

# The Fitzwilliam Museum

CAMBRIDGE

ONE HUNDRED AND SEVENTY-THIRD

## ANNUAL REPORT

1 August 2021 – 31 July 2022



THE FITZWILLIAM MUSEUM  
HAMILTON KERR INSTITUTE  
AND  
UNIVERSITY OF CAMBRIDGE  
MUSEUMS NPO

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## Introduction

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Four years ago, the Fitzwilliam Museum embarked on a crucial journey, both exciting and demanding, to turn itself from an acclaimed collection that just happens to be part of this University and in the city of Cambridge, to an institution whose programme of work is shaped precisely by the University's mission and by our responsibilities within the region.

That work, important for all parts of the organisation, is documented here. By unifying its academic and societal aims and ambitions, the Museum is becoming that rare thing in the field of arts and humanities: a research institute that convenes researchers and creators, catalyses research of humanity's material past and present, and thereby addresses some of today's greatest challenges, not just for the benefit of a wider public but with their complete involvement.

Obviously this is not a transformation that can happen overnight; changing an institution that is more than two centuries old is necessarily a slower process than launching a start-up. The task has been complicated by the Covid-19 pandemic and so this year our narrative is one of successful recovery linked, where possible, to the process of the Museum's renewal. A sequence of projects have both declared our new agenda and attracted critical plaudits and a returning audience. This was the year of ***Hockney's Eye***, an exhibition that was entertaining but also intellectually ambitious, and which helped ensure the Museum's visitor numbers returned to pre-Covid levels by the third quarter of the year. The commitment and expertise of the Museum's front of house team was a crucial ingredient in its success.

Behind the scenes, the Museum was working hard to ensure that it has the right strategies and appropriate staffing structure to support cutting-edge research that attracts wide public attention. The formal reorganisation of the Collections & Research and Operations divisions, and the departure of a number of staff who took advantage of a voluntary severance scheme, came out of an exhaustive consultation process which ensured that staff concerns and ideas were instrumental in shaping the agreed structure. Traditional strengths and institutional memory have not been neglected, but the Museum is now in a position to take advantage of new managerial leadership in almost every part of its operation. In particular, there is a new director at the Hamilton Kerr Institute (HKI) who is not just solving problems of many years' standing but designing a bright new future for the Institute.

# Highlights

The Fitzwilliam is a public institution and it is therefore right to celebrate first those successes which most directly benefited our visitors, and it is through our exhibitions and displays that we meet them most directly.

The success of the exhibition **Hockney's Eye** is to be measured by the ways in which University scholarship - in art history and optics - played a crucial part in the interpretation of the work of an artist whose image-making gives great pleasure to many. It was this reflective and analytical appreciation of David Hockney's (b. 1937) art that excited the artist himself (leading him to debut one of his most recent self-portraits) and attracted loans from an enthusiastic group of private collectors. Its installation, across almost all the main picture galleries on the first floor, was instrumental in leading visitors to reassess familiar treasures - paintings and drawings by Ingres, Constable, Canaletto and Monet - and discover historic works by less well-known names.

The brilliant design of this exhibition was another key factor in its positive reception. Improved and compelling design which enhanced engagement with the art works was a feature of all our major exhibitions, a fact that was much remarked. The exhibition **Gold of the Great Steppe** not only involved a close collaboration with colleagues in the University's Department of Archaeology and the McDonald Institute for Archaeological Research, it beautifully evoked the landscape and people of Kazakhstan in such a way as to immerse visitors in a story that archaeologists are only now uncovering. We can now look forward to an ongoing collaboration with archaeological authorities and museums in Central Asia.

The design for **True to Nature** was quieter to make the exhibition more reflective. This is a project that morphed through its long genesis. The idea began as a relatively straightforward art-historical account of the nineteenth-century landscape oil sketch, executed in the open air. By the time of its execution, the exhibition explored not only that phenomenon but how it relates to scientific analysis of trees, rocks, clouds and volcanoes both then and now, inviting interventions and commentary from natural scientists across the University and beyond. It also contained analysis of the pictures in the form of poems by children who had taken part in the Fitzwilliam-led, University of Cambridge Museums (UCM)-wide learning programme **Inspire: Nature**, working with primary school teachers to bring close-looking at artefacts and specimens into their classroom teaching, not least of art making.

**Magdalene Odundo in Cambridge** was the Museum's first-ever exhibition co-curated by and celebrating a Black artist, exploring the beginnings of this great potter's career in Cambridge and the inspiration she found in the University's museums. This long-overdue event relied on another collaboration - with the Museum of Archaeology and Anthropology. Odundo and her Fitzwilliam co-curator Helen Ritchie were awarded the prize for the best-curated exhibition of the year by the Association of Art Historians, and it has begun the process of making our programme more representative of the community and our audience more diverse. This process continued in autumn 2022 with **Defaced! Money, Conflict, Protest**, and will continue into 2023 with a series of exhibitions that will explore islands and insularity, race and Britain's history of empire and enslavement, and changing family structures. The second of these will be an important component of the UCM's Power and Memory



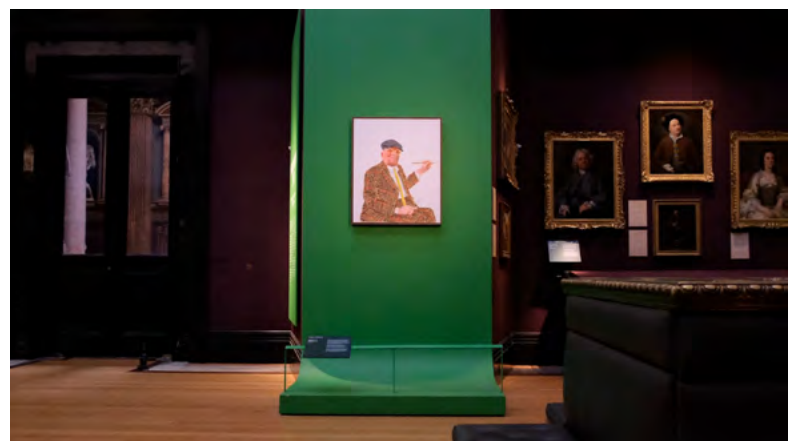
*Gold of the Great Steppe*

programme and a chance for the Fitzwilliam to reflect on its own origin history, funded by a man whose wealth came in part from the slave trade and the production of commodities that relied on the labour of enslaved Africans.

In May, the Museum received the feedback from our submission to the national **Research Excellence Framework** (REF), undertaken jointly with the University's Department of History of Art and Kettle's Yard. The peer reviews commended our collective research environment, and testified to the quality of publications and other outputs delivered by our researchers (93% of our work was rated four-star or three-star in the REF, meaning world-leading or internationally excellent). Two impact case studies - on Egyptian coffins and colour in medieval Europe - underlined the broader change that could

be prompted by our distinctive research. The success of this submission underlines our contribution to the University's wider research strategy, resulting in significant quality-related research funding awarded to Cambridge.

Building on this success, the launch of **Collections-Connections-Communities**, a new University-wide Strategic Research Initiative (SRI), catalyses collections research around the big challenges faced by society - identity, wellbeing and the environment - and importantly does so in collaboration with communities, particularly in Cambridge and East Anglia. The Museum is playing a leading role in this Initiative, with projects underway that explore questions of our changing relationship to nature (through our John Constable prints), working with communities to shape our exhibitions and acquisitions programme, and developing research funding applications that bring together researchers and collections in both the arts and sciences. This initiative provides another opportunity for exploring and amplifying the distinctive role a museum can play within a University. In tandem, a relaunch of **Cambridge Visual Culture** is providing a convening space around all aspects of the visual in Cambridge, bringing new perspectives - especially from the Global South - to both teaching and curation.

*Hockney's Eye*

# Challenges

## This public programme will be accompanied by work to explore and change our own institutional culture.

The diversity of our workforce is not yet nearly good enough, a fact that has an inevitable impact on how we present our collections. Such progress as has been made is still too reliant on the employment of staff on short-term contracts, and that must change.

In the framework of the University's Enhanced Financial Transparency strategy, we want to ensure we improve our continued efforts to live within our means. The Museum has benefitted greatly from the Monument Trust's generous support since 2010. However, the full amount of this fund dedicated to exhibitions was spent down at the end of 2021. We will be looking carefully at achieving financial sustainability via a set of tools underpinning long-term financial planning. Those include philanthropic endeavours, the production of a **Museum business plan** and designing an income-generation strategy. The business plan will in turn be a roadmap to implementing our mission priorities via key strategic projects.

The Arts Council England (ACE) National Portfolio Organisation (NPO)-funded **UCM consortium**, in which the Fitzwilliam Museum is the lead partner, has also seen some great achievements. A huge amount of energy was devoted to the renewal of ACE NPO funding for the next financial period 2023-2026. Although the programme was praised by ACE, they simultaneously felt that it lacked focus and distinctiveness: the grant was halved to £617,534 in November 2022.

The irregular structure by which the UCM team was hosted by the Fitzwilliam Museum, but not fully managed within it, will now be addressed. From April 2023, the

ACE NPO grant will fund a central NPO delivery team primarily responsible for the delivery of a revised activity plan, following guidelines from the Arts Council's Let's Create strategy. The UCM Team will be located at Old Schools and will benefit from enhanced leadership. This will also allow for a fairer system for all museum collections, both inside and outside the ACE-funded consortium. The funding cut, however, leaves a hole in Fitzwilliam funding. This will need to be addressed by attracting philanthropic support and by spending down Museum reserves in line with University policy in order to continue delivering on its key activities.

As this financial situation will not be viable in the long term, developing the business plan, working on the Museum's brand and focusing on income generation - including at the HKI - is critical. So, too, will be finding the right solution for closer working relationships between the Fitzwilliam Museum and both the HKI and the Museum for Archaeology and Anthropology. A project consultation is underway to inform how a strategic alliance could enable stronger operations and collaboration between the three institutions.

Key to this endeavour is the support we lend our distinctive research portfolio and the additional research and philanthropic funding it can generate. To augment this work we must instigate sustainable programmes that involve our communities, and produce a public offer that engages a widening array of audiences. By closely aligning this research with the Collections-Connections-Communities SRI, we can combine the strengths of departments and collections across the University, around the region and beyond. Meanwhile, a more strategic approach to teaching will support the creation of distinctive student programmes, starting with the new HKI masters degree in Conservation of Easel Paintings.

# Transformations

The journey that the Museum began four years ago is far from complete. The next year will prove crucial as we seek to refresh and renew so much of this venerable institution, even as we preserve that which has made it beloved. This next year will be a crucial one.

The Fitzwilliam has yet to unlock the full potential of its collection to make it a University research and teaching institution and a laboratory of the human-made, working with and for a large and diverse public. The Museum can strengthen its role as a community resource, convening local, national and international audiences. This includes those who face barriers in their access to culture, as well as students and other young people, academics from multiple disciplines, artists and other creative. The Fitzwilliam can become a centre that joins these stakeholders together to explore some of today's most urgent challenges for society and the planet - and to bring enjoyment to the community while doing so.

The **Masterplan** design is entering a critical phase. This capital project is not only about a building, but a vision for the Fitzwilliam's meaning within its communities. It is to make sure we have the spaces and resources necessary for the Fitzwilliam to transform itself from a temple of knowledge to a forum, which means rethinking each of the spaces within our structures to fit out mission. It will include Research spaces, not least labs for the scientific examination of objects, storage that provides access for students and researchers and rooms for teaching and study. It will include spaces for performance, lectures and conversations, as well as artist studios. There will be new and revamped facilities

for visiting fellows and office spaces that catalyse the Museum's own research and operations. And of course, expanded exhibition and display spaces to ensure that more of our outstanding collection is on view, with entrances and other features that make our buildings and collections fully welcoming and accessible. Revenue must underpin such transformations, too: importantly, there will be spaces inside and outside that drive income.

The first phase of the Masterplan which began in 2015 is now complete. It identified the practical needs of the building and the square-footage required for all of these areas of work. The HKI will also be transferred into the city to ensure better interaction with all parts of the University. The interruption caused by the pandemic has allowed for a period of reflection, during which assumptions about the necessity of new builds were challenged and the importance of sustainability came even more to the fore. There are now three main pillars to the project: (1) the occupancy and conversion of an out-of-use or out-of-date University building to create a collection studies centre or research institute; (2) the provision of an accessible welcome at the great nineteenth-century main entrance and the repurposing of current space into galleries and other public facilities in the historic building; (3) a garden pavilion and the refurbishment of Grove Lodge to provide exhibition and community spaces and to generate income.

This year will offer the opportunity further to refine that vision, hand-in-hand with donor cultivation and a fundraising feasibility study, using funds already raised for this purpose. The Masterplan isn't just about a substantial capital project. It is part of a profound shift in the way the Museum works with and within its communities - the way we lead and collaborate - and the road to our financial sustainability.

## KEY TRANSFORMATION PROJECTS FOR 2022-2023 INCLUDE:

- A **Business Plan** that translates the Mission approved in 2020 into a financially feasible, sequenced and prioritised programme of work and that incorporates a strategy for income generation that allows the Museum to seek investment in potentially profitable areas of work. This project is supported by the University and the Museum will be working closely with their Academic and Financial Planning and Analysis team.
- Working closely with the Research Office and other University partners to strengthen the **Research and Impact** infrastructure in the museum. A key aim of this is to reduce our reliance on short-term funding and ensure resilience in supporting the distinctive methodologies and range of projects that align with Collections-Connections-Communities. Critical to this endeavour will be the resources to ensure robust evaluation and sustain frameworks for participatory practice.
- The beginning of a major **Rebrand and website** redevelopment project to establish a strong and distinctive identity, reimagine how we present our stories, collections, research and programmes, and to reach and engage the widest audience possible both in person and digitally as never before.
- Development to continue to build a **Support Group** of individuals - including leading art collectors - who will fund projects leading to the Masterplan and the transformational building itself. In order to ensure the success of the new Culture and Collections Unit, we will be working closely with Cambridge University Development and Alumni Relations.
- Continued close collaboration with the **Museum of Archaeology and Anthropology (MAA)** - working towards a structural alliance to include the HKI that will promote studies of the human-made, strengthen both institutions operationally and mitigate the racist divide between global north and south enshrined in the original setting up of two museums (Fitzwilliam and MAA), and increase both local focus and international reach.
- **Staffing** - to continue a process that ensures the Museum has expert staff in place to fully deliver its programme of work: focus on public engagement, including learning; income generation; visitor experience; strategy and delivery; conservation and science, including conservation service for museums and colleges at the reimagined HKI.
- The development and funding of an **exhibition programme** and other public programmes that balances popular appeal and our capacity to increase revenue with research impact and reach into excluded communities. This will include further development of our Customer Relationship Management system and membership schemes and the consideration of new ways of monetising activity.
- Supporting the development of a **Cambridge Collections Strategy** and of new ways of cross-institution working following the creation of a new senior post in Old Schools and the relocation of the ACE-funded UCM delivery team.



