

The British Museum across the UK

Aberdeen. Abergavenny. Anglesey. Aylesbury. Barnard Castle. Barnsley. Basingstoke. Bath. Beamish.
Belfast. Benbecula. Birchington-on-sea. Birmingham. Bishop's Stortford. Bournemouth. Bradford.
Brighton. Bristol. Bury St Edmunds. Cambridge. Cardiff. Carlisle. Carrickfergus. Cheltenham.
Chepstow. Chester. Cirencester. Colchester. Compton Verney. Derby. Derry. Devizes. Dorchester. Dover.
Downpatrick. Driffield. Dundee. Durham. Eastbourne. Edinburgh. Exeter. Falmouth. Galashiels.
Glasgow. Great Yarmouth. Halton. Hartlepool. Henley-on-Thames. Hexham. Hull. Inverness. Ipswich.
Isle of Wight. Jersey. Kendal. King's Lynn. Leeds. Leicester. Lewes. Lincoln. Littlehampton. Liverpool.
Llanfairpwll. Lochgilphead. London. Ludlow. Maidstone. Manchester. Margate. Middlesbrough.
Montrose. Newark. Newcastle. Newmarket. Northampton. Norwich. Nottingham. Oakham. Oxford.
Plymouth. Poole. Port Sunlight. Preston. Reading. Redcar. Richmond. Romford. Rotherham. Salford.
Salisbury. Scunthorpe. Sheffield. Shrewsbury. Southport. South Shields. St Albans. Stornoway. Stroud.
Sunderland. Swaffham. Swansea. Taunton. Thetford. Torquay. Truro. Wakefield. Warwick.
Wellingborough. Welshpool. Winchester. Woking. Worcester. Worksop. Worthing. Wrexham. York.

Foreword

The British Museum is proud of the work it does across the United Kingdom. In 2016/17, nine million people in the UK saw the Museum's collection outside London. One of the pleasures of my first year as Director of the British Museum was visiting several of our national partners in Bristol, Norwich, Manchester, Newcastle and Glasgow, seeing what was particular about their collections, learning how each museum responded to visitors' interests. I very much look forward to continuing these visits to further partner museums.

The British Museum has always had this double presence: the Museum in London, and the many ties it has built over the centuries in Britain and abroad. That wider dialogue has changed over time, and it is why this review of our national activities emphasises partnership. The programmes can only succeed if we listen to what other museums and audiences need from us in terms of training, exhibitions or expertise.

At the heart of these discussions are museum skills and collections. Among the many achievements this year is the long-term loan of six Lewis chessmen to the new Museum nan Eilean on the Isle of Lewis. These much-loved walrus ivory figures have, since the 12th century, travelled from Norway to the Hebrides, to London and Edinburgh, from Brisbane to Madrid, and their journey continues. It is a fitting tribute to the longstanding ties, participation and trust not just between the British Museum and Stornoway, but among all the UK's cultural institutions.

Hartwig Fischer
Director



The new Museum nan Eilean in the Outer Hebrides was formally opened in March 2017. The displays feature a group of Lewis chessmen on long-term loan from the British Museum, including this king.

Working together

With museums and galleries across the UK, the British Museum provides training, exhibitions and platforms for sharing skills and research



A survey in 2016 revealed enthusiastic support for the work the British Museum does with organisations across the UK: 89% of our national partners stated that British Museum partnerships were important in strengthening their relationships with local stakeholders, while 85% felt the Museum added impact to their applications to local and national funders, which are so crucial to their continuing success.

Overall three quarters confirmed that working with the British Museum increased their number of visitors, helped them leverage additional funding, and raised their profile with other museums, both regionally and across the UK. As one contributor put it:

‘The British Museum still offers a deeper relationship with a real commitment and understanding of our needs. If we had to choose, the British Museum would be our first choice by some distance: not necessarily because of the brand, but because the Museum seems to understand regional museums, and is prepared to work with them in a meaningful, collaborative way.’

