



National  
Museums  
Scotland

REVIEW  
2019







The Shanghai Theatre Academy Performance Group entertain the crowds at the National Museum of Scotland to celebrate the opening of three new galleries in February.









The Science and Technology galleries at the National Museum of Scotland.



## Chairman's foreword

The completion of the 15-year transformation of the National Museum of Scotland earlier this year offers an appropriate opportunity for us to reflect upon its impact: a dramatically enhanced visitor experience, increased understanding of and access to the national collections and much larger and more diverse audiences.





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*“National Museums Scotland has grown significantly in stature and profile, becoming one of the leading museum groups in Europe”*

This outstanding achievement was only possible through the commitment of all of those who share our vision and ambitions. Special thanks must be made to the many individuals and organisations who have so generously given us their support: the Scottish Government; the National Lottery Heritage Fund, which has supported this project since its inception; and the many supporters, charitable trusts and foundations, companies and other organisations whose donations and assistance have enabled us to reveal the stories behind the remarkable objects in our care.

The Trustees and I would like to express our particular thanks and gratitude to Dr Gordon Rintoul, who will step down as Director in March 2020. Under his tenure National Museums Scotland has grown significantly in stature and profile, becoming one of the leading museum groups in Europe, if not the world. His leadership has helped to create a strong, dynamic and audience-focused organisation which delivers substantial cultural, educational and economic impact throughout Scotland and the UK.

A key achievement of Gordon's 18 years at National Museums Scotland is, undoubtedly, the £80 million transformation of the great Victorian building in Chambers Street, Edinburgh. Significantly, under his leadership, our four museums have witnessed really meaningful growth in visitors, from 1.2 million in 2002 to 3.2 million in 2018. Alongside this, an enduring legacy will be the bringing together of all of our stored collections, research and conservation facilities at a single site at the National Museums Collection Centre, with some £30 million invested to enable this to happen. During Gordon's tenure the national collections have also been strengthened through important acquisitions and the organisation has been established as a leader in the sector, actively sharing collections, knowledge and expertise in communities across Scotland.

This has been a tremendous year for National Museums Scotland, one on which we will build our ambitions for the future. We look forward to continuing our work over the next year and beyond to inspire and engage our many audiences from Scotland, the UK and across the globe.

**Bruce Minto OBE**

**1 Fiona Hyslop MSP and Dr Martin Goldberg, Senior Curator, Scottish History and Archaeology examine the Galloway Hoard at the National Museums Collection Centre.**

**2 A young visitor takes part in our *Build a pyramid* event at the National Museum of Scotland.**

# Director's review

With the opening in February 2019 of three new galleries at the National Museum of Scotland, we celebrated the completion of the transformation of our much-loved Victorian building. This transformation was only possible thanks to the support of a wide-ranging community of funders and donors, and I thank them wholeheartedly for believing in and backing our vision.

With funding from the National Lottery Heritage Fund, we are able to extend the impact of these new galleries beyond our walls through a far-reaching national programme of activity. Our touring exhibition, *Discovering Ancient Egypt*, opened in Hawick in March, travelled on to Montrose and Cumnock, and will open in Perth next year. Reviews of East Asia and ancient Egypt collections held in museums across Scotland have revealed some remarkable objects which were previously unrecognised.

*“None of the many achievements of the past 18 years would have been possible without the extensive and committed work of our talented and dedicated staff and many volunteers, and the generosity of our supporters”*



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1 A young visitor enjoys an object handling session as part of the *Discovering Ancient Egypt* exhibition at Hawick Museum.

2 Visitors discuss a display in the new *Exploring East Asia* gallery at the National Museum of Scotland.

3 Lynn McClean, Principal Conservator, cleans a circular late 18th-century painting of Kokuzo Bosatsu from Japan at the National Museums Collection Centre.





In April, we were pleased to announce our partnership with the Scottish Government to develop and deliver Maths Week Scotland. Enabled by our experience in engaging a wide variety of audiences, this initiative broadens the reach of our already successful approach to STEM (Science, Technology, Engineering and Maths) engagement across Scotland.

Behind the scenes, but no less important to our work, a major reorganisation of our estate has been completed this year, bringing together storage of almost all of the 12.4 million items in our collection into a single site and consolidating and improving our conservation, research and collections access facilities at the National Museums Collection Centre. The benefits of this will be felt for many years to come.

