"One of the great treasure houses of Britain"
Mark Fisher, Britain’s Best Museums and Galleries, 2005
The Fitzwilliam Museum is the principal museum of the University of Cambridge.

Its purpose is to contribute to society through the pursuit of education, learning and research at the highest levels, to preserve and extend the world-class collections and to offer exhibitions and public programmes that engage the widest possible audience.

Founded in 1816 by the bequest of Richard, 7th Viscount Fitzwilliam, and opened to the public in 1848, the Fitzwilliam is one of the finest university museums in the world. It houses over half a million works of art from ancient Egypt, Greece and Rome, through the historical cultures of Europe and Asia to world art of the 20th and 21st centuries.

Building bridges between the collections and an ever-wider public is central to the Museum’s work. Admission is free, and the rich programme of exhibitions and events includes talks for the general public, lectures, study days and symposia, ground-breaking school and outreach activities; theatre, music and literary events; evening openings; creative workshops and practical activities in the studio and galleries; as well as sensory workshops and other access initiatives for those with disabilities. Our target audiences range from pre-school children to the elderly, from distinguished patrons to patients and prisoners. Whether in person or online, the opportunities for visitors to engage with the life of the Museum are as diverse as the collections themselves.
This Review provides an overview of activities during the last four years at the Fitzwilliam Museum (August 2006 to July 2010), which was under the directorship of Duncan Robinson up to December 2007 and since then of myself. It has been a period of solid accomplishment in areas that have long defined the Museum’s character and status but also one of redirection as we have responded to new circumstances and opportunities in the local and global arenas. As well as highlighting some of the chief achievements of the quadrennium, I take this opportunity to say something about our aspirations and strategy for the future. These are bolder and more ambitious than ever before and success will depend crucially upon our ability to forge partnerships with a broad base of supporters and benefactors.

As we approach the bicentenary of Viscount Fitzwilliam’s founding bequest in 1816, the Museum he created is a major presence on the national and international museum landscape. The familiar accolades bear repeating if only to remind us how inadequate the label ‘university museum’ is to its broader role and status within the international art world: ‘one of the great treasure houses of Britain’, ‘one of the great universal museums of the world’ and arguably the finest small museum in Europe. This reputation is built on the twin pillars of the Museum’s physical and intellectual excellence: its superb collections from around the world reaching back to antiquity, housed in the magnificent neo-classical Founder’s Building and extensions; and the scholarship of its curators and other staff who research, teach, interpret and bring these objects to life for our visitors in Cambridge and increasingly also the global community who now enter our doors through their computers.

During the past four years the physical Fitzwilliam has been much enhanced through the refurbishment and reinstallation of the Greek and Roman gallery (a project funded principally by the Arts and Humanities Research Council, the DCMS/ Wolfson Museums and Galleries Improvement Fund, Trinity College and Denis and Minouche Severi) and through a steady stream of highly significant acquisitions, most recently Hendrick ter Brugghen’s painting, Young woman tuning a lute and a Louis XIV Cabinet-on-Stand by André-Charles Boulle — both works that reinforce our reputation as one of the most active and discerning museum acquirers in Britain. The continuing support of The Art Fund, HM Government’s Acceptance In Lieu scheme, the MLA/V&A Purchase Grant Fund, the National Heritage Memorial Fund, the Heritage Lottery Fund and the Friends of the Fitzwilliam Museum have been critical in securing these and many other acquisitions over the past four years.

Equally importantly the intellectual fabric of the Museum, as manifested in its scholarly publications, conferences and seminars, continues to extend the understanding and appreciation of art history, archaeology, museology and conservation at the highest level. Major publications during the past four years on the Westminster retable (extensively restored by the Museum), on our renowned collections of medieval coins, illuminated manuscripts and ancient Egyptian artefacts, as well as exhibition catalogues exploring Darwin’s impact on the visual arts, Sydney Cockrell and the history of the Fitzwilliam Museum, have added significantly to scholarship in these fields. An increasingly active programme of exhibitions, including Endless Forms: Charles Darwin, Natural Science and the Visual Arts and From the Land of the Golden Fleece: Tomb Treasures of Ancient Georgia, has seen some of the most important shows of 2009-10 organised and presented in Cambridge. It was especially gratifying to see Endless Forms recognised as ‘exhibition of the year’ and its catalogue awarded the 2009 William MB Berger Prize for British art history.

The Fitzwilliam’s curators have taken an increasingly active role in teaching for departments and faculties across the University of Cambridge, from History of Art, Classics and History to Divinity, Medieval & Modern Languages, Anglo-Saxon, Norse & Celtic, and Asian & Middle Eastern Studies, ensuring that the resources of the Fitzwilliam are fully exploited in Cambridge’s distinctive education. The Hamilton Kerr Institute of painting conservation, which leads...
the Museum’s Conservation Division, conducts a unique combination of research, teaching, and conservation treatment of paintings for this and other museums—cultural resource in a field now much under threat of retrenchment. And our award-winning Education Department has continued to build an innovative range of programmes around the collections and visiting exhibitions that is admired and emulated around the world.

This and much more is reported in the current Review, which I hope you will enjoy reading. As a platform on which to build it forms a very solid foundation for the future, which now more than ever requires a broadly-based and strategic vision. The recent economic crisis and consequent funding cuts from all of our principal supporters have presented unprecedented challenges, and much is still uncertain as I write, especially funding streams from the Renaissance programme of the Department of Culture, Media & Sport and from the Higher Education Funding Council for England, both of which have contributed greatly to recent achievements. In these circumstances we have been particularly grateful to receive significant support from a number of new sources—charitable trusts and foundations, corporations and individuals—most notably The Monument Trust.

Maintaining and extending this support base will require an increasing focus not only on what the Museum is but also on what it does—not just the intrinsic interest of the objects we house but also the interpretive value and meaning that we give to them for our visitors. Priority is being given to broadening real and virtual access to the collections by welcoming audience feedback and input into our programming, to providing fuller and more engaging information in our gallery displays and online, and to expanding our education and outreach to new sectors of the community. The new Greek and Roman Gallery exemplifies this trend, providing extensive historical background on the objects, relating them to social, cultural and artistic developments, and highlighting the most important and distinctive works. Based on a collaborative research project with the Classics Faculty and consultation with audiences, the new installation has been much admired for its successful coming together of aesthetic and didactic aims. Thinking ahead, the Museum will need to face the larger challenge of the collections’ overall arrangement within the Museum, which today reflects the happenstance of the building’s growth more than any logical or historical master plan. This will be a considerable undertaking requiring substantial funding.

During the past three years, there are two areas in which we have devoted considerable efforts to enhancing the Museum’s activity: the visiting exhibitions and our engagement with the students of Cambridge. These will continue to be major focuses of our strategic plan for the next five years running up the bicentenary of Viscount Fitzwilliam’s founding bequest in 2016.

Visiting exhibitions are complex and expensive undertakings that were until recently beyond the funding capacity of the Fitzwilliam. The most major exhibitions before the period of this Review, notably Lasting Impressions: Collecting French Impressionism for Cambridge (2004) and The Cambridge Illuminations (2005), were based on Cambridge’s own collections, which in some areas are indeed among the finest anywhere. Concerted fundraising efforts over the past three years have yielded very gratifying results, allowing more ambitious exhibitions of national and international significance to be organised or hosted by the Fitzwilliam. Most notable among these was Endless Forms, for which the budget of over £700,000 (provided principally by the Philecology Foundation and the Wellcome Trust) was multiples of that for any previous exhibition. Core funding for our future exhibition programme has recently come from The Monument Trust, providing a sound base on which to secure further corporate, trust and individual support.

The critical acclaim and very significant attendances of Endless Forms (a new record of over 90,000 undergraduates teaching courses, pre-school, school-age and lifelong learning educational programmes, studio workshops, as well as outreach activities to all sectors of the community. Rather than optional extras, as they were a generation ago, these exhibitions are now a key vehicle for delivering much of our core educational mission.

The second priority of the past quadrennium has been a more effective engagement with the students of Cambridge and other universities. Tours of the Fitzwilliam’s departments and information sessions on museum career opportunities have been introduced for second-year students in art history and other humanities subjects and a wider programme of events has been put in place for the Museum’s student society, including exhibition tours by the curators. Outreach sessions on the Museum and arts mentoring are being provided to regional schools by Cambridge student volunteers from the Fitzwilliam Museum Society. A stronger element of contemporary art has been introduced into the exhibition schedule, including a rotating Sculpture Promenade on the front lawns of the museum which has attracted record levels of first-time visitors, many students among them. A recent exclusive ‘open night’ at the Museum that attracted 1,300 students shows that the appetite for more involvement with the Museum is certainly there.

All of these initiatives require funding and the active participation of the Museum’s support groups and sponsors will continue to be critical to our future success, among them the Friends of the Fitzwilliam Museum, The Marlay Group, the Fitzwilliam Museum Development Trust, and generous individuals and private trusts. In the past two years these and other sources of non-university, non-government support have provided over half of our total budget, and with the pressure on higher education so great it is clear that this is where we need to broaden and strengthen relationships in the foreseeable future. Strategies are also being implemented to increase earned income from the Museum’s commercial operations in the Shop and Café (Fitzwilliam Museum Enterprises Limited), including...
**KEY STATISTICS 2006-2010**

- **1,300,000** total visitors
- **96%** rated their visit as excellent or very good in a recent survey
- **32,000** attendances at 650 gallery talks, courses, and events
- **91,000** visitors to a single exhibition - a new record
- **8,000,000** virtual visitors
- **11,000** attendances at free concerts
- **9,500** research visits
- **82,000** school visits
- **243** evening events
An ambitious and wide-ranging schedule of exhibitions is a key aspect of the Museum’s research and educational mission, attracting both first time and repeat visitors.

Organised by the Museum’s curators and guest specialists, the exhibitions focus on major artists, cultures and themes within art history and material culture, drawing both on the treasures of our own collections and on those of major museums around the world.

Alongside the main temporary exhibition, visitors to the Fitzwilliam will regularly find one or more smaller displays that highlight some aspect of our holdings that are not normally accessible to this extent. Inspired by recent research, or in response to an anniversary or a bequest, these ‘Hidden Depths’ exhibitions are proof that, while a museum’s collection may be permanent, it is never static.

In recent years, the Museum has also developed a reputation for hosting visiting exhibitions of national and international significance. Today, the Fitzwilliam Museum occupies a key position on Britain’s cultural map as one of a handful of venues that regularly stage “must-see” exhibitions.
In 2009, the Fitzwilliam Museum staged its largest and most ambitious exhibition to date.

Attracting over 90,000 visitors, it broke the Museum’s previous record for a single exhibition. Inventive, unpredictable and wide-ranging in its outlook, Endless Forms received international acclaim as a groundbreaking piece of research that opened up new perspectives on Darwin’s cultural impact. It was named ‘exhibition of the year’ by The Daily Telegraph and Apollo magazine—a much coveted accolade in the museum community.

It is a challenge to place a familiar figure in a new context. Endless Forms—organised by the Fitzwilliam in association with the Yale Center for British Art to coincide with the 200th anniversary of Darwin’s birth—examined the previously neglected relationship between his revolutionary theories and the arts, exploring both his debt to visual imagery and the influence of Darwinian ideas on artists in the late 19th century.

The title of the show—taken from the last sentence of On the Origin of Species—reflected the eclectic nature of its content: over 200 exhibits from around the world brought together masterpieces by Monet, Degas, and Cézanne, as well as striking works by lesser-known artists such as Bruno Liljefors, Félicien Rops and Abbott Thayer, early photographs, books and a spectacular range of natural history specimens, together with rarely seen original material from Cambridge collections and archives. The collaboration between the Fitzwilliam and many eminent Darwin scholars from Cambridge and beyond created a new dialogue between art and science. The result was a radical reappraisal of 19th century art and a new perspective on Darwin, which was recognized in the award to Jane Munro, Senior Assistant Keeper, and independent scholar Diana Donald, exhibition curators, of the 2009 William M. Beier Prize for British art history. The exhibition also achieved recognition through other awards, including the Chartered Institute of Public Relations (CIPR) East Anglia Gold Award PRide 2010 for Best Use of Digital PR.

