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*Front cover: Dr Vicky Avery, Keeper of Applied Arts, shows children from King’s Hedges Educational Federation the secrets of the Castle Howard cabinets (see page 22).*
DIRECTOR'S FOREWORD: OUR BICENTENARY YEAR

The Fitzwilliam Museum was founded through the bequest of Richard, 7th Viscount Fitzwilliam of Merrion, who died on 4 February 1816. A student at Trinity Hall, Cambridge, Viscount Fitzwilliam divided his time between London, Paris and Dublin. In the course of his life, he collected around 144 paintings, including masterpieces by Titian, Veronese and Palma Vecchio, 300 carefully ordered albums of Old Master prints, and a magnificent library with medieval and Renaissance illuminated manuscripts, fine printed books and music manuscripts by Europe's greatest composers.

The entire collection, along with £100,000 for ‘a good substantial Museum,’ was left to the University of Cambridge in his will ‘for the increase of learning.’

We wanted our Bicentenary year to be one where we didn’t just celebrate our history, but also showcased present achievements and laid sound foundations for our future. To this end, some of our highlights of 2016 included:

- A programme of major academic conferences and study days (see pages 8, 12).
- Programme which featured two major exhibitions, on ancient Egyptian art and on medieval and Renaissance illuminated manuscripts, and a Bicentenary exhibition on the history of the Museum (see pages 7–12).
- Major academic conferences and study days (see pages 8, 12).
- A birthday party for the community on our front lawn.

Our mission is to pursue scholarship and to offer free public access to the collections and education and information services that enhance the visitor experience and inspire learning.

For the very first time, this book tells the full 200-year story of the Museum. It is our mission to pursue scholarship and to offer free public access to the collection and education and information services that enhance the visitor experience and inspire learning.

Above: The Hon. Richard Fitzwilliam, 7th Viscount Fitzwilliam of Merrion, by Joseph Wright of Derby, 1764 (No.1).

Below: Tim Knox, Director of the Fitzwilliam Museum, cutting the birthday cake, baked by our Trumpington Street neighbours, Fitzbillies.
We are building for our future, beginning with the work of our collections teams, helping to train the next generation of professionals through a variety of programmes, and also our 'Get Involved' scheme, which supports volunteers in different roles in the Museum.

The Fitzwilliam Museum, as an independent institution of the University of Cambridge, is one of the University museums in the UK to receive investment from the Higher Education Funding Council's Museums, Galleries and Collections fund, which underwent a five-year review in 2016. We were delighted that as a result of the Review Panel's assessment of the Fitzwilliam Museum, HEFCE has now confirmed their continued investment.

We look at the way philanthropy is crucial to our future, from the Friends of the Fitzwilliam Museum and the Marlay Group through to major fundraising campaigns. Income generation – from the shop and café through to corporate hire of galleries – forms an important part of our sustainability.

Finally, while we have a duty of care for our Grade I listed building, we are also developing our vision for the future of the Fitzwilliam Museum site, our collections, and our local, regional, national and international audiences.

This Annual Review will show how we share our world-class collections and expertise through our year-round programme of research, teaching and conservation, including the work of the Hamilton Kerr Institute (HKI), our department for paintings conservation. The expansion of our holdings through bequests and acquisitions, and our loans of objects to other art institutions and temporary exhibitions, are other important ways for national and international audiences to discover the Museum's collections.

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Celebrating the First 200 Years: The Fitzwilliam Museum 1816–2016

Running throughout 2016 in the Octagon Gallery was our exhibition Celebrating the First 200 Years: The Fitzwilliam Museum 1816–2016 which explored the Fitzwilliam’s past, present and future. A timeline of the first 200 years introduced key themes and characters, while displays of objects showed how the collections have developed over two centuries. The exhibition combined a parade of the Museum’s many of the University’s academic departments and the history of the Fitzwilliam. The exhibition was accompanied by a related programme of events and activities in the Octagon.

To complement the exhibition we published The Fitzwilliam Museum: A History which traces the full narrative from the Museum’s origins in the 1816 bequest of Viscount Fitzwilliam up to the present day. It sets the Fitzwilliam’s story as a university museum against the context of the growth and development of museums and galleries in the UK and further afield.

The book starts with the hitherto obscure life of the 7th Viscount and concludes with a portrait of the Museum today. Many of the illustrations appear here for the first time, and include views of the galleries over the centuries as well as portraits of members of staff, including the thirteen Directors to date. The book’s author is Dr Lucilla Burn, who retired at the end of 2016 after serving for many years as Keeper of Antiquities and Assistant Director, Collections.

