

# ANNUAL REVIEW

NATIONAL  
ARMY  
MUSEUM

2014/15

INSIDE /



02 /

## ON POINT

Success across the board in 2014/15

04 /

## ON PLAN

Making positive change

06 /

## ON TOUR

Our teams in action across the UK

10 /

## ON TRACK

New building takes shape in Chelsea

14 /

## ON SHOW

New galleries transform Museum offer



## TRANSFORMING A NATIONAL MUSEUM

Celebrating a year of achievement as we look to the future

The National Army Museum is not only about the history of the Army. It plays a vital role in helping to define, explain and preserve our nation's social, political and cultural history and the ways in which the Army interacts with them. Which is why the 'Building for the Future' project is so important in making the Museum a dynamic and relevant resource for everyone who wants to understand more about their society and the role the Army has in it.

 CHAIRMAN'S  
STATEMENT

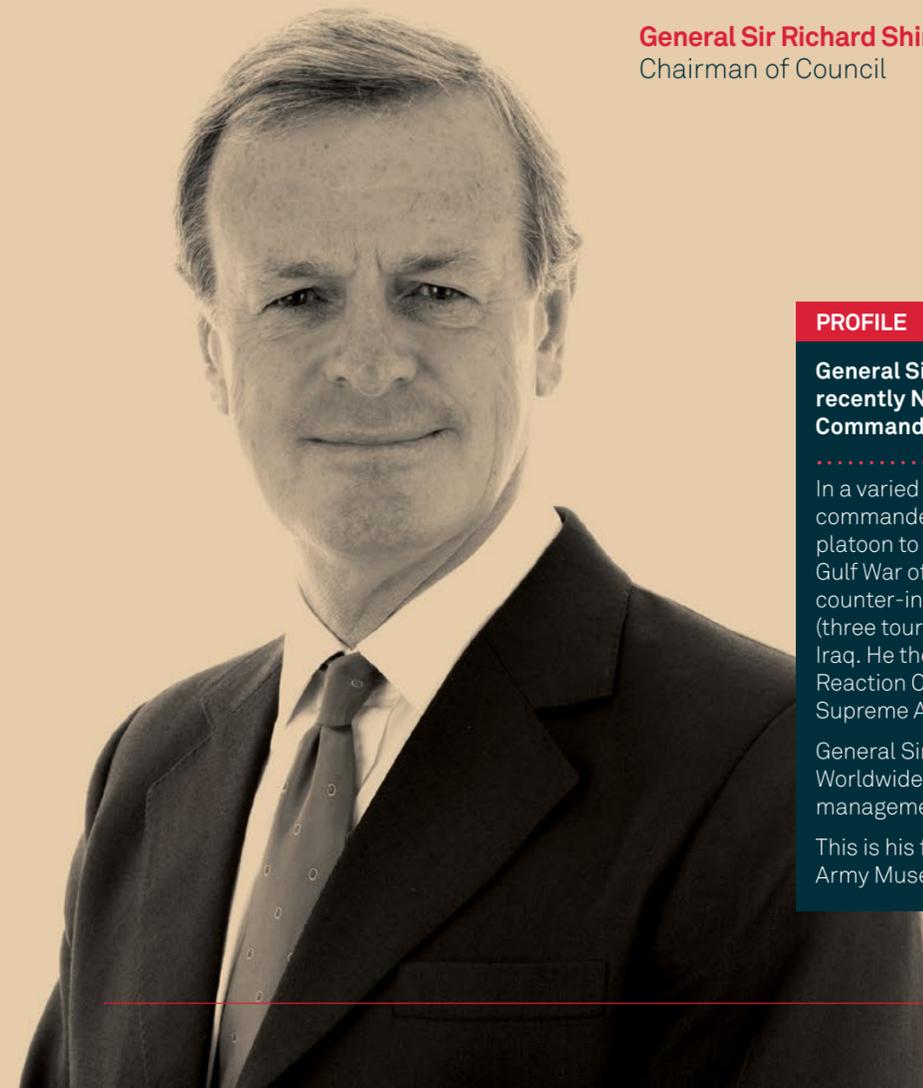
Joining the Museum, a year into the rebuilding project, has perhaps been the most opportune time to do so. Our outreach projects are reaching new audiences and giving us new ways of working. Meanwhile, the construction work is beginning to reveal the shape of the new building.

I am looking forward to working with the Council driving forward the final development stages. These include seeing the gallery spaces – designed by Event Communications – come to life and reaching final approval of the RIBA Stage E designs with the appointment of specialist showcase design contracts.

It is also the final push on the fundraising campaign. We have seen extraordinary generosity here already. Furthermore, the fundraising process has generated more than money, giving us many new friends and partners.

I look forward to supporting the Museum, to shaping its future and ensuring that the stories it has to tell continue to resonate clearly.

