

Annual Review 2017–18

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National Maritime Museum

Royal Observatory

Cutty Sark

The Queen's House

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Contents

Chairman's Foreword	6
Director's Review	8
Our Year in Numbers	10
National Maritime Museum	13
Royal Observatory	23
<i>Cutty Sark</i>	31
The Queen's House	35
Our Collections	39
Connecting with our Audiences	47
Making it Happen	53
The Board of Trustees and Executive Team 2017–2018	62

Royal Museums Greenwich

National Maritime Museum

The world's largest maritime museum, telling stories of Britain's epic relationship with the sea – global encounters, cultural exchange and human endurance.

Royal Observatory

Home of space and time, the Greenwich Meridian Line and GMT, and awe-inspiring astronomy.

Cutty Sark

The celebrated clipper ship – once the fastest in the world, preserved to tell the stories of life on board.

The Queen's House

Inigo Jones's pioneering architectural masterpiece, home to royal history and an internationally renowned art collection.



Chairman's Foreword

As custodians of Britain's maritime heritage, the Trustees and staff were honoured by the informal visit of our Patron HRH The Duke of Edinburgh to the Prince Philip Maritime Collections Centre in late 2017.

► Our Patron HRH The Duke of Edinburgh with Conservation staff at the newly opened Prince Philip Maritime Collections Centre, in late 2017.

The Prince Philip Maritime Collections Centre, named to recognise Prince Philip's unique involvement with us as Trustee from 1948 to 2000 and Patron since then, was completed in September 2017. Supported by a loan from the Department for Digital, Culture, Media and Sport, it is the most strategically important element of the Endeavour project – an ambitious plan to provide new galleries, enhanced collection facilities, staff accommodation and an improved visitor experience. It solves our long-standing needs for efficient collection storage and provides state-of-the-art conservation studios. Moreover, the Centre will realise our ambition to create an 'open store' which makes accessible our total collection to researchers, the public and school children, and provides a

window for people to witness our conservation work. I commend all those staff involved in safely moving the 36,683 collection objects to their new centralised location.

Our stewardship of the collection on behalf of the nation also received fresh intellectual impetus this year with the Board's review and approval of an updated Collections Development Policy and a new and dynamic Research Strategy. These are two key documents for the Museum, providing the focus for the work of specialist staff in relation to research and the collections. They ensure that this work actively supports and informs the wider Museum's programmes: publications, events, galleries and exhibitions, and that our work is more

reflective of today's society. April 2018 saw us making further important acquisitions. *Ship of Fools*, a painting by the contemporary American artist Kehinde Wiley was significant for the Museum as it is the first work by him to be acquired by a European public art collection. We are very grateful to the Art Fund and the American Friends of Royal Museums Greenwich (AFRMG) for the support of the acquisition. The painting is now on display in the King's Presence Chamber of the Queen's House. In addition, I am delighted to report that, thanks to the generosity of Jay Kislak, the Jean Kislak Collection of Emma Hamilton-related artefacts (many of which were on display in the *Seduction and Celebrity* special exhibition of last year) has been gifted to the AFRMG.



It is a great pleasure for me to recognise and thank the generosity of Royal Museums Greenwich Members, Patrons and other supporters in funding both the new telescopes and major restoration work to the Altazimuth Pavilion in order to re-establish the Royal Observatory Greenwich as a working observatory once more.

We are now nearing the completion of the Endeavour project and looking forward to our four new galleries opening to the public in September

2018. It therefore gives me great pleasure to record the Trustees' huge gratitude to our many supporters for their understanding of what we wanted to achieve, and their generosity and confidence in our ability to deliver this complex project. Our Development staff raised over £12m in fundraising support towards the project – a great achievement for a small team.

I should also like to thank the Trustees, who are all volunteers, for the great expertise and

commitment they bring to the Museum. This year, Joyce Bridges, Carol Marlow, Gerald Russell, Eric Reynolds and I were appointed for second terms by the Prime Minister.

The Board of Trustees is very grateful to all the staff, volunteers and supporters who recognise the importance of what we do for the public and enjoy working with us to build upon our success.

*Sir Charles Dunstone, CVO
Chairman of the Board of Trustees*

Director's Review

I am very pleased to report that Royal Museums Greenwich retained its place in the 2017 Association of Leading Visitor Attractions table as the UK's 10th most-visited attraction and the highest visited attraction outside central London.

Across all four sites RMG received 2.56 million visits in the 2017-18 financial year, which was 5 per cent above 2016-17. *Cutty Sark* won Individual Attraction of the Year at the annual UKinbound travel trade association awards. In its first full year since reopening, the Queen's House saw its highest visitor numbers in many years.

Self-generated income was at a record high in 2017-18: Admissions income grew by 14 per cent; Retail income by 10 per cent; Events profit by 40 per cent and Catering by 32 per cent. Record income was achieved at the Royal Observatory north shop after its refurbishment and in the relocated shops at the National Maritime Museum. Since our level of Grant-in-Aid remains static, these are all vital performance measures for the Museum and its future. 2017-18 has also seen the

final element of the Endeavour project being brought to fruition. Our four new permanent galleries in the National Maritime Museum are undergoing their fit-out works ready for object installation and are due to open in autumn 2018.

The galleries element of the Endeavour project fulfils our determination to simplify visitor circulation around the Museum, to complete key gaps in our displays and to present Britain's maritime history in a more coherent way for our visitors. The four new galleries – 'Polar Worlds'; 'Tudor and Stuart Seafarers'; 'Sea Things' and 'Pacific Encounters' – focus on the inspirational human themes which are so central to the story of Britain and the sea, and will enable the display of an additional 1,100 artefacts from the collection.

In parallel, a huge amount of very successful work is going

into three Heritage Lottery Fund inspired activity plans, which enables us to engage with communities and incorporate views from a range of visitors, including traditionally underserved communities, and further reach out to local audiences. As part of this programme a number of local and national partnerships have been established to engage organisations on a long-term basis and work across audiences and sectors to ensure organisational change is sustainable. I congratulate all the staff involved for their ambition and hard work on this.

Royal Museums Greenwich is unique among national museums in that its estate forms the core of the Maritime Greenwich World Heritage Site. The financial burden on the Museum for the standard of

► Young children took part in activities at the National Maritime Museum to mark International Slavery Remembrance Day in August.

upkeep that the WHS requires is significant. It was therefore particularly pleasing that 2017-18 saw external recognition of our efforts in this arena by the presentation of two landscape awards. We received a Green

Flag Award, an accreditation for the Museum's grounds, and the British Association of Landscape Industries Award for Grounds Maintenance in the Free Public Access category (with Ground Control Ltd) which is one of the

most sought-after and respected awards in the landscape industry.