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## The Year in Numbers

Between 1 August 2020 and 31 July 2022, the Fitzwilliam Museum and HKI:

Organised **8** exhibitions and **14** displays.

Opened to the public on **311** days.

Attracted **298,666** visits to the Museum (**173,806** of these visited during *Hockney's Eye*, from 15 March to 31 July), **66,055** of whom attended the special exhibitions.

Played a key role supporting the UCM in attracting **695,539** visitors to the University Museums.

Welcomed **4,619** school pupils and **275** young people on organised school and group visits, and **3,325** participants in family and early years programmes. We worked with **1,112** adults within the community, both on-site and as outreach visits.

Hosted **189** public events, **12** after-hours internal events and **12** corporate hires.

Hosted **15** events, **1** day trip and **3** Saturday morning exhibition views for the Friends of the Fitzwilliam, as well as **8** external and **4** internal events for the Marlay Group.

Raised **£3.3** million in earned income, charitable donations, external grants, sponsorships and membership schemes.

Received **£95,355** Museums and Galleries Exhibition Tax Relief.

Organised **15,287** loans for our exhibitions from **35** lenders and lent **141** objects to **38** venues.

Acquired **391** new objects.

In 2021-22, Fitzwilliam Museum and HKI staff:

Published **7** books, **32** articles and **67** reviews, blogs and other publications.

Delivered **54** research papers at conferences (with c. **4,793** attendees).

Taught **32** postgraduate sessions to c. **493** students and **74** undergraduate sessions to c. **1,576** students.

Gave **16** talks to special interest groups inside and outside the Museum (c. **731** attendees).

Received **134** external visitors and handled **313** remote Library enquiries, as well as receiving **1,650** new books and catalogues, cataloguing **1,692** new volumes and updating **2,485** existing records.

Created **6,347** new object records, edited **20,794** existing records, and updated location information for **8,519** objects in Axiell Collections, the Museum's collections management system.



# Fulfilling Our Mission: The Museum's twelve strategic priorities and how we met them



1 Developing our methods  
for ensuring access to  
culture for all

# Developing our methods for ensuring access to culture for all

## 1.1 Tessitura/CRM

One transformative measure that has quietly changed our work across all aspects of the visitor relationship is the introduction of new Customer Relationship Management (CRM) software. Tessitura allows us safely to store information about all people who engage with the Museum. This new tool allows us to track and increase audience engagement and participation, and generate revenue through ticketing, membership and donations. Successful use of the software has enhanced collaborative working across a broad range of departments and colleagues with different responsibilities. We participate in a network of arts and cultural organisations that use Tessitura, including the Science Museum Group, Tate and the National Gallery, and we can access this network to improve practices and share ideas.

Due to the Covid pandemic, NHS Test and Trace was in operation from August 2021, to March 2022. During this period, the Museum had to limit numbers inside the galleries and collect and provide contact information for visitors. Colleagues in the box office ensured data collection was accurate coupled with a safe, streamlined and comfortable experience. After visitor number restrictions were lifted completely in March, the building capacity increased, which coincided with the start of **Hockney's Eye**. Walk-up tickets were introduced at this time to make admitting visitors quicker but resulted in lower rates of data collection and lower levels of donations per visitor.

During the reporting period, a total of £78,000 was generated through donations made while purchasing tickets for general admission and exhibitions. Of this total, £36,000 was generated from 3,690 visitors to **Hockney's Eye**. These donations-at-point-of-sale

are revenues we were unable to collect prior to the introduction of Tessitura. Visitors can also still donate in-person via cashboxes and contactless points, but Tessitura provides the functionality to ask for donations from visitors at the time of ticket purchase and to monitor who is donating, further informing our fundraising strategies.

Our e-news list grew from more than 13,000 to more than 47,000 subscribers in twelve months, allowing the Museum to communicate with a broader and larger audience than ever before.

Our research shows what we knew anecdotally to be true: that visitors who book for free are generally less likely to attend programmes than those who pay. One way to address the impacts of this was to implement, for the first time, a £5 fee for selected adult programming as well as a policy for concessionary (free) tickets for all students and University staff. The ticket price proved to encourage a better rate of attendance by booked visitors - a 14% improvement. Over the course of twenty events this small change generated an extra £4,500 in revenue, which helped to cover overhead costs - such as the Zoom application licence for online broadcast of events - whilst encouraging those who book to attend and participate.

## 1.2 Visitor welcome

During this period the Visitor Experience team facilitated the relaxation of the Museum's Covid capacity guidelines, welcoming a steadily increasing number of visitors and culminating in our busiest recorded exhibition, **Hockney's Eye**. By July 2022, this exhibition had welcomed over 170,000 visitors, with average visitor numbers starting to reach pre-pandemic figures in the summer.



## I Developing our methods for ensuring access to culture for all

Across the entire year, the Visitor Experience Team welcomed 298,666 visitors, 66,155 of whom visited special exhibitions. The reopening of the Founders' Entrance in March 2022 following its two-year closure helped to facilitate these larger visitor numbers and provided an improved visitor experience.

With changes to organisational structure, the Visitor Experience Team successfully amalgamated the Museum's reception duties into their box office offering, answering general enquiries at a newly installed telephone desk.

The continuation of outdoor welcome positions enabled the Visitor Experience Team to offer a more proactive welcome to visitors, leading to an increase in positive feedback through surveys, 'mystery shopping' schemes - in which assessors anonymously check on customer service - and online reviews.

### 1.3 Learning/Public Engagement

We resumed our in-person offer this year to welcome schools, families, young people and our adult inclusion groups back into the Museum as Covid restrictions were gradually lifted. Over the spring and summer terms we increased the capacity of our onsite sessions to ensure that we were able to welcome more audiences in person. However, we also retained some online delivery strands developed during Covid restrictions to create a hybrid or blended model that offers a wider audience experience.

**Schools and Teachers.** Onsite sessions for schools restarted in late 2021 with a refreshed on-site teaching offer to complement our new virtual learning platform. The schools team took the opportunities afforded by the Museum closures of 2020 to assess its offer and work with curatorial staff to incorporate a range of



new research, perspectives and acquisitions into the reviewed design of the programme. The team also worked closely with a teacher panel to test and refine sessions, to ensure that the content best served the needs of our local school community. Initially, the team focused on our most popular Ancient Greek and Egyptian sessions, but over the course of the year they also developed a new Looking at Art programme for primary schools and a suite of Arts Connections sessions and resources for secondary schools.

The Schools programme has been greatly enhanced by our new dedicated schools website, which holds a growing number of resources and films to widen our reach to schools. The site had over 8,500 views in the first twelve months. Our most popular resources have been secondary portraits, ancient Greek myths and our introductory film tour of the museum. The new blended schools offer, incorporating both in-person and virtual museum experiences, proved to be particularly vital over the winter months when schools had to cancel onsite trips due to continuing Covid-related illness and absence. This flexibility, afforded by a number of new ways of teaching and sharing

## I Developing our methods for ensuring access to culture for all

content developed during the pandemic, meant that the schools' team were able to pivot from onsite to online at short notice to deliver planned Museum teacher-led sessions, even when a school was no longer able to visit as planned.

Source, our programme for GCSE, A-level and BTEC Art and Design students, returned in February, with the addition of complementary artist-led teacher Continuing Professional Development (CPD) sessions alongside studio workshops and a panel discussion exploring diversity in the arts. We also continued to develop Science in the Artist's Studio loans boxes for schools in collaboration with the Museum's research scientist, supported by a grant from the Royal Society of Chemistry. In early July, we also held our first in-person evening opening for teachers offering school-based colleagues the opportunity to relax, socialise and enjoy our summer exhibitions after two extremely stressful and difficult years.

**Widening Participation.** Our Widening Participation programme and close work with our strategic school partners has flourished during the past year. In January, we were delighted to welcome North Cambridge Academy (NCA) back for their annual celebration at the Museum. Work with the NCA museum ambassadors resumed - a highlight of which was the group co-leading a Cambridge Festival event. Through the joint UCM Widening Participation programme we also contributed to careers-focused activities at NCA and to enrichment activities exploring Legacies of Enslavement objects with four schools from the Cambridge Meridian Academy. Our long-standing partnership with Soham Village College continued with delivery of an extended Arts Award for Key Stage 3 students, and visits from 250 Year 8 pupils in the spring – back in person for the first time in three years. We were also pleased to renew our longstanding support for the Sutton Trust summer schools, this year across





## Developing our methods for ensuring access to culture for all

a wide range of subjects including history, psychology, education, history of art, and divinity and philosophy. Coordinated through the University's Admissions Office, these subject-specific residential summer schools offer Year 12 students from Widening Participation backgrounds the opportunity to experience the full Cambridge student experience.

The Schools team also worked with the senior research associate, as well as teachers and senior leaders from the Staploe Multi-Academy Trust, to develop Talking Objects, which supports high-quality discussion in the classroom through museum collections to stimulate learning, creativity and curiosity. This action research project, aimed at improving outcomes for children and young people, involves the creation of new resources, sessions and programmes focused on the development of oracy, critical thinking and pupil agency. In June, we hosted a residency project with ten children from Arbury Primary School who spent a week exploring the Museum and connecting creatively with the themes of the **True to Nature** exhibition. The group worked with curators, museum educators and artists to look closely at objects and artwork, making notes, drawings and artworks of their own. Their completed artworks were then presented as a public exhibition in our bespoke learning display space, adjacent to the lower ground art studio in the Museum.

**Families.** Our public programme for families welcomed 3,325 young children and their caregivers this year. We were delighted to welcome them back to the Museum

after the lengthy Covid pandemic period truncated opportunities to connect with other families and for family days out. We also were pleased to host a special event for families from East Anglia's Children's Hospices (EACH) in December. During the Easter holidays, we ran activities for EACH sibling groups. A collaboration with Cambridge China Centre enabled us to deliver an in-person event for families to celebrate Chinese New Year. Of particular note was the Museum's involvement



in the Holiday Activities and Food scheme, which saw us contributing to regional efforts to combat school holiday hunger by offering children who usually receive free school meals a healthy meal each day as part of a week of museum-inspired creative activities. Projects related to **Hockney's Eye** included family programmes such as a disability-friendly opening and an Arts Award in a Week project for young people focused on the

exhibition. The Museum reached the final shortlist for Kids in Museums' Best Accessible Museum Award 2021, particularly recognising our work with families with disabilities and additional needs during lockdown and through the reopening period.

During the summer, we invested Cultural Recovery Funding in hiring a marquee for the Museum's front lawn, which was then filled with a busy programme of activities for a range of priority audiences. Marquee programmes included three further days of activities as part of the County Council's Holiday Activities and Food scheme, as well as Arts Awards completed by families and young people, young carers, EACH, and

## I Developing our methods for ensuring access to culture for all

families with additional needs. This year also saw the development of two new early-years projects, working in partnership with child and family centres. We worked with the Kings Hedges Family Support Project as part of the County Council's Talking Together initiative designed to promote literacy and language development for preschool children from lower-income households. We also held our third early-years action research project, which investigated early literacy encounters between museum objects, spaces and picture books as children aged three to four and their carers explored the Museum together.

**Communities.** Thanks in part to new investment from the Linbury Trust, it has been an exciting period for our work around health and wellbeing. New partnerships



are in development with primary care networks in the region to deliver activities on a social prescribing model, and we have the opportunity to take forward existing partnerships with Cambridge University Hospitals (CUH) NHS Trust, Arthur Rank Hospice, care homes and the City's Independent Living service. The Age Well programme supporting people's health and wellbeing through cultural connections has focused on the **True to Nature** exhibition to explore how engaging with nature through the arts, collections and associated physical and digital spaces might improve and support older people's health and wellbeing. As part of this work we were delighted to run a series of sessions amongst the trees in Jesus College's Fellows Garden with one of our Dance in the Museum groups run in partnership with Cambridge City Council. This year also saw the extension of the Hospice programme to a satellite setting in the town of Wisbech in the Fenland area. This is a key development in the Museum's ambition to reach people living in isolated areas where health inequalities are often at their highest.

In autumn 2021, we successfully piloted sessions of our Social Prescribing Programme, run in partnership with Meridian Primary Care Network. The valuable feedback we collected in the first project then informed the development of new six-week courses in the spring and summer of 2022, with two being onsite at the Museum and one online via Zoom. The sessions, which support people with musculoskeletal conditions and chronic pain, use art, movement and music to offer opportunities for wellbeing and connection. With the generous support of the Marlay Group we are now able to extend this programme until the summer of 2023, with courses running alongside a monthly Alumni group of those who have attended sessions. Our onsite programme is complemented by printed and digital

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resources and the Look, Imagine, Move film series developed during the pandemic so participants can continue to access, explore and enjoy artworks from our collection in their homes and care settings. This year has also seen the establishment of a new women's group as part of our work with Wintercomfort charity and the restarting of touch tours for blind and partially-sighted visitors.

In August we welcomed Arthur Rank Hospice to the Museum and opened the ***True to Nature*** and ***Hockney's Eye*** exhibitions on a Monday, when the museum was closed to the general public, to ensure that their visit was as safe as possible. The visit was extremely significant as it meant that after two years of meeting monthly via Zoom and working from reproductions, the group finally had the opportunity to see the original artworks. It was also the first time the group had met together in person. Partnerships with Addenbrookes Hospital have strengthened over the course of the year, with the inclusion team contributing to the Hospital Trusts' first arts festival. Plans are now underway for a residency at the hospital and further collaborations linked to development of the new cancer hospital.

involvement in Frieze Masters. These events allowed us to test different event formats working within Covid-secure protocols and also pilot smaller-scale onsite events as part of the public programme, including spotlight talks introducing new exhibitions, practical workshops as part of Open Cambridge, and exhibition tours. We have also been able to continue our programme of late openings, which includes a variety of talks, tours, workshops and live music events.

We worked in partnership with the student-led Fitzwilliam Museum Society to welcome students to a series of in-person introductory talks and have started a programme of wellbeing workshops for students titled Zensation.

**Adult programming.** The adult public programme has included practical workshops, talks and tours linked to ***Extraordinary Universe of Peter Apian, Magdalene Odundo in Cambridge***, and of course ***Hockney's Eye***. The new impact and engagement associate, adult programming, started working at the Museum in June 2022, which enables us to explore working in a more strategic way to meet audience development goals for the organisation.