**General Sir Richard Shirreff KCB CBE**  
Chairman of Council



**PROFILE**

**General Sir Richard Shirreff KCB CBE, was most recently NATO's Deputy Supreme Allied Commander Europe**

In a varied Army career General Sir Richard has commanded on operations at every level from platoon to division, including combat in the Gulf War of 1991 as a tank squadron leader, counter-insurgency operations in Northern Ireland (three tours), together with Bosnia, Kosovo and Iraq. He then went on to command the Allied Rapid Reaction Corps before his final tour as Deputy Supreme Allied Commander Europe.

General Sir Richard is now a partner in Strategia Worldwide, a consultancy advising on the management of strategic risk.

This is his first year as Chairman of the National Army Museum Council.

CARRYING  
OUT THE PLAN



**JANICE MURRAY, DIRECTOR GENERAL OF THE NATIONAL ARMY MUSEUM** reflects on the past 12 months and talks candidly about the future.

**“We planned it in 2011 and we’ve done what we said we’d do” states Director General Janice Murray.**

The closure and planned transformation has this year helped to create a new business model, an outreach programme, fresh audiences and a new way of working. And that’s with another year to run before the new building opens. Transformation indeed.

**A national footprint**

Many questioned the Museum closing during the First World War commemoration period, but “we couldn’t go on as we were, we’d outgrown the building.” In fact, Janice believes that the inevitable increase in visitor numbers during that time would have exacerbated the building’s limitations.

Rather than simply shut the doors, we designed events and activities for each year of the closure.

The Museum has always had a pretty well defined audience in London and the South East but we wanted to take this opportunity to reach out further. Which is why our commitment to maintaining services while invigorating our outreach programme saw us engage with a more geographically diverse audience than ever before.

Working with Regimental and Corps museum partners across the country, we created Outbreak 1914, an exhibition commemorating the outbreak of the First World War and the role the regiments played in its first year.

Over 150,000 people saw Outbreak 1914. It enabled us, while closed, to have some of our most significant First World War collection items on display across the UK, from Aberdeen to Exeter. Most especially in Folkestone, where we worked with the Town Council and Step Short to tell the story of the town’s role as the main embarkation point for troops heading off to war.

We also took our learning service on the road, engaging thousands of young people in better understanding the role the men and women of their local area played in the Great War.

Wherever the Museum has gone, the reaction has been extraordinary. People have been genuinely happy that we’ve taken the Collection to them. As Janice puts it: “We are a national museum and now we have a national footprint.” So, while there was never a good time to close, there has been a good outcome.



**ABOVE** Graphic from Outbreak 1914! exhibition.

**RIGHT** Right Honourable Damian Collins, MP for Folkestone and Hythe at the opening of Your Country Calls exhibition at Folkestone Town Hall.

**FAR RIGHT** A serving soldier at one of NAM’s First World War learning programmes as part of the Army’s Op Reflect centenary commemorations.



**“We’ve become more outgoing and placed more emphasis on working with people.”**

**Inspiring new support**

Closer to home we’ve developed new partnerships to help us deliver our services during closure and later after re-opening. The London Metropolitan Archives have helped us continue to run our archive enquiry service. One of the partnerships has been with Ancestry, who have digitised our collection of UK Army Registers of Soldiers’ Effects, from 1901-1929. Listing the name, rank, regiment, date, place of death and next-of-kin of casualties, they provide a fascinating and touching insight.

With the Museum closed, we have also had the opportunity to foster new friendships and extend our network of supporters.

The Army has also been very supportive – from helping us collect contemporary objects that record the most recent conflicts, to gathering oral histories from serving and recently serving soldiers. This will enable us to create a modern, relevant 21st-century museum.

**Listening to the voices of experience**

And why is this important you ask? In our audience research we found that the two most frequently asked questions were:

**What does it feel like to be a soldier?  
What does it feel like to fight?**

The only people who can answer these questions are soldiers. Hearing their living voices and voices from history through the Museum’s archives and Collection. Janice adds “I really hope that’s what the new galleries can explore.”

Designed by Event Communications, the new thematic galleries reflect the latest thinking in museum design. But it’s not just about a series of new galleries. The new Museum will offer accommodation that provides new opportunities for people to engage in our archives and deliver a transformed learning service – from early years to adult education. It’s the quality of visitor experience people have come to expect from world-class museums.

**Old friends and new friends**

Perhaps because we’ve had to be, we’ve become more outgoing and more interested in working with people. We’ve worked with old friends in the Army and we’ve made great new partners too. “The Ming Ai Institute have helped us better understand the Chinese contribution to World War One. Most people probably had no idea what that was – so some of the things we’ve found out have added immeasurably to our knowledge.”

**Looking forward: a new service**

Delivering such massive change – on site and out on the road – has been a huge undertaking and immense achievement. Every member of staff, every volunteer and every supporter are to be hugely thanked. We are nearly there.

Best of all, the changes that the closure have inspired are all positive. Janice Murray sums it up very clearly: “It’s allowed us to change how we work. We will have a new core building – but now we have a new service.”

We’re all looking forward to the year ahead.

**“People are happy to see things brought to their neck of the woods.”**

“We wouldn’t get everything done without them.”

# HELPING MAKE A DIFFERENCE

While much of the focus falls on the physical transformation of the Museum, behind the scenes an equally important change is unfolding: of our staff and their ways of working.