As I prepare to step down from my role as Director next spring, I leave an organisation with a bright future. None of the many achievements of the past 18 years would have been possible without the extensive and committed work of our talented and dedicated staff and many volunteers, and the generosity of our supporters whether as donors, advisers or simply through encouraging our work. I am deeply indebted to them all for standing alongside me on this hugely enjoyable journey.

**Dr Gordon Rintoul CBE**



© Phil Wilkinson





## Record visitor numbers

For the first time in its history, the National Museum of Scotland attracted over 2.2 million visitors. A total of 3,228,688 people visited across our four museums: National Museum of Scotland, the National Museum of Flight, the National Museum of Rural Life and the National War Museum.

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## Robots takeover

In January, *Robots*, a touring exhibition from London's Science Museum and supported by players of People's Postcode Lottery came to the National Museum of Scotland. In a joint venture with the University of Edinburgh and Heriot-Watt University, we created original content giving an insight into the ground-breaking robotics development taking place here in Scotland at the Edinburgh Centre for Robotics.

# The year in



## Development plans take flight

As proposals for further major development of the National Museum of Flight progress, we have been involving the local community through public consultations to encourage feedback and engagement on our exciting plans.

© Paul Dodds



## Rural highlights

The National Museum of Rural Life enjoyed a bumper year, with nearly 104,000 visitors. The introduction of a new Annual Pass offers a great value way to enjoy the museum, working farm and surrounding countryside across the seasons and has been a big hit with local families.

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## Celebrating our volunteers

Our volunteers make an invaluable contribution to many activities across our museum sites. We were delighted that two of them received awards in recognition of their outstanding volunteering contributions at the annual *Inspiring Volunteer Awards* ceremony in Edinburgh.

## R34 centenary

In July, we celebrated the centenary of the first east-west transatlantic flight, made by the R.34 airship, which took off from our historic site at East Fortune, now home to the National Museum of Flight. The 634 ft long R.34, nick-named *Tiny*, was stationed there in 1919.

## Untold stories

In March, *Conscience Matters* opened at the National War Museum exploring the untold stories of British conscientious objectors of the Second World War, and investigating why some people refuse to take up arms during war and how such refusals are perceived by society.

# snapshot

## Edinburgh Science Festival

The National Museum of Scotland is the Edinburgh Science Festival's largest venue and welcomed over 145,000 visitors during April. Activities offered family groups the chance to dismantle discarded electronics to understand issues of waste and re-use and view a thought-provoking sculpture of a basking shark created entirely from electronic waste.



# A museum transformed



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1 Visitors interact with touch screen technology in the new *Exploring East Asia* gallery.

2 Mio Shudo, Urasenke Japanese Tea Master demonstrating Cha-no-yu: The Way of Tea at the National Museum of Scotland.

3 A visitor views *Shababik Birds 1* made by Egyptian ceramicist Ibrahim Said in 2016 and now on display in the new *Art of Ceramics* gallery.



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© Ruth Armstrong

February 2019 marked the completion of an extraordinary journey for the National Museum of Scotland. Starting fifteen years ago, the vision was to transform the museum to be fit for the 21st century. Now, with vibrant new public spaces and new galleries revealing spectacular objects, many of which had not previously been on display, the transformation has created one of the world's finest museums. It is the most visited museum or attraction in the UK outside London.

The final three new galleries explore the remarkable cultural heritage of ancient Egypt and East Asia and the diversity of ceramics. *Ancient Egypt Rediscovered*, *Exploring East Asia* and the *Art of Ceramics* present internationally significant collections, telling their compelling stories to inspire visitors.

*“This marvel of space and time covers the globe as the Scots have done, yet compresses the global with the local”*

Dominic Green, *Wall Street Journal*

The opening of *Ancient Egypt Rediscovered* coincided with the 200th anniversary of the first ancient Egyptian objects entering Scotland's national collection. The gallery explores how this civilisation evolved across more than 4,000 years of history and outstanding objects include the only intact royal burial group outside of Egypt and the only double coffin ever discovered in Egypt.