### 1.4 Events

This period included the return of the Museum's events programme, as national Covid-related restrictions were eased and lifted. Highlights included a launch event for ***Gold of the Great Steppe*** during which we welcomed guests from the Kazakh embassy and representatives of the East Kazakhstan regional government; an award ceremony for the globally recognised Yidan Prize, presided over by University Vice-Chancellor Stephen Toope; and a dinner to mark the Museum Director's



Photo by Rob Hill



## Developing our methods for ensuring access to culture for all



Frieze Dinner in Gallery 7



Image top: Corporate hire, dinner in Courtyard  
Image bottom: Company Anniversary lunch in Grove Lodge garden with marquee for 200 guests

**Corporate events and venue hire.** Capacity for events was curtailed by continued Covid precautions through 2021, and although this improved in 2022, there were additional challenges with the closing of the Founder's Gallery and with restrictions imposed by the Hockney exhibition which meant we were unable to host events in some galleries.

In September 2021, the Museum took the opportunity to rebuild its public events offer by trialling and testing different models to increase impact and generate some income. This event-charging pilot improved the rate of attendance for events, made certain events cost-neutral and generated income of around £4,500 for the year. These events remain free for students, staff of the University and special occasions such as the University Festivals.

With the relaxation of pandemic restrictions early in 2022 and the opening up of the museum to larger visitor numbers, existing digital public-event

offers changed to a hybrid model, resulting in more physical public events throughout the museum. The appointment in February of an events team manager to work with the digital and physical events coordinator helped us deliver events and increase the number of income-generating events. Clients included a variety of corporates and University departments, including pharmaceutical, legal and tech companies as well as student-run film societies and fashion shows. Venue hires from March to the end of July created a turnover of more than £48,000 earning an estimated net income of just over £30,000.

In the summer there was a project to make Grove Lodge garden more suitable for events. This included the levelling of the lawn, clearing borders, widening the gravel path and the installation of cables to bring power to the garden. This created a more efficient area for marquees and additional space for event hire.

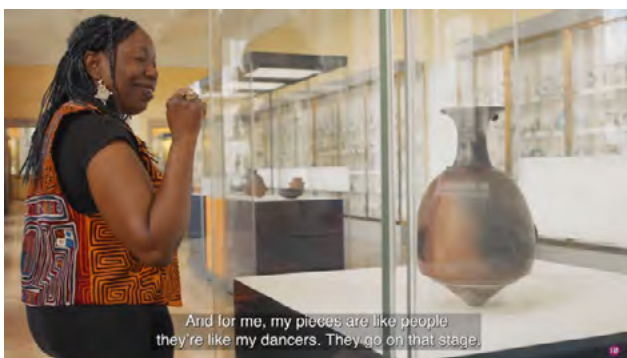
## Developing our methods for ensuring access to culture for all

### 1.5 Social media

The Museum's digital audiences across Facebook, Instagram and Twitter have continued to grow over the course of the year. Instagram continues to be our fastest growing and most popular social media platform with the reporting period seeing a 27% increase to over 40,000 followers.

During this year the Communications team have also established a LinkedIn profile for the Fitzwilliam to publish corporate communications, increase awareness of the Museum's activities, build meaningful networks and create advocacy.

The Communications team also continued to collaborate with colleagues across the Museum on content, creating social media posts that are informative, engaging and entertaining; from highlighting the work that goes on behind-the-scenes at the Museum to delving deeper into exhibition stories and spotlighting artworks, objects and histories. Popular content shared during this time included our major



exhibitions - ***Gold of the Great Steppe***, ***Magdalene Odundo in Cambridge***, ***Hockney's Eye: The Art and Technology of Depictions***, and ***True to Nature: Open-air Painting in Europe 1780–1870***; the Macclesfield Psalter advent calendar; and the visits to the Fitzwilliam by David Hockney for ***Hockney's Eye***, and by the then-Duke and Duchess of Cambridge for the unveiling of their first official joint portrait.

Over the course of the year, we have increased and improved our video content to engage audiences with the Museum's exhibition programme. These videos have been shared on the website, YouTube, e-news, and across social platforms. Exhibitions and the types of related video content produced are as follows:

- ***Gold of the Great Steppe***: trailer, virtual tour, two curator highlight films.
- ***Magdalene Odundo in Cambridge***: trailer, short film with Magdalene Odundo, website soundbites by Odundo on objects in the exhibition.
- ***Hockney's Eye: The Art and Technology of Depiction***: trailer and updated trailer with press reviews.
- ***True to Nature: Open-air Painting in Europe, 1780–1870***: trailer and three talking-head films with curator and contributors.

### 1.6 Public catalogue

#### Collection management data

As part of the organisational review, a new Documentation team was created in the Collections & Research Division. This team leads on collections and archive documentation (both a backlog of existing collections, and documenting new acquisitions), as well as the systems that enable this critical work and the pipeline that brings it to the website collections search. A consultancy that specialises in museums collections system (Sesamoid) was contracted to deliver a report on the interoperability of our collections system (Axiell), digital asset management system (Portfolio) and the middleware (CIIM) that publishes data to the website. This report informed the shape and remit of the new Documentation team.



## Developing our methods for ensuring access to culture for all

During the transition to this new structure, important work was undertaken on creating new catalogue records, improving existing entries, and on staff training and systems reviews. This included considerable progress on adding to and updating Axiell Collections, the Museum's collections management system:

- **6,347** new object records added.
- **20,794** existing records were edited to enhance the information.
- **8,519** objects' location information was updated.
- The number of records with images now stands at **102,230**, or around 40% of the collection.
- **1,713** Conservation and Science Assessment and Treatment reports were created since August 2021, to ensure conservation work is documented.

At the same time, 23,304 items from the Museum records were digitised with the i2s scanner over a period of six months. This included almost 90% of the slip book records for the Egyptian and Ancient Near East collections, supplementing digitisation of similar records for the Greek and Roman collections. Work has begun towards importing these into Axiell and linking the scans to individual object records.

Since April 2022, Documentation staff have: trained new and existing staff in using Axiell Collections, the Museum's collections management system; updated documentation procedures; worked to enhance records to inventory standard; imported data backlogs; and improved location control.

in five different departmental study rooms, requiring significant staff commitment. In the reporting period, the Graham Robertson Room hosted 700 visitors who consulted 4,593 objects. We sought to improve the study room service through introducing an online enquiry form for appointments. This form feeds into our customer relationship management system, Tessitura, ensuring a consistent approach and the ability to capture important data for reporting and evaluation.

During lockdown in 2021, the Museum's Reference Library implemented a pilot scan-and-send service to support remote researchers in accessing materials relating to the Museum's collections. This has proved very popular and has been retained even though the physical Library doors are open once again to research visits.



Research in the Graham Robertson Room

### 1.7 Access for researchers

The Graham Robertson Study Room reopened on 7 September 2021, having been closed since March 2020, as a consolidated space to host research visits for all areas of the collection. Previously, materials were seen

## Developing our methods for ensuring access to culture for all

### 1.8 Research impact

It is vital that the research conducted at the Museum makes a difference to our audiences, visitors and communities. Over the reporting period we have worked to refine our strategic approach to developing and delivering impact through that research.

Building on the success of the national Research Excellence Framework (REF, see also section 2.2), we have worked both internally and with the University to evaluate strengths and weaknesses of our research impact, and to consider programmes for the coming years that can most effectively make a difference in our communities. One key shift towards realising these ambitions is the recent expansion of our research facilitation team: with the support of additional Research England Higher Education Innovation Funding (HEIF) from the University's allocation, a participatory research and impact coordinator will be appointed in September 2022 to support the development and delivery of participatory research. This will help drive aspirations set out in the Research and Impact Strategy: 'Our diverse collections and audiences inspire our research, and we aim to ensure that our research inspires, involves and benefits those audiences.'

The case studies below give examples of how our research follows our strategy's imperative to be 'mindful of the difference it makes to audiences'.

[\*\*Walking with Constable\*\*](#) is a pilot collaboration between the Fitzwilliam and Cambridge Digital Humanities, which is using digital technologies to take light-sensitive prints not usually seen by the public back into the landscapes in which they were made, to explore what it feels like to walk with the iconic painter John Constable (1776-1837). Connecting academics and local communities through walks around East Anglia's 'Constable country', this project has created new

knowledge around the collections in collaboration with academics of different specialties, local archaeologists, artists and ramblers, and a National Trust countryside manager.

The pipeline of research into its public presentation was significantly enhanced through the ***Gold of the Great Steppe*** exhibition, presenting recent archaeological finds discovered by Kazakh archaeologists on a global stage for the first time, amplifying voices that often go unheard in museums in Europe and North America. New results from the collaboration, including research undertaken by a Kazakh PhD student in the Department of Archaeology, were included both in the exhibition and [\*\*digitally\*\*](#) as an ongoing research exhibition legacy.

This pipeline of research into exhibitions is being developed throughout the 2022–2023 academic year, with ***Defaced! Money, Conflict, Protest:*** and ***Islanders: the Making of the Mediterranean*** as major public outcomes of long-running research projects at the Fitzwilliam.

Addressing key societal challenges around identity, mobility and immigration, the [\*\*Being an Islander: Art and Identity of the Large Mediterranean Islands\*\*](#) research project considers how insular identities are shaped by migration and exchange, through the lens of ancient Cyprus, Crete and Sardinia. The project is already reaching more diverse audiences, including diaspora communities, who are often among the most marginalised members of our society. Planned activities include collaborating with umbrella organisations, including the Refugee Council, to develop new engagement activities that incorporate current perceptions of and discourses about island versus mainland cultural identities, including Britain's own. As a result of filming for a documentary focusing on the traditional craft techniques on the island of Siphnos in Greece, the principal investigator worked with the

## I Developing our methods for ensuring access to culture for all

island's mayor to submit a successful application to join the national register for immaterial heritage, setting in place opportunities for longer-term impacts for local communities based on this research.

The Museum's first senior research associate for museum learning delivered Talking Objects, a project creating resources and training sessions focused on supporting high quality dialogue in the classroom and museum. Supported by funding from Moving IT On, we worked with the Sedgwick, Whipple and Scott Polar Museums, as well as leaders and teachers from local strategic partner schools. Building on the digital-first offer during the pandemic, we piloted a hybrid offer consisting of onsite visits, online sessions and resources. The project explores the efficacy of blended models of school/museum engagement and how they support pupils to develop cultural capital, promote learning and oracy in the classroom across different curriculum areas and promote pupil agency and voice.

### 1.9 Loans from the collection

The Museum has facilitated the loan of 141 objects and artworks for thirty-eight different exhibitions during this period, supported by a cross-museum Loans Group that seeks to ensure this programme is both impactful and sustainable within our resource envelope. Notable exhibitions where our artworks and objects played a key role include **Modigliani and the Primitivist Revolution** at the Albertina, Vienna; **Dame Barbara Hepworth** at the Rijksmuseum, Amsterdam; and **Hogarth and Europe** at Tate Britain, London. The Fitzwilliam also loaned to a number of touring exhibitions such as **The Woman in White: Joanna Hiffernan and James McNeill Whistler** at the Royal Academy of Arts, London, that also went to the National Gallery of Art, Washington, DC, and

**Albrecht Dürer's Journey to the Netherlands 1520-21** at the National Gallery, a touring exhibition that also went to Suermondt-Ludwig Museum, Aachen. An important loan within Cambridge was that of fourteen works to the Museums of Archaeology and Anthropology exhibition **COLOUR: Art, Science & Power** including objects from the Fitzwilliam Museum and from the Hamilton Kerr Institute's archives of Roberson and Winsor & Newton, two of the most important suppliers of paint and other materials to artists.

### 1.10 HKI postgraduate courses and other teaching

In 2022, the Hamilton Kerr Institute (HKI) conservation studios were back to normal use, although precautions were continued, following the University's Covid policy. It was a pleasure to be able to welcome everyone again and provide one-to-one live supervision to students and interns. The Diploma Course currently trains two students, now in their second year. In the first half of 2022, five interns worked at the HKI on both painting conservation and research projects. After the summer, two continued, and two new interns were recruited.

In March 2022, HKI put in a proposal for the change of the Diploma in the Conservation of Easel Painting course to a masters programme. The proposal has been approved by the Faculty and School Boards and the Academic Standards and Enhancement Committee, but awaits final approval by Regent House. The Masters in Easel Painting Conservation is due to start in 2023-2024 with two to three students. This new degree is a step towards a broader development of masters and research training at HKI and the Fitzwilliam.





## 2

Ensuring a multiplicity of voices and approaches in our research

# Ensuring a multiplicity of voices and approaches in our research

## 2.1. Fitzwilliam research environment

The Museum's first Research & Impact Strategy (2022–2025) was approved by the Syndicate in November 2021, following discussions across the Museum and with wider partners both within the University and beyond. The Strategy states that 'our diverse collections and audiences inspire our research, and we aim to ensure that our research inspires, involves and benefits those audiences'. This research will continue to draw upon the deep expertise of our staff - across curatorial, science, conservation and learning research - 'to explore the myriad ways in which art and culture touch people's lives, working with our audiences to develop knowledge, skills, agency and a sense of belonging, as well as enhancing health and wellbeing.' The Strategy is founded on four key principles, that our research will be (1) creative and ambitious, (2) distinctive and innovative, (3) relevant and collaborative, and (4) inclusive and sustainable.

A Research and Impact group meets monthly to oversee research activity, this year focusing on developing a plan to underpin the strategy and to facilitate evaluation of progress against goals. This plan sets out a series of objectives through 2025, convening a series of research workshops and encouraging colleagues to present to the group in order to receive constructive feedback as they develop and deliver projects. The group, working with University Human Resources, finalised guidance and processes for eligible staff to take sabbatical leave, and for other research staff to apply for periods of leave from duties to further their research. The first sabbaticals, in Michaelmas term 2022, were important for developing the research culture and testing how we ensure operational continuity while colleagues are away.

Two research communities were approved in 2021 by the Research and Impact Group - Materials and Materiality, and Participation, Practice and Cocreation - providing a focus for grouping the Museum's research strengths. These communities will help to increase the scope, coherence and ambition of the Museum's research, better present research and impact strengths, and increase the profile of staff and projects. A new designation of Fitzwilliam Museum affiliated researcher has been created, to recognise collaboration with researchers outside the University of Cambridge who are actively collaborating with Fitzwilliam projects and staff. Three affiliated researchers have been approved: Julie Dawson, Melanie Pitkin and Sara Öberg Strådal.

## 2.2. Research Excellence Framework

In 2021, the Museum and the Hamilton Kerr Institute (HKI) submitted to the Research Excellence Framework (REF) for the first time, under Unit of Assessment 32 (Art and Design: History, Practice and Theory). Twenty-one Fitzwilliam and HKI staff were submitted to this exercise, making up 56% of the joint submission, with thirty-eight research outputs (e.g. exhibitions, books, articles and digital resources) across the eligible time period (2014–2020).