An accompanying programme of online projects and education events emphasised the continuing relevance of Darwin’s ideas to a global and multidisciplinary audience. In addition to gallery
talks, workshops, courses and late night opening, a series of 17 podcasts examined Darwin’s life, work and legacy through interviews with distinguished scientists, historians of science, literary scholars, philosophers and cultural historians. Evolve, the first online Darwin book group, was set up, and the photo-sharing website flickr enabled audiences to contribute personal responses to the exhibition which were also shown on screens in the Museum courtyard. The online interactive site at www.darwinendlessforms.org will extend the life of the project indefinitely and allows virtual visitors — almost 44,000 so far — to make journeys and links which are not possible within the physical or temporal confines of an exhibition.

In rigorously questioning conventional wisdom and inviting visitors to see and think differently, Endless Forms stands as a model of the major impact an exhibition can have both upon scholarship and the general public, and a benchmark for the Museum’s future achievements.

“...A brilliantly conceived and thought-provoking show... outstanding.”

The Independent

“The most important and interesting of this year’s anniversary exhibitions.”

The Sunday Times
From Reason to Revolution

Art and Society in 18th Century Britain

23/10/07 - 27/01/08

From Reason to Revolution explored one of the most fascinating periods of British history through the highlights of the Museum’s 18th century collections — a rich and diverse range of paintings, prints, drawings, rare books, ceramics and sculpture, many from Viscount Fitzwilliam’s original bequest.

The exhibition — curated by Duncan Robinson to mark the end of his time as Director of the Fitzwilliam — examined the social climate in Britain through artworks relating to prominent individuals, working people and rising professionals. Scientific and industrial advances were documented in relation to the fundamental human conflicts which they brought to the fore, and works showing responses to revolutions in America and France were set alongside an investigation of the transatlantic slave trade and the dramatic campaigns against it, culminating in its abolition in Britain in 1807.

By emphasising some of the more striking contrasts of an age which sowed the seeds of romanticism as well as those of revolution, the exhibition appealed greatly to students of the history and philosophy of science, English and history, as well as to those studying art. It was also the subject of the Fitzwilliam’s first podcast, an innovation that has since become a regular feature of the exhibition programme.

'I Turned It Into a Palace'

Sir Sydney Cockerell and The Fitzwilliam Museum

04/11/08 - 17/03/09

Since its foundation, the Fitzwilliam has benefited enormously from the knowledge and dedication of its directors and curators. ‘I turned it into a palace’ celebrated the centenary of the appointment of Sir Sydney Cockerell, one of the Museum’s most distinguished and charismatic directors, who — with limited finances — greatly enriched and expanded the collections, maintaining a standard of indisputable quality and extraordinary diversity.

Cockerell possessed an enviable knack of securing lucrative bequests and an unlimited gift for friendship: his links with such figures as T.E. Lawrence, Thomas Hardy, George Bernard Shaw and Siegfried Sassoon were of great benefit to what he came to regard as ‘his’ museum, and, although his tenure was not without its controversies, his single-minded sense of purpose, energy, taste and unerring eye for quality were beyond question. His directorship (1908–1937) was characterised by high-profile acquisitions that trebled the size of the collections and by ambitious building campaigns that doubled the extent of the galleries.

As important as the objects themselves was the spirit of access that opened the Museum to a wider public: many of the principles which remain central to the Fitzwilliam’s practice to this day began here, and Cockerell’s presence lives on in an insistence on lifelong learning amid ‘a palace of the arts’, open to ‘all the world’. Fittingly, one of the highlights of the exhibition was The Macclesfield Psalter, a masterpiece of 14th century illumination acquired in 2005 with major support from the Art Fund, the National Heritage Memorial Fund and the Friends of the Fitzwilliam Museum — the first group of its kind in Britain and Cockerell’s own creation in 1909.
Bringing together the work of three of the most outstanding and original British-based painters working in the early 20th century, this exhibition was the first in a series on the Museum’s ‘Hidden Depths’. Drawn almost exclusively from the permanent collections, these exhibitions offer visitors the opportunity to explore particular aspects of the Fitzwilliam’s holdings in more detail.

The juxtaposition of work by three such disparate painters shed new light on what united Sargent, Sickert and Spencer artistically, and what divided them stylistically. The exhibition set out to explore their divergences in a series of thematically-organised sections which also highlighted where their interests at times overlapped. The opening section, ‘Artists on the Move’, compared the highly mobile careers of Sargent and Sickert with that of Spencer, who spent most of his life in his native Berkshire, drawing inspiration instead from his imaginative, spiritual journeys. Other sections examined their differing attitudes to landscape painting, their involvement — artistic and otherwise — in the Great War, and the influence of music on their work.

All three artists made their name primarily as figure painters — in the case of Sickert and Spencer, most especially of the female nude. A particularly potent comparison was made between Sickert’s paintings and drawings of nudes in interiors, mostly painted in dingy rooms in Camden Town, between 1908 and 1912, and Spencer’s treatment of a similar theme in his troubling and painfully frank self-portrait with his lover Patricia Preece.

A series of five gallery talks was filled to capacity, and visitor numbers far surpassed original expectations with over 32,000 people passing through the doors in four months.

Over 30,000 visitors came to see a display of paintings, drawings and monotypes by contemporary artist Maggi Hambling that filled the Mellon Gallery with all the power and energy of the North Sea. In addition to large-scale works painted between 2008 and 2010, an introductory section included earlier drawings, smaller paintings from 2005 and recent monotypes, one of which Maggi Hambling has generously given to the Museum.

The exhibition was complemented by a display of Japanese prints in the Shiba gallery, Gifts of the Ebb Tide: Japan and the Sea in Ukiyo-e Prints. All of the prints were from the Fitzwilliam’s own print collection, except one, an impression of The Great Wave by Hokusai, kindly lent by the British Museum.

A full programme of events supported the exhibition, including an adult painting workshop ‘Making Waves’, a writing workshop with author Jackie Kay, activities for children and sessions with community groups, including children from a local special needs school and a group of Alzheimer’s patients and their carers who produced their own paintings of waves. The most popular events by far were the two stimulating gallery talks by the artist, each attended by well over 100 members of the public.

“The ‘hidden depths’ programme is a chance for the curators to test ideas...exactly the sort of resourceful attitude, carefully treading the line between scholarly and accessible, which should be expected from a free public museum.”

Sam Rose, Studio International
Other Exhibitions & Special Displays

Forty more exhibitions and special displays were mounted in the last four years, of which a selection follows.

Literary Circles: Artist, author, word and image in Britain, 1800 – 1920 (17 October - 30 December 2006) explored rich collaborations between artists and authors such as Keats, Blake, Palmer, Rossetti, Browning, Swinburne, Burne-Jones, Hardy, John and Sassoon, illuminating the network of interests which linked them with each other and with the Museum. The exhibition ran alongside Chasing Happiness: Maurice Maeterlinck, The Blue Bird and England, the first display of seven magnificent set designs for Maeterlinck’s The Blue Bird, acquired with the support of The Art Fund and the MLA/V&A Purchase Grant Fund.

Paul Mellon: A Cambridge Tribute (12 June - 23 September 2007) marked the centenary of one of the Museum’s most generous benefactors, tracing his love of British art and sport from his time at Cambridge University in the 1930s. Great works by Stubbs, Constable, Blake and Rowlandson, drawn from the Fitzwilliam's outstanding collection, were shown alongside those on loan from Yale, where Mellon established one of the greatest collections of British art outside this country.

Anglo-Saxon Art in the Round (23 May - 7 September 2008) was the first showing of early Anglo-Saxon coins from the De Wit Collection, purchased by the Museum with support from the Heritage Lottery Fund and The Art Fund. Gold shillings and silver pennies, richly detailed and sophisticated, were juxtaposed with contemporaneous ornamental metalwork from other museums in the East of England to highlight previously lost treasures from an artistically vibrant period. The exhibition was also shown at Norwich Castle Museum and Ipswich Town Hall Galleries as part of the Fitzwilliam’s regular and ongoing collaboration with museum partners in the region.

An extraordinary record of Picasso’s political and personal reaction to the Spanish civil war formed the basis of Dreams and Lies: Picasso Prints from the Museum’s Collection (7 October 2008 - 8 February 2009). Expressing anger at the violence and repression of the Franco regime, the series was complemented by the artist’s masterpiece, La Minotauromachie, also from the 1930s, and by works from earlier and later in his career, many acquired with the assistance of The Art Fund.

Mounted to coincide with the publication of a catalogue of jades in the Museum’s collection, The Immortal Stone: Chinese Jades from the Neolithic Period to the 20th Century (27 January - 31 May 2009) illustrated the most important periods in Chinese history with jades for ritual and for burial, animal sculptures, luxury utensils from the Ming and Qing periods, and pieces from the Chinese Imperial collection.

For full list of exhibitions 2006 - 2010 see Appendix D (p.82).

Online Exhibitions

The Museum’s website at www.fitzmuseum.cam.ac.uk now offers 35 online exhibitions. Some complement and enrich gallery exhibitions or special displays; others explore an independent theme or particular area of interest. Online exhibitions and podcasts have become a regular extension of the in-gallery experience and a lasting source of information and learning. The 2005 exhibition The Cambridge Illuminations continues to attract 7,500 online visitors a year, and, together with an associated interactive film on the making of a medieval manuscript, acts as a major research and teaching tool (p.62).

"The thing about a podcast or collection online is that there are many people who will never come to Cambridge so to give them a good experience of these objects and interpretation of them online is a wonderful thing."

Website user
Exhibitions

Tomb Treasures of Ancient Georgia

“These pieces of gold and silver jewellery, all of exceptional charm and sophistication, are a revelation.”

The Economist

“Superb”

The Daily Telegraph

02/10/08 – 04/01/09

The Fitzwilliam was the only UK venue for From the Land of the Golden Fleece, introducing over 50,000 visitors to an extraordinary selection of 2,000-year-old tomb and temple treasures found in the land where legendary hero Jason and his Argonauts are said to have found a priceless ram’s fleece made of gold.

The exhibition offered a unique insight into one of the least known but most intriguing aspects of classical civilization, bringing together more than 140 objects of outstanding craftsmanship and beauty excavated from sanctuaries and tombs at Vani, a rich city of the ancient kingdom of Colchis, now part of the Republic of Georgia. East of the Greek world and north of the Persian Empire, Vani was both a crossroads for ideas, art and cultures and a city with a strong, independent identity. Its remarkable treasures—jewellery, sculpture, pottery and funerary items dating from the early 5th to the 1st centuries BC—hold great importance, both as works of art and as reflections of the interaction between the ancient Greeks and the cultures of the Black Sea.

Organised by the Institute for the Study of the Ancient World, New York, and the Georgian National Museum, Tbilisi, the exhibition was also shown at major museums in the United States (Smithsonian Institution, Houston Museum of Fine Arts, Getty Museum and New York University) and Europe (Benaki Museum, Athens). At the Fitzwilliam it was complemented by Bordering the Black Sea: Greeks, Barbarians and Their Coins, a special display in the Octagon Gallery, drawn from the Museum’s own numismatic collection. In another UK first, this display explored the history of the Greek colonies on the shores of the Black Sea, their interaction with indigenous peoples and their artistic traditions through the imagery on coinage from the 6th century BC to the Roman period.

Case Study:

From the Land of the Golden Fleece

Tomb Treasures of Ancient Georgia

02/10/08 – 04/01/09

"Superb"

The Daily Telegraph

"These pieces of gold and silver jewellery, all of exceptional charm and sophistication, are a revelation."

The Economist
“The Museum is a learning space where people find knowledge, skills and expertise. They perceive the relevance and accessibility of the collections and find the building welcoming and comfortable, the staff responsive, and many recognise their visit as inspirational.”

Learning, education and engagement lie at the heart of the Museum’s mission. In its range of public programmes, the Fitzwilliam continues to be among the leaders in this field, developing innovative events that make the collections intellectually accessible, inspiring and meaningful for everyone.

The findings of a recent survey showed that 45% of visitors had taken part in an activity and 95% had rated their experience as excellent or good—significantly higher than the national and regional averages. Most importantly, the Museum enjoys the loyal support of a strong core audience and has a high incidence of repeat visits. In the period of this Review, total visitor numbers rose significantly from 287,045 to 385,813, an increase of 34%.

