sax, Margaret, BSc	8268 ☞ ☞	F10	<p><b>Special Assistant</b></p> <p>Cylinder seals project, lapidary techniques</p>
Simpson, Antony P	8332 ☞	B12	<p><b>Scientist (Band 8)</b></p> <p>Technician, radiocarbon dating, analytical techniques, scientific enquiries</p>

### Collections Data Management Section

Main, Peter L, BSc PhD Dip Arch MBCS	8959 ☞ ☞	43 Russell Square Third floor	<p><b>Band 3</b></p> <p><b>Head of Section</b> Design and implementation of computer database for collections documentation, oversight of scientific computing facilities</p>
Devlin, Ray, BA MA	8180 ☞ ☞	43 Russell Square Third floor	<p><b>Band 5</b></p> <p>Technical development and support for MAGUS and Merlin systems, support for Conservation system, requests for MAGUS and Merlin access</p>
Szrajber, Tanya A, BA MPhil (p/t Monday, Tuesday & Thursday)	8344 ☞ ☞	43 Russell Square Third floor	<p>Training and Standards Officer, management of CDMS teams, departmental liaison including on-line registration, terminology standardisation manager, support for Coins and Medals, Egyptian Antiquities, Japanese Antiquities, Oriental Antiquities, Medieval and Modern Europe and Ethnography</p>

## Scientific Research, Department of

39 Russell Square  
(except where shown)

<b>Band 6</b>			
Ellory-Van Dekker, Hadrian, BA MA	8880 ☎ ☎	42 Russell Square Third floor	Staff management of Greek and Roman team, data preparation and entry; object location; departmental liaison and support, terminology standardisation and database maintenance
Parkinson, Ruth S, BA	8925 ☎ ☎	Prints and Drawings	Staff management for Prints and Drawings team; data preparation and entry; object location, departmental liaison and support; terminology standardisation and database maintenance
Worthy, Helen L, BA (maternity leave until April 2001) (p/t Monday - Wednesday)	8116 ☎ ☎/8905	42 Russell Square Third floor	Staff management for Ancient Near East team, data preparation and entry; object location; departmental liaison and support; terminology standardisation and database maintenance
<b>Band 8</b>			
Burslem, Sandor, BA	8717 ☎ ☎	42 Russell Square Third floor	Creation of a computerised database for collections management, auditing and research; data preparation and input; object location
<i>To be appointed</i>	8905 ☎ ☎	42 Russell Square Third floor	Creation of a computerised database for collections management, auditing and research; data preparation and input, object location
Stirling, Jane, BA (maternity leave until April 2001) (p/t Monday - Wednesday)	8925 ☎ ☎		Creation of a computerised database for collections management, auditing and research; data preparation and input, object location
Green, Rebecca, BA (p/t Thursday - Friday)			

**COMPASS**

	Facsimile	8730		
Jillings, David	8742 ☎ ☒		White Wing	<b>COMPASS Project Manager</b>
Marshall, Fiona, BSc MSc	8901 ☎ ☒		White Wing	<b>Content Manager</b>
Buttery, Martin, BA	8459 ☎ ☒		White Wing	<b>Image Co-ordinator</b>
Cock, Matthew, BA MA	8169 ☎ ☒		White Wing	<b>Creative Editor (Text)</b>
Howitt, Carolyn, BA PGCE MA	8778 ☎ ☒		White Wing	<b>Education Officer</b>
Timson, Mark, BA	8459 ☎ ☒		White Wing	<b>Senior Designer</b>
Jacques, Timothy	8456 ☎ ☒		White Wing	<b>Support Officer</b>
Gordon, Sue, MA MBCS	8169		White Wing	<b>Editorial Assistant</b>
Gallacher, Deborah, MA	8169		White Wing	<b>Editorial and Education Assistant</b>
Snow, Miranda, MA	8169		White Wing	<b>Editorial Assistant</b>
Banks, James Grau-Vilasecu, Dolors, Btec	8204 ☒		White Wing	<b>Imaging Assistants</b>

**Useful Numbers**

Basement Analytical Laboratory	8757
Enquiries	8715/8279
COMPASS enquiries	8456
Photographic Studio	8283
Scientific enquiries	8332
SEM room	8773
Technological materials store	8797
email. compass@thebritishmuseum.ac.uk	
email. science@thebritishmuseum.ac.uk	
Facsimile	8276

## 【附錄二】

### 大英博物館展示規劃

1. 1964-2001 年特展一覽表
2. 廿一世紀(2001-2004 年)特展計畫表
3. 特展計劃書
  - A. Cleopatra of Egypt- from History to Myth(10 April- August 2001)
  - B. Unknown Amazon(25 October 2001- March 2002)
4. 籌展階段(Exhibition Stages)及特展程序表(Temporary Exhibition Procedure)
5. 展示審查規範(Exhibition Forum)
6. 展示式樣規格參考手冊(The British Museum House Style for Information in the galleries)

## **THE BRITISH MUSEUM: TEMPORARY EXHIBITIONS**

15 February - 19 April 1964	<b>Scientific discovery 1543 - 1963</b>
Apr/June 1964	<b>William Shakespeare and Christopher Marlowe</b>
July/Aug 1964 or Feb-Apr 1966?	<b>The mapping of Britain 15th to 19th centuries (organised to mark the International Geographical Congress held in London)</b>
1964	<b>Scare-devils from the Nicobar Islands</b>
1964	<b>The Virginia of Sir Walter Raleigh and John White</b>
1964	<b>Michelangelo Buonarroti, 1475-1564</b>
1964	<b>Recent acquisitions 1960-64</b>
1964	<b>William Hogarth 1697-1764</b>
1964 - 65	<b>Bicentenary of the perfection of colour printing 'Harunobu and his age'</b>
1965	<b>Magna Carta: 750<sup>th</sup> anniversary</b>
1965	<b>W. B. Yeats</b>
1965	<b>Masterpieces of the Print Room</b>
1965	<b>'The Lion in Asia'</b>
1965-66	<b>The State of Asia in the 16<sup>th</sup> century on the eve of the European impact</b>
4 May, 1965 - 19 February 1966	<b>Henry Christy : a pioneer anthropologist</b>
24 September 1965 -	<b>History of the Library</b>
24 September - 31 October 1965	<b>Book bindings from the library of Jean Grolier</b>
24 September - 5 December 1965	<b>English Book Illustrations</b>
16 December 1965 - 30 January 1966	<b>The Dead Sea Scrolls from Jordan</b>
1966	<b>History and Romance in Mughal India</b>

1966	<b>Scandinavian acquisitions (Printed books)</b>
January - April 1966	<b>Agincourt</b>
1 January 1966 - February 1967	<b>Masterpieces of the Print Room</b>
February 1966	<b>Turner watercolours from the R.W. Lloyd Bequest</b>
February-April 1966	<b>The Mapping of Britain</b>
31 March 1966 -	<b>New Guinea: The Sepik Head-waters, 1963-64</b>
29 April - 25 September 1966	<b>Far Eastern Screen painting</b>
13 May - 26 June 1966	<b>Swedish Art and Craftsmanship in the Gold and Viking Ages</b>
May - August 1966	<b>Ten British prime ministers</b>
June - November 1966	<b>The Charles Francis Bell Bequest</b>
July - December 1966	<b>Sir Arthur Sullivan MSS</b>
5 July 1966 -	<b>Asian Scripts</b>
October 1966 - January 1967	<b>Netherlandish blockbooks</b>
September - December 1966	<b>Spanish Mapping</b>
4 November 1966 - 4 January 1967	<b>Music printing</b>
November - December 1966	<b>Recent acquisitions 1964-66 (P&amp;D)</b>
January - February 1967	<b>Vinland Map</b>
13 January - 2 April 1967	<b>John Galsworthy 1867-1933</b>
January - April 1967	<b>French Renaissance Illuminated MSS</b>
March - April 1967	<b>'The Evergreen Tree' (history of popular libraries)</b>
28 April - 25 June 1967	<b>Poetry in the Making</b>
May - June 1967	<b>Oskar Kokoschka: word and vision 1906 - 1966</b>
May - August 1967	<b>Chess</b>



15 February - 5 July 1999	<b>Painted poetry : illustrations from the work of Nizami and Jami</b>
4 March - 8 August 1999	<b>Creative solutions : conservation of the Ethnography collections</b>
11 April - 3 October 1999	<b>Heavenly houses</b>
13 April - 3 October 1999	<b>Rebels, pretenders and imposters : political fictions on coins and banknotes</b>
8 May - 29 August 1999	<b>Kagura : the Oka Gift of Japanese ritual masks</b>
8 May - 29 August 1999	<b>The Popular Print in England 1530-1930</b>
8 May - 29 August 1999	<b>Castiglione in context</b>
14 May - 30 Sept. 1999	<b>The popular print since 1850</b>
15 May - 30 August 1999	<b>Image and narrative : Indian folk bronzes from the Polsky Collection</b>
18 May 1999- 2001	<b>The Great Court : reclaiming the past, designing the future</b>
22 June 1999 - 2001	<b>European prints from the 15<sup>th</sup> to the early 19<sup>th</sup> centuries</b>
8 July - 14 February 2000	<b>Later Persian paintings and lacquer</b>
10 July 1999 - 16 January 2000	<b>Cracking codes : the Rosetta Stone and decipherment</b>
2 September - 1 December 1999	<b>Mezzotint engravings after Allan Ramsay</b>
5 September 1999 - 30 January 2000	<b>Life and ceremony in Urban Algeria</b>
10 September - 28 November 1999	<b>The Light of Nature : landscape drawings and watercolours by Van Dyck and his contemporaries</b>
10 September - 28 November 1999	<b>Landmarks in print collecting : connoisseurs and donors at the British Museum</b>
11 September 1999 - 16 January 2000	<b>Bukhara and beyond : artefacts of Uzbekistan and photographs of Edgar Knoblock</b>
5 October - 5 December 1999	<b>The Metal Mirror : coin photography by Stephen Sack</b>
23 Oct 1999 - 20 February 2000	<b>Gilded dragons : buried treasures from China's golden ages</b>
30 Oct 1999 - 30 April 2000	<b>Gifts of the century</b>

7 December 1999 - 9 April 2000	<b>Size immaterial : handheld sculpture of the 1990s</b>
17 December 1999 -24 April 2000	<b>The Apocalypse and the shape of things to come</b>
17 December 1999 -24 April 2000	<b>Dance of the Dead</b>
29 January 2000 - Spring 2001	<b>Tibet : life, myth and art</b>
17 February - 17 July 2000	<b>Botanical paintings from the Pearson Album</b>
25 February - 1 May 2000	<b>Arab cultures, young worlds</b>
24 March - 24 September 2000	<b>Japan time : clocks, zodiac and calendar prints</b>
6 April - 13 August 2000	<b>Visions from the golden land : Burma and the art of lacquer</b>
12 April - 13 August 2000	<b>Paid in Burnt Silver : wealth &amp; power in the Viking age</b>
19 May - 24 September 2000	<b>A noble art : amateur artists and drawing masters c.1600-1800</b>
19 May - 24 September 2000	<b>The prints of Jim Dine and Michael Rothenstein: Two recent gifts</b>
21 July 2000 - 19 February 2001	<b>Islamic works on paper: Recent acquisitions</b>
16 August 2000 - 7 Jan 2001	<b>Illegal tender : counterfeit money through the ages</b>
6 October 2000 - 7 Jan 2001	<b>Correggio and Parmigianino: Master Draughtsmen of the Renaissance</b>
6 October 2000 - 7 Jan 2001	<b>Picasso linocuts in the British Museum</b>
20 October 2000 - 14 January 2001	<b>Saga : contemporary ceramics from the home of Japanese porcelain</b>
21 October 2000 - 21 January 2001	<b>Gladiators and Caesars : the power of spectacle in Ancient Rome</b>
14 November 2000 - 28 January 2001	<b>Voices of Southern Africa</b>
November 2000 - February 2001	<b>Cobalt and Copper: Pottery Techniques in the Islamic World</b>

7 December 2000 - 11 February 2001	<b>The Human Image</b>
2000 - Spring 2001	<b>The Salcombe Cannon Site Treasure</b>
2000 - October 2000	<b>Islamic Lustreware</b>
2000 - late 2000	<b>Christianity in Britain (Hinton St Mary Mosaic Pavement)</b>
2000 - January 2001	<b>Eva Zeizel</b>
11 January 2001 - 6 May 2001	<b>From Alexander to Mark Antony : images of power on ancient coins</b>
25 January 2001 - 8 April 2001	<b>Rembrandt the Printmaker</b>
30 January 2001 - 8 April 2001	<b>Arts of Japan</b>
15 February 2001 - 27 May 2001	<b>Annuraaq: Arctic skin clothing from Igloolik</b>
12 April 2001 - 26 August 2001	<b>Cleopatra of Egypt : from history to myth</b>
4 May 2001 - 2 September 2001	<b>The Jewelled arts of India : in the age of the Mughals</b>
4 May 2001 -16 September 2001	<b>Recent acquisitions of prints and drawings 1996 - 2001</b>
June 2001 - October 2001	<b>Exploring the city : the Norman Foster Studio</b>

June - July 1967	<b>Lithographs by Bonnard, Vuillard, and Toulouse-Lautrec</b>
Summer 1967	<b>Chinese painting in the last 300 years</b>
30 June - 10 September 1967	<b>'Europe in Canada: an exhibition to commemorate the centenary of the Dominion of Canada'</b>
July - November 1967	<b>Artists working in Parma in the Sixteenth Century (including Parmigianino and Corregio)</b>
14 September - 29 October 1967	<b>Karl Marx in England</b>
15 September 1967 -	<b>The Classic art of Japan</b>
September - November 1967	<b>The History of Paper</b>
September - December 1967	<b>Calais 1500 - 1558</b>
November 1967	<b>The Literature of the Turkish Peoples</b>
1 December 1967 - 28 January 1968	<b>Gilbert White of Selbourne</b>
15 December 1967 - 3 June 1968	<b>Campbell Dodgson 1867-1949: his Keepership and his Bequest</b>
1968-69	<b>Recent archaeological discoveries in East Yorkshire</b>
1968-69	<b>Lullingstone Roman Villa : the Christian paintings</b>
January - April 1968	<b>Greeks and Franks</b>
February - March 1968	<b>500 years of Czech printing</b>
22 March 1968 -	<b>Art of the Panjab Hills</b>
29 March - 2 June 1968	<b>Felix Slade 1790-1868</b>
May - August 1968	<b>The Trumpet</b>
June 1968	<b>Sir Charles John Holmes 1868 - 1936</b>
26 June - 11 August 1968	<b>The Sedgwick Bequest of Chinese art</b>

5 July - 10 November 1968	<b>Masterpieces of glass</b>
12 July - 30 September 1968	<b>The Eric George Millar Bequest</b>
12 July - 30 September 1968	<b>The Cesar Mange de Hauke Bequest</b>
12 July - 30 September 1968	<b>Recent acquisitions 1967-68 (P&amp;D)</b>
19 July - 27 October 1968	<b>Captain Cook's First Voyage, 1768-1771</b>
30 August 1968 - 27 October 1968	<b>The Surveyor's craft</b>
31 January-May 1969	
20 September - 23 March 1968	<b>The Origins of the landscape print</b>
Autumn 1968	<b>Egypt Exploration Society's recent discoveries in Egypt and the Sudan</b>
September - December 1968	<b>The Album Amicorum</b>
27 November 1968-31 January 1969	<b>Giovanni Battista Piranesi (1720 - 1778), his predecessors and his heritage</b>
13 Dec 1968 - 26 January 1969	<b>Children's Books from the 17<sup>th</sup> to the 19<sup>th</sup> century</b>
1969	<b>500th anniversary of Guru Nanak, founder of the Sikhs</b>
January - April 1969	<b>Flemish Renaissance Illuminated Manuscripts</b>
1 February - 13 April 1969	<b>Wilkes and Liberty</b>
9 - 23 February 1969	<b>Turner water-colours from the R.W. Lloyd Bequest</b>
20 March - 11 May 1969	<b>The Late Etchings of Rembrandt</b>
20 March - 20 April 1969	<b>The Dexter Collection of the Works of Charles Dickens</b>
April - June 1969	<b>Trans Atlantic Flights</b>
10 April - 29 June 1969	<b>Greek gods and heroes</b>

Summer 1969	<b>Chinese paintings acquired through the Brooke Sewell Fund</b>
May - June 1969	<b>The Arts of the First Farmers</b>
May - August 1969	<b>Love letters</b>
6 June - 31 August 1969	<b>Erasmus</b>
June - Aug 1969 and all of 1970	<b>Selection of maps from collection of Royal United Service Institution</b>
13 June - 29 Sept 1969	<b>Royal Academy Draughtsmen 1769 - 1969</b>
September - December 1969	<b>Astrology</b>
15 September - 26 October 1969	<b>Mahatma Gandhi</b>
22 October - 18 November 1969	<b>Recent Acquisitions 1969 (P&amp;D)</b>
January - April 1970	<b>The Englishman Abroad</b>
March - May 1970	<b>Dutch Clandestine Printing : a commemorative exhibition</b>
March - May 1970	<b>Lenin</b>
May - August 1970	<b>Codes and ciphers</b>
5 June - 13 September 1970	<b>Charles Dickens</b>
30 July - 3 October 1971	<b>Classical Sites and Monuments</b>
September - December 1970	<b>St Thomas Becket</b>
25 September - 8 November 1970	<b>Comenius, the Teacher of Nations</b>
28 November 1970 - 28 February 1971	<b>Beethoven in England</b>
November 1970 - January 1971	<b>Christmas stamps</b>
15 December. 1970 - August, 1972	<b>Sir Hans Sloane and Ethnography</b>
15 December, 1970 - May, 1973	<b>Arab Costumes of Palestine</b>
15 December, 1970 - May, 1973	<b>Spinning and Weaving in Palestine</b>

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- 15 December, 1970 - 27 January, 1973 **Turquoise Mosaics from Mexico**
- 15 December, 1970 - August, 1971 **The Tribal Image : wooden figure sculpture of the world**
- 15 December, 1970 - August, 1971 **Gamelan : a Javanese orchestra**
- 15 December, 1970 - August, 1971 **Javanese Shadow Puppets**
- 15 December, 1970 - November 1976 **The Potter's Art in Africa**
- 15 December, 1970 - 14 October 1973 **Divine Kingship in Africa**
- 15 December, 1970 - 27 January 1974 **Hunters and gatherers : the nomadic Hadza of Tanzania**
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- 1971 **Recent acquisitions (PB)**
- 15 January - 15 March 1971 **Treasures from Romania**
- January - April 1971 **Portugal and the Orient**
- 5 March 1971 - 26 June 1971 **Pre-Columbian art from El Salvador**
- 19 March - June 1971 **The Siege of Paris**
- April 1971 **The Art of Burma**
- May - August 1971 **Renaissance handwriting**
- 8 July - 3 October 1971 **Stanley Morison: a Portrait**
- 30 July 1971 - 3 October 1971 **Maya sculpture and pottery from Mexico : the Manuel Barbachano Ponce Collection**
- July - October 1971 **Marcel Proust**
- 23 September, 1971 - 8 October, 1971 **Art Treasures from the Japanese Imperial Collections**
- September - December 1971 **Francis Place**
- 1 October - 31 Dec 1971 **Midianite Timna : valley of the biblical coppermines**
- 15 October, 1971 - 29 February, 1972 **The Graphic Work of Albrecht Durer**
- 29 October, 1971 - 30 January, 1972 **Royal Persia : an exhibition commemorating Cyrus the Great and his successors**

19 November, 1971 - July 1972	<b>Village arts of Romania</b>
1972	<b>Five Hundred Years of the Printed Map</b>
January - April 1972	<b>Baroque Illuminated Manuscripts</b>
21 January - 19 <sup>th</sup> March 1972	<b>Chinese art from the collection of HM Gustaf VI Adolf of Sweden</b>
30 March 1972 - 31 December 1972 1,694,117 visitors	<b>Treasures of Tutankhamun</b>
25 April, 1972 - 11 July, 1972	<b>In Pursuit of Antiquity : Chinese paintings of the Ming and Ch'ing dynasties from the collection of Mr. Earl Morse</b>
28 April - 31 August 1972	<b>Modern Prints and Drawings and Other Recent Acquisitions 1967 - 1972</b>
May - July 1972	<b>Modern English bindings</b>
May - Aug 1972	<b>Early Anglo-Russian Relations</b>
June - July 1972	<b>Publication of the first edition of the Portuguese epic poem 'Os Lusiadas' by Camoens</b>
23 June, 1972 - 28 February, 1982	<b>The Aborigines of Australia</b>
23 June - 31 August, 1972	<b>Manding : focus on an African civilisation</b>
July - Oct 1972	<b>Bicentenary of the birth of S.T. Coleridge</b>
August 1972	<b>Polo miniatures from Persian and Mughal Manuscripts</b>
18 August - 29 October, 1972	<b>The Hamilton Collection : a bicentenary exhibition</b>
September - December 1972	<b>The Englishman at Home</b>
29 September - 15 December 1972	<b>Ralph Vaughan Williams</b>
October 1972 - January 1973	<b>Sir Thomas Phillipps Centenary</b>
6 October, 1972 - 4 September, 1977	<b>Eskimo art in the British Museum</b>
6 October - 10 December, 1972	<b>Eskimo sculpture : masterworks of the Canadian Arctic</b>



6 October, 1972 - 7 January 1975	<b>The Tribal Image : wooden figure sculpture of the world</b>
6 October, 1972 - c June, 1973	<b>The Raffles Gamelan : a Javanese orchestra</b>
6 October, 1972 - c. May, 1973	<b>Malay shadow puppets : the Wayang Siam of Kelantan</b>
27 Oct 1972 - 31 May, 1973	<b>The Art of Drawing, 11000 BC - AD 1900</b>
1973	<b>Bicentenary of the birth of Thomas Young in 1773</b>
January - March 1973	<b>The Hanoverian Accession in its European Context</b>
January - April 1973	<b>Europe's Carolingian Background</b>
20 January - 31 July 1973	<b>George Smith and the Discovery of the Flood Legend</b>
2 February - 1 May 1973	<b>Nicolaus Copernicus and the New Astronomy: a commemorative exhibition</b>
15 February - 25 April 1973	<b>Moliere</b>
14 April - 30 July 1973	<b>The Seligman Collection of Chinese art</b>
May - August 1973 (British Library)	<b>The Royal Society: the first hundred years (1660 - 1760)</b>
4 May, 1973 - 2 September, 1973	<b>RL 50 - Research Laboratory Golden Jubilee</b>
14 May-11 July 1973 (British Library)	<b>Manzoni</b>
June - July 1973	<b>600 Years of the Portuguese Alliance</b>
15 June - 30 September, 1973	<b>Antiquities of Libya</b>
29 June 1973 - 28 February 1974	<b>Netherlandish Prints and Drawings : Van Eyck to Breughel</b>
6 July - 28 October 1973	<b>Oriental Manuscripts</b>
28 August, 1973 - 26 October 1975	<b>The Gonds of Central India</b>
September-December 1973 (British Library)	<b>Robert Curzon 1810-1873</b>
1 September, 1973 - 30 September, 1975	<b>The Maya</b>

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1 September, 1973 - 30 September, 1975    **The British and the Maya**

c September, 1973 - 27 September, 1975    **From the Five Continents**

2 October - 31 December, 1973    **The Garner Collection of Chinese and associated lacquerwares**

1974    **John Milton**  
 (British Library)

    -31 July 1974    **Samuel Mearne and his contemporaries: English Restoration Bookbindings**  
 (British Library)

1 February, 1974 - 30 March 1975    **Chinese and Japanese Maps**  
 (OA and British Library)

24 April - 1 September 1974    **The Iron Brush : Chinese rubbings from engraved stones**

24 April - 30 June 1974    **Auden poems/Moore lithographs**  
 (P&D and British Library)

31 May 1974 - 31 August 1981    **Yoruba Religious Cults**

31 May 1974 - 23 June 1985    **The Solomon Islanders**

29 July 1974 - 27 October 1974    **The Written Word on Papyrus**  
 (EA and British Library)

2 August 1974 - 11 Jan 1975    **Portrait drawings XV - XX centuries**

16 Sept 1974 - 12 Jan 1975    **The Art of Tibet**

21 December 1974 - 29 June 1975    **Prehistoric flint mines : Grimes Graves**

1975    **The American War of Independence**  
 (British Library)

1975    **Jane Austen**  
 (British Library)

17 Jan - 16 March 1975    **Greek Illyrian Treasures from Yugoslavia**

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7 Feb - 1 June 1975	<b>Drawings by Michelangelo</b>
7 Feb 1975 - 1 June 1975	<b>The Painting of the Panjab Hills, 17<sup>th</sup> - 19<sup>th</sup> centuries</b>
14 Feb 1975 - 1 June 1975	<b>The Addis Collection of Chinese Porcelain</b>
9 May 1975 - 1 February 1975	<b>Turner Watercolours</b>
28 May 1975 - 20 June 1978	<b>The Tribal Eye</b>
28 May 1975 - c. August 1983	<b>Turquoise Mosaics from Mexico</b>
20 June - 5 October 1975	<b>T'ang Buddhist Paintings</b>
15 September - 15 November 1975	<b>The World of Franklin and Jefferson</b>
7 November 1975 - 4 January 1976	<b>Sung and Yuan Paintings from the Metropolitan Museum of Art, New York</b>
12 December 1975 - 23 June 1986	<b>Hawaii</b>
12 December 1975 - c. August 1983	<b>Treasures from the Ethnographical Collection</b>
8 January - 28 March 1976	<b>Thracian treasures from Bulgaria</b>
16 January - 10 April 1976	<b>Japanese Paintings and Prints of the Maruyama - Shijo School</b>
13 February - 28 March 1976	<b>Recent acquisitions (P&amp;D)</b>
13 February - 28 March 1976	<b>Spanish Drawings from the Seventeenth to the Nineteenth Centuries</b>
10 April 1976 - 17 September 1978	<b>Nomad and City</b>
13 April - 11 November 1976	<b>Paintings from the Muslim Courts of India (16th to 17th centuries AD)</b>
6 May - 11 July 1976	<b>Isfahan, City of Light</b>
1976 (British Library)	<b>The Qu'ran</b>
22 June - 10 October 1976	<b>Netsuke : the miniature sculpture of Japan</b>
27 August 1976 - c. October 1978	<b>The Inverarity Collection: Indian art from the North West Coast</b>

**of America**

12 November 1976 - 1 February 1977 **Jewellery through 7000 years**

15 December 1976 - 31 January 1977 **Masks from Mexico**

1977  
(British Library)

**Recent acquisitions (PB)**

1977  
(British Library)

**The Famous Voyage of Sir Francis Drake**

21 January - 26 June 1977

**Claude Lorrain : the Liber Veritatis**

31 January - February 1978

**African masks**

4 February - 19 June 1977

**Japanese Paintings and Prints - the Schools of Ganku and Buncho**

16 February 1977 - 2 May 1978

**The Otavalo Indians of Ecuador**

18 March 1977 - 20 August 1979

**Bulgarian village arts**

1 April - 1 October 1977

**Wealth of the Roman World : AD 300 - 700**

6 May - 24 July 1977

**A Royal Jubilee Exhibition**

14 July - 30 October 1977

**Rubens Drawings and Sketches**

29 July 1977 - 15 January 1978

**Chinese Paintings of the Ch'ing Dynasty 1644 - 1912**

25 November 1977 - 12 March 1978

**French Landscape Drawings and Sketches of the  
Eighteenth Century**

2 December 1977 - 15 February 1978 **Animals in Art**

9 December 1977 - 3 December 1978 **Smoking Pipes of the North American Indians**

9 February 1978 - 14 May 1978

**Paintings of Rajasthan**

March - 9 June 1978

**Headdresses from Romania**

30 March - 1 October 1978

**From Manet to Toulouse Lautrec : French lithographs, 1860 -  
1900**

4 May - 27 August 1978	<b>Heraldry : British heraldry from its origins to c.1800</b>
8 June - 24 September 1978	<b>A Dream of Fair Women : Japanese Paintings and Prints of the Ukiyoe School</b>
4 August 1978 - 31 October 1978	<b>Art of the Brazilian Indians</b>
9 August - 22 October 1978 (British Library)	<b>Officina Bodoni</b>
18 August - 13 November 1978	<b>Colossus</b>
19 October 1978 - 14 January 1979	<b>Myth and ceremony in Islamic Painting</b>
19 October 1978 - 11 March 1979	<b>Gainsborough and Reynolds in the British Museum</b>
16 November 1978 - 11 March 1979	<b>Frozen tombs : the art and culture of the ancient tribes of Siberia</b>
24 November 1978 - October 1979	<b>Ashanti Goldweights</b>
13 December 1978- 16 May 1979	<b>The Jeweller's art : the Hull Grundy Gift</b>
1979	<b>Antiquities from the Caucasus</b>
1979 - 1980 (British Library)	<b>David Garrick</b>
17 January 1979 - 1 October 1982	<b>Moche pottery from Peru</b>
15 February 1979 - 29 September 1980 (Ethno & British Library)	<b>Captain Cook in the South Seas</b>
21 February - September 1979	<b>Art from Ghana : selection of material from the Barclay Armitage Collection</b>
10 May - 9 September 1979	<b>Flowers in Art from East and West</b>
17 May - 9 September 1979	<b>The Medal : mirror of history</b>
25 July - 26 October 1980 (British Library)	<b>Guide Books and Tourism (The British in Italy)</b>
30 August - 11 November 1979	<b>The Golden age of Venetian glass</b>
19 September 1979 - April 1980	<b>Aspects of Siberian design</b>

27 September 1979 - 13 January 1980	<b>The Century of Rubens and Rembrandt : seventeenth century Dutch and Flemish Drawings from The Pierpont Morgan Library, New York</b>
4 October 1979- 13 January 1980	<b>Portraits of the East</b>
22 November 1979 - 16 March 1980	<b>Cyprus BC : 7,000 years of history</b>
6 December 1979 - 13 May 1983	<b>African textiles</b>
31 January - 4 May 1980	<b>American prints 1879 - 1979</b>
7 February 1980 - 22 August 1983	<b>Art made for strangers : Haida argillite carving from British Columbia</b>
13 February - 20 July 1980	<b>The Vikings</b>
27 March - 4 May 1980	<b>Kiln Sites of Ancient China : recent finds of pottery and porcelain</b>
6 April 1980 - 5 October 1982	<b>Facsimile American Codices</b>
5 June 1980 - 4 January 1981	<b>The Ancient Olympic Games</b>
11 June - 5 October 1980	<b>Varieties of Western Woodcut</b>
11 June - 5 October 1980	<b>Japanese Prints : 300 Years of Albums and Books</b>
11 June - 8 August 1980	<b>Tangata : the Maori vision of man</b>
9 October - 26 November 1980	<b>The Epstein Collection</b> photographs of non-western art formerly owned by Sir Jacob Epstein
16 October 1980 - 18 January 1981	<b>Asian Art - New Acquisitions 1970 - 80 : Part I</b>
16 October 1980 - 20 April 1981	<b>Watteau drawings in the British Museum</b>
16 October 1980 - 20 April 1981	<b>Dutch Landscape Prints of the Seventeenth Century</b>
16 October 1980 - 20 April 1981	<b>British Figure Drawing</b>
15 November 1980 - 26 June 1981	<b>Asian Blades</b>
11 December 1980 - 11 February 1981	<b>The Cusichaca Archaeological Project (Peru)</b>

26 January - 12 April 1981	<b>Asian art : new acquisitions 1970 - 1980 : Part II</b>
5 February - 12 April 1981	<b>Prints and Drawings : recent acquisitions since 1976</b>
20 February 1981 - 18th March 1984	<b>Asante : Kingdom of Gold : the power and splendour of a great 19th century West African Kingdom</b>
6 April - 3 May 1981	<b>North American Indians</b>
18 April - 13 September 1981	<b>The Gauls : Celtic antiquities from France</b>
6 May 1981 - 1 May 1982	<b>The Versatile Calabash of Africa</b>
14 May - 20 September 1981	<b>Turner and the sublime</b>
16 May - 6 September 1981	<b>Princely paintings from Mughal India</b>
17 June 1981 - 1 February 1982	<b>North West Coast Items from the Wellcome Collection : recent acquisitions</b>
1 August 1981 - 14 September 1981	<b>Peoples of Southern Sudan</b>
22 September 1981 - 29 October 1981	<b>Images of Mexico</b>
2 October 1981 - 1 February 1982	<b>Bulgarian Crafts</b>
23 October 1981 - 24 January 1982	<b>Goya's prints : the Tomas Harris Collection in the British Museum</b>
23 October 1981 - 2 May 1982	<b>Heritage of Tibet</b>
30 October 1981 - 30 January 1982	<b>Medieval Limoges : masterpieces of enamel from the Keir Collection</b>
6 November 1981 - 4 January 1982	<b>Turkish Folk Embroideries</b>
8 February 1982 - 22 February 1982	<b>Recent Acquisitions (Ethno)</b>
11 February 1982 - 2 May 1982	<b>Prints of the School of Fontainebleau</b>
11 February 1982 - 2 May 1982	<b>Francis Towne and John 'Warwick' Smith</b>
11 February 1982 - 2 May 1982	<b>Eighteenth-century Venetian drawings</b>

18 February 1982 - 9 January 1983	<b>Excavating in Egypt : the Egypt Exploration Society 1882 - 1982</b>
6 March 1982 - 2 May 1982	<b>Australian Art of the Western Desert</b>
8 March 1982 - 2 May 1982	<b>The Azande of Central Africa</b>
15 March 1982 - 30 June 1982	<b>Recent Acquisitions from the Andes of Peru</b>
8 April 1982 - 9 January 1984	<b>Vasna : inside an Indian village</b>
10 April 1982 - 9 June 1982	<b>Photographs of India</b>
5 May - 5 Sept 1982	<b>From village to city in Ancient India</b>
28 May 1982 - 2 July 1982	<b>The Tarahumara of Mexico</b>
10 June - 12 Sept 1982	<b>A century of modern drawing from the Museum of Modern Art, New York</b>
July 1982 - December 1982	<b>Recently translated cuneiform texts</b>
1 July 1982 - 11 January 1987	<b>Thunderbird and Lightning : Indian life in North-Eastern North America, 1600 - 1900</b>
2 September 1982 - 12 December 1984	<b>Codex facsimiles from Mexico and the Maya area</b>
2 September 1982 - 18 <sup>?</sup> December 1982	<b>The Other America : native artifacts of the New World</b>
10 September 1982 - 9 January 1983	<b>Great Moravia : the archaeology of ninth-century Czechoslovakia</b>
October 1982 - 21 April 1983	<b>Afro-Portuguese ivories</b>
7 October 1982 - 23 January 1983	<b>Masterpieces of Printmaking from the 15th century to the French Revolution</b>
5 November 1982 - 24 April 1983	<b>Edo : art of Japan 17th to 19th centuries</b>
16 January 1983 - 16 February 1983	<b>Our Kinsmen : portraits of the Campa-Ashaninka people of the Peruvian Rainforest</b>
18 January 1983 - 5 September 1983	<b>African Pipes and Paraphernalia</b>
17 February - 15 May 1983	<b>Italian drawings from the Lugt Collection</b>



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17 February - 15 May 1983	<b>Wenceslaus Hollar : prints and drawings</b>
24 February - 19 June 1983	<b>Mantegna to Cezanne : master drawings from the Courtauld. A fiftieth anniversary exhibition</b>
31 March - 8 May 1983	<b>Please touch : animal sculpture</b>
2 June - 18 September 1983	<b>Sporting life : an anthology of British sporting prints</b>
2 June - 18 September 1983	<b>Industry and idleness : Hogarth and the moral print</b>
11 June - 18 September 1983	<b>Cycladic art : ancient pottery and sculpture from the N. P. Goulandris Collection</b>
17 June 1983 - 19 February 1984	<b>Tears of the moon : Spanish American Colonial sculpture</b>
23 June 1983 - 18 September 1983 & 13 October 1983 - 15 January 1984	<b>The Japanese print since 1900 : old dreams and new visions</b>
14 July - 23 October 1983	<b>Lachish : a Canaanite and Hebrew city: the Wellcome-Marston Excavations 1932 - 1938</b>
20 July 1983 - 30 June 1985	<b>Bemba : raiders of the Central African Plateau</b>
23 September 1983 - 21 October 1983	<b>In the Buddhist Himalayas : photographs by Richard Ravensdale</b>
13 October 1983 - 15 January 1984	<b>Drawings by Raphael from the Royal Library, the Ashmolean Museum, the British Museum, Chatsworth and other English collections</b>
4 November 1983 - 26 November 1983	<b>Beyond the Great Wall : photographs of minorities in North China by Robert Forrester</b>
17 November 1983 - 19 February 1984	<b>Islamic art and design 1500 - 1700</b>
15 December 1983 - 14 January 1985	<b>Himalayan rainbow : a Nepalese textile tradition</b>
16 December 1983 - 29 June 1986	<b>Pattern of islands : Micronesia yesterday and today</b>
1 February - 8 April 1984	<b>Buddhist art of Central Asia : paintings and textiles from the Stein Collection</b>
9 February - 29 April 1984	<b>Rembrandt and the Passion</b>

9 February - 29 April 1984	<b>Landscape in Italy : Drawings of the 16th and 17th centuries</b>
9 February - 29 April 1984	<b>German drawings from a private collection</b>
16 February - 13 May 1984	<b>Treasures from Korea : art through 5000 years</b>
9 April 1984 - 1 November 1984	<b>Argonauts of the Western Pacific : an exhibition to mark the centenary of the birth of Bronislaw Malinowski</b>
May - August 1984	<b>Early German Engravings</b>
18 May - 2 September 1984	<b>The Ancient Olympic Games</b>
18 May - 2 September 1984	<b>Masterpieces of Wedgwood in the British Museum</b>
<b>24 May - 19 August 1984</b>	<b>Chinese ivories from the Shang to the Qing</b>
24 May - 27 August 1984	<b>Master drawings in the British Museum : Fra Angelico to Henry Moore</b>
12 July - 2 September 1984	<b>Treasury of San Marco, Venice</b>
25 July 1984 - 5 January 1985	<b>Buddhism : art and faith</b>
26 July 1984 - 15 October 1984	<b>The Palau Islands of Micronesia</b>
August 1984 - 16 December 1984	<b>The Trade Dollar</b>
August 1984 - October 1984	<b>Italian Renaissance Engravings</b>
20 September 1984 - 20 January 1985	<b>The Print in Germany 1880 - 1933</b>
20 September 1984 - 20 January 1985	<b>Japanese painting from the Harari Collection Part I</b>
October 1984 - February 1985	<b>Prints by Goltzius and his Circle</b>
9 November 1984 - 10 March 1985 (M&LA & British Library)	<b>The Golden Age of Anglo-Saxon art : 966 - 1066</b>
29 November 1984 - 5 May 1985 (OA & British Library)	<b>Chinese ornament : the lotus and the dragon</b>
7 December - 23 December 1984	<b>The Anatolian Civilisations : a photographic loan exhibition from Turkey</b>
14 December 1984 - 29 June 1986	<b>Inuit/Eskimo : people of the North American Arctic</b>

17 December 1984 - 1 February 1985	<b>The Halfpenny 866 - 1984 : farewell to the halfpenny</b>
20 December 1984	<b>Woolley at Ur 1922 - 1934</b>
February 1985 - June 1985	<b>Odilon Redon lithographs</b>
2 February 1985 - ?May 1985	<b>Tokens of Love : for St. Valentine's Day</b>
7 February - 5 or 27? May 1985	<b>British landscape watercolours 1600 - 1860</b>
7 February 1985 - 5 May 1985	<b>Japanese Paintings from the Harari Collection (Part II)</b>
22 March 1985 - 13 July 1987	<b>The Hidden peoples of the Amazon</b>
28 May 1985 - 3 July 1985	<b>Native American Arts : the living tradition</b>
June 1985 - 18 October 1985	<b>Walter Richard Sickert Etchings</b>
12 June 1985 - 16 December 1985	<b>Aztec Treasures from Mexico</b>
25 July 1985 - 5 January 1986 (OA & British Library)	<b>Buddhism : art and faith</b>
22 August 1985 - ? November 1985	<b>Badges old and new</b>
3 October - 17 November 1985	<b>The Acropolis at Athens : conservation, restoration and research 1975 - 1983</b>
18 October 1985 - 28 January 1986	<b>Prints by Jules de Bruycker</b>
31 October 1985 - 26 January 1986	<b>A Tour in Finland : folk costumes from Finnish Karelia</b>
7 November 1985 - 5 May 1986/6 July 1986 (BM & British Library)	<b>Halley's Comet in History</b>
28 November 1985 - 31 October 1987	<b>Lost Magic Kingdoms and Six Paper Moons</b>
6 February - 16 March 1986	<b>The Human touch : sculpture of the human figure</b>
10 February - 29 June 1986	<b>African sculpture</b>
13 February - 4 May 1986	<b>Prints and drawings : five years of collecting</b>
13 February 1986 - 4 May 1986	<b>Blanc de Chine : the Donnelly Bequest of Chinese porcelain</b>

13 February - 4 May 1986	<b>Ceramics by Keiko Hasegawa : a contemporary Japanese potter</b>
13 February - 4 May 1986	<b>Chinese painting of the 17th and 18th centuries</b>
March - 18 May 1986	<b>Ronald Searle : designs for medals</b>
19 May 1986 - 17 August 1986	<b>British Trade Union Badges</b>
22 May - 17 August 1986	<b>Florentine drawings of the 16th century</b>
22 May - 17 August 1986	<b>Contemporary Japanese crafts</b>
22 May 1986 - January 1987	<b>African Seats of Authority</b>
29 May - 26 October 1986	<b>Money : from Cowrie shells to credit cards</b>
2 July 1986 - 15 February 1987	<b>Archaeology in Britain : new views of the past</b>
9 July 1986 - 9 August 1988	<b>Kalabari Ijos : faces of the dead</b>
28 July 1986 - 24 February 1987	<b>The Obsequial Print : baroque catafalques and obsequies</b>
6 August 1986 - 28 September 1986	<b>Tell es-Sa'idiyeh, Jordan : the first two seasons of excavations 1985 - 1986</b>
15 August 1986 - 23 April 1987	<b>Pottery from Casas Grandes, Mexico</b>
20 August 1986 - 18 November 1986	<b>Coin of the Realm</b>
4 September 1986 - 11 January 1987	<b>Two recent gifts : modern Czechoslovak prints and prints by Jean Morin (?1590 - 1650)</b>
4 September - 26 October 1986	<b>Contemporary Japanese prints : symbols of a society in transition : Part I</b>
9 October 1986 - 19 or 29 March 1987 (WAA/OA/C&M/British Library)	<b>Claudius James Rich (1786 - 1821) : diplomat, archaeologist and collector</b>
20 November 1986 - 11 or 22 <sup>?</sup> January 1987	<b>Modern Chinese prints from the Central Academy of Fine Arts Peking</b>
27 November 1986 - 10 October 1988	<b>Madagascar : island of the ancestors</b>
4 December 1986 - 29 March 1987	<b>The New Thracian treasures from Rogozen, Bulgaria</b>

13 December 1986 - 12 January 1987	<b>Mexican Nativity Scenes</b>
5 February - 25 May August 1987	<b>Contemporary Japanese Prints : symbols of a society in transition Part II</b>
5 February - 25 May 1987	<b>An A-Z of the Prints and Drawings Collection</b>
24 February 1987 - 15 May 1987	<b>Recent Acquisitions (P&amp;D)?</b>
24 February 1987 - 17 August 1987	<b>Contemporary drawings in Britain Gifts from the British Museum Society 1983 - 1986</b>
19 March 1987 - 5 May 1988	<b>Bolivian worlds : the art and world-view of an Andean mining community</b>
3 April 1987 - May 1987	<b>The Nanking Cargo of Chinese Export Porcelain</b>
9 April 1987 - 9 September 1987	<b>Workshop 400,000 (50<sup>th</sup> anniversary of the London Institute of Archaeology)</b>
7 May - 20 September 1987	<b>Ceramic art of the Italian Renaissance</b>
18 May 1987 - 16 August 1987	<b>Election : politics and politicians in medals and badges</b>
21 May 1987 - 31 August 1987	<b>The Amarna Letters : Egypt in Asia</b>
3 June - 30 August 1987 (British Library)	<b>Tolstoi</b>
4 June 1987 - 21 April 1991	<b>Toraja : Creating an Indonesian rice barn</b>
11 June - 20 September 1987	<b>Contemporary British medals</b>
18 June - 31 August 1987	<b>Drawing in England from Hilliard to Hogarth</b>
15 July 1987 -	<b>Introduction to the Ethnography collections</b>
16 July - 29 November 1987	<b>As good as gold :300 years of British banknote design</b>
3 August 1987 -	<b>Turquoise mosaics from Mexico</b>
17 August - 3 November 1987	<b>Captain R. F. Scott : a selection of photographs by Herbert Ponting 1910 - 1913</b>
18 August 1987 - 30 October 1987	<b>Roman British hoards and numismatic books</b>

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12 September 1987 - 17 January 1988 1 October 1987 - 21 May 1989	<b>The Vikings</b> <b>Treasures from the Ethnographic Collections</b>
6 November 1987 - 31 July 1998	<b>The Phoenicians in Sardinia : the cemetery at Tharros</b>
10 November 1987 - 22 February 1988	<b>Gothic art : the sovereign image</b>
20 November 1987 - 6 March 1988	<b>Glass of the Caesars</b>
3 December 1987 - 1 July 1990	<b>Living Arctic : hunters of the Canadian North</b>
18 February - 29 May 1988	<b>Suleyman the Magnificent</b>
1 March 1988 - 13 May 1988	<b>Richard Boys Lewis Collection : a gift of the National Art Collections Fund</b>
5 May - 14 August 1988	<b>Ukiyoe : images of unknown Japan</b>
12 May - 6 November 1988	<b>Early Trade in the Indian Ocean</b>
16 May - 26 August 1988	<b>Contemporary Australian Medals : the work of Andor and Michael Meszaros</b>
14 July 1988 - 30 May 1989	<b>Dreams and the land : contemporary Australian Aboriginal paintings</b>
28 July - 16 October 1988	<b>The Age of Durer and Holbein : German drawings 1400 - 1550</b>
18 August - 31 October 1988	<b>Old London Bridge</b>
26 August - 17 October 1988	<b>Making money : acquisitions since the British Museum Act (1963)</b>
29 September 1988 - 21 April 1991	<b>Traffic art : rickshaw painting from Bangladesh</b>
27 October 1988 - 26 February 1989	<b>Treasures for the nation : conserving our heritage</b>
1 November 1988 - June 1989	<b>The Glorious Revolution in Prints</b>
10 November 1988 - 12 February 1989	<b>Henry Moore : the Shelter Drawings</b>
17 November 1988 - 27 August 1989	<b>Here today - here tomorrow Conservation in the British Museum</b>

15 December 1988 - 23 May 1989	<b>Miniature sculpture from Papua New Guinea</b>
20 April - 4 August 1989	<b>Celtic Britain : life and death in the Iron Age</b>
22 April - 10 December 1989	<b>Farming in Celtic Britain</b>
12 May - 10 September 1989	<b>The Shadow of the Guillotine : Britain and the French Revolution</b>
12 May - 28 August 1989	<b>Money and medals of the French Revolution</b>
24 May - 29 October 1989	<b>Living Buddhism : a photographic portrait by Graham Harrison</b>
June - 31 October 1989	<b>William Daniell's views of London Docks</b>
8 June - 29 October 1989	<b>Chinese bronzes : art and ritual</b>
27 July 1989 - 1 July 1990	<b>A Victorian Earl in the Arctic : the travels and collections of the Fifth Earl of Lonsdale</b>
29 August - 11 December 1989	<b>The Second World War in Coins, Medals and Banknotes</b>
21 September 1989 - 14 May 1990	<b>Tell es-Sa'idiyeh : excavations in the Jordan Valley 1987 &amp; 1989</b>
1 November 1989 - 4 February 1990	<b>John Martin Mezzotints</b>
15 November 1989 - 17 December 1991	<b>Palestinian Costume at the British Museum</b>
29 November 1989 - 29 April 1990	<b>'The Work of Angels' : masterpieces of Celtic metalwork 6<sup>th</sup> - 9<sup>th</sup> centuries AD</b>
12 December 1989 - 28 February 1990	<b>The Medal as art : a retrospective of the Penn State Medalllic Program</b>
15 December 1989 -	<b>Treasures from the Ethnographic Collection</b>
5 February 1990 - 7 September 1990	<b>Anne Seymour Damer, sculptress</b>
28 February - 1 July 1990	<b>Treasure on Earth : modern paper money of the world</b>
9 March - 2 September 1990	<b>Fake? The Art of Deception</b>

23 March 1990 - 30 June 1992	<b>Recent acquisitions</b>
7 April - 5 August 1990	<b>Treasures of the Department of Prints and Drawings</b>
7 April - 27 August 1990	<b>Caves of the Thousand Buddhas Chinese art from the Silk Route (Part I)</b>
7 April - 3 June 1990	<b>Japanese art : masterpieces in the British Museum (1st selection)</b>
2 May - 27 August 1990	<b>Recent excavations in Assyria</b>
3 July - 4 November 1990	<b>Horses in miniature : equine images on coins and medals</b>
6 July - 4 November 1990	<b>Porcelain for palaces : the fashion for Japan in Europe 1650 - 1750</b>
7 September - 4 December 1990	<b>Abraham Bosse : 17th century French printmaker extraordinary</b>
14 September 1990 - 13 January 1991	<b>Avant-garde British printmaking 1914 - 1960</b>
14 September - 12 December 1990	<b>Caves of the Thousand Buddhas : Chinese art from the Silk Route (Part II)</b>
24 September 1990 - 12 April 1992	<b>Board Games of the World</b>
October 1990 - April 1991	<b>Deccani Painting</b>
19 October 1990 - 7 April 1991	<b>Archaeology and the Bible</b>
25 October 1990 - 13 January 1991	<b>The Lion of Venice</b>
30 November 1990 - 30 May 1993	<b>Images of Africa : Emil Torday and the art of the Congo 1900 - 1909</b>
4 December 1990 - 29 July 1991	<b>Love, art and the artist : illustrations for 14 poems from C.P. Cavafy by David Hockney</b>
5 December 1990 - 10 February 1991	<b>Swords of the Samurai</b>
6 December 1990 - 28 April 1991	<b>Bankers to the Nation : British paper money from the Chartered Institute of Bankers Collection</b>
6 December 1990 - 28 April 1991	<b>Coins of the Himalayas : Nepalese and Tibetan coins from the Valdetaro Bequest</b>