The submission, in collaboration with University of Cambridge History of Art and Kettle's Yard, was judged to have delivered high quality and globally significant books, articles, exhibitions and other outputs (93% at three-star (internationally excellent) or four-star (world-leading); 57% at four-star). We received an encouraging rating for our environment statement (75% 'world-leading'), whereby Cambridge compares well with other university history of art departments. Our output scores were also strong, with 56% rated as



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## Ensuring a multiplicity of voices and approaches in our research

four-star and 31% as three-star, whilst the three impact case studies - which included two museum submissions focused on our Egyptian coffin research and our work on the materiality of artistic practice in medieval and Renaissance Europe - were rated as three-star/four-star. **The Times Higher Education** placed Cambridge on a par with the Courtauld Institute, which we see as our closest comparator in terms of scale, scope and focus.

A number of University and internal meetings and workshops are informing our strategy around research projects and impact aims in the coming REF cycle.

### 2.3. Grant awards and funding applications

As anticipated in our planning round submission, fewer research funding applications were submitted in this period, owing to the focus by staff on the Museum's reorganisation and consultation process. The focus remains on developing career trajectories, supporting colleagues in submitting applications that - if successful - can act as springboards for future grants of a larger scale.

Nonetheless, a successful funding application was made to the University's allocation of Research England Higher Education Innovation Funding (HEIF), at a much higher ask (£150,000) than in previous years. This was to support the research facilitator, projects coordinator, participatory research and impact coordinator positions and part-time cross-UCM evaluation support. A major application to the AHRC's Collaborative Doctoral Programme for Collections and Communities in the East of England was submitted in September 2022. Funding was also received from the Paul Mellon Centre to support the external curator of the Black Atlantic exhibition focused on the legacies of empire and enslavement within the Cambridge collections, and Cambridge Humanities Research Grants supported the project *Global Connections: The Alhambra* at the Fitzwilliam Museum.

We also had several unsuccessful applications over this period, to the ZK Schindler Foundation, AHRC (standard grants, Towards a National Collection, UK/US collaboration, and the impact fund) and British Academy. Several major ongoing projects drew to a close during this period: the AHRC-funded *Linking Islands of Data* project and *Pigments of British Illuminators*, a collaboration between the Fitzwilliam and the universities of Durham and Northumbria; the British Academy funding for *Secrets of a Silent Miniaturist*; and the Leverhulme-funded collaboration with the Department of Applied Mathematics focused on *Unveiling the Invisible: Mathematics for conservation in arts and humanities*.

### 2.4. University of Cambridge Collaborations

*Collections-Connections-Communities*. The joint effort *Collections-Connections-Communities* (CCC) was launched in January 2022 with the appointment of Sophie Potter as the coordinator for the University-wide Strategic Research Initiative. CCC, co-chaired by the Museum's deputy director, collections & research, and the director of the Museum of Zoology, convenes communities of researchers including academics as well as our audiences, and seeks to use the collections in new ways that research some of the key challenges of our time:

- Society & identity (addressing political extremism, racism and inequality).
- Health & wellbeing (addressing declining physical, mental and emotional health in the population).
- Environment & sustainability (addressing biodiversity loss and unsustainable living).

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## Ensuring a multiplicity of voices and approaches in our research

An initial web presence was established with dedicated pages on the UCM website and a Twitter feed; a dedicated website will be launched in early 2023. Initial activities included a workshop focused on collections projects linked to health and wellbeing, and a Cambridge Festival session. This included the screening of [three short films](#) (including one focused on the Fitzwilliam's Inspire Nature project), and a panel discussion featuring the co-chairs, the featured researchers, and the Chair of the UCM.

CCC awarded funding to six participatory research projects across the UCM in March, including Making Connections Through Collections, a proposal submitted by the Fitzwilliam head of learning and the senior curator, modern & contemporary art, which will support a series of community workshops at the Fitzwilliam to explore collections of the future. The UCM Communities Coordinator will also benefit from additional hours to work on community engagement for the Fitzwilliam exhibitions on the legacies of enslavement, and its integration with the broader UCM programme. The CCC is planning to host a participatory research workshop in Lent term 2023 once all projects are complete to allow leads to share best practices for the future.

CCC has been awarded funding in collaboration with the Cambridge Global Challenges Strategic Research Initiative (SRI) to support *Aftermaths of Return*, a project to bring together researchers from areas where object returns have been made. *Aftermaths* seeks to explore the broader consequences and legacies of these returns.

Cambridge Visual Culture (CVC). A relaunched CVC - formerly the Centre for Visual Culture - seeks to offer a portal for the visual in Cambridge: for our students and researchers; for visual artists; and for the wider community. CVC offers a digital presence,

a programme of events and a programme of visiting researchers. Co-directed by Professor Caroline Vout (University of Cambridge Classics), Dr Amy Tobin (Kettle's Yard), Donal Cooper (History of Art) and the Deputy Director, Collections and Research (Fitzwilliam Museum), the Centre seeks to work across Cambridge, bringing together researchers interested in the visual. A CVC coordinator was appointed in July 2022, to support the programme of work and ensure coordination with other networks such as the CCC and CRASSH (Centre for Research in the Arts, Social Sciences and Humanities).

During the reporting period, three visiting professors in global humanities were hosted. These researchers spent time engaging with visual collections and communities across Cambridge and took part in the Cambridge Visual Culture roundtable, *Cambridge Collections: New Global Perspectives* hosted at the Fitzwilliam Museum on 21 February.

Six future visiting researchers from around the world were appointed following the February 2022 call for applications to its first programme of visiting research fellows: Abbas Akbari (University of Kashan), Anna Reid (Princeton University), Che Gossett (Columbia University), Brian Jacobson (California Institute of Technology), and Sana Ginwalla (Zambia Belonging Collection), supported by Kerstin Hacker at Anglia Ruskin University. These scholars will take up two-week residencies in Cambridge, during which time they will be paired with CVC mentors and institutions and invited to work across University departments and organisations.

## 2.6. Scientific analysis and research

The new analytical equipment obtained through the Capability for Collections Fund (CapCo, AHRC funding) in 2021 for the Cambridge Heritage Science

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## Ensuring a multiplicity of voices and approaches in our research

Hub (CHerISH), supported new research on the Fitzwilliam collection and led to collaborations with national and international colleagues and institutions.

The research scientists at the Conservation and Science Division worked with colleagues at the Fitzwilliam and HKI to develop research on a series of current and upcoming projects and exhibitions. A series of technical analyses has been carried out on the last English portrait miniatures from the Duke of Buccleuch collection, contributing to the ongoing investigation of materials and technique used by Isaac Oliver between the sixteenth and seventeenth centuries, and bringing the total number of objects analysed to more than eighty. The web resource *Unlocking the English Portrait Miniature* is currently being populated with this wealth of technical data.

The technical study of Agnes Block's botanical drawings is now underway with curator Hettie Ward. To start, infrared imaging, optical microscopy, FORS (fibre optic) and XRF (x-ray fluorescence) analyses have been employed to assess palettes and techniques used in the botanical illustrations Block commissioned from a number of artists. The first results will be presented at the Growing Networks conference in January 2023. Furthermore, a series of still lifes of flowers, painted in watercolours on parchment and attributed to the seventeenth-century Dutch painter Jacob Marrel, were analysed (FORS, Infrared Imaging, XRF), to establish date and attribution. This is part of a larger, interdisciplinary project on botanical illustration, drawings and paintings in the Fitzwilliam collection.

Analytical support has been given to research on a number of paintings and watercolours, undergoing conservation treatment and/or research at the HKI, both in the form of consultation for incorporating technical analysis into reports, as well as novel analysis including spectrographic and other scanning

technologies such as MA-XRF scanning, XRF, IRR, FORS, Raman and FTIR. by X-ray, spectrographic and other types of scanning technologies.

This included research on the identification of Meynnart Wewyck and his workshop's oeuvre; analysis of Peter Paul Rubens' 'Head Study of Bearded Man'; research on Simone Martini and workshop, 'St Geminianus, St Michael and St Augustine, Each with an Angel Above'; the AHRC-funded project *The Pigments of British Illuminators: A Scientific and Cultural Investigation*; and research on several copies of the *Astronomicon* for *A Universe in Motion*.



A conservator at the HKI is filling areas of loss in a large Tudor portrait painting on panel

The research project *Medieval Paint* centres on the archive of paint samples housed at the Hamilton Kerr Institute, and is conducted as an AHRC Open-Oxford-Cambridge Doctoral Training Partnership PhD project. A collaborative project on smalt – a blue, glass-based pigment that contains cobalt and is used in painting, glass, ceramic glazes and enamels - welcomed international visitors. Dr Marcia Vilariguez, Director of the Research Unit VICARTE, NOVA School of Science and Technology, NOVA University, Lisbon, examined enamels (sixteenth-nineteenth century) from the Museum's collection with non-invasive XRF and Raman



A conservator and intern working together on a large Tudor panel at the HKI

equipment. Dr Mitra Almasian, scientist at Amsterdam University Medical Center, also visited and performed OCT on the enamels and on a selection of ceramics, sharing equipment with Addenbrookes Hospital provided at no cost by Thorlabs.

Colleagues contributed a joint chapter to the publication accompanying the exhibition **David Bailly - Time, Death and Vanity**, at the Lakenhal in Leiden, the Netherlands (spring–summer 2023), combining MA-XRF imaging with technical art historical research. And we worked closely with the Rembrandthuis, Dordrechts Museum, and the Art Institute of Chicago, on technical research of works by the seventeenth-century Dutch painter and writer Samuel van

Hoogstraten, with a focus on amongst others his use of different ground layers and his connections with Rembrandt's practice..

HKI conservators worked on the editing of the **Hamilton Kerr Institute Bulletin**, no.9, 2022, which was published in Autumn 2022, presenting papers on the various conservation and research projects at the Institute, including scientific analytical research. We are also happy to welcome Dr Sally Woodcock as an affiliated researcher. Dr Woodcock has published widely on the Roberson Archive held by the HKI, and will continue her research on this unique resource on nineteenth-century painting materials.





John Bellany, *The Fish Gutters*, c.1966  
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Bridgeman Images.

3

Embracing a global  
history of art and  
material culture



## 3

## Embracing a global history of art and material culture

### 3.1. Diversifying our narrative

The Learning team are proactively building diversity awareness into future programming, ensuring we achieve our aim to work with a more diverse cohort of artists. Projects include the discussion Diversity and Inclusion: Reframing the Conversation in Museums currently in planning as part of our SOURCE events for students and cultivating new relationships with Anglia Ruskin University to offer art students at GCSE/A Level and Foundation sessions on Creative Courses and Careers. And we are utilising appropriate social channels (such as Facebook) to reach local families with experience of migration, as well as refugee community networks, to build awareness of relevant free programmes.



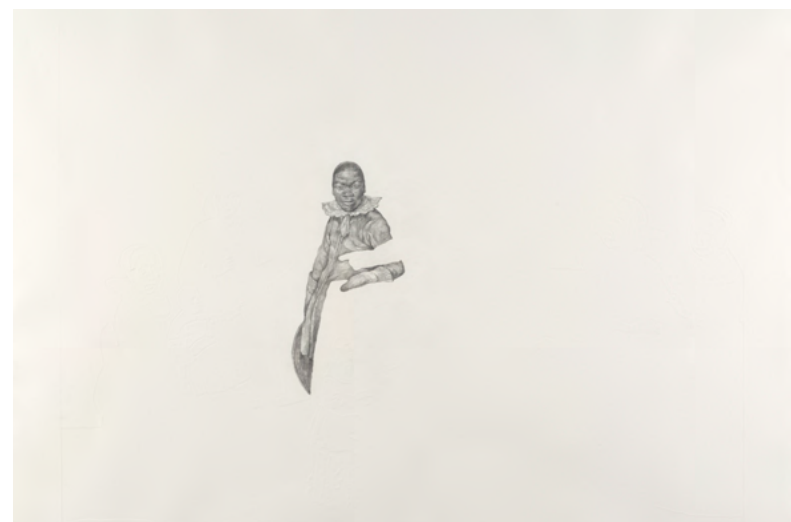
### 3.2. Collections development

The Museum Mission sets out our ambition to ‘develop our collection in ways that better reflect the backgrounds and interests of all our visitors’, and a suite of significant acquisitions this year will allow future displays, exhibitions, learning programmes

and research to engage groups historically underrepresented in the collections.

A large-scale painting by the British artist Joy Labinjo (b. 1994), ‘An 18th-Century Family’ (2022; PD.74-2022), depicts the family of Olaudah Equiano with his wife Susanna Cullen (born in Soham, near Cambridge) and their two infant daughters. The painting of an inter-racial marriage embodies the links between Cambridge, colonialism and the abolitionist movement, reimagined by a young Black artist. The work enhances and diversifies the renowned portrait collection of the Museum, and will be the opening work in an exhibition on the Black Atlantic in 2024.

Two works by another Black British artist, Barbara Walker (b. 1964), display a different approach to the historical. ‘Vanishing Point 29 (Duyster)’ (2021; PD.75-2022) and ‘Marking the Moment 3’ (2022; PD.76-2022) explore the visibility of Black subjects in Western European prints and paintings. Combining etching and drawing, or the use of Mylar overlays, Walker inverts the hierarchies in these historic works, bringing Black individuals into the foreground, and thereby demanding we consider the narratives of the unaccounted.



Barbara Walker, *Vanishing Point 29 (Duyster)*, 2021. Image courtesy the artist and Cristea Roberts Gallery, London, © Barbara Walker, 2023



Honoré Daumier, *The Omnibus* (previously called 'A Third-class carriage'), c.1862

'Red Angled Ribbed Vessel' (1985; C.14-2022) by Magdalene Odundo was presented to the Museum through the Cultural Gifts Scheme, following its inclusion in the award-winning *Magdalene Odundo in Cambridge* exhibition. This striking burnished vessel embodies how the collections seen in Cambridge museums, and the experience of working with Nigerian potters, shaped the practice of one of Britain's leading artists. Similarly, two other major acquisitions offer further opportunities to explore the transmission of artists, styles, technologies and materials across the globe. A bedside table designed by Thomas Jeckyll in 1875 integrates techniques used in Japanese furniture production, whilst a reverse glass painting made in China or Western India around 1800 uses a technique introduced to China by Jesuit missionaries. The painting on glass also reflects other connections: the Chinese artists depict a pair of women within a 'house of porcelain', an ornamental room inspired by Indian Mughal visual traditions. Finally, a set of prints by Rebecca Salter (b. 1955), President of the Royal

Academy, is accompanied by a video archive capturing the working techniques of the traditional woodblock carvers of Kyoto, providing a contemporary example of global entanglements.