It has been a great year. Thank you, all.
Dr Kevin Fewster, AM, Director



Our Year in Numbers

38,500
hours
volunteered
by our
generous
volunteers

2.56
million
visitors
to our
sites

14
books
published

1,500+
objects
conserved
by our
Conservation
team

2,000+
metres of library
collections moved
to PPMCC

2,900
pieces of media
coverage, reaching
a circulation
of 2 billion
worldwide

6,600+
library
visits

36,000+
objects
moved to
PPMCC

Over
200,0
visitors to
Peter Harris
Planetarium
in its 10th
anniversary
year



National Maritime Museum

The world's largest maritime museum, telling stories of Britain's epic relationship with the sea – global encounters, cultural exchange and human endurance.

Galleries and temporary exhibitions

The Endeavour project

We are continuing to work with our designers, contractors and partners to deliver the new Endeavour galleries. 2017–18 saw the project progress from ideas, designs and proposals to the construction of physical spaces and high-quality displays. We are excited that 1100 objects are being brought out of storage to be shared with our visitors.

Structures in the 'Polar Worlds' gallery are in place following a complex installation period and are ready to receive recently conserved collections. Surprising elements already installed include a huge ice saw, which appears to be cutting through the gallery itself! 'Tudor and Stuart Seafarers' is

starting to look very dramatic with panels of dark wood, gold and silk flanking the walls, which will act as backdrops to the diverse objects and thought-provoking themes in the gallery.

In 'Pacific Encounters' the team's vision for 'flooding' the gallery to evoke the vast expanse of the Pacific has been realised. An animated, sculptural wave has been installed at one end and a contemporary *drua*, a Fijian canoe, at the other.

The sea is never far away in any of the galleries. In 'Sea Things' a large digital 'seashore' display is in the final stages of development and commissioned artworks reflecting thousands of memories of the sea are underway.

We have worked with 15,000 people so far on the development of the galleries and associated initiatives, including schools, colleges, community groups, families, artists, volunteers, collaborators and partners.

The Enrichment project

The Enrichment project aims to develop key areas of the Museum to match the quality and ambition of the four new galleries, and continues apace. Building on work to the Members' Room, Learning Space and Caird Library, we have made dramatic improvements to the Voyagers gallery where ship models and seating have been installed with improved lighting.

Major exhibition

Death in the ice

the shocking story of
Franklin's final expedition

14 July 2017 – 7 January 2018
#DeathInTheIce

Members
go free

Partners



'...for those intrigued by the twists and turns of multiple narratives, conflicting and confirming each other as they unfold, this epic more than delivers.'

Shaoni Bhattacharya, *New Scientist*

Death in the Ice: The Shocking Story of Franklin's Final Expedition

14 July 2017 – 7 January 2018

This touring exhibition was developed by the Canadian Museum of History in partnership with Royal Museums Greenwich and Parks Canada, in collaboration with the Government of Nunavut and the Inuit Heritage Trust. It responded to the discovery, in 2014, of the wreck of Sir John Franklin's flagship HMS *Erebus*, lost, along with its sister ship HMS *Terror*, since 1845. The exhibition explored the fate of Franklin and his

crew on their final Arctic expedition – a mystery that remains unsolved today. It advanced our understanding of the expedition which aimed to traverse the whole of the North-West Passage – the fabled route from Europe to Asia. It revealed what life was like on board the ships, explored the Victorian obsession with the Arctic, the many unsuccessful search expeditions and theories as to what happened to the men. The exhibition brought together over 200 objects, from the pre-eminent collections of both museums, alongside artefacts excavated from *Erebus* by Parks Canada, many – such

as the ship's bell – displayed to the public for the first time. *Death in the Ice* premiered at the National Maritime Museum before transferring to the Canadian Museum of History, Québec, where it opened on 2 March 2018. It will travel onwards to Mystic Seaport Museum, Connecticut (November 2018 – April 2019) and will conclude its tour at Anchorage Museum, Alaska (June – September 2019). The project partnerships continue to bear fruit with film of Parks Canada's excavation providing a legacy in our 'Polar Worlds' gallery, opening in September 2018.

'This superb exhibition invites visitors to choose their own ending.'

Oliver Moody, *The Times*

The Great British Seaside: Photography from the 1960s to the present

23 March – 30 September 2018

In the spring the Museum opened the special exhibition *The Great British Seaside*, sponsored by Wall's, which celebrates over 60 years of the British beach experience. The exhibition showcases over 100 works created by four of Britain's best documentary photographers – Tony Ray-Jones, David Hurn, Martin Parr and Simon Roberts – who each brought their own distinctive approach to capturing the British by the sea.

★★★★★
Spellbinding and at times side-splitting photography documenting how we spend leisure time at our fraying coastline.'

Alastair Sooke, *The Daily Telegraph*

As part of the exhibition the Museum took the opportunity to commission Martin Parr to create a new series of photographs of London's 'local' beaches. He spent a week in the summer of 2017 on the Essex coast, at locations including Southend-on-Sea, Clacton-on-Sea and Walton-on-the-Naze, where he captured a diversity of people engaging with Britain's seaside resorts. In collaboration with Martin, the Museum selected 20 works which are displayed for the first time in *The Great British Seaside*. Seven works will be selected in due course for acquisition by the Museum.



★★★★★ We ... are a sucker for a well-designed exhibition and this show gets top marks.'

Tabish Kahn, *The Londonist*

▼ Staff and stakeholders enjoyed a fantastic preview evening for the *Great British Seaside* exhibition.

NATIONAL MARITIME MUSEUM GREENWICH

rmg.co.uk

Book online to save

The Great British Seaside

Photography from the 1960s to the present

Martin Parr
Tony Ray-Jones
David Hurn
Simon Roberts

23 March – 30 September
Members go free
#GBseaside

Sponsored by

Part of Royal Museums Greenwich
National Maritime Museum | Cutty Sark | Royal Observatory | The Queen's House

Learning and the community

The Museum's Learning and Interpretation department works with communities of identity, people, place and interest to explore what British maritime heritage means today. We support audiences to learn more effectively through the objects, themes and sites of Royal Museums Greenwich to develop critical thinking, make personal connections and explore the influence of maritime histories and legacies on their lives today.

Schools programme

The schools programme continues to reach up to 25,000 learners per year through a cross-curricular

schools programme for early years, primary, secondary and post-16 learners. This year we delivered a special Polar schools programme in partnership with the Canada-UK Foundation, and part of the *Death in the Ice* exhibition.

In 2017 we launched a new school session for children and young people with special educational needs and disabilities. This has proven to be hugely popular and has helped to build the Museum's reputation as an inclusive and sector-leading organisation.

We are now in year 5 of the Museums and Schools Programme, funded by Arts Council England and the Department for Education. We've continued to work in partnership with the Time and Tide Museum in Great Yarmouth to create innovative approaches to teaching literacy. In March we held our first schools literacy conference, attended by 75 museum and education professionals.

▼ The schools programme continues to reach up to 25,000 learners per year.



Youth

Our youth programme has continued to grow from strength to strength as we build a cohesive and dynamic offer for young audiences. This year we offered four Young Volunteer Projects to local teenagers, for work experience and accreditations. We also provided skills development opportunities through work placements and a traineeship.