**BROADENING AUDIENCES**

Temporary exhibitions and other special events attract a high proportion of the Fitzwilliam’s visitors. One of these, the Fitzwilliam Sculpture Promenade 2009 featured on pp.62-63, has created a dynamic focus for contemporary art in the heart of Cambridge. This and other youth-oriented projects—a dedicated Fitzwilliam Freshers’ Fair for undergraduates, work experience ‘taster’ days and
the 'Verve' and 'Source' initiatives outlined below — have seen the number of young visitors increase significantly in recent years. At the same time, the introduction of podcasts, virtual exhibitions and use of social media has ensured that the Fitzwilliam attracts the interest of a growing online community of all ages.

The interdisciplinary nature of many events adds further breadth and diversity to our audiences. Over 20% of the audience for Endless Forms, for example, described themselves as science - rather than arts - oriented. Collaborations with partners in other art forms also extend the variety of activities, like the popular programme of literary events devised with Cambridgeshire County Council’s Literature Development Officer. Writers such as Jackie Kay, Val McDermid, Penelope Lively and Xinran drew large audiences to the Museum. The interdisciplinary nature of many events adds further breadth and diversity to our audiences.

The appointment of an Outreach and Access Officer in 2006 has enabled the Museum to build on existing art and well-being programmes with a number of new initiatives. Drawing on the collections, regular sessions are held in hospitals, day centres, sheltered housing, prisons and community organisations. These have proved effective in gradually building confidence, respect and self-esteem among participants. Wherever possible, practical activities form part of outreach sessions, giving participants a direct outlet for their creativity — a rare experience for many. Among our partners are Addenbrooke’s Hospital, Cambridge Mental Health Resource Centre, the Edward Storey Foundation, George Mackenzie House at Fulbourn Hospital, HMP Highpoint, Wessex Place for older people with functional mental health needs, Cambridge Race Equality and Diversity Service, Learning Disability Partnership, and the Phoenix Centre for people with eating disorders.

Multi-sensory sessions in the Museum, which explore paintings using music, food, scent and literature, have been added to the public programmes, complementing the range of touch and audio description tours which are available on request. These ‘Making Sense of Art’ sessions are particularly accessible to blind and partially-sighted participants whose response to the pilot was unanimously positive. Feedback from community group leaders and the staff of day centres and hospitals was overwhelmingly positive, many of them subsequently booking similar events on a variety of themes. In 2007 the Fitzwilliam was nominated in Cambridge City Council’s ‘Way to Be’ awards for its accessibility and responsiveness to disabled visitors’ needs.

"I don't think many people would realise the benefit gained by our residents from the museum link you have provided."

Staff member at Kneesworth House Hospital

"One patient told me that this gave her an hour and a half to think about something else other than her hideous life."

Group leader, Complex Cases, Addenbrooke's Hospital

Multi-sensory sessions in the Museum, which explore paintings using music, food, scent and literature, have been added to the public programmes, complementing the range of touch and audio description tours which are available on request. These ‘Making Sense of Art’ sessions are particularly accessible to blind and partially-sighted participants whose response to the pilot was unanimously positive. Feedback from community group leaders and the staff of day centres and hospitals was overwhelmingly positive, many of them subsequently booking similar events on a variety of themes. In 2007 the Fitzwilliam was nominated in Cambridge City Council’s ‘Way to Be’ awards for its accessibility and responsiveness to disabled visitors’ needs.

"My time in the Museum gave me a treasure chest of creative teaching ideas that I can dip into whenever I like."

Trainee teacher

INSPIRING TEACHERS

In 2007 the Fitzwilliam, with the Cambridge University Faculty of Education and funding from MLA Renaissance, set up ‘Real Teaching’. This project aimed to enhance the quality and quantity of museum education experiences for trainee teachers and for those who train them. By 2008–9 it involved six other museums in the East of England and the Training and Development Agency (TDA) and included sustained placements and two-day intensive training sessions at the
Museum. Student teachers then considered how their experiences and the practice they had seen in the Museum could be transferred to the classroom. Evaluation interviews revealed how profoundly the experience affected both teachers and students.

From 2006 until 2009, the Fitzwilliam was one of fifteen venues selected to take part in ‘Art in Action’, a project funded by the Prince’s Foundation for Children and the Arts, with additional support from Renaissance and Barclays Bank plc. ‘Art in Action’ works with schools in areas of high socio-economic deprivation or geographic isolation that would not normally visit the Museum. The project enabled teachers and pupils to experience the object-based learning which the collections make possible. Using the Museum as a starting point for cross-curricular teaching, ‘Art in Action’ has influenced the schools’ curriculum and broadened attitudes towards art and creativity in general; all participating schools wish to continue the partnership.

In 2008, the Museum, in partnership with a local school, launched ‘Moving On’, a new programme to bridge the transition from primary to secondary education. Focusing on issues faced by young people at this significant juncture, the project has created close and rewarding ties between a secondary school, its feeder primary schools and the Museum. It has been used as a model for other schools and museums.

WORKING WITH YOUNG ADULTS

Young independent visitors are under-represented among most museums’ visitors and increasing their involvement presents an important challenge. Over the last three years, thanks to funding from the Eridge Trust and Renaissance, a group of 14 to 21 year-olds has worked with the Education Department to develop ‘Artworks’, gateways into the Museum and its activities for their peers. One of their initiatives was ‘Verve’, late openings for young people. The first event included live music and performance poetry, tours of a Picasso exhibition, printmaking, and a talk by a fashion designer. Feedback was extremely positive, and ‘Verve’ is now a regular feature of the education calendar.

For students preparing for GCSE and AS/A level Art and Design exams the Museum has established ‘Source’, out-of-school study support in the informal atmosphere of the Museum’s studio. On a drop-in, one-to-one basis, the education team and practising artists offer tours of the collections linked to exam themes, sketching in the galleries, help in utilising online resources, and practical support. The project has proved highly popular, with 455 students from a diverse range of schools attending independently. Art teachers report increased engagement and better grades for those who attend. The success of ‘Source’ has led to a collaboration with Oxford University Museums and has been copied elsewhere.

“My son attended the half-term workshop...he was completely motivated, and continued every day until Saturday. Each day he had to wake at 6am to travel in with me, then hang about for two hours until the day started. I think this is an indication of how highly he valued the opportunity you have given him.”

Parent of ‘Source’ participant

”[The project] was totally inclusive regardless of age, gender, race and artistic or academic ability. Our school groups included children with Special Educational Needs, English as an Additional Language, children from the Traveller community, and Gifted and Talented children. All could succeed.”

Head teacher

WORKING WITH THE UNIVERSITY AND HIGHER EDUCATION

The Fitzwilliam is a natural focus for the University’s commitment to widening participation in higher education through the promotion of lifelong learning. A visit to the Museum is often a young person’s first contact with a university institution.
and the staff work hard to ensure that it is an inspiring experience which promotes higher education as an achievable and desirable option. With Cambridge University’s Admissions Office and the ‘Aim Higher’ initiative, our focus is on students with academic potential for whom there are barriers to higher education. We work directly with higher education access summer schools and Gifted and Talented programmes and offer regular activities for children and young people in care. The Museum has recently developed ‘Inspire’, a mentoring initiative by student members of the Cambridge University Fitzwilliam Museum Society, who act as ambassadors and Museum champions, giving presentations in schools and colleges that encourage young people to consider continuing their studies through an interest in the collections.

The Fitzwilliam is a lead partner in the University’s main public engagement programmes—the Festival of Ideas, the Science Festival, Open Cambridge and Black and Minority Ethnic History Season—and works closely with the Workers’ Educational Association (WEA), The University of the Third Age (USA), the Open University and the University’s Institute of Continuing Education (ICE) to develop adult education programmes based on the collections. Students from Anglia Ruskin University, who act as ambassadors and Museum champions, giving presentations in schools and colleges that encourage young people to consider continuing their studies through an interest in the collections.

"Our kids get so many negative messages about themselves all the time that all positive feedback is really therapeutic.”

The Achievement Officer for the Looked After Children Education Support Service, Suffolk County Council (May 2009)

The Fitzwilliam fields hundreds of requests each year from students seeking placements and work experience, and hosts between 15 and 20 annual internships from higher education institutions in the UK and abroad. We now run work experience ‘taster days’ for up to 30 students at a time twice a year. In addition, up to 30 Cambridge University and Anglia Ruskin University (ARU) students take up volunteer placements in the Museum, and advice on museums as a career option is freely available. Students from the Cambridge School of Art at ARU work with the education team on young people’s projects, outreach to schools and community initiatives as part of the student volunteer scheme.

Temporary exhibition assistants, who engage with visitors and offer personal tours, are drawn from the student body. Students at the Judge Business School regularly work with the Museum to conduct studies, including surveys of Museum visitors, that have proved very useful in measuring visitors’ satisfaction and the effectiveness of new technologies, marketing and other services.

SHARING EXPERTISE AND DEVELOPING BEST PRACTICE

As one of four partners in Renaissance East of England and the leading Cambridge University museum, the Fitzwilliam provides support and advice to other local and regional museums. It plays an important role in SHARE, a Renaissance project that encourages a two-way process of networking and exchanging skills and expertise between museum professionals on a wide range of specialist subjects relating to collections care, public engagement, governance and management.

Renaissance funding from the Museums, Libraries and Archives Council allows the Fitzwilliam to support a University Museums Officer, who works across the seven other Cambridge University museums, supporting development, marketing, outreach and education, staff training and the sharing of skills and resources. Recent collaborations include Twilight at the Museums, now a popular annual fixture which in 2009 attracted 6,200 visits to the eight museums during a single evening, 35% of them for the first time.

During the period 2007-2009, sessions were conducted in 12 prisons, teaching almost 1,000 prisoners in total. Some of this work has used the Museum’s collections to enhance curriculum-based classes such as literacy and numeracy, working closely with the regular tutors in prison education departments. In addition, five art projects were organised in three establishments, and work created by the prisoners has been displayed at the Fitzwilliam Museum, in the University of Cambridge’s Department of Criminology library, in prison education departments and on the Museum’s website.

Meanwhile, with support from the Heritage Lottery Fund, a virtual tour of the Fitzwilliam’s Egyptian Galleries has been created on CD for use in prisons and been made available via the Museum website. In this way, prisoners can ‘visit’ and enquire in depth about objects of interest to them, and invite their families to share their new studies.
FAMILIES AND YOUNG CHILDREN

Resources for families include a range of themed Fitz Kits boxes of items that facilitate quests and activities requiring active exploration of the collection; museum trails; story starter bags; Family First Saturdays; Big Draw events; and free drop-in activities for artists of all ages at weekends and during the holidays.

'It’s Magic' is a recent initiative of monthly drop-in sessions for pre-school children, their families and carers. Sessions for the general public alternate with those for invited community groups, such as teenage mothers and toddlers, who have had no previous contact with the Fitzwilliam. This programme seeks to foster a lasting curiosity and confidence, and many participants go on to take part in other family learning activities or to visit the Museum independently.

The challenge here was to reach out to a group of six teenage mothers and their eight children who would not have come to the Museum independently. We invited them to one of the Museum’s ‘It’s Magic’ workshops in February 2008. The session based on ‘The Owl and the Pussycat’ took them around the galleries, where the children were given small props to handle and encouraged to look for animals among the exhibits. Then in the Studio they worked with clay, using a variety of tools to make marks and talking about how it felt. All of the mothers expressed a desire to come back to the Museum and a regular programme was set up as the basis for an independent Arts and Humanities Research Council (AHRC) funded research study into cultural engagement and its impact. After their first experience, all but one of the mothers returned with their children on an independent visit.

This work with the Romsey Mill Young Parents’ programme has developed into an Arts Council Bronze Arts Award course which 14 of the young parents undertook in autumn 2010 while their children were looked after in a creche. Twelve completed the course and achieved the Award.

"Helped us realise that this place is for children...fifth time now and we still love it."

Parent

"I felt so pleased to spend time creating and learning together - thank you."

Parent

During Museums and Galleries Month in May 2007, we staged a record number of events for families including six free performances of Bull’s Eye, an award-winning piece based on the tale of Theseus and the Minotaur, aimed at children aged 7 to 11. Eighty per cent of those who attended had never been to an activity in the Museum before, and the event was so successful that it was repeated the following year with The Dragon’s Pearl, by Indefinite Articles Theatre Company—a dramatic retelling of an ancient Chinese folk tale using images from the collections.