In 2016, we:

- Welcomed over 437,000 visitors
- Hosted 14 temporary exhibitions
- Engaged approximately 25,000 people in education and outreach activities
- Engaged over 13,000 school pupils in education and widening participation activities
- Helped 344 young people to gain an Arts Award
- Worked with a range of community partners
- Received over 7,000 visits
- Made over 1700 new acquisitions by gift, bequest and purchase
- Lent 115 objects to 45 exhibitions around the globe
- Created over £4,826,000 from grant-giving bodies, philanthropic income and sponsorship for the year
- Launched 3rd Fitzwilliam + Fitzrovia: Rethinking Fitzwilliam

Above: The Celebrating the First 200 Years exhibition in the Octagon.
Death on the Nile: Uncovering the Afterlife of Ancient Egypt

23 February – 22 May 2016

This exhibition focused on the development of ancient Egyptian coffins over 4,000 years, examining construction techniques and materials used (and re-used) by coffin makers, and the styles of decoration and inscriptions chosen by their clients. It showcased results of a major conservation and curatorial research project, with most exhibits coming from the Museum's Egyptian collection, augmented by a few key loans from the British Museum and the Louvre.

A distinctive feature of the exhibition was the conservation laboratory in the galleries, which allowed visitors to talk with experts and to engage in detail with objects and manufacturing processes. Replicas of parts of coffins, accompanied by videos of their production, showed the coffin makers' techniques (often exactly the same as woodworking techniques today). The replicas were also a vital part of the underlying research project. The Museum's most spectacular coffin set, the coffins of Nespawershefyt, were on open display rather than behind glass, to give visitors the closest possible view of the decoration and the modifications made to it in antiquity.

A lavishly illustrated 256-page catalogue accompanied the exhibition, with chapters by experts on the development of Egyptian coffins, as well as details of their construction and decoration. The events programme included talks and workshops aimed at all ages, and the exhibition was widely used within adult inclusion programmes, with facilitated visits for people with a broad range of needs. A three-day dedicated coffin technology workshop was attended by 23 subject specialists; it was followed by a larger three-day conference, attended by over 100 participants from seventeen countries, including nine museum conservators and curators from Egypt. It concluded with the 2016 Glanville Lecture, by Dr John H. Taylor of the British Museum.

Death on the Nile speaks a language of carpentry and chemistry, but gives us a glimpse of heaven, too.

CHRISTINA RIGGS IN THE TIMES LITERARY SUPPLEMENT

This may be a display of coffins, but by looking at the skills of the craftsmen who created these objects, and the lives of the clients for whom they made them, it turns out that the focus is less on the dead and their underworld adventures than on the living.

RACHEL CAMPBELL JOHNSTON IN THE TIMES

Everything about this was a highlight. The chronological layout guided by the physical arrangement of the cases and objects made the whole thing coherent. Devices such as text, video, CT-scans, the lighting, all contributed. The conservator was icing on the cake and made the whole experience unforgeable.

A VISITOR TO THE EXHIBITION

The exhibition, most of which comes from the Fitzwilliam's own collection, is evidence of how rich in diverse masterpieces the Museum is.

MARTIN GAYFORD IN THE SPECTATOR
COLOUR: The Art and Science of Illuminated Manuscripts

30 JULY – 30 DECEMBER 2016

The final major Bicentenary exhibition showcased the Fitzwilliam’s outstanding collection of illuminated manuscripts and world-class expertise. COLOUR displayed 150 objects spanning six centuries (from the tenth to the sixteenth), and ranging from European masterpieces to treasures from Byzantium, Persia and India. The exhibition, its catalogue and digital resources shared the discoveries of the Fitzwilliam’s curators, conservators and scientists involved in the Cambridge Illuminations and MINIARE research projects (see page 18). Reconstructing the creative process – from the artists’ original ideas through their choice of pigments to the finished works – they explored the manuscripts’ original reception and subsequent interpretations, including modern-day vandalism and restoration. Visually moving and intellectually enriching, COLOUR corrected popular misconceptions, reinstating medieval and Renaissance illuminations as the largest and best preserved repositories of European painting until c.1500. The public programme deepened the experience for diverse audiences. Over 100,000 people visited the exhibition; over 3,420 visitors ended the event.