25 January - 18 August 1991 and 11 December 1991 -	<b>Korean Ceramics : a selection from the Collections</b>
25 January - 18 August 1991	<b>Chinese Pottery and Porcelain : from Prehistory to the Present</b>
25 January - 21 April 1991	<b>Prints and Drawings : Acquisitions 1986 -1990</b>
14 February - 1 March 1991	<b>Japanese swords and armour in the British Museum</b>
7 March - 4 August 1991	<b>Japanese Art : Masterpieces in the British Museum (2nd selection)</b>
30 April - 4 August 1991	<b>Money and Medals of Switzerland</b>
May - December 1991	<b>Safavid Painting</b>
3 May 1991 - 14 July 1991	<b>Swiss Prints to mark Switzerland 700</b>
15 May - 1 September 1991	<b>Man and Metal in Ancient Nigeria</b>
17 May - 18 August 1991	<b>Drawings by Guercino in British Collections</b>
June - 31 October 1989	<b>William Daniell's views of London Docks</b>
29 July - 8 Nov 1991	<b>A World Turned Upside Down: 'Los Disparates' by Francisco Goya</b>
6 August - 24 November 1991	<b>Coins of the Bengal Sultans</b>
18 September - 24 November 1991	<b>Kamakura : the Renaissance of Japanese Sculpture 1185 - 1333</b>
4 October 1991 - 16 February 1992	<b>Collecting the 20th Century</b>
1 November 1991 - 14 November 1993	<b>The Skeleton at the Feast : the Day of the Dead in Mexico</b>
8 November 1991 - 8 March 1992 (M&LA and British Library)	<b>The Making of England : Anglo-Saxon Art and Culture AD 600 - 900</b>
8 November 1991 - 10 April 1992	<b>Stanley William Hayter and Atelier 17</b>
26 November 1991 - 15 March 1992	<b>Gold Coins of the Greeks</b>
December 1991 - May 1992	<b>Arabic Calligraphy</b>

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11 December 1991 -	<b>Korea in the British Museum</b>
19 December 1991 - 26 January 1992 and 28 January - 1 March 1992	<b>Nihonga : traditional Japanese Painting 1900 - 1940</b>
17 March - 6 September 1992	<b>God and Mammon : the History of Ecclesiastical Coinage</b>
26 March - 10 May 1992	<b>Wu Guanzhong : a 20th century Chinese painter</b>
26 March - 4 August 1992	<b>Drawings by Rembrandt and his Circle</b>
1 April - 6 September 1992	<b>Japanese Art : Masterpieces in the British Museum (3rd selection)</b>
30 April 1992 - 22 August 1993	<b>Making your mark: 7,000 years of seals</b>
May 1992 - August 1992	<b>Portraits from Persia and Mughal India</b>
7 May - 31 August 1992	<b>The Ancient Olympic Games</b>
5 June - 6 September 1992	<b>Mexican Painted Books : Before and After the Spanish Conquest</b>
16 July 1992 - 12 April 1994	<b>Europe 1500 - 1900: Recent donations and loans</b>
1 September 1992 -	<b>Baha'i Manuscripts</b>
11 September - 6 October 1992	<b>The FIDEM Salon des refuses (for the 23rd Congress, Federation Internationale de la Medaille)</b>
11 September - 25 October 1992	<b>In the Round : Contemporary Art Medals of the World</b>
11 September - 25 October 1992	<b>Designs on Posterity : Drawings for Medals</b>
23 September 1992 - 14 March 1994	<b>Explorers in Printed Books</b>
25 September - 29 November 1992 and 1 December 1992 - 31 January 1993	<b>Ukiyo-e Paintings in the British Museum</b>
6 October 1992 - 14 February 1993	<b>The Wealth of the Indies : new Sources for Coinage in Renaissance Europe</b>
10 October 1992 - 4 April 1993	<b>Britain's First View of China : Lord Macartney's Embassy to the Peking Court 1792 - 94</b>
(BM and British Library)	

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5 - 29 November 1992	<b>Drawings from Holkham</b>
11 November 1992 - 21 January 1993	<b>Chinese figure and landscape paintings</b>
13 November 1992 - 24 January 1993	<b>Mrs Delaney's Flower Collages</b>
13 November 1992 - 24 January 1993	<b>Europeans in Caricature 1770 - 1830</b>
19 November 1992 - 31 May 1993	<b>Howard Carter : Before Tutankhamun</b>
1 December 1992 - 13 June 1993	<b>'The Princes of the House of Timur' and early Mughal painting</b>
3 December 1992 - 24 January 1993	<b>Samuel Palmer : Visionary Printmaker</b>
21 January - 20 May 1993	<b>Chinese New Year Prints</b>
22 January - 3 May 1993	<b>The Armada Silver : a recent acquisition</b>
4 February - 28 February 1993	<b>Responses to 'Ukiyo-e paintings' and 'Japanese masterpieces'</b>
5 February - 25 April 1993	<b>The Art of Watercolour : The Royal Watercolour Society Collection</b>
5 February - 25 April 1993	<b>Modern Graphic Art in Britain : Gifts from the British Museum Society</b>
17 February - 25 April 1993	<b>Japanese Arts in the British Museum</b>
26 February 1993 - 28 August 1995	<b>Treasures of the Americas</b>
1 April - 31 May 1993	<b>Silk Road coins : The Hirayama Collection</b>
11 May - 4 August 1993	<b>The Corbridge Lanx</b>
14 May - 30 August 1993	<b>The Paper Museum of Cassiano dal Pozzo (1588-1657)</b>
14 May - 30 August 1993 & 24 Sep 1993 - 9 January 1994	<b>Textiles from the East in the British Museum</b>
20 May - 11 July 1993	<b>Twentieth Century Chinese prints</b>
28 May - 12 October 1993	<b>Prints by Hendrick Goltzius</b>

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3 June - 4 July 1993	<b>La Vie : The works of Yoshida Kenji, Japanese artist</b>
3 June - 18 July 1993	<b>Medals for the future : designs from the Royal Society of British Sculptors student competition</b>
18 June - 25 September	<b>The British Museum Society : the first twenty five years</b>
18 June - 16 October 1993	<b>The British Museum Society and Ethnography: the first twenty- five years</b>
23 June - 2 January 1994	<b>Medieval Islamic tiles</b>
14 July - 15 August 1993	<b>Takeda Hideo and the Japanese cartoon tradition</b>
15 July - 26 September 1993	<b>Nineteenth century Japanese figure prints of the Ukiyo-e School</b>
16 July 1993 - 2 July 1995	<b>Paradise : change and continuity in the New Guinea Highlands</b>
20 July - 3 September 1993	<b>All that glisters : recent acquisitions by the Department of Coins &amp; Medals</b>
16 August 1993 - 14 November 1994	<b>Sutton Hoo Excavations 1991</b>
26 August - 26 September 1993	<b>'The Darkness of War, the Darkness of Peace' : prints and sculptures by Hamada Chimei</b>
26 August - 26 September 1993	<b>Kagita Geiun : A modern artist of No masks</b>
7 September 1993 - 16 January 1994	<b>The Hoxne Hoard : gold and silver from Late Roman Britain</b>
15 September 1993 - 11 April 1995	<b>Digging in Jordan : British Museum excavations at Tell es-Sa'idiyeh</b>
24 September 1993 - 9 January 1994	<b>Old Master Drawings from Chatsworth</b>
24 September 1993 - 9 January 1994	<b>The Art of the chess piece</b>
7 October - 7 November 1993	<b>Between heaven and earth : paintings by Tachibana Tenkei</b>
13 October 1993 - 17 February 1994	<b>Czechoslovak prints 1900 - 1970: Gifts from the British Museum Society</b>
5 November 1993 - 17 April 1994	<b>Deities and devotion : The arts of Hinduism</b>

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6 November 1993 - 30 January 1994 (OA & British Library)	<b>Paintings from Thailand from the Collections of the British Museum and British Library</b>
17 November 1993 - 4 May 1994	<b>Navajo Textiles</b>
17 November 1993 - 20 November 1994	<b>The Kingdom of Shamba : the Kuba of Zaire</b>
25 November 1993 - 20 March 1994	<b>Iron Age recent excavations</b>
1 December 1993 - 13 February 1994	<b>Demon of painting : the art of Kawanabe Kyosai 1831 - 1889</b>
15 December 1993 – 31 December 1997	<b>Great Benin: A West African Kingdom</b>
17 January - 19 June 1994	<b>Paintings from the Shahnameh</b>
18 January - 15 May 1994	<b>Venice Preserv'd : the Greenall Gift of Venetian Coins</b>
28 January - 24 April 1994	<b>Himalayan and Japanese Art from the Schmitt-Meade Collection</b>
28 January - 24 April 1994	<b>The Study of Italian Old Master Drawings : the contribution of Philip Pouncey (1910-1990)</b>
28 January - 24 April 1994	<b>Victorian Illustrated Books 1850-1870 - the Heyday of Wood-engraving : the Robin de Beaumont Gift</b>
12 February - 24 April 1994	<b>Contemporary Korean Prints</b>
14 February - 9 March 1994	<b>Work in Progress : recent acquisitions from Kent (P&amp;RBA)</b>
18 February 1994 -	<b>The Rescue Excavations at Deir 'Ain 'Abata 1988–1995</b>
18 February - 12 May 1994	<b>The Sybil Andrews Gift</b>
11 March - 17 April 1994	<b>Treasured miniatures : contemporary netsuke</b>
21 March - 18 October 1994	<b>The Pomaks of Bulgaria</b>
31 March - 5 June 1994	<b>Yemeni Pottery</b>
12 May - 11 September 1994	<b>Prints by Anthony Gross (1905-1984)</b>
17 May - 18 September 1994	<b>Beauty and the banknote : images of women on paper</b>

**money**

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| 19 May - 25 September 1994          | <b>The Hoxne Hoard : gold and silver from Late Roman Britain</b>                                     |
| 19 May - 21 August 1994             | <b>Modern Japanese Prints 1912-1989</b>  |
| 20 May - 11 September 1994          | <b>German Printmaking in the Age of Goethe</b>   |
| 20 May - 11 September 1994          | <b>The Woodcut Series of William Nicholson</b>   |
| 25 May - 23 October 1994            | <b>Merina textiles from Madagascar</b>   |
| 27 May - 29 August 1994             | <b>Indian paintings and drawings from the collection of Howard Hodgkin</b>                           |
| 9 June - 9 September 1994           | <b>Chinese ceramics from the Meiyintang Collection</b>   |
| 20 June 1994 - 8 January 1995       | <b>Animals in Islamic painting</b>   |
| 22 June - 23 October 1994           | <b>Greek Gold : Jewellery of the Classical World</b>   |
| 30 June 1994 - 8 Jan 1995           | <b>The Maldiv Islands : thriving on a reef</b>   |
| 25 July - 24 September 1994         | <b>Towards the 21<sup>st</sup> century : selecting a consultant architect for the British Museum</b> |
| 11 September - 7 November 1994      | <b>Inuit prints from the Ethnographic collections</b>  |
| 20 September 1994 - 21 January 1995 | <b>Money under the microscope : the application of science to numismatics</b>                        |
| 21 September 1994 - 15 January 1995 | <b>Japanese Imperial Craftsmen: Meiji Art from the Khalili Collection</b>                            |
| 22 September -9 October 1994        | <b>The Conservation of Eastern Pictorial Art : the Hirayama Studio</b>                               |
| 23 September 1994 - 15 January 1995 | <b>Pre-Raphaelite drawings in the British Museum</b>   |
| 23 September 1994 - 15 January 1995 | <b>Shadow of the Forest: Prints of the Barbizon School</b>   |
| 23 September 1994 - 15 January 1995 | <b>Artistic Circles : the medal in Britain 1880-1918</b>   |
| 30 September 1994 – 8 January 1995  | <b>Chinese Tea Ware : the Art of the Yixing potter from the K S Lo Collection</b>                    |
| 17 October - 30 November 1994       | <b>16<sup>th</sup>-century Chinese porcelain from the British Museum</b>                             |

**and the Oriental Ceramic Society**

22 October - 25 October 1994

**Andy Galsworthy - sand sculpture**

26 October 1994 - 22 September 1995

**Katherine Scoresby Routledge and the Mana Expedition to Easter Island in 1914-15**

27 October 1994 – 27 April 1997

**Smashing Pots: Feats of Clay from Africa**

2 November 1994 – 28 August 1995

**Wooden sculpture from Easter Island**

4 November 1994 – 17 April 1995

**Balkan Costume from the Waller Collection**

5 November 1994 - 29 January 1995

**The Bronze Age in Britain**

8 November 1994 - 21 August 1995

**Israeli prints from the Burston Graphic Centre**

1 December 1994 - 26 February 1995 **Time machine : Ancient Egypt and contemporary art**

9 December 1994 - 23 April 1995

**Byzantium : treasures of Byzantine art and culture from British collections**

15 December 1994 - 15 February 1995

**Chinese arms and armour**

16 January – 16 June 1995

**Contemporary Middle-Eastern prints : taste and technique**

18 January 1995 – 31 July 1996

**The Power of the Hand: African Arms and Armour**

24 January – 17 April 1995

**High profiles : portraits of the Italian Renaissance**

27 January - 23 April 1995

**The Rumbustious world of Thomas Rowlandson : the prints 1774-1822**

27 January - 23 April 1995

**'From the life of an artist' by Bonaventura Genelli (1798-1868)**

27 January - 23 April 1995

**Drawings by Adriaen and Isack van Ostade and their followers**

27 January - 26 March 1995

**East meets West : Chinese trade porcelain**

2 February - 23 April 1995

**Japanese art and antiquities : recent acquisitions 1990-1995**

15 February 1995 - 9 April 1996

**The Oxborough Dirk : a recent acquisition**

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17 February 1995 - 3 March 1996	<b>The Ainu of Japan</b>
21 February - 10 May 1995	<b>Contemporary Chinese paintings : the art of Zhu Qizhan</b>
4 April - 1 October 1995	<b>Medieval enamelled and gilded glass</b>
10 April - 23 April 1995	<b>Capital : an installation by artist Terry Smith</b>
19 April - 9 July 1995	<b>'Receive our prayers' : the Steve Cribb Collection of Catholic Medals</b>
24 April 1995 - February 1998	<b>The Great Court: The British Museum's Millennium Project</b>
26 April - 3 September 1995	<b>Social fabrics : recent textile acquisitions from Indonesia</b>
22 May - 4 June 1995	<b>Photographs of Mohenjo-Daro</b>
1 June 1995 - 7 January 1996	<b>Textiles from Masada</b>
8 June - 17 September 1995	<b>Chinese Jade from the Neolithic to the Qing</b>
15 June - 13 August 1995	<b>Classic art of Japan from the British Museum's Collection</b>
16 June - 13 August 1995	<b>Europe in India : Mughal paintings and their European prototypes</b>
16 June - 22 October 1995	<b>German Renaissance Prints 1490 - 1550</b>
16 June - 22 October 1995	<b>Renaissance medals and plaquettes of Northern Europe</b>
21 June - 15 October 1995	<b>Chinese snuff bottles from the Mary and George Bloch Collection</b>
26 June 1995 - 15 January 1996	<b>Persian paintings from India</b>
11 July - 8 October 1995	<b>A Nation's wealth : paper money in Scotland 1695-1995</b>
23 August - 30 October 1995	<b>Ki-Ke-In - The Printmaking of Ron Hamilton : creativity and design</b>
31 August - 24 September 1995 & 27 September - 22 October 1995	<b>The Passionate art of Utamaro</b>
31 August 1995 - 10 February 1996	<b>Treasures of the Ethnography collections</b>
25 September 1995 - 10 April 1996	<b>25 Years of the Museum of Mankind</b>



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25 September 1995 – 26 September 1996	<b>Twenty-five Fans</b>
28 September 1995 - 28 January 1996	<b>Made in Africa : Africa and the National Art Collections Fund</b>
28 September 1995 – 14 July 1996	<b>Play and Display: Masquerades of Southern Nigeria, Sculpture by Sokari Douglas-Camp</b>
3 October 1995 – 9 February 1997	<b>Display and Modesty: North African Textiles</b>
3 October 1995 – 4 August 1996	<b>Secular and Sacred: Ethiopian Textiles</b>
10 October - 19 November 1995	<b>'Food for all' : coins and medals of the United Nations Food and Agricultural Organisation</b>
18 October 1995 - 19 April 1996	<b>Benefactor in Focus : John Henderson (1797-1878)</b>
1 November 1995 - 14 January 1996	<b>Westminster Kings and the Medieval Palace of Westminster</b>
1 November 1995 - 3 March 1996	<b>The Tide Flows On : Maori drawings by John Bevan Ford</b>
10 November 1995 - 21 April 1996	<b>Recent acquisitions 1991-1995 (P&amp;D)</b>
10 November 1995 - 21 April 1996	<b>Images of the Western Lake : the revival of the colour print in contemporary China</b>
17 November 1995 - 14 April 1996	<b>Maruyama-Okyo and Kyoto painting 1770 - 1910</b>
22 November 1995 - 3 March 1996	<b>After Marathon : war, society and money in fifth century Greece</b>
23 November 1995 - 28 April 1996	<b>Textiles of Highland Burma from the Ethnography Collections</b>
18 January – 13 June 1996	<b>Shaykhs and Dervishes</b>
26 February – September 1996	<b>A Zapotec Ceremonial Urn</b>
28 February – April 1996	<b>Responses to 'Utamaro': An Education Service Display</b>
19 February 1996 – 31 December 1997	<b>Treasures of the Ethnographic Collections</b>
7 March - 28 July 1996	<b>Modern graphic art : gifts from the British Museum Society</b>
7 March – 8 September 1996	<b>Commemorating the 19th Century: Coins and Medals by</b>

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	<b>the Wyon Family</b>
13 March–14 July 1996	<b>Vases and Volcanoes: Sir William Hamilton and his Collection</b>
19 March – 27 October 1996	<b>Beirut: Uncovering the Past</b>
25 April 1996 – 31 December 1997	<b>Stairways to the Sky: Rice and Life in the Philippines</b>
26 April – 20 September 1996	<b>Islamic Ceramics of Ephesus</b>
15 May – 14 July 1996	<b>Kayama Mataz_ : New Triumphs for Old Traditions</b>
15 May – 30 June 1996	<b>Oriental Antiquities: Recent Acquisitions</b>
16 May 1996 – 16 April 1997	<b>Qing Monochromes</b>
16 May 1996 – 31 December 1997	<b>The Gilded Image: Pre-Columbian Gold from South and Central America</b>
24 May – 28 July 1996 and 10 October 1996 - 12 January 1997	<b>‘Like a Stream of Gold’: Painting and Sculpture from South India</b>
24 May - 15 September 1996	<b>19th-Century French Drawings from the British Museum</b>
24 May - 15 September 1996	<b>The Grotesque: Ornamental Prints from the British Museum</b>
24 May - 15 September 1996	<b>David Le Marchand (1674–1726): ‘An Ingenious Man for Carving in Ivory’</b>
20 June 1996 – 8 January 1997	<b>Women in Islamic Painting</b>
26 July - 29 September 1996	<b>Twentieth-Century Chinese Painting: ‘Tradition and Innovation’</b>
1 August – 29 September 1996	<b>Japanese Paintings and Prints: A New Selection</b>
September 1996 – June 1997	<b>Imaging the Arctic</b>
September 1996 – January 1997	<b>Modern Graphic Art: gifts from the British Museum Society</b>
10 September 1996 – 18 May 1997	<b>The Rev. Ernest S. Box: An Englishman’s Collection of Chinese coins</b>
10 September 1996 – 31 January 1997	<b>Excavation in Nubia and the Sudan</b>
13 September 1996–5 January 1997	<b>Mysteries of Ancient China: New Discoveries from the</b>

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## **Early Dynasties**

27 September 1996 – 5 January 1997	<b>The Malcolm Collection of Drawings</b>
27 September 1996 – 6 April 1997	<b>‘Rain’: Native American Peoples of the Desert Southwest</b>
4 October 1996 – 6 October 1997	<b>Benefactor in Focus: Frederick DuCane Godman (1834–1919)</b>
10 October 1996 – 12 January 1997	<b>An exhibition for the Festival of India’s South</b>
16 October 1996 – 12 January 1997	<b>Japanese Arts: Samurai Swords</b>
16 October 1996 - 12 January 1997	<b>Older Traditions of Painting</b>
16 October 1996 – 12 January 1997	<b>Prints and Photographs from the Hacker-Vernarelli Collection</b>
16 October – 9 December 1996	<b>Buddhist Art in the Himalayas</b>
20 December 1996 - 31 March 1997	<b>Mexican Textiles from the Everts Collection</b>
January – April 1997	<b>Contemporary Australian Prints: a gift from the Australian Print Workshop</b>
January – May 1997	<b>African Hairdressers’ Signs</b>
15 January – 15 July 1997	<b>Shirazeh Houshiary</b>
22 January – 20 April 1997	<b>Japanese Prints: Recent Acquisitions</b>
22 January – 20 April 1997	<b>The Shibata Gift of Arita Porcelain and other Recent Acquisitions of Japanese Art</b>
24 January – 20 April 1997	<b>Jacques Bellange (c.1575–1616), Printmaker of Lorraine</b>
24 January – 20 April 1997	<b>Modern Scandinavian Prints</b>
24 January – 20 April 1997	<b>Heirs of Rome: The Shaping of Britain AD 400–900</b>
14 March – 13 April 1997	<b>Drawings from Kyrgyzstan</b>
14 March–20 July 1997	<b>Ancient Faces: Mummy Portraits from Roman Egypt</b>
20 March – 31 December 1997	<b>Striking Tents: Central Asian Nomad Felts from</b>

## **Kyrgyzstan**

April – October 1997	<b>Striking Tents: Central Asian Nomad Felts from Kyrgyzstan</b>
25 April – 31 December 1997	<b>Malaita: A Pacific Island at the Museum of Mankind</b>
May – August 1997	<b>Blake's 'Book of Job'</b>
3 May – 13 July 1997	<b>Far Eastern and Near Eastern Greenwares</b>
15 May – 7 September 1997	<b>The Ceramic Art of Sawada Chit_jin</b>
15 May – 7 September 1997	<b>Styles of Japanese Pottery and Porcelain</b>
20 May – 14 September 1997	<b>Coin Jewellery: Ancient, Medieval and Modern</b>
23 May – 14 September 1997	<b>Printmaking in Paris: Picasso and his Contemporaries</b>
23 May – 14 September 1997	<b>Modernism in French Medal Design</b>
3 July – 31 December 1997	<b>Pottery in the Making: World Ceramic Traditions</b>
21 July – 31 August 1997	<b>Japanese Painting and Prints: Images of Kyoto and Osaka</b>
21 July 1997 – 10 January 1998	<b>Turkish Works on Paper</b>
30 July – 31 December 1997	<b>Count and Capture: Mancala Game-boards</b>
September 1997 – January 1998	<b>Etchings by Anish Kapoor</b>
6 September 1997 – 15 February 1998	<b>Modern Chinese Calligraphy</b>
16 September – 7 December 1997	<b>From Persepolis to the Punjab: Coins and the Exploration of the East</b>
18 September – 31 December 1997	<b>Patagonia: Natural History, Prehistory and Ethnography at the Uttermost End of the Earth</b>
25 September 1997 – 4 January 1998	<b>The Calligraphic Art of Ogawa T_sh_</b>
25 September 1997 – 4 January 1998	<b>Japanese Calligraphy, 17th-19th Centuries</b>
26 September 1997 – 4 January 1998	<b>The Schilling Bequest of Old Master Drawings</b>
26 September 1997 – 4 January 1998	<b>Hogarth and his Times: Serious Comedy</b>
3 October 1997–15 February 1998	<b>Cartier 1900–1939</b>

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29 October 1997 – 18 January 1998	<b>Zulu Beadwork</b>
10 November 1997 – 23 February 1998	<b>Stanway, Colchester ‘Doctor’s Grave’</b>
28 November 1997 – 28 February 1998	<b>Bethlehem 2000</b>
9 December 1997 – 1 March 1998	<b>Writing Arabic</b>
20 January – 13 April 1998	<b>Arts of Japan: Selections from the British Museum’s Collection</b>
23 January – 13 April 1998	<b>Padua in the 1450s: Marco Zoppo and his Contemporaries</b>
23 January – 13 April 1998	<b>Princes, Poets and Paladins: Islamic and Indian Paintings from the Collection of Prince and Princess Sadruddin Aga Khan</b>
February – June 1998	<b>Monotypes by Anish Kapoor</b>
2 February - 15 July 1998	<b>Princes, Poets and Paladins: related works from the British Museum</b>
1 March – 31 May 1998	<b>Nepal: A World of its Own</b>
3 March – 6 May 1998	<b>Humphrey Cole: Mint, Measurement and Maps in Elizabethan England</b>
6 March - 29 June 1998	<b>The Return of the Museum of Mankind</b>
8 May - 20 September 1998	<b>The Print in Stuart Britain</b>
8 May - 20 September 1998	<b>Watercolours by JMW Turner from the R.W. Lloyd Bequest</b>
8 May 1998 - 10 January 1999	<b>Making history : English medals &amp; numismatics 1600-1740</b>
13 April - 5 October 1998	<b>Living Egypt : pharonic, Mamluk and modern household objects</b>
13 May - 26 July 1998	<b>Rimpa Art from the Idemitsu Collection, Tokyo</b>
29 May - 29 November 1998	<b>A sense of form : Henry Moore at the British Museum</b>
8 June - 11 September 1998	<b>The Power of women and the Northern Renaissance print</b>

15 June - 13 September 1998	<b>Persian and Indian paintings from the collections of the Royal Asiatic Society</b>
20 July 1998- 5 January 1999	<b>Fifty years on : the Eckstein, Manuk and Coles Bequests</b>
27 June - 1 November 1998	<b>Maori</b>
9 July - 11 October 1998	<b>Miao Costumes from South West China</b>
18 August - 15 November 1998	<b>Buddhist Arts of the Edo Period (1600 - 1868) from the British Museum collections</b>
23 September 1998 - 10 January 1999	<b>Earlier Monetary Unions</b>
1 October 1998 - 3 January 1999	<b>Minakar : spun gold and woven enamel</b>
9 October 1998 - 10 January 1999	<b>Claude Lorrain : drawings from the collections of the British Museum and the Ashmolean Museum</b>
9 October 1998 - 10 January 1999	<b>Mantegna to Rubens : drawings from Liverpool's Weld-Blundell Collection</b>
12 October 1998 - 1 April 1999	<b>Medieval Trading Cities of the Niger : Gao and Timbuktu</b>
16 October - 31 January 1999	<b>Graphic art in the British Museum (Tim Mara)</b>
22 October 1998 - 14 February 1999	<b>Artists and Artisans : Perspectives on Tunisian Culture</b>
16 November 1998 - June 1999	<b>'A glimpse of the universe' : scientific instruments from Renaissance Germany</b>
1 December 1998 - 18 April 1999	<b>Arts of Japan</b>
19 December 1998 - 18 April 1999	<b>The Golden Sword : Sir Stamford Raffles and the East</b>
13 January - 11 April 1999	<b>Leaden Hearts : 19<sup>th</sup> Century Convict Love Tokens</b>
16 January - 2 May 1999	<b>Edward Falkener : a Victorian Orientalist</b>
23 January - 18 April 1999	<b>Roman Baroque Drawings</b>
23 January - 18 April 1999	<b>Building the British Museum</b>
1 February - 12 May 1999	<b>Ronald Searle: 'Father of caricature'</b>

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18 May 1999- 2001	<b>The Great Court : reclaiming the past, designing the future</b>
22 June 1999 - 2001	<b>European prints from the 15<sup>th</sup> to the early 19<sup>th</sup> centuries</b>
8 July - 14 February 2000	<b>Later Persian paintings and lacquer</b>
10 July 1999 - 16 January 2000	<b>Cracking codes : the Rosetta Stone and decipherment</b>
2 September - 1 December 1999	<b>Mezzotint engravings after Allan Ramsay</b>
5 September 1999 - 30 January 2000	<b>Life and ceremony in Urban Algeria</b>
10 September - 28 November 1999	<b>The Light of Nature : landscape drawings and watercolours by Van Dyck and his contemporaries</b>
10 September - 28 November 1999	<b>Landmarks in print collecting : connoisseurs and donors at the British Museum</b>
11 September 1999 - 16 January 2000	<b>Bukhara and beyond : artefacts of Uzbekistan and photographs of Edgar Knoblock</b>
5 October - 5 December 1999	<b>The Metal Mirror : coin photography by Stephen Sack</b>
23 Oct 1999 - 20 February 2000	<b>Gilded dragons : buried treasures from China's golden ages</b>
30 Oct 1999 - 30 April 2000	<b>Gifts of the century</b>
7 December 1999 - 9 April 2000	<b>Size immaterial : handheld sculpture of the 1990s</b>
17 December 1999 -24 April 2000	<b>The Apocalypse and the shape of things to come</b>
17 December 1999 -24 April 2000	<b>Dance of the Dead</b>
29 January 2000 - Spring 2001	<b>Tibet : life, myth and art</b>
17 February - 17 July 2000	<b>Botanical paintings from the Pearson Album</b>
25 February - 1 May 2000	<b>Arab cultures, young worlds</b>
24 March - 24 September 2000	<b>Japan time : clocks, zodiac and calendar prints</b>
6 April - 13 August 2000	<b>Visions from the golden land : Burma and the art of lacquer</b>
12 April - 13 August 2000	<b>Paid in Burnt Silver : wealth &amp; power in the Viking age</b>
19 May - 24 September 2000	<b>A noble art : amateur artists and drawing masters c.1600-</b>

## 1800

19 May - 24 September 2000	<b>The prints of Jim Dine and Michael Rothenstein: Two recent gifts</b>
21 July 2000 - 19 February 2001	<b>Islamic works on paper: Recent acquisitions</b>
16 August 2000 - 7 Jan 2001	<b>Illegal tender : counterfeit money through the ages</b>
6 October 2000 - 7 Jan 2001	<b>Correggio and Parmigianino: Master Draughtsmen of the Renaissance</b>
6 October 2000 - 7 Jan 2001	<b>Picasso linocuts in the British Museum</b>
20 October 2000 - 14 January 2001	<b>Saga : contemporary ceramics from the home of Japanese porcelain</b>
21 October 2000 - 21 January 2001	<b>Gladiators and Caesars : the power of spectacle in Ancient Rome</b>
14 November 2000 - 28 January 2001	<b>Voices of Southern Africa</b>
November 2000 - February 2001	<b>Cobalt and Copper: Pottery Techniques in the Islamic World</b>
7 December 2000 - 11 February 2001 2000 - Spring 2001	<b>The Human Image The Salcombe Cannon Site Treasure</b>
2000 - October 2000	<b>Islamic Lustreware</b>
2000 - late 2000	<b>Christianity in Britain (Hinton St Mary Mosaic Pavement)</b>
2000 - January 2001	<b>Eva Zeizel</b>
11 January 2001 - 6 May 2001	<b>From Alexander to Mark Antony : images of power on ancient coins</b>
25 January 2001 - 8 April 2001	<b>Rembrandt the Printmaker</b>
30 January 2001 - 8 April 2001	<b>Arts of Japan</b>
15 February 2001 - 27 May 2001	<b>Annuraaq: Arctic skin clothing from Igloolik</b>
12 April 2001 - 26 August 2001	<b>Cleopatra of Egypt : from history to myth</b>
4 May 2001 - 2 September 2001	<b>The Jewelled arts of India : in the age of the Mughals</b>



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4 May 2001 -16 September 2001

**Recent acquisitions of prints and drawings 1996 - 2001**

June 2001 - October 2001

**Exploring the city : the Norman Foster Studio**

BRITISH MUSEUM: EXHIBITIONS PROGRAMME 2001 - 2004 13.7.01

Notes            *Dates and titles may be subject to change*  
                      *Dates given are public opening dates*  
                      \* *denotes admission charge, otherwise admission is free*  
                      *Free admission to all exhibitions for visitors under 12*  
                      *FP = Friends Preview, OR = Opening Reception, PV = Press View*

Date	Title	Room
Until late 2001	The Great Court. Reclaiming the Past, Designing the Future	2
19 Jan - summer 2001	Tibet: Life, Myth and Art	33b
12 Apr - 26 Aug 2001	<b>Cleopatra of Egypt: from History to Myth</b> International sponsor BP In association with The Times Organised by The British Museum in collaboration with the Fondazione Memmo, Rome * Admission £7, concessions £3.50 <i>OR 10 April, FP 11 April</i>	35
4 May - 16 Sep 2001	Paper Assets: Collecting Prints and Drawings 1996-2001	90
10 May - 9 Sep 2001	'Struck on Gold': Money of the Mughal Emperors	69a
11 May - 29 Jul 2001	100 Views of Mount Fuji an exhibition for Japan 2001 <i>OR 9 May, FV 10 May,</i>	92-94
18 May - 2 Sep 2001	<b>Treasury of the World: Jewelled Arts of India in the Age of the Mughals</b> The Al-Sabah Collection, Kuwait National Museum In association with The Times * Admission £6, concessions £3 <i>OR 16 May, FP 17 May</i>	5

Date	Title	Room
15 Jun - 30 Sep 2001	Souvenirs in Contemporary Japan <i>BP Ethnography Showcase</i> an exhibition for Japan 2001 <i>OR 13 June</i>	36
18 June - 29 Jul 2001	Emperors and Court Ladies Chinese Figure Painting <i>OR 18 June</i>	91
22 June - 7 October	Exploring the City: the Norman Foster Studio <i>OR 18 June</i>	24
5 Sep - 2 Dec 2001	<b>Shinto: the Sacred Art of Ancient Japan</b> an exhibition for Japan 2001 Organised by The British Museum, The Agency for Cultural Affairs, Tokyo, and the Japan Foundation, with the assistance of Japan Airlines, sponsored in the United Kingdom by Asahi Shimbun * Admission £7, concessions £3 50 <i>OR 4 Sep</i>	92-94+91
13 Sep 2001 - 17 Feb 2002	Country Views: Place and Identity on British Paper Money	69a
27 Sep 2001 - 6 Jan 2002	The Print in Italy 1550-1620 and New Ways of Gravure. The Prints of S.W.Hayter (1901-1988) <i>FP 26 Sep 2001</i>	90
25 Oct 2001 - 1 Apr 2002	<b>Unknown Amazon: Culture and Nature in Ancient Brazil</b> In association with The Times <i>OR 22 Oct 2001, FP 24 Oct</i> * Admission charge	35
8 Nov 2001 - 24 Mar 2002	<b>Agatha Christie and Archaeology: Mystery in Mesopotamia</b> In association with The Times * Admission charge <i>OR 6 Nov 2001, FP 7 Nov</i>	5

Date	Title	Room
14 Nov 2001 - 3 Mar 2002	Light Motifs: an Aomori Float and Japanese Kites an exhibition for Japan 2001	24
17 Jan - 19 May 2002	Japanese Prints from the Occupation	92-94
31 Jan - 19 May 2002	The Art of Calligraphy in Modern China	91
2 Feb - 19 May 2002	Imaging <i>Ulysses</i> Richard Hamilton's Illustrations To James Joyce	90
21 Feb - 8 Sep 2002	Brief Lives: Changing Currencies in Western Europe	69a
17 May - 15 Sep 2002	<b>The Hunt for Paradise: Court Arts of Safavid Iran 1501-1576</b> <i>In cooperation with Asia House, New York and the Poldi-Pezzoli Museum, Milan</i> * Admission charge <i>OR 15 May, FP 16 May</i>	5
9 Jun - 13 Oct 2002	<b>The Queen of Sheba: Treasures from ancient Yemen</b> <i>OR 5 Jun, FP 7 Jun, sponsors' Preview 8 Jun</i>	35
13 Jun - 22 Sep 2002	Brueghel to Rembrandt: Dutch and Flemish Drawings from the Maida and George Abrams Collection and Reflections of Glory: the Medallion Art of 16 <sup>th</sup> -century Italy <i>FP 12 Jun</i>	90
13 Jun - 22 Sep 2002	Vietnamese War Drawings	91
20 June - 1 Sep 2002	Kazari: Japanese Decorative Styles <i>OR 19 June</i>	92-94

Date	Title	Room
12 Sep 2002 - 9 Jan 2003	Charles Masson: Collections in Afghanistan	69a
3 Oct 2002 - Jan 2003	Japanese Swords from the Peter Moores Project <i>OR 2 Oct</i>	92-94
15 Nov 2002 - 12 Jan 2003	Antony Gormley's Field <i>OR 13 Nov, FP 14 Nov</i>	35
6 Dec 2002 - 23 Mar 2003	<b>Albrecht Dürer and his Influence: the Graphic Work of a Renaissance Artist</b> * Admission charge <i>OR 4 Dec, FP 5 Dec</i>	5
13 Jan - Jul 2003	Early Watches (Precious Time)	69a
May - Sep 2003	<b>London in the 1750s</b> *Admission charge	90
5 Jun - 5 Oct 2003	<b>Medicine Man Sir Henry Wellcome and his Collections</b> <i>OR 4 Jun 2003</i>	5
Dec 2003 - Mar 2004	<b>Greek and Roman Theatre</b>	5
Feb - June/July 2004	<b>Finding our Past</b> (Buried Treasure in the UK)	35
27 May - 5 September 2004	David Milne. Works on Paper <i>OR 26 May, FP 26 May</i>	90
Jul 2003 - Jan 2004	Cityscapes	69a
Jan - May 2004	Badges as Symbols of Identity	69a

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**WEST WING EXHIBITION PROGRAMME (room 5)**

18 May - 2 Sep 2001	<b>Treasury of the World: Jewelled Arts of India in the Age of the Mughals</b>
9 Nov 2001 - 24 Mar 2002	<b>Agatha Christie and Archaeology</b>
17 May - 15 Sep 2002	<b>The Hunt for Paradise: Court Arts of Safavid Iran 1501-1576</b>
15 Nov 2002 - 23 Mar 2003	<b>Albrecht Dürer and his Influence: the Graphic Work of a Renaissance Artist</b>
5 Jun - 5 Oct 2003	<b>Medicine Man: Sir Henry Wellcome and his Collections</b>
Dec 2003 - Mar 2004	<b>Greek and Roman Theatre</b>

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**JOSEPH HOTUNG GREAT COURT GALLERY PROGRAMME (room 35)**

12 Apr - 26 Aug 2001	<b>Cleopatra of Egypt: from History to Myth</b>
26 Oct 2001 - 1 Apr 2002	<b>Unknown Amazon: Culture and Nature in Ancient Brazil</b>
7 Jun - 13 Oct 2002	<b>The Queen of Sheba: Treasures from the Yemen</b>
15 Nov 2002 - 12 Jan 2003	<b>Antony Gormley's Field</b>
Feb - June/July 2004	<b>Finding our Past (Buried Treasure in the UK)</b>

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Geoffrey House  
Exhibitions & Design  
British Museum  
0207 323 8526  
ghouse@thebritishmuseum.ac.uk  
13 July 2001

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## EXHIBITIONS AND LOANS

2001

WORKING PERIOD

*HENRY MOORE INSTITUTE, LEEDS*

*11 June-16 September*

*17 September-19 September*

**SOUVENIRS IN CONTEMPORARY JAPAN**

**15 June-30 September**

**1 October-5 October**

**UNKNOWN AMAZON**

**25 October-1 April 2002**

**1 October-25 October**

*MUSEUM FUER ANGEWANDTE KUNST, FRANKFURT*

*11 October-27 January 2002*

*8 October-11 October*

*NATIONAL MUSEUMS OF SCOTLAND, EDINBURGH*

*3 November-24 February 2002*

*29 October-2 November*

**LIGHT MOTIFS, AN AOMORI FLOAT AND JAPANESE KITES**

**14 November-3 March 2002**

**5 November-14 November**

*HENRY MOORE INSTITUTE, LEEDS*

*12 December-28-February 2002*

*6 December-11 December*

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**2002**

WORKING PERIOD

***MUSEUM FUER ANGEWANDTE KUNST, FRANKFURT***

*11 October 2001-27 January*

*28 January-31 January*

***NATIONAL MUSEUMS OF SCOTLAND, EDINBURGH***

*3 November 2001-24 February*

*25 February-1 March*

***HENRY MOORE INSTITUTE, LEEDS***

*12 December 2001-28 February*

*1 March-8 March*

***NATIONAL MARITIME MUSEUM, LONDON***

*? March-? September*

*? March-? March*

***LIGHT MOTIFS, AN AOMORI FLOAT AND JAPANESE KITES***

*14 November 2001-3 March*

*4 March-15 March*

***UNKNOWN AMAZON***  
*25 October 2001-1 April*

*2 April -12 April*

***AINU CULTURE, SAPPORO JAPAN***

*26 April-10 June*

*18 April-26 April*

***ARCHAEOLOGY MUSEUM, MADRID. PRE-COLOMBIAN & COLONIAL***

*18 May-?*

*13 May-18 May*

***NMGM, LIVERPOOL***



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**? May-? May 2003**

**? May-? May**

***AINU CULTURE, SAPPORO JAPAN***

***26 April-10 June***

***10 June-18 June***

***AINU CULTURE, KANAGAWA JAPAN***

***27 July-2 September***

***17 July-27 July***

***NATIONAL MARITIME MUSEUM, LONDON***

***? March-? September***

***? September-? September***

***AINU CULTURE, KANAGAWA JAPAN***

***27 July-2 September***

***3 September-13 September***

***ARCHAEOLOGY MUSEUM, MADRID. PRE-COLOMBIAN & COLONIAL***

***18 May-?***

***?-?***

***ROME. PRE-COLOMBIAN & COLONIAL GUATEMALA***

***?-?***

***?-?***

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**2003**

**WORKING TIME**

**WELLCOME GALLERY**

**? June - ?**

**? - ? June**

**MEDICINE MAN: SIR HENRY WELLCOME**

**5 June-5 October**

**20 May-5 June**

***METROPOLITAN MUSEUM, NY. TAPESTRIES & SILVERWORK***

***SPRING ?***

***?***

***NATIONAL GALLERY, WASHINGTON. MAYA COURTLY LIFE***

***AUTUMN ?***

***?***

***FINE ARTS MUSEUM, SAN FRANCISCO. MAYA COURTLY LIFE***

***?????????***

***NMGM, LIVERPOOL***

***? May 2002-? May***

***? May-? May***

***ASAHI SHIMBUN, [HUMAN IMAGE]***

***SEPTEMBER/OCTOBER***

***SEPTEMBER/OCTOBER***

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***BARBIER MUELLER, BARCELONA***

***?????-????***

***???-???***

***HAYWOOD GALLERY, THE HISTORY OF THE EYE***

***????-????***

***???-???***

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## **INITIAL DESIGN BRIEF**

### **Cleopatra of Egypt - from History to Myth**

10 April - 24 August 2001

#### **Introduction**

*Cleopatra of Egypt* will be the first major exhibition within the Joseph Hotung Exhibition Gallery in the Great Court, as such it will signal a change in the British Museum's exhibition programme. As from this point we will have two major exhibition spaces, differentiated in terms of subject matter and style, with those exhibitions in the Joseph Hotung Exhibition Gallery destined for greater impact and visibility. This high profile and authoritative exhibition, organised by the British Museum, will be displayed first in Rome (Palazzo Ruspoli, October 2000 - February 2001), then at the British Museum, and finally in Chicago (Field Museum, October - 2001 - March 2002).

The exhibition design under consideration is for the British Museum showing, but the all elements of the design created for the British Museum, including panels, labels, marketing materials, signage, mounts and other elements of the installation, together with drawings and designs on disc will be made available for use by the Field Museum, Chicago. The showing in Rome is being created by a different designer.

The exhibition will comprise over 300 objects (both 3D and 2D material) of dramatically different scale, from small gems and coins to monumental sculpture. There are over 30 major lenders, including Egypt's Department of Antiquities.

#### **Objectives & standards**

In terms of design *Cleopatra of Egypt* will be of the highest standard. It should have impact, which capitalises from the popularity of the subject and is innovative (but not dissonant) within the British Museum context. It will inspire and engage the visitor, to create greater understanding of the subject and appreciation of the setting of the exhibition (the British Museum, the Great Court).

#### **Target Audiences**

The exhibition must be accessible to the widest possible range of audience, both national and international, achieved through interpretation and design. Contextual information will be in English but the opportunity exists to provide recorded and printed information in other languages.

#### **Exhibition Concept**

The aims of the exhibition are twofold to illustrate the life of Cleopatra VII of Egypt (70/69-30 BC) within the context of the relationship of Ptolemaic Egypt, then an empire in decline, to Rome, a rising imperial power with an unstable republican political system, and to trace from antiquity to the present day the myth of a queen who achieved iconic status in her lifetime. The exhibition is conceived in sections as briefly described below.

**1. Cleopatra: the last Ptolemy**

The first section explains Cleopatra's identity as the last ruler of Ptolemaic Egypt. Exhibits will include portraits in various media of her predecessors, including images from the collections of the Egyptian Museum, Cairo and the Greco-Roman Museum, Alexandria. Particular attention will be paid to royal control of religious practice, the development of a ruler cult and hence of images in Greek, Egyptian and mixed styles.

**2. Alexandria, capital of empire**

Recently excavated objects loaned by the Egyptian government will illustrate aspects of life in Ptolemaic Alexandria. These will be augmented by antiquities in the British Museum and other collections to give visitors some notion of daily life, religious belief and funerary practice in the cosmopolitan royal capital.

**3a Cleopatra: Queen, Lady of Two Lands**

This section presents Cleopatra as described in her cartouche as ruler of Upper and Lower Egypt. Recent research has identified some seven statues in the Egyptian style which may be recognised on iconographical and stylistic grounds as works of the first century BC representing Cleopatra VII. It is hoped to include most if not all of these in the exhibition. This section will also be concerned with Cleopatra's role in Egyptian religious belief, and with the Egyptian response to her rule.

**3b Cleopatra, Divine Daughter, Father loving**

This section is concerned with the other epithets of Cleopatra's cartouche, which stress the close relationship with her father Ptolemy XII Auletes. The king's dependency on Rome will be examined. Conflicts between his children will be illustrated.

**4. Cleopatra, Caesar and Caesarion**

Like her father, Cleopatra was dependent on Rome for her throne. This section traces her relationship with Caesar, examining the Alexandrian war, the birth of their son Caesarion and Cleopatra's court at Rome during Caesar's dictatorship. It will include portraits of Cleopatra, and of women resembling Cleopatra, in the Hellenistic Greek style, most of which may be shown to have a contextual relationship with Rome.

**5. Cleopatra and Antony: the revival of empire**

This section traces the relationship with Antony, concentrating on Cleopatra's manipulation of the conflict between Antony and Octavian to revive the Ptolemaic empire, thereby changing the relationship with Rome from dependency to confrontation. The developing use of realism in their portraiture and the roles played by their infant children are featured here.

## 6. The Death of Cleopatra

The growing conflict with Octavian, culminating in the Battle of Actium and the suicides of Antony and Cleopatra, is traced here. The Ptolemaic imperial dream is replaced by the reality of Roman imperial control of Egypt. The negative image of Cleopatra as "the foreign queen", energetically promoted by her Roman detractors before and after Actium, is illustrated here. Other key players, including Octavia and Fulvia, are represented, indicating that Cleopatra was one of a number of women who assumed major roles in this global conflict.

## 7. Egyptian culture in Italy

A second archaeological section illustrates the taste for Ptolemaic Egyptian culture in Italy, looking briefly at relations between the cities of the Bay of Naples and Ptolemaic Alexandria, the impact of Cleopatra's presence in Rome in the 40s BC, and the change in Roman attitudes to Egypt after the conquest in 30 BC.

## 8. The Myth of Cleopatra

This section establishes Cleopatra as a myth in her own lifetime, not least at her own behest. The myth is traced from antiquity to the present day in art, literature, music and other media. So much material exists that it has been decided to treat this section differently at each venue, to give local visitors a sense that part of Cleopatra's story belongs to them. For London, the section will be divided thematically between two perceptions of Cleopatra: Death and Suffering, and Banquet and Pleasure. Within these areas, there will be sub-sections on Cleopatra as a household name, and dressing up as Cleopatra, the latter both professional and amateur.

## Contents

### Key Objects

- Marble portrait head of Cleopatra in the Greek style (Berlin)
- Black basalt statue of Cleopatra in the Egyptian style (St Petersburg)
- Two granite colossi of Cleopatra II or III and Ptolemy IX or X (Alexandria)
- Cleopatra's banquet by Tiepolo (National Gallery)
- Hellenistic mosaic featuring dog with askos (Alexandria)
- Pair of gold bracelets with serpents' heads (Naples)

Total number of objects is currently ca 300, 60 % of which are loans and the rest from the British Museum's collections.

## Venue

The Joseph Hotung Gallery in the new Great Court complex has been designed by Foster & Partners and will be completed in July 2000

Gallery floor area 440 m square (floor plan and reflected ceiling plan attached)  
Ceiling height 4.725 m  
Access restriction via lift approx maximum size 2115mm (l) x 945mm (w) x 1955mm (h), via stairs outside public opening hours

## Marketing

The exhibition will be supported by an active marketing campaign accompanied by an extensive programme of public events and educational activities the detailed requirements of which are yet to be determined. The look of all publicity items must relate to the style of the exhibition. The known requirements are

poster (double crown size) publicity leaflet (½ A4 - 2 fold) and exhibition guide (⅓ A3 - 2 fold) and prominent signage to the exhibition

## Initial Schedule

- Preliminary design concept presented 4 September 2000
- Approval of design concept 16 October 2000
- Tendering
- On site installation/build 23 February - 16 March 2001  
(Contractors must be off-site before objects are installed)
- Objects installation 17-31 March 2001
- Previews 10/11 April 2001
- Open to public 12 April 2001

## Design parameters

- Methods of display must meet the security and environmental conditions set by the Museum and the lenders
- The exhibition graphic design must be in accordance with the Museum's corporate image guidelines and house style for information, and must allow for the acknowledgment of sponsors
- The exhibition design must comply with the Museum's disability policies
- The exhibition design must meet Health & Safety requirements
- An exhibition shop structure is required within the gallery to cover area of ca 6 sq metres and forms part of this brief

## Project Budget

The installation budget is £235,000 (including VAT) and excluding design/consultants fees

This is to cover -

- exhibition installation including wall and floor finishes
- exhibition shop requirements

- lighting installation including additional luminaires - if required - and all lamps
- electrical work and connection of case lighting
- exhibition graphics (panels, photos, labels etc) including origination costs, reproduction fees
- cases - if extra to stock are required
- case inserts, shelving, object plinths, barriers and mounts (some object mounts will be available)
- the provision, installation and connection of alarms
- any special case environmental equipment, controls and connection costs (if required)
- audio visual programmes/effects equipment purchase or hire - including maintenance
- internal, exterior banners and signage
- dismantling the installation

The Marketing budget (to be agreed) will cover the cost of -

- The production of posters
- Leaflets
- Exhibition guide
- other materials as specified

June 23, 2000



## **The British Museum**

Invitation to tender for appointment as Designer/s for the temporary exhibition:

**Cleopatra of Egypt: from history to myth**  
10 April - 24 August 2001

### Contents of this document

- 1 Scope of the service required by the British Museum
- 2 The Museum's responsibilities
- 3 Estimate of fees
- 4 Timetable

**The British Museum**  
**Exhibitions & Design**  
**Great Russell Street**  
**London WC1B 3DG**

Telephone      020 7323 8526 Geoffrey House, Head of Exhibitions (Client)  
                    020 7323 8563 David Williams, Production Manager  
                    020 7323 8562 Frank Ryan, Assistant Production Manager

Fax                020 7323 8515

23 June 2000

**1. The scope of the design service required**

The appointed designer will be responsible in general for delivery of the installation and graphics on time and, in detail, for the following, which will form part of the contract -

1.1 The exhibition design

- 1.1.1 Working with the curator/s to develop a conceptual installation design developed from the full brief; including layout, colour scheme, lighting, graphic approach, and any audio visual effects
- 1.1.2 Presentation of the design concept for approval by the client
- 1.1.3 Developing the exhibition storyline with the curator, and shaping and editing written information prior to design of graphics Proof reading Picture research - where necessary
- 1.1.4 Develop detailed design of all aspects of the installation - taking account of comments at the presentation - including additional showcases if required, case inserts, object plinths and mounts
- 1.1.5 Identification of those cases and objects that require alarms - or other special security arrangement - in consultation with the curator and Museum's Head of Security
- 1.1.6 In consultation with the Project Conservation Liaison officer, identification of special in case environmental controls - if required - and specification for housing equipment
- 1.1.7 Preparation of specification and working drawings for tendering the installation, (via the Museum's Finance & Contracts Department), including the wall, floor finishes and lighting, specifying luminaires and lamps
- 1.1.8 Detailed design of all aspects of information graphics -  
title and contextual panels, photographic panels, labelling  
and, for marketing the exhibition on the Museum site.  
internal/exterior banners and signage
- 1.1.9 Specification of exhibition graphics for tendering
- 1.1.10 Development of any audio visual programmes with appointed specialist contractor
- 1.1.11 Specification of audio visual equipment - if required - for purchase or hire

2

1.1 The exhibition design (Cont'd)

- 1.1.12 The design of publicity material accompanying the exhibition (poster, publicity leaflet and exhibition guide) Provision of specifications for estimates and artwork/discs for production.