ENGAGING AUDIENCES ONLINE

The Fitzwilliam makes it a priority to keep pace with the best of our international peers in the development of digital services. Recent online advances include an interactive museum plan on the website with room-by-room introductions to the architecture and displays. The eGuide—a hand-held multimedia guide—has been improved with more stable and user-friendly handsets and themed tours and information for visitors on temporary and permanent displays. A monthly eNewsletter promotes activities and gathers feedback, while regular podcasts through iTunesU and social media build audiences via Twitter and Facebook. This has greatly extended the reach of our exhibitions and public programmes, especially among younger audiences such as students. The website has brought the Museum to an international audience of 34 million between 2006 and 2010 of whom 15% visit the collections online.

"Really inventive - a wonderful resource."

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Romsey Mill Young Parents Group

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"Really inventive - a wonderful resource."

Parent
"I will never look at a collection in the same way again."

"The workshop has made me feel that I should do more to express myself creatively, and visit the Fitz more often and alone, to spend more time in contemplation."

"I was surprised that I could come up with something impromptu (not my normal style)."

Adult workshop participants 2010

Case Study: In the Studio

The Education Studio was added to the Museum as part of our major Courtyard Development in 2004.

Envisaged as a space where visitors would be able to make their own art in response to the Museum’s collections, it has surpassed its original mission in many ways - sometimes surprising and always inspirational.

Programmes in the Studio reflect the Museum’s collections and temporary exhibitions. People of all ages are welcome to come and explore their creative side, from the preschoolers who attend our monthly ‘It’s Magic’ workshops to the adults who come to learn printmaking or paper marbling. The Studio can be a place to play, to get your hands dirty, whether with clay or ink or glue. It can also be a safe space for quiet reflection, for self-enquiry through creative expression.

For many people, the Fitzwilliam can seem a daunting prospect: a temple of high culture defended by a grand colonnade of classical pillars, housing imposing oil paintings in gilt frames. Inviting parties from organisations like Romsey Mill Young Mothers Group and the Alzheimer’s Society to start their visit with a hands-on workshop in the Studio allows them to get acquainted with all the Museum has to offer in a safe and non-threatening environment. The boost to their confidence and to their sense of themselves as creative individuals is tangible.
“There can be few places as inspiring to a writer as Cambridge. And there can be few museums with collections as rich as those of the Fitzwilliam Museum. I cannot begin to calculate the hours I have spent wandering through its echoing halls, learning something new with every visit — and taking a few moments to renew an acquaintance with old favourites.”

Susanna Gregory, writer

As a walking tour through the history of art, a visit to the Fitzwilliam Museum is an unforgettable experience.

From ancient Egypt and Greece to contemporary art, the collections cover nearly all of the major cultures of the world including numerous masterpieces that represent highpoints of artistic and creative achievement.

The collections are not just a legacy from the past. They are constantly evolving through an active programme of acquisitions and generous bequests from benefactors. Although fewer works of such outstanding quality have been affordable in recent decades, the Fitzwilliam remains one of the most discerning and active collectors among Britain’s museums. Growing enormously during the first half of the 20th century, often matching or outpacing even the major London museums, the Museum’s collections have continued to be enriched since 2006 by objects ranging from major coin collections to contemporary prints.

The government’s programme of Acceptance in Lieu offers the opportunity to acquire objects far beyond our reach in the art market — such as the Bartel Beham portraits and Boulle cabinet shown here. Gifts and bequests continue to surprise; some are nurtured, others come out of the blue — all are welcome. From its earliest beginnings, the Museum has been fortunate to attract a steady stream of bequests from benefactors both famous and less well-known. Major purchases are less frequent but, with the help of external funding bodies such as The Art Fund, the V&A/MLA Purchase Grant, the National Heritage Memorial Fund, the Heritage Lottery Fund and occasional public appeals the Museum has continued to acquire magnificent items as well as objects that add to the range and depth of the collections.
Acquisition Highlights:

Hendrik ter Brugghen (1588-1629)
Young woman tuning a lute c.1626-7
Purchased with the assistance of the Art Fund, the MLA/V&A Purchase Grant Fund, the Matthiesen Foundation and the Orbis Pictus Trust, 2010. PD.41-2010
This is the Fitzwilliam’s first acquisition of a work by ter Brugghen — one of the leading painters amongst the Utrecht followers of Caravaggio — and is one of only a handful of works by this artist in the UK. Ter Brugghen, who died young, was an important innovator for later Dutch 17th century genre paintings. More recently, he has been recognised as an unorthodox but significant influence on the work of artists such as Vermeer.

Pablo Picasso (1881-1973)
Blind minotaurs guided by Marie-Thérèse in a starry night, 1934-5
With its dramatic use of burnished aquatint, working from velvet black to light (particularly apt for a night scene), this is among the most admired prints in Picasso’s Vollard Suite. Picasso has used his self-identification with the mythical minotaur — half-man/half-bull, kept by Crete’s King Minos in a deep labyrinth and fed on regular human offerings — to embody feelings of passion, guilt and helplessness in relation to his mistress Marie-Thérèse Walter.
André-Charles Boulle (1642-1732)
Louis XIV ormolu-mounted première and contre-partie tortoiseshell and floral marquetry cabinet-on-stand, c.1680

With giltwood monopodia supports, c.1795. Accepted by HM Government in lieu of inheritance tax and allocated to the Fitzwilliam Museum, 2010. M.2-2010

André-Charles Boulle was arguably the pre-eminent cabinet-maker of the late Baroque period, and was awarded the title of cabinet-maker to Louis XIV in 1672. An exceptional example of the most expensive and fashionable kind of display furniture produced for the monarch and his court, this cabinet — which bears a gilded brass profile portrait of the king himself surrounded by trophies of war — is richly decorated in brass, pewter, specimen woods, turtleshell and horn. It combines beautiful materials with exquisite pictorial and geometric designs to create a visually stunning piece of luxury furniture, fit for a king.

David Poston (b.1948)
Bang: ‘Well, Well, Well’*

Corinthian bottle
A procession of women
Fired clay, made in Corinth about 580–560 BC
Given by Alice Fleet in memory of Stephen Fleet, Master of Downing & Honorary Treasurer of The Friends of the Fitzwilliam. GR.1.2008

Anglo-Saxon gilded mount
with interlace decoration
Seventh century, decorated with animal ornaments and with one central and four outer bosses formerly containing garnets, 7th century; in rectangular case.
Given by The Friends of the Fitzwilliam Museum. M.11 & A-2006

Bartel Beham (1502-1540)
Portrait of Onophrius Scheit (1474–c.1553/4)
Oil on pine panel, 64.5 x 48.8 cm, signed with a monogram upper right in black ‘BB’, inscribed with the sitter’s age and partly dated in gold: ‘ALT XXXXXXIII 15...’
PD.225-2007

Bartel Beham (1502-1540)
Portrait of Anna Scheit, née Memminger (1504-1543/4)
Oil on pine panel, 64.4 x 48.3 cm
Inscribed with the sitter’s age and dated in gold to either side of the head: ‘ALT XXIIII/ 15.28’
PD.226-2007

Henry III (1216-1272)
Gold penny, 1257
London mint, moneyer William of Gloucester, 2.93 g.
Given by Dr William J. Conte through Cambridge in America.
CM.47-2007

Francesco di Giorgio Martini (1439-1501)
Borghese Borghesi (d.1490), c.1480
Bronze cast, 63 mm; very fine contemporary cast with brown patina.
Acquired through HM Government’s acceptance in lieu scheme.
CM.779–2009

Charlemagne (768-814)
Silver penny
From the collection of about 20,000 medieval coins and other numismatic items of Professor Philip Grierson (1910-2006), Honorary Keeper of Coins at the Fitzwilliam Museum (1949-2006).
CM.PG.11892

Ludovico Carracci (1555-1619)
St Sebastian, c.1590
Oil on copper
Given by Karen and Edward Friedman, Kristen and Gary Friedman, Ruth and Theodore N. Mirvis, Darcy Bradbury and Eric Seiler through Cambridge in America.
P.D.5-2009
James McNeill Whistler (1834-1903)
The Doorway, 1879-80
Etching, roulette and drypoint printed on 'antique' laid paper trimmed by the artist
Bought from the Gow Fund with the help of The Art Fund and the MLA/V&A Purchase Grant Fund, 2008.
P.2-2008

Hilaire-Germain-Edgar Degas (1834-1917)
Dancers in the wings, c.1900-1905
Charcoal and pastel on paper
Bequeathed by Lillian Browse, 2005, received 2006.
P.50-2006

James McNeill Whistler (1834-1903)
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P.2-2008

Sir William Nicholson (1872–1949)
Begonias, 1939–40
Oil on wood
Accepted by HM Government in lieu of inheritance Tax from the estate of the late Mrs Sidney Lines (Lillian Browse CBE) and allocated to The Fitzwilliam Museum.
PD.1-2007

Dan-cheng Chen (1919-2009)
Shrimps, 1980s
Brush and ink on paper, 455 x 345 mm
Given by the Friends of The Fitzwilliam Museum.
PD.6-2008

Frank Auerbach (b. 1931)
David Landau, 2007
Etching and aquatint with engraving, printed on Somerset white paper, artist’s proof outside the published edition of 40.
Given by Frank Auerbach, 2007.
P.172-2007

Mary White (b.1926)
Thrown bottle form, 2000
Blue underglaze, silver and gold applied lettering.
C.45-2007

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Begonias, 1939–40
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Accepted by HM Government in lieu of inheritance Tax from the estate of the late Mrs Sidney Lines (Lillian Browse CBE) and allocated to The Fitzwilliam Museum.
PD.1-2007

Jar and cover
Japanese, Arita, c.1660-70
Given by Professor David McMullen to celebrate the Directorship of Duncan Robinson (1995-2007).
C.6 & A-2008

A Shishi crouching and raising its tail high
Early 19th century
Netsuke, ivory
Given by Dr Roy Hull, 2008.
O.170-2008

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After an intensive 18 months of conservation and research, a £950,000 refurbishment and redisplay of the Greek and Roman collections reopened to the public in January 2010. The 200-square-metre installation complements the 19th century architecture and includes greatly improved lighting and mounts along with much new information and interpretation.

Around 400 objects are now displayed in their cultural and historical context, some for the first time and many specially conserved for their new setting. Highlights include treasures from Emperor Hadrian’s country palace at Tivoli, most notably a marble head of his young lover, Antinous; two superb Roman sarcophagi, now displaying their intricately carved relief panels to maximum effect; a portrait of Plato; a 3,000-year-old cosmetic box; a Roman soldier’s ‘Swiss Army knife’; and an example of ancient graffiti.

The reinstallation was undertaken in collaboration with historians and classical archaeologists from the University’s Classics Faculty and reflects the questions and approaches of current scholarship on the ancient world. Its primary focus is upon the people who, across the centuries, have given these objects their appearance and shaped their history: the artists and craftsmen who created the works; the customers who commissioned or used them; and the collectors, restorers and conservators who have affected the way they look today.

The gallery redisplay is the first stage of an ongoing research project designed to investigate and publish the Museum’s Greek and Roman antiquities. It has been made possible by a major research grant from the Arts and Humanities Research Council, the DCM/ Wolfson Foundation and generous support from a number of trusts and individual benefactors.

"...the overall effect is tasteful, uncluttered and tranquil... the layout is aesthetically pleasing and functionally coherent."

Museums Journal
May 2010

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CARING FOR THE COLLECTIONS
All who work at the Fitzwilliam Museum are keenly aware of the duty of stewardship that we owe to our remarkable collections.

From rare Roman coins to delicate Japanese ivory netsuke; from gilded illuminated manuscripts to masterpieces of French Impressionist painting; every item needs to be handled, stored and displayed with specialist care so that it can continue to delight generations to come.

CONSERVING AND RESTORING

The Museum’s Conservation Division is active across all areas of the collections. Over the last four years, the Division’s projects have included conservation on The Macclesfield Psalter (acquired in 2005), treatment and rebinding of Thomas Hardy’s manuscript of Jude the Obscure, conclusion of the project to conserve the Museum’s large collection of Rembrandt etchings and the repair and restoration of the Barbara Hepworth sculpture Four-Square (Walk Through). In addition to numerous conservation treatment projects and the preparation of objects for exhibition, conservation staff are involved in lecturing, presentation of seminars and a range of educational outreach activities. They also undertake research on conservation and technical art history, often in collaboration with other museums and universities.