COLOUR received extensive coverage in the national and international press, including five-star reviews, glowing feedback from academics, and overwhelmingly positive comments from hundreds of visitors. The exhibition was recognised as a ‘landmark’, ‘a treat for the eyes and the brain’; the catalogue as a ‘milestone in scholarship’, ‘of extraordinary quality and novelty.’

A REVIEW BY JONATHAN JONES, THE GUARDIAN

The beauty, skill and information on display were almost overwhelming – and probably a once in a lifetime chance for us to see at close quarters, in one place, so many of these precious works of art – I think it odd we are in place to see many of these productions in one place in this lifetime – display me this one morning, retrace me this one afternoon...

A VISIT TO THE EXHIBITION

A rainbow of agony and ecstasy.

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Launched in July 2016 with the COLOUR exhibition, the digital resource ILLUMINATED was intended from the start as a permanent research and teaching resource. It is available at www.fitzmuseum.cam.ac.uk/illuminated. Funded by Arts Council England’s Designation Development Fund, this resource encourages discoveries at multiple levels by a range of users: school children and teachers, university students and academics, conservators and artists.

ILLUMINATED was shortlisted for Apollo magazine’s 2016 Digital Innovation Awards.

The conference Manuscripts in the Making: Art and Science extended COLOUR’s chronological, geographical and thematic range further. In addition to European manuscripts and paintings, the 42 papers discussed Islamic and Mesoamerican manuscripts, textiles, ceramics and architecture. The 230 delegates, including international experts and students in art, history and conservation science, described the conference as ‘a true trail-blazer in cross-disciplinary research’. As part of the preparatory work for the COLOUR exhibition, a fifteenth-century French manuscript was disbound, conserved and rebound. The imposing copy of Jean Corbechon’s Livre des propriétés des choses was produced in Paris in 1414 and illuminated by one of the leading artists of the day, the Master of the Mazarine Hours. When the manuscript was rebound in the eighteenth century it incurred considerable damage. The conservation project, which took 214 hours to complete, was recorded as a learning tool for conservators, available at http://www.fitzmuseum.cam.ac.uk/gallery/utc.

OTHER EXHIBITIONS

As well as the three Bicentenary exhibitions, other exhibitions and displays celebrated the diversity of the Museum’s collections, stimulated new research and gave access to parts of the collections not normally on display.

Crawling with Life: Flower drawings from the Henry Rogers Broughton Bequest 2 FEBRUARY – 8 MAY Among the artists represented in this exhibition of botanical paintings and drawings from the Museum’s collection were the German naturalist, traveller and illustrator Maria Sibylla Merian, Georg Dionysius Ehret, the German-born scientific illustrator, and the French engraver Nicolas Robert. Spiders, snails, butterflies, moths, frogs and lizards could be spotted among the flowers.

Encounter: Money in the age of discovery 2 FEBRUARY – 8 MAY

Encounter: Money in the age of discovery

The fourteen comedians and comic collaborators in the age of discovery

1816 was known as ‘The year without a summer’ due to the effects of a volcanic eruption in Indonesia. Global cooling, volcanic ash, darkness, crop failures, and spectacular sunsets influenced artists of the time. A variety of responses on display included Goya’s Tauromaquia, Turner’s Liber Studiorum, and Peter Cornelius’ large-scale illustrations to Goethe’s Faust.

Luminous: the illuminated digital resource

Conservator of Manuscripts and Printed Books Edward Cheese re-binding the Livre des propriétés des choses (MS 251).
The dollar is found the world over. It is familiar to us as the money of the United States, but dollars are also the currency of many other nations around the globe. The dollar is a unit of currency that is widely accepted in international trade, and it is the dominant currency in world markets in the twenty-first century. It began as a way to pay for goods and services in the United States, but it has since become a global currency that is used in many different countries. This exhibition explores the history of one of the world's most iconic currencies, from its origins in the sixteenth century to its position as the money of the United States today. It covers the political and economic factors that have shaped the dollar over time, and it examines how the currency has evolved to meet the needs of a rapidly changing world. The exhibition features a variety of objects, including banknotes, coins, and medals, that illustrate the dollar's history and significance. It also includes interactive displays that allow visitors to explore the role of the dollar in international trade and finance. This exhibition is part of the Fitzwilliam Museum's ongoing commitment to exploring the role of money in history and culture, and it is a must-see for anyone interested in the history of money and finance. The exhibition is open from June 2016 to March 2017.
Two exhibitions from Keetle's Yard’s unique collection of modern art, natural objects and furniture were recreated in the Fitzwilliam Museum while the Keetle's Yard house and gallery were closed for a major building project.