In October we launched a new Saturday morning art and design club for young people aged 13–16 in partnership with The Sorrell Foundation's National Art&Design Saturday Club. The work from the club members was displayed at an end-of-year exhibition at Somerset House in June.

Adult learning

In 2017–18 we delivered a new series of short courses for adults in partnership with City Lit, covering a wide range of topics as well as a new film season to compliment the Franklin exhibition. We have continued to deliver our successful Maritime Lecture Series.

Reaching new audiences

A key part of the Endeavour project has been engaging with our local, national and international audiences to unlock collections, gather multiple perspectives, and reflect more clearly a sense of shared history in the narratives of the galleries. We have developed new strands of programming and volunteering to create a museum that our local community see as useful to them and part of their

▲ The brilliant Maritime Memories Machine engaged people in hands-on activities and gathered over 3,000 memories of the sea in over 52 locations across the UK. Shown here in Plymouth.

everyday lives. National outreach projects have reached new audiences around the country. Highlights include the Maritime Memories Machine project, for which we converted a van into a theatrical participatory experience, and took it on a six month tour to areas of low arts participation across the country. At a more local level we have been working to develop and pilot a new community-led research programme, and training for community workers to develop their confidence in using the Museum with their groups. This engagement aims to make the collections more accessible to new audiences.

Family learning

Following a review of the family programme, a new strategic plan was developed to give a more consistent offer for families as well as achieving better engagement from our local family audience. Research and development took place to create a suite of self-led visit resources, designed to unlock the rich content of the galleries for families and promote intergenerational learning. We have been trialling a more balanced approach during our regular programme of workshops and activities for families to make them more suitable for children of all ages, which has been well

received. A record number of families attended the Chinese New Year event, developed in partnership with the Chinese Embassy, and the family festival for Diwali involved new partners and was very well attended. We have started to develop a family forum group who will work with us to test new resources for families and be advocates for family learning at the Museum.

Communities

The Hackney Pirates, an enterprising charity working to develop the literacy, confidence and perseverance of young people in Hackney, visited the Museum over the Easter holidays

to look at the George Stubbs paintings of the kangaroo and the dingo, as well as the handling collection, to create stories from different perspectives around the objects and themes. We also begun a collaboration with community group Radical Fun Advisors to curate the first Fun Palace at the National Maritime Museum in October.

► The Museum hosted another successful family event to celebrate Chinese New Year.

▼ A scary scene from this year's Halloween half-term party.



Royal Observatory

Home of space and time, the Greenwich Meridian Line and GMT, and awe-inspiring astronomy.

The Peter Harrison Planetarium

The Peter Harrison Planetarium celebrated its 10th anniversary in 2017. At the end of the last financial year 1.65 million people had visited the Planetarium since it opened. In 2017-18 there were over 200,000 visitors for the second year running. The Planetarium continues to play an enormous role in the offer for schools and the public delivered by the Science Learning and Public Engagement team, with over 280,000 school visits taking place in the 10 years since it opened.

Last year the externally licensed, show *Asteroid Mission Extreme* entered the programme, which proved very popular. A new show schedule was implemented in October, increasing the number of live shows in our programme. This improved the availability of visitor favourites while maintaining a more specialised offer for die-

hard astronomy fans, improving uptake.

Other new shows entering the schools programme included *Final Frontier*. This show was developed by our Planetarium astronomers and funded by Boeing. The show is now a key component of our Space Spectacular offer for primary and secondary schools. It has been a big hit with schools and will be distributed to other planetaria in the UK and internationally.

A new show called *Ted's Space Adventure* was developed by the in-house team to replace the beloved but rather dated family favourite *Space Safari*. Ted has had a complete redesign and his exciting adventure around the solar system is sure to entertain our youngest visitors.

Among a multitude of small projects, the development of a short Planetarium show using shortlisted images from the Insight Investment Astronomy Photographer of the Year competition stands out as a highlight. This was screened after selected live shows from September to October,



▲ The star of our Planetarium show, Ted, has had a major facelift and looks far cuter than before – and the music is extremely catchy!

reaching many of our visitors throughout this period. The film has been distributed internationally.

Insight Investment Astronomy Photographer of the Year

A further five years of support from Insight Investment ensures that the Insight Investment Astronomy Photographer of the Year competition can continue to grow. In 2018 we welcomed the artist Sarah Pickering to join the judging panel. The pilot year of the competition tour was a huge success, with venues secured in Portugal, Russia and the USA.

► The winning image from the 2017 Insight Investment Astronomy Photographer of the Year competition, by Artem Mironov.



Learning programmes

With thanks to the support of the Lloyd's Register Foundation and Boeing, the education programme had a great year, with 36,917 students and teachers directly participating.

Digital Resources

The animated video resources saw great success and have now been collectively viewed over 875,00 times. We substantially exceeded our target, achieving 284 per cent of the required number of views for the animated videos on our own Vimeo channel.

FutureLearn course

Our very first MOOC (Massive Online Open Course) was enormously successful and brought together 2,743 learners from all over the world. The *Our Solar System and Beyond: Teaching Primary Science* course, in partnership with FutureLearn and designed specifically for educators, ran in October and February and the response was overwhelming, reaching a total of 2,743 teachers and trainee teachers. The feedback from teachers was heart-warming and honest.



▲ Examples of our popular animated video resources.

'A very helpful video – I have done something similar but this is better.'

'I am sometimes a little embarrassed I don't know the answer, but now I will feel more confident. I am excited to learn something new.'

'What a funny cartoon to explain serious notions to young learners! Thank you so much.'

'A very informative and interesting course. I have learned a lot.'

▼ Over 25,000 pupils took part in the schools learning programme at the ROG this year.



A map showing the reach of the MOOC. The blue shading indicates where there was a learner. The darker the shade of blue, the more learners in that particular area.

Outreach programme

We engaged with 1,585 students and teachers through the formal learning outreach programme. The popularity of the *Prepare to Launch!* science theatre show created for the outreach programme led to invitations to perform at the European Space Agency's Space Rocks festival, the Royal Society's Summer Science Exhibition and Cheltenham Science Festival.

Special Educational Needs programming

We have been programming for Autism Spectrum Disorder (ASD) audiences for some time now with great success. To improve our offer to visitors with special needs we introduced Aurora Days – days specifically dedicated to SEN visitors which comprise of a workshop and a Planetarium show. Aurora Days have been incredibly popular, booking out months in advance.

▼ One of the many sessions held this year which have helped school children engage with science.



Presenter Network

The Presenter Network is a local, national and international network, established by the ROG team for presenters to share best and worst practice. The network has gone from strength to strength and is influencing how our organisation is seen among our peers as a centre for best practice when it comes to communicating with

the public. The network now has almost over 230 members across the UK from over 100 separate organisations such as the Science Museum, National Space Centre, Cancer Research UK and Southbank Centre. It is expanding internationally, with hubs being set up across the world, including in the Netherlands, Norway, Chile, Japan and the USA.

▲ In September we held the first Presenter Network conference, which was a huge success.



Cutty Sark

The celebrated clipper ship – once the fastest in the world, preserved to tell the stories of life on board.