Integral to the Building for the Future project is its Activity Plan. This sets out over 50 projects to be delivered within the building development period to help transform the Museum. Some projects are aimed at maintaining our services during closure. Some relate to changing and developing the way we work with many of the staff involved in its delivery.

## Investing in volunteers

For years the Museum had a small number of dedicated volunteers. One of the most significant changes the Activity Plan has enabled is their greater involvement. Since our first round application to the Heritage Lottery Fund in 2011 we’ve been working to increase the ways in which we can involve people in our work. This year we have had 90 volunteers who have given over 6,000 hours of their time, helping the Museum undertake tasks as diverse as conserving Collections to helping with outreach programmes.



Like all volunteering communities, we have a wide range in ages, backgrounds and cultures – but we’re actively and happily encouraging greater diversity. Some volunteers are retired; some are young, coming for six months work experience.

Without doubt, no one knows better than those who’ve been there and done it. This insight and experience informs the recent partnership with Help for Heroes. Getting ex-servicemen to explain the exhibits from a personal and professional point of view is invaluable. Which is why such volunteering rewards all sides and will continue and deepen once the new Museum building is open.

**BELOW, LEFT TO RIGHT** A team of volunteers packing the Museum’s textiles collection.

Digital Marketing and Social Media Apprentice Hayley Rix working with the Cultural Co-operation trainee Kelly Ah Chin Kow to create content for the Museum website.

Cultural Co-operation trainee Navjot Mangat working with a community group.

**ABOVE RIGHT** Volunteers taking part in our Sikh Troop – Road to the Trenches project.



A huge year of transformation and active change

## War and Sikhs

The creation of the volunteer Sikh troop as part of the Museum’s First World War commemoration activities was arguably one of the most intensive volunteering opportunities. Volunteers from the Sikh community spent their weekends immersed in the life of a First World War soldier, recreating original drills and dressed in authentic uniform. They visited eight history fairs and were seen by 600,000 people across the country.

As we’re also the Museum of the Indian Army, we have an extensive collection of artefacts embracing every regiment and unit. We’ve used the closure as an opportunity to take it out of the Museum and share it more widely.

By involving the Sikh community in researching the Collection, we have uncovered new meanings about the objects in our care and have been able to share these with the community as well as embedding this knowledge into the new displays. Hopefully this will be the first of many ways in which we will study and learn more about the diverse material in the Collection from around the world: a history hidden in plain sight.

## All round development

The Activity Plan has helped to transform our staff with dedicated projects supporting their training

and development. Covering initiatives as diverse as site visits and conference attendance to writing training and mentoring to help create the content of the new Museum.

The year saw the recruitment of the Museum’s first Digital Marketing and Social Media apprentice within the Marketing and Communications team. Hayley Rix joined the team in September and she has been central to developing the Museum’s use of social media, driving engagement with NAM online.

We’ve also taken on two trainee placements as part of the Heritage Lottery Fund SOCL3 scheme managed by Cultural Cooperation. It’s designed to create new opportunities for people from non-traditional backgrounds, helping them break into employment in the cultural sector.

## Caring for the future

This has also been a year in which the Collections Care team was relocated from Chelsea to Stevenage. It begins the process of conserving the thousands of objects that will be on display in the new Museum. Alongside this is the creation of a new photographic studio in Stevenage for the recording of the Collection and archives. A process made easier – once again – by the involvement of our volunteers.

Being closed has seen the Outreach and Access and Learning teams busier than ever over the last year. They've gone out and developed partnerships, created pop up displays at history shows and within other museums. We've shared both our Collection with other museums and our curators' expertise through our lecture programme at the Army and Navy Club.



# GOING PLACES

Having successfully achieved a Heritage Lottery Fund Round Two pass and put in place the funds and fundraising strategy for the project, the Museum closed its doors to the public on 30 April 2014.

While some might have thought this would mean a stop to our work, in fact it heralded our busiest year to date as we took the Museum on the road.

### Being closed has made us much more open

The first year of our First World War commemoration campaign saw us working with Regimental and Corps museum partners around the UK to deliver six Outbreak 1914 outreach exhibitions in London, Cardiff, Lichfield, Preston, Durham, and Gillingham.

We also worked closely with Folkestone Town Council and Step Short as part of the national commemorations to mark the role of the town as the main embarkation place for troops in the first months of the war.

The exhibitions gave the Museum a wonderful opportunity to loan out a significant amount of its First World War Collection. Objects were hosted in exhibitions across the UK as part of a national loans initiative facilitated by the Museum's Registrars and Collections Care team. It meant that smaller museums were able to show artefacts of a quality, significance and value that they wouldn't otherwise be able to display.

### Learning as you go

The Learning team went on the road, and in partnership with local boroughs, Regimental and Corps museums and the National Theatre, delivered programmes to over 70 schools and colleges around the country, and over 7,000 student, family and adult learners.

The team also made new partnerships with schools local to the Regimental and Corps museums, enabling children around the country to learn about the conflict and the impact it had on their area.