*Exploring East Asia* celebrates the dynamic cultures of China, Japan and Korea, showcasing their diverse traditions, peoples and histories. Our East Asia collections are among the most important in the UK and represent over a century

and a half of continuous collecting. Highlights include a Chinese lacquerware rice measure from the Ming dynasty and samurai armour.

The *Art of Ceramics* unites themes from across the national collections. Ceramics is a highly versatile medium in art and science and the gallery celebrates the creativity and diversity reflected in pieces from across the world and over a broad time period, from the 19th century BC to the 21st century AD. Highlights include a 16th-century Maiolica dish featuring a donkey playing a lute and an ancient Greek vase decorated with wrestlers dating to c 475–450 BC.



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# The transformation in numbers

Visitors numbers  
trebled to over

**2,200,000**

**1,000+**  
new objects  
acquired

**29**  
new  
galleries

**13,000**  
objects displayed  
across the galleries

**4.5 billion years**

the age of the oldest  
object – an Allende  
meteorite

**<1mm**  
the length of the  
smallest object –  
a flake of gold –  
panned from a  
Scottish river







**£30  
million**

from trusts, foundations,  
companies and individuals

**1,000,000+**

participants in  
learning activities  
since 2011

**£26  
million**

from the Scottish  
Government

**20 tonnes**

the weight of the  
heaviest object –  
the Boulton and  
Watt engine

**70%**

on display for  
the first time for  
generations

**£24  
million**

from the National  
Lottery Heritage Fund

A porcelain alcohol ewer of  
the Qing dynasty on display  
in the *Art of Ceramics* gallery.





© Andy Catlin

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# Diverse programming

Our collections and the stories they hold are the inspiration for the wide variety of experiences we create and programme for our visitors.

*Embroidered Stories: Scottish Samplers* which ran from October 2018 to April 2019 offered an insight into the lives of children in the 18th and 19th centuries through a unique collection of Scottish samplers generously on loan from the Leslie B. Durst Collection. This collection of 70 samplers from across Scotland is both a touching personal record of children's lives and a fascinating social history of changes in Scottish society.

*"I'm so proud of Body Beautiful, for the visibility it gives to so many perspectives that until now we've been blinkered to."*

Sinéad Burke

Opening in May, *Body Beautiful: Diversity on the Catwalk* explored how today's fashion industry is challenging perceptions and championing alternative ideals of beauty. The first exhibition of its kind in the world, it featured pivotal looks from designers including Max Mara, Ashish, Vivienne Westwood, Pam Hogg and Jean Paul Gaultier, and offered the chance to hear from key influencers in the industry. A broad range of voices from the field of diversity informed the exhibition's content and accompanying programming. These included fashion commentator Caryn Franklyn MBE; model Eunice Olumide MBE; academic and writer Sinéad Burke; and activist, writer and public speaker Jamie Windust.







© Chris Scott

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1 Caryn Franklyn MBE photographs activist and writer Sinéad Burke at the opening of *Body Beautiful: Diversity on the Catwalk*.

2 Guests enjoy *Museum Late: A Highland Fling*.

*Wild and Majestic: Romantic Visions of Scotland* opened in June and explored how dramatic Highland landscapes, heroic histories, tartan and bagpipes became some of the defining images of Scotland for many people around the world today. Gaelic language and culture featured throughout the exhibition, with content produced in partnership with Sabhal Mòr Ostaig College on Skye, part of the University of the Highlands and Islands (UHI).

Edinburgh's vibrant festivals continue to enrich our programming throughout the year. In May, the opening free Festival Family Day of Edinburgh International Children's Festival showcased the best of Scottish and international children's theatre and dance in a series of pop-up performances and activities.

Over 7,000 visitors enjoyed performances in our Free Fringe Music programme at the National Museum of Scotland during August by a variety of classical and traditional folk musicians inspired by *Wild and Majestic: Romantic Visions of Scotland*.

We enjoyed our fourth year working in partnership with Gilded Balloon during August's Edinburgh Festival Fringe. A packed programme of comedy and performance included a new play, *Before the Wall*, written by Chris Ruffle, which told the story of the Second Opium War in China in 1860 and linked to objects in the new *Exploring East Asia* gallery.

3 Dr Rosie Waine, the William Grant Foundation Research Fellow, prepares an Earl of Inverness tartan plaid for display in *Wild and Majestic: Romantic Visions of Scotland*.