The Division incorporates the Hamilton Kerr Institute (HKI), which is a world leader in paintings conservation, research and training. In addition to its work for the Museum, the HKI undertakes analysis and restoration on major pieces from other collections in Britain, including the National Trust and The Royal Collection. In the past four years work has included the treatment in situ of the Sedilia at Westminster Abbey; a technical reconstruction of Cimabue’s crucifix at San Domenico in Arezzo for the Catholic Chaplaincy in Cambridge; and treatments of The Deposition by Siciolante da Sermoneta for King’s College Chapel.

PRESERVING AND GIVING ACCESS

Both in storage and on display, the Fitzwilliam’s collections require carefully controlled environmental and lighting conditions, as well as protection from pollution and the ravages of insect pests. This is provided by a combination of good housekeeping and innovative technical solutions. In the past four years, the principles and procedures that would be used to salvage the collections in the event of a disaster have been revised and updated. Protective roller-racking storage has been provided for works of art on paper and new, high specification display cases have been installed to maintain microclimates for collections in the Greek and Roman Gallery. Fresh answers to old problems have been sought through collaborative research projects. For example, a prototype cabinet for the storage of coins has been developed in collaboration with the University’s Department of Engineering. This design succeeded in providing an inert, stable environment, whilst still retaining all the features of traditional coin storage — a problem faced by numismatic collections worldwide.

In 2008, the Museum was selected as a host institution for the Heritage Lottery Fund/Institute for Conservation internship scheme. Over the following two years, a Care of Collections intern worked with the Museum’s conservators to develop procedures and technologies for maintaining the balance between protecting fragile collections for posterity and making them available to the widest possible audience.

One factor that impacts on our ability to keep objects on permanent display is the lack of gallery space. To compensate for this, the collections are made available through a changing series of temporary exhibitions and re-displays; through loans to other museums and galleries; through our online catalogue and exhibitions; and, where feasible and appropriate, by bringing specific objects out of storage on demand for research purposes. The Graham Robertson Study Room and the Founder’s Library are available for this purpose, and in the period covered by this Review nearly 2,500 people have taken advantage of the Study Room service alone.

In 2009, The National Trust asked the HKI to undertake the restoration of a large ceiling painting from Kingston Lacey House, previously thought to show Apollo and the Muses. The work, attributed to Tintoretto, had been badly damaged in the past, then crudely repainted and obscured by varnish, now a discoloured brown.

By applying a combination of pioneering scanner technology and painstaking cleaning techniques, the HKI was able to restore not just the picture’s appearance, but its reputation too — it is now authenticated as a genuine Tintoretto, although the true subject and meaning remain a mystery.
CATALOGUING AND DEVELOPING ONLINE RESOURCES

The Fitzwilliam has one of the richest and most comprehensive online catalogues of any UK museum and this is an important and developing resource for research at every level. To date, more than 160,000 object records are available for public access (approximately 30% of the collections), accompanied by over 140,000 images. The expansion of the Museum’s Online Public Access Catalogue (OPAC) has seen a corresponding increase in its use and extremely positive feedback from virtual visitors. Over the same period, we have made further additions and improvements to the underlying database, thus improving access to the collections.

"Here is a catalogue that actually lets you find things. It lets you browse. It lets you click through. And it explains how it works in a way that everyone can understand, with lovely large pictures."

Online catalogue user

As well as giving access to objects which are not currently on display, virtual exhibitions can inspire virtual visitors to come and experience the Museum in person. A number of new and imaginative ways into the collections initiated over the past four years include A Source of Inspiration and Hidden Histories: Names and Faces, an online project funded by the Renaissance Designation Challenge Fund, which unravels some of the personal stories behind the objects on display and identifies links to other institutions, historical events and local knowledge.

A SOURCE OF INSPIRATION

This virtual exhibition explores the influence that the Fitzwilliam has had on contemporary writers, artists and musicians, among them A.S. Byatt, Edmund de Waal, Antony Gormley, Marina Warner, Claire Tomalin and Alan Bennett.

www.fitzmuseum.cam.ac.uk/gallery/inspiration/

"Porcelain is the material that connects East and West, the subject of desire and trade and story telling for centuries. It is a huge privilege to work with the great Chinese collections at the Fitzwilliam Museum."

Edmund de Waal

Potter and writer

Other online resources provide new insights into artistic and conservation processes—for example, exploring the techniques of manuscript illumination and woodblock printing or explaining the lost wax bronze casting process. 2007 saw the launch of a new online ‘Conserving Art’ series with a special website on the Kangxi vases, that had been broken the previous year: slide shows, animations and film clips—including a time-lapse of the complete reassembly of one of the vases—demonstrate the conservation methods involved in their reconstruction.
The Book of the Dead of Ramose

In the entrance of a tomb at Sedment, Egypt, in 1921, the archaeologist Flinders Petrie discovered thousands of painted and inscribed fragments of the Book of the Dead of Ramose. Ramose was an important servant of the Egyptian king in about 1300 BC. The Book of the Dead was a collection of spells intended to help a person pass successfully into the afterlife and to survive some of the strange perils there.

Originally a roll of papyrus (a ‘paper’ made from papyrus reeds) more than 30 metres long, the fragments of this extraordinary document are densely covered with texts and illustrations that are of the highest artistic quality and full of minute and colourful detail. The artists who made it were creative interpreters of the journey undertaken by the souls of the dead, but also acute observers of the natural world. The representations of birds are especially lively and show a complex and subtle use of the small palette of colours available to the Egyptian painter.

The Book of the Dead of Ramose is widely considered to be one of the finest in existence, but its frail and fragmentary condition meant that most of it was inaccessible until a major project of examination, technical investigation and conservation was undertaken between 2005 and 2007. Renée Waltham, a specialist papyrus conservator, removed damaging old repairs, cleaned the papyrus and consolidated the pigments where necessary. Dr Irmtraut Munro, from the Totenbuch-Projekt (Book of the Dead Project) in Bonn, led the work of putting this enormous jigsaw puzzle together. New repairs were made and an innovative mounting technique was developed with help from the University’s Department of Engineering.

The programme of examination and analysis of the paints and gold leaf used in the illustrations was carried out with help from the Department of Forensic Science and Chemistry at Anglia Ruskin University and the Hamilton Kerr Institute. It has given new insights into the materials and working methods of the artists. Some of the pigments used are extremely light sensitive. Eighty years of dark storage since excavation have preserved the paintings in pristine condition, very rarely seen in museum collections of papyri. To ensure that the paintings retain their colour for future generations to see, the document is now housed in a bespoke storage unit, generously funded by the Marlay Group and will be exhibited only in temporary displays. The first special exhibition of the entire document (about 20 metres survive) was held in the summer of 2007.

This became the focal point for an international conference Decorated Surfaces on Ancient Egyptian Objects: Technology, Deterioration and Conservation that was organised jointly by the Fitzwilliam and the Institute for Conservation (Icon) and held in Cambridge in September 2007. The proceedings were published in English and, on the Museum’s website, in Arabic.

The conservation and investigation of the papyrus was supported by the Getty Foundation, Heritage Lottery Fund, Newton Trust and Aurelius Trust as part of the Egyptian Galleries refurbishment project.

Case Study: Papyrus Conservation

The Book of the Dead of Ramose
RESEARCH AND TEACHING

The Fitzwilliam’s collections provide a natural focus for academic research and teaching. Founded ‘for the increase of learning’ and recognised as a centre of academic excellence at the heart one of the world’s leading universities, the Museum continues to place first-class scholarship and the sharing of knowledge at the core of its mission.

Research underpins every aspect of our work — from the re-display of the permanent collections to temporary exhibitions, from acquisitions to conservation, and from academic publications to innovative online resources — as evidenced throughout the pages of this Review. This wide range of activities offers teaching and interpretation of the collections at all levels, informing new generations of students and inspiring ever-growing audiences. Most research projects at the Museum have been made possible by grant-giving bodies, trusts, foundations and private individuals. Their help becomes even more crucial when Government funding of higher education, particularly of the humanities and social sciences, is reduced.
RESEARCH FOR CAMBRIDGE AND BEYOND

The Fitzwilliam’s five curatorial departments and the Hamilton Kerr Institute are staffed by internationally recognised scholars who lead and collaborate in research projects that build long-term partnerships between Cambridge and the international academic community, particularly in the UK, US and China.

PUBLICATIONS

The publication of the collections ranges from comprehensive catalogues such as that by Dr James Lin, *The Immortal Stone: Chinese Jades from the Neolithic Period to the 20th Century* (London: Scala, 2009), to articles in academic journals and monographs dedicated to recent, high-profile acquisitions, such as Stella Panayotova, *The Macclesfield Psalter* (London: Thames & Hudson, 2008).

The Department of Coins and Medals edits two national periodicals (*British Numismatic Journal* and *Buletinul Societati Numismatici Romane*) and two British Academy series (*Sylloge Nummorum Graecorum* and *Sylloge of Coins of the British Isles*). With the assistance of visiting scholars from Europe, they oversee the *Medieval European Coinage* series, which comprises eight volumes to date, financed by the Newton Trust and the AHRC.

PROJECTS

The *Cambridge Illuminations* Research Project, led by the Keeper of Manuscripts and Printed Books, Dr Stella Panayotova, is producing a series of catalogues of over 4,000 Western illuminated manuscripts dating from the 6th to the 16th centuries and some 500 hand-illuminated incunabula preserved at the Fitzwilliam Museum and the Cambridge Colleges. Guided by an international academic advisory board, the project involves twenty institutions in Cambridge and colleagues from various faculties, including History, History of Art, Classics, English, Modern and Medieval Languages. Two volumes covering the Frankish, Flemish, Dutch, German and central European manuscripts were published in 2009 to international acclaim as one of the most important new contributions to the field of medieval studies. Volumes on the Italian, Spanish and Portuguese manuscripts are in print and those on the French manuscripts, Anglo-Saxon manuscripts and illuminated incunabula are in progress. The pilot project, which included the successful *Cambridge Illuminations* exhibition (2005), was funded by the AHRC, while subsequent research and publications range from major shows that open up new areas of scholarship, often based on interdisciplinary research such as *Endless Forms* and *The Cambridge Illuminations* to *Hidden Depths* exhibitions focusing on aspects of the permanent collection, such as *The Immortal Stone: Chinese Jades and Sargent, Sickert and Spencer* where familiar works are redisplayed in new juxtapositions and contexts. Each exhibition is accompanied by a publication and many by virtual exhibitions on the website.

TEACHING

Cambridge University offers the Fitzwilliam strong links to the student body. Teaching by the Museum’s curatorial and conservation staff in the galleries, collection study areas and reserves is a regular part of the University’s teaching in a range of subjects. This is augmented by the use of the Museum for teaching of both undergraduates and graduates by others, in History, Classics, English, Architecture and History of Art, Medieval and Modern Languages, Theology and Anglo-Celtic Studies.

Coinage series, which comprises eight volumes to date, financed by the Newton Trust and the AHRC.

Detail of Islamic mina’i ware bowl (OC.158-1946), Iran, late 12th or early 13th century, as seen through PTM viewer.

© Hembo Pagi (AHRC RTI DEDEFI project)
Saxon, Norse and Celtic. Second year Humanities students participate in an annual two-day museum induction programme that provides an overview of the learning resources available in the Museum and the career opportunities available in the museums sector.

STUDY ROOMS
The Museum’s reference library and the Founder’s Library are widely used by Cambridge University and scholars from around the world, as well as the general public. The recently created Graham Robertson Study Room offers researchers the opportunity to view prints, drawings, books and musical manuscripts from the permanent collection by appointment, and this service, funded by Renaissance, welcomed 2,319 users in the period under review. In addition every year, the Museum’s study rooms are internationally renowned and well known to institutions, researchers and students. The recently created Graham Robertson Study Room offers researchers the opportunity to view prints, drawings, books and musical manuscripts from the permanent collection by appointment, and this service, funded by Renaissance, welcomed 2,319 users in the period under review. In addition every year, the Museum’s study rooms are internationally renowned and well known to institutions, researchers and students.

ONLINE RESOURCES
The content of the Fitzwilliam online catalogue (p.22), with over 160,000 records, continues to be developed by the curators and research associates supported by technical colleagues who are largely funded by Renaissance. This resource is proving to be of fundamental importance, giving access to hitherto ‘hidden’ material. In addition to many online exhibitions (p.21), the website offers a Corpus of Early Medieval Coin Finds Database; the online record of 10,000 finds which is widely used as a resource for student archaeology projects in other universities; at the University of Leicester, a teaching module has been planned around it.