In the first, *Beauty and Balance*, key arrangements from Keetle's Yard's house were re-created in the Glaisher Gallery, reflecting the belief of the founder of Keetle's Yard, Jim Ede, in the importance of creating balance in spaces to enhance the beauty of the works of art and objects that they contain. This display included paintings and sculptures by Henri Gaudier-Brzeska, Ben Nicholson, Alfred Wallis, Joan Miró and Christopher Wood.

The second display, *Being Modern*, focused on works by artists who sought to make a new art responding to the modern world. It brought together for the first time paintings and sculptures by pioneering modern artists represented in both museums.

In May, Henry Moore's monumental sculpture, *Hill Arches* (1973), loaned for two years by the Henry Moore Foundation in Hertfordshire, was installed on the North Lawn. Moore is best known for sculptures of the human figure sited within architectural or natural settings, but here he has created a landscape in its own right—perhaps, as the title suggests, an echo of the rolling hills of his native Yorkshire. This enormous, four-piece sculpture is visible both to all visitors and to people walking down Trumpington Street.

Our collections on loan

In 2016, the Museum lent 115 objects, including paintings, drawings, prints, sculpture, ceramics, weapons and coins, to 45 museums and galleries worldwide, from national institutions to small local museums. Research value and impact, which all extend the reach of our collections, are key factors in our decision to grant loans to exhibitions elsewhere. Among these items were an Attic red-figure jar from Sir William Hamilton's collection and a George Romney ink drawing of Emma Hart, later Lady Hamilton, to *Seduction and Celebrity: the spectacular life of Lady Hamilton*, a major exhibition at the Royal Museums Greenwich, London; five Van Dyck drawings to *Van Dyck: the anatomy of portraiture*, at the Frick Collection, New York; and an oil painting and chalk drawing by Adriaen van de Velde to the Rijksmuseum, Amsterdam, for the first major retrospective exhibition of this seventeenth-century 'Dutch Master of Landscape'.

Loans to other institutions included George Morland's *Visit to the Child at Nurse*, to the Foundling Museum, London's, *Feeding the 400*. Gainsborough's House, at Sudbury, Suffolk, borrowed eight drawings by French artists, including Lancret and Watteau, for their *French Drawings from the Time of Gainsborough*. On the 500th anniversary of the publication of Ariosto’s *Orlando Furioso*, the Museum’s famous Portrait of a Man, with the remarkable maze motif on his tunic, by Bartolomeo Veneto, was lent to the Palazzo dei Diamante, Ferrara, for their exhibition *Orlando Furioso: 500 anni*.

Research

Research, publications, conferences and study days shared new discoveries on the Museum’s collections with regional, national and international audiences. In addition to the research which underpinned the Bicentenary exhibitions (see pages 7–12), research activity intensified across the Museum, integrating our collections into the broader discourse of art history and the history of ideas.
the expertise of curators, conservators and scientists. Staff of the Museum and of the Hamilton Kerr Institute prepared over 60 publications and presented 57 papers at 52 conferences attended by 2,818 delegates. Embracing the cross-disciplinary study of material culture and its role in society, the Museum is at the forefront of integrating research in the arts, humanities and social sciences with developments in the physical sciences, medicine, engineering and digital technologies. Major research projects led by the Museum’s experts produce multi-volume, standard reference works for international scholarship. In 2016, the Medieval European Coinage project reached an important milestone with the publication of its volume on Northern Italy.

The Cambridge Illuminations project, which is researching the 4,000 illuminated manuscripts and incunables (sixth to sixteenth centuries) in the Museum and the Cambridge colleges, completed its seventh volume (on Italian incunables) and advanced research on the eighth (French manuscripts). The MINIARE project, which identifies artists’ materials and techniques through non-invasive scientific analyses, entered a new phase, focusing on medieval English manuscripts. These and other projects, including Ancient Egyptian Campaigns, Chinese Jades, English Delware, and Contemporary British Crafts: The Goodison Gallery, are putting the collections of the Fitzwilliam, the Cambridge colleges and the University Library on the world map, enhancing Cambridge’s international reputation as a powerhouse of historic treasures and innovative research. They are also fostering new collaborations with scholars in the UK and overseas.