Cutty Sark had an exceptional year, with a 9 per cent growth in visitors – the highest number since 2013–14. This was made possible from the continued support of HSBC. The year began with the highly successful Tall Ships Festival from 13–16 April, which saw a significant increase in visitation across the Easter weekend. This was helped in part by the introduction of the ship's newest character actor, Mrs Ray, the mother of the

▼ The newest character actor Mrs Ray joined the ship this year, and has been extremely popular!



◀ The Tall Ships Festival led to a significant lift in visitation to *Cutty Sark* in April.

ship's apprentice Clarence Ray, who joined the programme in April. The number of actor performances was significantly increased, with actors on board every day from January to further improve the visitor experience.

The ship's team of Visitor and Sales Assistants continue to facilitate weekly Toddler Time sessions, and due to popular demand an additional session was added to the programme from September. This weekly session for under-5s has grown each year since its introduction and is a unique way for RMG to engage with its youngest visitors.

The shipkeeping team had a challenging and successful year, with work including the ongoing caulking of the main deck and oiling of the brightworks, the triennial painting of the ship's hull, repairs to the rubbing strake, the restoration of the ship's windlass, and detailed research into the upcoming conservation of the ship's gilded decoration at the bow and stern. This work is due to take place in 2018, with

'Very informative and interesting. The children thoroughly enjoyed it.'

the support of The Goldsmiths' Company. The contribution by the shipkeeping volunteers is greatly appreciated in helping to keep *Cutty Sark* looking its best.

Two new displays were installed at *Cutty Sark* during the year. The first offers a fresh perspective on *Cutty Sark* during the Second World War, and also explores the ship's role as a memorial to the Merchant Navy. The second display focuses on the conservation of *Cutty Sark*'s two lifeboats, which were returned to the ship in 2018 following off-site works. This display was supported by the Maritime Educational Foundation.

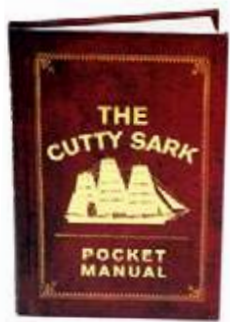
Learning programmes

The learning programmes at *Cutty Sark* continue to grow in popularity with both families and schools. In 2017-18, the ship's Learning team engaged more than 54,000 visitors through its programmes; 19,000 of these were through the schools programme and more than 35,000 taking part in the family learning programme. Our team of Learning volunteers continues to add significant value to our activities and we are grateful to them for their commitment to the ship.

In the May half-term we programmed our first games-themed festival called 'The Sailor's Challenge'. We designed a board game for families, with various tasks and challenges for visitors to take part in as they

raced from China to Britain with a tea cargo. Visitor figures for the week were 16 per cent up on the previous year and feedback was very positive, with a 100 per cent approval rating of the activity.

Over the last year we worked with the Royal Institute of British Architects (RIBA) on a number of projects. *Cutty Sark* hosted a RIBA 'Skills Up' Summer School in August, with 14 young people using the ship to find inspiration for new pavilion designs. This five-day programme, led and delivered by architects from Grimshaw, provided an introduction to architectural education, practice and concepts. We look forward to working with RIBA again in the future.



▲ Louise Macfarlane (Curator) and Arron Hewett (General Manager) co-authored *The Cutty Sark Pocket Manual*, which was published in February.

'It was a lovely workshop. Very well-suited to our age range. Thank you.'

'We see a lot of craft activities in museums around London and this is one of the best ever!'

◀ *Cutty Sark* hosted a 'Sailor's Challenge' workshop for families, with various tasks and challenges for visitors to take part in as they raced from China to England with a tea cargo.



'The workshop leader made the session really interactive and ensured that everyone in the group (adults included) had opportunities to participate.'

▼ Our science-themed February half-term offer was 'Make it Go', where families designed their own wind-powered vehicles to race on a track designed by Tate Harmer architects and RIBA's Young People's Forum.





The Queen's House

Inigo Jones's pioneering architectural masterpiece, home to an internationally renowned art collection and royal history.

Displays

Since reopening in 2016, the Queen's House continues to showcase the Museum's fine art collection, together with loans from major national museums, including the V&A, the British Museum and the De Morgan Foundation. The ongoing programme of HLF-funded events relating to the acquisition of the 'Armada Portrait' led to two installations in the Queen's Presence Chamber, exploring aspects of Elizabeth's reign. The first, a display of historical works from the collection, placed the Portrait in the context of the failed Armada invasion and included a recording of Elizabeth I's famous speech at Tilbury. The second showcased existing work by contemporary artist Mat Collishaw, whose work has much in common with Tudor portraiture. Collishaw's display engages with themes of



mortality and decay and is called *The Mask of Youth*, in reference to the 'Armada Portrait'.

▲ An important acquisition for the Queen's House was Kehinde Wiley's *Ship of Fools*, which is now on display in the King's Presence Chamber.

The Queen's House programming

It was a very active year for community partnership work and audience development. A new season of LGBTQ History events began with an evening with the 'Fierce Queens' in February. In addition to this the Queen's House now hosts three lecture series per year, on themes related to the House, its history and the collection. Museum staff are invited to give 'Meet the Expert' talks, which take place on a seasonal basis.

A partnership with Trinity Laban Conservatoire of Music and Dance led to a series of very popular lunchtime concerts in the Great Hall. Finally, a variety of evening events took place in the House, including the first after-hours event exclusively for young people aged 13-18. This event was very successful, with 150 attendees, and planning is already underway for our 2018 Out-of-Hours event, led by a collective of young people.

► There was an evening of gender-fluid performances and cabaret to celebrate LGBTQ+ history during the 'Fierce Queens' takeover in February.

▼ The first Out-of-Hours youth party at the Queen's House was a great success.





Our Collections

Acquisitions

Ship of Fools

A notable acquisition for the Queen's House this year was the painting *Ship of Fools* by contemporary artist Kehinde Wiley. Wiley is known for his paintings of African Americans, often placed in contemporary re-workings of famous paintings. He was recently commissioned to produce the official portrait of former US president Barak Obama. The painting uses the figures of contemporary migrants to raise questions about the histories of colonialism and slavery that many traditional marine paintings neglect. The acquisition was supported by the Art Fund, the American Friends of Royal Museums Greenwich, and others.

Marine Chronometer No. 569

Another acquisition was Marine Chronometer No. 569 (c.1825) by John Roger Arnold (1769–1843). This was originally lent by Camper & Nicholson Ltd in 1979 before eventually becoming a gift. This one-day marine chronometer features the J. R. Arnold patent bimetal arm, under-sprung balance and is the only example of such in the collection.

Nelson's Locket

Another important acquisition was a gold locket, inscribed with the initials N.B., set with hair believed to be from Horatio Nelson, and originally said to have been given to Captain William Locker (1731–1800) by Lady Nelson. Locker was Nelson's captain on board the *Lowestoffe* when he was a nineteen-year-old lieutenant. In the late eighteenth and early nineteenth centuries gifts and tokens incorporating hair were profoundly important statements of romantic love, family connection, friendship and gratitude.