**ABOVE, FAR LEFT** Students from Stevenage take part in a NAM learning programme, run in collaboration with Stevenage Museum.

**TOP LEFT** A student attending one of NAM's First World War learning sessions.

**BOTTOM LEFT** Students learning about the contribution of Indian soldiers in the First World War.

**ABOVE** A young visitor at the Bound for Blighty family event in Folkestone.

2014/15

61  
PROJECTS  
COMPLETED

30  
LOCATIONS AROUND  
THE WORLD

DESPITE THE MUSEUM  
BEING CLOSED THE  
LEARNING TEAM  
DELIVERED AN  
AMBITIONOUS OUTREACH  
PROGRAMME REACHING:



7k  
ACTIVE  
LEARNERS



1.3k  
SOLDIERS



1.1k  
ATTENDEES OF  
LUNCHTIME  
LECTURES

“The nature of the older generation is changing” says Tristan Langlois, Head of Learning. “Up to 2000 they had an intuitive understanding of the Army. But in ten years time, families won’t have the national service generation to rely on to tell them.” That’s why reaching out with education is vital and why the Museum needs to attract new audiences. “Not a younger audience, but a newly educated one.”

**Taking the Collection further**

The Access and Outreach team also continued their work of engaging people. Taking items from the Museum’s handling Collection on the road they attended a series of history fairs and shows across the country. By sharing objects from our Collection, audiences of all ages were able to learn more about the British Army’s contribution to the First World War.

**Fashion parade**

Hard to imagine, but the Museum has 86,000 pieces of uniform. And again, the Access and Outreach team have been looking at how to make the most of this extraordinary collection. It’s early days but new links with fashion and design courses in colleges have been genuinely rewarding.

The approach has been to embed pieces of uniform in the syllabus and help deliver teaching that complements it. With West London College we’ve used the iconic red coat. The project has been so successful we’re intending to develop similar links to other colleges.

**A breath of fresh air**

2014-15 has very much been about understanding how we can engage our audiences outside of the Museum environment and leaving a brand footprint that people will recognise and understand.

This has been a huge learning curve and has given us confidence in knowing what does and doesn’t work. As we look to next year’s plans we are exploring ways in which we can push this experience further, taking on more surprising locations.

Last year the Museum did the more traditional events – the fairs, the anniversaries, the county and regimental shows. This year we’ve looked for events where you might be surprised to see us – but all with an emphasis on engaging local communities.

**Entering the digital world**

This year also saw a new digital outreach project as part of the Museum’s First World War commemoration activities. Each month ‘First World War in Focus’ provides the individual story of a soldier’s experience of the war taken from the Museum’s archive.

Over the four-year period this will develop into a unique public record of the war and its impact on the soldiers from the Empire and Commonwealth who fought across the world. It will result in a month-by-month record of the evolution of the conflict that can be interrogated through an interactive online map. Already viewed 40,000 times, this map has become a much used teaching tool as part of the national First World War commemorations.

**“SIMPLY PUT, ALL OUTREACH PROJECTS ARE ABOUT ATTRACTING AND CONNECTING DIVERSE AUDIENCES.”**



**600k**  
PEOPLE ACROSS THE COUNTRY SAW THE SIKH TROOP



**86k**  
PIECES OF UNIFORM OWNED



**8**  
HISTORY FAIRS ATTENDED



Alongside this, the Museum has a whole new online audience, with a big increase in web traffic. Some are checking battle anniversaries, others are getting involved in serious research. Many visit the microsite to see progress on the project. All are welcome.

**A lasting difference**

The Access and Outreach team was envisaged as a practical way of keeping the Collection – and the Museum – in front of the public when it was closed. Its impact and success has been such that its work will continue even after we reopen.

Because of where the Museum has gone and the people it’s engaged with, instead of closing, the entire Museum is being transformed to play a truly national role.

**LEFT** Students attending one of NAM’s First World War learning sessions.

**BELOW** Visitors taking part in one of NAM’s First World War outreach events.



**OBJECTS ON LOAN**

A selection of First World War objects loaned to Regimental and Corps museums.



- 1 The Taking of the Guns. Coloured engraving after Richard Caton Woodville, published by the ‘Illustrated London News’, 1914.
- 2 Oxo tin with a bullet hole, containing a spent bullet and a cardboard Oxo cube box, c1914-18.
- 3 Rolled brown leaf cigar, c1914.



# DELIVERING THE FUTURE

“WE HAVEN’T CLOSED THE MUSEUM. WE CLOSED A BUILDING. AND SINCE THEN WE’VE BEEN NAM IN A VAN TAKING THE COLLECTION OUT ON THE ROAD.”

**Mike O’Connor**  
Museum Director

**ABOVE** A computer generated image of how the new Museum may look.  
**RIGHT, TOP TO BOTTOM** Objects from the Museum being moved to storage.

“THE MAJOR DEMOLITION IS DONE, ATTENTION IS TURNING TO THE BUILD AND INTERIORS: NEXT YEAR SEES US EMBARK ON A £5 MILLION TENDER FOR THE EXHIBITION SPACES.”