Magdalene Odundo, *Red angled ribbed vessel*, 1985  
© Magdalene Odundo



WeFail, 'Four Horsemen', 2019, 48 of 250

The Museum is also committed to ensuring our collections represent those beyond the elite and well known, particularly in a region of such unequal opportunity. An 1862 painting by Honoré Daumier (1808–1879), 'The Omnibus' (c. 1862; PD.73-2022), generously donated by the executors of Jeremy Pemberton, depicts the encounter of passengers of different classes in the horse-drawn buses recently introduced to Paris. John Bellamy's (1934-2013) 'The Fish Gutters' (c. 1966; PD.78-2022) is representative of the Scottish painter's work in documenting the lives of the working class.

The Art Fund project, Currencies of Conflict, drew to a close with a final series of acquisitions that illustrate the practice of using, defacing and modifying money for the purposes of protest, dissent and

activism. This included protest coins minted in the Czech Republic, WeFail's 'Four Horseman' print with caricatures of British politicians, an Asylum Support Enablement Card and three out of the four works in Ron Peperkamp's series ***Dangerous Money*** ('Arsenic', 'Asbestos', 'Cyanide'; 2021; CM.26-2021 to CM.29-2021). The Museum also acquired a series of Ukrainian commemorative coins, minted between 2019 and 2020 to reflect upon the Russian invasion of Crimea in 2014.

A full list of acquisitions is provided in the appendix.



### 3.3. Global partnerships

Alongside the Being an Islander project and the *True to Nature* and *Gold of the Great Steppe* exhibitions, a number of other major projects at the Museum benefit from partnerships with research institutions beyond the UK.

**Egyptian Coffins project.** Work on the Egyptian Coffins project, led by the curator, Egyptian antiquities, continues to involve a number of international partnerships. The Museum is a core member of the First Millennium Coffins Group, a working party on Egyptian coffins of that period involving Egyptologists and conservators from the Metropolitan Museum of Art, New York, the British Museum, the Louvre and the Grand Egyptian Museum, Cairo.

A research trip to Cairo in September has reinvigorated the Fitzwilliam's working relationship with the Egyptian Museum, with outcomes building on

workshops on documentation and outreach reflected in the interpretation of new coffin displays curated by Egyptian Museum staff. Outputs from the project have been presented at international conferences in Austria, Cyprus and Switzerland, as well as at a school of design in Egypt. An updated edition of the Arabic version of the publication *How to Make an Egyptian Coffin* is in preparation, with improved renderings of woodworking terminology. As with the previous edition, this will be made freely available as a downloadable PDF.

Affiliated Researcher and Leverhulme Emeritus Fellow Julie Dawson is focusing on the technology of Middle Kingdom and First Intermediate Period coffins. As part of this, she has worked closely with a Marie Skłodowska-Curie PhD student in the Department of Archaeology on the characterisation of white pastes used in the construction and decoration of coffins. The results so far potentially indicate that true plasters (made by heating the raw materials and involving a





chemical reaction in creating the final product) were in use in Egypt much earlier than previously recorded. These findings will feed into a broader understanding of the technology of various funerary crafts.

A collaboration is being explored with the University of Amsterdam to use non-invasive dendrochronology techniques, using CT imagery, to investigate the Museum's cedarwood coffins from Beni Hassan. This would enable comparison with other examples both from that site and from Middle Kingdom tombs at Qubbet el-Hawa (Aswan). Not only can this enable more precise dating of the coffins in question but may also allow the identification of coffins made of wood from the same tree.

**Chinese Art Project.** Two projects led by the East Asian Art Curator will focus on specific parts of the Museum's collections from China, and undertake art historical and technical research to explore the transmission of style, technology and materials between China and other regions, notably Central Asia and Europe. Discussions are underway with two major funding prospects.

**Black Atlantic research.** A suite of research informing a series of forthcoming major exhibitions on the relationship between enslavement, Cambridge and visual culture will also provide critical context for the wider collection and how it, and visual traditions, were shaped by the exploitation of people, material and landscapes, and the wealth that was accrued during colonialism. The Museum's keeper of applied arts initiated a project - *Representations of Black People in European Sculpture: Mapping Objects in UK Public Collections* - to support development of wider awareness of sculptural representations of people of Sub-Saharan African descent, the African diaspora, and people with mixed backgrounds or multiple ethnic backgrounds that include Black heritage. Focusing

on works after 1450, made by artists born or based in the UK and Europe, and supported by Marlay Group funding, the project's documentation assistant developed an open source cross-referenced database (in consultation with diverse focus groups), which now comprises 200 sculptures. This will provide the basis for examining patterns, challenges, limitations and opportunities of the material. In parallel, research into several key black abolitionists and performers with links to Cambridge - including Olaudah Equiano, George Bridgtower and Ira Aldrige - was undertaken, some of which will be surfaced in the Black Atlantic display series.

**Global Connections: Arts from the Islamic World and the Fitzwilliam.** This project, with colleagues from Rutgers University and the McDonald Institute for Archaeological Research, focuses on two important collections from the Islamic world: twenty life-size casts of the Alhambra Palace (with Dr Deniz Türker, History of Art/Rutgers University), and the Adès collection of seventy medieval Iranian ceramics (with Dr Carmen Ting, McDonald Institute for Archaeological Research). The project was awarded £17,490 by the Cambridge Humanities Research Grant scheme, to support archival research on English antiquarian interest in the Alhambra in the earlier part of the nineteenth century. A team visit to Granada identified the original location of the Fitzwilliam casts within the building. The objects conservator has continued analytical work on the Iranian ceramics' collection, benefiting from the expertise of two visiting scientists (Dr Stefano Legnaioli, ICCOM–CNR Pisa, and Dr Mitra Almasian, University of Amsterdam), and of the global humanities visiting professor in history of art (the V&A Museum's Dr Mariam Rosser-Owen).



*True to Nature*

# 4

Creating immersive and  
interactive exhibitions  
and displays

# Creating immersive and interactive exhibitions and displays

## 4.1. Exhibitions programme

### **Gold of the Great Steppe (28 September 2021 – 30 January 2022)**

Supported by and organised with East Kazakhstan Regional Museum of Local History, this exhibition brought together Kazakhstani archaeological finds and research from three different burial complexes in East Kazakhstan (Berel, Shilikti and Eleke Sazy), allowing visitors to discover the lives and legacies of the Saka people who flourished 2,500 years ago.

### **Hockney's Eye: The Art and Technology of Depiction (15 March – 29 August 2022)**

Co-curated by the keeper of paintings, drawings and prints and two distinguished external curators, Martin Kemp and Martin Gayford, this cross-site, cross-disciplinary exhibition at the Fitzwilliam Museum and the Heong Gallery at Downing College was the first to explore the many ways of seeing and depicting in the art of David Hockney (b. 1937), from optical devices to digital gadgetry, and the first to position his work in conversation with an historic collection to achieve this. The exhibition featured many strategic loans from private and public collections, including Hockney's most recent self-portrait, seen in public for the first time.

An accompanying book explores the themes of the exhibition with contributions from the fields of neuroscience, the history of scientific instruments and 3D digital modelling.

The exhibition was designed by Holmes Studio. With an extensive outdoor advertising campaign in London and Cambridge, an exhibition trailer and social media

campaigns, the exhibition has captured the imaginations of visitors.

*Hockney's Eye* has given immense pleasure to many. Admittedly with a longer run than most previous shows, it was our most visited exhibition ever. The exploration of the artist's preoccupations with the art and technology of the past, and the possibilities afforded by new technologies, makes this a demanding show; this is not a simple wallow in Hockney's joyous colour. But it is clear that our visitors have enjoyed being invited to look more closely and think more deeply. Some have been confused by the layout and the two venues, but for many that has been one of the exhibition's chief virtues - an unusual invitation to consider the Museum's paintings collection with new perspectives.

An edition of the exhibition will travel to Teyler's Museum, Haarlem, Netherlands (24 September 2022 – 30 January 2023).

### **True to Nature: Open-air Painting in Europe 1780–1870 (3 May – 29 August 2022)**

The Fitzwilliam has one of the finest collections of *plein air* landscape oil sketches anywhere and is also recognised as pioneering research into the subject.

*True to Nature* includes around one hundred works from the Museum's collection, alongside works from our curatorial collaborators, the National Gallery of Art, Washington, DC, Fondation Custodia, Paris, and a significant private collection.

The Fitzwilliam was the final venue of an international tour, co-curated by the keeper of paintings, drawings and prints. The exhibition united, for the first time, more than 120 open-air paintings from

these remarkable public collections, together with a distinguished private collection of oil sketches, never before seen in public. The crossover between artistic and scientific endeavour, which the exhibition foregrounds in its interrogation of what it means to be 'true to nature', was demonstrated in the Fitzwilliam iteration through loans and responses to the works on display achieved through wide collaboration with the University, the UCM and the Cambridge Conservation Initiative, as well as the local community, including the City Council, the Museum's partner schools and the Age Well initiative, which brings together programmes with and for older people.

### **Magdalene Odundo in Cambridge (5 October 2021 – 24 July 2022)**

Magdalene Odundo DBE (b. 1950) is one of the greatest ceramic artists working today. Her distinctive, burnished vessels are informed by a range of art and craft traditions from around the world.

This display marked fifty years since Odundo moved from Kenya to Cambridge to take an Art Foundation Course at Cambridge School of Art. Intending to study graphic design, Odundo soon switched her focus to ceramics, inspired by Zimbabwean-born pottery teacher, Zoë Ellison. Ellison encouraged Odundo in her first attempts at making and introduced her to a number of contemporary British studio potters.

Immersed in Cambridge, Odundo visited The Fitzwilliam Museum and the Museum of Archaeology and Anthropology where she was captivated by the versatility of clay and hugely influenced by the variety of ceramics from around the world on display. These visits to Cambridge museums combined with Ellison's teaching underpinned Odundo's decision to embark on a career in ceramics and inspired her subsequent trips to train with women potters in Nigeria and Kenya.

In this display, Odundo brought together a selection of the global ceramics from Cambridge collections that were key to this formative period and examples of her own unmistakable work.

Odundo and the senior curator of modern and contemporary applied arts were awarded a joint inaugural Curatorial Prize by the Association for Art History for the exhibition.

### **Virtue, Vice & the Senses: Prints 1540–1660. (27 July to 31 October 2021)**

The exhibition looked at the spread and development of prints representing abstract qualities such as the five senses, seven virtues and deadly sins.



'Summer' by Wenceslaus Hollar, 1644, etching, displayed in 'Virtue, Vice & the Senses: Prints 1540-1600'



## 4.2. Gallery displays

### The Extraordinary Universe of Peter Apian (22 March -12 June 2022)

The central focus of this display in the Charrington Print Room, curated by Affiliated Researcher Dr Sara Oberg Stradal, was one of our most important printed books, the *Astronomicum Caesareum* printed in 1540 by Peter Apian (1495-1552). The show contextualised Apian's remarkable visualisations of the cosmos through prints, illuminated manuscripts, maps and astronomical instruments, both from our own collections and loans (Whipple Museum, Cambridge University Library, and British Library). In-gallery digital images and a series of short films on the website presented the findings from our ongoing CHRG-funded research project, Peter Apian's Workshop and Printing Practices: the *Astronomicum Caesareum* Under the Microscope.

### Alternative Narratives of the Greek Bicentenary (9 November 2021 – 25 October 2022)

This was a mixed physical and virtual display highlighting objects related with the era of the Greek Revolution (1821) and of the establishment of the new Greek state shortly after.

The display housed in the A. G. Leventis Gallery of Ancient Cyprus consisted of a unique assemblage of finds from the Spartan sanctuaries, a gift from the newly established Greek state, in the decades following the Greek Revolution.

The display highlighted how the new Greek state sought to use the ancient past to both shape a national identity and create diplomatic links across Europe.

Additional virtual content of the display included coins that reflected both the last decades of the Ottoman

rule and the first decades of the Greek independence, as well as prints depicting early Western artists' views of Greek antiquity.

### Boat Race Trophies Display (Courtyard, 9 November 2021 – 27 March 2022)

For the first time in the history of The Oxford and Cambridge University Boat Race both the Men's and Women's Blue Boat trophies were put on public display, together with several historic trophies and the Reserve Boats trophies. The Courtyard display was accompanied by a digital long form story, [‘Showing your Mettle’](#). A launch event was attended by some eighty past and present members of Cambridge University Boat Club, and the display proved popular with visitors, having made a splash in the local and national press and TV.

### Fitz-Stitch (12 April – 22 May 2022)

Two quilts created through the Fitz Stitch project were displayed in the Courtyard basement area outside the education studio. Fitz Stitch was part of the Museum's remote engagement offer during the first lockdown and invited participants to enjoy being creative in their own homes taking inspiration from the Museum's collection. Live online sessions were held to offer opportunities for people to feel connected to each other and the museum despite being apart, and sixty-five people contributed squares to create the quilts. The display has attracted general visitors and participants alike, including a visit from residents at a local care home who participated in the project. The display has also enabled us to test this area as a space for future displays, highlighting creative work created through our learning and participation programmes.

### Global Gold

(28 September 2021 – 30 January 2022).

A special display curated by the Keeper of Coins and Medals opened in Gallery 17 on 28 September, to coincide with *Gold of the Great Steppe*. Global Gold provided global perspectives on the use of gold for currency and coins from the sixth century BCE to the twentieth century. The sources and trading networks of the raw material reflect colonialism and exploitation, technological change and the discovery of new sources. The display includes a loan from the Sedgwick Museum of Earth Sciences.

### Turning Heads: Lynette Yiadom-Boakye – Rembrandt van Rijn – Anthony van Dyck (17 August 2021 – 20 February 2022)

A new case display in the Dutch Gallery presented a selection from new acquisition 'First Flight' (2015; P.96-2020.2), a set of etchings by British figurative artist Lynette Yiadom-Boakye (b. 1977). The Black, male heads set against blank backgrounds are not portraits but fictional composites based on collections of found images, such as photographs, and the artist's own memories and imagination. Yiadom-Boakye's work challenges the restrictive themes of the European portrait tradition by destabilising sitters' identities and removing indications of place and time. Instead, her enigmatic, invented heads make room for multiple interpretations and projections. The questions of representation and memorialisation that are raised by Yiadom-Boakye's work were brought into focus by placing it in dialogue with examples of portraiture, by Anthony van Dyck and Rembrandt van Rijn, from the Fitzwilliam Museum's remarkable print collection. This display encouraged us to ask: 'what is history?' and 'who should be remembered and how?'