Loans

In 2017–18 a total of 49 items were lent to institutions across the UK and internationally. Domestic loans were sent to the Bodleian Library, National Museums Liverpool, National Museums of Scotland, SS Great Britain Trust and Norwich Castle Museum and Art Gallery. Overseas venues included Amsterdam Museum, House of European History, Brussels, and Peabody Essex Museum, Massachusetts. Sixty-four RMG objects were lent to the *Death in the Ice* tour for the Canadian Museum of History; Mystic Seaport Museum, Connecticut and Anchorage Museum, Alaska, following the inaugural showing in the Special Exhibitions Gallery at RMG.



◀ Marine Chronometer No. 569 (c.1825) by John Roger Arnold (1769–1843).

Conservation

Prince Philip Maritime Collections Centre

The Conservation team moved into the new state-of-the-art facility at the Prince Philip Maritime Collections Centre where we now have dedicated studios for key conservation disciplines: frames, objects, paintings, paper and textiles. In addition to these five studios

we have a designated chemistry laboratory, conservation photographic studio, a fabrication space supported by a machine shop and woodmill. Another added bonus is a large objects studio that enables us to work on a range of objects from heavy items such as cannons to large items such as flags.

Ongoing conservation work

We completed the move in addition to our ongoing conservation work to support the Museum's public programme. We conserved 1,532 objects, condition assessed 3,564 and

▼ The newly-opened state-of-the-art storage and conservation facility in Kidbrooke.



improved the rehousing of 3,077. We also designed and manufactured over 500 mounts for displays in the four new galleries. The main conservation project was, of course, the 'Armada Portrait' which, we are pleased to report, was shortlisted for the Museums and Heritage Award in the Best Conservation or Restoration category.

Training

We are pleased to confirm that Royal Museums Greenwich has been formally recognised as an AIM Award Centre. This initiative, led by the Conservation department, means we can become an accredited NVQ training provider for delivery of the Level 3 Diploma in Cultural Heritage. We are now

extending this qualification to our conservation volunteers. Over the year we also hosted 10 student placements, 5 internships and 33 volunteers. Between them, the volunteers dedicated over 2,000 hours to the Museum.

▲ A member of the Conservation team preparing artwork to go into the new 'Pacific Encounters' gallery.

Managing our collections

The transfer of 36,683 objects and 2,387 linear metres of library collections to the new Prince Philip Maritime Collections Centre began on 8 January 2018 and was successfully completed on time and on budget by 30 April 2018. The move was the culmination

of five years of planning and preparation. The largest individual item moved was a ship model of HMS *Queen*, at 2.9 × 4.5 metres. All activities stayed on target, despite the extreme inclement weather experienced in early 2018.



► Two of the 36,000+ items which were moved into our new storage facilities.



Research and Information

A new Research Strategy and a Collections Development Policy were produced in 2017 to guide long-term planning and there were a number of staffing changes to help the department operate more effectively.

During the year curators had strong input into the four new galleries opening in September 2018, undertaking research and writing and working with colleagues and community groups on the content of the galleries. The department led an AHRC-funded network grant project called *Joseph Banks and Remaking of the Indo-Pacific World*, in partnership with University College London, the National Portrait Gallery, the Natural History Museum and the Royal Society. This included three academic seminars, a conference at the Royal Society and a four-week lecture series. The main temporary exhibition during the period was *Death in the Ice: The Shocking Story of Franklin's Final Expedition*, which involved significant research and advice to support our Canadian partners Parks Canada and the Canadian Museum of History.

The Queen's House Programme, developed by the Art Team, was a key area of public outreach with the programme of lectures, talks and events continuing to thrive, with many events sold

out. Themes included Artists of Greenwich, The Lost Stuarts, Remarkable Women, and Henry VIII and the English Reformation. The latter included a lecture by historian Dr David Starkey and an evening of choral music of the Elizabethan composer Thomas Tallis. In addition an HLF-funded activity plan linked to the acquisition of the 'Armada Portrait' continued to gather pace over the year. The painting was displayed in the Queen's Presence Chamber after conservation treatment with a series of films and associated events describing the process. The Armada Activity Plan aims to celebrate and share this iconic portrait with new audiences, help young people aged 14–24 to develop new skills, and initiate a range of national and local partnerships between the Queen's House and the creative industries. A new National Outreach Curator, Matty Pye, was appointed in September 2017 to deliver a programme of events related to these aims from 2017 to 2020.

Caird Library and Archive
During the year Library staff welcomed 6,649 visitors (a 25 per cent increase on the previous year), answered 3,600 queries and provided access to 8,285 items. The Library continues to provide access to material from the collections online with

well over one million items now available. In November 221,114 records transcribed from the Dreadnought Seamen's Hospital Admissions Registers went live online in partnership with

Ancestry.com. These records, covering the period 1826–1930, provide details of the ships on which the patients served as well as descriptions of their illnesses and injuries. A highlight

of the year was the news that the Museum has achieved Archive Service Accreditation status after a year-long application process administered by The National Archives.

▼ The annual Caird Library Open Day is a great opportunity to see a selection of our maps, manuscripts and rare books. Visitors of any age can find something to explore!



rmg.co.uk

Don't be a tourist Be an explorer

Climb on board *Cutty Sark*; steer the ship, meet the crew and discover what life was like at sea.

Cutty Sark | Royal Observatory | National Maritime Museum | The Queen's House

Only 20 minutes from central London

Cutty Sark (Zone 2)
 Greenwich (Zone 2)
 Greenwich Pier

Platinum partner

Connecting with our Audiences

Marketing

Finding ways to broaden and deepen our relationship with audiences is key. 2017-18 saw the Marketing team deliver a range of activities to achieve this.

Brand

Following the launch of RMG's new brand strategy, the refreshed visual identity was rolled out across all of our sites as well as online. This included updates to our core campaigns, website, digital channels, onsite signage, Membership materials, publications and commercial products.

Campaigns

Campaign activity reached out to domestic, international and family audiences, helping to attract over 2.56m visitors to our sites. Highlights included our first campaign targeting international visitors over the summer, resulting in an 8 per cent uplift from June to September. Alongside this,

activity to promote the *Death in the Ice* exhibition and the return of the restored 'Armada Portrait' to the Queen's House performed particularly well.