Building and paying for the redevelopment on time and on budget is the role of Museum Director, Mike O’Connor. It’s a simple way of explaining a complex process that requires constant collaboration with architects, planners, surveyors and constructors.



At the end of August 2014 everyone moved out of the Museum offices to temporary accommodation to allow the demolition to take place. With the major works now well underway, attention is turning to detailing out the interiors with a £5 million tender for the exhibition spaces planned for late 2015.



The first stage of the move was the ‘decanting’ of the Collection into the Museum’s storage facilities in Stevenage. Museum staff moved a surprising number of objects themselves while specialists took the firearms to secure MOD storage. Once empty, BDP the architects finalised their designs for the redevelopment and the enabling works contractors, RIS, began the ‘soft demolition’ – clearing the interiors, removing pipework, cabling and interior walls.

**TOP** Participants in a Sikh community workshop, research the Indian Army Collection to help inform the new displays.



CONSTRUCTION CONTRACTS AWARDED BY MARCH 2014



110 TONNES RUBBLE REMOVED



18 TONNES GLASS REMOVED



VALUE OF CONTRACT FOR EXHIBITION SPACES



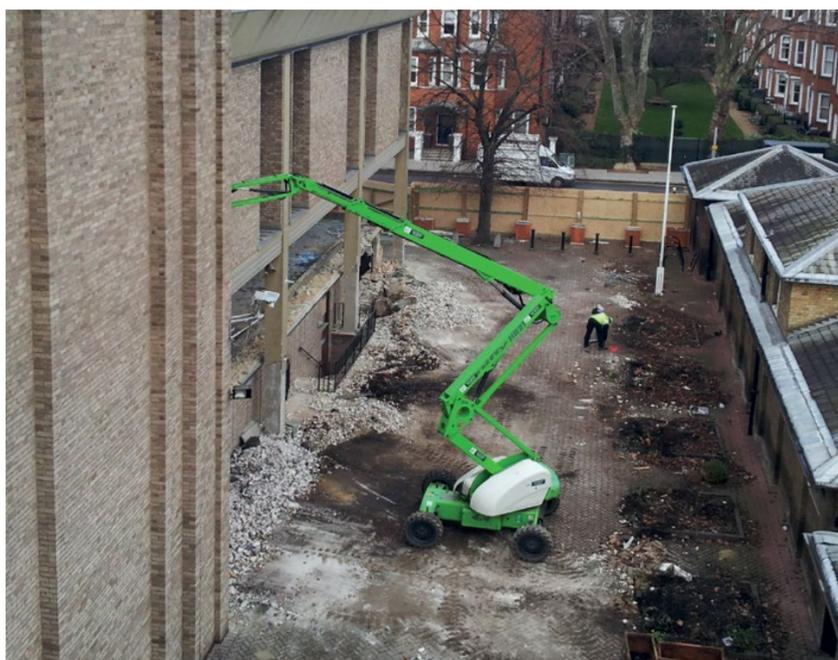
150 SITE MEETINGS HELD SO FAR

“WE’VE BEEN OUT THERE MEETING NEW AUDIENCES AND GETTING INVOLVED IN NEW THINGS. WE’VE LEARNED FRESH THINGS ABOUT THE COLLECTION FROM THE WAY PEOPLE HAVE REACTED TO WHAT WE’VE SHOWN THEM.”

**Tea trays balanced on kitchen rolls**

With the interior clutter gone, Gilbert-Ash, the management contractor, took on the ‘hard demolition’ of walls and floors. Mike O’Connor describes what was left of the structure as “like a stack of tea trays balanced on kitchen rolls”, dependent on the temporary steel structure wrapped round it for support as the new building took shape within. The decision to close was a brave one, but the right one as piecemeal takes longer and ultimately costs more.

Closure has also meant the freedom to change everything, and everywhere you look there are improvements to what we offer. The dramatic opening up of the interior and glazing of the frontage means visitors can see right through the Museum from the street; this will be framed through a thoughtful approach to planting and landscaping.



**ABOVE, TOP LEFT** The shell of the Museum with the main demolitions complete.

**ABOVE & LEFT** Contractors working on site undertaking the main demolition works.

# FACTS & FIGURES

**£23.25M**  
COST OF TRANSFORMATION



**57k**  
SPECIALLY HAND-CRAFTED BRICKS MADE FOR THE MUSEUM

**OVER 4K**  
ENQUIRIES FROM APRIL 2014 - MARCH 2015



**12k**  
ESTIMATED CUPS OF TEA WERE DRUNK



**70k**  
NUMBER OF FIGURES PACKED FROM THE BATTLE OF WATERLOO MODEL



**500k**  
COLLECTION ITEMS DECANTED

**70**  
STAFF RELOCATED TO TEMPORARY ACCOMMODATION IN WESTMINSTER



**28 AUGUST 2014**  
DATE LAST VAN LEFT THE MUSEUM

**50**  
REGIMENTAL MUSEUMS RECEIVED EX-DISPLAY ITEMS

“It’s safe to say the old brutalist style building didn’t have many local fans. Most people are happy to see it go and are anticipating the new Museum as a fresh destination that Chelsea can offer. Alongside the weekly on-site progress meetings with the contractors, and regular budget meetings with funders and stakeholders, the Museum has consulted widely with its neighbours, the planners and local authority resulting in their incredible support.” says Mike.