© Neil Hanna





Silversmith Simone ten Hompel introduces Dr Adrián Maldonado, the Glenmorangie Research Fellow, to the art of silversmithing at the Glasgow School of Art.

# Research

The national collection is an important resource historically, culturally and intellectually and we are committed to sharing it with researchers from across the globe. We support a large number of PhD students who work with and research the collections. A collaboration with the University of Edinburgh, funded by an award from the Arts and Humanities Research Council (AHRC), is enabling research into the movement of objects and images between the exiled Stuart court in Rome and its supporters in Scotland. Using the national collections alongside letters and papers from the time, the research will bring a better understanding of how material culture was used by Jacobite supporters to express loyalty to the cause, as well as what that loyalty was based on.

With The Glenmorangie Company we celebrated an outstanding 11-year research partnership with a major new commission for a piece of contemporary silverwork by the internationally renowned silversmith, Simone ten Hompel. Over the past year Simone has worked closely with our archaeologists to research the early medieval collections to inspire this new work of art within the themes of *Creating Scotland*, a major research project supported by Glenmorangie. The finished silverwork will go on public display in 2020 at the National Museum of Scotland.

Improving the digital literacy of museums staff and volunteers is the aim of a research project run by the University of Leicester in partnership with Culture24 and six partner museums. This year, as a partner museum, we have been testing out new ways to measure digital literacy, and trialling ways to help people across the organisation create plans to improve the skills required for their specific role.



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1 A 17th-century ring given by James VII to Sir Peter Halkett is one of the objects studied in research into the importance of material culture to Jacobite supporters.

2 The digital literacy of our staff and volunteers is being developed as part of a UK wide research project.



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# Acquisitions



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We continually enhance our collections through new acquisitions which keep them relevant to contemporary society and help us to have a better understanding of the past. In May, we announced the acquisition of a hunting rifle gifted by Queen Victoria to her loyal servant John Brown. The rifle went on public display for the first time in the exhibition, *Wild and Majestic: Romantic Visions of Scotland*. A gold plaque fitted into the butt of the .450 double-barrelled hammer rifle records that Queen Victoria presented it to John Brown as a Christmas gift in 1873. It was made that year in Edinburgh by noted Edinburgh gun maker Alexander Henry.

Major General Sir Robert Murdoch Smith was one of the most important collectors of Iranian art in 19th-century Britain and later became the third director of the Edinburgh Museum of Science and Art (now the National Museum of Scotland), from 1885–1900. An Iranian silver tea set presented to him and his portrait tile together with archival material related to his life have been acquired from his great-grandson, Rodger Harvey-Jamieson. The tea set, finely engraved with figurative scenes and the tile, both made by leading craftsmen in Iran at the time, highlight Murdoch Smith's interest in the arts and his reputation with the Qajar court while Director of the Persian section of the Indo-European Telegraph Company.



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© Stewart Attwood

Scottish jeweller, Dorothy Hogg MBE with her articulated silver necklace.

An exceptional articulated necklace crafted by the renowned Scottish jewellery designer, Dorothy Hogg MBE, has been purchased for the collection with the support of the Art Fund. In addition to the necklace, a donation of associated technical drawings, press, exhibition ephemera, and photography relating to the piece has also been made by the Incorporation of Goldsmiths archive.

1 A plaque commemorating the gift of a sporting double rifle by Alexander Henry from Queen Victoria to her Highland Servant, John Brown.

2 A 19th-century Qajar portrait tile of Major General Sir Robert Murdoch Smith by Ali Muhammad Isfahani, Iran.



# Accessible for everyone

Encouraging access to our collections through a combination of telling inspiring stories and offering practical support helps us to engage with a wide range of audiences from all backgrounds and of all ages and abilities. Schools in areas of mid to high deprivation are known to be less likely to bring pupils on museum visits. This year we worked with schools in such areas, helping them to visit by providing free transport and a healthy snack on arrival and giving guidance for self-led gallery visits. We were able to observe the pupils', teachers' and parent helpers' engagement with the museum, using this to understand how to help build confidence in order for them to make repeat, self-led visits. The sessions were so successful that the initiative will be repeated in 2020, with funding from the Edinburgh Decorative and Fine Arts Society.