The feedback was an important means of drawing out what our partners think. The survey was much more than a question of numbers and scores. It was a chance to talk to our partners and hear the many voices of the UK museum sector – what works in different regions, what does not, what we might try together. Like the best research, it was an energising mix of information and ideas. The results will enable us to refine our models of working together and help us shape what we do according to the differing requirements our partners have.

Those who work in the sector know how important the dialogue that surrounds programming is. It is this

Participants from UK museums exchanged ideas and technical knowledge at the British Museum's second papyri expertise day.



aspect of listening that we try to encourage. All of the British Museum programmes outlined in this review involve elements of exchange – ways of thinking about collections that focus on combining them in new ways, staff working in each other’s institutions, networks that encourage the pooling of knowledge from professionals and the public. This year the British Museum Trustees spent a weekend in Manchester, looking at what goes on in the Whitworth Gallery, talking to staff at the Manchester Museum. The British Museum is in the process of creating a partnership gallery on South Asia at the Manchester Museum and it is being developed through conversations such as these, which take place at all levels.

By working with us, our partners have helped the British Museum to develop new programmes. With the support of the Heritage Lottery Fund, we have set up new training activities to assist the museum sector. The Portable Antiquities Scheme, which records archaeological finds made by the public across the country, could not operate and improve without a nationwide network of host organisations, volunteers, professionals and the public.

Some national loans and tours are part of a themed season which complements programming at the Museum in London. Our partners can thereby benefit from the wider attention the British Museum attracts in the national and global media. First to launch will be the South Asia season – part of a UK government initiative marking the 70th anniversary of India’s independence. The programme has many venues, from an exhibition in Mumbai and New Delhi to a locally curated display of Pakistani textiles in Manchester. UK-wide strands include a Spotlight loan of a 13th-century statue of

‘This is an invaluable opportunity, especially when based in a museum service geographically distant from the capital’
Participant at British Museum conference on object-based teaching



the Hindu god Ganesha, and one exploring through paintings the music of courtly India, which will open at Derby Museum and Art Gallery in May 2017, before travelling to Blackburn.

A season marking 20 years of the Treasure Act will also be launched in 2017. The Act is an important means of preserving by law the country’s archaeological heritage. It has had an enormous impact in Britain, ensuring the preservation of many outstanding finds. The campaign will encourage people across the UK to take note of some of the astonishing Treasure found in the past two decades – from Roman helmets to cauldrons of Viking coins – many of which have been preserved for the public in museums around the country.

To mark 15 years of the Dorset Foundation’s support of the National Programme in memory of Harry M Weinreb, in June 2016 partner museums and their local stakeholders were invited to a celebration at the British Museum. Dr Hartwig Fischer and Ed Vaizey MP hosted the evening. The Director welcomed colleagues from across the UK and took the opportunity to understand their priorities better when working in partnership with the British Museum.

One respondent to our survey praised the British Museum’s ‘nurturing approach to partnerships’. In 2016/17 our programmes benefited not just from listening and talking to our partners, but from genuine collaboration.

Collecting art with Worcester

The British Museum’s ties with Worcester City Art Gallery & Museum go back to the 1890s. When the Reverend Charles Sale left his collection of Victorian watercolours to the Museum, the British Museum shared the substantial bequest with the newly opened Victoria Institute, forerunner of the present museum in Worcester. In February 2017, these works, with loans from the British Museum collection, were brought together once more in *David Cox and his contemporaries*, a special exhibition that included landscapes by Turner and Constable. It began a year-long collaboration between the two institutions, which will end with the British Museum touring exhibition *Warhol to Walker: American prints from pop art to today* opening in Worcester in November 2017.

A partnership at Manchester Museum will see the creation of a new gallery on South Asia. Displays will range from sculptures to tiny labels such as this one featuring the god Krishna. It was printed for Manchester firm Steiner & Co. to sell bales of cotton in India.