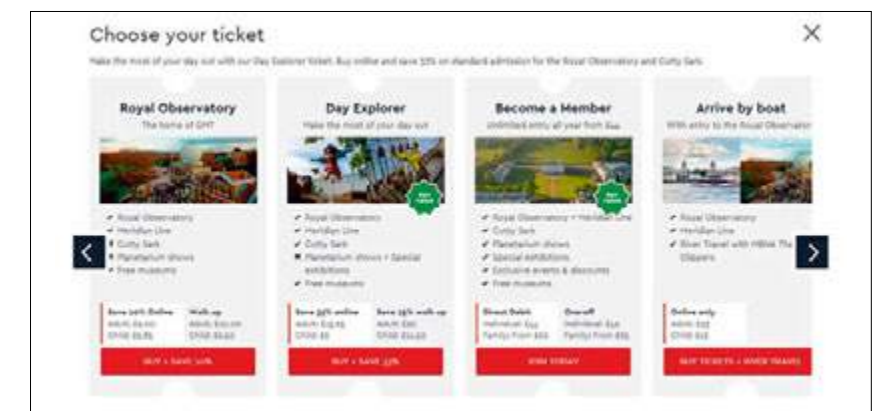
Digital

2017-18 saw significant growth for RMG's online communities across our website, social media and email platforms. Improvements to our online user experience included the launch of a website ticketing upgrade in January. This impactful design streamlines the purchase process

and allows visitors to easily view and select the most appropriate ticketing option.

Continuing this programme, in March we launched an enhanced website navigation and new 'Visit Greenwich' tab to showcase all that Greenwich has to offer. Our online visitors can now navigate our site, discover our collections and plan their visit more effectively than ever before.

▼ The upgrade to the website ticketing system has led to increased prominence for the new 'Day Explorer' tickets.



Media engagement

Royal Museums Greenwich enjoys a strong media profile, with wide-ranging print and broadcast coverage. Total media coverage during 2017–18 was over 2,900 pieces across broadcast, print and online media, with a circulation of 2 billion worldwide. Our experts are consulted and interviewed by a range of UK and international media, and our exhibitions, galleries and events attract regular reviews and articles. Highlights of 2017–18 included:

Insight Investment Astronomy Photographer of the Year 2017

Once again the Museum's annual Insight Investment Astronomy Photographer of the Year competition received excellent coverage. Over 300 UK and international media pieces appeared on TV, in print and online. Coverage of the competition and winning images appeared in a number

of national newspapers, as well as Channel 4's Sunday Brunch, National Geographic Kids and BBC Newsround. The story was also picked up by media across Europe, South Africa, USA and Australia.

Death in the Ice

Death in the Ice held wide media appeal, and was covered across international and national newspapers, consumer and specialist media. Online coverage was widespread. The press campaign achieved over 190 media pieces, reaching a circulation in excess of 65 million people. The exhibition also attracted international media across Canada, US, China and Europe.

Armada Portrait

The return of the 'Armada Portrait' to public view in the Queen's House after its six-month restoration project featured in

The Times, *Guardian*, *Daily Telegraph*, *Independent i* and specialist arts and maritime media. We also produced engaging online content to update our audience on the conservation and re-installation process, which resulted in our most successful series of online films ever.

Astronomy news

The Royal Observatory's astronomy team continues to feature frequently in the media across national, regional and international news programmes, and print and online media. In August, the BBC World Service aired the five part series 'Stargazing', presented by the internationally acclaimed author Dava Sobel. The programme, made in collaboration with the Royal Observatory, featured interviews with ROG curators and astronomers.

► Coverage of the 'Armada Portrait' and its return to public view was featured in a number of national newspapers.



Volunteer programme

The volunteer programme at Royal Museums Greenwich offers volunteer opportunities across all five sites, and our 300+ volunteers contribute their time, knowledge, skills and enthusiasm to a wide variety of areas including learning programmes, escorted tours, ship explaining, conservation, library, office support and much more.

In the past year, volunteers contributed a magnificent 38,530 hours to our Museums, enhancing the visitor experience, enabling projects that would otherwise not happen, and supporting the

work of colleagues across the organisation. The Museum shows its appreciation of this support in a variety of ways, including an annual recognition event and 'behind the scenes' tours for volunteers who have been in the programme for five years or more.

We are always looking for ways to enhance and develop the programme. With the completion of the Prince Philip Maritime Collections Centre, we are now able to offer a conservation qualification to our volunteers. We have partnered with AIM Awards and are now able to offer the Level 3 Diploma in Cultural Heritage, Conservation Pathway. This is a significant innovation not just for RMG but across the museum sector.

During the past year, a team of volunteers successfully completed, ahead of schedule, an e-project transcribing the admission registers of the Dreadnought Seamen's Hospital in partnership with Ancestry.com. The quality of the transcription was such that a small number of our 'super transcribers' went on to take a quality control role for the overall project.

For the first time in the running of the programme, we also undertook a Volunteer Satisfaction survey and were

delighted to receive very positive feedback on the programme: 95 per cent of participants agreeing or strongly agreeing with the statement 'I am enjoying my volunteering.' On this page are just some of their inspiring comments from the survey:

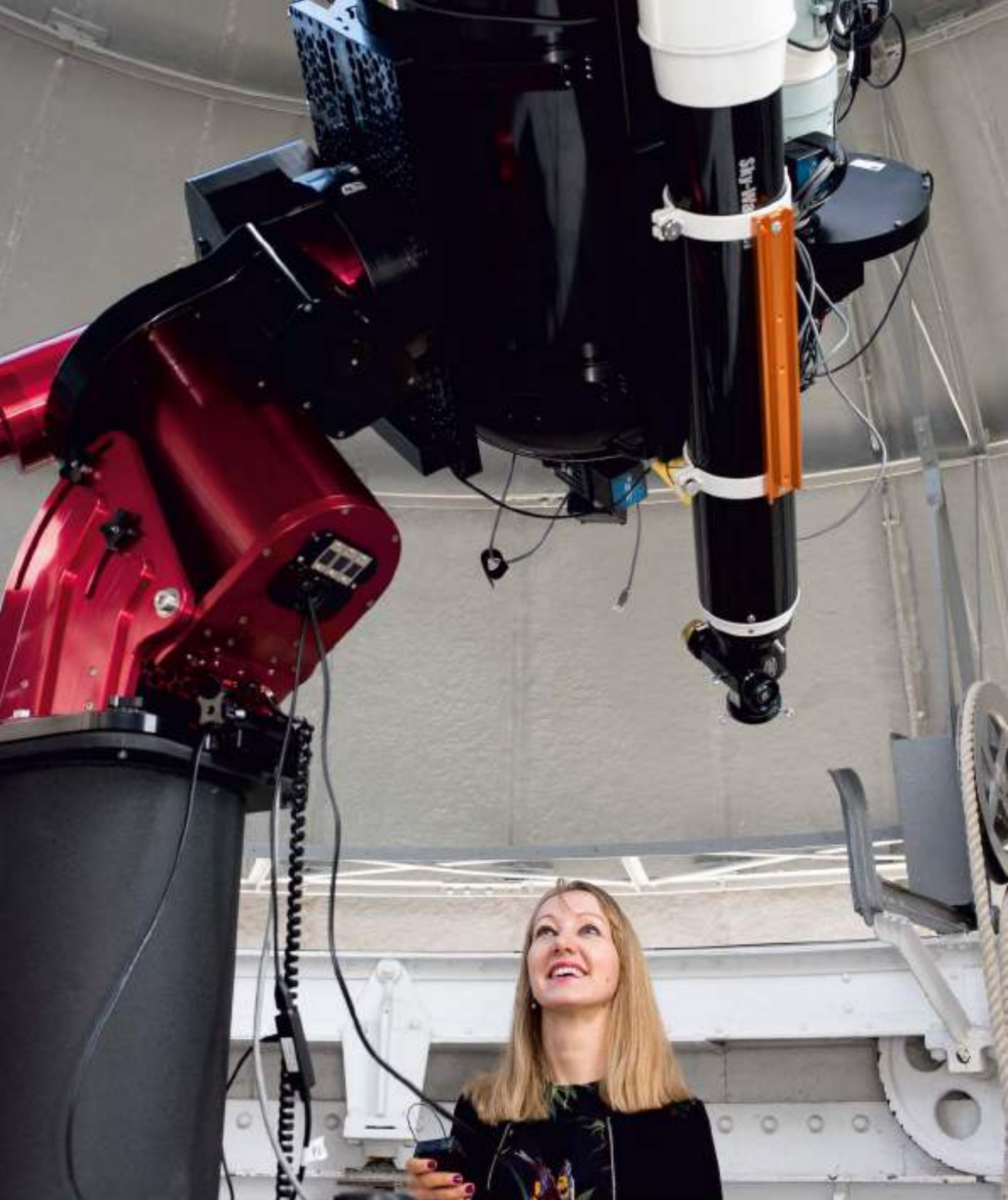
'It showed a whole new dimension of the museum world.'