1.1.13 The copyright of all design and drawings produced by the appointed Designer/s will remain their property, but are to be made available to the British Museum and the Field Museum, Chicago

1.2 The accompanying service to be provided by the designer/s includes -

1.2.1 Liaison with curatorial staff and all other Museum personnel, as instructed by the Exhibition & Design Department

1.2.2 Provision of a schedule with appropriate milestones for all stages of their work, including sufficient time for obtaining client approvals and setting the Museum deadlines for receipt of information, text etc

1.2.3 Clarification - at the outset - if the Designer/s intend to subcontract any part of the work (i.e. to freelancers)

1.2.4 Provision of all design proposals, text and illustrative material for client approval

1.2.5 Responsibility for overseeing production both on and off site

1.2.6 Attending the meeting of the Tender Board to appoint the main contractor

1.2.7 Undertaking regular site visits to supervise the contractor and being available during the object installation period

1.2.8 Attending regular project progress meetings, including a final review session (allow 2 hour meetings every fortnight from appointment)

1.2.9 Advising of the need to appoint any further consultants, e.g. structural engineers

1.2.10 Prepare pre-tender estimates and budget plans. Obtain 3 estimates for items not in the main contract

1.2.11 Provide reports on costs and expenditure for the regular Progress Meetings

1.2.12 Submitting names of potential contractors for the Museum's consideration

3

1.2 The accompanying service (Cont'd)

1.2.13 Pricing and submitting for approval any variation to the contract before any work - additional to the agreed contract - is put in hand

1.2.14 Ensuring that the appointed contractor submits details of electrical work for approval by the Museum's Building Maintenance Department (BMD) prior to commencement

1.2.15 Ensuring that the contractor(s) provide certificate(s) of practical completion and commissioning of services and, together with the

contractor, attending a handover meeting - with Museum staff - prior to the installation of objects

1 2 16 Providing 'as built' drawings both as a record of the project and to facilitate safe demolition

1 2 17 Arrange for any maintenance work - if required - to the fabric of the exhibition, installation, renewal of graphics and audio visual installations

1 3 Additional stipulations

1 3.1 Editorial and graphic work must comply with the Museum's House Style and Corporate Identity

1 3 2 Methods of display shall meet security and environmental conditions set by the Museum and lenders to the exhibition

1.3 3 The appointed design team and the exhibition design shall comply with current Fire, Health & Safety and Disability Access legislation (and the Museum's current practice in the latter)

1 3 4 The exhibition design shall take into account the limitations of the structure of the building and access to the gallery

1 3.5 The designers and all contractors must provide insurance cover to comply with the Museum's public liability insurance (as set out in the Museum's standard conditions for contractors)

**2. The Museum's contribution**

2 1 Liaison

The Museum's Exhibition & Design Department - represented by the Head of Exhibitions - acts for the Trustees of the British Museum as client for this project, and will provide -

2 1 1 The project brief

2 1 Liaison (Cont'd)

2 1 2 All curatorial input including the handling and installation of objects

2 1 3 The final content brief

2 1 4 Security and Conservation briefs and related guidance throughout the project, through Security and Conservation Liaison officers

2 1 5 A project liaison officer from the department of Exhibitions and Design

2 2 Procurement

2.2.1 The Museum's Contracts department will carry out the procedure for the

main contract/s (to 5 contractors) (with the specification and drawings provided by the appointed Designer) and, will place contracts with the main contractors

2 2 2 Procurement of other items or services (under the threshold of £20,000) will be via the Project Liaison officer in Exhibitions & Design, with information and competitive estimates provided by the Designer (The Museum reserves the right to nominate contractors and suppliers of particular services and fittings)

2 3 Practical aspects

2 3 1 The Museum will provide - as soon as available - final 'as built' plans of the gallery and its services including information on the rating of electrical supplies, together with copies of other relevant architects' drawings. Other details - floor and lift loadings and the environmental conditions achieved will be provided, when known

2 3 2 Within the gallery the following will be available.

- a suite of Hahn/Lauda cases
- Luminaires (approximately 200) for 3 circuit Erco track, but no lamps
- Carpet, as for previous exhibition, dark grey, but with some damage resulting from making access to electrical supply
- a limited number of ceiling and high level wall fixing points for banners etc

5

2 3 Practical aspects (Cont'd)

2 3 3 Alarms and - if required - conservation equipment will be specified and provided by the Museum, but has to be charged to the installation budget

2 3 4 The Museum's Building Maintenance Department will provide electrical maintenance following the handover of the installation

2 3 5 The exhibition will be on 'outright sale' and the Museum will assume responsibility for the dismantling

**3. Estimate of fees**

3 1 An initial fee of £1000 will be paid following receipt of tenders and initial sketch design concepts for the exhibition, which designers will be asked to present to a British Museum panel

3 2 Designers are asked to provide an itemised estimate of their fee proposal for design and editorial services described in Section 1 of this paper, together with expenses

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#### 4. Timetable

##### 4 1 Inspection of site

Arrangement for access to view the Hotung Gallery (due for effective completion - 7 July) approaches to it and routes for delivery of materials and objects can be made by contacting the Assistant Productions Manager (020 7323 8562)

##### 4 2 Submission of tenders

4 2 1 Written quotations from designers must be received by the British Museum's Exhibition & Design Department by 12 noon on Monday, 10 July

Please note the instructions provided in the accompanying letter from Contracts Department inviting a tender

4 2 2 Designers will be invited to discuss their tenders and present initial sketch design concepts to show their approach to the project on Tuesday, 11 July

23 June 2000

## **INITIAL DESIGN BRIEF**

**Unknown Amazon**  
**Nature and Culture in Ancient Brazil**  
The Joseph Hotung Great Court Gallery  
British Museum

**25 October 2001 - March 2002**

### **Introduction**

The **Unknown Amazon** is the first major exhibition to address the antiquity and complexity of tropical forest civilisation in the Amazon Basin. Based on the latest archaeological and ethnographic research it will open up new perspectives on Amazonian Indian societies, both past and present, and bring to life the long history of human occupation in this vast region.

The exhibition forms part of a suite of events taking place in Brazil, Europe and North America to mark the 500<sup>th</sup> anniversary of first European contact with Brazil. The focus of a broad programme of events within the British Museum celebrating Brazilian culture, the exhibition will comprise over 200 three-dimensional objects. These will include examples of pottery ranging from large funerary urns to modeled figurines, sculpted zoomorphic lithic objects and ethnographic material such as feather headdresses, masks, shamans stools and war clubs.

### **Objectives & standards**

In terms of design **Unknown Amazon** will be of the highest standard. It should have impact, and be innovative but not dissonant within the British Museum context. The design should acknowledge the huge public interest in the ecological role of the South American lowland rainforest whilst bringing to life the role of human settlement and management of natural resources in the tropical forest. The exhibition design will engage the public and contribute to curatorial aims by its innovative approaches to making the subject matter accessible and intelligible. The design should provide a sense of landscape and the diversity and complexity of the Amazonian ecosystem whilst being in accord with the exhibition space.

### **Target Audiences**

The exhibition must be accessible to the widest possible audience, both national and international, achieved through interpretation and design. Its focus on cultural ecology will tap into an enormous reservoir of public interest and address topical issues of social and scientific concern. It is likely to attract enthusiastic interest among younger age groups and to draw in an audience intrigued by its interdisciplinary approach. It will also provide for specialist interest in archaeology, ecology and South American culture. Contextual information will be in English but the opportunity exists to provide recorded and printed information in other languages.

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## **Exhibition Concept**

Prevailing preconceptions have tended to minimise the cultural achievements of Amazonian cultures which flourished prior to European contact with the Americas. **Unknown Amazon** will provide a bold innovative approach towards understanding the great antiquity and complexity of Amazonian cultural traditions. Represented by archaeological and early ethnographic objects, it will incorporate the results of much recent research in the region to open up a deeper understanding of Amazonian Indian societies, both past and present.

What will emerge is a picture of populous archaeological and ethnographic societies with rich, sophisticated artistic traditions executed in pottery, stone, wood and featherwork. These works of art bear a range of exuberant, complex imagery offering an unprecedented window into a world now largely lost forever.

**Exhibit assemblages:** The focal assemblages will consist of archaeological and ethnographic objects from Brazilian and European collections. The archaeological materials will be grouped to represent different cultural and regional traditions concentrating on the better known Middle and Lower Amazon. Some of the very first ethnographic artefacts collected by European travellers complemented by other contemporary objects reveal pan-Amazonian cultural patterns revolving around tropical forest subsistence practices, shamanism and warfare.

**Other visual support:** 'Nature' photography, historical and contemporary ethnographic photography, "roll-out" drawings of imagery on ceramic vessels, maps, chronologies, and possibly videos and interactive displays. In addition satellite images of the Amazon basin may be made available for the exhibition (courtesy of Instituto Nacional de Pesquisas Espaciais - INPE).

**Provisional Exhibition Structure:** The exhibition will be developed in four segments. The first two segments will offer windows into the relationship between nature and culture in the Amazon, ranging from typical tropical forest subsistence practices to the ritual and symbolic use of natural resources. The third segment presents the archaeological past and represents the main body of the exhibition. The fourth segment, is a small concluding comment on the continuities of archaeological and ethnographic material culture traditions into the present.

- 1      **The Amazon: Nature and Culture**
- 2      **The Amazonian Cosmos: Social Organisation and Ideology**
- 3      **The Long History Before Beads and Mirrors: Archaeology Reveals the Unknown Past**
- 4      **Amazonian Culture Beyond European Contact**



## **1 The Amazon: Nature and Culture**

### **Thematic Content**

- Positions the Amazonian rainforest among the world's most important ecosystems and highlights key environmental parameters/ bio-diversity.
- Introduces the cultural appropriation of the Amazonian forest by native societies.

### **Visual focus and object assemblages**

- Possible deployment of satellite imagery placing the Amazon Basin on the globe.
- Featherwork and other ethnographic objects reveal the ways in which natural materials are culturally transformed into symbolic artefacts. Visual icon: Urubu-Kaapor featherwork bird shaped-labret complemented by sound track of birdsong and photographic imagery.
- Additional ethnographic objects show how Amazonian subsistence practices skilfully utilise natural resources: hunting (blowgun and quiver), fishing (fishhooks, paddles), forest management (ethnographic and archaeological stone axes), manioc processing (manioc grater, press, sieves, carrying basket, fan), receptacles (uses of gourds, basketry, and early ceramics), uses of domesticates such as cotton (spindle whorls and woven hammocks).
- Illustration of what would survive archaeologically from such activities, (essentially ceramics and stone axes - whereas all other organic artefacts, such as basketry and masks etc. disappear rapidly).

## **2 Amazonian Cosmos: Social Organisation and Ideology**

### **Thematic Content:**

- Focuses on traditional forms of Amazonian social organisation and their symbolic expression in visual and material culture
- Social hierarchy revealed by rank and status differentiation are shown to be Pan-Amazonian patterns
- Shamanism and ritual practices as ideological expressions of the Amazonian cosmos

### **Visual focus and object assemblages:**

- Objects related to warfare, chieftaincy and individual rank: Munduruku chief costume (full featherwork regalia); Munduruku warrior trophy heads; decorated wooden war clubs; Chief's shield and spear, necklaces.
- Objects related to traditional Amazonian rituals: Boys initiation rituals: Maue gloves, Kaiapo-xikrin featherwork costume for boys; Girls initiation rituals: images of body painting, Santarém archaeological ceramic figurine with body painting.
- Large wooden hollow signal drum from the Upper Rio Negro, as an example of how communication is effected between far flung villages as documented by first European travellers.
- Ritual drug-related paraphernalia from middle Amazon: carved wooden snuff trays and related set of implements (shell case, inhaler, grinder, and brush)
- Dance and drug induced shamanistic rituals: Objects used in traditional Tukanoan dance rituals such as ceremonial batons, barkcloth masks and vests, musical instruments (flutes, maracas, trumpets, ocanas, rattle/spear); cigar holder and cigar; pot for Caapi (hallucinogenic substance).

- An assemblage of ethnographic and archeological stools, together with archaeological representations of seated figures can be used to make the transition between this segment (with mostly ethnographic materials) and the next (focussing on the archaeological traditions). The topic of shamanism and the ritual use of shamans stools to establish contact with the spirit/ancestral world offers a visual link between the present and the past.

### 3 The Long History Before Beads and Mirrors: Archaeology Reveals the Unknown Past

#### **Thematic Content:**

- Archaeology shows that there was once a much wider range of complex patterns of social, political and economic organisation among native societies of the tropical forest lowlands of South America than is apparent today. The archaeological correlates of these social systems feature sophisticated artefacts that provide a window into a rich variety of Amazonian stylistic traditions. The long history of human occupation of the Amazon dates back more than 10,000 years. This was a key area in the Neolithic revolution, with evidence for very early ceramic production (ca. 8,000 BP).
- Human interaction has modified Amazonian landscapes, leading, for example, to the formation of deep *terras pretas* (literally "black earth" soils), and mound building (such as found on Marajo island).

#### **Visual focus and object assemblages:**

- This sequence will form the main body of the exhibition with six focal assemblages: archaeological ceramic and stone artifacts show the sophisticated way in which culture appropriates images from nature (snakes, frogs, jaguars, caimans, tropical birds etc.) and incorporates these as stylised motifs seen in the principal art styles.
- Artifacts will be grouped by the following cultural/regional traditions along the middle and lower Amazon: Lower Amazon, Marajo (the largest assemblage), Maraca, Santarém, and Guarita. Ceramic vessels vary from large funerary urns to small figurines.
- Specifically for the Maraca materials, a display of 14 funerary urns will be used to reconstruct the original cave context of these finds.
- Specifically for the Guarita tradition, display will reconstruct original anthropogenic soils (*terras pretas*) of Guarita sites to reveal the density and depth of the archaeological record and indicating the antiquity and permanence of settlement.

### 4 Amazonian Culture Beyond European Contact

#### **Thematic Content:**

- A concluding coda to the exhibition will show a small selection of traditional objects that reveal aspects of cultural change under Portuguese colonial and Brazilian national rule.
- While whole societies have been exterminated, others have reacted creatively to contact by bringing the visitors journey back to the present again, the structure of the exhibition itself emulates the cyclical way in which Amazonian Indians conceptualise history.

#### **Visual focus and object assemblages:**

- Three examples of categories of traditional Amazonian artefacts which continue to be present in Amazonian material culture, but have incorporated elements of European aesthetics: "Tangas" (or loincloths) made of glass beads with historical motifs, feather headdresses made by Indians from the Salesian mission of Upper Rio Negro, and Manao pottery, made until recently in the Manaus region.

### Contents

Total number of objects is currently circa 240 split 50/50 between archaeology and ethnography.

Eleven lenders include museums and institutions in Brazil, and Europe.

Exhibition atmosphere and explanation of objects should be achieved by graphic and audio-visual means

### Venue

The Joseph Hotung Gallery in the new Great Court complex has been designed by Foster & Partners.

Gallery floor area: 440 m square (floor plan and reflected ceiling plan attached)  
 Ceiling height 4.725 m  
 Access restriction: via lift: approx maximum size 2115mm (l) x 945mm (w) x 1955mm (h)  
 via stairs: outside public opening hours  
 Visitor numbers: the maximum capacity of the exhibition is likely to be 200 at any one time, and the average 'dwell time' in the exhibition is likely to be 40-50 mins.

### Marketing

The exhibition will be supported by an active marketing campaign accompanied by an extensive programme of public events and educational activities the detailed requirements of which are yet to be determined. The look of all publicity items must relate to the style of the exhibition. The known requirements are:

poster (double crown size)  
 publicity leaflet (½ A4 - 2 fold)  
 exhibition guide (⅓ A3 - 2 fold)  
 prominent internal signage to go on existing 'vehicles'  
 promotional/educational packs

### Initial Schedule

- |   |                      |
|---|----------------------|
| • Appointment of designers                | 22 January 2001      |
| • Preliminary design concept presented    | 5 March 2001         |
| • Approval of design concept              | 16 April 2001        |
| • Tendering for production contractors by | <u>21 May 2001</u> — |
| • Appointment of production contractors   | 18 June 2001         |

— 22.3.01

- On site installation/build 10 Sept. - 4 October 2001  
(Contractors must be off-site before objects are installed)
- Objects installation 5 October - 22 October 2001
- Previews/Opening reception 24 & 25 October 2001
- Open to public 26 October 2001

#### **Design parameters**

- Methods of display must meet the security and environmental conditions set by the Museum and the lenders
- The exhibition graphic design must be in accordance with the Museums corporate image guidelines and house style for information, and must allow for the acknowledgment of sponsors
- The exhibition design must comply with the Museum's disability policies
- The exhibition design must meet Health & Safety requirements
- An exhibition shop structure may be required within the gallery to cover area of ca 6 sq meters and forms part of this brief

#### **Project Budget**

The installation budget excludes Design/Consultants fees and is £250,000 (including VAT) to cover:

- exhibition installation including wall and floor finishes
- works in connection with existing floor finish to accommodate new exhibition shop requirements
- lighting installation including additional luminaries - if required - and all lamps for existing fittings
- electrical work and connection of case lighting
- exhibition graphics (panels, photos, labels etc) including origination costs, reproduction fees
- cases - if extra to stock are required
- case inserts, shelving, object plinths, barriers and mounts (some loan objects may have integral mounts)
- the provision, installation and connection of alarms
- any special case environmental equipment, controls and connection costs (if required)
- audio visual programme/effects, equipment purchase or hire - including maintenance
- internal, exterior banners and signage
- dismantling the installation

A separate marketing budget, to be administered separately by the Museum, will cover the

cost of the production, distribution and placing of

- posters
- leaflets
- exhibition guide
- promotional and educational packs
- other materials as specified

## **The British Museum**

Invitation to tender for appointment as Designer/s for the temporary exhibition:

**Unknown Amazon  
Nature and Culture in Ancient Brazil  
The Joseph Hotung Great Court Gallery**

**24 October 2001 - March 2002**

The contents of this document:

1. Scope of the service required by the British Museum
2. The Museum's responsibilities
3. Estimate of fees
4. Timetable

**The British Museum  
Exhibitions & Design  
Great Russell Street  
London WC1B 3DG**

### **Contacts**

Geoffrey House, Head of Exhibitions      tel: 020 7323 8526  
ghouse@thebritishmuseum.ac.uk

David Williams, Production Manager      tel: 020 7323 8563

Frank Ryan, Assistant Production Manager tel: 020 7323 8562

Department of Exhibitions and Design      fax: 020 7323 8515

## **1. The scope of the design service required**

The appointed designer will be responsible in general for delivery of the installation and graphics on time and, in detail, for the following, which will form part of the contract:-

### **1.1 The exhibition design**

- 1.1.1 Working with the Curator/s to develop a conceptual installation design developed from the full brief; including layout; colour scheme, gallery, case and special effects lighting; graphic approach; and any audio visual effects.
- 1.1.2 Presentation of the design concept for approval by the client.
- 1.1.3 Developing the exhibition visual storyline with the Curator, including picture research, including identifying sources. Permissions for use where necessary will be negotiated by the Museum directly, with reproduction fees carried on the project budget.
- 1.1.4 Developing the textual information for the exhibition with the Curator and shaping, editing and proof-reading written information prior to design of graphics.
- 1.1.5 Develop detailed design of all aspects of the installation taking into account comments made at the presentation including additional showcases if required, case inserts, object plinths and mounts.
- 1.1.6 Identification of those cases and objects that require alarms or other special security arrangements in consultation with the Curator and Museum's Head of Security and meeting those needs in the design.
- 1.1.7 In consultation with the Project Conservation Liaison officer, identification of special in case environmental controls where required and specification for housing equipment.
- 1.1.8 Preparation of specification and working drawings for tendering the installation, (via the Museum's Finance & Contracts Department), including the wall, floor finishes and lighting, specifying luminaries and lamps.
- 1.1.9 Detailed design of all aspects of information graphics:-
  - title and contextual panels, photographic panels, labelling
  - and, for marketing the exhibition on the Museum site:
    - internal/exterior banners and signage.
- 1.1.10 Specification of exhibition graphics for tendering for production.
- 1.1.11 Development of any audio visual programmes with appointed specialist contractor.
- 1.1.12 Specification of audio visual equipment if required for purchase or hire.
- 1.1.13 The design of publicity material accompanying the exhibition (poster, publicity leaflet, exhibition guide and promotional and educational packs). Provision of specifications for estimates and artwork/discs for production. Quality control including proof checking.

- 
- 1.1.14 The copyright of all designs and drawings produced by the appointed Designer/s exclusive of any text or images provided by the Museum or its lenders, will remain their property, but are to be made available to the British Museum for use without restriction.
- 1.2 **The accompanying service to be provided by the designer/s includes:-**
- 1.2.1 Liaison with curatorial staff and all other Museum personnel, as instructed by the Exhibition & Design Department.
- 1.2.2 Provision of a schedule with appropriate milestones for all stages of their work, including sufficient time for obtaining client approvals and setting the Museum deadlines for receipt of information, text etc.
- 1.2.3 Clarification at the outset if the Designer/s intend to subcontract any part of the work (i.e. to freelancers) and details regarding the design credentials of any subcontractors (i.e lighting designers/consultants).
- 1.2.4 Provision of all design proposals, text and illustrative material for client approval.
- 1.2.5 Responsibility for overseeing production both on and off site.
- 1.2.6 Attending the meeting of the Museum's Tender Board to appoint the main production contractor.
- 1.2.7 Attending regular project progress meetings, including a final review session (allow 2 hour meetings every fortnight from appointment).
- 1.2.8 Advising of the need to appoint any further consultants, e.g. structural engineers. Fees for these are to be carried on the project budget.
- 1.2.9 Prepare pre-production-tender estimates and budget plans. Obtain 3 estimates for items not in the main contract.
- 1.2.11 Provide reports on costs and expenditure for the regular Progress Meetings
- 1.2.12 Submitting names of potential contractors for the Museum's consideration.
- 1.2.13 Arrange to provide samples and mockups as requested by the Museum.
- 1.2.14 Undertaking regular site visits to oversee the contractor and being fully available during the object installation period
- 1.2.15 Pricing and submitting for approval any variation to the contract before any work additional to the agreed contract is put in hand.
- 1.2.16 Ensuring that the appointed contractor submits details of electrical work for approval by the Museum's Building Maintenance Department (BMD) prior to commencement.
- 1.2.17 Overseeing the focussing of lighting and ensuring light levels are set to meet conservation requirements.
- 1.2.18 Ensuring that the contractor(s) provide certificate(s) of practical completion and



commissioning of services and, together with the contractor, attending a handover meeting with Museum staff prior to the installation of objects.

1.2 19 Providing 'as built' drawings both as a record of the project and to facilitate safe demolition.

1.2.20 Arrange for any maintenance work - if required - to the fabric of the exhibition, installation, renewal of graphics and audio visual installations.

### 1.3 Additional stipulations

1.3.1 Editorial and graphic work for the installation must comply with the Museum's House Style and reflect the Museums's Corporate Identity.

1.3.2 Methods of display shall meet security and environmental conditions set by the Museum and lenders to the exhibition.

1.3.3 The appointed design team and the exhibition design shall comply with current Fire, Health & Safety and Disability Access legislation (and the Museum's current practice in the latter)

1.3.4 The exhibition design shall take into account the limitations of the structure of the building and access to the gallery.

1.3.5 The designers and all contractors must provide insurance cover to comply with the Museum's public liability insurance (as set out in the Museum's standard conditions for contractors)

## **The Museum's contribution**

### 2.1 Liaison

The Museum's Exhibition & Design Department - represented by Geoffrey House, Head of Exhibitions - acts for the Trustees of the British Museum as client for this project. The Exhibition Curator is Dr Colin McEwan in the Department of Ethnography. Through these the Museum will provide:-

2.1.1 The project brief.

2.1.2 The final content brief.

2.1.3 All curatorial input including the handling and installation of objects.

2.1.4 Security and Conservation briefs and related guidance throughout the project, through Security and Conservation Liaison officers.

2.1.5 A project liaison officer from the department of Exhibitions and Design.

## **2.2 Procurement**

- 2.2.1 The Museum's Contracts department will carry out the procedure for the main contract/s (to 5 contractors) (with the tender documents, including specifications and drawings provided by the appointed Designer) and, will place contracts with the main contractors.
- 2.2.2 Procurement of other items or services (under the threshold of £20,000) will be via the Project Liaison officer in Exhibitions & Design, with information and competitive estimates provided by the Designer. (The Museum reserves the right to nominate contractors and suppliers of particular services and fittings).

## **2.3 Practical aspects**

- 2.3.1 The Museum will provide plans of the gallery, and details on access to the gallery and its services including information on the rating of electrical supplies, together with copies of other relevant architects' drawings.
- 2.3.2 Within the gallery the following will be available:
- a suite of Hahn/Lauda cases
  - luminaires (approximately 200) for 3 circuit Erco track, but no lamps.
  - a limited number of ceiling and high level wall fixing points for banners etc
- 2.3.3 Alarms and - if required - conservation equipment will be specified and provided by the Museum, but has to be charged to the installation budget.
- 2.3.4 The Museum's Building Maintenance Department will provide electrical maintenance following the handover of the installation.
- 2.3.5 The exhibition will be on 'outright sale' and the Museum will assume responsibility for the dismantling (but the designer must include this in the specification for the main contractors).

## **Estimate of fees**

- 3.1 Designers are asked to provide an itemised estimate of their fee proposal for design and editorial services described in Section 1 of this paper, together with expenses.

## **Timetable**

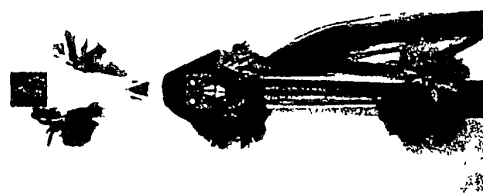
### **4.1 Inspection of site**

Arrangement for access to view the Joseph Hotung Gallery, approaches to it and routes for delivery of materials and objects can be made by contacting Frank Ryan, Assistant Productions Manager (020 7323 8562).

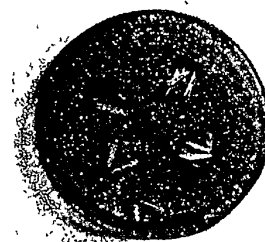
Unknown Amazon Object List  
SOCIAL ORGANIZATION AND IDEOLOGY  
56 Objects

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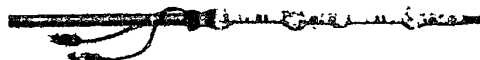
1. Ceremonial Spear  
Museum Fur Volkerkunde – Viena  
Inventory N°. 1203  
Dimension (LxW): 150x10cm  
Material: Wood & Feather  
Cromo: VIEN 1203



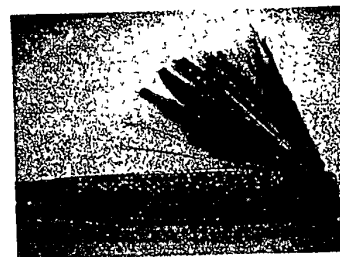
2. Ceremonial Shield  
Etnologisches Museum – Berlin  
Inventory N°. VB  
Dimension (D): 71cm  
Material: Basketry & Feathers  
Cromo: BE VB



3. Spear with rattle  
Museum Fur volkerkunde - Viena  
Inventory N° 1626  
Dimension(D x L) 7 x 265  
Material: Wood  
Cromo VIEN 1626



4. War Club  
Museum Fur Volkerkunde – Viena  
Inventory N°. 1463  
Dimension (H x W x L) 3 x 10 x 95  
Material: Wood & Feathers  
Cromo: VIEN 1462



# EXHIBITION STAGES

14 SEPTEMBER 2020

Stages	Process	Milestones	Approvals	Indicative timing	Output
<b>1. PLANNING</b>					
	ExFor commissions/receives ideas in line with Exhibition strategy	ExFor meeting		3/4 years	
	Idea submitted to Head of Dept		Head of Dept		
	Short proposal sent to ExFor	ExFor meeting	ExFor		
	Initial approval	<b>Preliminary consultations</b>			
	Feasibility study undertaken Curator and Exhib unit consult with curatorial colleagues, Marketing, Exhib&Design, Education, BMDT, BMDT, BMDT, Friends, Conservation etc				
	Feasibility Study complete	ExFor meeting			
	<b>Long proposal</b> presented at ExFor	PlannCom meeting	ExFor PlannCom		Proposal which fulfills the criteria for (1) reason to do it (2) doing it now (3) can be afforded (4) available slot
	ExFor approves development, allocates slot and venue				
	Shape of resulting programme evaluated at PlannCom				
	Proposal included in internal exhibition chart				
<b>2. SELECT</b>					
	Curator develops concept				
	Head of Exhibs organises first exhibition development meeting to discuss aims/concept/target audiences/visitor offer with curator, Marketing, Exhib&Design, Education, BMDT, BMDT, Friends, Conservation	<b>Exhibition development meeting</b>		3 years	
	Role within marketing strategy assessed				
	Resource estimates developed (curatorial/loans/design/marketing/education etc)				
	Project sponsor/manager identified	PlanComm meeting	PlanComm	3/2 years	Shaped to optimise marketing opportunities and fulfill strategies, tested for viability
	<b>Business plan</b> prepared, presented to PlannCom				
	Business plan approved		PlanComm		
	Funds released for development				
	Updates to ExFor, confirmed in internal exhibition chart				
	Included in Museum Plan				
	Identify project team/outline schedules			2 years	

<i>Stages</i>	<i>Process</i>	<i>Milestones</i>	<i>Approvals</i>	<i>indicative timing</i>	<i>Output</i>
<b>3. DEFINE</b>	<p>Define marketing strategy/agree design visuals</p> <p>Exhibition development meetings programmed at regular intervals, curatorial/conservation work underway</p> <p>Finalise design brief (inc design concepts/detailed schedules)</p> <p>Finalise retail offer/catalogue draft delivered</p> <p>Develop public/educational programme</p> <p><b>Full project presentation</b> for final approval</p> <p>Updates to ExFor/PlanComm</p> <p>Final approval for release of funds</p>	<p><b>Marketing start-up meeting</b> Exhibition progress meetings</p> <p>Design start-up meeting</p> <p><b>Exhib presentation meeting</b> PlanComm meeting</p>	<p>DMPA</p> <p>D/MD/DMPA</p> <p>PlanComm</p>	<p>2 years</p> <p>1 year</p> <p>12-9 months</p>	<p>Approved marketing concept driving retail, exh design, marketing approach, public programme planning &amp; included in annual plans</p>
<b>4. EXECUTE</b>	<p>Design specifications/drawings completed</p> <p>Tendering/obtaining prices</p> <p>Contractors/suppliers identified</p> <p>Exhibition text, photographs delivered</p> <p>Implementation of marketing plan</p> <p>Finalisation of public programme</p> <p>Production/installation/dressing</p> <p>Briefing for operation</p>	<p>Tender Boards</p> <p>Design/delivery of marketing materials</p> <p>Publication of events programme</p>	<p>Project sponsor</p> <p>DMPA</p> <p>DMPA</p>	<p>9-6months</p> <p>6-3 months</p> <p>3 months</p>	
<b>5. OPERATE &amp; EVALUATE</b>	<p><b>Exhibition ready</b></p> <p>Day to day management, maintenance</p> <p>Reports to key staff on operation/media response/attendance/sales</p> <p>Carry out market research and visitor evaluation</p> <p>Record project during run (still/film)</p> <p>Dismantling</p> <p>Project evaluation against strategy (inc media response/attendance Market Research, internal peer group evaluation)</p> <p>Reports approved and key points incorporated in guidelines</p> <p>Monitor against Museum Plan</p>	<p><b>Opening</b></p> <p>Survey</p> <p><b>Closing</b></p>	<p>Monthly/Weekly</p> <p>ExFor/PlanComm</p>		

NOTES

DATE OF PRESENTATION: 9/14/00

PlanComm = Planning Committee

D/MD/DMPA = one or more of Director, Managing Director, Director of Marketing

GH/14 September 2000

# Temporary Exhibition Procedure

## 1 Preamble

This procedure is concerned specifically with “Large Temporary Exhibitions”. These may be defined as follows:

- *Large Temporary Exhibitions*  
Exhibitions that require substantial dedication of resources including staff time and are the subject of museum wide concern and planning. They may be wholly constituted of British Museum material, carry a component of loans or be entirely constituted thereof. Most usually they will feature in the Hotung Exhibition Gallery or New Wing Gallery

The procedures will address the management of Large Temporary Exhibitions, although wishing to reflect good project management in general. It is assumed, for the purposes of this paper, that Large Temporary exhibitions differ in character from.

- *Galleries*
  - i) Existing or new permanent galleries for antiquities Departments (excluding Ethno and P&D),
  - ii) Ethnography, P&D, JA, OA galleries, either existing or new, permanently dedicated to those Departments but with changing displays

And in size and complexity from:

- *Departmental Temporary Exhibitions*  
Smaller, less ambitious, exhibitions generated to fill allocated Departmental space, consuming fewer resources, including staff time. These have hitherto been a Departmental responsibility, but if inter-Departmental, their development will lie with the Exhibition curator. It is expected that information concerning small Departmental and inter-Departmental exhibitions will be sent for information to the Exhibition Forum  
In certain instances Departmental exhibitions may be of a size and complexity that necessitates them going through the procedure outlined below

In principle the curatorial vision of the British Museum should be reflected in the mix and balance of its galleries and exhibitions. The creation of the Hotung Exhibition Gallery in addition to the New Wing Gallery creates the circumstances in which a better process for developing and implementing exhibitions becomes a priority. With two major spaces, we are faced with the need to maintain quality while generating fresh understandings. In this respect the newly constituted Exhibition Forum has a key role: to encourage ideas, select them, and maintain a constant overview of current and proposed future exhibitions. This procedure wishes to encourage innovation while instituting a process which is rigorous though imaginative in its selection of ideas. By this means it will ensure the quality of future exhibitions as well as their clear relationship to the Museum’s strategic goals.

## 2 Process

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Large Temporary Exhibitions are in part devised to fill designated gallery space and to revitalize it. Gaps in the BM's exhibition programme are identified by the *Planning Committee*, the *Exhibition Forum* and the *Head of Exhibitions* guided by an understanding of the number of exhibitions that should be planned in any given year

The other important driving force behind exhibitions is the generation of ideas by individuals - curators or others - within the museum or outside. The *Exhibition Forum* can be pro-active in this respect, sending out recommendations, encouragements and suggestions in order to commission appropriate projects arising from curatorial or other needs. The *Keepers Committee* should also see itself as having a vital role in encouraging ideas and identifying needs in the programme.

Ideas will then be worked up, initially in short form (two paragraphs) for *selection*. The process by which the idea is transformed into an exhibition then occurs in three stages.

① *Conception* - refinement of the idea to address intellectual coherence and concept, ultimate goals, design, relationship/opportunity in relation to external interests/events, to include a rough estimate of resources required, its potential fundability and marketability

② *Development* - full definition of concept and design, to incorporate conservation needs, cost, sponsorship, partnership, timescale, as well as availability of objects and materials (if these are to come from other institutions)

③ *Implementation* - launching the project and monitoring its progress so that it is on time and on budget and achieves its aims

Before being *developed* the project has to be approved by the *Exhibition Forum*. Approval may involve an allocation of 'seedcorn' money to assist the development phase

Before being *implemented* the exhibition concept has to be approved by the *Planning Committee* for release of funds and resources. The *Planning Committee* is then actively engaged in monitoring the project's progress

By virtue of the Committee structure both the *Keepers Committee* and the *Planning Committee* will be kept informed as to progress of specific projects by having a regular agenda item that consider the forthcoming exhibition programme

### **3 The Exhibition Forum**

The roles of the Exhibition Forum are

- to stimulate the generation of ideas
- to propose ideas (supported by Keepers Committee and others)
- to select from proposed ideas those which best fit the vision and strategy of the British Museum while taking account their feasibility in market and academic terms
- to ensure that the exhibition is sufficiently well thought out, in terms of concept and visual presentation, so that it is worthwhile deploying resources for its development and implementation.
- to be responsible for ensuring evaluations are carried out and lessons learnt.
- to maintain overview of all exhibitions planned, including galleries and small exhibitions (which should



be submitted for information)

To perform this pro-active role it will need budgeted funds. These will be allocated for the development of specific projects by the Head of Exhibitions under the consent of the Forum.

The Exhibition Forum will meet every two months, so the minimum amount of time for an idea to be sufficiently developed to take to Planning Committee will be two months.

It will need the skills of the following. Director, Chair of Keepers Committee (or nominated Keeper), Director of Marketing and Public Affairs Head of Education, Head of Exhibitions, a member of CPU or other as secretary. BMDT will be invited to attend when necessary

#### **4 Role of the Exhibition Curator**

The Exhibition Curator will be expected to demonstrate all the necessary capabilities for his/her allocated responsibilities.

The Exhibition Curator is accountable to the Keepers Committee for the delivery of the intellectual promises of the exhibition at each stage of the process.

S/he will be a co-opted member of the Exhibition Forum for her/his project.

S/he will work in partnership with and assisted by the Head of Exhibitions.

#### **5 Role of the Head of Exhibitions**

The Head of Exhibitions will maintain an overview of the BM Exhibition Programme and have active knowledge of other exhibition programmes locally, nationally and internationally

S/he will work in partnership and assist the Exhibition Curator and be responsible for project budgets.

The Head of Exhibitions is accountable to the Planning Committee for the delivery of the exhibition

S/he is responsible for delivery of the project, ie physical implementation, tours, loan arrangements, legal contracts, etc.

To work with BMDT, BMS, BMCo, Marketing and Public Affairs.

To appoint and supervise exhibition manager as appropriate to size of project.

#### **6 Role of the Exhibition Manager**

The exhibition manager is accountable to the Head of Exhibitions

## 7 Temporary exhibition procedure

### *Selection of idea*

- Idea is generated from curatorial or other sources, or prompted by the Exhibition Forum
- Idea forms the subject of a short proposal (two paragraphs) taken to Keeper or other Head of Department Signed off for inclusion in list for Exhibition Forum.
- Proposal should include: working title, summary of themes, sources of materials (to address reliance on loans), reasons why would be attractive to the general public

Exhibition Forum considers agenda of short (and more substantial) proposals

Exhibition Forum selects which ideas should be taken to the next stage

Project sponsor identified

### ① *Conception*

- Exhibition curator consults with peers from other curatorial Departments, Conservation, Education, Scientific Research for potential cross-departmental interest or linkages.
- Head of Exhibitions consults with Marketing and Public Affairs (including Design and Photographic), BMDT, BMCo, BMS
- Exhibition curator identifies and contacts potential lenders to establish feasibility of loans
- Exhibition curator with Head of Exhibitions develops extended (four page) proposal to be submitted to Exhibition Forum Exhibition curator to give audio-visual presentation at the Exhibition Forum for assessment and review
- Proposal should have fully worked up exhibition concept and framework, selection of material with design idea sufficiently developed to demonstrate visual impact, indication of availability of loan material, approximate estimate of staff input, cost, timescale, projection of income, publication possibilities, and views of BMDT re potential funders  
Proposal to include realistic estimate of 'seedcorn' funds for development
- Exhibition curator and Head of Exhibitions should alert the Exhibition Forum to any dissenting views encountered during consultation

Exhibition Forum considers agenda of more substantial (and short) proposals

Exhibition Forum approves concept as ripe for development

Exhibition Forum releases funds if necessary for development stage

### ②

- Head of Exhibitions forms core group of Project Planning Team Consultation to build the full

business case, including costs and potential funding, timescale, and marketing potential.

- Head of Exhibitions presents full business case to Planning Committee to cover: budgeted costs, staff resources (conservation, curatorial, design, photography, etc), securing of funding, and the plan for implementation and delivery

Planning Committee approves release of funds for implementation

### ③ *Implementation*

- Core Project Planning Team expanded to full Team to include the Exhibition curator, Head of Exhibitions, exhibition manager (if appropriate) and representatives from all stakeholding departments. At this stage the Project Team must set in place clear lines of authority and management, and plan timetable.
- Once exhibition approved, it is entered formally in the Museum Plan and bar chart.
- Project Planning Team ensure timetables for academic, physical, conservation and outreach work in place Ensure that the project keeps to projected budget
- Specifications prepared, tenders made, contracts awarded
- Overspends and operational urgencies referred to Planning Committee. Otherwise exhibition progress reported to Planning Committee, Keepers Committee, Exhibition Forum at regular intervals
- Exhibition built, designed, installed on time and on budget
- After opening exhibition monitored during run (for press, public interest and additional opportunities) and formally evaluated after closing (in relationship to goals, attendance, return on investment, etc).

H Lidchi  
14 September 1999



# Exhibition Forum

## **Guidelines for Long proposal**

1. The following are guidelines for a long (4 page) proposal exhibition that the Exhibition Forum would expect to receive. Such a proposal will be required by the Exhibition Forum after the initial, short (1 page) proposal has been approved for further work.
2. The proposal might come back to the Exhibition Forum within the two month period, but should ideally be received two weeks before the meeting when it is to be considered
3. The Proposing curator will be expected to draft this proposal having undertaken a process of consultation with the assistance and support of the Head of Exhibitions, who will also help establish the budget
4. As soon as s/he feels sufficient consultation and information gathering have taken place, the Exhibition curator can send in the four page proposal.

This should contain the following information:

- Working title
- Target dates
- Proposed display space
- Proposing curator (inc essential curatorial support, or in the case of inter-departmental exhibition, liaising curators)
- Number of objects, categories, scale, and key items to be featured
- Sources of materials including loans (and scale of loan(s))
- Fully worked out exhibition concept, describing the overall framework, number and summary of sections, and including reference to key objects and their significance within context

It should address the following questions

- What is the overarching theme/concept of the exhibition?
- What are the major strengths or unique qualities of this exhibition (new, controversial, contribution to scholarship, never before seen, treasures etc )?
- Are there any issues to do with timing?
- How is the exhibition structured and themes developed?
- What are the key/core objects?
- What is its likely visual impact (and how do we ensure this)?
- Is there a need for visual or other illustration?
- Any other outstanding aspects or supporting evidence (this should not be exhaustive testimonials, however)

The proposal in this section should reflect prior consultation with peers in other curatorial

departments and other scholars, or refer to why such a consultation was not necessary

The proposal should incorporate understanding of the following areas

- Possible education programme
- Promotional potential - citing evidence if possible from similar exhibitions, or previous venues (if loans) and suggesting further ideas
- Publications - books, leaflets, guides, catalogue, poster, etc.
- Possible friends programme
- Likelihood of sponsorship or secured funds
- Ticket sales and other commercial possibilities

This section of the proposal should be written as a result of consultation with Education, BMS, BMCo, BMDT, etc

Indication of outstanding curatorial resource needs (ie: whether research has been completed, in UK or elsewhere, whether additional research time is required, if so at what level, how long and who by)

If it has a major loan component or is a loan exhibition, should include details of scale of loan and provide some evidence of potential success of loan.

There should be an estimate of the dedication of museum resources to project, namely the 'hidden' costs in staff time

- curatorial departments (research, technical staff, etc)
- education
- conservation
- marketing and public affairs (inc design and photography)
- security
- BMS
- BMDT, BMCo

Such estimates should reflect prior consultation with the departments concerned

Budget (see Appendix)

5. Once received the proposal will form a background document for consideration at the Exhibition Forum. The Exhibition curator will then be expected to make a 20 min audio-visual presentation at this meeting. This should concentrate on the visual impact of the material to be exhibited, the story line and the perceived strengths of the proposal. Reference could be made to any additional arising from the questions addressed in paragraph no. 4 above, to amplify the written statement

6. If the Exhibition Forum approve the proposal it will then be sent on to the Planning Committee which will then be responsible for its implementation, though the Exhibition

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Forum will be alerted to its progress and development by means of the Exhibition programme and the attendance of the Head of Exhibitions

H. Lidchi  
12 10.99

## **BUDGET APPENDIX**

This will be devised in association with the Head of Exhibitions and include estimates of

### ***Income***

- 1 Sponsorship
- 2 Ticket sales
- 3 Other

### ***Expenditure***

- 1 Curatorial costs
  - Staff
  - Travel/research
  - Materials
- 2 Loan costs
  - Staff (couriers)
  - Packing
  - Shipping
  - Participation fees (if organised elsewhere)
- 3 Conservation
  - Staff (if outside)
  - Equipment, supplies, materials
- 4 Design
  - 3D costs (cases, lighting, etc)
  - 2D costs (graphics, signage, guide)
- 5 Publicity
  - Posters, leaflets, invitations, press ads, etc
- 6 Education/events
  - Lectures, performances, demonstrations, leaflets, packs
- 7 Sponsorship
  - Brochures
  - Travel expenses, hospitality
- 8 Publication costs
  - Subsidy
  - Royalties
- 9 Running Costs

Exhibition Forum guidelines for 4 page proposal



- Ticket desk
- Warding
- Miscellaneous

#### 10 Overtime

- Warding and other

#### 11 Hospitality

- opening reception/dinner
- courier hospitality

# Exhibition Forum

## **Guidelines for Short proposal**

1 The following are guidelines for the format and the content of the short (1 page) exhibition proposal that the Exhibition Forum would expect to receive. Such a proposal would be devised by the Exhibition curator and submitted to the Exhibition Forum.

2 Any idea is eligible to be submitted at this stage. The Exhibition curator is expected to discuss her/his proposal with the Head of his/her department, and to consult with peers if s/he feels it is beneficial and appropriate.

3. As soon as s/he feels ready, the Exhibition curator can send in a one page proposal, this should contain the following information:

- Working title
- Proposing curator
- Target dates
- Proposed display space
  
- Summary of overarching concept including reference to main themes and key objects

Addressing the two questions:

- What are the major strengths or unique qualities of this exhibition?
- Why should we do it now?

Indication of curatorial resource needs (ie whether research has been completed, in UK or elsewhere, whether it requires additional research time, if so, how long and who by)

Sources of materials including potential loans

Target audiences

Potential or secured sources of funds

4 The Exhibition Forum will then consider the proposal and make recommendations as to eligibility, timing and amendments.

5 The Exhibition Forum may (or may not) recommend it for further work, to be re-submitted as a four page proposal for the next, or future, meeting.

H Lidchi  
12 10 99



Nov 02					Ming Decorative Arts Oct - Dec 2002 AA	Charles Masson Collections in Afghanistan 12 Sept - 9 Jan 2003
Dec 02		Antony Gormley's Field 15 Nov 2002 - 12 Jan 2003 FN, BN	Work by Antony Gormley from the Collection Oct - 26 Jan 2003	Japanese Swords from the Peter Moores project 3 Oct 2002 - Apr 2003		
Jan 03	Albrecht Durer & his influence The graphic work of a Renaissance artist 6 Dec 2002 - 23 Mar 2003 BN, FN					
Feb 03					To be confirmed	
Mar 03						
April 03			Hani Sioane display Feb-May 2003			Precious Time early watches 13 Jan - Jul 2003
May 03						
June 03						
July 03			London in the 1750s May-Sept 2003 BD, FN	Arts of Japan & Japan on the Periphery May - Sept 2003 AA		
Aug 03	Medicine Man Sir Henry Wellcome and his collections 5 June-5 Oct 2003 FS, BN	Celebrate Sound British Museum 250th Anniversary exhibition 6 March - Dec 2003 BN, FN		Modern Group Twentieth Century collecting June - Oct 2003 AA		
Sept 03						
Oct 03						Cityscapes July 2003 - Jan 2004
Nov 03						
Dec 03					Sabancı Collection Islamic calligraphy Nov 2003-Jan 2004 AA	
Jan 04						
Feb 04	Greek and Roman Theatre Dates tbc BN, FN					
Mar 04						
April 04						Badges as Symbols of Identity Jan - May 2004

The Wellcamp Gallery





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*The British Museum*  
*house style*  
*for information in the galleries*





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Produced by the British Museum Design Office 8/99

Typefaces

Headings – Plantin

Main text – Century Schoolbook 14 point

This booklet supersedes earlier editions of  
A user's guide to the HOUSE STYLE,  
of 1982 and 1991

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## *The house style*

Each gallery in the Museum should have a recognisable structure for the graphic information displayed in it. This ranges from the title panel of the gallery, which gives a brief description of the contents, to specific information on labels about individual objects. By having a standard framework for information in the galleries, it is possible to produce information panels and labels cost-effectively and efficiently. This structure and the guidelines relating to it – word counts, typefaces and sizes, reading height of text, etc. – are known as the house style. This booklet is an introduction to the house style for curators who are working on new permanent galleries and the changing exhibitions mounted in the Prints and Drawings and Japanese Galleries.

The principles of the house style can also be applied to special temporary exhibitions.