Utamaro online, comprising interactive web versions of the Utamaro ‘Insect’, ‘Shell’ and ‘Bird’ books, was developed by the Fitzwilliam and presented at the European Association of Japanese Research Specialists Conference in 2009. A groundbreaking resource (illustrated on p.21) offering John Carpenter’s translations of the poems, these sensitively rendered online books have become a standard reference for scholars. Visit http://www.fitzmuseum.cam.ac.uk/gallery/utamaro/start.html

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Sculpture Promenade

Visitors were encouraged to walk around the sculptures and interact with them in a way not possible within the Museum. The nine works in the first Promenade were chosen by the Museum’s Director and Cambridge sculptor Helaine Blumenfeld from submissions by the Royal British Society of Sculptors.

The aims of the installation were to signal more tangibly the Museum’s commitment to contemporary art and to engage more directly with the public by bringing such work “onto the street”. In this it was highly successful: a survey undertaken by students from the Judge Business School showed that 71% of those who had been attracted specifically by the sculpture display also ventured into the Museum — in many cases for the first time and there were particularly significant rises in families with children, and university students.

“Art-lovers marvelled at the Fitzwilliam Museum’s latest addition — a spectacular outdoor Sculpture Promenade.”

Cambridgeshire Journal

Case Study:
Sculpture Promenade

In April 2009 the Museum installed the first Fitzwilliam Sculpture Promenade, an annual exhibition of contemporary and modern sculpture on the lawns outside the Museum, designed to exploit the dramatic visual interaction between the Museum’s neo-classical façade and contemporary art.
Maintaining an institution of such historical significance and contemporary relevance — and planning for its future — requires a clear long-term vision, financial support from a wide range of external partners, and efficient management of resources.

Our current planning phase takes the Museum through to its bicentenary in 2016. We have set priorities in five main areas - collections; audiences; exhibitions; research, teaching and learning; and sustainability. We will continue to develop partnerships that extend our reach, drawing particularly on our colleagues in the other museums of the University — the Museums of Archaeology and Anthropology, Classical Archaeology, Zoology, the Whipple Museum of the History of Science, the Scott Polar Museum, Sedgwick Museum and Kettle’s Yard, as well as the Botanic Garden — and with local museums beyond the University.

Each of the activities described in this Review depends upon the Fitzwilliam’s continuing ability to preserve, manage, interpret and give access to the objects in its care; to look after its Grade 1 listed buildings and to fund an extensive programme of exhibitions and other events.
FUNDING SOURCES
The Museum’s core funding comes from the University of Cambridge and from the Higher Education Funding Council for England (HEFCE, administered until 2009 by the Arts and Humanities Research Council), enhanced during the period of this review by significant investment from the Museums, Libraries and Archives Council’s Renaissance in the Regions programme. In 2009-10, these supporters supplied 66% of the Museum’s income (36% from the University, 18% from HEFCE and 12% from MLA). These supporters’ continued commitment is vital to the Museum’s future, not least to provide a lever in attracting outside support and generating additional income.

The University and HEFCE continue to recognise the importance of the Fitzwilliam as the custodian of world-class collections, and as a highly visible interface between the University and the wider world, on an academic as well as a social level. The HEFCE review of University museums and galleries (2009) assessed the extent to which the Museum provides a service to the wider research community, supports high-quality teaching and learning and addresses the promotion of wider participation in higher education and the broader government objective of increasing public access for lifelong learning and social cohesion. Following the review, the Fitzwilliam was awarded the largest uplift of any university museum in the UK, reflecting the major contribution it is making in all these areas.

The Museum’s participation in MLA’s Renaissance programme has underpinned collections care and documentation, electronic services, learning programmes and workforce development, strengthening the Museum’s capacity to engage audiences beyond Cambridge and to assist other museums. Renaissance’s objective of making regional museums’ great centres of life and learning sits naturally within the Museum’s strategic plan; together, we have committed to delivering programmes that make a real difference to education, social cohesion and individual aspirations. As we write, the regional emphasis of government funding of Renaissance is changing, and we are focusing on strengthening the unique cultural offer that is provided in Cambridge. This includes seven designated collections, five of them in the University’s eight museums and two more in Colleges — as many as anywhere outside London.

Notwithstanding the support of our key partners, the funding challenges ahead are considerable. Finding ways to supplement the core contributions and boost earned income are increasingly high priorities. As the costs of conservation, displays and educational programmes continue to rise, the need for support from trusts, foundations, businesses and individuals has never been greater. We are profoundly grateful to all our supporters for their generosity, and welcome this opportunity to thank many of them by name on page 84.

TRUSTS AND FOUNDATIONS
The Fitzwilliam has developed strong links with charitable foundations in both the UK and USA, and their generous support has facilitated many of our recent activities. One such initiative, ‘Art in Action’, was the result of a three-year ‘Start’ grant from The Prince’s Foundation for Children and the Arts, with additional funding from MLA Renaissance, Barclays Bank plc and Trushouse Charitable Trust. ‘Start’ aims to introduce disadvantaged young people to the arts by establishing relationships and programmes between schools and arts venues around the country. The Fitzwilliam Museum chose to work with six primary schools, none of which had previously visited the museum and all in areas of high socio-economic deprivation and/or geographical isolation within Cambridgeshire. All the schools wish to continue this partnership beyond the project. A recent major contribution to support the Museum’s exhibition programme has been made by The Monument Trust.

CORPORATE SUPPORT
The period under review has been a testing time for fundraising from the corporate world. Our response has been to strengthen relationships with corporate supporters by offering an enhanced combination of critically acclaimed exhibitions; imaginative projects that appeal to businesses wishing to demonstrate a commitment to the local community; and a magnificent venue with a high calibre of service that makes the Fitzwilliam ideal for corporate entertaining.

Leading a major initiative in 2009, Sir Michael Marshall, of Marshall of Cambridge, spearheaded a campaign to involve local businesses in the exhibition ‘Endless Forms’ and his encouragement
led four other companies (Cambridge University Press, Bidwells, Autonomy, Ridgeons) to contribute.

In 2008, Cambridge and London solicitors Taylor Vinter held a themed client reception in the main paintings gallery, inviting their Newmarket clients to enjoy a talk by one of the curators in front of the George Stubbs painting Gimcrack, with John Pratt up on Newmarket Heath.

LEGACIES
Generations of benefactors have sustained the development of the Fitzwilliam over nearly 200 years, and legacies continue to be a valuable source of funding. The Museum encourages individuals who have enjoyed their relationship with the Museum to make provision for it in their wills so that future generations may continue to benefit from all that the Museum has to offer.

THE MARLAY GROUP
The Marlay Group takes its name from one of the most significant bequests ever received by the Fitzwilliam, from Charles Brinsley Marlay in 1912. Founded in 2003, it is an expanding group of patrons who, through subscriptions and gifts, support a variety of essential work. Members enjoy an exclusive relationship with the Museum and an extensive social programme. Their substantial annual donations fund a wide range of activities, from exhibitions and cataloguing to the purchase of photographic equipment and storage facilities, as well as transport to enable schools in rural areas to visit the Museum. Membership has increased to over 70 in the last three years, and the Group’s contributions to the Museum topped £100,000 in 2009. The success of the Marlay Group has made it a model for similar fundraising initiatives in other museums.

THE FRIENDS OF THE FITZWILLIAM MUSEUM
The Friends of the Fitzwilliam Museum celebrated their centenary in 2009. Created by Sir Sydney Cockerell in 1909, this was the first such society to be established in Britain. Over the past century, the commitment of a passionate and dedicated membership has enabled the Fitzwilliam to add more than 1,800 outstanding works of art to its collections, including, most recently, a special Centenary Gift of two woodblock carvings by Eric Gill, Naked Pygmy Looking to Naked Girl (1927) and Man on Tree and Naked Girl Below (1927).

Rupert Brooke and members of the Darwin family were among the first to sign up to Cockerell’s society, and membership has increased steadily over the years, currently standing at over 2,000. The Friends’ subscriptions are applied exclusively to acquisitions, forming a useful basis on which the Museum can apply for other contributions from external bodies.

An online exhibition to mark the Friends’ Centenary clearly demonstrates the cumulative importance of their contributions. From Sydney Cockerell’s very first purchase—a panel of 17th century Islamic tiles, costing 42 guineas—to the recent acquisitions of etchings by Picasso and The Macclesfield Psalter, this strategic fund has benefited every department of the Fitzwilliam. Equally importantly, the Friends play a vital role in the life of the Museum, helping as volunteers—a valuable resource in the current economic climate—and fostering interest in the organisation among a wider public.

GENERATING INCOME
Fitzwilliam Museum Enterprises Ltd (FME)—a registered charitable company which oversees the Fitzwilliam’s shop and catering operations—continues to perform strongly. Between 2006 and 2009, FME returned more than £350,000 to the Museum; and in 2009, its turnover reached £1 million for the first time. In 2010 the most successful trading year to date for the Courtyard Café, and the average spend per visitor in the Museum shop for the same year also showed a welcome increase. An outdoor café adjacent to the Sculpture Promenade was opened in 2009, and in the same year FME took on the retail operation at the Cambridge University Botanic Garden, conceiving, designing and running a second shop in partnership with another University Department.

The Photography Department generates an increasingly important stream of revenue through the supply of images for publication and for private, educational and research use. The transition to digital photography and the supply of images as digital files was completed in 2008, enabling the Museum to photograph books, manuscripts and albums in their entirety, a process which would have been prohibitively expensive on film. Recent projects include a 16th century Flemish Book of Hours, photographed for a facsimile to be published by the Folio Society; exhibition catalogues for ‘It turned it into a palace’ and Endless Forms, and for the University’s 800th anniversary publications, a facsimile of The Macclesfield Psalter, and the supply of 450 photographic images to The Art Fund for a survey of works of art it has helped UK museums and galleries to acquire.

The Macclesfield Psalter, this strategic fund has helped UK museums and galleries to acquire.
MANAGING RESOURCES

As a Department of Cambridge University, the Museum’s audited accounts appear as part of those of the University. The Museum’s executive reports to the Fitzwilliam Museum Syndicate, appointed by the University and charged with oversight of the Museum and its collections. Over the last four years the Fitzwilliam has continued to explore ways to strengthen its financial management. In response, the University has devolved greater financial responsibility to the Museum’s management. This, in turn, has given us more flexibility in the allocation of funds, allowing us to spread our budget more strategically across a range of spending priorities, from greater community access to gallery refurbishments and exhibitions.

The Museum’s environmental sustainability is a high priority. As part of a drive to reduce energy consumption to a sustainable minimum, we recently completed an in-depth analysis of the Museum’s ‘carbon footprint’ with the help of an intern funded by the Institute for Conservation (ICon). His study re-examined the parameters required to preserve the objects in our care, both in storage and on display, to find out where energy savings might be made and determine the best solutions for control of the collections’ environments in future.

At the same time, drawing in our colleagues across Cambridge Museums, we undertook a comprehensive review of the emergency and disaster planning procedures, bringing them in line with best practice in the museums sector.

ORGANISATIONAL DEVELOPMENT

There is no doubt that the Fitzwilliam Museum’s consistently high level of performance owes a great deal to the enthusiasm and commitment of its staff. The Museum is widely recognised as a supportive employer with a reputation for best practice in staff development, and frequently acts as an adviser to other organisations.

The appointment of a Personnel and Workforce Development Officer in 2006, funded by Renaissance, resulted in registration for the ‘Investors in People’ standard and greater staff involvement in articulating the Museum’s mission. Improved communication and a comprehensive staff review process led to a programme of weekly ‘Bite-Size’ training sessions on a wide range of topics from equality and diversity, to exhibitions and museum projects. ‘Bite-Size’ training, open to other museums in Cambridge, is now used as a Renaissance case study for ‘modernising the sector’. In order to further develop our people, we are currently running a pilot scheme to offer NVQs in Museums and Heritage and IT to staff at the Museum.