'Enthusiastic people are everywhere, and they just want to share the things they love with you.'

'Through volunteering, I have discovered skills that would have otherwise remained untapped.'

♦♦ Royal Museums Greenwich has a thriving and diverse volunteer programme. Here are two volunteers supporting the work of the Conservation department.





Making it Happen

Development and fundraising

We completed the Endeavour project fundraising with a flourish, thanks to our many generous donors. Particular thanks go to our principal donors; the Heritage Lottery Fund, and the following, whose galleries bear their name: the Pigott Family ('Tudor and Stuart Seafarers'), Kristian Gerhard Jebsen Foundation ('Polar Worlds') and the Sackler Trust ('Pacific Encounters').

Patrons

The annual support of our Patrons is critical to the financial health and future of the Museums and in 2017-18 we were delighted to welcome ten new Patrons. Patrons are offered an exclusive programme of events, providing opportunities to delve deeper into the Museum's collections

and all that it has to offer. One of many exceptional events held this year was a unique private evening at the Queen's House, exploring the defeat of the Spanish Armada. Patrons studied paintings and archival materials with our curators to unveil Elizabeth I's extensive network of spies.

In April 2018 we hosted our fifth international Patrons tour, a week in historical maritime Lisbon. Our most popular tour to date, it kick-started the Museum's ambition to grow the Patrons' Circle to 150 Patrons for the 150th anniversary of the *Cutty Sark* (2019).

Membership

We saw continued growth in Membership levels in

2017-18, achieving over 8,000 members for the first time. The membership scheme was rebranded with a clearer offer for adults and families and a new guest pass was launched. The renewal rate also grew, demonstrating increased engagement in our Membership programme.

Our Members and Patrons contributed to the most successful annual appeal to date. This, combined with support from the Viridor Credits Environmental Company, the Heritage of London Trust and Aurelius Charitable Trust, transformed the Altazimuth Pavilion into a working observatory for the first time in over 60 years.

◀ The Annie Maunder Astrographic Telescope (AMAT), named after Annie Maunder, one of the first female scientists to work at the Royal Observatory Greenwich.

Visitor Experience and Enterprises

Retail

Retail had a record-breaking year in 2017-18 with sales topping £2.5m. The National Maritime Museum and the Queen's House shops exceeded £700,000 for the first time and the Meridian shop at the Royal Observatory passed the million pound mark for the first time too. A key factor for this success was the redesign of our 'Prime Meridian' range, which continues to perform exceptionally well.



▲ The Retail team redesigned and refreshed the 'Prime Meridian' range, which performed exceptionally well this year.

▼ The café at the National Maritime Museum underwent a refurbishment to transform it into a more opening and inviting space.

Visitor Experience

Royal Museums Greenwich achieved excellent results in all customer service standards in 2017-2018, with increases on all metrics. The levels attained were above those of other Association of Leading Visitor Attraction (ALVA) members in London:

- Overall Enjoyment: 9.4/10 (ALVA benchmark 8.8)
- Value for Money: 9.4/10 (ALVA benchmark 8.7)
- Net Promoter Score: 78% (ALVA benchmark 65%)

Catering

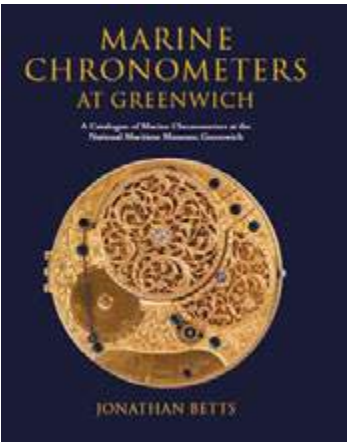
Catering company Benugo now operate exclusively across all sites, offering a more consistent and quality experience. We



completely refurbished the cafe at the National Maritime Museum and introduced a great new menu. Income from catering increased by 38 per cent from the previous year.

Picture Library

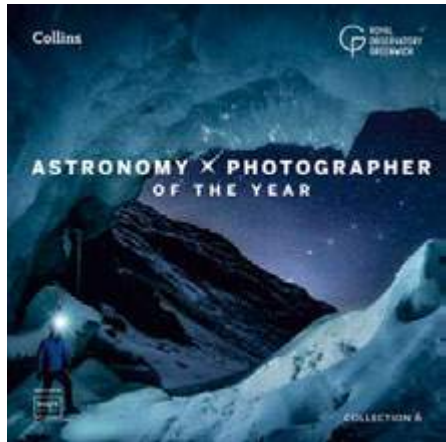
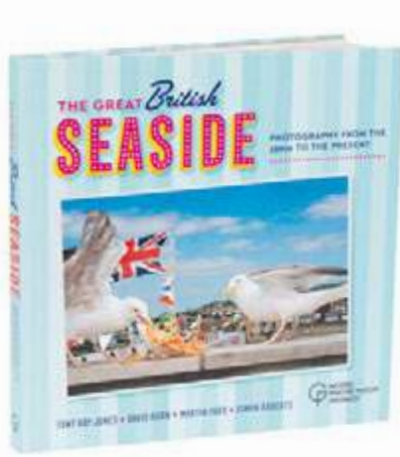
The Picture Library team had a busy year supporting the work on the four new galleries, photographing thousands of



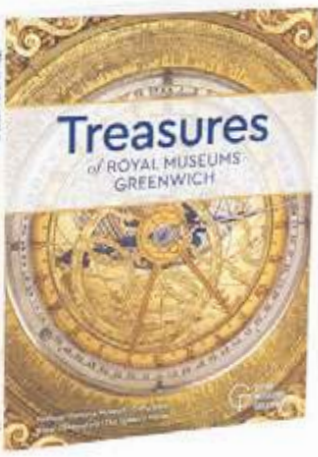
objects as well as licensing our images to several clients, including Royal Mail and Disney.