Conservation and collections care Technical investigation and conservation treatment work had a high public profile in 2016, as both were major components of the principal exhibitions Death on the Nile and COLOUR. The popular ‘live’ conservation studio in Death on the Nile was perhaps the most immediate encounter with our work on other but, throughout the year, conservators across the Museum contributed numerous workshops, talks and media interviews to the Bicentenary celebrations and launched a new Conservation and Collections Care blog.

Other major projects during the year included examination, analysis and conservation of the thirteenth-century polychrome wooden Bodhisattva, a collaboration with a specialist external conservator, supported by funding from the Museum’s Patrons’ group, the Marlay Group. (It is now on display in Gallery 28). We also investigated our bronze sculptures and their wax sculptor’s models as part of the research for the forthcoming exhibition Degas: a passion for perfection, which opens at the Museum in October 2017. One of the imaging techniques used in this research was microCT scanning, undertaken in the Department of Zoology in the University of Cambridge. Collaboration with Addenbrooke’s Hospital had already shown the power of CT scanning to reveal the technological secrets of ancient Egyptian art.
The microCT scanner has now provided highly detailed information on the structure of smaller objects ranging from an eighteenth-century wax death mask to a 16–18-week-old human foetus carefully laid out within a tiny mummy bundle in a miniature Egyptian coffin dating from around 664–525 BCE.

A key thread throughout the year was the condition checking and preparation for display and storage of recent substantial bequests and incoming loan collections, especially within the Applied Arts Department. Meanwhile, the treatment of items for internal and external exhibition was, as ever, a major feature for the Works of Art on Paper Conservator.

The Collections Care team oversaw a vital part of our preservation strategy in the introduction of a new environmental monitoring system across the Museum and continued to organise masterclasses on a variety of preventive conservation topics, as part of University of Cambridge Museums’ contribution to the profession. A landmark event for Fitzwilliam and HKI conservators and scientists was ‘Science of Art’ day held in November for colleagues from across the UK as a celebration of our recent projects in conservation and scientific research.

The Hamilton Kerr Institute

The Hamilton Kerr Institute celebrated its fortieth anniversary in 2016, the Fitzwilliam Museum’s bicentenary year. The HKI is one of the world’s leading centres for teaching and research into the conservation of easel paintings and historical painting techniques and materials. Since its foundation the Institute has undertaken the conservation of paintings in the Museum’s collections, and it also takes on conservation projects for other clients, such as the Royal Collection and the National Trust.

Practical work and research is carried out by staff, students and early-career interns. For example, a senior intern undertook ground-breaking research on the painting technique of the seventeenth-century Flemish flower painter Daniel Seghers, a discovery of an unfinished composition in pure colour preserved on the back of a flower piece on copper by that artist.

Paintings for the 2017 Madonnas and Miracles exhibition at the Fitzwilliam Museum were also treated by staff and postgraduate students and interns working closely together. Outside work by the Institute took place in a number of churches around the UK.

The culmination of the Institute’s fortieth year was the completion of the conservation and restoration work of Sebastiano del Piombo’s Adoration of the Shepherds, which took over ten years of dedicated work by curators, researchers, scientists and conservators from the Hamilton Kerr Institute and the Museum. This painting was part of the Founder’s Bequest, but because of the damage it had suffered during early attempts at restoration before its arrival in Cambridge, including large areas of overpainting, it was previously regarded as a ‘lost’ masterpiece. The cleaning of the painting was a major achievement for the Institute and the Museum.
The restoration was completed by Youjin Noh and Mary Kempski. The painting was displayed at the Museum from June 2016 with information relating to its conservation, and in May 2017 the achievement was recognised by winning the Restoration or Conservation section of the 2017 Museum and Heritage awards.

Enriching our collections

A highlight of the Museum’s Bicentenary year was a series of important acquisitions for the permanent collection. As well as receiving generous gifts and bequests in 2016, and allocations via the Government’s AIL scheme, the Museum was able to make a series of important purchases with the help of our supporters and grant-making trusts.

In August we unveiled the Castle Howard Cabinets, a pair of imposing Baroque cabinets, made in Rome around 1625 and encrusted with semi-precious stones, mounted on later, English, carved and gilded stands. These spectacular Grand Tour trophies were sold from Castle Howard in Yorkshire in 2015 and purchased by the Museum with the help of grants from the National Heritage Memorial Fund, the Art Fund and other benefactors, after a temporary export stop in 2016.