*“A HUGE thank you for the early opening today ... You really all go above & beyond in making autistic children included & enthused – it means so much.”*

*Early Doors parent*

Our *Early Doors* and *After Hours* sessions continue to provide access to the museum outside of public opening hours for children and young people with autism. This year we ran workshops on robots, ancient Egypt, East Asia, fashion, and Scottish history. Monthly free sessions also help children with visual and hearing impairments explore our collections and exhibitions through sensory handling sessions, gallery visits and artist-led creative sessions. Bringing people with similar experiences together to create new social connections, developing skills and increasing confidence in using our museum and its galleries is a key aim of these workshops.

Supported by funding from the People's Postcode Lottery targeted at relieving loneliness and isolation, we are running new outreach sessions in care homes across Edinburgh, using our collections and storytelling, dance and music to encourage social engagement, creativity and foster social connections. Taking skills and understanding built up through the success of our *Museum Socials*, for people with dementia and their carers, we have trained staff in other museums to deliver programmes for their own communities.

**1 A school pupil enjoys a healthy snack.**

**2 Visitors take part in activities as part of a *Museum Social*.**





# Across Scotland

During 2018–19, through our National Programme we shared knowledge, skills and expertise with museums across Scotland, helping us to reach new audiences beyond our walls.

- **97** museums were supported through training, loans, acquisitions, touring and community engagement projects.
- **246** learning experiences were delivered to **186** staff from **69** museums in **28** local authority areas
- **4,828** objects were loaned to **72** organisations across Scotland, including loans to four new venues
- **10,784** people were engaged through outreach programmes beyond our museums
- The *Powering Up* programme funded by ScottishPower reached **4,899** pupils from **44** primary schools in five local authority areas
- Over **25,000** visitors saw our first East Asia *Reveal* display, *Dress to Impress*, at Perth Museum & Art Gallery. The learning team at Perth worked with local artist Jill Skulina and local groups and schools to create a community robe inspired by the exhibition
- **58** acquisitions were supported by the National Fund for Acquisitions with a total purchase price of **£520,282**, helping to develop and enhance the collections of **26** organisations in **17** local authorities across Scotland. Among the highlights were an oil painting, *The Boat Builders*, painted in 1962 by John Bellany, acquired by the Scottish Maritime Museum as part of a National Lottery Heritage Fund project to develop a nationally significant collection of Scottish maritime art.

**Craig Sinclair, Science, Engagement and Outreach Assistant, leads a *Powering Up* workshop with school pupils.**





1 Ilze Brigita Ziedins, Associate Professor, University of Auckland gives a talk on networks at an International Centre for Mathematical Science event at the Bayes Centre, Edinburgh.

2 Two boys enjoy the Maths Extravaganza weekend at the Aberdeen Science Centre.

# National partnerships

Partnerships are an essential aspect of our work, helping us reach new audiences and sharing access to the collections. In April, we launched a partnership with the Scottish Government to create and deliver Maths Week Scotland, a focal week of events and activity in September each year. Activity celebrating the importance of maths in our everyday lives took place across Scotland for schools, adults and families.

The *Discovering Ancient Egypt* exhibition tour is part of an innovative national programme which is funded by The National Lottery Heritage Fund. It extends the reach and impact of the *Ancient Egypt Rediscovered* and *Exploring East Asia* galleries beyond the National Museum of Scotland's walls to engage other museums and new audiences across Scotland. The exhibition opened at the Hawick Museum in March before touring to Montrose Museum in June and the Baird Institute, Cumnock in September. The tour has been extended to Perth in early 2020.

Thanks to generous support from the John Ellerman Foundation, our *Natural Sciences Across Scotland* project began in early March. The project aims to review fossil collections in Scottish Museums, produce a 'State of the Nation' report on natural science collections and deliver a programme of training and skills development for museum partners.

To mark the 100th anniversary of the discovery of the Traprain Law Treasure, a selection of objects from the hoard were lent to East Lothian Council Museums for the exhibition *Treasures from the Hoard*. Buried around the middle of the 5th century AD, this important hoard of Roman silver is the largest hacked-silver hoard found outside the Roman Empire, consisting of fragments from over 250 silver objects cut into set weights of bullion.



A silver flask and a replica of a silver flagon from the Traprain Law hoard.



© Neil Hanna



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3 A young visitor enjoys dressing up at the opening of the touring exhibition, *Discovering Ancient Egypt* at Hawick Ancient Museum.