Director Hartwig Fischer travelled the country in 2016 to talk to a number of the Museum’s partners. In June, he hosted an evening at the British Museum for national colleagues and stakeholders.

Exhibitions on tour

From ancient rock art to Picasso linocuts, the British Museum shared its collection with audiences around the UK

Rock art from southern Africa was displayed using digital screens. The innovative show was a collaboration between Wrexham County Borough Museum and the British Museum.

This tiny porcelain figure of a boy holding a lion mask was one of several Japanese netsuke sent on tour around the UK.



Throughout the year the British Museum toured exhibitions around the country. 'An exhilarating show' was how the *Telegraph* described *Lines of thought: drawing from Michelangelo to now*, supported by the Bridget Riley Art Foundation. The tour of 70 drawings from the collection also garnered attention in *The Times* and local media. The tour was launched in Dorset in September 2016, where Poole Museum increased publicity by live-streaming a curator's talk for the first time. The show attracted 42,000 visitors. To mark Hull's year as UK City of Culture in 2017, the second venue was Hull University Art Collection, where nearly 20,000 people saw the show, a 20% increase in audience. The exhibition later travelled to the Ulster Museum, Belfast in March 2017.

Many tours were created in collaboration with UK museums and galleries. With Wrexham County Borough Museum in Wales, the British Museum produced *Sacred spaces: the rock art of the San!Bushmen in southern Africa*, which opened in June 2016. Photographs and film revealed some of humankind's oldest art, some of it 77,000 years old. The exhibition was supported by an adventurous family programme of games, puzzles, trails, sleepovers, drop-in art sessions, music and dancing. An earlier collaboration with Wrexham, *Writing for eternity: decoding ancient Egypt*, toured to Carlisle, Salisbury, Abergavenny and Hartlepool.

Arising out of a popular display at the British Museum was *Dressed to impress*, a tour of Japanese netsuke. These miniature sculptures have their origins as ornaments of dress and were displayed with a kimono and related objects at the Oriental Museum in Durham. They travel to Middlesbrough, Bath and Worthing in 2017/18. *Social fabric: African textiles today* likewise transformed a British Museum display into a successful four-venue tour,



Drawing audiences

A touring exhibition of 17 large linocuts by Pablo Picasso drew nearly 88,000 visitors to its first venue. The Spanish artist made *Still life under the lamp* and *Jacqueline reading* in 1962. Two sets of proofs showed how each print evolved, and were the centrepiece display at the Lady Lever Art Gallery, part of National Museums Liverpool. The gallery supported the exhibition with tours and printmaking workshops for schoolchildren. The linocuts later travelled to Barnsley and Coventry.



which ended at the William Morris Gallery in London. The brightly coloured cloths, often with strong social and political messages, were seen by nearly 120,000 people during their UK tour.

Forthcoming projects in 2017 and beyond include a major exhibition developed in partnership with York Museums Trust on the Vikings, which will tour to York, Nottingham, Southport, Aberdeen and Norwich. Another four-city tour will explore the powerful work of German artist Käthe Kollwitz, while a show exploring LGBTQ history is being developed to mark the 60th anniversary of the Wolfenden Report and the decriminalisation of homosexual acts a decade later in 1967. New Spotlight loans being planned, some complementing major shows at the British Museum, include Japanese manga and works by French sculptor Auguste Rodin.

Lines of thought, a touring exhibition of drawings from Michelangelo to artists of the present day, drew record attendances in Poole and Hull, before travelling to Belfast.

Still life under the lamp was one of 17 linocuts by Pablo Picasso recently acquired by the British Museum and shown across the country.

Loans across the UK

The British Museum's Spotlight loans show significant objects around the country, shining a light on regional collections



From Cypriot hunters to Pudding Pan bowls, British Museum objects were seen around the country as part of a wide-ranging programme of Spotlight loans. The high-profile loans were set up when the Museum won the Art Fund Prize in 2011. Now supported by the Dorset Foundation in memory of Harry M Weinrebe, they are intended to make star British Museum objects accessible to wider UK audiences while highlighting the strengths of regional museums. Benefits can include increased visitor numbers and revenue, a reason to make improvements to infrastructure, and wider interest from media and sponsors.