*The Duke and Duchess of Cambridge*, 2022 by Jamie Coreth.  
© Jamie Coreth/Fine Art Commissions. Photo by Martin Bond

### Joint portrait of The Duke and Duchess of Cambridge (23 June - 30 December 2022)

The first official joint portrait of The Duke and Duchess of Cambridge went on display at the Fitzwilliam Museum. The artwork, painted by British artist Jamie Coreth, was commissioned in 2021 by the Cambridgeshire Royal Portrait Fund, held by the Cambridge Community Foundation, as a gift to the county.

The portrait will be on loan for an initial period of three years, and we are preparing plans for it also to be exhibited in other community spaces and galleries around Cambridgeshire. From 7 January – 2 April 2023 it will be displayed at the National Horseracing Museum, Newmarket. The painting will also be loaned to the National Portrait Gallery in 2023 to mark their reopening. The Duke and Duchess of Cambridge visited the Fitzwilliam Museum on Thursday 23 June 2022 to view the portrait.





Photo by Martin Bond

5

Providing a distinctive,  
sector-leading digital  
museum experience



## Providing a distinctive, sector-leading digital museum experience



### 5.1. Website

Following the migration from the Drupal website, this year has seen the current iteration of the Fitzwilliam website up and running to provide visitor information, promote our exhibitions and events, support our learning offers and showcase our collections and research.

During this time, we have built bespoke exhibition and display pages, incorporating a variety of design features such as image carousels, shop links, reviews, and embedding video, and have changed the homepage to reflect upcoming and current exhibitions. Website administrators have also worked closely with curatorial teams to update gallery, study room, and staff profile pages.

This year, the website has had over 500,000 new users, with over 300,000 approaching the website through organic search. Top countries of origin for visitors include the United Kingdom (369,000), United States (57,000), France (5,800), Italy (5,300), Netherlands (5,200), Canada (5,100), and Australia (5,000). There

was a spike in new users on the website between 13–19 March (29,667), which coincides with the lead-up and opening week of **Hockney's Eye** and the media coverage and attention that this exhibition generated.

### 5.2. Media

**Gold of the Great Steppe.** *The Gold of the Great Steppe* exhibition announcement in August 2021 achieved national and international profile across media outlets in print, online, broadcast and social media feeds. Highlights included the *London Evening Standard*, *the Daily Mail*, *The Guardian*, *The Times*, *The Daily Telegraph*, *The i newspaper*, *CNN Style*, *The Week*, *BBC*, *ITV*, and *Smithsonian Magazine*.





This announcement was followed in September by repeat opening coverage in national media outlets: the exhibition was critically acclaimed by *The Guardian*, *The Daily Telegraph* and the *i* newspaper. Review coverage continued in *Apollo* magazine, *World Archaeology*, *Current Archaeology*, *BBC History Magazine*, *The Art Newspaper*, *The Astana Times*, *Kazinform*, *Qazaq TV*, *London Review of Books* and *British Muslim Magazine*. *Apollo* nominated the exhibition for Exhibition of the Year 2021.

The exhibition set a precedent at the Fitzwilliam for the creation of the first digital marketing campaign assets to be commissioned, with branded trailer, virtual exhibition tour and curatorial films for the run of the show. Our bespoke social media sector collaboration using our hashtag #SakaGold saw The Royal Academy, The Ashmolean Museum, National Galleries Scotland & Wallace Collection all share our opening to their audiences. Engagement and impressions more than doubled in August and September across our platforms through the communications campaign strategy.

**Magdalene Odundo in Cambridge** included an interview with its organising curator that was used in a ceramics feature in *The Guardian G2*.

**Boat Race Trophies.** An exclusive picture was published in *The Times* for the display of the Boat Race Trophies. There was blanket local coverage and a peak of engagement on social media for the month of November when BBC and ITV footage was shared.



Boat Race Trophies  
© The Boat Race



Photo by Martin Bond

**Hockney's Eye.** The February news announcement for *Hockney's Eye* achieved blanket coverage across the national press, on BBC Radio 4 news and the BBC website homepage. An exclusive feature interview with David Hockney in preview to the exhibition appeared on the front cover of *The Sunday Times Culture Magazine*, and the show was also trailed on *The Observer* front page for Best Spring Culture. Our opening in March went across the national and international media. The show was reviewed by *The Times*, *The Telegraph*, *The Guardian*, *BBC Front Row* and *The Observer*. In celebration of Hockney's eighty-fifth birthday in July an exclusive interview was published in *The Guardian* and further pictures of Hockney visiting the exhibition appeared across the national press in August. A social media takeover of our feed by the exhibition's co-curator, reels produced to celebrate Hockney's eighty-fifth birthday and the birthday publicity of David Hockney's visit to Cambridge were among some of our peak engagement for the year.



**True to Nature.** The news announcement of the *True to Nature* opening was profiled across the national media in *The Times* and *The Telegraph*. The Guardian recommended it in their exhibition picks. These national media outlets also shared these pieces of coverage to their audiences on their social media platforms. A series of reels on different aspects of nature such as water, trees and David Hockney's segway installation were well received on social media as part of an integrated strategy with commissioned content.

**TRH The Duke and Duchess of Cambridge portrait unveiling.** We worked with Kensington Palace communications and The National Portrait Gallery on the announcement and the royal visit, which generated significant national and international media attention.

## 5.4. Digital infrastructure

Working in partnership with University Information Services, migration to a new network infrastructure, including faster network switches and 10GB cabling throughout the building, is now complete, including two off-site office locations. Completion of this project will allow improved Wi-Fi coverage throughout the museum and working with Visitor Services the IT team are exploring ways museum visitors may access Wi-Fi and online resources more conveniently, while maintaining security and in compliance with legislative requirements. Work to physically connect the Hamilton Kerr Institute in Whittlesford to the Granta Backbone Network for the first time has commenced and is expected to be complete by year's end.

The IT team has continued to deploy both hardware and software solutions to enable hybrid working arrangements, including adoption of new room and desk booking systems, additional personal laptops for staff and new teleconferencing facilities.



Photo by Martin Bond





A Museum Remix  
storytelling workshop  
taking place in the  
Whipple Museum of  
the History of Science.  
Photo by My Linh Le

6

Fully supporting the collective  
ambitions of the University of  
Cambridge Museums (UCM)



# Fully supporting the collective ambitions of the UCM

## 6.1 Arts Council England (ACE) National Portfolio Organisation (NPO)

The Fitzwilliam Museum is the lead partner for the University of Cambridge Museums (UCM) Arts Council England (ACE) National Portfolio Organisation (NPO) funding. We host the central UCM Partnerships Team and provide leadership, advice and practical support to colleagues across the UCM consortium in conservation and collections care, as well as inclusion and learning.

In 2021–2022 the University Museums and Botanic Garden welcomed 695,539 visitors, and engaged 22,219 participants in events, community and family activity, and 27,080 participants in learning sessions. The museums delivered thirty-nine exhibitions and supported many more nationally and internationally through 183 loans within the UK and fifty-three internationally.

In May 2022, the Fitzwilliam Museum, as lead partner for the ACE funding, submitted its application to remain within the National Portfolio from April 2023 – March 2026. The application championed the UCM's unique position as a group of multidisciplinary collections within a leading global research university while responding to ACE's strategy Let's Create, which places culture at the heart of individual and community creativity, connectivity and wellbeing. The funding will enable the consortium to continue delivering innovative and inclusive exhibitions, programming and learning activity and will also support a Fenland Partnership Programme working with Wisbech & Fenland Museum, building on a long-running strategic relationship.

## 6.2 UCM business and action plan

With 2022 and 2023 seeing major funding applications across the consortium to Arts Council England and Research England, the Partnerships Team, together with the Cambridge Museums Steering Group and Collections-Connections-Communities co-chairs, developed a Delivery Framework for advocacy and to ensure consistency across our activity.

## 6.3 UCM consultation

In late 2020, as part of a strategic review of the consortium, Nick Giles Consulting was commissioned to undertake forty-five interviews with internal and external stakeholders, and a benchmarking exercise with comparable consortia. The February 2021 report recommended two (of eight) new models of working: a 'partial consolidation model' with more shared services undertaken by an independent - but University-internal - team, and a similar model but led by the Fitzwilliam. Neither was considered by the consortium directors to be workable in the context.

The consortium directors used this report as a springboard to conduct an internal process in three workstreams: research, public engagement and shared services. As well as recommendations in each of those areas, the process also proposed strategic shifts, including prototyping a new structure for the consortium, an exercise which has taken longer than expected due to a combination of lack of capacity and the complexities of there being no single budget/authority/champion for the members.

## 6.4 Regional partnerships

The University cares for the country's highest concentration of internationally important collections outside London, with more than five million works of art, artefacts and specimens. Together, they form an international tourist attraction and the largest cultural provider in the East of England, one of the country's most rapidly growing regions. The consortium works closely together with Cambridge's independent museums and cultural organisations, providing vital sector support across Cambridgeshire and the region.

The consortium continues to play a regional sector support role, working closely with SHARE Museums East, the regional museums development provider, the Cambridgeshire Museums Development Officer and by providing leadership through the membership organisation Museums in Cambridgeshire.

## 6.5 UCM Legacies of Empire and Enslavement

The University Museums are working together to investigate the legacies of empire and enslavement within the collections, strengthening relationships with communities across the region and beyond, and developing collections, research and engagement practice. The work is guided by an Advisory Group of critical friends and an ambitious programme of audience research and community consultation.

In October 2022 the consortium will launch an interdisciplinary an interdisciplinary public programme, [\*Power and Memory\*](#), which will include landmark exhibitions at the Fitzwilliam Museum that will explore the links between Cambridge, Cambridgeshire and Atlantic slavery.

The work is underpinned by a workforce development programme, which responds to a longitudinal staff impact study and regular staff surveys, and provides wide ranging training opportunities to increase skills and confidence.

## 6.6 UCM public engagement programme

The UCM continues to widen our audiences through innovative public engagement programmes. This year we further ensured the inclusivity of our major family programmes Twilight at the Museums and Summer with the Museums by embedding provision for children with special educational needs and disabilities (SEND) and working closely with the City Council's Children and Young People's Participation Service (ChYpPS) to create targeted activity in support of children and families experiencing disadvantage. As well as targeting audiences in areas of higher socio-economic disadvantage, Twilight and Summer also support independent and regional cultural partners to extend their reach to new visitors. For example, this year's Twilight with the Museums in February half-term offered families the chance to explore the museums in person as well as to take part online in an interactive live-streamed adventure at the Botanic Garden. Seventy-seven per cent of those who signed up for Twilight with the Museums in 2022 had not attended a previous event and the programme reached more than 4,000 people over February half-term. The offer included 1,000 free activity packs for ChYpPS families to enjoy at home.

The consortium's well-established adult and young people's inclusion programmes continue to widen access to the collections for those who might

otherwise face barriers to engagement and to deliver impactful health and wellbeing outcomes. For example, this year a new Age Well framework was developed to bring together programmes with and for older people. It is specifically aimed at those living in or supported by social or residential care, and who have complex health conditions, and is delivered through partnerships with health and social care and cultural providers across the Cambridgeshire region. Age Well aims to strengthen the consortium's response to the high level of health inequalities, social isolation and loneliness experienced by older people in the Cambridgeshire region. The programme will feed into Cambridge Public Health's research around life course and ageing as well as the Collections-Connections-Communities Strategic Research Initiative.

## 6.7 Collections-based initiatives

**MAA and Fitzwilliam Museum.** In April 2022, a proposal was shared with all staff at Museum of Archaeology & Anthropology (MAA) and the Fitzwilliam Museum about how they might be structurally aligned to work more closely together.

In June 2022, a programme manager joined the University on a full-time, twelve-month contract to design and deliver an engagement programme and interrogate this proposal with staff and stakeholders. The shape of any collaboration will be informed through this process, with any change enabling both museums and the wider University museums and collections to thrive, and better deliver on their respective missions for audiences, communities, researchers and students.

It is not in the scope of this project to consider reducing staff numbers or cutting budgets; both museums should retain their identity; and any relationship should be between the museums as peers, not competitors. As

Cambridge embraces increasingly global and cross-disciplinary perspectives, the University's two largest museums exploring humanity's history, world art and cultural diversity are more important than ever as resources for research, teaching, international engagement, community outreach and societal impact. However, the division between institutions dedicated to 'art' and 'civilization' on one side and 'ethnography' on the other, now constrains the reach and effectiveness of both MAA and the Fitzwilliam - especially as we investigate legacies of empire.

In the context of a strengthened UCM consortium and the research collaboration empowered by the Collections-Connections-Communities SRI, there is now even greater scope to unlock the convening power of these collections.

**Conservation.** The UCM conservators provided practical conservation treatments and collections care to all seven museums in the consortium, supporting the exhibition and loan programmes for all the partner institutions. After a lull during the pandemic, the professional network of all staff in UCM with collections care roles was revitalised, with a series of 'big topic' meetings focusing on common issues, and involving local experts to provide ongoing support and advice to the network. Topics covered included managing human remains in collections, environmentally sustainable collections care and the use of nanomaterials in conservation treatments.

A shared emergency salvage kit, accessible to all museums in the UCM, was established at the off-site store at Lords Bridge. It contains specialist equipment for salvaging museum collections affected by fire and flood. Having this kit provides resilience to the consortium, as the contents are bulky and expensive, but essential in tackling emergencies, from severe weather events to much more serious disasters.





# 7

Building, maintaining  
and improving the care  
of the collection

# Building, maintaining and improving the care of the collection

## 7.1 Acquisitions and collections development

The new Collections Development Strategy approved by the Fitzwilliam Museum Syndicate in November 2021 sets out our aims to be creative and innovative in our new acquisitions, building upon the range of the historic collection to bring in new perspectives, represent the full range of our audiences and support distinctive research. A requirement for Arts Council Accreditation, the accompanying Collections Development Policy sets out the criteria for assessing acquisitions, which should: (1) offer ways of telling new and complex narratives, whether by our staff, or collaborating audiences and researchers; (2) enhance the range and quality of the collection, or be of exceptional interest; (3) be impactful in terms of research, teaching, learning and other public engagement aims; (4) be suitable for display and research, in terms of condition and conservation needs; (5) be sustainable to conserve and store; and (6) have no legal or ethical impediments.

Syndicate approved the creation of the Collections Development Group, comprising cross-museum and Syndics, to approve all proposed acquisitions up to a value of £50,000 for individual items, and recommend items with higher valuations for Syndicate approval. The relaunch of the Museum's Honorary Keeper scheme seeks to support this activity, in bringing together collectors committed to supporting our acquisitions programme through loans, donations and other means.

In addition to those that are providing opportunities for new global and multi-vocal perspectives (see 3.2), a broad range of other acquisitions have further enriched the collection (see Appendix for full list). The last donation of contemporary work from the collection

of Nicholas and Judith Goodison comprised works by Elizabeth Fritsch, Felicity Aylieff, Gordon Baldwin, Marianne Buss, Galia Amsel and Anna Dickinson.