4 Ashley Whiffen, Assistant Curator, Entomology explains some of the specimens at the National Museums Collection Centre to other museum professionals as part of the *Natural Sciences Across Scotland* project.



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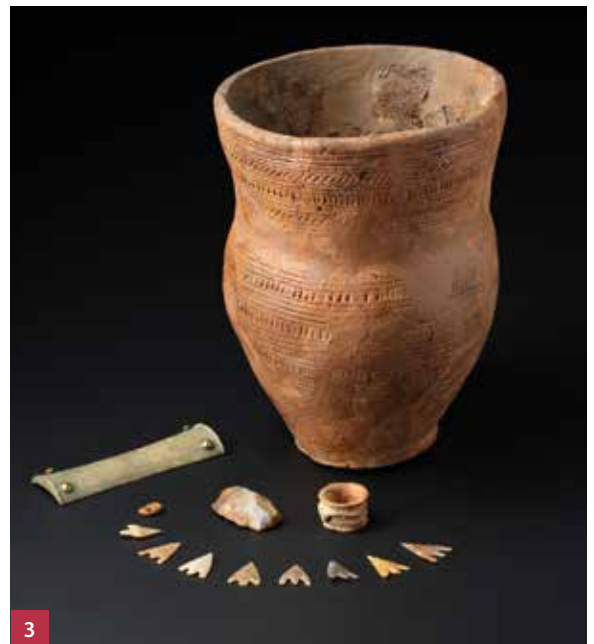




# International collaboration

Our collection is one of the most diverse in the world and, as an important resource historically, culturally and intellectually, is drawn on by museums from across the world. In 2018–19 we sent 127 objects from the national collections to venues around the world. In March this year, we lent a ceremonial shield from the Solomon Islands and a wooden figure from Rapa Nui on Easter Island to the Musée Du Quai Branly, in Paris for their *Oceania* exhibition. Marking 250 years since Cook's first voyage to the Pacific, the exhibition celebrated the dazzling and diverse art of the region of Oceania, from the historic to the contemporary.

A 19th-century ceremonial shield of woven cane, painted and inlaid with cut pieces of pearl-shell from the Solomon Islands.



In March, archaeological artefacts excavated from a burial at Culduthel Mains in Inverness, went to the Museo Arqueológico Regional in Madrid. The loan was on display in the *Toast to the Prince* exhibition which explored European connections as seen through the 'Beaker' phenomenon. Around 4,500 years ago, as people travelled across Western Europe from Iberia to Scotland, introducing new forms of pottery, regional communities then adopted these new international ideas and transformed them into localised traditions.

Funding from the Arts and Humanities Research Council (AHRC) will support a one-year collaborative project *Women's Identity, Textiles and Heritage: Coastal Style in Mozambique* with the Fisheries and Fortress Museums, Maputo, Mozambique. The research will inform a publication on African textiles and help grow our collections in this area. Our partner institutions in Mozambique will use the research to create two exhibitions, one at the Fortress Museum and the other will tour communities where the research has taken place. This is the first time that National Museums Scotland has successfully applied for an AHRC Global Challenges Research Fund Grant.

1 A focus group near the Katembe-Maputo ferry quayside in Mozambique shares insights into the role of the capulana cloths in daily life.

2 A selection of coastal-themed capulana cloth, from Mozambique that is now in the collection of National Museums Scotland.

3 A restored beaker and arrow heads from a cist discovered at Culduthel Mains, Inverness, dating from 2300–1800 BC.





Lydia Messerschmidt, Artefact Conservator, carefully conserving a 19th-century hair ornament made of blue kingfisher feathers from Fuzhou, China.

# Caring for our collections

The National Museums Collection Centre lies at the heart of our activities, a vibrant and active hub for collection storage, access and conservation and an internationally important resource for research and specialist training.

In the past year 1,898 objects were assessed and treated by our skilled conservation team, for display at our own museums and to enable loans from our collections to exhibitions and displays in Scottish museums and internationally.