A project of this scale requires us to keep everything on budget and aligned. The staff have needed additional skills to undertake the new challenges and to work on things they’ve never done before. As we move into 2015-16 there is a sharper focus on how we take these lessons and inject them into the new Museum and how we make it live through its public programme, learning and research services.

**NAM in a van**  
Closure has also benefited the Museum in ways beyond new bricks and mortar. We haven’t closed the Museum, we’ve closed a building, and since then we’ve been taking the Collection out on the road. We’ve been meeting new audiences, getting involved in new projects, and learning new things about the Collection from the way people have reacted to what we’ve shown them.

# TELLING THE ARMY'S STORY



ABOVE A computer generated image of how the new Battle gallery may look.

RIGHT A computer generated image of the entrance to the new Society gallery.

## STARTING A NEW CHAPTER

It's not just the building that is being transformed; it's the inside too. New galleries, learning, research and archive facilities, temporary exhibition, retail and catering spaces will ensure the project creates a museum fit for the 21st century. One that tells the story of the British Army in modern, relevant and compelling ways and reaches out to wider audiences reflective of the diversity of the British public.

### New audience, new questions, new thinking

Visitor research undertaken since 2011 revealed that our core audience is diverse, with seven distinct groups all sharing a common set of needs and motivations. Our communications planning is changing to ensure we engage with all of these groups effectively.

### The galleries

The Collections Content team along with people from across the Museum are preparing to fill five new, innovative galleries exploring the Army's story thematically. It's a move away from a traditional, time-line display to one that explores narrative. It's putting new and different demands on the objects on display and the criteria determining their selection; a challenge everyone is relishing.

The narrative for each gallery was agreed in March 2014. The job for everyone now is researching the Collection and identifying which objects will best bring each narrative alive and offer wider insights into the Army's story. Not as easy a task as you'd think: "We've got a million objects but only room to show a few thousand. So, we've had to be ruthless," says Peter Johnston who heads the Collections Content team.

### Researching the story

Closing the Museum is a once in a lifetime opportunity to re-think the way we present the Collection. Finding objects, condition checking and re-photographing them. It's painstaking yet invaluable work, allowing everyone involved to refresh their knowledge and understanding of the Collection.



ABOVE Photograph of Sarajevo, taken during a research trip to Bosnia.

The Museum has also looked beyond its own Collection. For instance, developing closer relationships with the Army involved us in 'embedded collecting'. One team travelled to Bosnia with the Army, observing and conducting interviews to help develop new content for the galleries.



Likewise, the Museum has reached out to charities, journalists, retired senior military officers and reservists. Exploring every area of available expertise, experience and opinion and utilising it in developing the gallery narratives.

The Collections Content team travelled extensively, visiting other museums and seeing best practice. They also visited museums in Belgium along with the battlefields at Waterloo and Ypres.

The Museum's Academic and Military Advisory Panels are also involved. The conversations with them help to ensure the gallery content is accurate and representative and that the Panels are happy with it.

**Designing a new experience**  
Central to all this activity has been our work with exhibition designers Event Communications.

Working with them we've gone through a three-year journey to create galleries that will actively engage visitors in our story as opposed to just telling them about it.

The interpretive team have worked closely with the designers to identify new ways of presenting the content of the Museum – its Collection and stories – and finding ways to involve visitors in a discussion about the material.

We have a complex and complicated narrative and it's our aim to provide galleries that present information objectively and from multiple perspectives so that our visitors can draw their own findings.

Society elects the government that directs where the Army goes and what it does. The Museum hopes to show how every visitor plays a part

in the Army's story and how, in return, it helps shape society and its attitudes. It makes us a new kind of military museum and by exploring those issues offers a new kind of discourse.

**We're engaging people in the complexity of having an Army.**

This work is being supported by a Museum-wide rebranding project. It's helping to define a new look and feel for the Museum, reflecting this new dialogue. The public tends to associate the Army with the pomp and traditions they see on the television, like the Trooping of the Colour or other ceremonies. But the Army has a day job and looks very different in this guise – dynamic, responsive and committed to serve.

We hope the new Museum can reflect some of these characteristics to convey the Army's real essence.

**A world class Collection**

Over the year we've continued to add significant items to strengthen and enhance the Collection. One of the aims is to collect a snapshot of contemporary material reflecting both the experiences of the Army and also the way that experience has been represented in popular culture.

There has been a focus on collecting artefacts that will go on display in the Museum's new galleries such as film posters, protest banners, oral histories, fashion inspired by military garments, toys and games. Some key pieces include a Burberry trench coat and material belonging to former BBC news correspondent Kate Adie.