Several million visitors a year come from all over the world to see the British Museum collections. The information that accompanies the displays should help them to enjoy and appreciate the objects. Because most visitors will be reading on their feet, information needs to be concise and legible. A large number of visitors are foreign tourists for whom clarity and consistency are important.



### *The audience*

As a general rule, information is written for an adult visitor with secondary education and an interest in the subject, but no specialised knowledge. With the passing of the Disability Discrimination Act in 1996, the Museum has been committed to producing accessible information for the widest possible range of visitors – including people with mobility, visual, hearing and learning difficulties. This means that larger type sizes and clear typefaces must be used – which may affect the amount of written material which can be fitted into a display. It may also mean that the Design Office editors will advise on the reading level of text for information panels and labels, and suggest alternatives in plain English if necessary.

Information should be clearly lit and positioned where everyone can read it – including visitors in wheelchairs and children.

Gallery texts are not the only information available to visitors. The Museum is developing a range of interpretive tools at all levels – tapes, sound guides, braille labels and gallery guides, large-print gallery guides, magnifying glasses, BM Company guides in a range of languages, as well as all the services provided by the Education Department, and the Museum Web site. Early in the new millennium, these resources will be augmented by the Information Centre in the Reading Room and the Study Centre.

### *The brief*

When a Department plans a new gallery, the curator in charge sends a brief to the Design Office describing the aim and contents of the display. The brief should include a summary of the information that is to appear in the gallery. This helps the designer to understand the main theme or 'story' of the gallery, and ensures that the information is properly integrated into the design.

The curator should indicate what illustrations – photographs, line drawings or maps – are needed, so that space can be allowed for them (see pages 22-24 for more information). When the designers and the Design Office editor have read the brief, they meet the curator to discuss it and to work out a rough scheme for the gallery. At this stage the Education Department should be invited to appoint someone to the project, to assess the educational potential of the gallery. The Museum's Access Officer may also monitor the provision of access for visitors with disabilities.



## The schedule

The Design Office gives the curator a schedule for the design and production of text for the gallery. The schedule will include dates by which the Design Office editor will need text for information panels and labels from the curator. It is very important to keep to these dates. They take into account time needed for editing, designing, proofing and producing the graphics for the gallery within budget, to an acceptable standard and in time for the opening.

The Design Office editor will give copies of draft information panels to the Education Department, to help with the preparation of educational material for the gallery, and so that they can comment on the accessibility of the text.

Curators who are responsible for permanent galleries are likely to be extremely busy. Besides choosing and researching the objects and organising their conservation, they may be writing books or catalogues or advising on the production of gallery guides and educational material. The Design Office needs to be in touch with them constantly, both through formal progress meetings and informal contact. An answerphone or voicemail is essential. It is very helpful if the Department can ensure that their other tasks – besides the gallery – can be reduced, and that they ask for and be given additional help in the form of a research assistant or typist.

WEEK NUMBER	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	
<div style="text-align: right;"> <input checked="" type="checkbox"/> Curatorial Dept    <input type="checkbox"/> Design Office                 </div>																											
<b>PANELS</b>																											
Curator writing text																											
Editing text & picture research																											
Designing																											
Proof reading																											
Correcting																											
Production																											
Checking & installation																											
<b>LABELS</b>																											
Curator writing text																											
Editing																											
Formatting to 1st proof																											
Proof reading																											
Corrections & production																											
Installation & object numbering																											

GALLERY OPENING

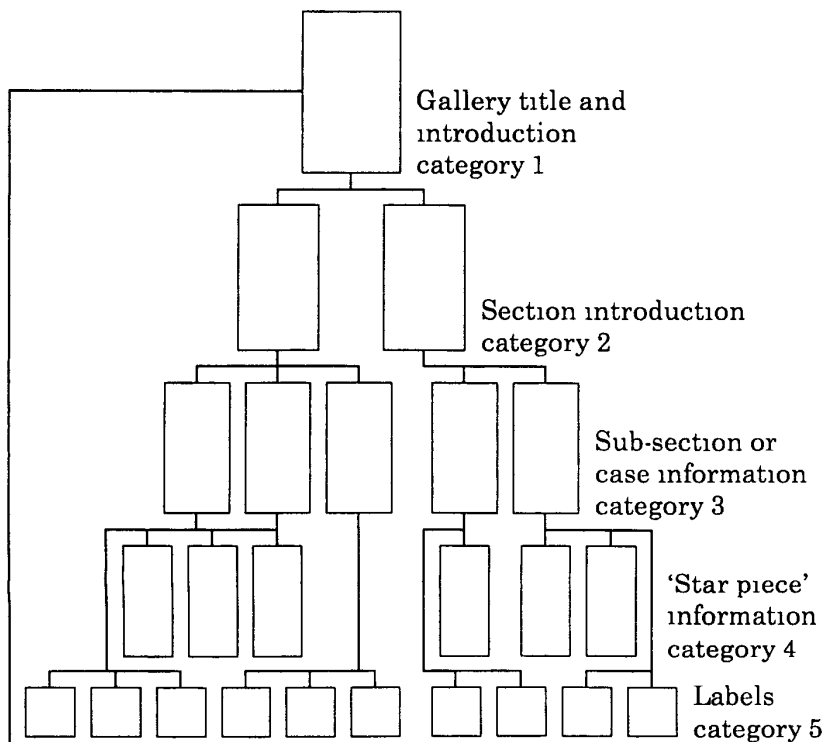
This schematic schedule shows the various stages in the writing, design and production of exhibition graphics

## *Levels of information*

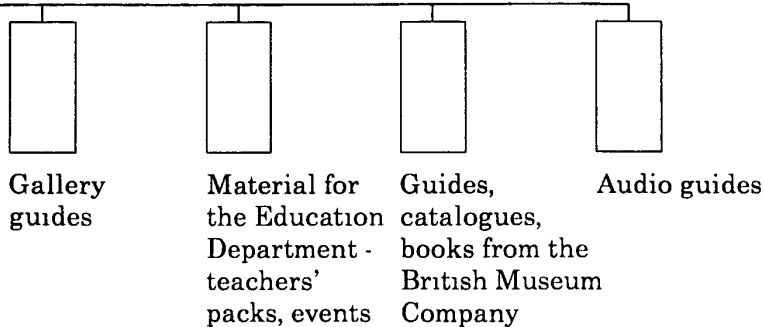
There are different levels of information in a gallery. Few visitors will read all the information in a gallery, but they ought to be able to recognise how that information is organised, what is general and what is specific, and whether there is a 'story' or theme

to the way the material is arranged. They can then pick out what they want to read. The fixed information about the gallery and its contents appears on information panels and object labels, but a range of 'take away' and supplementary information is also available.

## Gallery information



## 'Take away' information



## Panels – functions and types

### Gallery title panel (category 1)

This is the first thing visitors see. It appears at the entrance to the gallery, describes the contents briefly and explains how they are organised. It usually sets the gallery in its historical and geographical context. The text should consist of the title itself and ideally not more than fifty words. It may be illustrated with a map.

### Section introduction panels (category 2)

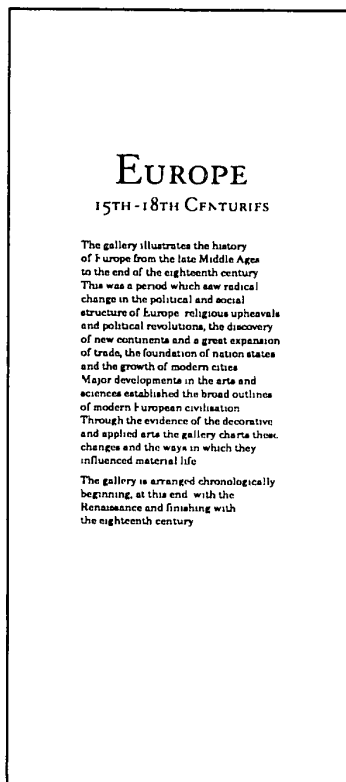
A gallery is usually divided into chronological or thematic sections. This information introduces such a section. It consists of a short title and not more than 180 words of explanatory text; there may be illustrations or a map.

### Sub-section panels (categories 3 and 4)

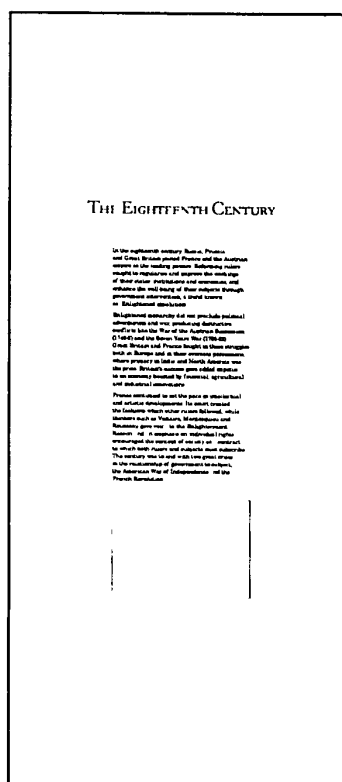
A category 3 panel describes a specific group of material or a particular theme within one of the main sections of the gallery. A category 4 or 'star piece' panel describes an object or group of objects of outstanding interest, or which demonstrate a particular technique. Both have a short title and not more than 180 words of text.

### Word counts

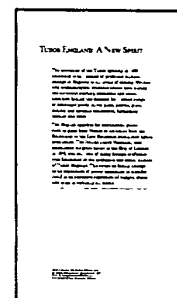
The word counts given here for all categories are approximate only – the actual word count may alter depending on size and/or number of illustrations required.



Category 1



Category 2



Category 3/4



### *Labels – functions and types*

Labels identify and describe individual objects or groups of objects. A label should contain essential information about an object – its name, date, where it comes from, its function.

House style labels have been designed to be read easily. The typeface used is Century Schoolbook. The **minimum** type size is 14 point (as used in this booklet) but if the text has to be read from a distance, or in low lighting, a larger size should be used. This conforms with an acceptable type size suggested in readability guidelines for visually impaired visitors. If necessary, objects may be given numbers which will be included on the labels to help visitors locate them.

Information on labels is organised in a standard way: each label starts with a bold heading which gives a brief description of the object (see page 17 for more details).

At present there are four basic types of labels. Three of them are for use inside showcases – small shelf labels, square labels and larger base labels. The fourth type is for ex-case objects. Various permutations of these, including double labels, can be used depending on the nature of the display. Different types of label have been developed for the Prints and Drawings and Japanese Galleries (pages 11-12). The exact position of labels in a display will be determined by considering reading height, distance from the viewer, angle of view and light levels.



### *Labels – functions and types*

#### **Shelf labels**

These are designed for use with glass shelves. They fit into label 'trays' attached to the front of the shelf and are shallow enough not to cast a shadow onto objects below. They should not exceed 6 lines of text (about 30 words).

#### **Gold 'acorn' cup**

Probably London, about 1610

This is the earliest known piece of English secular gold plate.

Purchased with the aid of the NACF, 1956  
MLA 1956,10-4,1

#### **Square labels**

These are used on vertical panels – displaying jewellery or coins – or on label slopes at the front of cases. They consist of not more than 15 lines of text (about 70 words).

#### **Marble statuette of Persephone wearing a high crown or polos**

About 350-300 BC

Persephone is holding a pomegranate flower. She had eaten some seeds of this plant, food of the dead, while she was in the Underworld. As a result, she had to remain there for part of each year with Hades (Plouton), ruler of the Underworld. The polos may have signified divinity.

GR 1859 12-26 43 (Sculpture 1302)

### *Labels – functions and types*

#### **Base labels**

Labels for the base of a case have to be in a larger type size because they are further away from the reader.

They consist of up to 10 lines of text (about 40 words).

#### **Silver-gilt and niello cup**

Russian, late 17th or early 18th century

Niello is a black alloy of silver. It was used as an inlay for decorative metalwork and became a speciality of Russian goldsmiths in several centres, the most famous being Veliky Ustiug.

Henderson Bequest  
MLA 1878,12-30,647

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### *Labels – functions and types*

#### **Ex-case**

Labels for free-standing, ex-case objects are set in the larger type size, with up to 16 lines of text (about 70 words). When appropriate, these can sometimes be used as base labels in cases.

#### **Marble statue of Demeter**

350-330 BC

Found in the Sanctuary of Demeter at Knidos

Demeter is shown seated on a throne. The lower arms are lost, as are the hands, one of which probably held a libation bowl or torch. The head was carved separately from the body. The goddess is portrayed as a model of Greek womanhood, serene, mature, motherly and modestly veiled. A statue of her daughter Persephone (now lost) may have stood beside her.

GR 1859.11-26.26 (Sculpture 1300)

### *Labels – functions and types*

#### **Prints and Drawings labels**

The information provided on these labels is rather different from other object labels. For example, the heading will usually be the artist's name. Single labels should contain a maximum of 18 lines of text (about 110 words), double labels a maximum of 36 lines (about 220 words).

#### **Peter Flötner (1486/95-1546)**

##### ***The Procession of Gluttony, 1540***

Woodcut with early hand-colouring

Flötner was probably born in Switzerland, but little is known of his early career and he moved to Nuremberg in 1522. He was one of the most innovative and influential sculptors and designers of ornament of the German Renaissance. He also designed popular broadsheets with a particular fondness for harsh satire. This allegory of gluttony is a caricature on the notoriously gross habits of the German mercenary soldiers, the *Landsknechte*. The favourite foods of the vast soldier in the centre are emblazoned on his banner, instead of the emblems of the city, duchy or canton for which he fights.

### *Labels – functions and types*

#### **Japanese Gallery labels**

Labels in the Japanese gallery can be shelf, square or base labels (see pages 8-10 above) but usually have to allow for a Japanese translation of the heading. This will take up one or two lines of text.

喜多川歌麿 江戸時代

#### **Kagura mask**

Painted wood

18th century

Kagura is a dance deriving from the Japanese Shinto creation myth. This mask is of an ancestor deity depicted as a Japanese aristocrat. Like No masks, the white skin is represented by applying powdered oyster shell over the base of cypress wood.

Bequeathed by Lady Raffles  
JA 1859,12-18,300

### *'Take away' information*

Besides the fixed information panels and labels, galleries can be explained through 'take away' information in the form of gallery guides, books (which can be advertised on standard BM Company panels in the galleries), and educational material for teachers and students.

### **Gallery guides**

Gallery guides are usually written by the Education Department in consultation with the curators, and contain an introduction to the contents of the gallery – often in the form of a selection of 'star exhibits'. They may also contain a plan of the gallery, map, chronology and further reading. They can usually accommodate up to 800 words of text and up to eight photographs.

The guides are displayed in dispensers with 'honesty boxes' – for which space has to be allowed in the design of the gallery.

Gallery guides should be printed in 14 point type to conform with accessibility guidelines. When need arises, guides can also be produced in large print for individual use.

*The Raymond and Beverly Sackler  
Gallery of*  
**THE ANCIENT LEVANT**



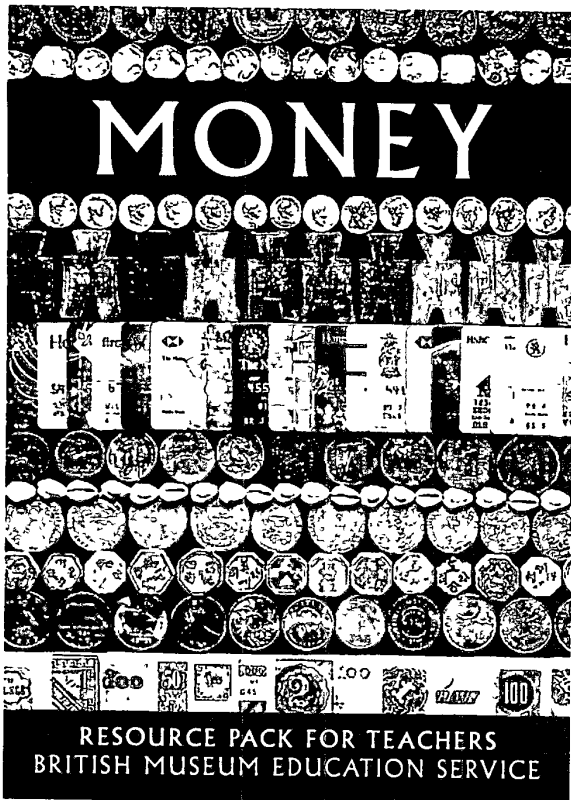
**BRITISH  
MUSEUM**

The ancient Levant, comprising the modern states of Israel, Jordan, Lebanon and Western Syria occupies a special position in Near Eastern archaeology. With Anatolia to the north, Mesopotamia to the east, Egypt to the south and access to Cyprus and the Aegean through the numerous ports of the Mediterranean seaboard, the Levant became one of the most enduring commercial and cultural crossroads of antiquity. This gallery presents the material culture of the Levant from the Neolithic farmers of the 8th millennium BC to the fall of the Neo-Babylonian empire in 539 BC.

## 'Take away' information

### Educational material

The Education Department also produces resources for teachers and students to cover most permanent galleries and advice on using the galleries for different areas of the National Curriculum. Curators are usually involved in the production of these resources.



### SECTION 1 MONEY AND THE CURRICULUM

#### INTRODUCTION

The HSHC Money Gallery and this teachers' pack focus on money not only as material objects but also as a concept. Money is not just a medium for trade, but permeates society in many different ways. Most children understand money as a concrete reality as they encounter it virtually every day. This familiarity means it is a good starting point from which to explore our own and other cultures.

Money as such is hardly mentioned in the National Curriculum, but there are numerous opportunities for using money or money related issues to spark off enquiry or to enrich a programme of study. This pack contains ideas which can be fitted into schemes of work in all curriculum areas, but particularly in History, Art, Design and Technology, R.E. and Geography. You should find activities which you can use in conjunction with methods you are already finding successful.

Money could equally well be handled as a cross-curricular topic, but either way offers a wealth of opportunities to contribute to the spiritual, moral, social and cultural development of children.

We hope you find this pack interesting and fruitful to use in the classroom and in the Museum. We would be delighted to hear your views about the pack, the ways you are able to use it and the HSHC Money Gallery as well as any other ideas you may have for bringing money into the classroom. Please write to us at: The British Museum Education Service, London WC1R 3BG.

Head of Juno, Metella from a Roman silver coin. Juno Metella was a Roman goddess to whom temple money was manufactured. The words mint, money and monetary are derived from her name.





### *Acknowledging sponsors*

Most new galleries are funded from sponsorship and the sponsor must be acknowledged. The name of a sponsor may appear on the title panel of the gallery and/or on specially designed plaques. The wording on these acknowledgements and their position in the gallery have to be agreed with the Director.

Some corporate sponsors may want their logo included. This is not usually appropriate in the gallery, but may be used on printed material, such as the poster or gallery guide. This must be agreed in advance by the Director and the Head of Public Services.



## *Sending text – panels and labels*

A permanent gallery may contain from 20-40 information panels and as many as 800 or 900 labels and writing all of these is a major task. The Design Office will provide a schedule for when text should be given to the editors – curators will be asked for panel texts first and then labels (the latter usually in batches). Text must be sent to the Design Office on disk, accompanied by a print-out, or by email. Please keep a copy for yourself of anything you send.

Please save your files in a WordPerfect format. If your software cannot support this, please specify clearly which software was used so that we can convert them. Send a note of the names of the files and the disk – don't call them just 'panels' or 'labels' as everyone does this and it gets confusing. Names of files could include the curator's initials, or an abbreviated form of the gallery title – for example, ROMEPANS.WPD for Roman Gallery information panels.

### **Information panels**

When sending text for information panels, please specify where you want maps, photographs or other illustrations. Include photocopies of them if you cannot supply the originals at this stage and type draft captions on the relevant panels (not more than 30 words).

File 11 VANT.WPD

Ancient Levant-Cat 3 panel

#### **Assyrians and Babylonians**

During the ninth century BC, the Assyrian kings began to expand their territory both to secure their boundaries and to gain control of trade routes. The next two hundred years saw the relentless advance of the Assyrian armies in regular campaigns against Syria, Phoenicia, Israel and Judah. The kings of these states could buy a little time by paying tribute to the Assyrians, but failure to meet the increasing demands, or any form of resistance, were met by crushing retaliation. Territories conquered by the Assyrians were added to the growing empire. In 722 BC, the northern kingdom of Israel effectively came to an end with the taking of its capital Samaria, and the loss of part of its population through the Assyrian policy of deportation. Judah survived longer, but only by paying crippling tribute.

By the middle of the sixth century, Assyrian power was beginning to wane and, in 612 BC, Nabopolassar of Babylon overthrew the Assyrians and laid claim to their lands, including Judah. His son, Nebuchadnezzar, raided Judah in 597 after a rebellion. When revolt broke out again ten years later, Nebuchadnezzar responded with a devastating campaign which destroyed Jerusalem.

[Caption]

Commemorative inscription of the Assyrian King, Esarhaddon (680-669) on the cliff face beside the 'Nahr el-Keb' (Dog river) in Lebanon, recording his victory against Egypt in 671 BC.

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*Sending text – panels and labels***Labels**

Labels should be grouped by case-load with the number or title of the case clearly indicated.

Information should be laid out in the following way:

- 1 Description of object
- 2 Country of origin, culture, date (all divided by commas)
- 3 Provenance (if known)  
line space
- 4 Brief commentary (this should be punctuated normally, and end with a full point)  
line space
- 5 Donor, lender or bequest
- 6 Departmental abbreviation (CM, EA, Ethno, GR, JA, MLA, OA, PRB, WA) and registration number

Each item should begin on a new line. Please do not punctuate the ends of any of the items except for the 'Brief commentary'. If objects are to be numbered, the numbers are usually added later to the finished labels so please do not type them in at this stage. Prints and Drawings labels are an exception to this:

- 1 Exhibition catalogue number (if appropriate)
- 2 Artist's name and, in brackets, dates
- 3 Title of work, date (if appropriate)
- 4 Medium (if there is an inscription, put semi-colon after the medium followed by 'inscribed' and then the words of the inscription)  
line space
- 5 Commentary (use normal punctuation with full point at end of paragraph).
- 6 Donor/bequest (use 'Esq.' only if the donor is still alive)
- 7 Registration number

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***Sending text – panels and labels*****Editing**

The editor will edit the text on screen and provide a new print-out of the edited version which will be discussed at a meeting with the curator. Corrections should be made on the edited print-out; please don't send another version on disk or by email. Any changes made by the editor are designed to ensure intelligibility, consistency and clarity, and that the text fits the space available and is in house style. When final text has been agreed, the editor will pass panel texts to the graphic designer for designing and proofing. Edited labels will usually be sent straight out to a contractor for setting.

**Copyright**

Curatorial Departments are responsible for ensuring that copyright is obtained for the use of quoted material or illustrations on panels or labels, but the Design Office editors can help with this.



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***Formatting labels***

It would be helpful if these specifications could be applied when typing labels, but it is sufficient just to follow the word counts given for labels on pages 8-11 above.

**Font**

Use a font with 10 characters to the inch (e.g. Courier 10 cpi or Courier New 12pt). Please note that Times New Roman 12pt has 13 characters to the inch and should not be used.

**Page setup**

Justification      LEFT  
Left margin        1" (25.44mm)  
Right margin      3.722" (94mm) shelf and square labels  
                         3" (76.2mm) base and ex-case labels

**Spacing              SINGLE**

Please do not use 'tabs' or 'indents'

**Number of lines/approximate word counts**

Shelf labels        6 lines (approx. 30 words - 35 characters per line)  
Square labels      15 lines (approx. 70 words - 35 characters per line)  
Base labels        10 lines (approx. 45 words - 43 characters per line)  
Ex-case labels     16 lines (approx. 75 words - 43 characters per line)

**Japanese labels**

As above, but remember to allow 1-2 lines for Japanese heading

**Prints and Drawings page setup**

Justification      LEFT  
Left margin        1" (25.44mm)  
Right margin      2.8" (71.7mm) for a font with 10 cpi

**Number of lines/approximate word counts**

Single labels       18 lines (approx. 110 words - 44 characters per line)  
Double labels      36 lines (approx. 220 words - 44 characters per line)

### *Copy editing style*

#### **Spelling and punctuation**

- Please use English spelling (for example -ise, instead of -ize).
- Single quotation marks should be used (double quotation marks for quotes within quotes).
- Capital letters should be used sparingly: for proper names, titles, recognised geographical or cultural areas and historical eras (Emperor Ashoka, Central Asia, Western Australia, Neolithic period, the Renaissance, First World War, etc). Questions of capitalisation are often a matter of opinion. The important thing is to be consistent within an information panel and among a set of panels in a gallery (for example, if one information panel talks of 'King James', another in the same gallery should not say 'king James').
- Full points should not be used in abbreviations like BC, AD, etc, or in contractions like Mr, Dr, but use full points for people's initials (Donated by P. T. Brooke Sewell). Use full points in e.g. and i.e. In labels full points should be used only in the 'brief commentary' section.
- Italics should be used for foreign words and phrases the first time they appear in continuous text and for the titles of books. In labels they should only be used for foreign words not in common usage ('amphora' would not be in italics, but *lekythos* might be). Italics should also be used for the titles of books, newspapers and journals, poems and paintings, and the names of ships.
- Hyphens should be avoided as far as possible. Words should be hyphenated when used adjectively (seventh-century bronzes).

## *Copy editing style*

### **Numbers and dates**

- Numbers under a hundred should be spelled out in descriptive matter (forty-three graves were discovered), but use figures if a list is implied (case 20). Do not use commas in thousands from one to nine (2000), but use commas for 10,000 and over.
- Fractions should be written in words (two-thirds) unless they are in tabular material or lists of figures.
- Measurements should be metric and should be written out in descriptive matter like information panels, but may be abbreviated in captions or labels and should be in the singular (mm, cm, m, km).
- Dates should not contain commas or full points: 4 April 1982; second century BC (or 2nd century in labels to save space); 3000-2000 BC; AD 1640. 'About' is preferred to circa or c.

### **Bibliographical references**

These should only be used on leaflets and other 'take away' information. They are not appropriate on labels. Reading lists should have author, title (in italics), place and date of publication (in brackets):

J. Rawson, *Ancient China: art and archaeology*, (London, 1980)

Articles should have author, comma, title of article (in single inverted commas), comma, title of periodical (in italics), comma, volume number, comma, date, comma, page reference:

M. Loehr, 'The bronze styles of the Anyang Period', *Archives of the Chinese Art Society of America*, vii, 1953, pp. 42-53

## Maps

Maps should include all important sites, towns, provinces, countries and physical features mentioned on information panels and labels. Most visitors will be 'reading' on their feet, so maps should be as clear and simple as possible. It is not appropriate to reproduce the sort of detailed map that can appear in a book or article.

The Design Office will design the maps for the gallery. Curators should provide a photocopy or clear sketch as reference with all the rivers, cities, etc, marked on it which are to be included. A standard source such as one of The Times atlases should be used if possible. Please also supply a typed list of all the names to go on the map and distinguish countries, regions, names of peoples, etc. These different categories should all be made quite clear to the designer so that they can be distinguished typographically. All the maps within a gallery must be typographically consistent.

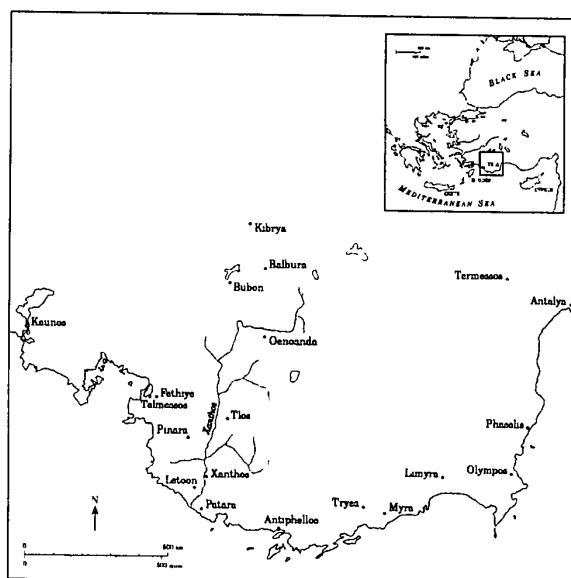
Information on the map should be contemporary with the period covered by the display: modern boundaries or towns may be needed as points of reference and these will be distinguished typographically from ancient features. Contours will not be included unless absolutely necessary as they are easily confused with other kinds of boundary.

Rivers should be marked if they are mentioned in texts or provide points of reference. Only the name of the river needs to be given ('Indus' or 'Thames'), the word 'River' is not necessary.

Inset maps on a smaller scale may be included where necessary to locate a region within a larger geographical context.

A scale in kilometres and miles, and the north point must be included. A key should be provided if necessary which identifies any symbols used (shading, etc).

Maps of politically sensitive areas must be checked with the Head of Public Services.





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*Photographs*

A list of proposed illustrations should be sent with the gallery brief so that space in the display and money in the budget can be allocated for them.

Time has to be booked for departmental photographers to take pictures of material to be displayed (enlargements of coins and seals, for example).

Photographs for information panels and labels may have to be ordered from outside sources – other museums or galleries, some of them abroad, or agencies. This process can be time-consuming – copyright has to be agreed, reproduction fees negotiated – many institutions now demand payment in advance and this has to be organised through the BM accounts department. The editors can help with picture research and will also handle negotiation and payment of reproduction fees, which have to come out of the gallery budget for graphics.

The owner, photographer and copyright of a photograph have to be acknowledged in its caption.

The Design Office will advise on the quality of photographs for reproduction in an exhibition.

Ideally, negatives or ektachromes should be supplied, but 35mm transparencies or black and white prints can be used if they are of sufficiently good quality. *Original transparencies obviously reproduce best, but departments give these to the Design Office at their own risk. It is advisable to have copies made.*

### *Drawings and plans*

It is important that drawings or plans within a gallery should be drawn in a consistent style and to a high standard. If these are needed, time should be allowed for departmental illustrators to prepare them. They should be discussed with the graphic designers to agree dimensions, medium, style, etc, and to make sure that drawings are suitable for reproduction on exhibition graphics (illustrations prepared for books may not always reproduce successfully).

### **Copyright**

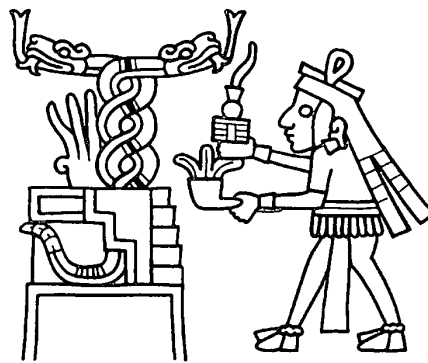
Under current Copyright legislation, if illustrations are copied from books they must be cleared for reproduction with the copyright owner (the originator and/or the publisher) – this may take some time.

#### **Turquoise mosaic of a double-headed serpent**

Mixtec-Aztec, AD 1400-1521

Double-headed serpents are an enduring theme in Mesoamerican mythology and religion and are often represented in art. The image of two snakes rearing up and entwined on top of a temple is taken from a contemporary Codex. The mosaic serpent ornament shown here would probably have been worn for ritual celebrations

Purchased by the Christy Fund  
Ethno 1894-634



Detail from the Codex Féjerváry-Mayer  
Liverpool Museum

## *Proofs*

The graphic designer will design the information panels and produce proofs on an Apple Macintosh, which the editor will read and pass to the curator for checking. It saves time and money to produce proofs in-house but these savings will be lost if there have to be more than two proofs. Formatted labels are usually sent straight out to a contractor who will normally provide first proofs – and second proofs if there is time in the schedule. If the proofs are heavily corrected, this will cost extra money and time.

It is very important that dates for providing text and reading proofs are respected. Time for correcting proofs is often limited and curators should treat them as a priority and check them carefully. Delays have a knock-on effect on the production of graphics and may result in graphics not being completed in time for the opening of the gallery. Design Office editors will also check all proofs. Curators have the ultimate responsibility for ensuring that information and spelling are correct.

**URGENT**

**FINAL PROOF**  
passed for production  
initial      date

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### *Corrections and replacements*

Replacement labels can be produced in-house cheaply, but information panels have to be produced outside and are expensive. When sending corrections, please specify the gallery and the location of the panels or labels to be replaced.

New panels can only be ordered if there is still money in the gallery budget to pay for them. In time, of course, new research may make it necessary to change the information provided in the galleries, or the panels may be damaged or become dilapidated; in these cases the Design Office has to ask for maintenance funds and allocate time.

The production of in-house labels has to be fitted in with the rest of the work of the Design Office, so please try to send text to the editors well in advance of the date when the finished labels are needed. Please send text on a disk with a print-out or by email.

The Design Office keeps records and stocks of the paper used for labels in galleries which have been refurbished. If a replacement label is needed for an old gallery, please send a sample of an existing label so that it can be matched. If labels are mounted in a strip they may all need to be replaced (so please send text for the whole strip).

## 【附錄三】

### 大英博物館教育推廣活動規劃

1. 2001-2002 學校及老師之活動訊息 (Information and Events for schools and teachers)
2. 2001 年 7-8 月活動 (What's On)
3. 活動單-以希臘廳為例
  - A. 5-7 歲
  - B. 7-10 歲
  - C. 11-14 歲
  - D. 家庭觀眾
4. 東方古物部門學生室使用規則 (Student's Room Regulations - Department of Oriental Antiquities)
5. 博物館之友活動 (British Museum Friends Events: Booking from Late July-September 2001)



# THE BRITISH MUSEUM

illuminating world cultures



2001–2002

## Opening hours

Museum  
Saturday – Wednesday 10 00 – 17 30  
Thursday – Friday 10 00 – 20 30  
Great Court  
Monday 9 00 – 18 00  
Tuesday – Wednesday 9 00 – 21 00  
Thursday – Saturday 9 00 – 23 00  
Sunday 9 00 – 21 00

Visits to the Museum are free, but you must book through the Education Department for any group of 10 or more. You should try to book at least one term before you hope to visit.

Since some galleries, especially the Greek and Egyptian galleries, are very popular, we advise you not to make any travel arrangements until you have a firm booking with us.

The Education Department has resource packs available on a variety of subjects – see page 14. Please request resource packs well in advance to help you plan your visit.

### Education Department

The British Museum  
London WC1B 3DG  
Telephone 020 7323 8511/8854  
Facsimile 020 7323 8855  
Minicom 020 7323 8731  
Email [education@thebritishmuseum.ac.uk](mailto:education@thebritishmuseum.ac.uk)  
You can also contact us via the Museum's web page  
[www.thebritishmuseum.ac.uk/education](http://www.thebritishmuseum.ac.uk/education)

## Family events

Additional events for families take place at weekends, half term and school holidays. In 2001 – 2, this will feature 29 September and 20 October 2001. The Big Draw, including workshops for families and children with disabilities

3 – 9 September and every weekend until 14 October 2001

*Discovering Japan* exhibition  
12 – 14 October 2001

Family learning weekend

Christmas holiday 2001

The specially installed *nebuta* – Japanese carnival float

February half term 2002

Japanese papermaking workshops and Money week

Easter holiday 2002

Chinese calligraphy workshops

Summer holiday 2002

Spice theme event for *Queen of Sheba* exhibition

See details in *What's On* or visit [www.thebritishmuseum.ac.uk](http://www.thebritishmuseum.ac.uk)

To join the families mailing list, contact the Education Department

## Bookings

Please telephone us to arrange your visit, ensuring that you have the following information:

- your school name, telephone number and address, including postcode
- the preferred date of your visit, time of arrival and possible alternatives
- the number of pupils and of accompanying adults – we recommend ratios of 5:1 (KS1), 8:1 (KS2), 15:1 (secondary)
- which galleries you want to visit
- particular access requirements for any of your group

The Education office is open for telephone calls 10 00 – 16 30 Monday to Friday. When you have booked, you will be sent confirmation and further advice about organising your visit and the facilities and services such as the Children's Shop. If you do not receive a confirmation form within two weeks of booking, please contact us immediately.

## Important note

We strongly recommend that you make a preparatory visit before you bring your group. This will give you time to work out practical details such as where to find all the facilities on offer and the galleries you wish to visit.

## The Ford Centre for Young Visitors

The Ford Centre for Young Visitors is part of the Clore Education Centre and provides lunch, coat deposit, briefing facilities and lavatories for about 1000 children per day. When you book a visit you will be given confirmed cloakroom facilities for all your group and a confirmed time slot for lunch. When you arrive at the Museum, please check in at the Ford Centre. The facilities in the Centre are in high demand and we advise you to book as early as possible to avoid disappointment. Groups without bookings are very unlikely to be able to use the Centre.

Made possible by

*Ford Motor Company*

## Special Educational Needs and Access

The majority of galleries in the Museum are accessible. Facilities in the Clore Education Centre are also accessible. If any of your students have any particular access requirements, please let us know when you book your visit. We will be able to advise you of any temporary changes.

Most of the events listed in this brochure involve handling objects and are suitable for students with Special Educational Needs, but please check when booking.

Additional handling sessions are available on a limited basis for pre-booked students with visual impairments. Sessions are currently available on ancient Greece and ancient Egypt and other topics may be available by arrangement. No charge is made for these sessions. Please contact the Education Department.

Wheelchairs, magnifying glasses and portable induction loops can be borrowed by prior arrangement, telephone 020 7323 8599/8299.

Touch Tours of the Egyptian Sculpture Gallery, the Parthenon Introductory Galleries and the Roman Sculpture Gallery are available for visually impaired visitors. Please collect these from the Information Desk. Please book for groups of more than 5. We are currently piloting a touch tour called 'Land of the Pharaohs' for visually impaired children and this is also available from the Information Desk.

For details of support materials and to discuss any access requirements please call the Access Officer on 020 7323 8509.



# Exhibition: Unknown Amazon

## Unknown Amazon: culture and nature in ancient Brazil

Recent archaeology in the Amazon basin has opened up new perspectives on Amazonian Indian societies past and present. This exhibition is a unique opportunity to see the stunning works of these peoples and to reassess our view of the relationship between humans and the environment.  
26 October 2001 – 1 April 2002

## Amazon Art (Key Stage 2)

Trilby Lawlor and Judy Cam from the Visual Learning Foundation will lead this workshop session. Inspired by the art and culture of Amazonian peoples, the children will make sketchbook drawings in the exhibition of striking images of rainforest animals and of bold figure sculptures. In the studio they will be taught how to develop ideas into 3D using clay. Priority will be given to teachers attending the linked one-day course on 10 January.  
4, 6, 7 February 2002 10.00 and 12.00  
Maximum group 35  
150 minutes  
free

## The Sounds of the Amazon Forest (Key Stage 2)

Let Taru Brazil take you on a journey along the Amazon in this interactive musical workshop. Join together to create the sounds of the rainforest.  
29, 30 November, 3, 6, 7, 10 December 2001, 4, 6, 7 February 2002  
10.30, 12.00, 13.30  
Maximum group 35  
30 minutes  
free

## Amazon Stories (Key Stage 2)

Join our storyteller to hear traditional tales of the indigenous Amazonian peoples.  
29, 30 November, 3, 6, 7, 10 December 2001, 4, 6, 7 February 2002  
11.15 and 12.45  
Maximum group 75  
30 minutes  
free


## Courses for teachers

A private view and one-day art course for teachers are also offered as part of the *Unknown Amazon* Education Programme. See Events for teachers.

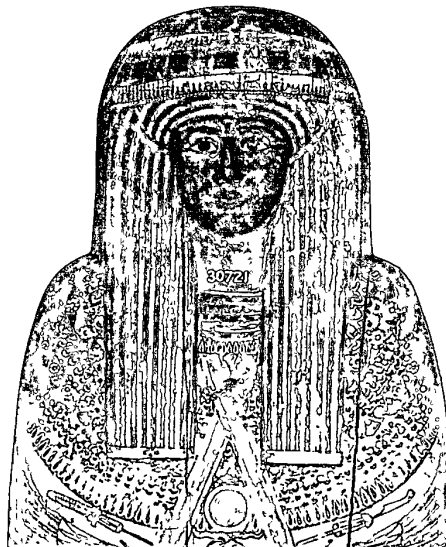
Maraca funerary urn  
Brazil  
16th century AD  
(Staatliche Museen  
zu Berlin)



Except where indicated, primary events are targeted at KS2, but some may be tailored for KS1 by prior arrangement  
Please check when booking

<b>Hands-on behind the scenes: Greeks and Romans</b>	Most Wednesday mornings, September 2001 – July 2002	Combine a visit to the Museum with a hands-on session in the Department of Coins and Medals. Handle genuine ancient gold and silver coins. Explore their design, manufacture, use and meaning. Sessions may also be available by arrangement on Tudors and Victorians.	Maximum group 35 40 minutes £1 per student
<b>Excavation in Egypt</b>	14, 17, 20, 24, 27, 28 September 2001 21, 24, 25 January, 8, 11, 12 April, 17, 20, 21 June 2002 10 30 and 12 30	Join our expedition to Egypt. Learn how archaeologists work and how to use what you find to learn more about the ancient Egyptians.	Maximum group 35 90 minutes £60 per group
<b>Making it count</b>	1, 4, 5 October 2001 14, 17, 18 January 2002 10 30 and 12 00		Maximum group 35 1 hour £60 per group
<b>African Maths (Key Stage 1)</b>	1, 4, 5, 8, 11, 12 October 2001 10 30, 11 45 and 13 15	Join us on a numeracy tour of Africa in the Sainsbury African Galleries. Explore shape, patterns and counting systems in this interactive gallery session.	Maximum group 26 45 minutes £1 per student
<b>Living in Benin</b>	4, 5, 8 October 2001 15, 18, 19 April 2002 10 30, 12 00 and 13 45	Discover life and history in the Nigerian kingdom of Benin, through a participatory performance of music, dance and storytelling.	Maximum group 150 45 – 60 minutes £1 50 per student
<b>Egypt Today</b>	8, 11, 12 October 15, 16 November 2001 10 30, 12 00 and 13 30	Journey to Old Cairo bazaar – meet the people who work there, shop for souvenirs and make comparisons with ancient Egypt. This workshop will fit well with KS2 geography 'Places' and complement your work in history. Supported by the Arab World Education Programme	Maximum group 35 1 hour free
<b>Egyptian Mummies</b>	15, 18, 19 October 2001 11, 14, 15 February, 6, 9, 10, 13, 16, 17 May 2002 10 30 and 12 00	Unwrap the secrets of the mummies in this interactive slide show! What is a mummy? How were they made? How do X-rays, dentists and microscopes tell us about life in ancient Egypt?	Maximum group 150 40 minutes 50p per student

Mummy case of a priestess of Amun  
Egypt  
13th century BC



## Diwali Sci-Art

1, 2, 5, 9, 12 November 2001  
10 30 and 12 30

Delve into the story of Rama and Sita while discovering the nature of light and shadow. Create festive Sci-Art lanterns in this cross-curricular workshop.

Maximum group 35  
90 minutes  
£60 per group

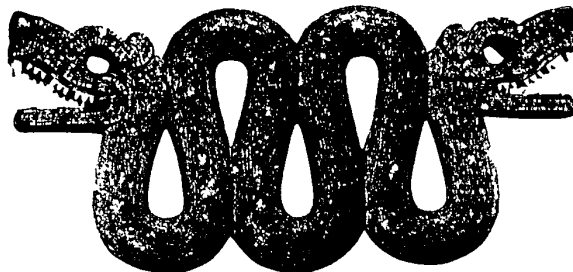
## Aztec Market

1, 5 November 2001  
25, 26, 29 April 2002  
10 30, 12 30

With Mexicolore as your guides, visit the colourful Aztec market in Tenochtitlan. Discover through story and music how the people and artefacts of Mexico reveal their history from Aztec times to the present.

Maximum group 60  
75 minutes  
£60 per group of 30

Turquoise mosaic serpent  
Mixtec-Aztec  
AD 1400 – 1521



Supported by The Baring Foundation

## Materials of Ancient Egypt

6, 7, 10, 13, 14 December 2001  
10 30 and 12 30

Wonderful things have survived from ancient Egypt, but why and how? Explore mummies, coffins, pottery, food and papyrus in this hands-on workshop.

Maximum group 35  
90 minutes including gallery visit  
£60 per group

## Meet Pythagoras

14, 17, 18 January 2002  
10 30, 11 45 and 13 15



In this exciting presentation explore perfect shapes, harmony and numbers with the ancient Greek mathematician Pythagoras and his followers.

Maximum group 100  
45 minutes  
£1 50 per student

## Ancient Greece: a question for the people

28, 31 January, 1 February, 18, 19, 22 April, 6, 7, 10, 13, 14 June 2002  
10 30 and 12 30

Through the use of a range of sources find out what it meant to be an Athenian citizen in the 5th century BC. Then, as the Persian invaders approach, decide your course of action.

Maximum group 35  
90 minutes  
£60 per group

## Chinese Calligraphy

25, 28 February, 1, 4 March 2002  
10 30 and 12 30

The Chinese writing system is one of the oldest in the world. Beginning with pictures on bone and tortoise-shell, students explore different shapes and forms, experimenting with traditional techniques of brush and ink.

Maximum group 35  
1 hour  
£60 per group

## Pythagoras and the secrets of the universe

11, 14, 15 March 2002  
10 30, 11 45 and 13 15

Meet the great Greek philosopher Pythagoras and explore his views about the sun, moon and constellations.

Maximum group 100  
45 minutes  
£1 50 per student

## Living in the Arctic

11, 14 March 2002  
10 30 and 12 15

Take a look at the arts of keeping warm and looking good in the far north. Find out how snowshoes and how polar sunglasses work. Explore forces, materials and the environment of the Arctic.

Maximum group 35  
75 minutes  
£60 per group

## Tutu and the Egyptian Sky Goddess

6, 7, 13, 14 June 2002  
11 00 and 13 00

A dramatic re-telling by the Nutmeg Puppet Theatre of the story of the Egyptian sky goddess Nut, mother of Isis and Osiris, who each day renews the sun.

Maximum group 150  
1 hour  
£2 per student

## Japan 2001: primary and secondary



Kasuga Deer Mandala  
(Nara National Museum, Japan)

### Discovering Japan (Key Stage 2)

Discovering Japan is an interactive exhibition introducing children to contemporary Japan and its culture through seven themed sections. Children can have their fortunes told or make a wish at the Shinto Shrine, try on a traditional kimono, design a Japanese garden and grind, grate and rehydrate Japanese food. They can find out about Japanese writing, wrap Japanese parcels and design their own family crest.

Discovering Japan has been developed by the Japan Festival Education Trust. It is specially designed for school groups and is hosted by a team of trained exhibition interpreters. 10 September – 19 October 2001. Two sessions daily, 10.30 – 12.00 and 12.30 – 14.00. Maximum group 30 with a minimum of 3 teachers or assistants. Free.

### Courses for teachers

We strongly recommend that teachers planning a group visit to Discovering Japan attend one of these sessions: 10 and 11 September 2001, 16.30 – 18.30.

### Japanese Printmaking (A-level and GCSE)

9, 12, 15, 16 November 2001. See Secondary events listings for further details.

Other exhibitions at The British Museum to mark Japan 2001 include *Shinto: the Sacred art of Ancient Japan* 5 September – 2 December 2001.

An extraordinary range of art and artefacts associated with the Shinto religion.

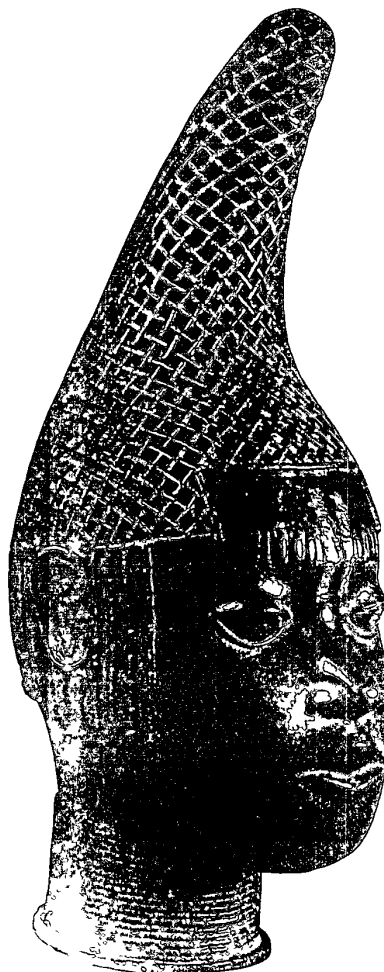
*Souvenirs in Contemporary Japan* 13 June – 30 September 2001.

Charms, plastic foods, phone cards and more conventional souvenirs illustrate themes such as pilgrimage, travel and the diversity of Japan.

*Light motifs: an Aomori Float and Japanese kites*

14 November 2001 – 3 March 2002. Illuminated lanterns and flying kites celebrate Japan 2001 with a visual delight.

## Black History Month October 2001



Brass head of a queen mother  
Benin, Nigeria  
15th – 16th century AD

To celebrate the opening of the new Sainsbury African Galleries and the return of Africa to The British Museum, we are pleased to announce the first season of special events to mark Black History Month 2001.

**Making it count (Key Stage 2)**  
1, 4, 5 October 2001

**African Maths (Key Stage 1)**  
1, 4, 5, 8, 11, 12 October 2001

**Living in Benin (Key Stage 2)**  
4, 5, 8 October 2001

**Egypt Today (Key Stage 2)**  
8, 11, 12 October 2001

**Britain and Africa 1750 – 1900 (Key Stage 3)**  
15, 19 October 2001

**Gallery sessions on Benin**  
9, 10, 16, 17 October 2001

**Egyptian Mummies (Key Stage 2)**  
15, 18, 19 October 2001

**Ancient Egypt for teachers**  
11 and 18 October 2001

See the main listings for further details and more dates.

# Diaspora Music Village

26 June – 12 July 2002



The British Museum is delighted to welcome back the popular Music Village festival in the summer of 2002. The festival's new 3-year project – *Diaspora* – features a range of art forms that have emerged, and continue to emerge, from centuries of encounter between cultures and faiths as a result of large-scale migration.

The Diaspora Music Village Schools Programme invites you to explore a range of music, dance, drama and visual arts from the world's diverse cultural traditions. The Programme comprises a series of practical workshops led by experienced arts educators and matinee concerts given by world class visiting artists.

The focus in 2002 is on art forms from several diaspora communities now based in Britain including African/Caribbean, Indian/Hindu, Arab/Muslim and Jewish.

The Programme is aimed at KS2 and KS3 pupils and their teachers. Workshops are designed to fulfil National Curriculum goals and to encourage cross-curricular work in Music, Visual Art & Design, Physical Education (Dance), English, Citizenship, History and Geography. A Teachers' Pack is included. This contains background information on each diaspora, separate KS2 and KS3 lesson plans and a music cassette/CD featuring the music of the international guest artists.