Another highlight was the acquisition of a remarkable mirror frame, bristling with mythological and marine iconography, made in 1692 for the naval hero, Admiral Edward Russell, later Earl of Orford, for his house, Chippenham Park, just outside Cambridge. Acquired with grants from the V&A Purchase Grant Fund, the Henry Moore Foundation, the Finnis Scott Trust, Old Possum’s Practical Trust, and a public appeal, it was the special Bicentenary project of the Friends of the Fitzwilliam Museum.

Finally, in April 2017, we were able to announce the successful conclusion of our 2016 campaign to acquire Jean-Léon Gérôme’s sombre masterpiece, the portrait of his brother, Claude-Armand Gérôme, painted in 1848. Purchased with the help of the Art Fund and many other generous donors, this superb example of Gérôme’s work bridges a gap in our representation of French painting, its cool, classical, perfection contrasting with the freely painted and light-filled works of the Impressionists.
Public programmes and widening participation
Throughout 2016, the museum delivered learning and public programmes in line with these core principles:

- We welcome everyone to the museum, respecting individual needs and creating a positive ongoing relationship with cultural spaces
- We enable learning from a wide variety of real objects in a unique environment
- We encourage creative, independent enquiry-based learning
- We share expertise in learning and collections
- We collaborate with audiences to plan our programme

The quality and innovation of the Museum’s work with audiences has been recognised and shared at conferences nationally and internationally in 2016. We also received a Sandford Award for our ‘outstanding contribution to heritage education’, and were re-awarded the ‘Learning Outside the Classroom’ quality badge. This work was judged by the HEFCE review panel in 2016 to be ‘…demonstrably at the forefront of learning and cultural education’.

Supporting schools and teachers
Our thriving schools programme provided collections-based learning for over 13,000 pupils during 2016. Within this universal offer we have strategic partnerships with schools in areas of relative deprivation and low participation within the city and wider Fenland region, for example, King’s Hedges Primary (north Cambridge), Soham Village College – a partnership now in its fifth year – and Cromwell Community College (Chatteris) continue to contribute actively to the University of Cambridge Museums’ strategic school partnerships, ‘My Cambridge’ (the City’s local cultural education partnership), and other cultural education partnerships across the region. Many of these projects support raising young people’s aspiration and attainment, contributing to the University’s approach to widening participation in higher education.

We also collaborate with the Faculty of Education and the National Gallery, continuing to offer placements for trainee teachers which introduce them to object-based teaching.
Welcoming children, young people and families

Spectacular family events attracting thousands of visitors, such as our contribution to UCM’s ‘Twilight at the Museums’, coupled with bespoke projects supporting families with particular needs, such as those accessing the support of East Anglia’s Children’s Hospices, combine to create a variety of ways for families to connect with the Museum.

Over the year, more than 7,000 visitors took part in drop-in family events. New in 2016, our free Family First Saturdays have been augmented with family tours. We believe there is more to be done, and a programme to evaluate and enhance our self-led family resources has begun.

Young people in age-specific sessions connect with the Museum out of school in a variety of ways that encourage them to learn about the collections and develop art skills. Arts Awards remain important to recognise young people’s creative achievements, and 2016 projects have included work with young parents, looked-after children, home-educating families and the UCM’s ‘Arts Pioneers’, a new out-of-school club for young people with disabilities and additional needs.

Making the Museum inclusive

We have a combination of targeted partnership programmes and improvements to access for people visiting independently. In 2016, these included the launch of free audio-described tours for blind and partially sighted visitors as part of the eGuide to the collections and both Bicentenary exhibitions. This enabled this audience to enjoy the Museum beyond our regular programme of live touch tours.

We have continued to work with community and health sector partners such as Wintercomfort, Rowan and Dementia Compass. Through these collaborations, we offer regular opportunities for people who are homeless or vulnerably housed, people with learning disabilities, those experiencing mental ill-health, and older people with a dementia.
In 2016, UCM’s specialist collections programmes ended by 65 delegates with January 2016. It was a reception desks. eGuides available at the reception desks.