Many displays combine the host museum's collection with the British Museum loan. The Lacock Cup is a rare 15th-century feasting cup that later became a communion chalice. It was shown alongside local artefacts in Salisbury, Norwich, Nottingham and Durham. Finishing its run at the Wiltshire Museum in July 2016, the Lacock Cup was seen by more than 160,000 people across the UK.

This year one Spotlight loan prompted a new commission in response to its historical objects. In Margate, the British Museum and Turner Contemporary asked artist Hannah Lees to respond to a celebrated collection of Roman pottery which was sent on loan. Fishermen near Herne Bay discovered the Samian ware in the 18th century. It is believed to come from a trading ship travelling from Roman Gaul and wrecked near Pudding Pan Rock in Kent in the 2nd century AD. Lees' work was on display alongside the loaned objects, encouraging audiences to interpret the historical material in new ways. Her artwork included a mural made from wine lees, the clay-like sediment left behind in wine-making, a reference to both the long history of wine-making in Kent and the clay-slip used to make Roman pottery. A lively education programme drew many pupils to the gallery who had never visited before.

Schoolchildren in Margate handle Roman pottery as part of a learning programme related to a British Museum Spotlight loan to Turner Contemporary.

In 2016, nine million people in the UK saw British Museum artefacts in museums and galleries outside London



They made pots and experimental drawings, performed dances and handled objects. One school created a shipwreck filled with pots in their playground. Another performed a play in assembly based on the story.

Some Spotlight loans were developed to link with major British Museum exhibitions in London, bringing the subject to wider UK audiences and leveraging the media interest that major shows at the British Museum receive. A Spotlight tour co-ordinated with National Museums Scotland was linked to the jointly organised major exhibition on Celts, while *A Greek in Egypt: the hunter of Naukratis* was developed to complement the BP exhibition *Sunken cities: Egypt's lost worlds*, which drew over 300,000 visitors in London. Archaeologist Flinders Petrie found the 6th-century BC figure in the sanctuary of Aphrodite as he explored the ancient port of Naukratis in the Nile Delta in 1884. The statuette was shown in Cirencester, where the number of visitors to the Corinium Museum was six times greater than usual during its display. It later travelled to Nottingham and South Shields.

The exchange of loans creates a UK-wide cultural advantage. The British Museum supports museums by offering long-term loans to enhance galleries and special exhibitions. Archaeological loans from the British Museum can be seen in Dover Museum, amulets from ancient Egypt in the Egypt Centre Museum in Swansea, and Bronze Age tools in Carrickfergus Museum in Ulster. Similar benefits are conferred when our partners lend to us. For the British Museum display *Krishna in the garden of Assam: the cultural context of an Indian textile*, Chepstow Museum loaned an Anglo-Indian gown lined with a rare Assamese textile. The object has now been returned to Chepstow where, with the support of British Museum curators, it will be displayed for the first time.

Chepstow Museum loaned this Anglo-Indian coat lined with a rare Assamese textile for a display at the British Museum. With support from Museum staff, the coat will be put on display for the first time in Chepstow.

A statuette of a Greek hunter from the 6th century BC toured to Cirencester, South Shields and Nottingham as a British Museum Spotlight loan.



A skilled workforce

Specialist training for staff and volunteers includes methods to widen recruitment in the museum sector



The British Museum organises training initiatives with partners around Britain. They focus on expertise relevant to museums, but also offer transferable skills to help young people enter the wider workforce.