#### Advance INSET for teachers

We strongly recommend that you attend one of these free sessions. They provide a vital opportunity to meet the workshop leaders, get a clearer sense of each workshop and go through the Teachers' Pack.  
7 March and 6 June 2002  
16.30 – 18.00

#### Workshop and performance sessions for schools

Each workshop and performance session for schools includes an optional one hour visit to related exhibits in the British Museum's collections. Workshops are planned in Music, Dance, Drama, and Visual Arts.  
Key Stage 2: 26, 27, 28 June, 2, 5, 9, 10, 11, 12 July 2002  
10.00 – 14.30  
Key Stage 3: 3, 4 July 2002  
10.00 – 14.30  
Maximum group: 35  
£60 per group

**MUSIC**  
VILLAGE

## Gallery sessions: primary and secondary

These lively interactive sessions led by members of the Education Department focus on how artefacts help us find out about the past or about another culture and encourage students to discuss what they see in the galleries

**Neighbours of ancient Egypt**  
26 February, 19 March, 12 June 2002

**Ancient Greece**  
18, 25, 26 September 2001  
26, 27 February, 5, 13, 19 March,  
5, 11, 19 June 2002

**Anglo Saxons**  
25 September 2001, 12 March,  
12 June 2002

**Benin**  
9, 10, 16, 17 October 2001  
27 February, 20 March, 19 June 2002

**Christianity in Early Britain**  
6 March, 4, 19 June 2002

**Mexico**  
26 September 2001, 13 March,  
4 June 2002

**Native North Americans**  
6, 20 March, 19 June 2002

**Roman Britain**  
18 September 2001, 12 March,  
11 June 2002

Sessions on each day at 10 30, 11 30,  
12 30 and 15 30  
Maximum group 18  
30 minutes  
50p per student



Detail of purse-lid  
Sutton Hoo  
7th century AD

## Mathematics in the Museum

The objects in The British Museum show the importance of numbers, patterns, geometry and mathematics across cultures and over thousands of years. Use one of our Number Trails to delve into temples, coins, weights, jewellery, games and much more as you search out the mathematical secrets hidden within the Museum. Versions for KS1, KS2 and KS3 are available free from the Education Department. Combine a Number Trail with one of our lively interactive presentations – see *Meet Pythagoras*, *Making it Count* and *African Maths* in the main events listings.



## National Science Week: 8 – 17 March 2002

Come and celebrate science at The British Museum! You will have the chance to explore the science of living in the Arctic and the ancient Greek philosopher Pythagoras will reveal the secrets of the solar system

**Living in the Arctic (Key Stage 2 and Key Stage 3)**  
11, 14, 15, 18 March 2002

**Pythagoras and the secrets of the universe (Key Stage 2)**  
8, 11, 14, 15 March 2002  
See Primary and Secondary listings for more details

**Science Fair**  
How old is it? Where does it come from? Is it real? How can we look after it? Come and meet the scientists and conservators at The British Museum and discover how they answer these questions and unlock the secrets of the objects in our collections  
15 and 16 March 2002  
10 00 – 16 00





Supported by



GlaxoSmithKline

## Events for secondary schools

<b>Hands-on behind the scenes</b>	Most Wednesday mornings, September 2001 – July 2002	Combine a visit to the Museum with a hands-on session in the Department of Coins and Medals. Explore the design, manufacture, use and meaning of money. Sessions can be arranged for students of Economics (A-level and GCSE), ancient Greece, Rome, China, Victorian Britain and many other periods and cultures.	Maximum group: 20 40 minutes £1 per student
<b>Britain and Africa 1750 – 1900</b>	15, 19 October 2001 10.30 and 13.00	Explore the Museum's collections to investigate the relationship between Britain and Africa 1750 – 1900. Aspects which will be covered include trade, colonisation, empire, slavery and European perceptions of Africa. Supported by the Africa Galleries Education Programme	Maximum group: 20 90 minutes free
<b>Medieval Realms Day (MEDI)</b>	26 November 2001 10.00 – 15.00	An opportunity to explore life and death in medieval Britain and Europe. Sessions will include gallery based activities, an introduction to archaeology, handling sessions and a special chance to meet some people from the Middle Ages!	100 places free
<b>Japanese Printmaking</b>	9, 12, 15, 16 November 2001 10.30 – 15.30	 <p>A practical workshop for A-Level and GCSE art students. Drawing on the Museum's wide collection of Japanese prints for inspiration, students will design, cut and print their own wood-blocks according to traditional Japanese techniques.</p>	Maximum group: 15 £5 per student
<b>Native Americans in History</b>	29, 30 November, 3 December 2001 26, 29 April, 2, 3 May 2002 10.30 and 13.00	Archive photographs, artefacts and gallery based activities will be used to explore the diverse cultures of Native North Americans. For GCSE, the American West will be emphasised within the wider context. Supported by the North America Education Programme	Maximum group: 20 90 minutes free
	Quill work moccasins Blackfoot c 1840 – 60 AD		
<b>Medieval Realms</b>	11, 14, 15 February 2002 10.30 and 13.00	Investigate life in medieval Europe through The British Museum's rich collections. The sessions will involve object handling and gallery based activities.	Maximum group: 20 90 minutes free
<b>Living in the Arctic</b>	15, 18 March 2002 10.30 and 12.15	What science and technology lie behind survival in the far north? Explore forces, materials and the Arctic environment. The sessions will examine traditional Inuit strategies and other approaches to living in a harsh environment. Supported by the North America Education Programme	Maximum group: 20 75 minutes free
<b>Chinese Calligraphy</b>	6, 9, 10, 13 May 2002 10.30 and 13.30	Calligraphy is considered the highest form of art in the Far East. In this practical workshop, students will be able to explore this ancient art form using brush and ink.	Maximum group: 35 2 hours £60 per group

Some of these events are also open to adults and university students  
Cost except where stated school students £5,  
teachers accompanying groups free, all others £15

**Near Eastern  
Archaeology**  
(NEAR)

8 November 2001

This event will coincide with the opening of the special exhibition *Agatha Christie and Archaeology*. Students will be able to view the exhibition which covers a great deal of Mesopotamian archaeology at the time of Leonard Woolley and Max Mallowan. They will undertake an archaeological *Whodunnit?* across the Museum which will entail a variety of tasks and handling sessions.

**Athens in the  
age of Pericles**  
(PERI)

29 November 2001

This study day will focus on placing art and literature in the political and social context of fifth century Athens especially during the age of Pericles. Topics covered will be the Periclean building programme, politics and Athenian theatre, religion and politics and fifth century grave stelai.

Part of the Parthenon frieze  
Greece  
mid 5th century BC



**Art History:  
The Art of  
Ancient Egypt**  
(EGYP)

6 December 2001

This study day will provide introductory talks on the principal art forms of ancient Egypt and their cultural context. There will be a chance for students to visit the Museum's superb collections of sculpture and paintings.

**Roman Religion**  
(RELI)

24 January 2002

This day will look at the nature of religious practices in the Roman world, using a wide range of sources: literary, epigraphic and archaeological. It will cover public religion in the Age of Augustus, the cults of Isis and Serapis in the Roman world, the personal dimension of religion: Roman Bath, public and private inscriptions and religious practices. Speakers will include Barry Cunliffe.

Bronze head of Emperor  
Augustus  
from Meroe, Sudan  
1st century BC





**Art History:  
Birth & Rebirth**  
(BIRE)

31 January 2002

This day provides students with the chance to explore the rediscovery of classical art during the Renaissance through a combination of talks and visits to the Museum's Greek and Roman and European galleries

**Maritime  
Archaeology**  
(MARI)

2 February 2002

This day will provide an introduction to maritime archaeology, covering work in both British and International waters. The event is being run in conjunction with the Centre for Maritime Archaeology at the University of Southampton

£5 school students  
free for teachers  
accompanying groups  
£25/£15 (conc.) all others

**Impressionism  
and the influence  
of Japan**  
(JAPA)

8 February 2002

This study session for students of Art and History of Art will focus on how Japanese art was known to western artists of the late nineteenth century and how it had an effect on the work of Monet, Renoir, Van Gogh, Cassatt, Tissot, Whistler and Beardsley. There will be a rare opportunity to view original Japanese prints by Hokusai, Hiroshige and Utamaro along with prints by Degas, Vuillard, Bonnard and Whistler

Detail of lithograph  
*La Clownesse Cha-u-kaio*  
Henri Toulouse-Lautrec  
1896



**Iron Age  
Archaeology**  
(IAAR)

27 February 2002

This day will enable students and teachers to learn about the most recent discoveries in Iron Age Britain, and to hear new interpretations of Iron Age society based upon archaeological research. There will be an introductory talk and then lectures on hillforts, religion and ritual, coins and the late Iron Age

**Mycenaean  
Greece**  
(MYCE)

28 February 2002

This study day will cover several aspects of the archaeology of the Mycenaean world and will also be of interest to students reading Homer. Talks will cover what archaeology can tell us about aspects of Mycenaean life such as warfare, dress and religion, how our understanding of Mycenaean civilisation has developed since Schliemann and the connections between mainland Greek cultures and the other cultures of the eastern Mediterranean

**Medieval  
Archaeology**  
(MEAR)

7 March 2002

This day will cover a wide range of Medieval history topics through the medium of lectures, gallery talks and handling sessions. There will be direct links to syllabuses and opportunities for students to encounter other aspects of the topic

**Roman Britain**  
(BRIT)


2 May 2002

The day will cover some broad issues concerning Roman Britain, and much of the material will challenge some of the more traditional views of Roman Britain as presented in textbooks. Speakers, who will include Richard Reece, Catherine Johns and Ralph Jackson, will discuss what we can learn about Roman Britain from burials and memorials, wealth and Christianity in Roman Britain, the cosmopolitan nature of Romano-British society and the concept of Romanisation

**Archaeology  
Handling  
Sessions**  
(ARHA)

23 May 2002

This day is aimed at A level Archaeology students who will have an opportunity to handle a wide range of objects from Prehistoric and Roman Britain. It will be supplemented by some seminar and gallery work. The primary objective of the day is to give students an insight into the nature of many common artefacts, how they are studied and how they can be interpreted

<b>ICT supporting History</b> (ICTH)	10 October 2001 10 00 – 16 00	A one-day course for teachers at KS2. Learn how to use on-line materials in the classroom and how they can help prepare children for a visit to a museum. Explore how you can help children record their visits using digital cameras and other ICT techniques and then how ICT can contribute to the presentation of their findings back at school.	£50 including lunch
<b>Ancient Egypt</b> (ANCE)	11 and 18 October 2001 16 00 – 18 00	This course runs over two evenings and is designed to help you plan a KS2 visit to the ancient Egyptian collections. We will suggest learning activities for the Museum and how to prepare for them at school. We will also link museum work with possible literacy activities using objects from the Museum.	£40 including refreshments
	Wall painting from tomb of Nebamun Egypt 14th century BC		
<b>Mughal Paintings</b> (MUGH)	18 October 2001 14 00 – 16 00	A rare opportunity to examine at close quarters a selection of superb sixteenth and seventeenth century Mughal miniatures. The session will be led by curator Sheila Canby.	15 places £10
<b>Unknown Amazon: culture and nature in ancient Brazil</b> (AMAZ)	13 November 2001 18 00 – 20 30	Take this chance to have an unhurried, private view of the exhibition, to take in a talk, to see the resources available from the Education Department and to have a relaxing drink after work. See special feature for other events.	Admission by free ticket available from the Education Department
<b>Ancient Greece</b> (GREE)	9 November 2001 10 00 – 16 00	This one-day course for KS2 teachers will offer strategies for using the Museum's collections. There will be a chance to try out the materials we have developed for school groups and to become more familiar with the objects themselves and the ideas and issues that arise from them.	£50 including lunch
<b>Handling Ming Ceramics</b> (MING)	6 November 2001 14 00 – 16 00	Production of Chinese porcelain reached its highest point in the Ming dynasty (1368 – 1644). This handling session with curator Jessica Harrison-Hall provides a unique opportunity to feel and discuss a variety of Ming ceramics.	15 places £10
<b>Roman Britain</b> (ROMB)	6 December 2001 10 00 – 16 00	This one-day course for KS2 teachers will introduce the Museum's superb Roman Britain collections and explore ways of developing historical enquiry questions which can form the topic for a visit to a museum or site. The day will include a handling session and a chance to explore a new CD-ROM resource.	£50 including lunch
<b>Animal Art</b> (ANIM)	10 January 2002 10 00 – 16 00	This course will be led by Trilby Lawlor and Judy Cam from the Visual Learning Foundation. You will work through a 3D unit of work inspired by the art and culture of the Amazonian rain forest. Sketchbook research in the <i>Unknown Amazon</i> exhibition will explore the theme of transformation. You will then develop clay sculptures based on birds, snakes and animals of the forest. Suggestions will be made for using the ideas in a scheme of work for art and design. Teachers bringing their classes to linked workshop sessions with the VLF are required to attend this course. See special feature for other <i>Unknown Amazon</i> events.	free

**Drawing**  
(DRAW)

28 February 2002  
10 00 – 16 00

A one-day course for teachers of art at primary and secondary level. Artist and educator Christine Wilkinson will explore the different functions of drawing and ways in which drawing can be encouraged and supported both in school and in a museum. The day will incorporate a unique chance to examine at close quarters some of the drawings in the Museum's collections including works by Michelangelo, Rembrandt and Picasso.

£50 including lunch

Detail of *A young woman sleeping*  
Rembrandt  
c 1654



**Sculpture in the hand**  
(SCUL)

14 March 2002  
14 00 – 16 00

Join curator Luke Syson and examine at first hand some of the superb examples of handheld sculpture in the Museum's collections. These small works touch on big issues such as love, feminism and politics. The session will include works by contemporary artists Bill Woodrow, Hazel White and Ian Hamilton Finlay.

15 places  
£10

**Prehistoric and Romano-British Archaeology**

25 April 2002  
10 00 – 16 00

This day is aimed at AS/A2 Archaeology teachers and will consist of seminars, gallery talks and handling sessions. It will cover the general classes of material encountered by archaeologists, notably stone, ceramics and metal, and there will be ample opportunity to handle and discuss objects. We will also share thoughts on how museum collections, and specific objects, can be used in teaching.

£50 including lunch

**Materials and their properties**  
(MATS)

16 May 2002  
10 00 – 16 00

This joint course with the Science Museum looks at a range of different materials and their properties in relation to their uses. The day starts in the Science Museum, using the *Challenge of Materials* gallery to focus on modern materials, their properties and how they are used in everyday applications. The afternoon at The British Museum will look at a range of materials, including those used in coins, elaborate jewellery and Native American artefacts. A workshop session will allow you to try some of the classroom activities that can be linked to displays in the both museums.

£50 including lunch and travel between museums

**Handling Korean Pottery**  
(KORE)

23 May 2002  
14 00 – 16 00

The British Museum has one of the finest collections of Korean ceramics in the West. Explore ancient and modern ceramics at first hand with curator Jane Portal.

15 places  
£10

**Handling Chinese Treasures**  
(CHTR)

30 May 2002  
14 00 – 16 00

Bronze ritual food vessel  
China  
11th century BC

Jade, lacquer, bronze and porcelain are among the rare treasures which will be explored in this hands-on session.

15 places  
£10



**Handling Vietnamese Ceramics**  
(VIET)

20 June 2002  
14 00 – 16 00

Take this rare opportunity of exploring the Vietnamese ceramics in the collection with curator Jessica Harrison-Hall. This session has been planned to coincide with the special display, *Vietnamese Decorative Arts*.

15 places  
£10

**Brass plaque**  
**Benin, Nigeria**  
**16th – 17th century AD**

## Printed resources

We have a wide range of printed resources from substantial packs to sets of notes for teachers to one-page briefing sheets. A selection is given below. For a full list, please contact the Education Department. Resources are free unless otherwise stated. Please ask about resources for temporary exhibitions.

### Africa in The British Museum

Overview of Africa's influence on and relations with other world cultures in different historical periods. Other resources for Africa will be available in January 2002.

£2

### Africa: mask and masquerade

Ideas for KS1 literacy activities based on the African galleries.

### Ancient Egypt

KS2 activities for use in the galleries.

£2

### Ancient Greece

General information for all and KS2 activities for use in the galleries.

£2

### Anglo-Saxons

Background information and KS2 gallery activities.

£2

### Archaeology

For videos and other resources for AS/A2 archaeology please contact the Archaeology Education Officer via the Education Department.

### Assyrians

Includes background information and KS2 worksheets.

### Aztecs

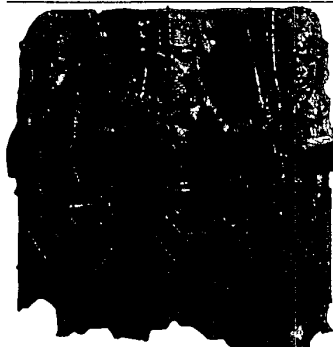
Illustrated information pack for teachers planning a KS2 scheme of work.



**Feather headdress**  
**Brazil**  
**early 19th century AD**  
**(Museum für**  
**Volkerkunde, Vienna)**

## Benin

Information on the brass plaques from the Royal Palace, gallery activities and scheme of work for KS2.



## Chinese Art

Information for teachers and resource pack.

## Classical Civilisation

AS/A2 study guides available on Greek Theatre, Imperial Rome, Roman Britain with others forthcoming.

£2

## Islam

Pack for KS2.

## Islamic Civilisations

Pack for KS3.

## Mexican Gallery

An interim pack including postcards of objects in the gallery and information about major Mexican civilisations.

## Native North America

KS2 science pack, Art and KS3/GCSE History available in autumn 2001.

## Roman Britain

KS2/KS3 gallery activities and information.

£2

## What is African Art?

Background information.

£2

## Videos

The following videos are available for purchase from the Education Department. To order please send a cheque for £6 for each video (payable to The British Museum Great Court Ltd) along with the title of the video you require and your address.

### The Anglo Saxons

10 sections focusing on evidence (KS2)

20 mins

### Rembrandt Drawings

KS4 and above

30 mins

### Time Machine

A record of an exhibition of contemporary art in 1994, including a major work by Andy Goldsworthy.

25 mins

### The Sutton Hoo Ship Burial

Introduction to the finds on display (KS2/3)

20 mins

## The Enduring Image

Representations of the human figure in the British Museum.

20 mins

## Paper Magic

Mexican papier-maché artists Felipe and Leonardo Linares, filmed working at the Museum of Mankind in 1992.

15 mins

## Greek Vase Painting

Video available from the British Museum Company (020 7323 1234).

## Information Technology

We are keen to use online learning to extend the use of the Museum's collections and our relationship with our users. Substantial resources are available on KS2 Egypt ([www.ancientegypt.co.uk](http://www.ancientegypt.co.uk)) and Mesopotamia ([www.mesopotamia.co.uk](http://www.mesopotamia.co.uk)). Other topics will follow for KS3 during 2001. COMPASS, The British Museum's object database, is available online at [www.thebritishmuseum.ac.uk](http://www.thebritishmuseum.ac.uk), in the Reading Room (individual users) and the ICT Room (group users). It includes a range of guided tours and curriculum searches for educational use.

The Clore Education Centre includes an ICT learning suite. COMPASS and the Ancient Egypt and Mesopotamia websites can be accessed there. We are eager to explore how you can use the ICT Room to complement a gallery visit or programme in the Clore Centre. The room is available for schools on Thursday mornings 10.00 – 12.00 during term time, and an experienced member of staff will be on hand to assist with ICT-based teaching. It can also be booked at other times, subject to staff availability. Please contact Rowena Lovrance, Head of Outreach and Learning Resources (020 7323 8240, [rlovrance@thebritishmuseum.ac.uk](mailto:rlovrance@thebritishmuseum.ac.uk)), to arrange a booking with the Education Department.

If you are already using our online resources, or would like to help in trialling them, please contact Rowena at the number and e-mail address above.

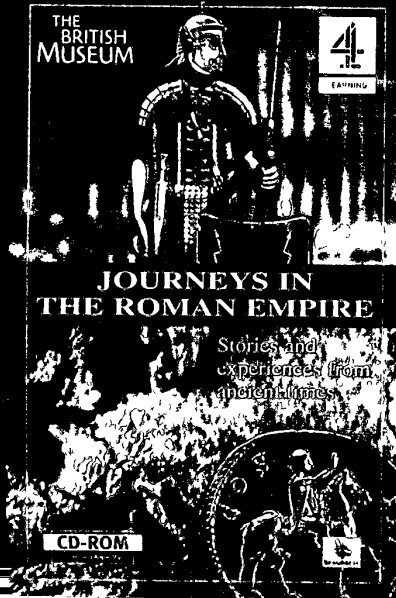
## The British Museum Company

The British Museum Company produces a wide range of books, postcards, replicas, CD-ROMs and other learning resources which may be bought in the Museum shops or by mail order. To obtain the current educational catalogue, please telephone 020 7323 1234 or facsimile 020 7436 7315.



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PRESS

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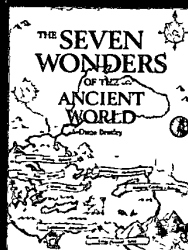
*Richard Wolff*

'This book gives a marvellous insight into the whole Olympic movement. It presents one of the most famous ancient stories in a modern, entertaining and informative way. I found it compelling reading and I loved the way it reconciled the past, the present, and the future in a visual manner.'

— Roger Black, Olympic Silver Medallist  
1999

ISBN 0 7141 2144 4

Hardback £8.99



## The Seven Wonders of the Ancient World

*Diana Bentley*

An illustrated guide for children to the seven most remarkable human-made structures of the ancient world. Describes and reconstructs the Seven Wonders with superb pictures and cut away illustrations

2001

ISBN 0 7141 2731 0

Hardback £9.99



## The British Museum Encyclopaedia of Ancient Egypt

*Geraldine Harris and Delia Pemberton*

This accessible full colour children's encyclopaedia features specially designed thematic trails allowing children to follow popular topics such as Gods and Goddesses, Work, Everyday Life and the Natural World

1999

ISBN 0 7141 2128 2

Hardback £14.99



## Egyptian Mummies

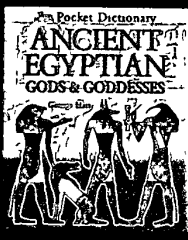
*Delia Pemberton*

A lively book that will introduce children to Egyptian mummies and the ancient world they came from. Shows that mummies were real people from the past, with varying lives and experiences

2000

ISBN 0 7141 1920 2

Hardback £8.99



## Forthcoming Pocket Dictionary of Ancient Egyptian Gods and Goddesses

*George Hart*

An attractive easy to use visual dictionary of Egyptian gods and goddesses, for children and adults

September 2001

ISBN 0 7141 1948 2

Hardback £8.99

## Forthcoming British Museum Illustrated Encyclopaedia of Ancient Greece

*Sean Sheehan*

The eagerly awaited companion volume to the Encyclopaedia of Ancient Egypt

September 2001

ISBN 0 7141 2179 7

Hardback £14.99

For a full listing of our Children's titles visit our website [www.britishmuseum.co.uk](http://www.britishmuseum.co.uk)

For credit card orders call the freephone mail order line on 0800 0850862

THE  
BRITISH  
MUSEUM

# What's on

July - August 2001

## **Exhibitions**

### **Cleopatra of Egypt: from History to Myth**

Hotung Exhibition Gallery, Room 35, until 26 August  
last entry: 16.45 Sunday-Wednesday, 19.45 Thursday-Saturday  
Admission: £7, concessions £3.50, visitors aged 11 and under free.  
Audio Tour £3

In search of the real Cleopatra: sculptures, bronzes, ceramics, coins, gems and even caricatures trace Cleopatra VII's life and liaisons with the two great Roman leaders of the day, Julius Caesar and Mark Antony. The myth of Cleopatra is traced to the present day through paintings, jewellery, opera and cinema. Organised by The British Museum in collaboration with the Fondazione Memmo, Rome. International Sponsor BP, in association with The Times.

#### **Lectures**

12, 21 July, 2, 25 August

#### **Films**

6-10 August

### **Exploring the City: The Foster Studio**

**Wellcome Gallery Room 24  
until 7 October**

Celebrating the opening of the Great Court, the future Wellcome Gallery shows an exhibition on the work of Foster and Partners, among Britain's most successful architectural practices. The exhibition brings architecture to life through models, specially commissioned films and full-size prototypes. It looks at a remarkable series of projects, including designs for the tallest skyscraper in the world.

#### **Gallery talks**

20 July,  
22 August



## **Treasury of the World: Jewelled Arts of India in the Age of the Mughals**

**West Wing Exhibition Gallery, Room 5  
until 2 September**

**last entry: 16.45 Sunday - Wednesday, 19.45 Thursday - Saturday**

**Admission : £6, concessions £3.50, visitors aged 11 and under free.**

**In association with The Times**

A spectacular exhibition which celebrates the jewelled arts. The exhibition leads with 300 pieces of Indian jewellery dating from the reigns of the Great Mughals who ruled India from the mid-16th to the early 18<sup>th</sup> century. The exhibition displays earrings, pendants, finger rings and bracelets, daggers with jewel-incrusted scabbards and hilts, jewelled boxes, cups and gaming pieces.

### **Gallery talks**

10, 14 August

### **Family events**

29 July

5, 12, 19, 26 August

### **Films**

9-14 July

Study day

3 July

### **Dining with the Mughals**

17 July

£40 per head.

Book a table and enjoy a memorable dining experience. Evening includes a talk, private view of exhibition, a themed supper. For more information and booking telephone 020 7323 8476. [www.thebritishmuseum.ac.uk/dining](http://www.thebritishmuseum.ac.uk/dining)

## **New Acquisition: Gold Celtic Warrior Brooch**

### **Room 22**

The British Museum, with help from the Heritage Lottery Fund and the National Art Collections Fund, has acquired this magnificent gold brooch from the third century BC. Previously on loan to the Museum, the brooch is a unique piece of ancient jewellery and represents the meeting of Greek artistic genius and the warrior world of Celtic Europe.

## **100 Views of Mount Fuji**

**Japanese Galleries, Rooms 92-94  
until 29 July**

**Admission free**

Mount Fuji is renowned as Japan's highest and most perfectly-shaped mountain. This exhibition explores a wide range of manifestations of the mountain in visual culture, as portrayed in 100 works by Japanese painters and print designers from the 17th century including Hokusai's famous series *Thirty-Six View of Mount Fuji* (c.1830.) The exhibition marks the start of Japan 2001.  
[www.thebritishmuseum.ac.uk/japan2001](http://www.thebritishmuseum.ac.uk/japan2001)

### **Gallery talk**

4 July

### **Lecture**

6 July

### **Course**

3-5 July

## **Paper Assets: Collecting Prints and Drawings 1996-2001,**

**Prints and Drawings Gallery Room 90  
until 16 September**

Over 200 recent works acquired by the Department of Prints and Drawings. They include Picasso's study for *Les Femmes d'Alger (O. J. R. M.)* and graphic work by contemporary artists such as David Hockney, Georg Baselitz, Antony Gormley, Tracey Emin, Jake and Dinos Chapman and Cornelia Parker.

### **Gallery talks**

5, 12, 27 July, 3, 4, 29 August

### **Lectures**

13 July, 4, 16 August

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## **Souvenirs in Contemporary Japan**

### **BP Ethnography Showcase Room 36**

**until 30 September**

As part of Japan 2001, this exhibition looks at ephemeral souvenirs such as amulets, plastic foods, postcards and photographs, and explores how their mass consumption is used to highlight and emphasize local and regional identity.

### **Gallery talks**

19 July

28 August

## **Sainsbury African Galleries**

### **Great Court Room 25**

The new African galleries present both the riches of Africa's past and its vivid contemporary culture, showing work by some of Africa's foremost living artists.

### **Workshop**

5 July

## **'Struck on Gold': Money of the Mughal Emperors**

### **Room 69a to 9 September**

The Mughal emperors struck coins of startling beauty, with elegant Arabic inscriptions and often including verses of Persian poetry. Coincides with the special exhibition *Treasury of the World: Jewelled Arts of India in the Age of the Mughals*.

### **Gallery talk**

10 August

## **Mughals Adorned**

### **Room 34 to 15 September**

In conjunction with the special exhibition *Treasury of the World: Jewelled Arts of India in the Age of the Mughals*, this display focuses on jewellery as it appeared in Mughal paintings.

### **Gallery talk**

14 August

## **Silver, Gold and Brass: Metal working os the Islamic World**

**Room 34**

**until 30 September**

This display examines how metalwork in the Islamic world was made and decorated and how we can find this out by scientific examination.

It highlights some of the major techniques used by metalworkers in the Islamic world such as casting and hammering of brass as well as the art of inlaying.

## **Emperors and Court Ladies: Chinese Figure Painting**

**Room 91**

**until 12 August**

This exhibition features perhaps the most famous extant Chinese painting, 'The Admonitions of the Instructress to the Court Ladies.' Exhibited together with this lyrical portrayal of the lives of court ladies and emperors in medieval China are other highlights of figure painting from the Museum's collection.

**Gallery talks**

10, 11 July

## **Tibet: Life, Myth and Art**

**Room 33b**

Superb examples of Buddhist art from Tibet, including paintings, bronze sculpture, ritual daggers, shrines and mandalas - mystic diagrams that unfold the inner potential on the path to Enlightenment.

**Gallery talks**

16, 21 August

## **Sir Thomas More Jewels**

**Room 46**

Five jewels closely associated with Sir Thomas More on long term loan from the Society of Jesus.

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## **European Prints from the 15<sup>th</sup> to early 19<sup>th</sup> centuries**

### **Room 1 (King's Library)**

Superb prints made by the great exponents of woodcuts, engraving and aquatint, set out on long-term display. The prints represent the influential figures of printmaking, Schöngauer, Dürer, Goltzius, Elsheimer, Rembrandt, Canaletto and Delacroix feature strongly.

### **Gallery talk**

3 August

## **The Great Court: Reclaiming the Past, Designing the Future**

### **Room 2**

Updated exhibition about the Great Court, and future Museum projects.

## Friends Events

### The British Museum Friends Evening Openings

The Museum is open on the first Tuesday in the month 18.00-21.00 with gallery talks, lectures, live music and pay-bar. Entrance is free for members of The British Museum Friends, who may bring a guest. Members of the public may buy tickets on the door for £5 (£2.50 children/students.)

### Gold, Glitter and Glamour

**Tuesday 3 July 18.00**

**West door, Great Court**

A Family Evening Opening featuring the exhibitions *Treasury of the World: Jewelled Arts of India in the Age of the Mughals*, *Cleopatra of Egypt: from history to Myth* and *Struck on Gold: Money of the Mughal Emperors*. Galleries open include Egyptian Sculpture, Mummies and Parthenon.

Indian music provides the backdrop. A Conservation display highlights the restoration of ceramics and Sheila Canby lectures on Mughal jewellery. Special family activities include storytelling and a jewellery workshop.

### Pandora's Box

**Tuesday 7 August 18.00**

**West door, Great Court**

The August Evening Opening features the exhibitions *Cleopatra of Egypt: from history to Myth*, *Treasury of the World: Jewelled Arts of India in the Age of the Mughals*. Galleries open include Egyptian Scripture, Nereid Room and Mausoleum of Halikarnassos. Egyptian music will play and a lecture on Cleopatra will be given while the Conservation Department will highlight the work involved in the exhibition.

### Young Friends

The Young Friends of The British Museum provides the Ford Sunday Club, sleepovers and other events for members aged 8-14 for an annual subscription of £17.50.

### Supporting The British Museum

Membership of The British Museum Friends costs £50 a year and entitles Friends to free Evening Opening attendance and an extensive programme of special events. For details of these and how to join telephone 020 7323 8605 or see [www.thebritishmuseum.ac.uk/join/friends](http://www.thebritishmuseum.ac.uk/join/friends)

## Family Events

Events are free and suitable for family groups with children from 4-14 years old. No pre-booking unless otherwise stated. Trails and activity sheets are available at all times from the Information Desk.

### Mughal Magic

**Daily 28 July - 26 August**

#### **The Great Court**

Stories from the age of the Mughals, make a jewelled bowl, dress dolls as a Mughal prince or princess!

### Stories on a Summer Sunday

**Sundays 29 July-26 August 13.00-16.00**

#### **Stevenson Theatre**

Every Sunday during the summer holidays, storytellers will delight with wonder tales, myths, epics and legends; stories that will make eyes grow large with amazement and hair curl with excitement! Suitable for adults and children aged 5+. Free event, but places may be limited. Please arrive early to ensure admission. *Parents should accompany their children at all times during an event.*

## Workshops

### West African Textile Arts

**Thursday 5 July, 10.30-12.30**

#### **Clore Education Centre**

**£10 (concessions £5)**

A hands-on workshop celebrating West Africa's long and diverse tradition of weaving, dyeing and embroidery. The Museum has extensive collections illustrating the richness of this textile heritage. Study, handle and experiment with textiles, cloth samples and dyeing. This workshop marks the publication of the new Museum book *Printed and Dyed Textiles from Africa*, John Gillow (BMP)

## Discussion

### Cleopatra's Fatal Femininity

Sunday 29 July, 19.30

BP Lecture Theatre

£8, BM Friends £6, concessions £4

Mark Rylance, Susan Walker, Mary Hamer

'Cleopatra, Eve and the serpent in one...'

This conversazione chaired by Susan Walker - curator of the exhibition *Cleopatra of Egypt: From History to Myth* - will look at ancient and modern perceptions of Cleopatra as a woman, an issue central to any understanding of the last great queen of Egypt. Featuring Mark Rylance, who recently played Cleopatra in the Globe's controversial interpretation of Shakespeare's play and Mary Hamer of the Department of Afro-American Studies at the University of Harvard.

## Courses and Study Days

### Japanese Printmaking course

Tuesday 3, Wednesday 4 and Thursday 5 July,  
10.00-16.30

Clore Education Centre

£90, BM Friends £80 (concessions £60)

Rebecca Salter, printmaker and lecturer, leads this three day course exploring the styles and techniques of Japanese printmaking. Participate in practical sessions, develop your own work from inception to completion.

## Lectures

### No Such Thing as Art

Marina Vaizey:

Wednesday 4 July, 18.00

Clore Education Centre

£5, BM Friends £4. (concessions £3)

What is the new role for museums and galleries in the twenty first century? Adapting Gombrich's assertion that there is no such thing as art, only artists, the focus here is on the patrons, collectors and curators who create the public face of art and shape our 'ways of seeing.'



## **9<sup>th</sup> Vladimir Lukonin Memorial Lecture Persepolis between Scythia and Lydia**

**Tuesday 10 July, 18.00**

**BP Lecture Theatre**

**Admission free**

The lecturer is Dr Shapur Shahbazzi and the lecture will be followed by a reception. Advance tickets available from: Claire Burton, Department of Ancient Near East, The British Museum, Great Russell Street, London WC1B 3DG. Telephone: 020 7323 8315.

## **Pagan Cleopatra in Christian Europe**

**Mary Hamer**

**Thursday 2 August, 18.30**

**Clore Education Centre**

£3, BM Friends £2.50 (concessions £2)

## **Celebrating Pompeii**

**Professor Andrew Wallace-Hadrill**

**Friday 24 August, 18.30**

**BP Lecture Theatre**

£8. BM Friends £6 (concessions £4)

Ancient Pompeii was founded on the southern slopes of Mount Vesuvius - a site that would prove to be a geological time bomb. In 79AD, on 24 August, the inevitable occurred. A terrible four-day volcanic eruption began, filling the skies of Pompeii with toxic gases and burying the town. To mark the anniversary of this epic occurrence in the history of the ancient world, historian archaeologist Andrew Wallace-Hadrill, Director of the British School in Rome, shares his insights into life in ancient Pompeii.

## Films

### Indian Film Week

A celebration of India's most popular art form to coincide with the special exhibition *Treasury of the World: Jewelled Arts of India in the Age of the Mughals*.

### Mughal-e-Azam

Thursday 12 July, 18.00

BP Lecture theatre

£5, BM Friends £4.50 (concessions £3)

A rare screening of this classic Mughal epic, one of the great classics of Indian cinema: the popular story of the Mughal Emperor Akbar (P Kapoor,) his rebellious son Prince Salim (D Kamur) and the beautiful slave Anarkali (Madhubala.) Shot in black and white with the famous colour dance sequence. Introduced by Behroze Gandhi. This screening is supported by Channel 4. Director K. Asif, 1960, 173 mins

### How to make a Bollywood Movie

Monday 9 July, 14.30

Clore Education Centre

Admission free

3 episodes from acclaimed Channel 4 documentary series on Hindi cinema produced and directed by Nasreen Munni Kabir. *Working Wonders* looks at the importance of Hindu mythology and its special status in Indian cinema. *Bollywood Dancing* looks at the most important ingredient of Hindi cinema, song and dance while *The Stunt Factory* examines another: fighting and action. 72 mins.

### Heroes, Heroines, Vamps and Villains

Tuesday 10 July, 14.30

Clore Education Centre

Admission free

3 further episodes from *How to Make a Bollywood Movie*, the acclaimed Channel 4 documentary series on Hindi cinema produced and directed by Nasreem Munni Kabir. Each 24 minute episode uses interviews with stars and film makers and has extracts from classic and contemporary films to uncover the secrets of the world's largest film industry. 72 mins.

## **Pather Panchali**

**Wednesday 11 July, 14.30**

**Clore Education Centre**

**Admission free**

The experiences of Apu, child of a small family eking out an existence in a ramshackle Bengali village in the early twentieth century. Visual composition, action and physical expression are more important than dialogue in this beautiful film. Director Satyajit Ray, *1955*, 115 mins

## **Aparajito**

**Thursday 12 July, 14.30**

**Clore Education Centre**

**Admission free**

Apu comes of age. His life in Calcutta, studying by day and working in a printing press by night is juxtaposed with his mother's wasting illness. Music composed by Ravi Shankar. Director Satyajit Ray, *1956*, 113 mins

## **Apu Sansar**

**Friday 13 July, 14.30**

**Clore Education Centre**

**Admission free**

The conclusion of the Apu trilogy. Apu's experiences of urban life and the tragic results of his marrying bring him back to his rural roots. Director Satyajit Ray, *1959*, 106 mins.

## **Sholay**

**Saturday 14 July, 14.30**

**Clore Education Centre**

**Admission free**

Massively popular adventure film, this is India's best known 'curry' western patterned on Italian westerns with admixtures of romance, comedy, feudal costume drama and musicals. Director Ramesh Sippy, *1975*, 199 mins

## **Face of Tutankhamun**

This five-part BBC series, introduced by Sir Christopher Frayling, pursues the myths and legends of Tutankhamun and focuses on the enduring fascination for ancient Egypt in western culture. To coincide with the special exhibition: *Cleopatra of Egypt, from History to Myth*.

## **Howard Carter and the Great Adventure**

**Monday 6 August, 14.30, Clore Education Centre**

Admission free.

Why so many myths and legends? In an adventure to search for the truth, Christopher Frayling retraces Howard Carter's footsteps from rural England to the Valley of the Kings. 50 mins

## **Wonderful Things**

**Tuesday 7 August, 14.30, Clore Education Centre**

Admission free.

The treasures of the golden tomb brought fame and fortune, but also misfortune to their finders. The sudden death of Lord Carnarvon fuelled rumours of a curse, and Carter's life was ever after blighted by a bitter feud with the Egyptian authorities. 50 mins

## **Everywhere the Glint of Gold**

**Wednesday 8 August, 14.30, Clore Education Centre**

Admission free.

'Tut Mania' fired the imagination of the 20s art world and the general public. Tut even became a 70s superstar with an exhibition and world tour and still inspires designers today. 50 mins

## **The Pharaoh Awakes**

**Thursday 9 August, 14.30, Clore Education Centre**

Admission free.

Was the tomb protected by a curse? The legend retains a powerful attraction for the occult world. 50 mins

## **Heads in the Sand**

**Friday 10 August, 14.30, Clore Education Centre**

Admission free.

The Cairo Museum houses the greatest collection of Egyptian antiquities in the world. Sadly, the treasures face the prospect of disintegration. What can be done to save them? 50 mins

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## Regular Events

### Way of Tea

**Fridays 13 & 27 July 13.00 & 15.00**

**Room 92**

A talk and presentation of the way of tea by the Urasenke Foundation.

### Please touch!

**Tuesdays-Fridays 11.00-16.00**

**Room 68, HSBC Money Gallery**

Your opportunity to touch objects that have been used as currency, from Roman copper bars to modern credit cards. Facilitated by volunteers of The British Museum Friends.

### Sign interpreted gallery talks

The talks on 18 July, 12.45, *Treasures of the Islamic World* (Room 34) and 15 August at 12.45, *Treasures from the Classical World* (Room 17) will be sign-interpreted. Priority given to deaf visitors and their friends.

### Sound enhancement for gallery talks

We are able to offer a sound enhancement system for some gallery talks, but apologise that it is not always possible to do so. We are very grateful to BMF volunteers for their help.

Box Office contact 020 7323 8181

Education Department contact 020 7323 8511/8854

Fax: 020 7323 8855

Minicom: 020 7323 8731

## Events Diary

Date	Event type	Title	Room	Presenter	Time
Tuesday 3 July	Study day £	Mughal costumes	CEC		10.,30
	Gallery talk	Ancient Mexico	27	E Baquedano	11.15
	Evening opening £	Gold, Glitter & Glamour	GC		18.00
Wednesday 4 July	Gallery talk	Views of Mount Fuji	92	T Clark	11.15
	Lecture £	Ways of Seeing: No Such Thing As Art	CEC	M Vaizey	18.00
Thursday 5 July	Workshop £	West African Textile Arts	CEC		10.30
	Gallery talk	Collecting prints and drawings 1996-2001	90	V Holman	11.15
	Lecture	Aztec Gold	CEC	E Baquedano	13.15
Friday 6 July	Gallery talk	Sir William Hamilton and Neoclassicism	47	H Williams	11.15
	Lecture	Monet, Mount Fuji and Japanese prints	CEC	H Williams	13.15

<b>Date</b>	<b>Event type</b>	<b>Title</b>	<b>Room</b>	<b>Presenter</b>	<b>Time</b>
Saturday 7 July	Gallery talk	Ancient Egyptian gods and goddesses	4	G Hart	11.15
	Lecture	The pharaoh Akhenaten and the sun cult	CEC	G Hart	13.15
Monday 9 July	Film	How to make a Bollywood movie	CEC		14.30
Tuesday 10 July	Gallery talk	Chinese figure painting	91	C Michaelson	11.15
	Film	Heroes, Heroines, Vamps and Villains	CEC		14.30
	Lecture	Persepolis between Scythia and Lydia	CEC	S Shahbazi	18.00
Wednesday 11 July	Gallery talk	Exploring Chinese figure painting	91	J Portal	11.15
	Film	Pather Panchali	CEC		14.30
Thursday 12 July	Gallery talk	Drawing techniques old and new	90	H Williams	11.15
	Lecture	Juba and Cleopatra Selene	CEC	S Moorhead	13.15

<b>Date</b>	<b>Event type</b>	<b>Title</b>	<b>Room</b>	<b>Presenter</b>	<b>Time</b>
Thursday 12 July cont.	Film	Aparajito	CEC		14.30
	Film £	Mughal-e-Azam	CEC		18.00
Friday 13 July	Gallery talk	Gemstone carving in Mesopotamia	56	M Sax	11.15
	Presentation	The Way of Tea	92		13.00
	Lecture	Collecting prints and drawings 1996-2001	CEC	V Holman	13.15
Saturday 14 July	Film	The World of Apu	CEC		14.30
	Presentation	The Way of Tea	92		15.00
	Gallery talk	The art of Siena	46	E Allen	11.15
Monday 16 July	Lecture	Art in 15th century Italy	CEC	E Allen	13.15
	Film	Sholay	CEC		14.30
	Special event £	Dining with the Mughals	5		19.00



<b>Date</b>	<b>Event type</b>	<b>Title</b>	<b>Room</b>	<b>Presenter</b>	<b>Time</b>
Tuesday 17 July	Gallery talk	Ephesus: city of Artemis	82	C Perry	11.15
Wednesday 18 July	Gallery talk	Hindu gods and goddesses	33	A Bolger	11.15
	Gallery talk S	Treasures of the Islamic World	34	eyeOpeners	12.45
Thursday 19 July	Gallery talk	Collecting souvenirs in contemporary Japan	36	S Pimpaneau	11.15
	Lecture	Greek goddesses: virginity and motherhood	CEC	S Blundell	13.15
Friday 20 July	Gallery talk	Norman Forster: <i>Exploring the City</i>	24	C Storrie	11.15
	Lecture	Healers and patients in the Graeco-Roman world	CEC	R Jackson	13.15
Saturday 21 July	Gallery talk	Women in ancient Egypt	4	D Pemberton	11.15
	Lecture	Cleopatra and the queens of Egypt	CEC	D Pemberton	13.15

<b>Date</b>	<b>Event type</b>	<b>Title</b>	<b>Room</b>	<b>Presenter</b>	<b>Time</b>
Tuesday 24 July	Gallery talk	The British Museum: the past in the present	2	M O'Brien	11.15
Wednesday 25 July	Gallery talk	Religious and royal: the art of Sri Lanka	33	A Bolger	11.15
Thursday 26 July	Gallery talk  Lecture	Ancient Egyptian amulets  The ancient Egyptian afterlife	62  CEC	D Pemberton  D Pemberton	11.15  13.15
Friday 27 July	Gallery talk  Presentation  Lecture  Presentation	Paper Assets: collecting prints and drawings 1996-2001  The Way of Tea  The 53 stations of the Tokaido Road  The Way of Tea	90  92  CEC  92	F Carey    N Capel	11.15  13.00  13.15  15.00
Saturday 28 July	Gallery talk  Lecture	Ancient Egyptian hieroglyphs  From queen to pharaoh: the Hatshepsut phenomenon	4  CEC	G Hart  G Hart	11.15  13.15

<b>Date</b>	<b>Event type</b>	<b>Title</b>	<b>Room</b>	<b>Presenter</b>	<b>Time</b>
Sunday 29 July	Families	Stories on a Summer Sunday	CEC		13.00
	Discussion £	Cleopatra's Fatal Femininity	CEC		19.30
Tuesday 31 July	Gallery talk	Florentine patronage	46	E Allen	11.15
Wednesday 1 Aug	Gallery talk	Collecting prints and drawings 1996-2001	90	V Holman	11.15
Thursday 2 Aug	Gallery talk	The British Museum: past, present and future	2	S Harrison	11.15
	Lecture	The royal tombs at Nimrud	CEC	D Collon	13.15
	Lecture £	Pagan Cleopatra in Christian Europe	CEC	M Hamer	18.30
Friday 3 Aug	Gallery talk	Collecting now: prints from 1500-2000	90	H Williams	11.15
	Lecture	The fine art of forgery in sculpture	CEC	D Sox	13.15

<b>Date</b>	<b>Event type</b>	<b>Title</b>	<b>Room</b>	<b>Presenter</b>	<b>Time</b>
Saturday 4 Aug	Gallery talk	Collecting prints and drawings 1996 -2001	90	V Holman	11.15
	Lecture	Collecting prints and drawings 1996 -2001	CEC	V Holman	13.15
Sunday 5 Aug	Families	Stories on a Summer Sunday	CEC		13.00
	Families	Magnificent Mughals	GC		12.00
Monday 6 Aug	Families	Magnificent Mughals	GC		14.30
	Film	Howard Carter and the Great Adventure	CEC		14.30
Tuesday 7 Aug	Gallery talk	French Renaissance enamels	46	E Allen	11.15
	Families	Magnificent Mughals	GC		12.00
	Families	Magnificent Mughals	GC		14.30
	Film	Wonderful things	CEC		14.30
	Evening opening £	Pandora's Box	GC		18.00

Date	Event type	Title	Room	Presenter	Time
Wednesday 8 Aug	Gallery talk	The life of the Buddha in Indian sculpture	33	A Bolger	11.15
	Families	Magnificent Mughals	35		12.00
	Families	Magnificent Mughals	GC		14.30
	Film	Everywhere the Glint of Gold	CEC		14.30
	Special event £	Dining with Cleopatra	GC		19.00
Thursday 9 Aug	Gallery talk	Food and drink in China	33	H Glaister	11.15
	Families	Magnificent Mughals	GC		12.00
	Lecture	The royal tombs of Macedonia	C Perry	13.15	
	Families	Magnificent Mughals	GC		14.30
	Film	The Pharaoh Awakes	CEC		14.30

<b>Date</b>	<b>Event type</b>	<b>Title</b>	<b>Room</b>	<b>Presenter</b>	<b>Time</b>
Friday 10 Aug	Gallery talk	Money of the Mughal emperors	69a	S Bhandare	11.15
	Families	Magnificent Mughals	GC		12.00
	Lecture	The Etruscans	CEC	J Swaddling	13.15
	Families	Magnificent Mughals	GC		14.30
	Film	Heads in the Sand	CEC		14.30
Saturday 11 Aug	Gallery talk	The Warren Cup: pornography or treasure?	70	D Sox	11.15
	Lecture	Treasures from Lewes House: the Warren Collection	CEC	D Sox	13.15
Sunday 12 Aug	Families	Stories on a Summer Sunday	CEC		13.00
Tuesday 14 Aug	Gallery talk	The splendour of the Mughals	34	C Perry	11.15

<b>Date</b>	<b>Event type</b>	<b>Title</b>	<b>Room</b>	<b>Presenter</b>	<b>Time</b>
Wednesday 15 Aug	Gallery talk	Amaravati: the Great Stupa	33	A Bolger	11.15
	Gallery talk S	Treasures from the Classical World	17	eyeOpeners	12.45
Thursday 16 Aug	Gallery talk	The phoenix and the dragon in Chinese art	33	H Glaister	11.15
	Lecture	Collecting prints and drawings 1996-2001	CEC	V Holman	13.15
Friday 17 Aug	Gallery talk	The Northwest coast: past and present	26	R Hand	11.15
	Lecture	Italian Renaissance court art	CEC	E Allen	13.15
Saturday 18 Aug	Gallery talk	Caesars and gods	70	A Xavier	11.15
	Lecture	Roman Olympus	CEC	A Xavier	13.15
Sunday 19 Aug	Families	Stories on a Summer Sunday	CEC		13.00
Tuesday 21 Aug	Gallery talk	The traditions of Taoism, Confucianism and Buddhism	33	H Glaister	11.15

<b>Date</b>	<b>Event type</b>	<b>Title</b>	<b>Room</b>	<b>Presenter</b>	<b>Time</b>
Wednesday 22 Aug	Gallery talk	Norman Forster, the BM and <i>Exploring the City</i>	24	J Reeve	11.15
Thursday 23 Aug	Gallery talk	The British Museum: Past, present and future	2	S Harrison	11.15
	Lecture	The art of the Anglo-Saxon jeweller	CEC	A Evans	13.15
Friday 24 Aug	Gallery talk Lecture £	Saints and sinners: Vikings Celebrating Pompeii and the church in Ireland	41 CEC	S Youngs A Wallace-Hadrill	11.15 18.00
	Lecture	The cat in antiquity	CEC	C Johns	13.15
Saturday 25 Aug	Gallery talk	Women in ancient Egypt	4	D Pemberton	11.15
	Lecture	Cleopatra and the queens of Egypt	CEC	D Pemberton	13.15
Sunday 26 Aug	Families	Stories on a Summer Sunday	CEC		13.00



<b>Date</b>	<b>Event type</b>	<b>Title</b>	<b>Room</b>	<b>Presenter</b>	<b>Time</b>
Tuesday 28 Aug	Gallery talk	Collecting souvenirs in contemporary Japan	36	S Pimpaneau	11.15
Wednesday 29 Aug	Gallery talk	Highlights of collecting: drawings, 1500-2000	90	H Williams	11.15
Thursday 30 Aug	Gallery talk	Renaissance to Rococo in four easy steps	46	H Williams	11.15
	Lecture	Wren: Exploring the City c.1666	CEC	H Williams	13.15
Friday 31 Aug	Gallery talk	The Bodhisattva in Buddhist art	33	D Pemberton	11.15
	Lecture	Avalokitesvara: Bodhisattva of compassion	CEC	D Pemberton	13.15

## Guided tours

### Highlights, Focus and Great Court Tours

Three times every day throughout the year. Star objects and individual tours on Egypt, Greece, Ancient Near East, Roman Britain, Medieval Europe and China by approved British Museum Guides.