In 2015, the UCM was keen to explore new opportunities for public programming throughout the year, including taking part in the University’s Festival of Ideas. The Museum’s eGuide, a digital mobile guide, was released in 2016. Adding an extra layer of interpretation for selected exhibits, it is available on the Museum’s website and as a downloadable app. It has proved particularly popular for temporary exhibitions such as the Fitzwilliam’s wide-ranging collections. The new ‘Cam Lates’ programme, provided opportunities for people to respond creatively to the collections and exhibitions while making. Late-night openings, some as part of UCM’s ‘Festival of Ideas’ also included a workshop for our very youngest audiences and their carers, introducing an accessible and creative programme for younger audiences. The Museum’s eGuide, a digital mobile guide, was released in 2016. Adding an extra layer of interpretation for selected exhibits, it is available on the Museum’s website and as a downloadable app. It has proved particularly popular for temporary exhibitions such as the Fitzwilliam’s wide-ranging collections. The new ‘Cam Lates’ programme, provided opportunities for people to respond creatively to the collections and exhibitions while making. Late-night openings, some as part of UCM’s ‘Festival of Ideas’ also included a workshop for our very youngest audiences and their carers, introducing an accessible and creative programme for younger audiences.

The Museum launched a new website in April 2016. Based on the University’s responsive design, it has ensured that the site can be viewed on a variety of devices from desktop to mobile phone. From its launch to the end of the year the site a...
UCM's comprehensive, cross-disciplinary schools programme enabled more than 49,000 school student visits (up 40%) from more than 1,800 school groups. A digital learning research project involved consulting teachers about how they use and access resources, which will inform the development of a fully user-oriented digital resource for schools. An outreach programme reached more than 29,000 young people and their families including 872 young people who took part in drop-in activities (in partnership with Cambridge City Council) in some of the least engaged areas of the city. This was complemented by a family learning programme, including 'Summer at the Museums', in which UCM worked with fourteen other museums and organisations across the city and county to provide 148 events during the summer holidays. 'Twilight at the Museums' (February 2016) encouraged 13,000 visits, with just over 50% of the audience coming for the first time. The events during the summer holidays 'Festival of Light' across the city and county to provide education, inspiration and education, with events at a range of museums and families who took part in drop-in activities (in partnership with Cambridge City Council) in some of the least engaged areas of the city. This was complemented by a family learning programme, including 'Summer at the Museums', in which UCM worked with fourteen other museums and organisations across the city and county to provide 148 events during the summer holidays. 'Twilight at the Museums' (February 2016) encouraged 13,000 visits, with just over 50% of the audience coming for the first time. The events during the summer holidays 'Festival of Light' across the city and county to provide education, inspiration and education, with events at a range of museums and organisations.
Inspiring the next generation

As well as the work we do to inspire and engage young people and adults through our formal and informal learning programmes described above, our staff also inspire and prepare the next generation of scholars, teachers, curators, conservators, scientists and museum professionals. In 2016, they gave 153 lectures, conference papers and talks to post-graduate students and other special-interest groups, reaching c. 8,000 people, and taught 57 undergraduate sessions to 587 students in Cambridge, as well as supervising or examining MA and PhD theses in other higher education institutes in the UK and overseas.

Research on the collections also provides career training opportunities for young scholars in the arts, humanities and physical sciences. For instance, two scholars who contributed to the COLOUR exhibition were subsequently offered research posts in the British Museum. The Hamilton Kerr Institute (see above, pages 20–2) has a three-year postgraduate course, taking two students every other year; places for five to six interns, who have completed a conservation course elsewhere, are also available.

‘Opening Doors’ is a UCM-wide project focused on creating opportunities for the wider community to get involved with the Museums and their collections. Across UCM we hosted three apprenticeships and two paid internships.

During 2016, the Opening Doors Coordinator ran three work experience taster days, hosted by the Fitzwilliam Museum in conjunction with three other UCM museums. In total, 88 students ended the three days, and fifteen students ended four different work experience weeks at the Fitzwilliam Museum and two other Cambridge museums. Within the Opening Doors project we took part in the ‘Kids in Museums Takeover Day’, where students from North Cambridge Academy came to the Museum to interview members of staff, including the Director, about how they came to be in their roles.

Also during 2016, seven different volunteer roles were created and recruited for at the Fitzwilliam Museum. These included ‘micro’ volunteering roles, such as an ‘Egyptian Pigment Perception’ one-off experiment. Other volunteer roles involved assisting staff in the Department of Manuscripts and Printed Books to open the Founder’s Library to the public. In total, 64 volunteers gave their time and expertise to the Fitzwilliam Museum in 2016, and the Museum hosted the regional SHARE volunteering awards in June 2016.

Bicentenary Business Partners

Our 2016 programme was greatly enhanced by support from the Fitzwilliam Museum Bicentenary Business Partners – a new group of engaged businesses who partnered with the Museum across the entire year. TTP Group plc, ACE Cultural Tours, Hewitsons LLP, Marshall of Cambridge, Rheebridge and Sotheby’s all supported the vibrant and successful Bicentenary year, each representing a different business sector. In particular, Senior Business Partner TTP Group plc supported the Museum’s digital communications activity throughout 2016, enabling the museum to create videos and online content telling behind-the-scenes stories through video trailers, an ‘object of the month’ feature and other digital interactive projects.