The Learning Museum is the British Museum's current Skills for the Future programme, supported by the Heritage Lottery Fund (HLF). Two cohorts of young people received vocational training in collections management and public engagement skills. Trainees spend one year based at a UK museum, such as the Time and Tide Museum in Great Yarmouth or Down County Museum in Northern Ireland, with special training days organised by the British Museum and its partners. The programme has successfully recruited young people who represent the diversity of each partner museum's local community. This proactive recruitment methodology is now being used in Take Part, a pilot project at the British Museum supported by Bee Midtown to recruit and train local young volunteers from London.

The British Museum continues to support the graduates of its two earlier HLF Skills for the Future programmes. Participants from Future Curators and Museum Pathways attended a free conference at the Museum in July for trainees and programme supervisors. The subject was the value of heritage traineeships and how they can help participants build their longer-term careers, with a focus on practical support for trainees as they prepare to leave a programme. Skills-sharing placements were also arranged for former 'Future Curators' during the summer. They provided an opportunity for the young curators to spend time with colleagues in other museums in Glasgow, Cambridge and elsewhere, learning from each other and sharing their expertise, research and good practice.

A conference was held at the Museum for participants of two UK-wide training programmes: Museum Pathways and Future Curators.



As part of the Activity Plan for the British Museum's World Conservation and Exhibitions Centre (WCEC), the HLF also supports the Collections Skills Training Programme. The scheme provides training opportunities for UK museum staff and volunteers, and access to the many facilities of the WCEC. Following a survey of UK partner needs, the focus is on practical collections skills – pest management, textile storage, handling heavy objects – as well as specialist training in collections such as ancient Egyptian artefacts, European glass or Chinese painting. Participants in 2016/17 came from Torquay, Preston, Brighton and beyond. A course on 'getting loan-ready' is being taught regionally. The aim is to increase UK partners' confidence in requesting loans from national museums. The first six-part series was held in Manchester for colleagues in the North West, and a second is being held in the South West. Practical films on how to make a loan request, or borrow and lend objects, are also being produced for wider dissemination.

HLF-supported activities in the WCEC are wide-ranging. Up to 60 people a day can now attend a monthly behind-the-scenes tour of the conservation studios and scientific laboratories. For World History Lab, the Museum is making short films explaining conservation and scientific research. Another new programme is Object Journeys, in which museums are collaborating with community partners to research and display their collections in new ways. Over three years there will be projects at the British Museum site in Bloomsbury, Manchester Museum, New Walk Museum and Art Gallery in Leicester, and one other partner. The first British Museum Object Journeys project delved into the Somali collections with ten young adults from the London Somali community.

The Learning Museum

'Presenting museums in a different light can give young people the confidence to explore museums and find value in what they have to offer. When I helped to organise the museum's LateLab2 event earlier this year, we transformed the museum into a space with music, shows, entertainment and much more, all within the theme of "science". The event brought in many young people and the feedback was extremely positive.' *Susan Lu, Learning Museum trainee, National Museums Northern Ireland*



As part of the British Museum's International Training Programme each summer, participants spend ten days at museums around the country. In 2016, 21 fellows from Yemen, Lebanon, Malaysia, China and elsewhere visited museums in Birmingham, Bristol, Glasgow, Lincoln, Manchester, Oxford and Tyne & Wear. These placements offer different models of museum practice, governance and funding, as well as showcasing local collections and community links which may more closely mirror participants' own institutions.

'The idea to start up a young person panel comes from the great response we had from the I-AM Rap event I organised as part of my Learning Museum community project'
Anton Roberts

A Learning Museum trainee on placement in Benbecula in the Outer Hebrides for the new Museum nan Eilean.

Women from the Community on Solid Ground group research South Asian objects from the British Museum and Manchester Museum to create their own display as part of the Object Journeys programme.