Tours commence daily at 11.00, 13.00, 15.00\*

Late views Thursday and Friday 17.00 and 19.00

Meet at the Great Court Information Desk

Highlight tour 90 minutes: £7 (concessions £4),

Focus tour 60 minutes: £5 (concessions £3),

Great Court tour 60 minutes: £5 (concessions £3)

\*times may be subject to minor change

### Special Group tours

New group tours interpreting the histories of world civilisations; tours of exhibitions, galleries and special themes are accompanied by curators, specialists or approved British Museum guides. For general, special interest groups or businesses, tours are from £12 to £100 per head. Packages can include dining, discounted shopping, tickets to exhibitions and events. Contact 020 7323 8646.

### Highlights Audio Tours

Short commentaries on some of the most important star objects and less well-known artefacts from the Museum's diverse collections. Available from the Great Court Ticket Desk £2.50

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## eyeOpener free daily gallery tours

These tours are given by specially trained volunteer guides and introduce major areas of the collections. Please make a donation in one of the Museum donation boxes if you can.

### Monday

- 11.00 The Classical World (17)
- 11.30 The Americas (27)
- 12.00 The World of Asia (33)
- 13.00 Ancient Egypt & Nubia (64)
- 13.30 Prehistoric & Roman Britain (49)
- 14.00 Treasures of the Islamic World (34)
- 14.30 Europe: Medieval to Modern (41)
- 15.00 The Ancient Near East (53)

### Tuesday

- 11.00 The Ancient Near East (53)
- 11.30 The Classical World (17)
- 12.00 The Americas (27)
- 13.00 The World of Asia (33)
- 13.30 Ancient Egypt & Nubia (64)
- 14.00 Prehistoric & Roman Britain (49)
- 14.30 Treasures of the Islamic World (34)
- 15.00 Europe: Medieval to Modern (41)

### Wednesday

- 11.00 Europe: Medieval to Modern (41)
- 11.30 The Ancient Near East (53)
- 12.00 The Classical World (17)
- 13.00 The Americas (27)
- 13.30 The World of Asia (33)
- 14.00 Ancient Egypt & Nubia (64)
- 14.30 Prehistoric & Roman Britain (49)
- 15.00 Treasures of the Islamic World (34)

# EyeOpener free daily gallery tours

## Thursday

- 11.00 Treasures of the Islamic World (34)
- 11.30 Europe: Medieval to Modern (41)
- 12.00 The Ancient Near East (53)
- 13.00 The Classical World (17)
- 13.30 The Americas (27)
- 14.00 The World of Asia (33)
- 14.30 Ancient Egypt & Nubia (64)
- 15.00 Prehistoric & Roman Britain (49)Spec

## Friday

- 11.00 Prehistoric & Roman Britain (49)
- 11.30 Treasures of the Islamic World (34)
- 12.00 Europe: Medieval to Modern (41)
- 13.00 The Ancient Near East (53)
- 13.30 The Classical World (17)
- 14.00 The Americas (27)
- 14.30 The World of Asia (33)
- 15.00 Ancient Egypt & Nubia (64)

## Saturday

- 11.00 Ancient Egypt & Nubia (64)
- 11.30 Prehistoric & Roman Britain (49)
- 12.00 Treasures of the Islamic World (34)
- 13.00 Europe: Medieval to Modern (41)
- 13.30 The Ancient Near East (53)
- 14.00 The Classical World (17)
- 14.30 The Americas (27)
- 15.00 The World of Asia (33)

## Sunday

- 11.00 The World of Asia (33)
- 11.30 Ancient Egypt & Nubia (64)
- 12.00 Prehistoric & Roman Britain (49)
- 13.00 Treasures of the Islamic World (34)
- 13.30 Europe: Medieval to Modern (41)
- 14.00 The Ancient Near East (53)
- 14.30 The Classical World (17)
- 15.00 The Americas (27)

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## **eyeOpener free daily gallery tours**

Each tour lasts approximately 50 minutes. Join the tour in the gallery (room number in brackets).

20 minute 'Spotlights' focus on particular exhibits. Available regularly at 12.30 and the new evening times of 18.15 and 19.15 on Thursdays and Fridays.  
See information on the day.

# Booking form

All bookings can be made by calling The British Museum Box Office on 020 7323 8181 Saturday – Wednesday 10.00–17.30 and Thursday – Friday 10.00–20.30

Alternatively fill out the booking form and send a cheque payable to 'The British Museum' to: Box Office, The British Museum, Great Russell Street, London WC1B 3DG or fax to 020 7323 8110

## Your details

First name \_\_\_\_\_  
Family name \_\_\_\_\_  
Address \_\_\_\_\_  
Postcode \_\_\_\_\_  
Daytime telephone number \_\_\_\_\_  
Evening telephone number \_\_\_\_\_  
Email \_\_\_\_\_  
BM Friends number if applicable \_\_\_\_\_

## Payment details

Payment method: credit card  \*cheque  Switch

Please debit my Access/Visa/Switch card (please delete)

Card number

Name on card \_\_\_\_\_

Expiry date \_\_\_\_\_

Issue no. (Switch only) \_\_\_\_\_

Amount £ \_\_\_\_\_

Signature \_\_\_\_\_

\*If you are booking for a number of events please write the maximum sum on the back of your cheque and leave the amounts blank. If some events are fully booked, The British Museum will enter the reduced total on your cheque.



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## **Museum opening hours**

Saturday – Wednesday 10.00–17.30

Thursday – Friday 10.00–20.30

## **Great Court opening hours**

Monday 09.00–18.00

Tuesday – Wednesday 09.00–21.00

Thursday – Saturday 09.00–23.00

Sunday 09.00–21.00

Closed 14 June, 24–26 December 2001, 1 January and 29 March 2002

## **Late Views**

On Thursdays and Fridays many of The British Museum's galleries remain open until 20.30, whilst the Great Court and facilities will close at 23.00 on Thursday Friday and Saturday

Free platform music and entertainment takes place in the Great Court, 17.30–19.30, with Guided Tours at 17.00 and 18.30 and eyeOpener spotlights in the galleries at 18.15 and 19.15  
(see information on the day)

## **Public notice**

Please note that all or part of the Museum and the Great Court will be subject to closure on 14 June 2001. Please check opening hours and availability before making your visit on [www.thebritshmuseum.ac.uk](http://www.thebritshmuseum.ac.uk) or telephone 020 7323 8000



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## **Restaurant & Cafés**

### **Court restaurant**

All day menu of hot and cold meals, morning coffee, afternoon tea and evening dinners; Upper floor, north side of Great Court.

Monday – Wednesday 11.00–17.00

Thursday – Saturday 11.00–21.00

Sunday 11.00–18.00

### **Court café east & west**

Providing hot drinks, sandwiches, cakes and other light meals; Main floor, north side of Great Court concourse.

Monday 09.00–17.00

Tuesday – Wednesday 09.00–20.00

Thursday – Saturday 09.00–21.00

Sunday 09.00–20.00

**Gallery café** Providing a range of hot and cold light meals morning coffee and afternoon tea; Main floor next to room 12.

Monday – Wednesday 10.00–16.30

Thursday – Friday 10.00–19.45

Saturday 10.00–16.30, Sunday 10.00–17.00

## **Museum shops**

**Bookshop** Comprehensive range of books; Main floor, north side of Great Court concourse.

Monday 09.30–18.00

Tuesday – Saturday 09.30–20.00

Sunday 12.00–18.00

**Children's Shop** Pocket-money priced items; Main floor, east side of Great Court concourse.

Monday – Saturday 09.30–18.00

Sunday 12.00–18.00

**Gifts & Souvenirs** Postcards, camera film, stationery, inexpensive gifts; west side of Great Court concourse.

Monday 09.30–18.00

Tuesday – Saturday 09.30–20.00

Sunday 10.00–20.00

**Grenville Shop** Replica sculpture, jewellery, silk scarves and ties; east of the Weston Great Hall at the Great Russell Street entrance.

Monday 09.30–18.00

Tuesday – Saturday 09.30–20.00

Sunday 10.00–20.00

## **Mailing List**

To receive What's On for £3.00 a year (UK and Overseas Surface Mail), please send a cheque payable to 'The British Museum' to: Mailing List, The British Museum, London WC1B 3DG.

The British Museum  
Great Russell Street, London WC1B 3DG  
Telephone 020 7323 8000  
Disabled access and facilities 020 7637 7384  
Minicom 020 7323 8920  
Artsline: voice and minicom 020 7388 2227  
Box Office 020 7323 8181  
[information@thebritishmuseum.ac.uk](mailto:information@thebritishmuseum.ac.uk)  
[www.thebritishmuseum.ac.uk](http://www.thebritishmuseum.ac.uk)

# Stories on a Summer Sunday

**Family storytelling every Sunday**

**29 July - 26 August, 13.00 - 16.00**

**Suitable for adults and children age 5+**

**5 August                      African Tales - Jan Blake**  
**Times:                         13.00 - 13.45, 14.00 - 14.45, 15.00 - 15.45**  
**Venue:                         BP Lecture Theatre, Clore Education Centre**

Jan Blake was born in Manchester of Jamaican parentage. She has an international reputation for dynamic, witty, exciting storytelling. Specialising in stories from Africa and the Caribbean Jan Blake is currently one of Britain's leading female storytellers. She has featured at all the major storytelling festivals in the country, performs, runs storytelling workshops and teaches & performs all over Europe. Jan has worked as an artist in residence at various theatres throughout Britain and in doing so has developed close links with theatres such as The Royal National Theatre, The London Philharmonic Orchestra, Battersea Arts Centre, & The Unicorn Theatre for Children. She is committed to passing on skills that can help storytellers develop their skills. For The British Museum, Jan will be telling African tales....

**12 August                     The Lewis Chessmen - Shonaleigh**  
**Times:                         13.00 - 13.45, 14.00 - 14.45, 15.00 - 15.45**  
**Venue:                         BP Lecture Theatre, Clore Education Centre**

Shonaleigh comes from a Dutch-Jewish family with a strongly ingrained tradition of storytelling. She tempers her natural fiery flair for storytelling with poise and confidence gained from her training at the Guildhall School of Music and Drama, followed by eight years as a professional actress and vocalist. Shonaleigh was captivated by the honesty and directness of storytelling and has rapidly gained a reputation as a brilliant storyteller with dry wit and an instinctive feel for the rhythm of a story. Some of her most recent work includes Artist in Residence for Castle Morpeth 2000, Year of the Artist. The British Museum has commissioned Shonaleigh to develop a story about The Lewis Chessmen and how they came to be found on the Isle of Lewis. Will it be true, or is it just a tall tale? Well, it's a story, make of it what you will....

**19 August**            **Viking Tales - Giles Abbott**  
**Times:**                **13.00 - 13.30, 13.40 - 14.10, 14.50 - 15.20, 15.30 - 16.00**  
**Venue:**                **Sackler Seminar Rooms, Clore Education Centre**

Giles came to storytelling as a result of losing most of his useful eyesight in 1998. Now registered blind (though he prefers "hard of seeing"), he tells stories from a wide range of traditions in a voice that has been described as "dark brown," or "chocolatey." He has recently been featured on Radio 4 - In Touch, discussing his voluntary work recording stories for blind children. Giles has told stories in clubs all over the Northwest of England and at festivals such as the Festival at the Edge in Shropshire. For The British Museum, Giles will be telling tales from the Norse myths. So how exactly did Thor get his hammer? And how on earth did Loki persuade the thunder god to wear a dress in public? Come and find out.....

**26 August**            **Japanese Tales - June Peters**  
**Times:**                **13.00 - 13.45, 14.00 - 14.45, 15.00 - 15.45**  
**Venue:**                **BP Lecture Theatre, Clore Education Centre**

June Peters is a versatile performer whose rich voice and musical talents make her work riveting, moving and memorable. A member of the storytelling company 'The Ogresses', she has organised and performed in both their festivals of Women's Storytelling, such programmes as 'Spin the Yarn, Stir the Cauldron', 'Sixth Sense', 'Consuming Desires' and 'What you see is what you get', while her current solo programmes are 'The Trowie Fiddle' (Folk tales and music of Ireland, Shetland and Scandinavia) and 'To the Mountains for a Brother; Through the Furnace for a Lover' (Khazakstani epic). Sources for her wide repertoire range from Mesopotamian Myth to the Mabinogion, from Arabian nights to Arthurian cycle. She tells wonder tales from all over the world and participation tales from countless cultures. For The British Museum, June will be telling tales with a Japanese flavour....

**Parents/carers are respectfully reminded that they must accompany their children at all times.**

**For further information, please telephone the Education Department on:**  
**020 7323 8511/8854**  
**020 7323 8731 (minicom)**  
**[www.thebritishmuseum.ac.uk/education](http://www.thebritishmuseum.ac.uk/education)**

# Your own coin

Case 1

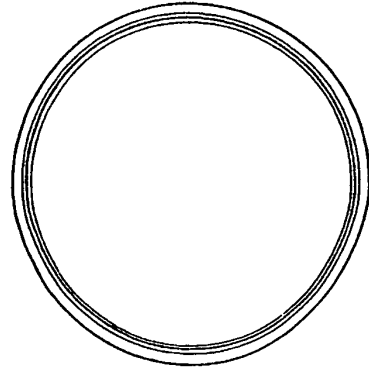
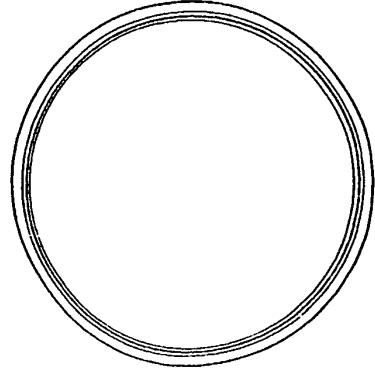


Find: this Ancient Greek silver coin in case 1

The front of the coin has a picture of the beautiful goddess Athena. On the back is an owl, symbolising her wisdom.



Now: design your own coin. You could put a picture of yourself on the front and a symbol on the back (this might be a picture of your favourite toy or of your house).



THE  
BRITISH  
MUSEUM  
illuminating world cultures

# My Money Book

written by .....

Do a rubbing or draw your favourite coin from the gallery or handling collection here.

For use in Gallery 68

Department of Coins and Medals  
Great Russell Street, London WC1B 3DG  
Telephone +44 (0)20 7323 8607  
Facsimile +44 (0)20 7323 8171  
coins@thebritishmuseum.ac.uk  
www.thebritishmuseum.ac.uk

Guide developed by Cirmy  
Saffron, Jenny Knanna and  
Alex Santocki, students from  
Barnet College

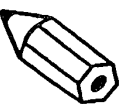
# Saving & Hoarding

Cases 18 and 11



How do you keep your pocket money safe? Do you use a 'piggy bank'? There are some examples in case 18.

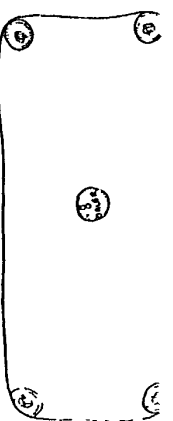
Which is your favourite? There is space here for you to draw it.



Why is this your favourite?.....

.....  
 Years ago people hid their savings in the ground, especially in times of danger. Sometimes they never came back for their money. There are several hoards on display in case 11. Which one do you wish you had discovered?  
 .....

Plate money  
 from Sweden  
 (case 9)



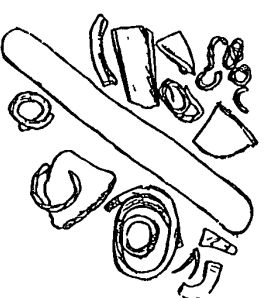
light       small       easy to use as money   
 heavy       large       hard to use as money



Bar of wood  
 from Africa  
 (case 8)

soft       shiny       easy to use as money   
 hard       dull       hard to use as money

Pieces of silver  
 from Ancient  
 Egypt (case 1)



rare       decorated       easy to use as money   
 common       plain       hard to use as money

Imagine that there are no coins and banknotes. What would you use as money instead?

I would use.....  
 because.....

# What's it made of?

Cases 19, 17, 9, 8 and 1

Money can be made from many different things: from metal, from paper and even from salt!



Find these objects and tick the words which best describe them.

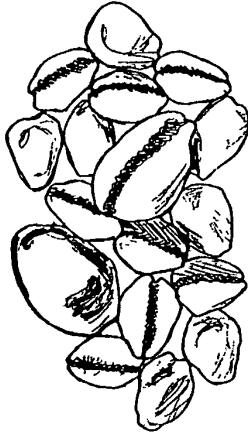
Bar of salt from Africa (case 19)



heavy   
light

decorative   
useful

easy to use as money   
hard to use as money



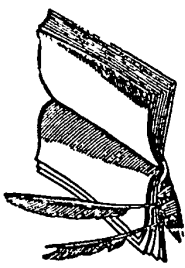
Cowrie shells from India (case 17)

small   
large

pretty   
ugly

easy to use as money   
hard to use as money

Here is a story about some treasure that was buried. It is from the diary of a man called Samuel Pepys, who lived in the 17<sup>th</sup> century.



10<sup>th</sup> October, 1667

*My father and I with a dark lantern, it being now night, went*

*into the garden with my wife. and there went about our graves. work to dig up my gold. But Lord! what a loss it was for some time in, that they could not justly tell where it was. that I began heartily to sweat and be angry, that they should not agree better on the place, and at last to feet that it was gone but by and by poking with a spit, we found it, and then began with a spade to lift up the ground. But, good God! to see how*

*silly they did it. not half a foot under ground, and in the sight of the world*



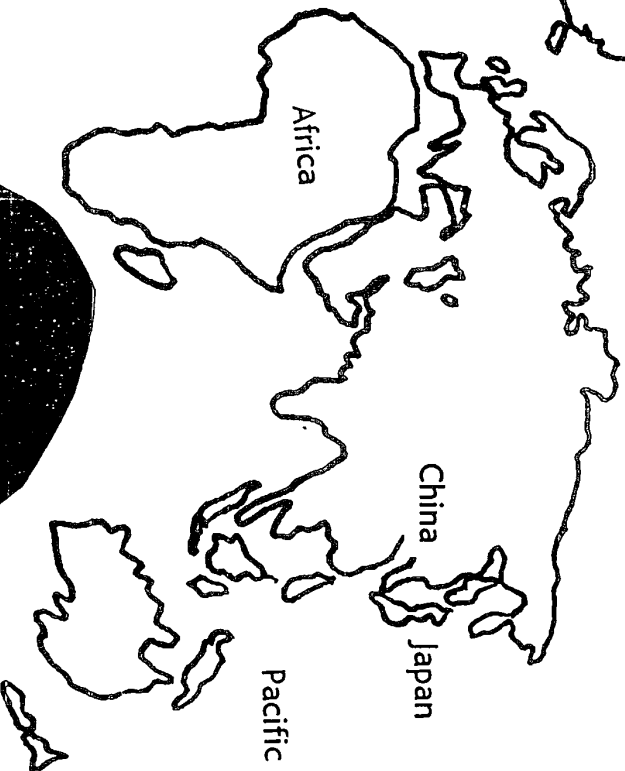
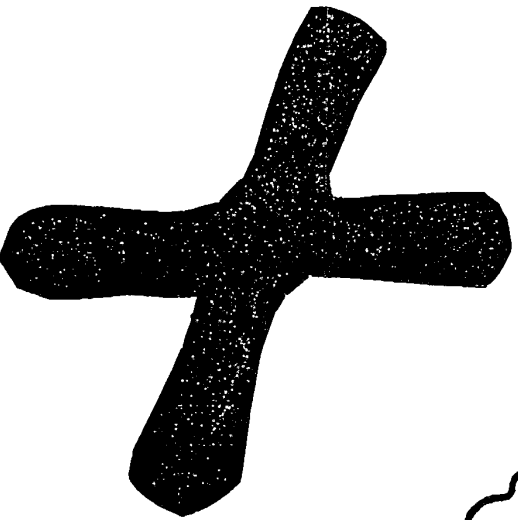
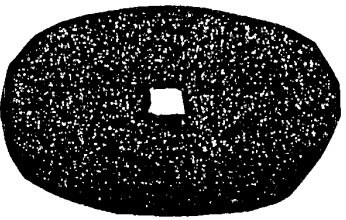
Can you think of any stories about buried treasure?

Find out more: about other hoards in the British Museum by using the new COMPASS computer system in the Reading Room.

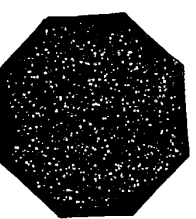
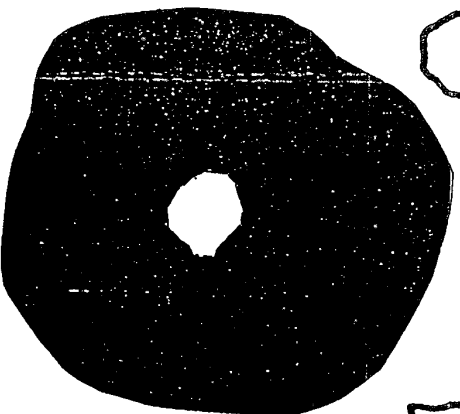
Cases 17 and 19

# Money Shapes

Look at the pictures of different types of money. If you look in cases 17 and 19 you will see what they are called and where they come from. Write the name of the money and draw a line on the map to the country it comes from.



Pacific islands





## EVENTS

### ON PRINTS AND DRAWINGS

**AUGUST 2001**

#### EXHIBITIONS

*Paper Assets: Collecting Prints and Drawings 1996-2001*, Room 90, admission free

A selection of over 200 works on paper, acquired by the Department of Prints and Drawings over the past five years. These include Renaissance drawings, Victorian watercolours, Picasso's study for *Les Demoiselles d'Avignon* and graphic work by David Hockney, Antony Gormley, Jake and Dinos Chapman.

#### GALLERY TALKS

Please, meet in Room 90, at 11:15

- |                         |   |
|-------------------------|---|
| 1 <sup>st</sup> August  | Valerie Holman<br>Collecting prints and drawings 1996-2000      |
| 3 <sup>rd</sup> August  | Hilary Williams<br>Collecting now: prints from 1500-2000        |
| 4 <sup>th</sup> August  | Valerie Holman<br>Collecting prints and drawings 1996-2001      |
| 29 <sup>th</sup> August | Hilary Williams<br>Highlights of collecting: drawings 1500-2000 |

#### LECTURES

Clare Education Centre, at 13:15

- |                         |  |
|-------------------------|--|
| 4 <sup>th</sup> August  | Valerie Holman<br>Collecting prints and drawings 1996-2001 |
| 16 <sup>th</sup> August | Valerie Holman<br>Collecting prints and drawings 1996-2001 |



# THE FIRST BIG DRAW

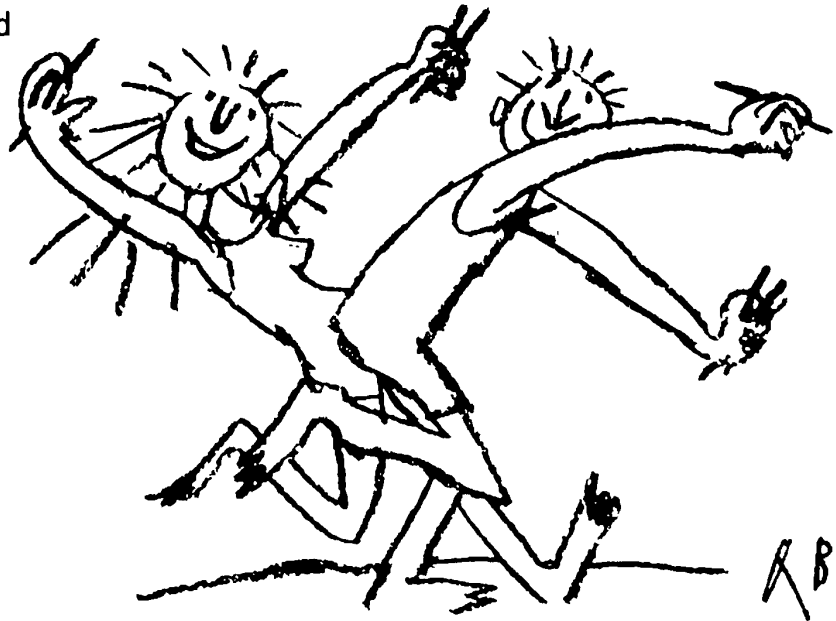
AT THE BRITISH MUSEUM  
Saturday 29 September  
10am – 5pm

The second year of the national campaign to get everyone drawing kicks off at The British Museum. Here a team of celebrated exponents of drawing power will offer encouragement to all-comers, whatever their age, ability or experience. The line-up includes artists Quentin Blake, Gerald Scarfe and Tom Phillips, cartoonists Posy Simmonds and Steve Bell; architects Sir Richard MacCormac and Edward Cullinan; the scientist Sir Roger Penrose as well as archaeologists, designers and craftspeople. Even a reincarnation of John Ruskin – whose book *The Elements of Drawing* inspired the campaign – will be there

# THE BIG DRAW

AT THE BRITISH MUSEUM  
Saturday 20 October  
10am – 5pm

Three weeks later, The Big Draw goes UK-wide. As its contribution, the British Museum will host another programme of events and activities to get you drawing. A lecture by Gerald Scarfe, guided talks and behind-the-scenes visits to the Print Room will highlight drawing in different cultures – from Africa and Asia to Europe and North America



Visitors can try drawing from life, from many of the museum's collections, from architecture and sculpture and explore archaeological illustration, print-making and digitalised imagery. A programme of talks and workshops will add inspiration.

**It's all free – even the materials. Be there!**

**For details ring the British Museum Education Department on 020 7323 8511 / 8854**

Find out about other Big Draw events in London and throughout the UK at [www.drawingpower.org.uk](http://www.drawingpower.org.uk)

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**THE  
BRITISH  
MUSEUM**  
illuminating world cultures

The Campaign for Drawing acknowledges the funding from NESTA, the National Endowment for Science, Technology and the Arts for Big Draw projects and the education programme

**nesta**



**DRAWING  
POWER**

The Campaign for Drawing





Gold mohur showing Jahangir seated with a wine cup, struck in Ajmer in his 8th regnal year (1614) BMC 318 IX

# Struck on Gold

## Coins of the Mughal emperors of India

Mughal coins are among the splendours of The British Museum collection. The Mughal emperors struck coins of startling beauty, with elegant Arabic inscriptions and often including verses of Persian poetry. Unusually for Islamic coins, they include portraits of Emperors as well as signs of the Zodiac and coins of enormous size for presentation.

### Origins

The first Mughal Emperor was Babur (1482-1530), a Turk from Transoxiana (Uzbekistan), the region beyond the river Oxus in Central Asia. His father was descended from Tamerlane (Timur, 1369-88) and his mother from Genghis Khan (1206-27).

In 1503 Babur lost the battle for supremacy in Transoxiana but retained control of Kabul and part of Afghanistan. In the 1520s there was conflict in India between the Afghan Lodhi sultans in Delhi and the Rajput coalition of Rajasthan (west India). The Rajput ruler, Rana Sangrama Simha, sought Babur's assistance. Babur moved into north India and defeated the Lodhi Sultan Ibrahim at the battle of Panipat (1526). The following year he broke the Rajput alliance and established himself at Delhi.

### Spread of Empire

Babur's initial conquests in India gave him the Lodhi dominions of Delhi, Agra, Lucknow and Jaunpur, as well as some of the Rajput territories in central India. His son Humayun (1530-40) tried to consolidate the kingdom further, but was defeated by the Afghan Sher Shah Suri and forced to flee. He sought refuge with the Shah of Iran until he regained control of Delhi in 1555.

The task of transforming the shaky kingdom into a mighty empire was accomplished by his son, Akbar (1556-1605), who brought most of north India and part of the Deccan (peninsular India) under Mughal rule. The second phase of expansion came under Aurangzeb (1658-1707). He annexed the rest of the Deccan and extended the boundaries of the Empire far to the south. But as a result of his campaigns, the Mughal treasuries were drained.

### Fragmentation

After Aurangzeb's death, court intrigues and wars of accession left subsequent rulers increasingly powerless and the empire began to crumble. Their growing need for political support led later emperors to grant permanent land-based titles in return for revenue collection. Another important factor was the rise of regional nationalism. The Sikhs, Jats and Marathas carved out their own kingdoms, while nawabs appointed to govern distant lands became virtually independent. Most of these successor states, however, maintained a nominal allegiance to the Mughal emperor: the coins were still minted in the name of the emperor, but carried additional symbols identifying the independent issuer.

The increasing political ambitions of European trading companies, especially the British East India Company, also played a part. The capture of Delhi from the Marathas in 1802 gave Lord Lake, the British commander, custody of Shah Alam II (1759-1806). Subsequent emperors were reduced to the status of pensioners and exercised no control beyond the palace grounds.



Mohur struck by Lord Lake at Delhi (Shahjahanabad) in the name of Shah Alam II in his 47th regnal year (1804) 1858 2 9 8

## Currency System

*'You may carry all sorts of silver into the Empire of the Great Mogul, because there is a mint in each of the frontier towns, where it has to be refined as is all the gold and silver in India, by order of the King, and it is coined into money of the country'*  
(J. B. Tavernier, *Travels in India*, about 1660)

The early Mughal coinage in India was bimetallic and based on a mixture of two systems: the Central Asian silver *shahrukhi* and the Indian copper *bahloli*. Under Sher Shah Suri (1540-45), the currency was reformed and the familiar silver *rupaya* and copper *paisa* were introduced. Akbar continued this practice. In the areas which he conquered, the local currencies were gradually assimilated into the main Mughal system and replaced by *rupees*. Akbar also introduced trimetalism on a larger scale, the gold denomination being called the *mohur* or *ashrafi*.



The first silver rupee of Akbar to carry the name *rupaya* minted at Agra in the 47th Ilahi year (1600) 1939 5 14 216

## Religion

As Muslims, the early Mughals gave prominence on their coinage to the names of the first four Caliphs and the *Shahada* or *Kalima*, the Islamic Affirmation of Faith: *'There is no god but God and Muhammad is the prophet of God'*. But in 1584, Akbar created a new religion, the *Din-i-Ilahi* (Divine Faith). On his coins he replaced the *Shahada* with an ambiguous legend *Allahu Akbar* meaning both 'God is great' and 'Akbar is God'. He also struck coins bearing images of the Hindu god Rama and his consort Sita - a striking testimony of his tolerance towards non-Islamic faiths.

Later emperors abolished such heresy. Religious tolerance came completely to an end in the reign of Aurangzeb, when special coins called 'legal dirhams' were struck for use by 'infidels' to pay a poll-tax, the *Jaziyya*, in accordance with Islamic law.



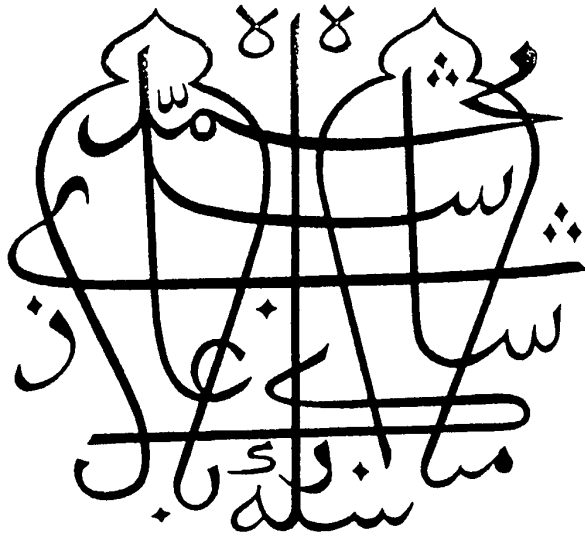
Gold half mohur of Akbar showing the Hindu god Rama and his consort Sita struck at Agra. BMC 172 V

## Poetry

The legends on coins are often written in Persian verse, e.g. a mohur of Akbar bears the couplet *'The stamp of the seal of Shah Akbar remains the glory of this gold whilst earth and sky are illuminated by the shining sun'*.

The anagram *'The letters of Jahangir and Allahu Akbar are equal in value from the beginning of time'* appears on an issue of Jahangir. This couplet is composed according to the *Abjad* system, which assigns a numerical value to each letter of the alphabet.

Some verses refer to political events. Coins struck for Jahangir have the couplet *'The king of kings of the world, Emperor Jahangir, struck the coin at Mandu, on the conquest of the Deccan and became ruler of both land and sea'*.



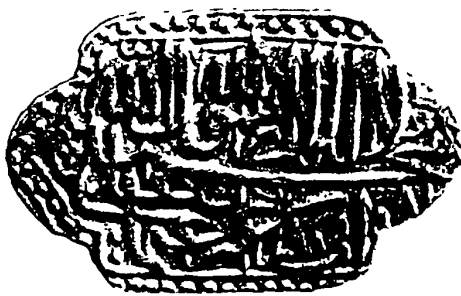
*Tughra* on gold *mohur* of Muhammad Shah, struck in Kashmir in his 24th regnal year (1748) BMC 973 XXV

## Calligraphy

On most Mughal coins, the script was elegantly executed, often against floral backgrounds, in a style known as *nasta'liq*, or the 'hanging' style. However, the issues of the early Mughals bear legends in cursive Arabic script which retain an austere sense of beauty. One of the most striking examples of cursive calligraphy was the *tughra*, in which the characters were given an often intricate decorative form, while still retaining the free flow of the calligrapher's hand.

## Presentation Coins

The Mughal emperors minted many gold and silver coins that were not intended for regular circulation, either because of their unusual designs or exceptional size. Some were special presentation coins (*nazarana*), distributed by the emperor on his anniversary, or at the New Year ceremony at the beginning of each solar year. Several emperors also stockpiled the treasury with gold and silver ingots in the form of enormous coins.



Gold *mihnahi* (cartouche-shaped) *mohur* of Akbar, struck at Agra in the Islamic year 985 (1577) Marsden DCCCIX

## Zodiacal Coins

With the establishment of his new religion (*Din-i-Ilahi*), Akbar also created a new era based on solar years with Persian month names. Solar months are conventionally represented by signs of the zodiac and his son, Jahangir, used these on a series of gold and silver coins.



Gold *mohur* of Jahangir depicting the zodiacal sign Leo, struck in his 17th regnal year (1621) BMC 337 X

Jahangir says that 'Previously to this, the rule of the coinage was that on the face of the metal they stamped my name, and on the reverse the name of the place and the year of the reign. At this time it entered my mind that in place of the month they should substitute the figure of the constellation which belonged to that month, for instance, in the month of Farwardin the figure of a ram, and in Ardibihisht the figure of a bull. Similarly, in each month that a coin was struck, the figure of the constellation was to be on one face, as if the sun were emerging from it. This usage is my own, and has never been practised until now'.

(Diary of Jahangir, 23 Farwardin, 13th regnal year, 1620 March 1618)

The gold zodiacal coins were mainly struck at Agra, Jahangir's central mint, during the period 1618-24. A few were also struck by other city mints to mark Jahangir's visits. The coins often have mounts, for use as amulets or jewellery.



Miniature depicting a Mughal minting scene.  
17th-18th century OA 1974.06.17.027

## Portrait Coins

In the 6th year of Jahangir's reign (1611), 'he gave orders that a piece of gold weighing one tola, stamped on one side with the image of the Padshah [king], and displaying on the other the figure of a lion surmounted by a sun should be given to favourite Amirs or most devoted servants, and that they were to wear it respectfully on the sash of the turban or on the breast front as a life preserving amulet'

(Khafi Khan, *Muntakhab-ul-Lubab*, about 1710)

A rare coin issued by Jahangir bears a memorial image of his father, Akbar. More usually, his own portrait, inscribed 'A likeness of Jahangir Shah, son of Akbar Shah', appears on a series of *mohurs* which were made for presentation, not for general circulation.

The contemporary English ambassador to the Mughal court, Thomas Roe, says that Jahangir was an atheist. The Emperor evidently did not have any religious scruples about portraiture or about alcohol (both strictly forbidden to orthodox Muslims), for in some images he holds a wine cup.

On other issues he is shown as a world ruler, balancing an orb on his fingertips. The lion and sun on the reverse of these coins is another royal symbol, used for the zodiacal sign Leo and for Jahangir's standard.

THE  
BRITISH  
MUSEUM

Great Russell Street  
London WC1B 3DG  
Telephone 020 7323 8408  
Facsimile 020 7323 8999  
coins@thebritishmuseum.ac.uk  
www.thebritishmuseum.ac.uk

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## Gigantic Coins

*'I gave one muhr of 1000 tolas, which is called the 'star of destiny' to the ambassador of the ruler of Iran'*

(Diary of Jahangir, 9 Farwardin, 8th regnal year, i.e. 10 April 1612)

The largest Mughal gold coin was a 1000 *mohur* called the *kaukab-i tal'a* ('star of destiny'). The only surviving example was minted by Jahangir at Agra in the Islamic year 1022 (1613). It measures over 7 inches (21 cm) and weighs more than 26 lbs (12 kg). The Mughals struck gold *mohurs* in multiples for storage as ingots. The *Voyages of Captain William Hawkins* (about 1611) records that Jahangir's treasury held 20,000 of these 1000 *mohurs* and 90,000 other huge coins of various sizes. Some were also presented as ostentatious gifts to ambassadors, envoys and foreign visitors.

Only copies now survive of a gold 200 *mohur* of Shah Jahan found at Patna, north-east India, in the 1840s. The original was minted at Shahjahanabad (Delhi) in the Islamic year 1064 (1653). The legend on the front of the coin describes the Emperor as 'protector of the faith, second in command of the constellations', who minted the coin in gold 'so that the rays of the sun may illuminate the face of the moon'.

A gold 200 *mohur* and a silver 200 *rupees* were also minted at Shahjahanabad for Aurangzeb, 'who controls the sky and atmosphere', in the 15th year of his reign (1669). Only the silver coin survives.

## Nisar ('scattering')

*'Pieces the Kings cause to be thrown among the people when they came to the throne. These pieces are most of them Silver, there being very few of Gold'*

(J. B. Tavernier, *Travels in India*, about 1660)

Thin, lightweight gold and silver coins were also minted specially for distribution as largesse. They were thrown in large numbers to the crowd during state processions and ceremonial occasions. They are inscribed with the name *nisar* ('scattering'), to distinguish them from coins intended for normal circulation.



1/2 tola *nisar* (gold) minted at Lahore in 1022 (1613). The reverse of the coin (top) (P. 11, 1977)



## ROMAN BRONZE SESTERTIUS OF EMPEROR HADRIAN

A tunic in Roman Britain cost 12 sestertii. One sestertius was worth 1/4 denarius. The emperor Hadrian came from Spain, and between AD121 and 133/4, he made three journeys inspecting the military and civil organisation of his empire. This coin dates from 134-135 and is one of a series which commemorate his travels.

Obverse: head of Hadrian



Points to notice

- The laurel wreath - a symbol of the emperor's power. It was traditionally worn by victorious Roman generals.
- Hadrian's beard - he was the first emperor to wear a full beard. His portrait is consistent and easy to recognise.
- The Latin inscription -

<i>Hadrianus</i>		Hadrian
<i>AUG</i>	<i>Augustus</i>	
<i>COS III</i>	<i>consul III</i>	consul three times
<i>PP</i>	<i>pater patriae</i>	'father of his country'

Augustus, a name given to the first emperor, was adopted by all following emperors. It has a similar meaning to 'august'. The consuls were two senior elected officials from the time of the Republic. In imperial times, emperors took the title to suggest continuity with the past. *Pater patriae* was an honorary title given to the emperor.

Reverse: Points to notice

Hadrian with female figure



- Hadrian's toga - official dress for Roman men. He holds a short staff (symbol of authority) in one hand and gestures towards the female figure with the other.
- The fire on the central altar - parts of sacrificed animals were burned.
- The female figure - (probably Britannia) the bowl of wine is to pour as an offering. Compare with Britannia on a 50p - there she is warlike with helmet and trident; here she seems at peace (see **The Story of Money**, page 34). Behind her may be a sacrificial bull.
- The Latin inscription -

SC	<i>senatus consulto</i>	'by order of the senate'
<i>ADVENTUI</i>		'on/for the arrival'
<i>AUG AVGVSTI</i>		'of Augustus' (here meaning Hadrian)
<i>BRITANNIAE</i>		'in Britain'

Although the senate gave formal authorisation for minting coins, the emperor held the real authority.

ROMAN

Denominations		Denarius	As
	Gold aureus	25	300
	Silver denarius	1	16
	Copper/brass sestertius	1/4	4
	Dupondius	1/8	2
	As	1/16	1
	Semis	1/32	1/2
	Quadrans	1/64	1/4
<b>Wealth</b>	Bank balance needed to qualify as a senator		at least 250,000 denarii
	Freedman Isodorus' bank bank balance on his death		15 million denarii
<b>Wages</b>	Legionary soldier's annual wages before deductions for food, kit, etc.		300 denarii
	Labourer, per day		to 1 denarius
	Barber, per customer		1 as
<b>Price of goods, Roman Empire, 1st-3rd century AD</b>	loaf of bread		1 semis - 2 asses
	wine (per litre)		1 semis - 1 as
	oil (per litre)		8 - 12 asses
	fish sauce (25 litre amphora)		160 asses
	chicken		2 denarii
	5 sparrows		2 asses
	beef (per lb)		1 sestertius
	pepper (per lb)		50 - 100 asses
	45lbs of bacon and 15 1/2 lbs of bacon lard		8 denarii and 2 asses
	1 modius of wheat (c. 6.5 kg)		12 asses
	(A family of four would consume about 120 modii (800kg) of wheat a year)		
	tunic		3 denarii
	cloak		5 denarii and 3 asses
	towel		2 denarii
	farmworkers' boots		4 denarii
	wool (per lb)		1 denarius, 8 asses
	white silk (per lb)		10 aurei
	silk, dyed purple (per lb)		125 aurei
	slave boy		600 denarii
	wax & stylus for writing		1 semis
	jar of perfume		300 denarii

# Money



denarius; silver



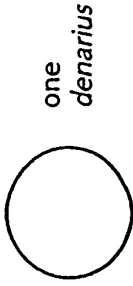
sestertius; made of yellow metal like a £1 coin



as; copper like a 2p piece

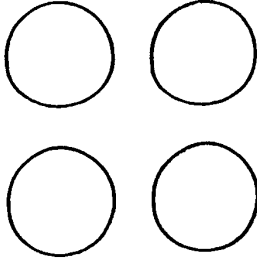
A legionary soldier earned about 300 *denarii* a year and although the army kept more than half of this for food, equipment and savings, legionaries were still richer than most ordinary people.

Soldiers were paid in silver *denarii* or gold coins called *aurei*. The *aureus* was the same size as a *denarius*, but much more valuable. It was worth 25 *denarii*, or 100 *sestertii*, or 400 *asses*.



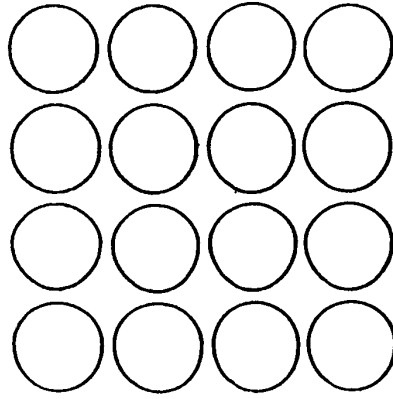
one  
denarius

equals



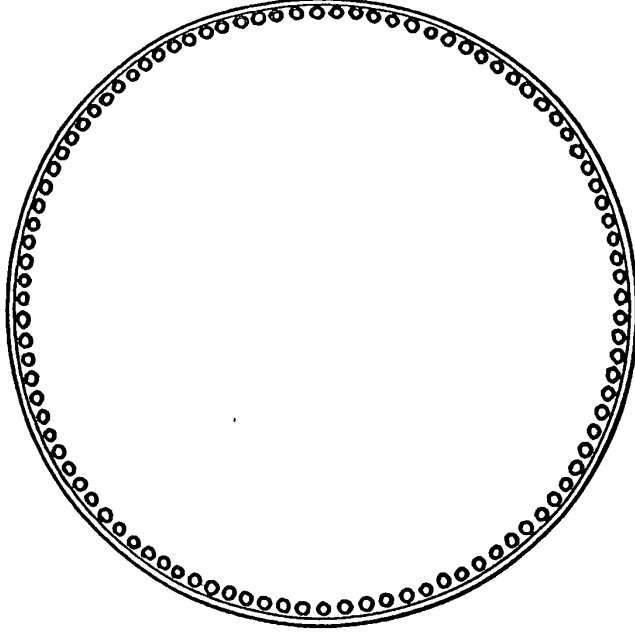
four  
sestertii

equal



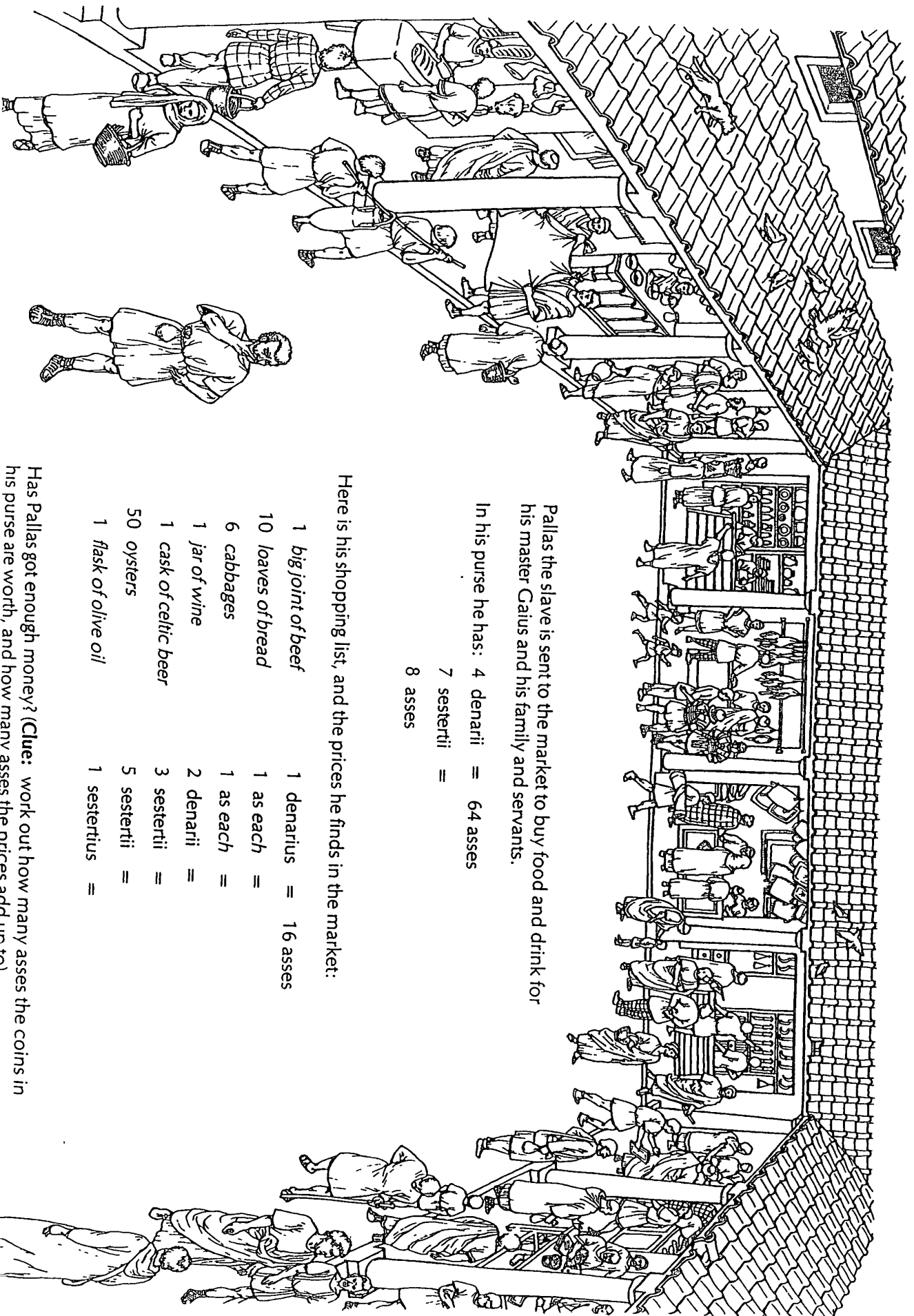
sixteen  
asses

Design your own coin in the space below. Use yourself or your best friend as a model. Don't forget to write your name and birthday round the edge.



How much is your coin worth?

(coins shown are actual size)



Pallas the slave is sent to the market to buy food and drink for his master Caius and his family and servants.

In his purse he has: 4 denarii = 64 asses  
 7 sesterii =  
 8 asses

Here is his shopping list, and the prices he finds in the market:

- |                       |                |          |
|-----------------------|----------------|----------|
| 1 big joint of beef   | 1 denarius =   | 16 asses |
| 10 loaves of bread    | 1 as each =    |          |
| 6 cabbages            | 1 as each =    |          |
| 1 jar of wine         | 2 denarii =    |          |
| 1 cask of celtic beer | 3 sestertii =  |          |
| 50 oysters            | 5 sestertii =  |          |
| 1 flask of olive oil  | 1 sestertius = |          |

Has Pallas got enough money? (Clue: work out how many asses the coins in his purse are worth, and how many asses the prices add up to)



**15. Celtic coin**

A coin made of gold  
One side shows a head  
with elaborate hair and  
a laurel wreath. The other  
side shows a horse with  
a man above it - perhaps  
meant to be a rider, or  
a charoteer





15. Coins of two Roman emperors  
The top coin depicts the young Augustus and the bottom coin the older emperor Vitellius



### 3. Ruler of Britain

The other side of the gold medallion shows the spirit of Londonium (London) kneeling to welcome the Roman emperor. The Roman fleet had just saved London from an attack by the Franks



## 2. The Roman emperor

The emperor ruled Britain and much of Europe from Rome. Most Britons never saw the emperor but they saw his picture on coins. This gold medallion shows Constantius I, wearing an Imperial laurel wreath on his head.