As the Bicentenary came to a close, the Fitzwilliam was pleased to announce its 2017 Business Partners: TTP Group plc (Senior Business Partner), Sotheby’s, ACE Cultural Tours and Brewin Dolphin.

Building for our future

The Fitzwilliam Museum is a huge asset to Cambridge, providing access to an eclectic range of arts housed in a beautiful landmark building. We are very fortunate to have such a fine museum that offers education to all ages, which is why TTP Group is proud to be supporting the Fitzwilliam in the Museum’s Bicentenary year.

DR GERALD AVISON, A FOUNDER AND GROUP BOARD DIRECTOR OF TTP GROUP PLC
FME's turnover in 2015/16 was £1.319m, generating ranging support the Museum is inspired to reach access. Instead a number of smaller projects – avoided major building works impacting on public projects which have improved the security of the bodies, philanthropic income and sponsorship retail sales at the Fitzwilliam Museum and UCM. During our Bicentenary year in 2016, the Museum be more welcoming and inviting for families. They have also included important infrastructure 5 in the Founder’s Building, where nineteenth- and Room in the Courtauld Building, and Galleries 1 and reinterpret the Dutch Gallery and Charrington Print repair and restore the Museum’s Portico ceiling. The Fitzwilliam Museum is most appreciative of two trusts and individuals have also contributed to our success in 2016 but we are particularly thankful for the support of the Monument Trust and the Estate Russell's Frame through a direct mail appeal and the challenge to raise £345,000 to acquire Admiral. Conservation, and the public toilets and locker areas controlled stores for the Museum’s collection of 50 illuminated manuscripts and rare books. The Museum’s café and functions catering franchise is held by Tate Catering, and this generates significant a combined net income to the Museum of £220,000. The Museum’s main sources of trading income are: Conservation, and the public toilets and locker areas controlled stores for the Museum’s collection of 50 illuminated manuscripts and rare books. The Museum’s café and functions catering franchise is held by Tate Catering, and this generates significant a combined net income to the Museum of £220,000. The Museum’s main sources of trading income are: Commercial Income and Philanthropy.
to display cases in the Upper Marlay Gallery – were completed.

**The Masterplan**

In late 2015, the Museum, with the support of University of Cambridge Estates, invited five selected architectural firms to respond to a brief which encapsulated our vision for a Masterplan for the Fitzwilliam Museum. The interview and selection process was managed by Caroline Cole of Colander Associates Ltd, and we appointed the architects MUMA – whose recent projects include the V&A’s Medieval and Renaissance Galleries, and the widely acclaimed refurbishment and extension of the Whitworth in Manchester – to begin work on the Fitzwilliam Museum Masterplan. The project has been managed by University of Cambridge Estates, and over the past year we have worked with staff on refining the brief for the Masterplan, and held workshops with users across the Museum. We have also worked closely with our neighbour, Peterhouse, to agree shared access and boundary issues, and have commissioned a report setting out all existing and potential legal constraints. MUMA have worked closely with conservation specialists Julian Harrap Architects, who have carried out a new historic buildings appraisal, updating the Museum’s existing Conservation Plan. The results of these initial feasibility studies, together with an options appraisal, were presented to the University’s Capital Projects Board and Planning and Resource Committee in late 2016.

We hope you have found it interesting to read about our Bicentenary year. We are now working on taking the Fitzwilliam Museum into its third century, and hope you will visit us to watch our progress as well as viewing our wonderful collections.
Thank You

The Fitzwilliam Museum would like to thank all individuals, trusts, foundations and organisations who supported us so generously in our Bicentenary year. In particular, we would like to gratefully acknowledge the Friends of the Fitzwilliam Museum and the Marlay Group for their ongoing support.

Bicentenary Business Partners
TTP Group plc – Senior Business Partner
ACE Cultural Tours
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Art Fund

The Estate of Paul Mellon
The Monument Trust
The National Heritage Memorial Fund
Arts Council England/Victoria and Albert Museum Purchase Grant Fund

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For more information about acquisitions and finances, please see the Museum’s Report to the General Board for the year 2015-16, at: http://www.fitzmuseum.cam.ac.uk/aboutus/mission

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