Working with Renaissance and the University, the Fitzwilliam has adopted a Diversity and Equality policy and action plan, and appointed a number of volunteer Diversity Champions, recruited from existing staff at all levels and from a variety of backgrounds. All these measures establish a culture of openness and fairness which, together with an open recruitment policy, ensure that the workforce is fully representative of the wider communities it serves. In 2010, the Fitzwilliam was able to offer work opportunities to unemployed young people affected by the recession as part of the government’s Backing Young Britain scheme, Future Jobs Fund.

Volunteers form an integral part of our workforce, and make their mark at every level of the Museum’s activity. In the Conservation Division, volunteers help with everything from filing records to cleaning pottery shards. ‘Information volunteers’ from the Friends of the Fitzwilliam were an invaluable resource during the Darwin exhibition, giving assistance to visitors and gathering feedback and visitor data for the Museum. And at the curatorial level, a small number of highly respected scholars act as Honorary Keepers, advising the Keepers on a range of matters concerning exhibitions, research and cataloguing.

LOOKING AHEAD

For almost two hundred years, the Fitzwilliam Museum has been quietly building a reputation as one of the foremost university museums in the world. In the last decade, the Museum has proved itself to be much more even than that, becoming a leading cultural hub in the region and gaining worldwide acclaim for its exhibition programme. Today, the Fitzwilliam relishes its role as a key participant in a national debate about what museums stand for, who they are for, and how they can maintain their vital role in the cultural life of the UK. Thanks to the continuing efforts of our existing supporters, and the promise of new friends and benefactors, the Fitzwilliam Museum’s best years surely lie ahead.
The 2012 Cultural Olympiad — organised alongside the Olympic and Paralympic Games — is a unique opportunity to celebrate the arts and cultural life of Britain. The London Organising Committee of the Olympic Games (LOCOG) and the MLA have challenged museums across the UK to respond to this opportunity in their own ways, around the theme ‘Stories of the World’.

The East of England Renaissance Museum Hub’s contribution — in which the Fitzwilliam is playing a leading role — is Eastern Exchanges, a groundbreaking programme of cultural exchanges that will run up to the 2012 Games and beyond.

We chose to work with China because of our growing connections with Chinese institutions and the importance of the Chinese objects in our collections.

The project was inaugurated in February 2010 when musicians and performers from Cambridge’s Chinese community and dignitaries from the University, the city and our regional partners welcomed Chen Hong, a renowned painter of fish in the traditional Chinese style, as artist in residence at the Fitzwilliam. During the following three months, over 1,000 adults and almost as many children took part in a series of demonstrations, masterclasses and workshops across the region, learning from Mr Chen about traditional Chinese painting techniques and philosophy.

During ‘London 2012 Open Weekend’ in July 2010, a real festival atmosphere took hold as the lawns of the Fitzwilliam Museum attracted over 1,400 people (over 40% of them under 25) for a celebration of Chinese culture. As well as enjoying performances of traditional Chinese arts, visitors could participate in workshops that included fan decorating, calligraphy, an introduction to Mandarin, paper cutting, and Tai Chi. Many visitors took a welcome break from the summer sun inside the Museum, where special trails and talks introduced them to the rich Chinese art and objects in the collections.

These first Eastern Exchanges initiatives have already demonstrated the legacy this kind of programme can build. We are now preparing for the climax of the programme, a major exhibition Tomb Treasures from Han China featuring material from Xuzhou and Guangzhou never previously seen together. This landmark exhibition, coinciding with the Olympic Games, will further enhance our reputation as an organiser of major international projects, as well as strengthening the valuable links we have forged with the Chinese community, and reinforcing our connections with schools, local enterprises, educational charities and the City and University of Cambridge. As the programme continues, we are building bridges in China too, linking with museums, galleries and potential sponsors in the interests of sharing best practice in cultural stewardship and increasing understanding between our two nations.
Appendix B: Support Groups

The Fitzwilliam Museum Development Trust
Registered charity no.291460
Patron – HRH Princess Alexandra

Trustees
Mr Nicholas Baring  Chairman
Mr Jerome Booth
Lady Brooks
Prof. Martin Daunton
Mr Hugh Dubeny
Mrs Penny Elliott
Mr John Pogler
Mrs Catherine Porteous
Dr Timothy Potts
Lady Popy
Lady Juliet Tadgell

The Fitzwilliam Museum Development Trust, a registered charity, exists to encourage, educate and promote access for all to the fine arts through its support of the Fitzwilliam Museum. The Trust works to secure funding for Museum projects, both large and small, working with local, regional and international partners. The Trust has successfully matched donors and projects across a wide spectrum of activities including education, conservation, temporary exhibitions, publications and gallery refurbishments.

The Marlay Group

Committee
Lady Popy  Chairman
Mr Nicholas Baring
Mr Timothy Barker
Mr Robert Cumming
Mrs Anthea Franklin
Mr Adrian Sassoon
Mr Christopher Vane-Percy

The Marlay Group was founded in 2003 to establish a special relationship with the Museum for committed individuals. The principal objective of this patrons group is to generate financial support for projects, activities and posts in the Museum. Charles Brinsley Marlay was a notable collector and benefactor of the Fitzwilliam whose bequest, received in 1912, comprised both works of art and funding for the Marlay Galleries, which opened in 1924.

For further information about the Fitzwilliam Museum Development Trust and the Marlay Group please contact: Sue Rydon, Development Officer, The Fitzwilliam Museum, Cambridge CB2 1RB. Tel: 01223 332939
Email: sr295@cam.ac.uk

The Friends of the Fitzwilliam Museum

Chairman
Mrs Margaret Mair
Mrs Sarah Bradfield
Mr Kate Careno
Ms Nicholas Chimes
Ms Jane Dix
Mr Mark Greive
Mrs Gillian Harrison
Mr John Pegler
Ms Susan Rasmussen
Mrs Monica Thomas
Mrs Penny Cleobury

The Friends of the Fitzwilliam Museum was founded in 1909, the first such organisation in the country. Membership, local and international, now exceeds 2,000. Annual subscriptions are pledged to the Museum’s acquisitions fund, but Friends also support the Museum through volunteer activities. Friends benefit from special lectures, private views and tours, visits to exhibitions, art galleries and historic homes, and enjoy each year a Christmas Party in the Museum and a Summer Garden Party. Friends receive the Fitzwilliam Museum Exhibitions brochure, together with information on forthcoming events, on a regular basis.

For more information please contact the Secretary: Mrs Penny Cleobury, The Friends’ Office, The Fitzwilliam Museum, Trumpington Street, Cambridge, CB2 1RB. Tel: 01223 332953, email: pc290@cam.ac.uk

Fitzwilliam Museum Enterprises Limited
Registered company no.1375977

Chairman
Mrs Sarah Squire
Dr Andrew Brown
Mr Christopher Pratt
Mr Donald Hearn

Fitzwilliam Museum Enterprises Limited (FME) was set up in 1978 as a wholly owned charitable company of the University of Cambridge whose profits are covenanted to support the Fitzwilliam Museum. In addition to running a shop within the Museum courtyard, it has international trade sales. It licences the Museum Courtyard Café to Tate and also runs a shop at the University Botanic Garden.

Registered Office: The Old Schools, Trinity Lane, Cambridge, CB2 1TN. Tel: 01223 769958
Email: sales@fitzwilliammuseum.org
### Appendix C: Financial Information - The Fitzwilliam Museum

#### University direct contribution
- Year ended 31 July 2010: £1,544,000
- Year ended 31 July 2009: £1,544,000

#### Higher Education Funding Council for England (Arts & Humanities Research Council)
- Year ended 31 July 2010: £1,237,000
- Year ended 31 July 2009: £1,237,000

#### Investment income & bank interest
- Year ended 31 July 2010: £520,000
- Year ended 31 July 2009: £691,000

#### MLA Renaissance in the regions
- Year ended 31 July 2010: £818,000
- Year ended 31 July 2009: £818,000

#### Object acquisitions
- MLA/V&A Purchase Grant Fund
- National Heritage Memorial Fund
- The Art Fund
- Other donations for object acquisitions
- Year ended 31 July 2010: £818,000
- Year ended 31 July 2009: £818,000

#### Grants/donations
- Year ended 31 July 2010: £818,000
- Year ended 31 July 2009: £818,000

#### TOTAL INCOME
- Year ended 31 July 2010: £3,195,000
- Year ended 31 July 2009: £3,195,000

#### EXPENDITURE - STAFF COSTS
- Employed staff
- Contract staff
- Total Staff Costs
- Year ended 31 July 2010: (£1,607,000)
- Year ended 31 July 2009: (£1,386,000)

#### EXPENDITURE - OTHER
- Research non-salary
- Exhibitions
- Conservation
- Collection costs
- Library
- Educational programmes
- Photography
- IT
- Marketing
- Other
- Total Expenditure - other
- Year ended 31 July 2010: (£495,000)
- Year ended 31 July 2009: (£562,000)

#### CAPITAL EXPENDITURE:
- Acquisitions for the Collection
- Refurbishment/capital equipment
- Total Capital Expenditure
- Year ended 31 July 2010: £5,054,000
- Year ended 31 July 2009: £4,380,000

#### TOTAL EXPENDITURE
- Year ended 31 July 2010: (£6,560,000)
- Year ended 31 July 2009: (£5,458,000)

#### Net (outgoing) incoming resources
- Year ended 31 July 2010: £703,000
- Year ended 31 July 2009: £848,000

#### RESERVES
- General reserves
- General reserves held for long-term use
- Research/trading
- Trust funds - redeemable (restricted use)
- Trust funds - permanent capital (unsuspendable)
- Specific endowment/donations (restricted use)
- Year ended 31 July 2010: £29,404,000
- Year ended 31 July 2009: £32,641,000

### Notes
- a In addition to the University’s direct contribution, the University provides personnel and payroll support, heat, light, power, rates, insurance and essential repairs and maintenance to the fabric of the Museum buildings. This indirect contribution is estimated at £1.013m in the University Resource Allocation Model.
- b This grant comes from the Higher Education Funding Council for England. Between 2001 and 2009 the grant came via the Arts and Humanities Research Council (AHRC) to the University for the support of its museums. Administration of this funding has now passed back to HEFCE.
- d The Fitzwilliam Museum Development Trust is a registered charity which supports the work of the Fitzwilliam Museum. Expenditure incurred directly by the Trust is not included in the above figures.
- e Fitzwilliam Museum Enterprises Ltd was established as a trading company to develop and sell merchandise-related to the Museum’s collections. Its profits are covenanted to the Museum. From March 2009 FME expanded into running the new shop for the Cambridge University Botanic Garden.
- f Not incoming resources vary due to timing differences on project income and expenditure.
- g The majority of the Museum’s funds are restricted. General reserves are the only earmarked for Museum Departments and for Gallery Refurbishments or held for long-term use to generate interest to contribute towards the Museum’s running costs.
Appendix C: Financial Information - Hamilton Kerr Institute

<table>
<thead>
<tr>
<th>Year ended 31 July</th>
<th>2010</th>
<th>2009</th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>£'000</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>INCOME</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University contribution</td>
<td>18</td>
<td>18</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>External trading</td>
<td>288</td>
<td>255</td>
<td>230</td>
<td>205</td>
</tr>
<tr>
<td>Internal trading (inc. support from Fitzwilliam)</td>
<td>59</td>
<td>69</td>
<td>69</td>
<td>75</td>
</tr>
<tr>
<td>Endowments</td>
<td>185</td>
<td>185</td>
<td>171</td>
<td>160</td>
</tr>
<tr>
<td>Research grants</td>
<td>35</td>
<td>56</td>
<td>60</td>
<td>110</td>
</tr>
<tr>
<td>Specific donations</td>
<td>60</td>
<td>55</td>
<td>67</td>
<td>46</td>
</tr>
<tr>
<td><strong>Total income</strong></td>
<td>656</td>
<td>652</td>
<td>222</td>
<td>222</td>
</tr>
<tr>
<td><strong>EXPENDITURE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Staff costs</td>
<td>394</td>
<td>412</td>
<td>370</td>
<td>314</td>
</tr>
<tr>
<td>Other expenses (inc. support for students/interns)</td>
<td>222</td>
<td>164</td>
<td>222</td>
<td>227</td>
</tr>
<tr>
<td>Research grants (incl.)</td>
<td>38</td>
<td>56</td>
<td>55</td>
<td>90</td>
</tr>
<tr>
<td><strong>Total expenditure</strong></td>
<td>652</td>
<td>592</td>
<td>643</td>
<td>640</td>
</tr>
<tr>
<td><strong>Surplus/(deficit)</strong></td>
<td>4</td>
<td>(19)</td>
<td>(30)</td>
<td>(21)</td>
</tr>
</tbody>
</table>