Supporting the sector

The British Museum contributes to networks across the UK, offering specialist skills and creating innovative museum activities

‘Knowledge Exchange highlighted the challenges common to both small and large museums, and the importance of collaboration in meeting these challenges’

*Verity Elson,
Compton Verney*



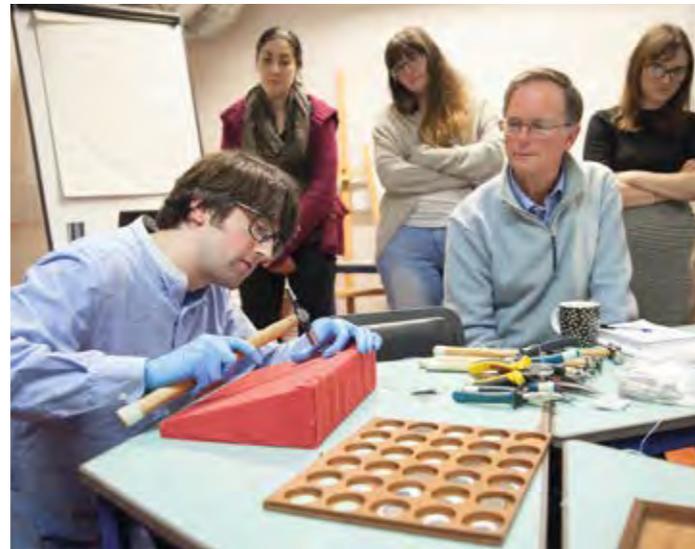
The British Museum shares ideas and skills with a number of bodies nationwide. The Age Friendly Museums Network, funded by the Baring Foundation, supports museums, galleries and heritage organisations. Members such as the British Museum work with health and social care providers, with a particular focus on the needs of older audiences, enabling visits to museums or finding ways to transport culture to those unable to access it. Each October an Age Friendly Museums Day takes place across the UK. British Museum staff welcomed residents from eleven care homes to enjoy carefully tailored visits to the galleries, talks with curators and handling objects.

Specialist knowledge is shared through several forums. The Money and Medals Network, funded by Arts Council England, helps UK museums to care for their collections of coins and medals and use them to engage the public. The British Museum administers the network in collaboration with nine other UK organisations. The network helps to map collections, foster links between national and regional bodies, and provides free training for curators, education staff and volunteers.

Rolled out regionally in phases, the Money and Medals Network is now well established in the North West (in conjunction with Museum Development North West), West Midlands, Yorkshire (in conjunction with York Museums Trust), the Highlands and Central Belt of Scotland, East Anglia and Northern Ireland. The focus for 2016/17 was on extending its reach to the South West, Wales and the South East, as well as consolidating its existing work. Activities included a training day for the South West region held at Bristol Museum & Art Gallery, with other events held in the Midlands, Northern Ireland and Wales.

Delegates from around the UK attend a free conference at the British Museum about how to use objects to teach adults and children.

‘It was liberating to discuss these challenges and the range of solutions’
Trudie Cole, Poole Museum, on Knowledge Exchange



Thanks to the support of the Vivmar Foundation, the British Museum’s long-running Knowledge Share programme continues to deliver high-quality professional development opportunities for UK museum staff and volunteers. Part of this is the popular Knowledge Exchange programme, which enables colleagues to spend time in each other’s institutions to share the best working practices and ideas. Participants cover the spectrum of museum departments, from curation to press and marketing. In 2016/17 the British Museum partnered with Poole Museum Service (Dorset), Bowes Museum (County Durham), William Morris Gallery (London), University of Nottingham Museum and Djanogly Art Gallery (Nottinghamshire), and Compton Verney (Warwickshire) to create ten staff exchanges.

Knowledge Share includes a variety of seminars, training days and bespoke skills-sharing opportunities. The success of last year’s papyri expertise day led to a second held at the British Museum in June 2016. Colleagues who work with papyri collections across the UK attended seminars and discussed a range of issues from conservation to identifying texts. Plans are underway to hold the event annually if possible, at different partner venues with papyri collections.