Generous gifts from Paul Joannides included Paul Cezanne's 'Etching of Guillemin with William Hanging' (1873; P.90-2022). The Executors of the Estate of David Scrase, the Museum's former assistant director and keeper of paintings, drawings and prints, donated 143 paintings, prints and drawings, ranging from Alberti Cherubino to Adrian van Ostade, Goya, Cornelius Varley, William and John Linnell, Maggi Hambling and Howard Hodgkin. Four pieces of iconic modern furniture by Gerrit Rietveld and Marcel Breuer were also donated by the Estate, in Honour of Rick Mather.

Top: Gerrit Rietveld, *Side Table* and *Red Blue Chair* © DACS 2023  
Bottom: Marcel Breuer, *Long Chair*. Chair in copyright. Every effort is being made to locate the copyright holder and clear permission.





## 7.2 Storage

An ongoing programme to rationalise and make storage space available at the off-site store continued. The new space created has allowed us to begin a programme of moving furniture out of aisles in the Applied Arts reserve, and clearing frames off racking in the Paintings reserve. This critical space will expand on-site capacity for paintings and improve storage access for the ceramics collection, as well as allowing room for incoming crates to the Applied Arts reserve.

Pull-out shelves and a new racking unit made it possible to properly store materials for conservation work. Bespoke boxes were made for twenty-three books, and work on encapsulating fragile architectural plans of the Founder's building continued. Work on rehousing the Henderson Charters continued, with bespoke mounts and boxes or new archival folders being provided for them.

Valuable space has been freed up for the print collection by clearing eighteen shelves of historic mounts from the Mezzanine. With help from a volunteer, the mounts were fully photographed to capture important marks and annotations, and the digitised images were added to Axiell. The mounts themselves could then be disposed of. The space generated has alleviated pressure on space in the Charrington Print Room, relieving boxes that are overfull and allowing more room for growth in the collection. Work has continued to improve conditions in the M27 Print Store, with prints being removed from poor quality frames and stored more safely elsewhere. The collections management team are building twenty-five T-frames to house important historic carved and gilded frames that are currently at risk of damage.

Bespoke boxes have now been purchased to accommodate some of the 'oversized' Coins and

Medals collections in existing cabinets in the McClean Room. One cabinet-full of objects have now been rehoused and further rehousing work is planned for the next period. The Conservation Intern drew up a report on housing the Toy Money collection.

As part of the project on an essential upgrade of storage furniture for antiquities collections, a pilot survey is now complete and objects that could be rehoused into 'off-the-shelf' archival boxes have been.

## 7.3 Conservation and collections care

The return to a full programme this year meant that all conservators worked extensively on exhibitions and loans. A major project which occupied the whole conservation team was assessing and installing over 420 items for the ***Gold of the Great Steppe*** exhibition in September 2021. This presented an opportunity for all conservators to trial a new method of working, using tethered capture photography to streamline image handling and document object condition to recognised international standards. This has opened up many improvements in conservation documentation, with support and training from the in-house photography team.

Conservators also prepared objects and coordinated conservation activities for ***Magdalene Odundo;***

***Hockney's Eye; True to Nature; The Extraordinary World of Peter Apian; Refugee Silver and Defaced!***

Preparation for exhibitions often has to happen far in advance. For example, the Conservators of Manuscripts and Printed Books have almost completed work on two volumes of J.J. Audubon's ***The Birds of America*** for the Cambridge and Slavery exhibition opening in July 2023. These volumes are among the greatest treasures of the museum and are also so large that work in the conservation studio must be planned around them.



The conservators have also prepared over 100 objects for loan this year. Particularly noteworthy was the cleaning and repatination of *The Family of Man*, an important sculptural group by Barbara Hepworth (1903-1975), which was overseen by the Applied Arts Conservator. Although normally on outdoor display at Snape Maltings, this work was lent to the Rijksmuseum in Amsterdam in May 2022, providing an excellent opportunity for conservation and restoration of the original appearance by a specialist firm.



All 179 Dürer intaglio prints in their new mounts

Alongside these activities, significant progress was also made on improving conditions for our important reserve collections. A highlight was completion by the conservator of prints of conservation work on all 179 engravings by Albert Dürer (1471-1528) in the collection, including 127 works from the Founders bequest. A series of blogs showcases some fascinating features discovered during the project, which began in 2019. Another significant project to be completed, which started before the pandemic struck, is the [\*treatment of a rare medieval pocket bible\*](#) belonging to Trinity College. Conservation allowed the bible to be digitised and it is now attracting interest from international scholars who can study it online for the first time. New projects begun by

the object conservators included rehousing fragile archaeological metals in the Antiquities Bronze Reserve and the complex conservation treatment of an early fourteenth-century gilded wooden sculpture of the Virgin and Child. Object conservators also continued work on smaller objects from the Egyptian coffins project and rehoused problematic plastic toy coins in the Coins and Medals collection.

The conservator of drawings treated approximately fifty drawings and watercolours, including three works by Van Der Velde, three by JMW Turner, and others by John Constable, David Cox and Thomas Hennell, all from the reserve collections. He also conserved newly acquired works from the David Scrase bequest and completed work on the Batchelor bequest. These important acquisitions include almost 300 drawings and watercolours.

Certification under the 2018 Ivory Act. Following an extensive consultation with DEFRA on implementation of the Ivory Act 2018, and UCM becoming a Prescribed Institution under the Act to assess applications for exemptions for Rare and Most Important items, The Fitzwilliam Museum Director signed a Memorandum of Understanding with DEFRA on behalf of UCM in October 2021.



The rare medieval pocket bible (B.10.21) before repairs

## 7.4 Collection emergency planning

Great progress has been made on emergency preparedness in the manuscript and printed book reserves, with the whole collection rearranged to make the most important items easily salvageable in case of a disaster. The collections care conservator has run a series of familiarisation sessions for collections staff to improve awareness of salvage equipment and emergency measures in different reserve stores.

## 7.5 Loans and transport

The Museum has facilitated the loan of 141 objects and artworks for thirty-eight different exhibitions during this period, as noted in section 1.9 above.

The Museum's Loans Group, membership of which includes the Registrar, Curators, HKI, Conservation, Collections Managers, Image Library and Learning, continues to review all new loan out requests in advance for The Senior Management formal approval. Since August 2021 the Group has reviewed forty new exhibition loan requests.

## 7.6 ACE Accreditation

The months from January to April have been an intense period for renewal bids and reporting for public funding. We submitted our application to renew our Museum Accreditation to the Arts Council England (ACE) for the 31 March deadline. We had our City Council funding for 2022–2023 confirmed at the same level as 2021–2022. We submitted our end-of-year reporting for both the City Council Community grant and ACE National Portfolio Organisation (NPO). Most significantly we completed a compelling UCM ACE NPO 2023–2026 application, submitting it a week in advance of the 18 May deadline.

We were pleased to receive the Fitzwilliam Museum's Full Accreditation Award letter, which details three Areas for Development to fulfil and report on in our next submission in five years' time.

## 7.7 Spoliation claims

The Museum received a written claim on 30 June 2021 from Pinsent Masons, a legal firm acting on behalf of the Mondex Corporation, to seek restitution of the painting 'Beneath the Trees at Port-Berteau: Children Dancing ('La ronde enfantine')' (PD.28-1951) by Jean-Desire-Gustave Courbet (1819-1877). The claim provides evidence that indicates the painting was seized by the Nazi Party in 1941, as part of a campaign of looting connected to a broader policy of persecution against the Jewish population of Europe. After the Third Reich fell, 'La ronde enfantine' exchanged hands several times between 1942 and 1951, before being sold by the reputable dealer Arthur Tooth & Sons to the Reverend Eric Milner-White. Milner-White donated it to the Fitzwilliam Museum the same year.

The claim has been referred to the Government's Spoliation Advisory Panel, to which the Fitzwilliam Museum submitted a statement providing details of the acquisition and provenance. The Panel will consider the evidence and make recommendations for future steps, which the University will then consider.





8

Developing an extraordinary building that unites and realises these aims



## Developing an extraordinary building that unites and realises these aims

### 8.1. Gallery rehangs and refurbishments

The Founder's Gallery Refurbishment Project, delivered by the Estates division in collaboration with the Museum, was affected by supply chain shortages and programme delays at the beginning of 2021. The final completion programme is subject to risks around specialist glass supply, and fitting. The contractor will hand back the galleries to the museum in March 2023. It will be the first time in over two years that there is no scaffolding on the roof of the Museum, and some of the newly refurbished rooms will be reopening to the public for the first time in three years.

The galleries will be rehung with a new display and interpretation of works from the collection. A core curatorial team is working on the display proposals, to be joined by the new fully funded Storyteller role, specialised in interpretation.

### 8.2. Masterplan

Work continued on scoping the vision for the Masterplan, and working with Estates on a direction that is fully aligned with University strategy. The Syndicate received a presentation on the Masterplan work to date on 19 July 2022, which was also circulated to those who were unable to attend. This marked the closure of the initial stage of the Masterplan feasibility work with MUMA, the Masterplan architects originally commissioned in 2015 and who have now been stood down.

A refreshed Masterplan vision document is being prepared, and next steps are being mapped out,

including an options appraisal for the potential occupation of other sites in central Cambridge which could accommodate the HKI and other functions, creating opportunities for partnership and transformation.

### 8.3. Maintenance & security

The development project in Grove Lodge ground floor, designed to create flexible office and desk spaces, was completed on time and under budget thanks to the support of colleagues from the Estates Division. This project was not impacted by labour and material shortages but these factors did have an impact on the security suite development in Grove Cottage. This project is now due for completion in late-December 2022 following long delays to stonework and poor-quality supplies of the security shutter and handrail which both had to be returned to their manufacturer.

Heat in the galleries caused a degree of discomfort for some visitors during the highly successful Hockney exhibition, particularly in the earliest parts of the building such as the Dutch and Courtauld Galleries. These areas have no comfort cooling systems in place and rely heavily on outside temperatures and the movement of air through natural systems. Improvements have been made to solar reflection on the roof of Courtauld and the new AHU/Air conditioning project team will use the winter months to review systems further. It is important to note that despite the heat in these areas, the works of art have remained unaffected: they are monitored carefully by the conservation team.

Security provisions and controls have been enhanced throughout the year. Additional cameras in galleries have been installed, especially for temporary exhibitions to provide additional support for the security team. The team has been bolstered with the recruitment of an additional post and two new recruits in Autumn 2022.

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#### 8.4 HKI building works

The heatwave during the summer of 2022 brought into focus the development needs at the HKI at Whittlesford. Glass roofs and poor ventilation create a difficult environment during very high temperatures and colleagues were instructed not to work in those spaces during those peak periods. A submission for a minor works project has been submitted to Estates Division for the support to urgently improve working conditions at Whittlesford.

A project is also underway to install a suitable spray booth for the painting conservation work at the HKI following urgent improvements suggested by the University's Safety Office. This project will be led by the head of facilities management at the Fitzwilliam with the support of the HKI director and deputy director, operations.



9

A work and management  
culture for the Fitzwilliam  
that fulfils our Mission



# A work and management culture for the Fitzwilliam that fulfils our Mission

## 9.1 Staff review process

Launched in December 2021, the annual review process was designed to allow colleagues to identify areas of achievement over the previous twelve months but also to align their development goals for the coming year with mission priorities. Training for managers in delivering this vital process but also for individuals receiving their review was rolled out prior to launch. Initially the process gathered a great deal of momentum and a tremendous effort was made across the organisation to complete meaningful reviews and interim process reports mid-year. However, with the challenges related to the change period, progress stalled towards the middle of the year. A review of training needs has been developed from the 2022 submissions and this will help to shape the 2022-2023 organisational training priorities.

## 9.2 Programme Board and project planning

In Autumn 2022, the Senior Leadership Team agreed that Museum project proposals would now be discussed, approved and monitored by the Programme Board, the Museum's body providing overall strategic direction for the programme, which is responsible for overseeing the delivery of multi-strand projects and programmes including the public programme. The Programme Board reviews and makes available lessons learnt from previous projects to foster development of skills and support successful planning and delivery of projects.

Bringing decision-making on new project proposals from the Senior Management Team to the Programme Board helps join up ambitions and aims, ensure alignment with the Museum's mission and strategic objectives, develop a collective understanding of resource and programme commitments across the museum and guarantee a consistent set of procedures, processes and cross-departmental team structures to ensure timely delivery. In 2023, all Museum divisions will audit past projects and current proposals to ensure the Programme Board has oversight of all Museum activities and hence can do effective resource planning and budgeting.

## 9.3 Emergency planning

The Emergency Planning Working Group met regularly through the initial parts of 2021-2022 and agreed on a final version of the Museum's emergency response plan. Colleagues from across the Museum have been involved in the development of the plan, and significant improvements have been made to incident management, clear definitions of roles and responsibilities and priority salvage identification. Following changes to structures due to the change process this plan will be revisited in early 2022-2023 to ensure the correct colleagues are identified and fully trained. A number of colleagues attended the Historic England Salvage Management Course to ensure the most up to date knowledge.

## 9.4 Hybrid working

During the year a hybrid working group was established to discuss a flexible return to working onsite at Grove Lodge and Grove Cottage, and was positive in its support for the more flexible approach to working onsite. The aim was to take positive developments from remote working and turn them into a change in culture and working practices, aligning with the University's hybrid working project. A successful procurement and implementation of a software solution was carried out and colleagues have embraced the new working practices. The system has been successfully rolled out into the UCM offices and meeting rooms across the Museum.



10

An organisational  
structure that sustains  
our priorities



# An organisational structure that sustains our priorities

## 10.1 Transformation programme

The staff reorganisation reached its conclusion on 1 August 2021. The months of discussion and negotiation with staff and trades union representatives led to significant changes to the proposals, resulting in a structure that will better ensure that our common and established goals can be achieved.

The programme started with an all-staff meeting in March and was originally planned, in line with university policy, to last for ninety days. This was extended to 142 days for several crucial reasons, such as bank holidays and the need to provide legal clarity for some colleagues leaving the organisation.

The programme has taken a tremendous amount of resilience, hard work, thought and support from the project team and trade union representatives to arrive at this point and the Museum is grateful for ideas, considerations and hard work from all colleagues affected by the change to arrive at our new structure.

The main focus has been in the Operations and the Collections & Research divisions. The new structures will help the Museum to build increased workforce support and development, thanks to increased capacity in HR team, and more effective security and facilities management. The new structure provides a platform for more interdisciplinary curatorial research, while creating dedicated teams for collections management and access, and for the critical task of documenting our collections. A significant period of recruitment was required as new roles in the structures required filling.