**Total reserves b/f**

Unrealised capital revaluation | 4,217 | 4,723 | 5,319 | 4,919 |

**Total reserves c/f**

4,654 4,654 4,654 4,319

Appendix D: Exhibitions 1/8/2006 – 31/7/2010

### 2006

- **23/05/06 - 24/09/06** Heroes of Kabuki: The Jesus College Collection of Japanese Prints
- **01/07/06 - 24/09/06** Mission Impossible?: Ethics and Choices in Conservation
- **11/07/06 - 05/11/06** Albrecht Dürer in Renaissance Regensburg: Prints of Allegory and Devotion
- **19/09/06 - 19/12/06** Figures on Fabric
- **17/10/06 - 31/12/06** Chasing Happiness: Maurice Maeterlinck, the Blue Bird and England
- **14/11/06 - 11/03/07** Rembrandt and Saskia

### 2007

- **06/02/07 - 29/04/07** No Straight Lines: Maggi Hambling: Drawings 1963 - 2007
- **02/02/07 - 29/04/07** Treasure of Today: Silver from Goldsmiths’ Hall, London 1980 - 2006
- **06/03/07 - 15/06/07** Frank Auerbach: Etchings and Drypoints 1954 - 2009
- **20/03/07 - 05/06/07** Vive la Différence!: The English and French Stereotype in Satirical Prints 1720 - 1815
- **24/05/07 - 23/07/07** Howard Hodgkin Paintings 1992 - 2007
- **19/06/07 - 16/08/07** The Book of the Dead of Ramose: A Passport to the Afterlife
- **12/06/07 - 23/09/07** Paul Mellon: A Cambridge Tribute
- **04/09/07 - 31/01/08** The Gentle Art: Friends and Strangers in Whistler’s Prints
- **09/09/07 - 20/01/08** Ethiopian Encounters: A British Expedition to Ethiopia in the 1840s
- **23/09/07 - 06/02/08** Private Pleasures: Illuminated Manuscripts from Persia to Paris
- **13/03/08 - 27/03/08** From Reformation to Art and Society in 18th Century Britain

### 2008

- **29/01/08 - 11/05/08** Made for Export: Chinese 19th Century Flower Drawings
- **12/02/08 - 11/05/08** French Tapestry and Illustration
- **20/03/08 - 28/05/08** John Sant: Forty Fifties: 2005
- **23/05/08 - 07/08/08** The Landscape of a Life: The Urban Landscape in Whistler’s Paintings
- **27/05/08 - 07/09/08** ‘The field calls me to labour’: Watercolours of 19th Century Rural Britain by Robert Hill
- **10/06/08 - 28/06/08** ‘On the Shoulders of Giants’: Portraits from the University of Cambridge
- **23/07/08 - 18/01/09** Palaces in the Night: The Urban Landscape in Whistler’s Paintings
- **24/08/08 - 30/12/08** Japanese Pottery
- **02/10/08 - 04/01/09** From the Land of the Golden Fleece: Tomb Treasures of Ancient Georgia
- **02/10/08 - 04/01/09** Bordering the Black Sea: Greeks, Barbarians and their Coins
- **07/10/08 - 14/12/08** The Fitzwilliam Virginia Book and Lady Nevill’s Book
- **07/04/09 - 08/06/09** Dreams and Lies: Picasso Prints from the Museum’s Collection
- **04/11/09 - 17/03/09** ‘I turned it into a palace’: Sir Sydney Cockerell and The Fitzwilliam Museum

Appendix E: Performance Indicators 1/8/2006 – 31/7/2010

<table>
<thead>
<tr>
<th>Year</th>
<th>Aug - Dec</th>
<th>Jan - Dec</th>
<th>Jan - Dec</th>
<th>Jan - Dec</th>
<th>Jan - Dec</th>
<th>Jan - July</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>2006</td>
<td>120,349</td>
<td>282,542</td>
<td>307,941</td>
<td>370,327</td>
<td>214,828</td>
<td>1,295,987</td>
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<tr>
<td>2007</td>
<td>101,891</td>
<td>239,728</td>
<td>255,646</td>
<td>313,459</td>
<td>179,928</td>
<td>1,081,652</td>
<td></td>
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<tr>
<td>2008</td>
<td>18,458</td>
<td>51,814</td>
<td>52,295</td>
<td>56,868</td>
<td>34,900</td>
<td>214,335</td>
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<tr>
<td>2009</td>
<td>6,684</td>
<td>20,835</td>
<td>19,240</td>
<td>22,269</td>
<td>13,180</td>
<td>82,372</td>
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<tr>
<td>2010</td>
<td>1,304</td>
<td>2,218</td>
<td>2,022</td>
<td>2,264</td>
<td>1,536</td>
<td>9,344</td>
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<tr>
<td>2011</td>
<td>472</td>
<td>690</td>
<td>1,616</td>
<td>2,106</td>
<td>923</td>
<td>5,807</td>
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<tr>
<td>2012</td>
<td>697</td>
<td>601</td>
<td>1,198</td>
<td>1,914</td>
<td>1,308</td>
<td>5,718</td>
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<tr>
<td>2013</td>
<td>911,210</td>
<td>2,589,278</td>
<td>1,693,708</td>
<td>1,593,016</td>
<td>1,184,570</td>
<td>7,970,782</td>
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<tr>
<td>2014</td>
<td>22</td>
<td>55</td>
<td>54</td>
<td>56</td>
<td>38</td>
<td>225</td>
<td>15,928</td>
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<tr>
<td>2015</td>
<td>1417</td>
<td>1,417</td>
<td>4,049</td>
<td>5,020</td>
<td>3,371</td>
<td>12,903</td>
<td>6,603</td>
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<td>2016</td>
<td>16</td>
<td>39</td>
<td>37</td>
<td>32</td>
<td>38</td>
<td>162</td>
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<tr>
<td>2017</td>
<td>248</td>
<td>780</td>
<td>2,035</td>
<td>2,400</td>
<td>1,140</td>
<td>8,603</td>
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<tr>
<td>2018</td>
<td>8</td>
<td>49</td>
<td>68</td>
<td>53</td>
<td>46</td>
<td>224</td>
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<tr>
<td>2019</td>
<td>160</td>
<td>1,715</td>
<td>2,720</td>
<td>2,913</td>
<td>1,340</td>
<td>9,850</td>
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<td>2020</td>
<td>580</td>
<td>3,300</td>
<td>2,600</td>
<td>3,800</td>
<td>1,800</td>
<td>12,080</td>
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<tr>
<td>2021</td>
<td>22</td>
<td>26</td>
<td>34</td>
<td>32</td>
<td>21</td>
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<td>2022</td>
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<td>694</td>
<td>553</td>
<td>395</td>
<td>308</td>
<td>2,172</td>
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</tr>
</tbody>
</table>
We gratefully acknowledge financial support of over £1,000 from the following individuals and organisations (not including gifts of works of art, which are recorded in the Annual Report of the Syndicate to the University of Cambridge):

Anonymous
The Estate of Stella Ades
Arts & Humanities Research Council
Lord Aldington
AMARC
Anglian Water
The Art Fund
Aurelius Trust
Autonomy
Baha Foundation
Barclays Community Fund
Mr and Mrs Nicholas Baring
Mr & Mrs Timothy Barker
Bidwells
Charlotte Bonham Carter
Charitable Trust
Bonhams
Dr Jerome Booth
Bonhams
Charitable Trust
Charlotte Bonham Carter
Charitable Trust

Mr Colin Clark
Clare Leadership Programme
The Clothworkers’ Foundation
John Coates Charitable Trust
John S Cohen Foundation
The Estate of Dennis Cole
Mr Gifford Combs
The Estate of Professor Geoffrey Cow
Co-operative Group
John L Cornforth
The J F Costopoulos Foundation
Courts & Co
Courts Charitable Trust
Crescent Trust
Daiwa Anglo-Japanese Foundation
DCMS/Wolfson Fund
The Ann D Foundation
Dominio UK Ltd
Shawn M Donnelley & Christopher M Kelly
The Egremont Charitable Trust
Egremont Trust
Esmée Fairbairn Foundation
Malcolm Fairley Ltd
Ms Janice Feamley
Finnis Scott Foundation
The Estate of Seumas Vivian Fin
Mr Mark Fisch
Earl Fitzwilliam Charitable Trust
Mr Sam Fogg
The Folio Society
Friends of the National Libraries
Friends of The Fitzwilliam Museum
Gatsby Charitable Foundation
Robert Gavron Charitable Trust
German Academic Exchange
The Getty Foundation
J Paul Getty Jr Charitable Trust
Worshipful Company of Goldsmiths
Grace Tsumugi Fine Arts Ltd
The Greek Ministry of Culture
The Estate of Philip Grierson
The Grocers’ Company
Paul Hamlyn Foundation
Headley Trust
Hellenic Foundation for Culture
Hepworth Trust
The Heritage Lottery Fund
Hewitsons
Mrs Antigoni Iatrou
Institute for Conservation (ICon)
Idlewild Trust
ILEX Foundation
International Partners Charity Fund
Iran Heritage Foundation
The Islamic Manuscript Association
Japan Information & Cultural Centre, Embassy of Japan
Japan Foundation
Mr Christopher Jeeps
Joint Information Systems Committee
John Lewis Partnership
Journeys by Design
Daniel Katz Ltd
Mr Roger Keverne
Mr W M Keynes
Mr M Khayami
Kibby Lang Foundation
KPMG
Samuel H. Kress Foundation
Lankelly Chase Foundation
Leche Trust
Leveghume Foundation
Leon Levy Foundation
The A G Leventis Foundation
Mr & Mrs George Loudon
Lowell Libson Ltd
Museums Association
Macmillan Publishers Ltd
Manifold Charitable Trust
McDonald Institute
Michael Marks Trust
The Marlay Group
Professor James H Marrow and Dr Emily Rose Marrow
Marshalls of Cambridge
Johnson Matthey
Matthiesen Foundation
Mr Hamish Maxwell
Mr Ian Hayes, QC
Mercers’ Company
MLA/V&A Purchase Grant Fund
The Monument Trust
Museums, Libraries and Archives Council
Mulvey Fund
John R Murray Charitable Trust
NADFA
National Heritage Memorial Fund
National Manuscripts Conservation Trust
The Estate of Professor Späck
Needham
R M & K B Needham Charitable Trust
The Nelson Fund
The Isaac Newton Fund
The Stavros Niarchos Foundation
Orbis Pictus Foundation
Mr S M Osborne
Worshipful Company of Painter-Stainers
Parsa Foundation
Paul Mellon Centre for Studies in British Art
The Estate of Jeremy Pemberton
Mr Anthony Pemberton
The Philacology Foundation
Pilgrim Trust
Austin Hope Pilkington Trust
Anna Plowden Trust
Mr Richie Post
Prince of Wales for Children & the Arts
Sir William and Lady Proby
Mr Nigel & Mrs Hilary Pye
Princess Guilty Qajar Foundation
Radcliffe Trust
Mr & Mrs Charles Rawlinson
Rayne Foundation
Ridgeons Ltd
RR Charitable Trust
E S G Robinson Charitable Trust
Mr & Mrs James Rose
Dr Tom Rosenhal
Chister Salen
Sacakaya Foundation
The Schnitez Foundation
Mr Melvin Seiden
Mr and Mrs Denis Severis
Dr John Shakeshaft
The Estate of Mrs Joan Anne Simms
Sotheby’s
Denys Spittle
Stanley Foundation
Lady Juliet Tadgell
The Technology Partnership
Mr Howard Thompson
Thriplov Charitable Trust
Trinity College, Cambridge
Trusthouse Charitable Foundation
UK Culture Education China Trust
The Unex Group
University Library, Cambridge
University of Oslo
Mr Johnny van Haften
Mr Alex van Someren & Ms Carol Atack
Monica & Ali Wambold
The Wellcome Trust
The Westminster Foundation
Barbara Whatmore
Charitable Trust
Mrs J Wickstead
H D H Wills 1965 Charitable Trust
The Woxamee Trust
Woodmansterne Publications Ltd
Department for Work and Pensions
Mr & Mrs Tony Wyand
The Yale Center for British Art
Xaar Ltd

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