The National Programmes Annual Conference was held in April 2016, with support from the Vivmar Foundation. *Objectively speaking: the value and practice of object-based teaching* was fully booked. The 240 delegates (and social media participants using #objectbasedteaching) took part in a number of talks and forums – from how dermatologists are trained in close observation by means of artworks at Salford Museum and Art Gallery, to a project at Leeds Museums & Galleries that is helping pupils with special educational needs to communicate using museum objects.

At Bristol Museum & Art Gallery, participants learn how to pin coins for display, as part of training offered through the Money and Medals Network.

A graphic record, drawn by Scriberia as the day unfolded, summarises ways to teach using objects, the subject of a widely attended national conference held at the British Museum.



Sharing expertise

Departments across the British Museum work nationally – on research, with collections and as advocates for UK museums

A British Museum curator visits Brighton Museum & Art Gallery to help research their collection of Kiribati coconut fibre armour.



British Museum staff regularly collaborate with institutions across the UK. Curators visit collections to identify artefacts and support research and programming. In 2016/17 British Museum staff looked at collections from Somaliland and Somalia at the Powell-Cotton Museum in Kent to support their redisplay; examined African textiles in Exeter and Egyptian cloth in Glasgow; and, in collections in Montrose, Glasgow, Edinburgh, Liverpool, Oxford and Exeter, documented examples of coconut fibre armour from the Pacific island of Kiribati.

With partners that included Kirkleatham Museum in Redcar, Bucks County Museum in Aylesbury and the Oriental Museum in Durham, British Museum staff widened endeavours to display objects from the Middle East collection across the UK. Staff gave talks and lectures, and participated in a number of research projects, from fieldwork in the island of Jersey to a study of hoarding in Iron Age and Roman Britain with the University of Leicester. Scientists are collaborating with Southampton University to test what may be a bow fitting from Mark Antony's fleet. The Roman galley was vanquished at the Battle of Actium in 31 BC and subsequently broken up to construct a monument for the victor, Octavian (who later became the emperor Augustus).

Vikings reborn

The British Museum gave assistance to the Jorvik Viking Centre after it was forced to close due to serious flooding in December 2015. The Centre took the opportunity to modernise its displays. British Museum staff provided advice on interpretation as well as support at advocacy events. The Jorvik Viking Centre reopened in April 2017, with loans from the Museum including the Halton Moor hoard and displays of weapons and jewellery.

The British Museum worked closely with Bucks County Museum to support their acquisition of the Lenborough hoard. The hoard contains over 5,000 coins of Aethelred II (r. 978–1016) and Cnut (r. 1016–1035), and is one of the largest Anglo-Saxon coin hoards ever discovered. The museum successfully raised the £1.35m required to reward the finder and landowner. The Department of Coins and Medals also supported the Ashmolean Museum's acquisition of the Watlington hoard of Viking coins and silver and gold objects.

UK archaeology

With strong public support, the Portable Antiquities Scheme ensures that information about archaeological finds in England and Wales is preserved

A volunteer at Wiltshire Museum works with local archaeological finds as part of the PAST Explorers project.

The year's oldest find reported through the Portable Antiquities Scheme was a handaxe discovered in Essex. It may be 800,000 years old.



The Portable Antiquities Scheme (PAS) records archaeological discoveries made by the public in England and Wales – from precious metal finds and hoards reported under the Treasure Act to a wider variety of historical artefacts such as clothing fasteners or coins. In 2016, nearly 82,000 finds were recorded through the Scheme.

People reported a great variety of finds. The earliest was a Palaeolithic handaxe. The mottled grey flint, which was found in Essex, may date back as far as 800,000 BC. Major discoveries included a Bronze Age armlet of solid gold located in Hampshire and a rare group of four Iron Age neck ornaments found in the West Midlands. A hoard of Iron Age and Roman coins was discovered in Cornwall, a 5cm-high copper-alloy Roman owl in Essex, and in Yorkshire, large fragments of a Roman enamelled pan, its handle inscribed *VTERE FELIX* ('use in happiness'). The Dorset Foundation has begun to help local museums across the UK acquire non-Treasure finds recorded through the PAS.