The anniversary of the outbreak of the First World War also presented us with opportunities to collect material relating to the war. This included an unopened message in a carrier pigeon capsule and a ceramic figurine of a conscientious objector.

And in June 2014 the Museum was chosen as the keeper of the lasting legacy of an Indian Army regiment's contribution during the First World War with the presentation of a silver salver honouring the role of the Regiment of the Deccan Horse and Scinde Horse.



**ABOVE LEFT** Museum staff researching, photographing and documenting the Collection in preparation for its redisplay.

- 1 Miniature commemorative sword, belonging to Lord Raglan, c1818.
- 2 Civilian body armour worn by BBC News correspondent Kate Adie. Manufactured by RBR Armour Limited as a custom order to Kate Adie's specifications, October 1996.
- 3 Burberry civilian trenchcoat, 2014.

- 4 Message capsule from a carrier pigeon, containing original message, 1914-1918. The capsule was retained by Private George William Pennicott, Royal Engineers.
- 5 Athletics medal, 1st Athletic European Championships for Women, Vienna, 1938. Awarded to Bevis Anael Reid, civilian (later Auxiliary Territorial Service) for coming fifth in the shot put.

**“**  
We've got a million objects but only room to show a few thousand. So, we've had to be ruthless.  
**”**



Inspiring people, business and organisations to donate to the Museum is the bedrock of the Museum's success into 2016. Though fundraising covers a wide range of activities one thing unites everyone. People give because "they have a relationship, understanding and trust in the place. And they believe their gift will make a difference." Director General, Janice Murray.

Donors from corporate institutions, trusts and foundations and our well supported Patrons programme really have enabled us to build for the future.

# CONTRIBUTING TO TRANSFORMING NATIONAL CHANGE

Beginning with one member of staff in 2011, the Development team is now four strong as the fundraising activity increases. "One of the biggest challenges to overcome is that the Museum is closed," says Head of Individual Giving, Ben Heller. "With the building stripped back to its bare bones, we have to communicate to potential donors the transformation of the building and of the organisation. We will be a museum of the future. Transformation of that magnitude is exciting but tricky to articulate."

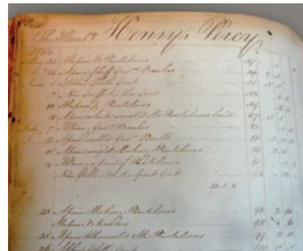
**Delivering a unique and priceless experience**  
The Patrons scheme is designed to foster a sense of belonging to a community and that's best done on a personal level. Through the scheme, we offer the chance to build relationships with the Museum's leadership and curatorial staff. Curators share their expertise at exclusive events where supporters are offered access to the Collection while learning more about the British Army and military history.

Other elements of the programme have included exclusive trips for existing and potential donors to Waterloo and a private view of Blood Swept Lands and Seas of Red at the Tower of London. "It's about creating unique and priceless experiences for our supporters and spending time with them to explore the thoughts and ideas that the Museum's story covers, not just the things."

**Our donors support reaches across all areas of our work**  
For Head of Corporate Partnerships John Palser, it is the diverse nature of the support that is continually surprising. "We have forged incredible partnerships with a vast range of organisations over the past year and of course this has resulted in some very generous financial donations. However some of the most exciting donations have seen us acquiring new items for the galleries. It gives a great sense of satisfaction to know that the partnerships we are building are having a direct impact on enhancing our Collection."

LEFT AND BELOW Members of the Patrons scheme visit the Waterloo battlefield with Museum staff.





**FAR LEFT** Janice Murray welcomes supporters to the Director General's New Year's party.

**TOP LEFT** Assistant Director Development, Rosemary Gilbert and Collections Content Team Leader Dr Peter Johnston with Alderman Peter Hewitt.

**LEFT** Patrons visited a Saville Row tailor with military connections to the Waterloo era and viewed original order books.

**BELOW** Rapier missile system donated to the Museum by MBDA.

**“It’s about creating unique and priceless experiences for our supporters.”**

Perhaps the most visually breathtaking donation is the one made by MBDA, a world leader in missiles and missile systems who have donated a Rapier surface-to-air missile system that will be displayed in the Battle gallery. “This donation was about helping the curatorial team bring to life the reality of modern warfare for the visitor.”

Another company helping the Museum bring its story to life is Esri UK who provide the Ministry of Defence with up-to-date geo-mapping services. “We invited Esri in to discuss how we might take the famous Siborne Model depicting the Battle of Waterloo and present this historic battle through a modern lens. They are now working with our gallery team to do this. It’s an excellent example of how our donors support reaches across all of our work.”

**The pledges represent a shared belief in our vision and our aspiration**

The breadth and ambition of the project is something that Paul Elgood, the Head of Trusts and Grants, has been grateful for over the last year. “The Building for the Future project is about connecting society with the story of the British Army and how it impacts on each of them. This means that we are able to demonstrate to a vast range of charitable organisations how our work is relevant and shares their values.”