Publishing

The Publishing team delivered 14 books, covering a broad range of subjects from Captain Cook to the Great British seaside. Highlights included Jonathan Betts's monumental 750-page catalogue *Marine*



Chronometers at Greenwich, published with Oxford University Press; *Treasures of Royal Museums Greenwich*, edited by Robert Blyth, Senior Curator of World and Maritime History; and catalogues to accompany the *Death in the Ice*, *The Great British Seaside* and *Insight Investment Astronomy Photographer of the Year* exhibitions.



◀ The Publishing team produced a wide range of books to accompany our exhibitions and collections.

Events

2017-18 was a successful year for the Events team with a 40 per cent growth in profit levels from the previous year. Highlights of the year include:

- The World Heritage Site Light-Up across Greenwich
- The first Big Half Marathon taking place, which utilised the *Cutty Sark* and parts of the National Maritime Museum grounds
- The installation of 700 little ships in partnership with Warner Bros, to celebrate the launch of the film *Dunkirk*
- Over 40 weddings hosted in the Queen's House.

► Seven hundred little ships were installed in the Museum grounds to commemorate the evacuation of Dunkirk and coincide with the launch of the Hollywood blockbuster *Dunkirk*, in partnership with Warner Bros.

►► In April a stunning light-up event marked 20 years since Maritime Greenwich was awarded World Heritage Site status, illuminating over 500 years of Greenwich's cultural heritage.

Travel Trade

Our Travel Trade business grew, with revenue up 8 per cent on last year. Trade and group visits accounted for 29 per cent of our visitors across our paid-for sites. The *Cutty Sark* won Individual Attraction of the Year at the UKinbound Awards for Excellence and was also shortlisted for the Best Attraction for Group Visits – London, at the 2018 Group Travel Awards. Royal Museums Greenwich was also awarded Silver for Marketing

at the Chinese Tourist Welcome Awards. We attended World Travel Market, ExploreGB, ITB Berlin and completed an overseas sales mission to Shanghai linked to our strong work with our specialist Chinese agency, with the aim of further growing our visitor numbers from China. Alongside advertising in the main travel trade publications and working on developing a new range of bookable products for the groups market, we also produced a groups guide.



Finance

Income for the year was £33.4m, with Grant in Aid from the Department for Digital, Culture, Media and Sport (DCMS) representing 48 per cent of this total.

The income for 2017-18 included an additional amount towards the development of the Endeavour project. The balance of £17.4m was generated from donations, sponsorship, admissions and trading activities. Income was notionally down on the previous year due to the extraordinary donation in 2017 from the Ministry of Defence of its art collection, valued at £73.5m.

The Museum received donations of £5.3m; £4.3m towards the Endeavour galleries, with additional amounts from HLF and trusts and foundations in support of future projects.

Admission income from the Royal Observatory, *Cutty Sark*, Peter Harrison Planetarium and our temporary exhibition programme (*Emma Hamilton: Seduction & Celebrity*, *Franklin: Death in the Ice* and the opening of *The*

Great British Seaside), together with our membership scheme, increased by £0.4m to £6.5m. This was helped by increased visitors through our Travel Trade and Group schemes.

Our trading subsidiary continued to perform well with income up £175k due to a strong retail offer. At the end of the year it transferred the profit of £1.5m as Gift Aid to the Museum.



INCOME	£m
Grant in Aid	16.0
Gifts in kind	0.1
Donations (including for the Endeavour project)	5.3
Admissions and membership	6.5
Income from trading activities	4.3
Other	1.2
Total	33.4

The full Annual Report and Accounts are available on the Museum's website: www.rmg.co.uk

EXPENDITURE	£m
Acquisitions/donations to the collection	0.1
Additions to fixed assets	10.3
Collections care & management	1.8
Exhibition & digital programmes	1.6
Education	1.4
Research & archive	1.3
Visitor services	2.3
Estates management & maintenance	4.3
Fundraising	1.7
Communications & marketing	2.2
Trading activities	2.6
Support services	6.8
Depreciation	4.9
Total	41.3

Supporters of Royal Museums Greenwich

2017–2018

Major Supporters

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*Donations made to the American Friends of Royal Museums Greenwich

Patrons

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*Donations made to the American Friends of Royal Museums Greenwich

Honorary Commodores

Awarded for outstanding support and commitment to the Museum. The Honorary Commodores are: John Anderson, OBE; Sir David

Attenborough, OM; Victor Benjamin; C. Richard Carlson; Sir Robert Crawford, CBE; Professor Martin Daunt, FBA; Dr Stephen Deuchar, CBE; William Edgerley; Sir David Hardy; Peter Harrison, CBE; Aud Jebsen; Nigel Macdonald; Zvi Meitar; M. Jur; David Moorhouse, CBE; Sammy Ofer, KBE; Mark Pigott, KBE, KStJ, FRSA; Libby Purves, OBE; Dr David Quarmbay, CBE; Lord Rees of Ludlow, OM, FRS; Professor NAM Rodger, FBA; Dr Mortimer Sackler, KBE; Dame Theresa Sackler, DBE; Coral Samuel, CBE; Peter Snow, CBE; Dava Sobel; Dr David Starkey, CBE, FSA; Lord Sterling of Plaistow, GCVO, CBE; Sir Arthur Weller, CBE; Lord Wolfson of Marylebone; and Susan T. Zetkus.

Donors to the collection

American Friends of Royal Museums Greenwich; Cambridge University Library; Bridget Crowley; Crest Nicholson Plc; Sheila Gorman; Maiden Rescue Ltd; Clare Parry; Nina Reid.

To all of whom the Trustees are very grateful.

The Board of Trustees and Executive Team 2017–2018

Patron

HRH The Duke of Edinburgh,
KG, KT

The Board of Trustees of the National Maritime Museum

During 2017–18 the Board of
Trustees comprised:

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Chairman

Professor Alison Bashford
(to 30 September 2017)

Eleanor Boddington

Joyce Bridges, CBE

Dr Aminul Hoque, MBE

Professor Chris Lintott

Carol Marlow

Jonathan Ofer

(to 11 September 2017)

Jeremy Penn

Eric Reynolds

Gerald Russell

Admiral Sir Mark Stanhope,
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The Executive team

During 2017–18 members of the
Executive were:

Dr Kevin Fewster, AM

Director and Accounting Officer

Andy Bodle

*Director, Operations and Human
Resources*

Anupam Ganguli

Director, Finance and IT

Eleanor Harris

*Director, Visitor Experience and
Enterprises*

Mike Sarna

*Director, Collections and Public
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Kate Seeckts

Director, Development

Brief biographies of the Trustees
are available from www.rmg.co.uk



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Cover image shows Helen Robertson, Senior Organic and Preventive Conservator, conserving a figurehead depicting a polar bear, from the Arctic exploration vessel HMS *Resolute*. (FHD0117)

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