In total, eleven members of staff have decided to leave the organisation through this process, and we wish them well in the future and thank them for their hard work and dedication. Several existing staff members

are moving into new roles across the organisation and the Museum is committed to providing them and the wider staff body with the training and development opportunities to thrive in their roles.

Colleagues across the organisation managed this difficult period with calmness and determination while still delivering outstanding exhibitions. A period of review will be completed in February 2023 and a 'lessons learned' process with central HR colleagues and trade union representatives will be completed prior to this date.

## 10.2 Senior Leadership Team

Membership and portfolios. Since November, with the retirement of Kate Carreno, Head of Communications and External Relations, Jennifer Grindley, and Head of Learning and Participation, Carey Robinson, have joined the Museum's Senior Leadership Team. The Visitor Experience Team has been transferred to the Operations division.

Arts Council England (ACE) National Portfolio Organisation (NPO) funding result. The Senior Leadership Team is meeting weekly to discuss funding and strategy, following the outcome of the ACE NPO funding application. The UCM consortium was awarded £617,534, a 50% reduction for the period April 2023–March 2026, the result, we are told, of a particularly challenging and competitive ACE funding environment. Discussions are underway with University senior leadership to explore bridging mechanisms that will ensure continued delivery in core mission areas while the Fitzwilliam designs a pathway to a financially sustainable future. ACE is seeking a more focused and more easily explained programme of work, directed

at those facing the most substantial barriers to cultural participation, with activity that is replicable and measurable in line with its Let's Create strategy.

### 10.3 Syndicate membership and chairmanship

After Professor Geoffrey Ward's retirement from the Chair of the Fitzwilliam Museum Syndicate at the end of the summer 2021, the Vice-Chancellor nominated Catherine Arnold, Master of St Edmunds College, as his successor. The Museum is very grateful to Professor Ward for his sterling support. Syndicate continues to advise the Museum's Senior Leadership Team on financial, programmatic, and strategic matters. The Fitzwilliam Museum Syndicate has thirteen members: the Chair, Catherine Arnold OBE, Ms Sonita Alleyne OBE, Dr Carol Attack, Dr Nicolas Bell, Professor Rosalind Polly Blakesley, Professor David Cardwell, Professor Mary Laven, Professor Alyce Mahon, Mr Roger Mosey, Lady Proby, Dr David Saunders, Professor Sujit Sivasundaram, Professor Chris Young.

At the Fitzwilliam Museum Syndicate Away Day on 26 September 2022, Syndics discussed the Museum's ambitions, priorities, Masterplan and principal audiences. This discussion resulted in the creation of a workplan to include the costing and development of a museum business plan, an audience development plan and agreement from the board to continue the strategic thinking and planning around the Masterplan.

### 10.4 Retirements and related recruitment

In 2021, a major change took place in the conservation department. Rupert Featherstone, assistant director, conservation and director of the HKI, retired after a long career at the Museum and within his profession.

We have continued to develop his work in order to make the HKI and the conservation department into a stronger and more coherent unit, and significantly increase our capacity for scientific investigation and research, for education, and for care of the collections. The newly recruited Director of the HKI/Deputy Director, Conservation & Scientific Research Erma Hermens joined the senior leadership team in February 2022.



A happy, diverse, inclusive  
and open-minded  
working community



## II

# A happy, diverse, inclusive and open-minded working community

## II.1 Equality, Diversity and Inclusion

We care deeply about becoming more culturally diverse, in terms of our programmes, audiences, staff and board. In addition to mandatory Unconscious Bias, Diversity and Inclusion and Prevent training available online for all staff, a new programme of training has been identified for both Learning and Front of House and volunteers, and will include disability awareness, inclusive practice and safeguarding.

We are also exploring opportunities to deliver Mental Health First Aid (MHFA) training and an employee assistance programme. The draft Equality, Diversity and Inclusion Policy was circulated to the Syndicate for review. Incorporation of their feedback is underway, alongside plans to reinstate the cross-team Diversity and Inclusion Working Group in order to shape wider consultation. A Diversity and Inclusion statement is currently in draft and will form the planned basis of the Diversity and Inclusion Action Plan.

## II.2 Wellbeing

The reporting year was a challenging period for staff wellbeing across the organisation. Ongoing management of post-pandemic operations, funding challenges and the reorganisation have all impacted individuals across the Museum and HKI in different ways and the Museum was keenly aware that this would be an ongoing challenge for the organisation. Lessons learned from the change period will be discussed with trade union representatives and University Central HR colleagues in the coming months to ensure best practice is documented and development opportunities are identified.

The senior leadership team has also committed to a six-months review of the process and structures in February 2023. To support colleagues after this difficult period and going into a challenging winter with cost of living and high inflation the Museum will engage a wellbeing and mental health consultant from [www.tinypause.co.uk](http://www.tinypause.co.uk) to run a series of workshops across the organisation to support colleagues with personal and professional resilience, time and focus management and team building activities.

## II.3 Internal communications

We have welcomed a new internal communications coordinator, lending focus, insight and strategy to our communications with colleagues. The Museum's email newsletter, **FitzMatters**, has continued to evolve, now published every two weeks and focused on highlighting information on the intranet, University websites and local news. We're using analytics to understand what content is the most popular, and using those insights to continually improve the quality of information.

All-staff Meetings continue to be held every month on a hybrid model, with staff both in-person and online. The format has evolved to a forum/discussion style to encourage two-way communication.

The intranet has undergone a full audit and makeover, and is now being regularly updated with new content, such as introductions from new starters, insights into projects at HKI and highlighting objects in our collection. We're also using analytics to understand how staff use the intranet and optimise the navigation.





12

Appropriate and  
sustainable resourcing  
and revenue



# Appropriate and sustainable resourcing and revenue

## 12.1 Resourcing/Finance

The University (including HEMG Research England) allocation for 2021-22 was £4.774 million, including a £389,000 non-recurrent chest allocation for investment in posts and activities that build resilience, increase income and create better and more effective ways of working, plus an extra £132,665 Research England HEMG allocation to provide Covid-resilient services.

There was a £70,000 increase in donations from visitors due to the online ticketing system, bringing the total for the year to £135,000 compared to pre-Covid levels of £65,000.

Reorganisation costs totalled £504,000 following the submission of voluntary severance and redundancy applications.

The total cost of the *Hockney's Eye: The Art and Technology of Depiction* exhibition was £505,000, which resulted in an overspend of £157,000, funded by Museum reserves.

The Museum's £2.6 million unrestricted reserves at 31 July 2022 include £1 million designated and £1.5 million general free reserves, equivalent to two months operating expenditure.

**Fitzwilliam Museum Enterprises (FME).** This company, which operates the Museum's gift shops, as well as some publishing and other endeavours, is a wholly owned subsidiary of the University. Its board is comprised of representatives from the Fitzwilliam Museum, University senior members and external experts plus an independent board chairperson. The University's director of finance is the nominated officer. FME undergoes the University audit.

While still recovering from Covid, FME has seen improvement during the reporting period and has adopted new enterprise solutions to improve income. Despite a quiet start to the year, the ranges of bespoke products made for the Fitzwilliam Museum have contributed to an important rebound, especially *Gold of the Great Steppes* and, even more so, *Hockney's Eye*. The latter exhibition drove record sales at the Courtyard Shop in March and April, beating previous bests for both months. Meanwhile, no fewer than three David Hockney publications were in FME's top-five products, with the exhibition catalogue taking the top spot: 513 copies sold in-store in less than two months.

Meanwhile, FME has restructured its team, launched the e-platform Curating Cambridge, adopted the University trademark programme for consumer products and acquired Visit Cambridge, a Destination Management Organisation for the city of Cambridge and surrounding area. It has produced ranges of bespoke products for the Fitzwilliam Museum, including for *Hockney's Eye* and *Gold of the Great Steppes*.

From 1 February to 30 April, FME took £164,748 in retail sales at the Fitzwilliam Museum shop, which will contribute £16,474 to the Museum in net revenue. In addition, FME took £8,649 from strong online sales, £6,584 in wholesale sales and £5,910 in licensing income for Fitzwilliam collection items and assets, which contributed a further £5,662 in net revenue to the Museum, making a total net revenue contribution of £22,135 for the quarter.

The company's actual income for 2021-22 was £88,000 whereas the forecasted income for the following years increases rapidly to reach an expected £666,000 in 2027-2028.



## 12.2 Fitzwilliam Museum Enterprises and catering

**Tate Eats and Events Performance.** Business at Tate Eats' Courtyard Café has improved throughout the year 2021-2022 mainly due to an improved product range and the increased visitor numbers through the exhibitions.

An open invitation to tender for the Courtyard Café and Events catering was issued in July 2022. Three companies submitted tenders by the deadline, two local and one national but with a longstanding college-catering contract in Cambridge. These are currently being evaluated. Interviews with shortlisted companies are expected to take place in early October.

The Museum is experiencing a high level of enquiries for future events. The redisplay of Gallery 3 includes a number of long-term loans which are subject to Government Indemnity Scheme conditions and from Spring 2023 there are extended periods when Gallery 3 will not be available for functions. With this in mind, the Museum is in discussion with indemnity officers in the cultural property team at the Arts Council to secure a standing agreement for certain types of events in Gallery 3, and more flexibility in relation to receptions and dinners in Gallery 7. A visit by the relevant Arts Council officers has been arranged for October to take this conversation forward.

Education Innovation Funding (HEIF), Research England and a grant from the Culture Recovery Fund.

Philanthropic contributions came from a wide range of sources, including grants from trusts and foundations, individual donors, visitors (donations made during museum visits and via the website), legacy gifts and membership subscriptions from the Marlay Group and the Friends of the Fitzwilliam.

The museum was awarded grants from the Marie-Louise Von Motesiczky Charitable Trust towards a new interpretation project around storytelling and the John R Murray Charitable Trust, who have awarded three years of funding in support of the Museum's literary and musical archives. The Rothschild Foundation and the Ross Foundation supported the exhibition ***Hockney's Eye: The Art and Technology of Depiction***, which was also made possible thanks to a grant from the Fitzwilliam Museum Development Trust. The ACE/V&A Purchase Grant Fund and Art Fund both awarded grants to enable the acquisition of Wilfred Nicholson's (1893-1981) painting, 'Father and Son - Ben and Jake Nicholson' (1927).

This year income from legacies totalled over £252,000, reminding us of the incredible long-lasting support of many of the museum's Friends and visitors who leave donations of all sizes in their Will. This generosity provides the museum with vital funding for both core activity and acquisitions.

Our eighty Marlay Group patrons continue to provide essential support to the Museum's core activities. The allocation of the 2022 Marlay Group Fund awarded £126,983 towards ten unique projects and areas of work across the museum, ranging from an upgrade to the objects conservation laboratory to an innovative learning programme supporting social prescribing in Cambridge. Marlay event highlights included the annual

## 12.3 Development and Philanthropy

Donation income for the year 1 August 2021–31 July 2022 totalled £2,895,000. This breaks down as £1,393,000 of philanthropic donations and £1,502,000 of grants from government or non-departmental public bodies, including Arts Council England (ACE) National Portfolio Organisation (NPO) funding, Higher

Marlay Lecture with Dame Rosalind Savill; private tours of exhibitions including Dürer's Journeys: Travels of a Renaissance Artist and Raphael at the National Gallery and Whistler's Woman in White: Joanna Hiffernan at the Royal Academy; a performance of The Barber of Seville at Nevill Holt Opera; the Director's Dinner and this year's annual study trip to The Peloponnese.

We welcomed over 300 new Friends this year, with a particularly successful marketing campaign around priority booking for **Hockney's Eye**, taking the total membership to 1,343. A full membership survey was also conducted in December 2021, with a response rate of 36% to the online survey and 22% to the postal version. The Friends also enjoyed a busy programme of events, including out-of-hours access, curator tours of all new exhibitions and displays, lectures and study mornings.

In spring 2022 we welcomed a head of communications and external affairs, a new role that includes overseeing the museum's membership and development operations, whilst the strategic direction for philanthropy continues to be led by the senior associate director, a role established in 2021 within CUDAR (Cambridge University Development and Alumni Relations) and dedicated to the Fitzwilliam's fundraising.

Philanthropy currently makes up 13% of the museum's total annual income; this must increase to ensure the museum's sustainability and ambitions for the future. Through raising the profile of our activities and staff, widening our networks through new partnerships and developing packages for support at all levels, we aim to grow philanthropic investment for our current priorities, whilst also developing the long-term strategic direction and Masterplan ambitions.

## 12.4 HKI commercial work

Largely as a result of Covid, a substantial number of painting conservation treatments were severely delayed, creating a backlog of paintings in the HKI store and severe disruption in income generation. The pandemic caused a substantial loss of income for HKI. However, due to a successful application to the University of Cambridge Covid Recovery Fund in November 2022, the HKI was brought back into balance.

Once work went back to normal, a systematic review of the required work was carried out and huge progress has been made since in finishing treatments and many paintings that arrived pre-pandemic could be returned to their owners. Conservators also worked onsite in Holkham Hall, Hexham Abbey, Waddesdon Manor and the Church of St Mary, Thornham Parva, Suffolk. Several collection surveys and treatments were done *in situ*. HKI worked on a series of Bloomsbury group paintings from the collection of King's College, with one of the HKI interns developing an ingenious solution to join the two panels that form the support of Duncan Grant's (1885-1978) 'Poplars'. Paintings from the collection of the Duke of Wellington, Duke of Buccleuch, as well as twenty-eight Netherlandish paintings from the Stafford collection were treated. The HKI also provided conservation work for Magdalene, Trinity, Emmanuel and Sidney Sussex colleges. Work continued on the portrait of Lady Margaret Beaufort, mother of Henry VIII, by the sixteenth-century Dutch artist Meynnart Wewyck. She funded the building of two Cambridge colleges, Christ College and St John's College, and the latter owns this large portrait. After restoration, the portrait will be exhibited at the National Portrait Gallery in 2023.

Thanks to the acquisition of new technological equipment we also see an increase in requests for scientific analytical research, which is an important addition to the services the HKI and conservation and science department can provide, particularly the combination of technical analyses with the interpretation of the obtained data.

Report Signed: 20 February 2023

*The Syndicate and Director of the Fitzwilliam Museum*

Catherine Arnold OBE (Chair)

Ms Sonita Alleyne OBE

Dr Carol Attack

Dr Nicolas Bell

Professor Rosalind Polly Blakesley

Professor David Cardwell

Professor Mary Laven

Professor Alyce Mahon

Mr Roger Mosey

Lady Proby

Dr David Saunders

Professor Sujit Sivasundaram

Professor Chris Young

Mr Luke Syson (*Director and Marlay Curator*)



# The Fitzwilliam Museum

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CAMBRIDGE