# Money



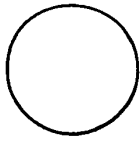
denarius; silver



sestertius; made of yellow metal like a £1 coin

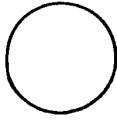


as; copper like a 2p piece

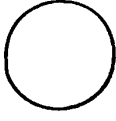


one denarius

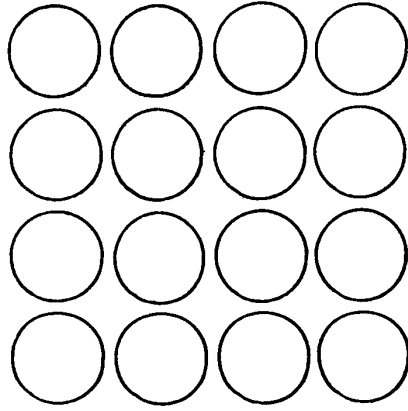
equals



four sestertii



equal

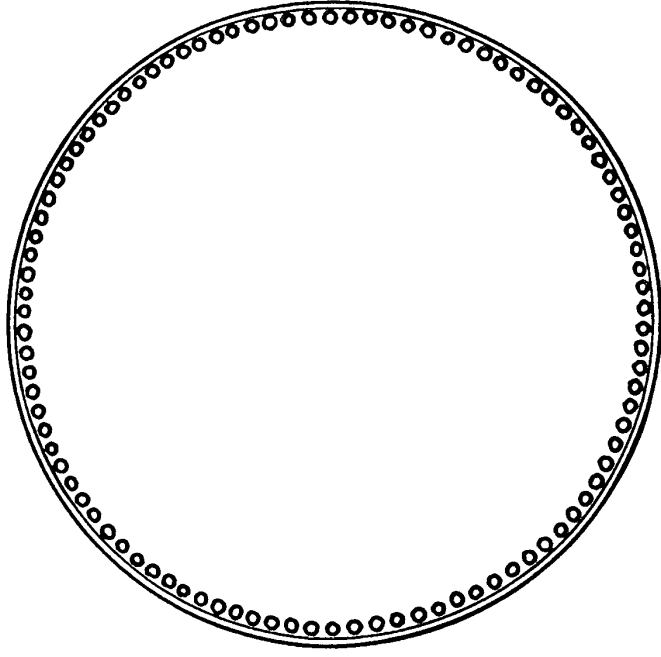


sixteen asses

A legionary soldier earned about 300 *denarii* a year and although the army kept more than half of this for food, equipment and savings, legionaries were still richer than most ordinary people.

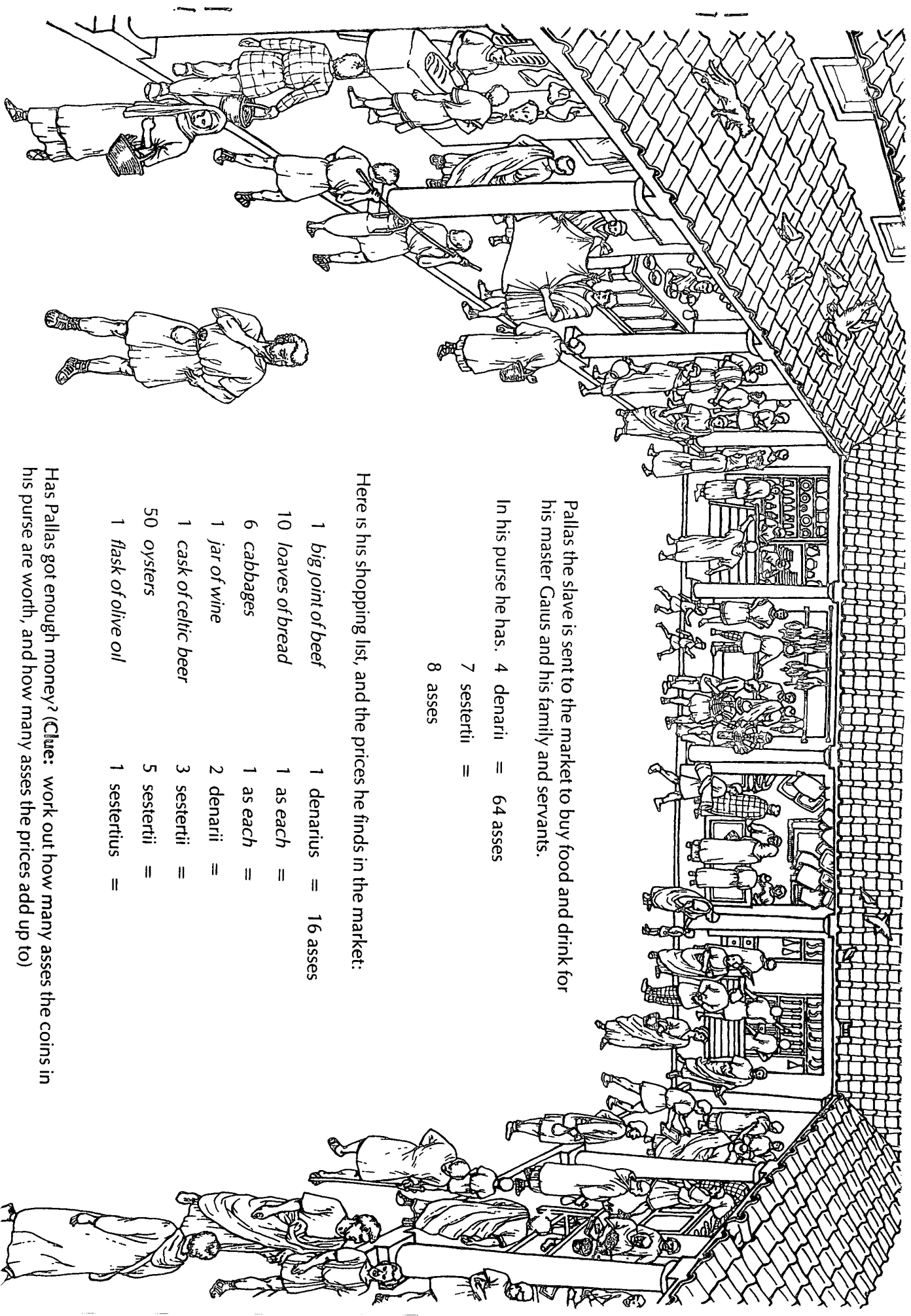
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(coins shown are actual size)

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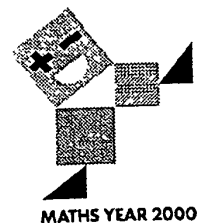
# Focus on Maths

Explore the Greek Galleries

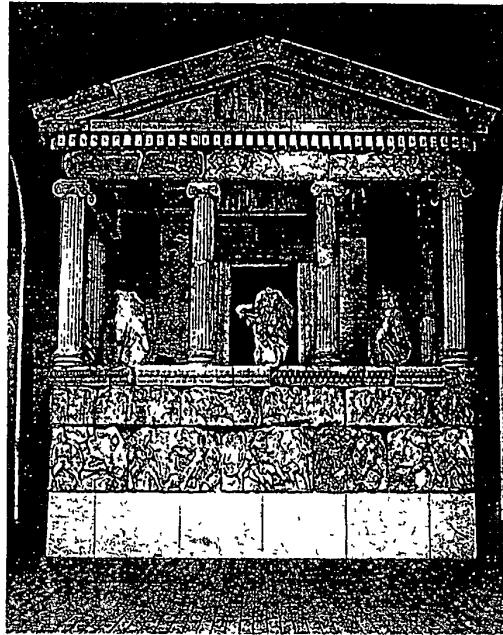
*An activity trail for ages 5 - 7*

Follow this trail to discover shapes and numbers in the wonderful world of the Ancient Greeks.

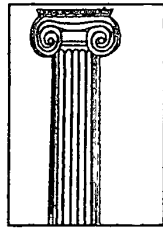
Part of the Glaxo Wellcome Education programme and supported by Maths Year 2000



Room 17  
The Nereid Monument :



How many



Columns

?

=

How many



Statues of  
women

?

=

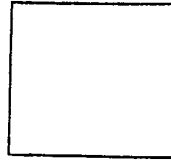
Minus

=

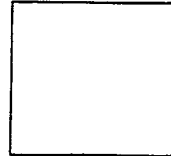
Can you find these shapes?



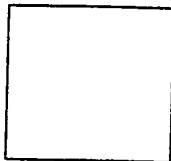
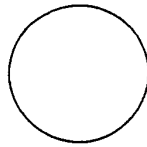
Square



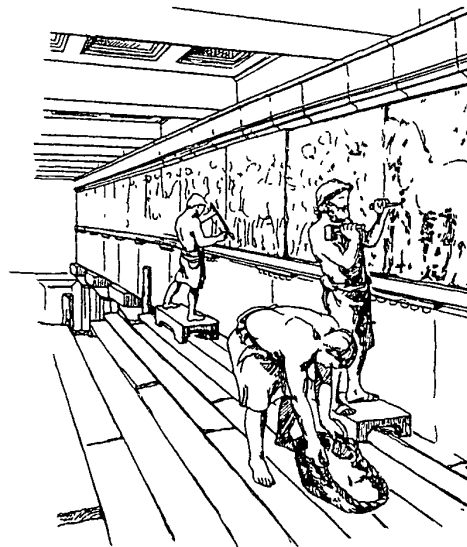
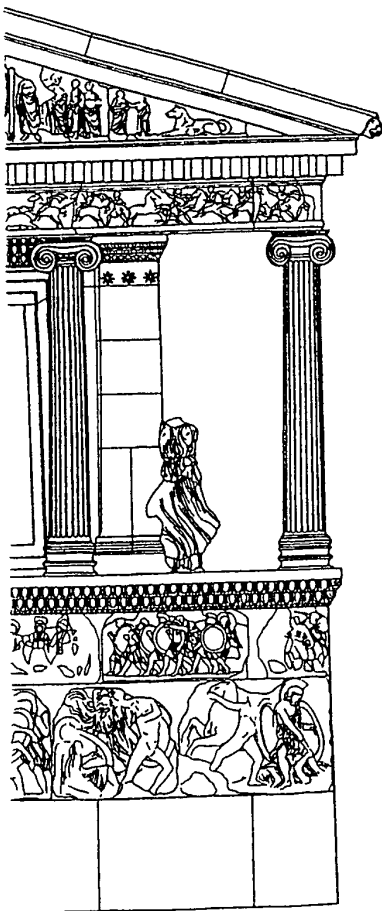
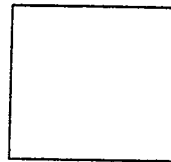
Rectangle



Circle



Triangle





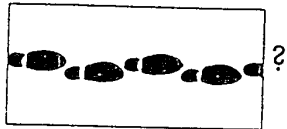
## Room 18 The Parthenon

Pick a piece of the frieze.

How many people?

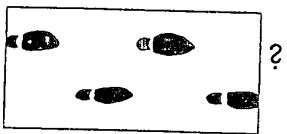
Now measure it.

How many



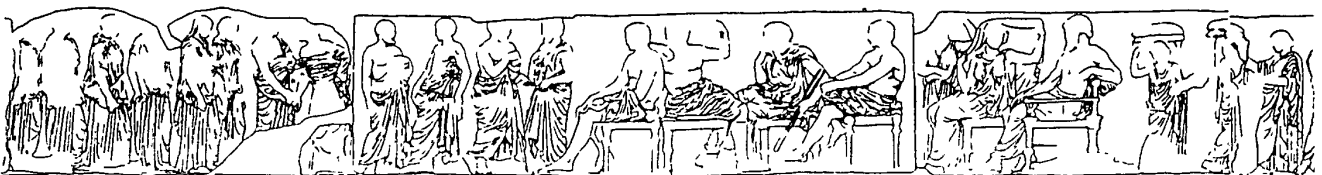
Footsteps

How many



Paces

Which number is biggest?





How many



? =

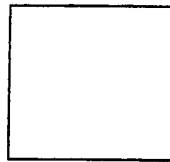


Horse heads

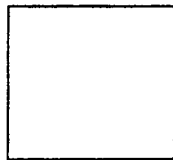
How many



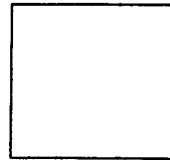
? =



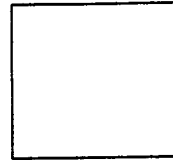
Eyes



X



=



Heads

Eyes

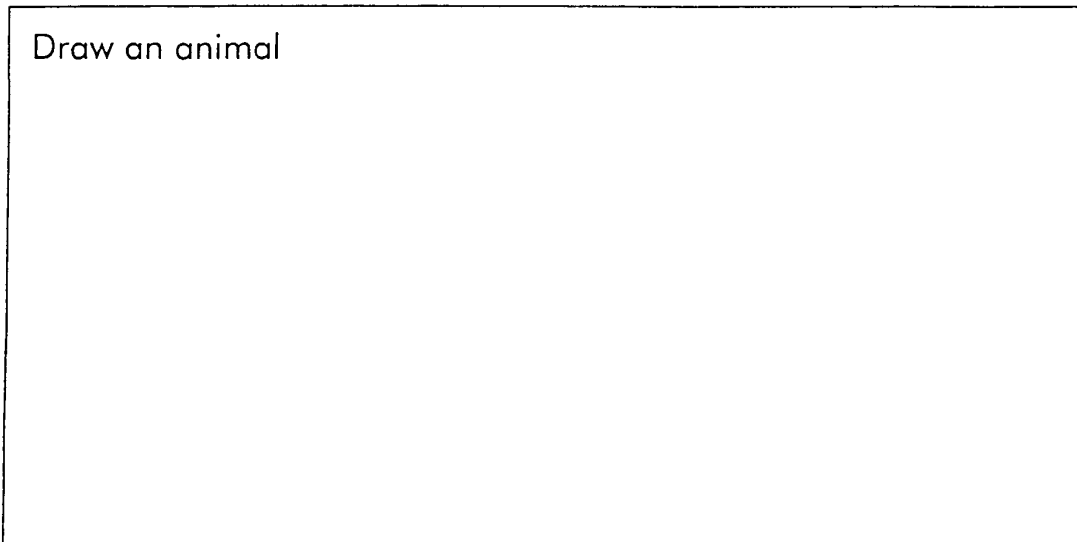
Where is the tallest woman ?

left

right

middle

Draw an animal



## Notes for parents and teachers

### In Room 17. The Nereid Monument

Look at the Nereid monument. Get the children to look closely at the building. Look for numbers of columns and statues of women (daughters of the sea-god Nereus) and also for the shapes that have been used.

The children could look around the rest of the gallery for similar and different images and shapes.

When looking for shapes they can find them anywhere, including on the walls or ceiling. When they have found a shape they should tick the relevant box on their worksheet.

### In Room 18. The Parthenon Marbles

The stones around the walls in this gallery are a frieze from the Parthenon in Athens. There are five sections of frieze in this room. Each section is made up of a number of blocks. The children should pick one block that is in good condition with clear images and count the number of people pictured on it. They could then look at whether other blocks have more or fewer images on them.

The children should then measure out the length of their block using small steps and then longer paces. This could then be compared to the number of steps it takes an adult to measure it out.

When looking for the horses' heads and eyes you should use the sculptures at one end of the gallery. These sculptures are called a pediment and come from the top of the temple. There is a picture of the sculptures on the worksheet.

For the drawing children could pick any one of the animals they can see around the gallery.





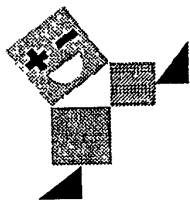
# Focus on Maths:

Explore the Greek Galleries

For Ages 7-10

The famous Greek mathematician Pythagoras lived in the 6<sup>th</sup> Century BC, about 2500 years ago. He and his followers were interested in numbers. They found many different types of numbers. They used numbers in lots of interesting ways.

Pythagoras' lived and worked in Croton. Now this is a part of Italy. In this trail you will be a follower of Pythagoras. You will look at different **types of numbers**. You will look at interesting ways of **using numbers**.



MATHS YEAR 2000

Part of the Glaxo Wellcome Education programme and supported by Maths Year 2000

The side of this sheet is marked as a ruler. Use the ruler to measure objects in this room

**Find case number 2.**

Find the bronze chisel.  
Estimate and then measure how long the chisel is.

Estimate	Measurement
_____ cm	_____ cm

The difference is \_\_\_\_\_ cm

**Find case number 3.**

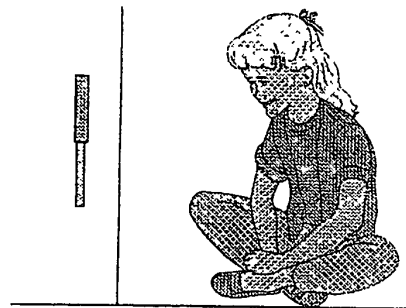
Find the bronze axe.  
Estimate and then measure how long the axe is

Estimate	Measurement
_____ cm	_____ cm

The difference is \_\_\_\_\_ cm

**Measuring**

- Get down so your eyes are at the same height as the object.
- Hold up the ruler in front of the object.
- Check that the 0 is at one end of the object.
- Read off the length at the other end of the object.



**Find case number 5 (in the middle of the room).**

Look at the gold goblet, the silver goblet and the copper jug.

Estimate how many gold goblets it would take to fill

the silver goblet \_\_\_\_\_

the copper jug \_\_\_\_\_

**Find case number 7.**

In this case there are 5 types of weapons. Put them in order of size:

\_\_\_\_\_

Would the order be the same if you weighed them?

## In Room 13. Calculating.

### Find case 1.

In it there is a pot which is as tall as a person.

At one end of this case there are four bronze horses and a stag. **Can you find them ?**

How many legs do the animals have altogether ?

There are  $\underline{\quad} \times \underline{\quad} = \underline{\quad}$  legs

How many eyes do you estimate there will be?

There are  $\underline{\quad} \times \underline{\quad} = \underline{\quad}$  eyes.

Now **look closely** - how many eyes are there?  $\underline{\hspace{2cm}}$

In this case there is also some jewellery. **Look at necklace number 7.**

Estimate how many beads there are on this necklace.  $\underline{\hspace{2cm}}$  beads

How many rectangle pieces are there ?

There are  $\underline{\hspace{2cm}}$  rectangle pieces.

Each rectangle piece has 2 heads. How many heads are there ?

There are  $\underline{\hspace{2cm}} \times \underline{\hspace{2cm}} = \underline{\hspace{2cm}}$  heads.

Each rectangle has 4 hanging beads. How many beads are there ?

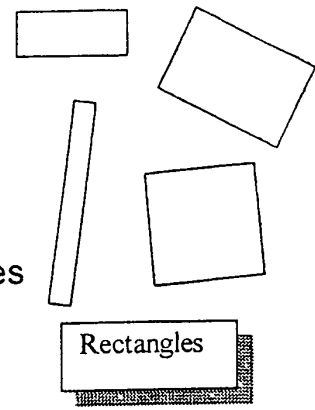
There are  $\underline{\hspace{2cm}} \times \underline{\hspace{2cm}} = \underline{\hspace{2cm}}$  hanging beads.

### How good was your estimate?

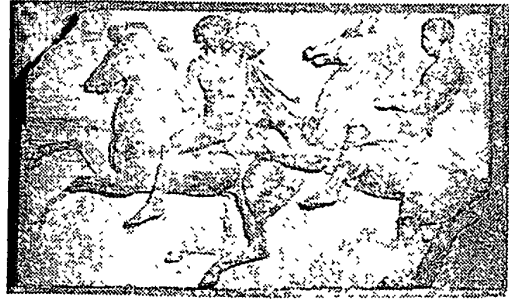
I estimated there are  $\underline{\hspace{2cm}}$  beads.

I calculated that there are  $\underline{\hspace{2cm}}$  beads.

The difference is  $\underline{\hspace{2cm}}$  beads.



The carvings around the walls of this room come from a temple in Athens. The temple is called the *Parthenon*.



The carvings together are called a *frieze*.

When the temple was being built distance was often measured by counting paces.

**Practise walking with long, even paces.**

**Choose one of the 5 sections of the frieze to pace out.**

If there is an adult with you, ask them to do it too.

The frieze measures \_\_\_\_\_ in my paces.

The frieze measures \_\_\_\_\_ in adult paces.  
Who used the most paces ?

**Can you approximately calculate the total length of frieze at the Museum?**

Approximate total length \_\_\_\_\_ x \_\_\_\_\_ = \_\_\_\_\_ of my paces

The problem with using paces to measure, is that it depends on whose paces you are using ! Can you think of a more accurate way to measure this?

---

**Look up to the ceiling and examine the roof glass - it's in a grid pattern.**

Using multiplication can you find out how many squares of glass there are? Show how you got your answer ....

When you leave this room, turn right to find out more about the Parthenon.

## In Room 68. Money.

This room is the HSBC Money Gallery.

### Find case number 1.

In it there is a display of coins.  
Find the coins from the Greek world.  
How many are there ?



There are \_\_\_\_\_ coins from the Greek world.

Where do the biggest coins come from ?

The biggest coins come from \_\_\_\_\_.

My favourite coin is \_\_\_\_\_.

### Find case number 5.

In it there are Greek coins with owls on them.

How many owls can you see ? \_\_\_\_\_ owls.

### Look at coin number 22 and coin number 23.

Where do they come from ? \_\_\_\_\_

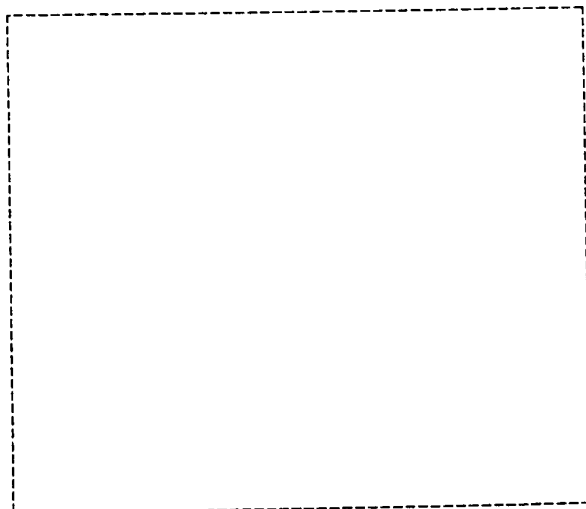
What are they made of ?

They are made of \_\_\_\_\_

When were they made?

They were made in \_\_\_\_\_

**In this space design your  
own £20 coin.**



**In case 4, look at the cards next to all of the objects.**

Can you see a number on the cards ?

This is the number for one of the objects: 1836 2-24.126

Which object is it ?

1836.2-24.126 is the \_\_\_\_\_

This is the number that the Museum uses to remember what the object is.  
The number *identifies* the object.

The first 4 digits in the number tell us when the object came into the Museum, so we can tell that object 1836.2-24 126 came to the Museum in 1836.

**Look at the cards for lots of different objects in this room.**

**Write down five objects and their numbers.**

Can you work out when the objects came to the Museum and how long they have been here?

Object	Number	When it came to the Museum	How long has it been here?
1			
2			
3			
4			
5			

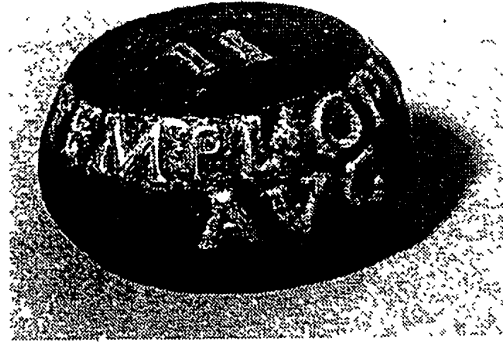
**How many other numbers are used to identify things here?**

(Clue: which room are you in ?)

## In Room 69. Weights.

### Find case number 25.

In it you should find a balance beam and some lead weights, like this one. This is a Roman weight, but the Greeks used similar weights and there are many in this case.



Let's look at the Greek weights.

Find these other weights. Tick them when you have found them.

Goat

Cow

Dolphin

Amphora (this is a tall pot with handles at the neck)

Write down all of the fractions you can see.

(Look on the cards describing the objects).

The fractions tell you how much of a whole *stater* each weight is. A *stater* was the unit for weight used in Ancient Greece

What unit of weight do we use? \_\_\_\_\_

How many *dolphins* weigh the same as a *stater* ?

\_\_\_\_\_ dolphins weigh the same as a *stater*.

How many *amphoras* weigh the same as a *stater* ?

\_\_\_\_\_ amphoras weigh the same as a *stater* ?

Which weight would you need FOUR of to make ONE STATER? \_\_\_\_\_

# Pattern and Order

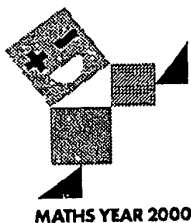
in the Greek Galleries

*An activity trail for ages 11-14*

Many mathematicians throughout history have tried to find pattern and order in the world around them. 2500 years ago, Pythagoras and his followers (the Pythagoreans) were interested in numbers and patterns.

Follow this trail to find out more about Pythagoras, patterns and order in the objects in the Greek galleries.

**The last sheet in this pack is a place to record any shapes, patterns or symmetries that you see on your travels.**



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You will see a large tomb, called the Nereid Monument.

**Make a sketch of the tomb.**

**Label** as many mathematical shapes as you can. Look at the rectangle that forms the front of the tomb.

There are hundreds of rectangles in this room.

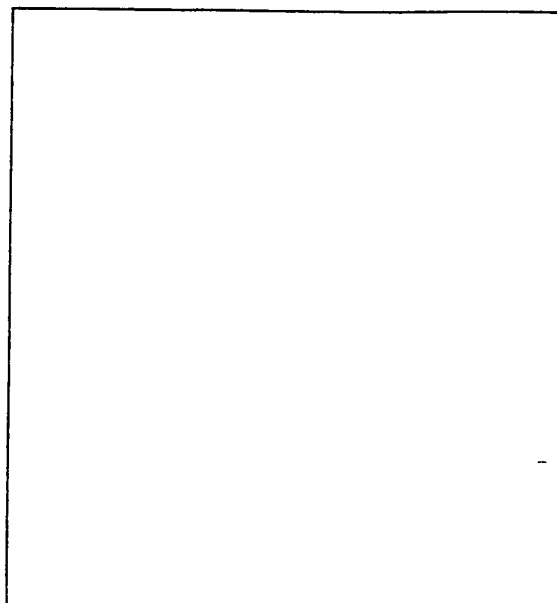
How many different rectangles can you find ?

(Are any of them squares?)

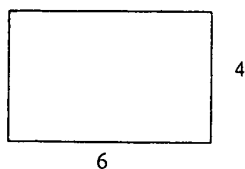
I found \_\_\_\_\_ different rectangles.

Which rectangle do you like best?

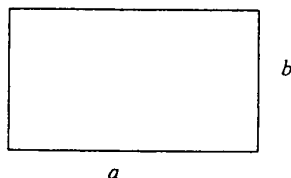
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If you measure the length of the sides of a rectangle and divide the longer one by the shorter one then you will get a number, this is how you work out a ratio.



Ratio  $6 \div 4 = 1.5$



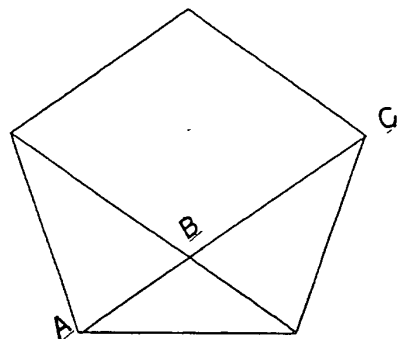
Ratio  $a \div b$

**Did you know?**

The tomb's rectangle is made to give a number which is roughly 1.6. It is called the *golden ratio*. Many people believe that this is the nicest shape of rectangle.

The Pythagoreans knew about the golden ratio. They drew a pentagon and drew in its diagonals. When you get home you can work out the golden ratio just like they did.

Look at this diagram. Measure the length from A to B and the length from B to C *very accurately*. Use a calculator to divide the length BC by the length AB.



## In Room 21. The Mausoleum of Halikarnassos.

This room contains various parts from the Mausoleum. This is the tomb of a ruler called Mausolus.



**Find the panel telling you about the building.**  
Look carefully at the *picture* of the whole building shown. You will see that some of the statues are humans and some are animals.

There are five rows with human statues.  
Count *very* carefully how many **human** statues there are in each of the rows. Write down your answers here.

□	□	□	□	□
---	---	---	---	---

Look for any connections between these numbers.  
Write down *anything* that you notice.

Are there any rules that could explain why these numbers were chosen ?  
(There are many possible answers, what matters is *why* you decided on a rule).  
My Rule:

If the builder put in another row, how many human statues do you think there would be ? Explain your answer

**Find one of the human statues in this room.**  
By comparing with your own height estimate how tall the statue is.

Estimated height of statue in cm \_\_\_\_\_

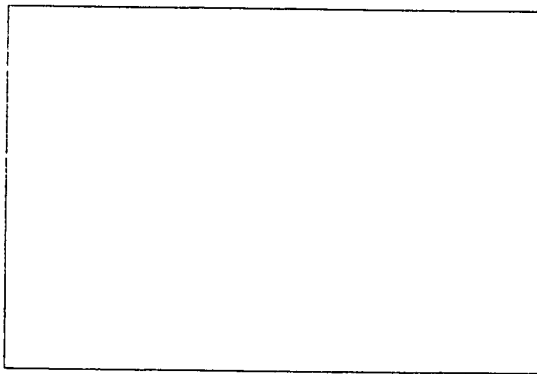
Suggest what scale was used to make these statues (e.g. 1:5 means that one metre of human length is 5 metres long in the statue).

Scale \_\_\_\_ : \_\_\_\_

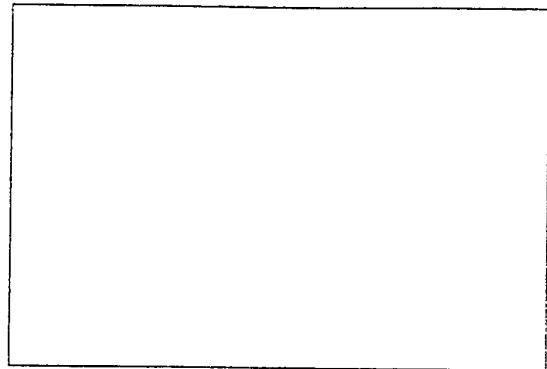
In this room there are many shapes and symmetries to add to your list on the *shapes and symmetries* sheet at the back of this pack.

**Find the glass bowl with a spiral pattern.**

Kneel down and look straight at the front of the bowl. Draw a picture showing the bowl and the pattern. This view is called the *front elevation*. Now draw a picture showing the view looking down from the top of the bowl. This view is called the *plan*.



Front elevation



Plan

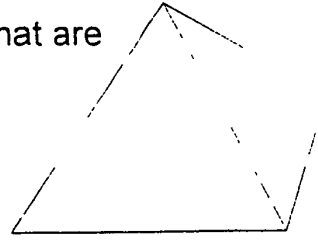
Find a set of three oil lamps. They have 2 then 3 then 12 spouts. Imagine that these came from a set of four lamps. It is the third one that is missing. How many spouts should the missing one have?

The pattern is    2        3        \_\_\_\_\_    12

Explain how you worked out your answer. (There are many possible answers, what is most interesting is the rule you have used)

## In Room 69. Games and Music.

There are only 5 solid shapes with flat faces that are *all* the same. They are called *regular* solids. One example is the tetrahedron. The tetrahedron has 4 identical faces. They are all equilateral triangles.



Pythagoras and his followers knew about the five regular solids. These solids can be very useful for playing games.

**In case number 9 there are two more regular solids.** When you have found them, fill in the **names of the shapes** in the sentences below:

The \_\_\_\_\_ has 6 identical faces. The faces are all \_\_\_\_\_ (shape).

The **icosahedron** has 20 identical faces. The faces are all \_\_\_\_\_ (shape).

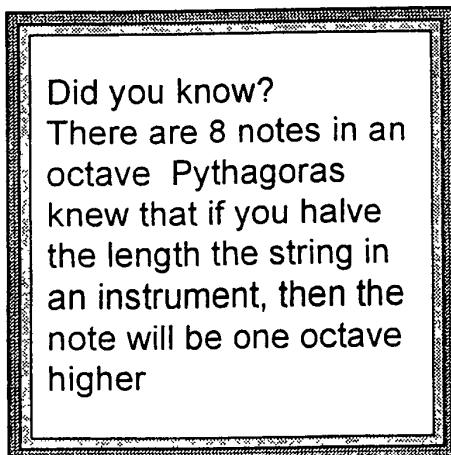
Is the green dice (object number 1) a regular solid ? Explain your answer.

---

**Find the case 22** with the GREEK musical instruments. Write down a list of all of the instruments you can see.

One stringed instrument the Greeks loved with the lyre. Make a copy of the **tortoise shell lyre**.

What shapes can you see on its shell?



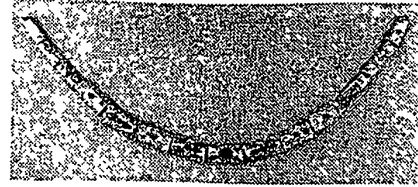
Shapes:

...recognise symmetry in shapes and numbers.

Look around the room at all of the jewellery. Add any new shapes that you find to your list on the *shapes and symmetries* sheet at the back of this pack. Try to find more examples of symmetry.

**Find the gold necklace.**

(It is number 11 on one side of case 71)  
It is made from tubes of gold strung together.  
There are red stones on the gold tubes.



It looks like the number of stones originally formed a pattern. But some of them are now missing.

Look at the five gold tubes in the middle.  
The piece right in the middle has 5 red stones.  
You need to count the stones *you can see* on the tubes either side of the middle. Record them here:



		5		
--	--	---	--	--

Is the pattern symmetrical? \_\_\_\_\_

It looks like some of the stones are missing. Look closely to see if you can see the places where the missing stones should be. Now write down the pattern including the missing stones.

		5		
--	--	---	--	--

Now write down the pattern for the whole necklace.

Number of stones I can see													
						5							
Number of stones I think there should be													

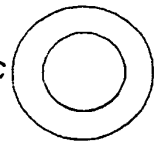
How many stones are missing? Explain any decisions you made.

## Shapes and Symmetries.

Write a list of all of the different shapes you have found. Say if they are flat shapes or solid shapes. Say what object contained the shape.

Shape	Object	Flat or solid ?
Rectangle	Nereid Monument	Flat

Write a list of all of the special patterns you have found. For example, circles that have the same centre are called *concentric* circles. Say if the object has symmetry.



Object	Special pattern	Sketch	Symmetrical ?

# The Ancient Greeks: War & Peace

## A trail for family visitors

This trail is based in Room 69, The Greek and Roman Life Room

The trail aims to give a brief insight into war and peace in ancient Greece, through the eyes of the poet Homer.

Each section begins with a short extract from Homer's poem The Iliad. Please read this to or with your children before doing the activity.

### The Iliad

All the quotes are from the Iliad. The Iliad is a long narrative poem in which Homer, the ancient Greek poet, tells part of the story of the Trojan War. Homer probably lived in the eighth or seventh century BC, but the Iliad is set in the Greek Bronze Age four or five hundred years earlier. Scenes from the Trojan War can be seen on many Greek pots of the sixth and fifth centuries BC

It was reading the Iliad which inspired Heinrich Schliemann to try to find the real city of Troy and also Mycenae, the home of the Greek king Agamemnon. You can see a few of the objects Schliemann found at Troy in Room 12 on the ground floor.

Although the Iliad is about war, amidst the scenes of violence, cruelty and death, Homer gives us glimpses of peace and calm. Through contrast he reminds us of the horror of war and that peace is the normal and best condition for people.

## Go to Case 26 and read this:

The Greek hero Patroklos kills a Trojan:

Patroklos's spear struck him just below the heart. Just like an oak tree or a poplar or a lofty pine which men have cut down in the hills with their sharp axes to make the planks for a ship, so he fell to the earth

In case 26, you will find a drinking cup showing this man smoothing a plank of wood with an adze:



- ▶ Find the large clay slab, nearby This shows the building of a ship The goddess Athena is helping. You can recognise her from her helmet
- ▶ Tick ✓ the following when you find them:
  - Athena's shield
  - a man using a hammer and chisel
  - the sail of the ship
  - a rope around the ship to strengthen the hull
  - Athena's owl keeping an eye on the work



---

## Go to Case 15 and read this:

The god Hephaistos decorates a new shield for the Greek hero Achilles:

He showed the fields of a king, where the workers were hard at work with sharp sickles in their hands. Some of the golden corn still lay where it had fallen, but the workers had tied some of it up in bundles. The king stood nearby, smiling in satisfaction at the richness of his land.

- ▶ In case 15, you will find a curved bronze sickle. Greek farm workers used tools like this to cut the corn.
- ▶ Nearby is a large pot which may have been used to contain olive oil. It shows men gathering olives. Look at the pot carefully.
- ▶ Now look at the drawing. Can you spot the differences? There are 10 all together.



## Go to case 16 and read this:

The Trojan hero Hektor says goodbye to his family before going out to battle.

Glorious Hektor held out his arms to take his young son. But the baby shrank back crying. He was terrified by the gleaming bronze of the helmet and by the crest of horsehair nodding grimly on top. His father and mother shared a smile. Hektor took off his helmet and placed it on the ground. Then he took his baby boy into his arms and kissed him.

- ▶ Look at this drawing of a Greek warrior



- ✎ Label the objects on the drawing which you can actually see in case 16

You may only be able to find parts of some of them!

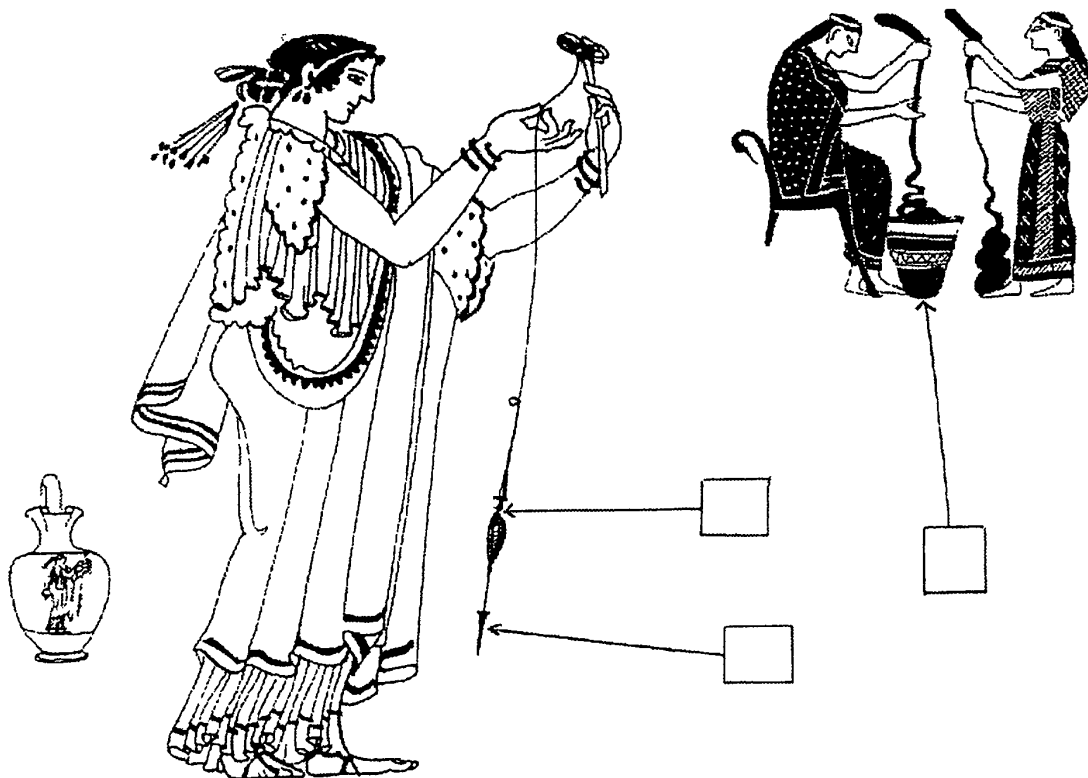
- ▶ Which parts of which objects have disappeared?
- ▶ Why do you think these parts have not survived?

## Go to Case 5 and read this:

The Trojan queen Hekabe selects a gift for the goddess Athena.

She went into the palace and down to the sweetly scented storeroom where she kept her dresses. Her son Paris had brought these for her from Phoenicia when he had returned with the beautiful Helen. Hekabe picked out the longest and most finely decorated dress as a gift for Athene. It glittered like a star.

- ▶ The drawings below show two women preparing wool for spinning and another woman spinning wool into thread.
- ▶ Look for the actual objects in the case and tick ✓ the label boxes when you find them.



## Read this:

The Greeks and Trojans struggle to capture the dead body of the Greek hero Patroklos:

They tugged the body to and fro between them like the men whom the tanner tells to stretch the hide of a great bull. They take the hide and stand round in a ring and tug at it until it is tight all over and the moisture oozes out

- ▶ Look all around this room. See if you can find any objects made of leather.
- ▶ Record these in the left-hand box.
- ▶ How did you do?
  
- ▶ Now look around again, but this time look closely at the pictures on three or four pots.
- ▶ In the pictures try to find objects and parts of objects which were probably made of leather. Write these in the right-hand box.
- ▶ How did you do this time?

Objects made of leather	Objects in pictures which were probably made of leather

- ▶ Why do you think there is such a difference between the number of objects in each box?

## List of some objects with scenes from the Trojan War/Iliad

### Ground Floor

#### Room 13: Archaic Greece

- ▶ Freestanding case 9: The Sophilos Vase: procession of gods attending the marriage of Thetis and Peleus
- ▶ Wall case 6: plate from Rhodes c. 600 BC: Menelaos (left) and Hektor fight over body of the Trojan Euphorbos. *Iliad XVII -line 45ff.*
- ▶ Freestanding case 8: black-figure Amphora signed by Exekias c.540 BC. Achilles slaying Penthesileia, Queen of the Amazons

#### Room 15: Greece in the 5th Century BC

- ▶ Case 3: large krater [mixing bowl] showing Achilles slaying Hektor with Athene on left and Apollo on right

### Upper Floor

#### Room 69: Greek and Roman Daily Life

- ▶ Case 9: amphora from Athens c 520 BC. Ajax (left) and Achilles playing Backgammon
- ▶ Wall case 12: several scenes from the Trojan War including: The Judgement of Paris, Peleus and Thetis, Achilles and the centaur Cheiron, the ambush and death of Troilos, son of Priam.
- ▶ Wall case 13: Achilles and Briseis - *Iliad 1 -line 180ff*; Ransom of Hektor - *Iliad 24 - line 470ff*; Achilles carrying body of Queen Penthesileia
- ▶ Wall case 14. Priam killed by Neoptolemos, son of Achilles, on the altar of Zeus; rape of Cassandra by Ajax; recovery of Helen; escape of Aeneas

#### Room 71: Italy before the Roman Empire

- ▶ Case 28: Etruscan Bronze Mirrors. 9 - Menle (Menelaos) seizing Helen clinging to altar of Menerva (Athene) with Turan (Aphrodite) looking on; 14 - Achle ( Achilles) with severed head and dead horse of Troile ( Troilos)

#### Room 73: The Greeks in Southern Italy

- ▶ Wall case 23. red-figure situla (water jar) from Campania c. 350 BC - Paris abducting Helen with Aphrodite and Eros watching
- ▶ Freestanding case 66: kalyx krater [mixing bowl] from Lucania c 390-380 BC with Odysseus (left) and Diomedes (right) ambushing the Trojan Spy Dolon (*Iliad 10 -line 340ff*)
- ▶ Freestanding case 73: volute krater from Apulia c 370 -360 BC - The Sack of Troy
- ▶ Cassandra seated clinging to the statue of Athene as Ajax approaches, Priam, Hecuba and Hektor's son Astyanax to right

A more complete study guide suitable for use with sixth form students is available from the Education Department.

## Checklist of ancient Greek weapons and armour and scenes of warfare

Please note Not all scenes of warfare on Greek pots are listed here - there are many examples throughout the collections and it would be a good idea to encourage students to scan objects and then focus on specific examples they find. You could ask different groups to focus on different types of equipment or on designs on shields. Scenes listed here depict specific features.

### Room 12

Cases 7 and 8 Mycenaean spears, swords, arrow heads, dagger, spear butt There are scenes of warriors on some of the pots, but they are not easy to make out.

### Room 13

Case 6 plate with vivid scene of warriors fighting over a fallen comrade

Case 8 several good scenes of warfare

Case 10 bronze helmets

### Room 14

plates with scenes of archers, trumpeter; pot with weapons and warriors

### Room 15

Case 6 bronze helmet

various scenes of warfare including Greeks and Amazons, the farewell of a warrior, fully dressed warriors rescuing old woman (Case 5)

### Room 17

carved friezes from the Nereid Monument showing battle formations, different styles of breastplate, siege of a city

### Room 69

Case 16 Greek armour, also pot with scene of warrior's farewell

### Room 73

Cases 38 and 39 bronze greaves, breastplate, helmets, ankle guards, shoulder straps

Case 53 bronze leg wearing a greave

Freestanding case with bronze horseman in Corinthian style helmet

## List of some objects with scenes from the Trojan War/Iliad

### Ground Floor

#### Room 13: Archaic Greece

- ▶ Freestanding case 9 The Sophilos Vase: procession of gods attending the marriage of Thetis and Peleus
- ▶ Wall case 6. plate from Rhodes c. 600 BC: Menelaos (left) and Hektor fight over body of the Trojan Euphorbos. *Iliad XVII -line 45ff.*
- ▶ Freestanding case 8 black-figure Amphora signed by Exekias c.540 BC. Achilles slaying Penthesileia, Queen of the Amazons

#### Room 15: Greece in the 5th Century BC

- ▶ Case 3: large krater [mixing bowl] showing Achilles slaying Hektor with Athene on left and Apollo on right

### Upper Floor

#### Room 69: Greek and Roman Daily Life

- ▶ Case 9: amphora from Athens c. 520 BC: Ajax (left) and Achilles playing Backgammon
- ▶ Wall case 12: several scenes from the Trojan War including: The Judgement of Paris, Peleus and Thetis, Achilles and the centaur Cheiron, the ambush and death of Troilos, son of Priam.
- ▶ Wall case 13: Achilles and Briseis - *Iliad 1 -line 180ff*, Ransom of Hektor - *Iliad 24 - line 470ff*, Achilles carrying body of Queen Penthesileia
- ▶ Wall case 14: Priam killed by Neoptolemos, son of Achilles, on the altar of Zeus, rape of Cassandra by Ajax; recovery of Helen; escape of Aeneas

#### Room 71: Italy before the Roman Empire

- ▶ Case 28. Etruscan Bronze Mirrors: 9 - Menle (Menelaos) seizing Helen clinging to altar of Menerva (Athene) with Turan (Aphrodite) looking on; 14 - Achle ( Achilles) with severed head and dead horse of Truile ( Troilos)

#### Room 73: The Greeks in Southern Italy

- ▶ Wall case 23 red-figure situla (water jar) from Campania c. 350 BC - Paris abducting Helen with Aphrodite and Eros watching
- ▶ Freestanding case 66 kalyx krater [mixing bowl] from Lucania c. 390-380 BC with Odysseus (left) and Diomedes (right) ambushing the Trojan Spy Dolon (*Iliad 10 -line 340ff*)
- ▶ Freestanding case 73. volute krater from Apulia c. 370 -360 BC - The Sack of Troy
- ▶ Cassandra seated clinging to the statue of Athene as Ajax approaches, Priam, Hecuba and Hektor's son Astyanax to right

## Checklist of ancient Greek weapons and armour and scenes of warfare

### Room 12

Cases 7 and 8: Mycenaean spears, swords, arrow heads, dagger, spear butt. There are scenes of warriors on some of the pots, but they are not easy to make out

### Room 13

Case 6 plate with vivid scene of warriors fighting over a fallen comrade

Case 8 several good scenes of warfare

Case 10 bronze helmets

### Room 14

plates with scenes of archers, trumpeter; pot with weapons and warriors

### Room 15

Case 6: bronze helmet

various scenes of warfare including Greeks and Amazons, the farewell of a warrior, fully dressed warriors rescuing old woman (Case 5)

### Room 17

carved friezes from the Nereid Monument showing battle formations, different styles of breastplate, siege of a city

### Room 19

Case 16. Greek armour, also pot with scene of warrior's farewell

### Room 23

Cases 33 and 39 bronze greaves, breastplate, helmets, ankle guards, shoulder straps

Case 53 bronze leg wearing a greave

Freestanding case with bronze horseman in Corinthian style helmet



# Events for families

## Mughal Magic: storytelling and activities

*Daily 6-10 August*

*12.00 - 13.00 and 14.30-16.00*

*Great Court*

Listen to stories from the age of the Mughals, make your own jewelled box or bring your own doll along to dress as a Mughal prince or princess!  
Suitable for adults and children aged 5+. All the events are free, but places may be limited.

## Stories on a Summer Sunday

*Sunday 29 July* 13.00 - 16.00

*Sunday 5 August* 13.00 - 16.00

*Sunday 12 August* 13.00 - 16.00

*Sunday 19 August* 13.00 - 16.00

*Sunday 26 August* 13.00 - 16.00

*Clare Education Centre*

Every Sunday, storytellers will delight and amaze you with wonder tales, myths, epics and legends; stories that will make your eyes grow large with amazement and your hair curl with excitement!

Suitable for adults and children aged 5+. Free event, but places may be limited.

**Parents/carers are reminded that they must accompany their children at all times during an event.**

**Events are popular so please arrive early to ensure admission.**

For further information, please telephone the Education Department on:

020 7323 8511/8854

020 7323 8731 (minicom)

[www.thebritishmuseum.ac.uk/education](http://www.thebritishmuseum.ac.uk/education)

# Mandap

This wedding stage or 'mandap' was made in Pakistan but hired here in London. It is used at both Muslim and Hindu wedding celebrations and provides a suitably lavish setting for the bride and groom.

The bride sits to the left of the groom, and the other chairs are taken by members of the family, often either the fathers or young siblings.

The canopy has been embroidered and beaded with traditional designs, many of which date back to the Mughal period.