PAST Explorers is a five-year project supported by the Heritage Lottery Fund to enhance the PAS's volunteer programme. A conference at Merseyside Maritime Museum in 2016 examined various activities undertaken by volunteers who work with the PAS and how they might be developed in future.

With 88% of finds made by metal detector users, the PAS is working with detectorists and others to update the Code of Practice for Responsible Metal Detecting. The annual PAS conference in November 2016 took up the topic. 'Can detectorists be archaeologists?' saw several detectorists speak on the importance of following good archaeological practice.

Joint projects with the British Museum 2016/17



- | | | | |
|--------------------|------------------|---------------|----------------|
| Aberdeen | Derby | Lewes | Rotherham |
| Abergavenny | Derry | Lincoln | Salford |
| Anglesey | Devizes | Littlehampton | Salisbury |
| Aylesbury | Dorchester | Liverpool | Scunthorpe |
| Barnard Castle | Dover | Llanfairpwll | Sheffield |
| Barnsley | Downpatrick | Lochgilphead | Shrewsbury |
| Basingstoke | Driffield | London | Southport |
| Bath | Dundee | Ludlow | South Shields |
| Beamish | Durham | Maidstone | St Albans |
| Belfast | Eastbourne | Manchester | Stornoway |
| Benbecula | Edinburgh | Margate | Stroud |
| Birchington-on-sea | Exeter | Middlesbrough | Sunderland |
| Birmingham | Falmouth | Montrose | Swaffham |
| Bishop's Stortford | Galashiels | Newark | Swansea |
| Bournemouth | Glasgow | Newcastle | Taunton |
| Bradford | Great Yarmouth | Newmarket | Thetford |
| Brighton | Halton | Northampton | Torquay |
| Bristol | Hartlepool | Norwich | Truro |
| Bury St Edmunds | Henley-on-Thames | Nottingham | Wakefield |
| Cambridge | Hexham | Oakham | Warwick |
| Cardiff | Hull | Oxford | Wellingborough |
| Carlisle | Inverness | Plymouth | Welshpool |
| Carrickfergus | Ipswich | Poole | Winchester |
| Cheltenham | Isle of Wight | Port Sunlight | Woking |
| Chepstow | Jersey | Preston | Worcester |
| Chester | Kendal | Reading | Worksop |
| Cirencester | King's Lynn | Redcar | Worthing |
| Colchester | Leeds | Richmond | Wrexham |
| Compton Verney | Leicester | Romford | York |

Acknowledgements

The British Museum is grateful to the Dorset Foundation in memory of Harry M Weinrebe for their lead support of our national work and this publication.

The Museum wishes to thank the following for their additional support: The Art Fund, Arts Council England, Baring Foundation, Bridget Riley Art Foundation, Headley Trust, Heritage Lottery Fund and Vivmar Foundation.

Contact

Department of Learning
and National Partnerships
British Museum
Great Russell Street
London WC1B 3DG

ukpartnerships@britishmuseum.org
+44 (0)20 7323 8696
britishmuseum.org

Photo credits: Photography at the British Museum © The Trustees of the British Museum (pp. 2, 6, 19, 25, 27, 31); © Benedict Johnson (pp. 5, 7); © Wrexham City Council (p. 9); © Mark Kensett (p. 10); © Gareth Jones (p. 11); © Jason Pay (p. 13); © Chepstow Museum (p. 14); © Corinium Museum (p. 15); © Josh Redman (pp. 17, 21); © Museum Nan Eilean (p. 18); © Mark Simmons (p. 22); © Scriberia (p. 23); Alyson Tanner (p. 27); courtesy of the Portable Antiquities Scheme (p. 27).



Julie Mehretu (b. 1970),
Untitled. Pen and ink
and brush drawing
on vellum and Mylar,
2002. © Julie Mehretu.
Reproduced by
permission of the artist.