In April, we completed a major two-year project relocating all the parts of our collections that were held in several commercial storage locations to the Collection Centre. This work which involved people from across collections services, curatorial departments, facilities management and estates teams consisted of a phased movement of over 20,000 objects. This included large and complex working life and engineering collections, such as the last surviving example of the Scottish-invented Cossar newspaper press that had been installed in Crieff from 1907 to 1991 to print the Strathearn Herald. A 16-tonne forklift truck was required to enable it to be moved to the Collection Centre.



1 A workshop focusing on textile collections at the National Museums Collection Centre as part of the National Training Programme.

2 The National Museums Collection Centre.





# Sustainability

Our ongoing commitment to reducing our carbon consumption is guided by our Sustainable Development Strategy, and since commencing a carbon reduction programme in 2013, we have more than halved our carbon emissions.

In this financial year, we have continued to make strides in reducing our CO<sub>2</sub> emissions, decreasing our consumption from 5,750 to 4,330 tonnes of CO<sub>2</sub>, equating to an 18% reduction in gas consumption and 11% reduction in electricity. Recent energy improvement works include a roll out of energy-efficient LED lighting at the National Museum of Scotland and a new chiller plant, which uses around 50% less energy than the previous system.



**1** Visitors enjoy the great outdoors at the National Museum of Rural Life which retained its Green Tourism Award in 2019.



**2** The new galleries use LED lights installed as part of the initiative to reduce our carbon consumption across our museums.

Our people have an important contribution to make and we continue to encourage all staff to think more sustainably about procurement and the small changes that they can make on a day-to-day basis. We have been effective in reducing the volume of paper purchased, and associated paper waste and recycling costs through making changes to office printers and their functionality which has led to an overall reduction in printing and photocopying across the organisation. Our catering providers have removed all plastic straws from the cafés and restaurants across our museums.

Our dedication to working responsibly, ethically and sustainably, and the reduction in our carbon footprint all contributed towards us continuing to hold Green Tourism Awards for the National Museum of Scotland, the National Museum of Rural Life and the National Museum of Flight.



# With thanks

Many of our achievements during 2019, including the completion of the 15-year transformation of the National Museum of Scotland, simply would not have been realised without our supporters.

We are enormously grateful to all of our supporters for their enthusiasm for our museums. Their support has helped enabled exhibitions to be created, buildings to be restored, new galleries to be developed, research discoveries to be made, new audiences to be reached and schools programmes to be expanded. All of this helps ensure Scotland's treasures and their remarkable stories continue to delight and inspire millions of people each year.

## Key Funders

National Lottery Heritage Fund  
Scottish Government

## Trusts and Other Organisations

Art Fund  
Arts & Business Scotland  
The Confucius Institute for Scotland  
Cruden Foundation Ltd  
Edinburgh Decorative & Fine Arts Society  
Enterprise Holdings Foundation  
Esmée Fairbairn Foundation  
Jean and Roger Miller's Charitable Trust  
John Ellerman Foundation  
The Murdoch Forrest Trust  
National Museums Scotland Charitable Trust  
Players of People's Postcode Lottery  
The Pilgrim Trust  
The Robertson Trust  
The Ross Girls Charitable Trust  
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The Late Elizabeth McArthur

The Estate of George McNeil  
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Leith and Maureen Robertson  
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**1** Visitors enjoy an object handling session at *Museum Late: A Highland Fling*.

**2** A young visitor learns the art of dressing in a Kimono as part the opening weekend activities of the new galleries at the National Museum of Scotland.

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 David and Terri Warnock  
 Kenneth Wilkie  
 Lord and Lady Wilson of Tillyorn  
 Sarah Whitley and Graham Whyte  
 Eilidh Wiseman

## Members of National Museums Scotland

**1** The Dalbeattie Cubs proudly display their own artwork inspired by the *Revealing Stories* project at Kirkcudbright Galleries.

**2** Visitors view the displays in the exhibition, *Body Beautiful: Diversity on the Catwalk* at the National Museum of Scotland.



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If you would like to know more about ways to get involved and support our work, please contact our development team on 0131 247 4095, or [development@nms.ac.uk](mailto:development@nms.ac.uk)











Technician, Armita Bagherzadeh carefully cleans a Siika Deer in the *Animal World* gallery in the National Museum of Scotland.



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Cover image: A Mummy Mask depicting Montseuf from the early Roman period, c 9 BC on display in the *Ancient Egypt Rediscovered* gallery at the National Museum of Scotland. © Neil Hanna



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