The mandap is at The British Museum to highlight three exhibitions: ***Treasury of the World: Jewelled Arts of India in the Age of the Mughals*** which includes some 300 pieces from the extraordinary collections of Sheikh Nasser Sabah al-Ahmed al-Sabah of Kuwait (Admission £6, Room 5), and two British Museum temporary exhibitions: ***Mughals Adorned*** a selection of miniature paintings which feature jewelled objects and costumes (Room 34) and ***Struck on Gold: coins of the Mughal emperors of India*** (Room 69a).

## The Mughals Adorned

Temporary exhibition, Room 34

In conjunction with the special exhibition **'Jewelled Arts of India in the Age of the Mughals'** in Room 5 (admission charge applies **'The Mughals Adorned'** focuses on jewellery as it appears in Mughal painting. From antiquity onwards India was the major Asian source of precious stones, a fact that was not lost on the Mughal conquerors in the 16<sup>th</sup> century. As the paintings exhibited here demonstrate, the Mughal emperors and their families freely embellished themselves with precious gems and pearls. When sporting, they wore necklaces and jewelled turban ornaments and decorated their horses, falcons and elephants with gold and jewels. While Akbar (r. 1556-1605), Jahangir (r. 1605-27), Shah Jahan (r. 1628-1658) and Aurangzeb (r. 1658-1707) are all shown here wearing jewellery, the greatest patron of gemstones among them was Shah Jahan, the builder of the Taj Mahal. Two of the works in this installation depict him receiving jewelled objects as gifts.

Although women are usually portrayed in idealised form in Mughal painting, they, too, wore quantities of bangles, necklaces, earrings, ankle bracelets and on occasion nose-rings. Like the men, one can determine their social class from the types of jewellery they wear. Courtiers and military men bore highly decorated arms and armour but they are rarely shown wearing precious gems.

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# STUDENT'S ROOM REGULATIONS

## DEPARTMENT OF ORIENTAL ANTIQUITIES

The Department of Oriental Antiquities Students' Room is available for visitors studying the collections and for public enquiries.

### I ADMISSION

#### 1. Hours of Opening

The Oriental Antiquities Students' Room is open on Mondays to Fridays from 10.00 am-1.00 pm and 2.15-4.00 pm. The Students' Room is closed on Saturdays, Sundays and Public Holidays.

#### 2. Tickets

- (a) A valid ticket of admission must be produced at each visit. This is issued for six months and may be renewed on application.
- (b) Tickets are not issued to anyone under the age of eighteen except by special arrangement.
- (c) Visitors who wish to use the Students' Room should apply for a Students' Room ticket on a form supplied by the Department, at least one month before the ticket is required.

#### 3. Enquiries

- (a) The Students' Room is open for general enquiries and the identification of objects between 10.00-1.00 pm and 2.15-4.00 pm, Monday to Friday. Consultation of staff at other times should be made by appointment in advance.
- (b) Objects for examination need to be accompanied by a pass issued at the Front Hall Information Desk. Staff are not permitted to provide either certificates of authenticity or valuations for objects.
- (c) For further information please contact: 0207 323 8250.

- (d) Other Contacts:  
Department of Oriental Antiquities  
The British Museum  
Great Russell Street  
London **WC1B 3DG**

**E-mail:** [Oriental@thebritishmuseum.ac.uk](mailto:Oriental@thebritishmuseum.ac.uk)

**Fax:** 0207 323 8561.

## **II STUDENTS' ROOM PROCEDURE**

1. All visitors to the Students' Room must write their name, home address and any temporary address in this country in block letters in the visitors book.
2. Visitors are requested, where possible to leave all coats, umbrellas and bags in the main Museum cloakrooms at the front or the back of the building. Any other bags should not be placed on the table or underneath it. Bags, briefcases etc will be examined before their departure from the Students' Room
3. Requests for material should be made on the form provided or in writing, noting the registration number and location of the object(s) wherever possible. No verbal requests will be taken. Advanced notice of a minimum of 24 hours is required for all requests.
4. All work by visitors to the Students' Room will be done in pencil.
5. The contents of only one solander or portfolio will be examined at any time, and the number of objects for viewing will be restricted to a manageable quantity.
6. All objects/paintings will be counted out on delivery to the visitor and recounted on their return to the Students' Room staff.
7. In the case of an emergency, visitors must follow instructions issued by the staff at all times.

## **III HANDLING OF OBJECTS**

1. The handling of objects will be monitored by Students room staff at all times, and assistance given where felt necessary.
2. Visitors are required to wash their hands before handling original material.
3. Visitors are not allowed to touch the surface of any painting, print or drawing. Easels should normally be used for the examination of mounted drawings. However, mounted drawings in solander boxes must be handled separately and be placed singly from one side of the solander to the other.

## **IV PHOTOGRAPHY**

Visitors are not allowed to take photographs of objects examined in the Students' Room. However, the Museum's Photographic Service undertakes a wide range of public orders. All photographic orders must be made through the Departmental Photographic Officer. Details of this service, current prices and order forms are available in the Students' Room. Visitors are advised to place orders well in advance of the required date.

## Department of Oriental Antiquities

*Students and Visitors are requested to specify in writing items that they require*

Object	Registration Number	Location

*Name: .....*

*Date of visit: .....*

*I have read and understand the regulations*

*governing the use of the collections.*

Full Name: (In block letters)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Address in Great Britain: (In block letters)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Telephone Numbers: \_\_\_\_\_ Home.  
\_\_\_\_\_ Mobile.  
\_\_\_\_\_ Fax.

Permanent address (if different from above). (In block letters).

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Profession or Occupation: (In block letters)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Date: \_\_\_\_\_

Please state whether a Student Ticket has at any time been issued to you: \_\_\_\_\_

### DECLARATION

I undertake to read and abide by the regulations governing admission to and use of the Students' Room of the **Department of Oriental Antiquities** of the British Museum.

SIGNATURE : \_\_\_\_\_

## RECOMMENDATION

It is necessary to receive a recommendation for access to the collection.

The department will contact your referee to confirm that you are a fit and proper person to be admitted to the Students' Room of the Department of Oriental Antiquities of the British Museum, and to certify that the applicant requires the handling of original material in the pursuit of his/her studies.

Please supply the details of your referee

Full Name: (In block letters)

\_\_\_\_\_  
\_\_\_\_\_

Address: (In block letters)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Telephone Numbers: \_\_\_\_\_ Home.  
\_\_\_\_\_ Mobile.  
\_\_\_\_\_ Fax.

Profession or Occupation: (In block letters)

\_\_\_\_\_  
\_\_\_\_\_

Note: Admission is not given to persons under Eighteen years of age, except by special order of the Trustees

For Official Use:

B. M. STUDENTS 8B

## APPLICATION

TO THE DIRECTOR OF THE BRITISH MUSEUM :

I hereby make application for admission to the Students' Room of the **DEPARTMENT OF ORIENTAL ANTIQUITIES** of the British Museum, and I append the particulars required by the regulations of the Trustees.

I am over Eighteen years of age.

The subject of study for which I desire admission is:

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My reasons for requesting to handle original material are:

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PTO...

**Department of Oriental Antiquities,  
British Museum,  
Great Russell Street, London WC1B 3DG.  
Tel.No.Ph 0207 323 8250**



**DEPARTMENT OF PRINTS AND DRAWINGS  
THE BRITISH MUSEUM**

PHOTOGRAPHIC PRICE LIST - VALID FROM SEPTEMBER 2000  
(PRICES EXCLUSIVE OF POSTAL CHARGES AND 17.5% VAT)

**BLACK AND WHITE PRINTS**

FROM EXISTING NEGATIVES	178 x 127 mm (7" x 5")	£8 00
	254 x 203 mm (10" x 8")	£8 00
	406 x 305 mm (16" x 12")	£20 00
	508 x 406 mm (20" x 16")	£30.00

REQUIRING NEW PHOTOGRAPHY      An additional charge of £20 00

Student rate (evidence of student status required) is £7 00 for each 7" x 5" black & white photograph from an existing negative. These photographs cannot be reproduced in publications.

**COLOUR TRANSPARENCIES**

FROM EXISTING COPIES	Slide (35 mm in 2" x 2" mount)	£15 00
	127 x 102 mm (5" x 4")	£20 00
REQUIRING NEW PHOTOGRAPHY	Slide (35 mm in 2" x 2" mount)	£30 00
	127 x 102 mm (5" x 4")	£45 00

Only 5" x 4" transparencies and not 35 mm slides may be reproduced in publications.

**COLOUR ILFOCHROME PRINTS**

FROM EXISTING TRANSPARENCIES	178 x 127 mm (7" x 5")	£30 00
	254 x 203 mm (10" x 8")	£30 00
	355 x 279 mm (12" x 10")	£40 00
	508 x 406 mm (20" x 16")	£60 00
	610 x 508 mm (24" x 20")	£85 00

REQUIRING NEW PHOTOGRAPHY      An additional charge of £45 00

*While the Photographic Service endeavours to achieve satisfactory colour reproduction due to circumstances beyond our control, this cannot be guaranteed.*

**POSTAGE AND PACKING**

Sizes up to 12" x 10" (355 x 279 mm)	UP TO 5 ITEMS	6 TO 10 ITEMS
UNITED KINGDOM	£1 00	£1 20
EUROPE	£1 50	£2 00
NORTH AND SOUTH AMERICA	£3 50	£5 00
AUSTRALIA AND NEW ZEALAND	£4 50	£6 50

VALUE ADDED TAX will be added to all invoices despatched to customers resident in or collecting within the EEC. Postage and packing charges are subject to VAT (at 17.5%)

OTHER SERVICES Quotations for photographic services not shown (location photography, special toning, etc) are available on request.

**N B WORK WILL ONLY START WHEN PAYMENT HAS BEEN RECEIVED**

**A large print version of this price list is available upon request.**



Producer Johann Jakob Wagner

PRN PPA1056

1994,0515 4

Object Name print

Created by scoppel on 20 Apr 1995  
Amended by desposito on 08 Aug 2001

**Registration Number**

Reg Year 1994  
Reg Coll No 0515  
Reg Obj No 4

**Reproduction**

Number PS271354  
Type E  
Number PS341834

**Description**

Winter landscape, male figure praying before a crucifix, Gothic cathedral in background, after the painting in the National Gallery, London (NG 6517) c1820  
Aquatint in colours and etching

**Object Name**

Name print

**Materials**

Material paper

**Techniques**

Technique aquatint  
Technique hand-coloured  
Technique etching

**Subject**

Subject church

**Dimensions**

Type	Value	Units	Comment
H (Height)	214 00	mm	
W (Width)	293 00	mm	

**Permanent Location**

Location German XVIIIc Mounted Roy  
Date 16 Jun 2000

**Identification Mark**

Y (correct BM ID on object)

**Acquisition Name**

Association P (Purchased from)  
Name Rumbler, Helmut H (Helmut H Rumbler)

**Acquisition Year**

Year 1994

**Purchase Price**

Amount DEM 12,000 00

**Production: Person**

Association PM (Print made by)  
Name Wagner, Johann Jakob (Johann Jakob Wagner)  
Association AT (Alter)  
Name Friedrich, Caspar David (Caspar David Friedrich)

**School**

School German

**Production: Date**

Date 1820  
(1820 - 1820)  
Comment circa

**Curator's Comments**

**Text** This print was exhibited in 1820. It seems to have been made after Friedrich's painting now in the National Gallery, London (NG 6517, painted circa 1811). See John Leighton and Colin J. Barley, "Caspar David Friedrich, Winter Landscape", National Gallery 1990, cat. 20. The print was shown at the BM, "German Printmaking in the Age of Goethe", 1994, but ex-catalogue.

**Source Documentation**


O (Object)  
NR (New Registration)

**Amendment history**

User	Date
desposito	18 May 2001
jstirling	14 Sep 2000
desposito	28 Jun 2000
rsparkinson	16 Jun 2000
soconnell	04 Feb 2000
jstirling	28 Nov 1995
scoppel	07 Jun 1995
scoppel	21 Apr 1995
scoppel	20 Apr 1995

**Object Names**

Name	print
No. of Objects	1
No. of Aspects	0

tel 020-7323 8250		British Museum		No. 	
Great Russell Street, London WC1B 3DG					
Department of Oriental Antiquities					
1 Owner (full name)					
2 Address					
3 Tel No					
(*THE OWNER*)					
4 Description of Object					
<i>COPY</i>					
(*THE OBJECT*)					
5 Other information					
6 To be collected by Owner on					
(*THE RETURN DATE*)					
7 To be returned by post on			8 Postage paid £		
(*THE RETURN DATE*)			(*THE POSTAGE COST*)		

(Delete as appropriate)

**CONDITIONS OF RECEIPT**

The deposit of the Object with the British Museum is a gratuitous bailment commencing on the date of this receipt and terminating on the Return Date or such earlier date as the Object shall be delivered to the Owner.

The British Museum takes possession of the Object and will hold the same in the Department at its Great Russell Street premises (or in such other premises as the Department is from time to time authorised to occupy) above described for the purposes only of appraisal of its [identification/authenticity/scarcity].

The British Museum and its officers are unable to give and will not give to the Owner any opinion on the value of the Object.

The care and custody of the object by the British Museum will extend only so far as is expressly stated in the attached schedule of storage, inspection and security arrangements. The object shall otherwise remain at the Owner's own risk at all times. The British Museum shall not be liable for loss and damage to the Object arising from:

- (i) The negligence or wrongful act of the Owner or his servants or agents
- (ii) The condition (including inherent vice or a pre-existing flaw) of the Object at the date of this receipt
- (iii) A third party claiming to be entitled to the Object,
- (iv) Repair, restoration, cleaning, conservation or any other work carried out on the Object by the British Museum where such work is carried out with the permission of the Owner
- (v) Any opinion of the Museum or its officers honestly and contentiously offered as to the identification, authenticity or scarcity of the Object, or
- (vi) War, hostilities or war like operations, but excluding acts of terrorism, riot, civil commotion, piracy and hijacking.

On or before the Return Date the Owner shall produce to the Museum the Owner's copy of this receipt and collect the Object from the British Museum and in default thereof the Object shall be treated as uncollected goods for the purposes of section 12 and schedule 1 of the Theft (Interference with Goods) Act 1977 and the Museum shall be entitled to sell the same in compliance with those provisions of that Act.

The British Museum acknowledges receipt of the Postage Cost and shall return the Object to the Owner by post to the address provided at point 2 above on or before the Return Date.

**SCHEDULE**

The object will be kept by the British Museum subject to the arrangements for storage, inspection and security set out below.

I have read and accept the conditions of receipt

Signature of depositor

Date

**FOR OFFICIAL USE ONLY**

Received

Passed to

Date

Date

RECEIVED BY DEPOSITOR

DB5/00

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## ESSENTIAL POINTS TO NOTE

- Only **pencils** may be used
- Hold mounts securely at the edges with both hands to avoid fingermarks and ensure that corners do not brush over the surface of other material
- Use the easels for study
- Particular care should be maintained in the handling of unmounted material. Keep **face upwards** and lift gently by the edges
- Bound material should also be handled with care and not forced open or flat
- Please consult a member of staff if you wish to study a watermark or lift a hinged item

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## HANDLING PRINTS AND DRAWINGS

- \*\* PENCILS ONLY MAY BE USED
  
- \*\* HOLD MOUNTS SECURELY AT THE EDGES WITH BOTH HANDS TO AVOID FINGERMARKS AND ENSURE THAT CORNERS DO NOT BRUSH OVER THE SURFACE OF OTHER MATERIAL
  
- \*\* MOVE MOUNTED PRINTS AND DRAWINGS FACE UPWARDS WITHIN BOXES; NEVER TURN OVER
  
- \*\* USE EASELS PROVIDED FOR STUDY
  
- \*\* PARTICULAR CARE SHOULD BE MAINTAINED IN THE HANDLING OF UNMOUNTED MATERIAL. KEEP FACE UPWARDS AND LIFT GENTLY BY THE EDGES
  
- \*\* BOUND MATERIAL SHOULD ALSO BE HANDLED WITH CARE AND MUST NEVER BE FORCED OPEN OR FLAT
  
- \*\* PLEASE CONSULT A MEMBER OF STAFF IF YOU WISH TO STUDY A WATERMARK OR LIFT A HINGED ITEM



Thursday 26 July at 6.30pm  
**The Portrait and the English Garden**  
BP Lecture Theatre, BM Clore Centre

*Sir Roy Strong*

The British Museum is delighted to welcome the eminent writer, historian and garden consultant Roy Strong as the lecturer for the finale event in the Garden History Series. Sir Roy Strong has published widely in art and garden history, including such works as *The Renaissance Garden in England* and *The Artist and the Garden*. In this lecture he will take as his topic the portrait and the English garden, surveying the evidence for the appearance of English gardens in portraits from the reign of Henry VIII to that of George II.

*Tickets: £7.50 Pay bar and book signing after the lecture.*

Tuesday 28 August at 6.30pm  
**The Ancient Greeks for All**  
BP Lecture Theatre, BM Clore Centre

*Dr Paul Cartledge*

During the classical era the foundations of modern science, politics, warfare and philosophy were laid by a diverse number of Greek icons – Alexander, Pericles and Socrates among them. Dr Paul Cartledge, Professor of Greek History at the University of Cambridge, and author of *The Greeks: Crucible of Civilisation*, will weave the individual stories of the great thinkers with the broader themes of Hellenic civilisation, and show how the Greeks were instrumental in forging the tenets of western civilisation as we know it.

*Tickets: £7.50. Pay bar and book signing after the lecture.*

Tuesday 18 September at 6.30pm  
**Petra – Days of Glory, Days of Dust**  
BP Lecture Theatre, BM Clore Centre

*Jane Taylor*

The Nabataean Arabs, one of the most gifted peoples of the ancient world, have been largely forgotten. This lecture brings to life the former inhabitants of a fascinating landscape, from the hauntingly beautiful rock-carved capital of Petra to the harsh desert wilderness of Southern Jordan. Archaeologist and author Jane Taylor will address the nomadic origins of the Nabataeans, their amazing adaptability, the heyday of their power over the Biblical Middle East, the ultimate demise of their kings and kingdoms, and their continued ability to fascinate historians and archaeologists today.

*Tickets: £7.50. Pay bar and book signing after the lecture*

Tuesday 25 September at 6.30pm  
**Old Father Thames: The River in Art and Architecture**  
BP Lecture Theatre, BM Clore Centre

*Andrew Davies*

From Canaletto to JMW Turner, from Wren's churches to the new Tate, the River Thames has always been at the heart of art and architecture in London. And many would say rightly so; for without the River Thames there would not be a London. Here is a river whose influence is out of all proportion to its size and length. In this lecture television broadcaster, author, historian and British Museum Friends' favourite Andrew Davies will explore the history of a landscape shaped by the river, including the Thames Frost Fares, Old London Bridge, the Pool of London, Docklands and lots more besides.

*Tickets: £7.50. Pay bar*

## **PERFORMANCE**

Monday 10 & Tuesday 11 September at 6.30pm  
**Rage – A Dramatic Storytelling of Homer's Iliad**  
*The Mausoleum of Halikarnassos, Gallery 21*

*Xenia Theatre Company*

A repeat performance of the legendary tales of the Trojan War, featuring BMF favourites Ian Redford and Souad Farress. The Iliad was originally told by travelling storytellers nearly 3,000 years ago, and was collected by Homer into a huge epic poem, containing passages of great beauty and horror, courage and endurance, wit and humour. Although set in unfamiliar times it still speaks to us through its universal themes of pride, ambition, possessiveness and heroism, the futility of war and the power of fate. The late Kenneth McLeish was probably the most acclaimed translator of classical literature of his generation, and his version of this powerful story captures the heart of Homer's epic, providing the emotional impact of the drama and an understanding into the nature of storytelling itself.

*Tickets: £15. Complimentary wine/soft drinks during the interval.*



## VISITS

Friday 7 September, from 8.30am

### **The Archaeology of Roman Kent**

*Sam Moorhead*

Please meet at the BM's Montague Place entrance

Over the centuries Kent has been the gateway to Britain, and many new cultural influences have arrived in Britain through the land of the *Cantiaci*. This trip takes us to the famous port of Richborough where at least part of Claudius' invasion army landed in AD43, and to Walmer where Caesar's expeditions landed in 55 and 54BC. We will also visit Dover, a major base for the Roman fleet in Britain, where we will see remains of the later Saxon Shore Fort whose construction led to the preservation of the Roman Painted House, sometimes described as the Pompeii of Britain. Finally, we will take a look at the tallest surviving Roman monument in Britain, the Pharos on the heights at Dover Castle.

*Tickets: £45, including coach, specialist guides, all entrance fees, tea & coffee. Numbers limited to 40.*

Wednesday 19 September, from 8.30am

### **The Roman Coast**

*Robin Densem & Harvey Sheldon*

Please meet at the BM's Montague Place entrance

A special opportunity for Friends to explore three important Roman sites in Hampshire and Sussex in the company of archaeologists Robin Densem and Harvey Sheldon. The morning will include a visit to the Roman fort at Porchester, attractively sited in a natural harbour near Portsmouth. After lunch, we will travel to the Roman Palace at Fishbourne, a site associated with Cogidubnus, who sided with the Romans after the conquest of AD43. Finally, we shall travel inland to the beautiful villa site at Bignor, with its rich courtyard and extensive mosaics. This intensive day will include some periods of walking.

*Tickets: £45, including coach, specialist guides, all entrance fees, tea & coffee. Numbers limited to 40.*

Friday 28 September, 4.00pm – 6.00pm

### **British Art Fair**

*Peter Nahum*

Please meet at the Royal College of Art, Kensington Gore, London, SW7

The British Art Fair at the Royal College of Art is the only exhibition of its kind covering British works from the period 1900 to the present day. This September 65 leading art dealers will show a vast range of painting, sculpture, photography and ceramics, featuring all the great names of 20<sup>th</sup> century British Art – Auerbach, Bacon, Freud, Frink, Hepworth, Hockney, Lowry, Moore, Nash, Sickert and Spencer, to name but a few. British Museum Friends are invited to view the works on sale, having first enjoyed a special introductory lecture given by Antiques Roadshow Specialist Peter Nahum.

*Tickets: £15, including complimentary wine/soft drinks*

## SPECIAL EVENTS

Thursday 6 September at 6.30pm

### **Sampling Sake**

*Philip Harper*

Raymond & Beverly Sackler Rooms, BM Clore Centre

Sake – or rice wine – is Japan's national beverage, and is surrounded in the West by a peculiar mythology. In an attempt to dispel the sake myth, Philip Harper, probably the only non-Japanese sake brewer living and working in Japan, will bring his unique perspective to this special event, beginning with a lecture on sake related folk tales, brewing techniques and the history of this strange elixir. Later, guests will be invited to spend an hour sampling a wide range of sake, specially flown in from Japan, from the lightly fragrant beverage to the fuller intoxicant. A snapshot of Japanese culture at the British Museum.

*Tickets: £20, including sake.*

Friday 14 September, 10.30am – 4.00pm

### **Glass in Focus Study Day**

Please meet at the Lecture Theatre, V&A Museum, Cromwell Road, London SW7

Glass has always intrigued and enchanted the viewer and is the subject of this in-depth study day at the V&A Museum. Guest speakers will include John Smith, chandeliers expert and Vice-President of the European Society, who will speak on glass production methods through the ages, and Ian Wolfenden of Manchester University, who will reveal the unique style of 19th century British glass. The V&A's Renzo Leifkes will lecture on the beauty and skill of Venetian glass making from the 15<sup>th</sup> - 17<sup>th</sup> centuries and finally Jennifer Opie, Deputy Curator of the Ceramics and Glass Department at the V&A, will bring guests up to date with a talk on 20<sup>th</sup> century glass.

*Tickets: £25, including tea/coffee.*

## **BM PUBLIC EVENTS**

*Saturday 28 July at 2pm*

**Hot Orange Big Band**

*Forecourt, The British Museum*

*Jazz in the Streets*

The Jazz in the Streets Midsummer Festival is now in its second year, bringing jazz to unusual venues across London and filling its public spaces with the sounds of home-grown talent. This July, the Hot Orange Big Band, a 20 piece Rotherhithe collective, will be bringing their infectious energy to the forecourt of the British Museum. Enjoy the summer sunshine, accompanied by their sensational big band sound, with hits by Charlie Mingus and Horace Silver.

*This event is free of charge*

*Sunday 29 July at 7 30pm*

**Cleopatra's Fatal Femininity**

*BP Lecture Theatre, BM Clore Centre*

*Susan Walker*

"Cleopatra, Eve and the serpent in one..." This conversazione chaired by Susan Walker - curator of the exhibition *Cleopatra of Egypt: From History to Myth* - will look at ancient and modern perceptions of Cleopatra as a woman, an issue central to any understanding of the last great Queen of Egypt. Featuring Mark Rylance, who recently played Cleopatra in the Globe's controversial interpretation of the Shakespeare play, Mary Hamer of the Department of Afro-American Studies at the University of Harvard, and Jonathan Williams of the British Museum's Department of Coins and Medals.

*Tickets: £8, BM Friends £6 (concessions £4)*

*Friday 24 August at 6 30pm*

**Celebrating Pompeii**

*BP Lecture Theatre, BM Clore Centre*

*Andrew Wallace-Hadrill*

Ancient Pompeii was founded on the southern slopes of Mount Vesuvius - a site that would prove to be a geological time bomb. In AD79, on 24<sup>th</sup> August, the inevitable occurred. A terrible four-day volcanic eruption began, filling the skies of Pompeii with toxic gases and burying the town. To mark the anniversary of this epic occurrence in the history of the ancient world, historian and archaeologist Professor Andrew Wallace-Hadrill, Director of the British School at Rome, will share his insights into life in ancient Pompeii.

*Tickets: £8, BM Friends £6 (concessions £4)*

**Tickets available from the British Museum Box Office – telephone 020 7323 8181**

**Cheques for Public Events tickets should be made payable to 'The British Museum'**

# APPLICATION FOR TICKETS

THE REVERSE OF THIS FORM DETAILS IMPORTANT INFORMATION - PLEASE READ CAREFULLY

NO. OF TICKETS/TOTAL COST

## VISITS

Roman Kent	7 Sept	(£45)	_____	_____
The Roman Coast	19 Sept	(£45)	_____	_____
British Art Fair	28 Sept	(£15)	_____	_____

## EVENING LECTURES

Gentlemen & Players	24 July	(£7.50)	_____	_____
The Portrait & Garden	26 July	(£7.50)	_____	_____
Ancient Greeks for All	28 Aug	(£7.50)	_____	_____
Petra: Days of Glory	18 Sep	(£7.50)	_____	_____
Old Father Thames	25 Sept	(£7.50)	_____	_____

## SPECIAL EVENTS

Sampling Sake	6 Sept	(£20)	_____	_____
Glass in Focus	14 Sept	(£25)	_____	_____

## PERFORMANCE

Rage	10 Sept	(£15)	_____	_____
Rage	11 Sept	(£15)	_____	_____

## TREASURY OF THE WORLD

### LECTURES

Love, Death and Apostasy	9 Aug	(£7.50)	_____	_____
Nature and Art	30 Aug	(£7.50)	_____	_____

### BEHIND THE SCENES

Mughal Miniatures	22 Aug	(£12)	_____	_____
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TOTAL £ \_\_\_\_\_

Name(s) \_\_\_\_\_

Address \_\_\_\_\_

Postcode \_\_\_\_\_

BMF Number \_\_\_\_\_

Daytime Telephone Number \_\_\_\_\_

I shall need wheelchair access

## **PLEASE READ THIS INFORMATION CAREFULLY**

### **HOW TO PAY**

- \* Cheques should be made payable to The British Museum Friends.
- \* **DO NOT FILL IN THE AMOUNT ON THE CHEQUE**, unless you are applying for only one event: please leave the actual amount open, stating an upper limit on the front of the cheque, and the BMF office will complete it with the correct total. This is in case some of the events are oversubscribed.
- \* **PLEASE DO NOT STAPLE OR PIN CHEQUES TO THE FORM.**
- \* Credit card payments cannot be accepted.
- \* Please fill in your name and address overleaf and return the application form **WITH A STAMPED-ADDRESSED ENVELOPE** (not less than 22 x 11 cm - 'DL') to:  
David Dinnage, The British Museum Friends, The British Museum, London WC1B 3DG, marking the envelope 'Events'.

### **TICKETS**

- \* Tickets are allocated on a first-come, first-served basis. If tickets for any event have sold out, you will be added automatically to a waiting list and will be contacted if there are sufficient returns.
- \* If an event is significantly oversubscribed, we will try our best to organise a repeat.
- \* Associate members of The British Museum Friends and members of the Townley Group are entitled to priority booking for all events, as well as exclusive events. For further information, please call the BMF office.
- \* Tickets will be sent out as soon as possible, but volume of applications may result in delays: please be patient.
- \* If you are unable to attend an event for which you have tickets, please let the Events Office know as soon as possible, in order that tickets may be made available to other Friends.
- \* Refunds on returned tickets cannot be made within two weeks of an event.
- \* Due to bank fees, a charge of £2 will be made for every refund
- \* Please aim to arrive promptly at any BMF event.

**PLEASE HELP BMF STAFF SAVE TIME AND MONEY BY NOT COMPLETING YOUR CHEQUE UNLESS YOU HAVE APPLIED FOR ONE EVENT ONLY AND INCLUDING A STAMPED ADDRESSED ENVELOPE**

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## 【附錄四】

### 大英博物館觀眾與調查

1. 世界珍寶展問卷
2. 大英博物館委託 MORI 公司之觀眾調查問卷
3. 捐獻啓事:Famous Dog needs Good Home

# THE BRITISH MUSEUM

illuminating world cultures

We do hope you enjoy your visit to *Treasury of the World* today. We would be very interested in your views on the exhibition. Please take a moment to complete this short questionnaire before you leave. Thank you.

Please tick the appropriate box

- Q1** How did you hear about *Treasury of the World*?
- Saw an advert  It was recommended to me   
 Read about it  Picked up a leaflet   
 Saw a poster   
 Received information in the post   
 Did not know about it until my visit today
- Q2** How did you obtain your ticket?
- From the ticket desk today   
 From the ticket desk before today   
 Prebooked with the Museum over the 'phone   
 Through FirstCall   
 Through The Times
- Q3** Would you say the exhibition was
- Much better than you expected   
 A little better than you expected   
 Just as you expected   
 Not quite as good as you expected   
 Not at all as good as you expected
- Q4** What did you like MOST about it?  
 \_\_\_\_\_
- Q5** And what did you like LEAST about it?  
 \_\_\_\_\_
- Q6** On a scale of 1-5, how would you score the following
- |  | V poor                   |                          | Excellent                |                          |                          |                          |
|--|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
|  | 1                        | 2                        | 3                        | 4                        | 5                        | N/A                      |
| Labels/information beside the displays | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| The displays themselves                | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| The lighting within the exhibition     | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Value for money                        | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Wheelchair/buggy access                | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Range of related products in shops     | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

**Q7** Would you recommend the *Treasury of the World* exhibition to others?

Yes  No

**Q8** How long did you spend in the exhibition?  
 \_\_\_\_\_

Finally, just a few questions about you

**Q9** Are you Male  Female

**Q10** What is your age?

Under 16  16-24   
 25-34  35-44   
 45-59  60 and over

**Q11** What country do you come from/what is your postcode?  
 \_\_\_\_\_

**Q12** How many times have you visited the Museum in the last two years (not including today)?  
 \_\_\_\_\_

**Q13** Are you a FRIEND OF THE BRITISH MUSEUM?

Yes  No

**Q14** Including yourself, how many adults/children under 16 are in your party? (please write in the number of adults 16 and over and the number of children under 16)  
 Adults \_\_\_\_\_ Children \_\_\_\_\_

**Q15** What is the occupation of the chief wage earner in your household?  
 \_\_\_\_\_

**Q16** Please indicate time of visit

Before mid-day  12noon - 2pm   
 2pm - 5.30pm  After 5.30pm

**Q17** Please indicate day of the week of your visit

Monday  Tuesday  Wednesday   
 Thursday  Friday  Saturday  Sunday

**Thank you very much for completing this questionnaire. Please hand it to a member of staff at the exit of the exhibition.**

**Prize Draw**

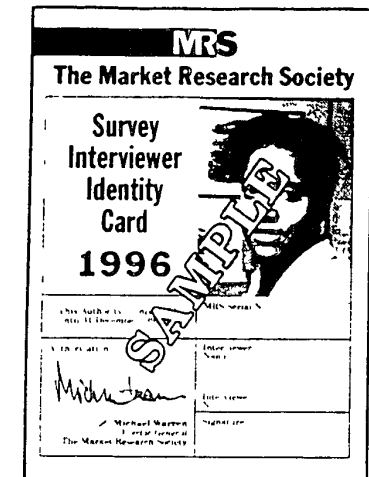
Everyone completing this questionnaire will be eligible to take part in our prize draw. If you would like to be entered into the draw please write your name and address below, using BLOCK CAPITALS.

**Prizes**

First Prize of one Associate Membership\* (worth £150)  
 Three second prizes of Friends Membership\* (worth £50) (current Friends if drawn will receive free membership for one year on renewal)

\* All memberships offered give automatic and priority free entry to all British Museum entry charging exhibitions

I would like to receive information from The British Museum



**The official MRS Identity Card**

• If you wish to check that the company carrying out this interview was genuine please ring FREE on **0500 39 69 99** and ask for Market Research Society

**THANK YOU FOR ANSWERING OUR QUESTIONS.**

**Now we hope we can answer some of yours.**

This interview was carried out by MORI (Market and Opinion Research International) MORI House, 79-81 Borough Road, London SE1 1FY Tel: 020-7347-3900 Fax: 020-7347-3901/2

If you have any worries about the interview or the confidentiality of the information you gave please contact the Field Director at MORI. If you have enjoyed the interview and would like details about becoming a market research interviewer please contact the MORI Field Office at the address above

**What is the Market Research Society?**

The MRS is the body responsible for professional standards and helps to ensure the following. none of the information gathered for research purposes is ever used for any other purpose. it is confidential, you are guaranteed anonymity and all research is conducted strictly in accordance with the MRS Code of Conduct



Your interview was carried out by

Name (please print) J DREW 4438/Y int No

On date 8-8-01

**What is market research anyway?**

All sorts of organisations want to know what the general public thinks, from government and political parties through to retailers and companies who provide a product or service. They will use the information to guide their policies, product developments and services. The job of the interviewer is to find out, using research like the interview you have just taken part in, what people really want

**Why me?**

Clearly we can't ask everyone, so we have to ask a representative sample of people of all ages and types

**Why do you want personal details like my name, address and telephone number, especially if it's going to be confidential?**

For two reasons

**Firstly** we need to make sure we talk to a good cross section of people from different age groups income groups etc, and we can only find that out by asking

**Secondly**, as we need to check or validate interviews in the interests of our clients, it is possible that someone will contact you by phone, letter or in person to check that your interview was conducted properly

*U.K. RESIDENTS ONLY*

**What protection do I have?**

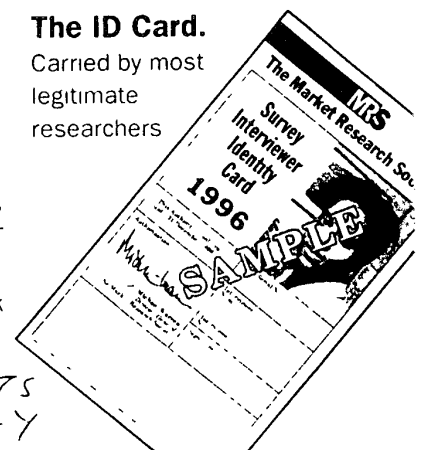
The following specific measures are designed to protect you and others

**The Data Protection Act.**

All information gathered by us is covered by this Act. It can only be used for statistical or research purposes, you will never receive sales calls or direct mail as a result of giving us your name

**The ID Card.**

Carried by most legitimate researchers



**BRITISH MUSEUM**  
**Visitor Survey Summer 2001**  
**(Final - 27/07/01)**

Name/Initial/Title Mr/Mrs/Ms/Miss \_\_\_\_\_

Address \_\_\_\_\_

Full Postcode

Shift number

0

Telephone in home

Yes	1
No	2
Refused/Ex-directory	3
Full tel no (inc STD code)	

*Jennifer.drew@talk21.com*

**EMAIL**

**QA Gender**

Male	1
Female	2

**WRITE IN & CODE EXACT AGE**

QB Exact Age:

16-20	1
21-24	2
25-30	3
31-34	4
35-44	5
45-54	6
55-59	7
60-64	8
65+	9

**QC Presence of children in household:**

Adults only	1
Children under-16 ( <b>not</b> at BM on day of visit)	2
Children under-16 (at BM on day of visit)	3

**QD SHOWCARD L (R) Do you have, or are you currently studying for a degree, in any of these subjects? MULTICODE 1-4 OK**

Arts & Humanities (Arts/Design/History/ Communications etc)	1
Social Sciences (Anthropology/ Planning/Law/ Sociology etc)	2
Science (Maths/Physics/ Engineering/Medicine/Computing/ etc)	3
Business (Marketing/Accounting/ Finance etc)	4
None of these	5
Don't know	6

**UK RESIDENTS ONLY**

**QE Respondent is:**

Chief Income Earner	1
Not Chief Income Earner	2

**UK RESIDENTS ONLY**

**Occupation of Chief Income Earner**  
 Position/rank/grade

Industry/type of company \_\_\_\_\_

Quals/degree/apprenticeship \_\_\_\_\_

Number of staff responsible for \_\_\_\_\_

**REMEMBER TO PROBE FULLY FOR PENSION AND CODE FROM ABOVE**

**QF Class**

A	1
B	2
C1	3
C2	4
D	5
E	6

**Interviewer Declaration**

I confirm that I have carried out this interview face-to-face with the above named person and that I asked all the relevant questions fully and recorded the answers in conformance with the survey specification and within the MRS Code of Conduct

Signature \_\_\_\_\_

Interviewer Name (CAPS)

*JENNIFER DREW*

Interviewer Number

4  4  3  8 /  8

Day of Interview

1 2 3 4 5 6 7  
 (Mon) (Thu) (Sun)

Date of Interview

0  8 /  0  8 / 01

Length of Interview

(minutes)



**BRITISH MUSEUM CONTACT SHEET**

**Good morning/afternoon/evening. I'm from MORI, the Market Research company. We're conducting a survey on behalf of the British Museum to find out your views of your visit here today.**

Refused (no time) CIRCLE NEXT NUMBER & RE-USE QUESTIONNAIRE									
	1	2	3	4	5	6	7	8	9
Refused (no common language) CIRCLE NEXT NUMBER FOR LANGUAGE SPOKEN AND ORIGIN AND RE-USE QUESTIONNAIRE									
<b>LANGUAGE</b>									
Arabic	1	2	3	4	5	6	7	8	9
Dutch	1	2	3	4	5	6	7	8	9
French	1	2	3	4	5	6	7	8	9
German	1	2	3	4	5	6	7	8	9
Greek	1	2	3	4	5	6	7	8	9
Italian	1	2	3	4	5	6	7	8	9
Japanese	1	2	3	4	5	6	7	8	9
Scandinavian	1	2	3	4	5	6	7	8	9
Spanish	1	2	3	4	5	6	7	8	9
Other	1	2	3	4	5	6	7	8	9
<b>ORIGIN</b>									
<b>Europe</b>									
Austria	1	2	3	4	5	6	7	8	9
Belgium/Luxembourg	1	2	3	4	5	6	7	8	9
Denmark	1	2	3	4	5	6	7	8	9
Finland	1	2	3	4	5	6	7	8	9
France	1	2	3	4	5	6	7	8	9
Germany	1	2	3	4	5	6	7	8	9
Greece/Cyprus	1	2	3	4	5	6	7	8	9
Holland	1	2	3	4	5	6	7	8	9
Italy	1	2	3	4	5	6	7	8	9
Norway	1	2	3	4	5	6	7	8	9
Portugal	1	2	3	4	5	6	7	8	9
Spain	1	2	3	4	5	6	7	8	9
Sweden	1	2	3	4	5	6	7	8	9
Switzerland	1	2	3	4	5	6	7	8	9
Other Europe	1	2	3	4	5	6	7	8	9
<b>America</b>									
Canada	1	2	3	4	5	6	7	8	9
USA	1	2	3	4	5	6	7	8	9
Central America (eg Mexico)	1	2	3	4	5	6	7	8	9
South America	1	2	3	4	5	6	7	8	9
<b>Rest of World</b>									
SE Asia	1	2	3	4	5	6	7	8	9
Australia/New Zealand	1	2	3	4	5	6	7	8	9
India/Pakistan	1	2	3	4	5	6	7	8	9
Japan	1	2	3	4	5	6	7	8	9
Other (please specify)	1	2	3	4	5	6	7	8	9

Q1 ASK ALL  
Where do you live? SINGLE CODE PERMANENT PLACE OF RESIDENCE OF RESPONDENT

<b>UK</b>		
Greater London		1
South East		2
Rest of UK		3
<b>Europe</b>		
Austria		4
Belgium/Luxembourg		5
Denmark		6
Finland		7
France		8
Germany		9
Greece/Cyprus		10
Holland		11
Republic of Ireland		12
Italy		13
Norway		14
Portugal		15
Spain		16
Sweden		17
Switzerland		18
Other Europe		19
<b>North America</b>		
Canada		20
USA		21
<b>Rest of World</b>		
SE Asia		22
Australia/New Zealand		23
Japan		24
India		25
Other (please specify)		26

Q2.a SHOWCARD A (R) Which of the following museums, galleries and attractions on this list have you visited in the past two years? MULTICODE OK

Q2.b SHOWCARD A AGAIN (R) And which, if any did you consider visiting today instead of visiting the British Museum? MULTICODE OK

	Q2a	Q2b
British Airways London Eye	1	1
Hampton Court Palace	2	2
London Zoo	3	3
Madame Tussaud's	4	4
Natural History Museum	5	5
National Gallery	6	6
St Paul's Cathedral	7	7
Royal Academy of Arts	8	8
Science Museum	9	9
Tate Modern	10	10
Tower of London	11	11
V&A	12	12
Westminster Abbey	13	13
Other (WRITE IN & CODE 14)	14	14
None	15	15
Don't know	16	16

ASK ALL  
 Q7 SHOWCARD B (R) Which, if any, of these statements best describes the circumstances in which you tend to go to/use a museum or gallery? Just read out the letter(s) that apply. MULTICODE OK

A	I find museums and galleries a good social experience, either alone or with friends	1
B	I go to museums and galleries because they make a good family outing	2
C	I go when I'm on a holiday or short break abroad	3
D	I go when I'm on a holiday or short break in the UK	4
E	I have a favourite museum or gallery which I visit as often as possible to see its collections	5
F	I regularly contact museums and galleries in writing or by phone for information/educational purposes	6
G	I regularly go to a museum or gallery just to use its cafe/restaurant or gift shops	7
H	I regularly visit the web sites of museums and galleries for information/educational purposes	8
I	I tend to visit museums and galleries when there is a special exhibition/lecture/event which interests me	9
J	I tend to visit when there is a special event which appeals to the children	10
K	I try to regularly visit different museums/galleries near where I live	11
L	I visit in a professional capacity (e.g. I am an academic/researcher etc.)	12
	Other (WRITE IN & CODE '13')	13
	None	14

Q8. SHOWCARD C (R) Overall, how satisfied are you with your visit here today? SINGLE CODE ONLY

Very satisfied	1	GO TO Q10
Fairly satisfied	2	ASK Q9A
Neither satisfied nor dissatisfied	3	ASK Q9B
Not very satisfied	4	
Not at all satisfied	5	
Don't know	6	GO TO Q10

ASK ALL

Q10 a What, if anything in particular did you come here to see? DO NOT PROMPT

Q10 b SHOWCARD D (R) Looking at this card, before you arrived at the Museum today, did you want to look around the Museum generally or did you want to see something in particular? Just read out the letter or letters that apply. MULTICODE OK

Q10 c SHOWCARD D (R) AGAIN And what did you actually see while you were here? Again, just read out the letter or letters that apply. MULTICODE OK

		Q10a	Q10b	Q10c
A	Look around generally	1	1	1
B	Africa galleries	2	2	2
C	Ancient Near East	3	3	3
D	Britain & Europe galleries	4	4	4
E	Coins and Medals	5	5	5
F	Egyptian galleries	6	6	6
G	Greek and Roman galleries	7	7	7
H	Oriental galleries	8	8	8
I	Prints and Drawings	9	9	9
J	Other specific gallery (WRITE IN AND CODE 10)	10	10	10
K	To visit a temporary exhibition	11	11	11
L	To visit the café/restaurant	12	12	12
M	To visit the Great Court	13	13	13
N	To visit the Reading Room	14	14	14
O	To use the library	15	15	15
P	To visit the shops	16	16	16
Q	Visit student rooms	17	17	17
NOT ON SHOWCARD				
	Elgin Marbles	18	-	-
	Lindow (Bog) Man	19	-	-
	Mummies	20	-	-
	Rosetta Stone	21	-	-
	Sutton Hoo	22	-	-
	Other (WRITE IN AND CODE '23')	23	23	23
	Don't know	24	24	24

ASK ALL

Q12 I'm going to read out some things people have said about the British Museum.  
SHOWCARD F (R) Using this card, please tell me how much you agree or disagree with each statement. READ OUT ALTERNATE ORDER & TICK START (✓) SINGLE CODE ONLY FOR EACH

	Strongly Agree	Tend to Agree	Neither agree nor Dis-agree	Tend to Dis-agree	Strongly Dis-agree	Don't Know/ No opinion
<input type="checkbox"/> I didn't know what was in the Museum before I visited today	1	2	3	4	5	6
<input type="checkbox"/> What I have seen today would definitely make me want to come back	1	2	3	4	5	6
<input type="checkbox"/> I would be interested in finding out more about what happens 'behind the scenes' at the Museum	1	2	3	4	5	6

Q13 a SHOWCARD G (R) Which of the following activities and resources offered by the British Museum on this card have you heard of? Just read out the letter or letters that apply. MULTICODE OK

ASK Q13b IF HEARD OF ANY ACTIVITIES (CODES 1-15 AT Q13a), OTHERS GO TO Q14a

Q13 b SHOWCARD G AGAIN (R) And which, if any, have you ever attended/used? Again, just read out the letter or letters. MULTICODE OK

		Q13a Heard of	Q13b Used/Attended
A	Audio guides	1	1
B	Family/Children's events	2	2
C	Friends events	3	3
D	Friends membership	4	4
E	Gallery talks	5	5
F	Guided tours	6	6
G	Lectures	7	7
H	Multi-media/on-line resources ('Compass')	8	8
I	Platform music performances/readings	9	9
J	Public library (in the Round Reading Room)	10	10
K	Schools events	11	11
L	Special festivals	12	12
M	Study days/conferences	13	13
N	£2.50 Visit Guide	14	14
O	£6 British Museum Guide	15	15
	None of these	16	16

ASK ALL  
 Q18 In total, including any time in the shops, cafés or restaurant, how long have you spent here at the British Museum today? WRITE IN TIME (3 DIGITS) RECORD IN MINUTES USE LEADING ZERO AS NECESSARY

<input type="text"/>	<input type="text"/>	<input type="text"/>	MINUTES
----------------------	----------------------	----------------------	---------

Q19 SHOWCARD I (R) AGAIN Thinking about the different facilities and services provided by the British Museum, for each topic I read out, please tell me how you would rate each one, according to this card. READ OUT A-L, ALTERNATE ORDER TICK START (✓) SINGLE CODE FOR EACH

		Very good	Fairly good	Neither nor	Fairly poor	Very Poor	Don't know/NA	
<input type="checkbox"/>	A	Objects on display	1	2	3	4	5	6
	B	Presentation of the galleries	1	2	3	4	5	6
	C	Information about the displays	1	2	3	4	5	6
	D	General information provision	1	2	3	4	5	6
	E	Choice and variety of things to buy in the shops	1	2	3	4	5	6
	F	Toilet	1	2	3	4	5	6
<input type="checkbox"/>	G	Service from staff (overall)	1	2	3	4	5	6
	H	Signs and directions <u>outside</u> the Museum	1	2	3	4	5	6
	I	Signs and directions <u>inside</u> the Museum to help you find your way around	1	2	3	4	5	6
	J	Guided tours	1	2	3	4	5	6
	K	Audio guides	1	2	3	4	5	6
<input type="checkbox"/>	L	Restaurant/café	1	2	3	4	5	6

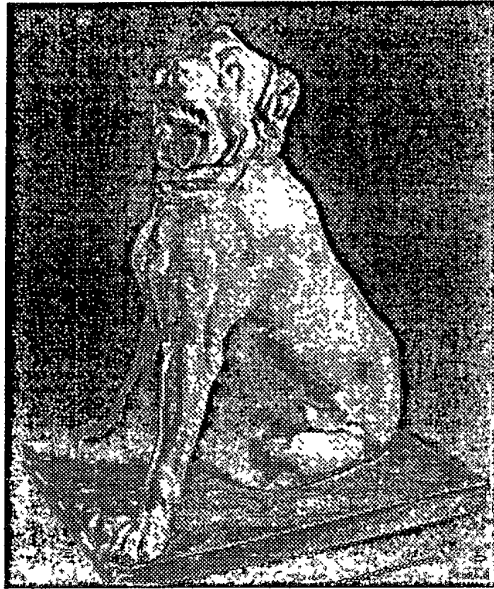
ASK ALL  
 Q20. Have you ever visited the British Museum web site ?

Yes	1	ASK Q21
No	2	GO TO Q22
Don't know	3	
Not connected to the internet	4	

ASK IF VISITED WEB SITE (CODE 1 AT Q20) OTHERS GO TO Q22  
 Q21 SHOWCARD J (R) Which, if any of these activities have you used the British Museum web site for ? MULTICODE OK

Exploring further about exhibits	1
Helping to plan a visit to the Museum	2
To buy merchandise	3
To support personal studies	4
Other (WRITE IN AND CODE '5')	5
Don't know/can't remember	6

## Famous Dog needs Good Home



The Jennings Dog

This marble sculpture of a Molossian Hound is a Roman copy of a Hellenistic bronze original. It was acquired in about 1750 in Rome by Henry Jennings, who said of it: *"A fine dog it was, and a lucky dog was I to purchase it."* The dog became so famous in England that its owner was called *"Dog-Jennings"*

It is one of the very few examples of a Hellenistic animal sculpture that was copied in the Roman period, indicating that it must have been particularly important. It may, for example, have been connected with a civic monument in Epirus in Greece, since the Molossian Hound was native to that region. Epirus was sacked by the Romans in 168 BC and a famous bronze dog with local patriotic significance might have been carried back to Rome by the conquerors.

**The export of the Dog has been temporarily deferred and we urgently need to raise £662,000.**

Please put your contribution in the Jennings Dog donation box or send cheques, payable to 'The British Museum', to:  
Greek & Roman Antiquities (Jennings Dog),  
The British Museum, London WC1B 3DG

**Please help if you can**

If the Museum is not successful in raising the necessary sum, any donations made will be put towards the general purchase fund