This has resulted in significant financial pledges from a range of organisations including The City Bridge Trust, who are supporting the improvement of disabled access in the building, the Foyle Foundation who are sponsoring the new Learning Centre, Viridor Credits who are contributing to the costs of the new building façade and The Esmée Fairbairn Collections Fund, run by the Museums Association, who are supporting the Museum’s work with its Indian Army Collection.

“With each pledge comes a sense that the organisation has really understood the scale of what we are trying to achieve and that there is a shared belief in our vision and aspiration.”

**We want to find partners just as bold and ambitious as us**

“I can honestly say that this year we have made substantial, long-term connections with donors who I know will stay with us for many years to come”, says Director General, Janice Murray. “These relationships are integral not just to the project and its completion, but to the National Army Museum’s long-term growth and development. They are absolutely central to what we do now and in the future.”

Over the course of the next year we will continue to seek to develop these relationships as we work hard to raise our final £1 million for the redevelopment. “I think the challenge has been breaking through preconceptions. NAM’s growth has been small and measured in the past, but this project is bold and ambitious. We want to find partners just as bold and ambitious to work with us, to grow with us and to learn with us.”



**NATIONAL ARMY MUSEUM COUNCIL 2014-15**

- General Sir Jack Deverell KCB OBE (Chairman until 17 July 2014)
- General Sir Richard Shirreff KCB CBE (member from May 2014 and Chairman from 17 July 2014)
- Mr Keith Baldwin
- Mr Patrick Bradley
- Mr Algy Cluff (until March 2015)
- Brigadier Douglas Erskine Crum
- The Rt Hon The Lord Hamilton of Epsom
- Professor William Philpott
- Major General Charles G C Vyvyan CB CBE MA MSc (until July 2014)
- Lieutenant General Sir Barney W B White-Spunner KCB CBE
- Ms Caroline Wyatt (from May 2014)
- Mrs Deborah Younger

**PERFORMANCE INDICATORS 2014-15**

Visitor numbers (outreach)	166,345
Website visits	880,188
Website page views	2,709,108
Enquiries	4,444

**FINANCIAL INFORMATION INCOME**

GIA (MOD)	£10,739,523
Purchase Grant	£126,000
Other income	£2,862,282
Total income	£13,727,805
Expenditure	£5,948,002

\*including depreciation

**FIND OUT MORE**

Further information about the Museum – including the Annual Accounts and Strategic Plan – can be found online at [www.nam.ac.uk](http://www.nam.ac.uk)

**DONORS**

The National Army Museum is grateful for the support given by the following donors, others who wish to remain anonymous and those who have given smaller gifts that are too numerous to mention.

**MAJOR SUPPORTERS**

- Heritage Lottery Fund
- Ministry of Defence
- City Bridge Trust
- Foyle Foundation
- Sir Peter Harrison Heritage Foundation

**INDIVIDUALS**

- Mr Mervyn Blakeney
- Mr Frank Busby
- Major Nicholas Cann
- Ms Karen Davidson
- Dr Al Kaltman
- Mr Richard Marriott CVO

**CORPORATE SUPPORTERS**

- The Army and Navy Club
- Benson & Clegg
- Burberry
- Cavalry & Guards Club
- Charles Kendall Group
- Communication Worker’s Union
- Community Union
- Esri UK
- FMP Protection Services
- Hewlett Packard
- MBDA
- Military Wines
- M. Wright & Sons
- Rentokil Initial

**PATRON DONORS**

- The General’s Circle:
  - Field Marshal Sir John Chapple GCB CBE DL
  - The Rt Hon the Viscount Gough
- The Brigadier’s Circle:
  - Mr Stephen Curran
  - The Peter Stormonth Darling Charitable Trust
- The Major’s Circle:
  - Colonel Sir Brian Barttelot OBE DL
  - Colonel Hugh Boscawen
  - Lt Cdr Paul Fletcher
  - Mr Joel Gardner
  - David and Julia Hunter Charitable Trust
  - Mr Steven Loeshelle
  - Mr David Morgan MBE TD
  - Mr Vilhelm Sjoln
  - Mr Simon Stilwell

**TRUSTS AND FOUNDATIONS**

- Anson Charitable Trust
- Arts Council Creative Cultural Skills Programme
- Catherine Cookson Charitable Trust
- Cowley Charitable Trust
- Drapers’ Charitable Fund
- The Esmée Fairbairn Collections Fund / Museums Association
- Tom Hall Charitable Trust
- Golden Bottle Trust
- Hartnett Conservation Trust
- Hintze Family Charitable Foundation
- Antony Hornby Charitable Trust
- John Horseman Charitable Trust
- Loveday Charitable Trust
- Marsh Christian Trust
- The Mercers’ Company
- National Apprenticeship Service
- Nicholas Charitable Trust
- Basil Samuel Charitable Trust
- Viridor Credits Environmental Company



© CLIVE BARDA

National Army Museum  
Royal Hospital Road  
Chelsea  
London SW3 4HT  
Reg. Charity No. 237902

[nam.ac.uk](http://nam.ac.uk)



**FRONT COVER** King James II going into store (painting by Benedetto Gennari).

**ABOVE** A First World War learning programme run in partnership with the Hackney Music Development Trust.