

# THE FITZWILLIAM MUSEUM SYNDICATE'S ONE HUNDRED AND SEVENTIETH ANNUAL REPORT TO THE GENERAL BOARD

The Fitzwilliam Museum and Hamilton Kerr Institute

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## I. CONTEXT

This document lays out the Fitzwilliam Museum's achievements during the year 2018-19 in the context of the University of Cambridge's strategic priorities, and the Museum's own. As the University works to maintain and develop its reputation as a world leader, one of the Museum's major achievements this year has been to review its mission and strategic framework to serve the University's goal of contributing to society through the pursuit of education, learning and research at the highest international standards of excellence.

After a six-month consultation with all Museum staff, University School and Department Heads, University of Cambridge Museum Directors, and a number of key external stakeholders, the Fitzwilliam Syndicate has approved the Fitzwilliam Museum's new mission and strategic framework. The Museum's strategic priorities and enabling objectives therefore direct the content of this document and, going forward, will steer all our decisions and programming, towards achieving our eight ambitions and thus serving the University of Cambridge Programme of Action for the next three years:

- Developing our methods for ensuring access to culture for all
- Ensuring a multiplicity of voices and approaches in our research
- Embracing a global history of art and material culture
- Creating immersive and interactive exhibitions and displays
- Providing a distinctive, sector-leading digital museum experience
- Fully supporting the collective ambitions of the University of Cambridge Museums (UCM)
- Building, maintaining and improving the care of the collection
- Developing an extraordinary building that unites and realises these aims

In order to serve its eight ambitions, the Museum has decided to modernise many of its processes and to strengthen its operational capacity and financial viability through four enabling goals.

- A work and management culture for the Fitzwilliam that fulfils the mission
- An organisational structure that sustains its priorities
- A happy, diverse, inclusive and open-minded working community
- Appropriate and sustainable resourcing and revenue

As a Non-School Institution of the University, the Museum can usefully be defined as a bridge between the University, its many component parts, and the public. We thoughtfully combine educational excellence, research and cultural outreach not just to the local, regional and national community but also to the wider world. We aim to provide an intellectual laboratory for impactful and world-leading research. Widely considered the world's outstanding university art collection, the Museum now has over 550,000 objects and runs a research institute for the Conservation of Paintings, the Hamilton Kerr Institute (HKI). As it enters its third century, we are developing a substantial Masterplan to increase accessibility for researchers, teachers and other key audiences, and to expand our display and outreach possibilities into a modern and fully interactive space, which will beautifully complement our outstanding historic buildings.

## II. THE YEAR IN NUMBERS

Over the year 2018–19, the Fitzwilliam Museum and HKI have:

Planned and presented a programme of exhibitions, events and special acquisitions.

- Organised 14 exhibitions and 12 displays
- Opened to the public for 2,085 hours, with the Museum remaining operational year round.
- Attracted 349,799 visits (down from 392,660 in 2017–18)
- Played a key role in supporting the UCM in attracting 1,393,165 visits, of whom 814,299 were visitors to exhibitions
- Welcomed 29,977 young people on organised school and group visits
- Hosted 147 public events
- Hosted 30 events for the Friends of Fitzwilliam, the Marlay Group and local business partners
- Made significant acquisitions for the collection, through gift, bequest, purchase and acceptances in lieu of inheritance tax
- Raised £3.122m in earned income, charitable donations, external grants, sponsorship and membership schemes
- Organized 536 loans for our exhibitions and lent 166 objects to 70 venues

In 2018-19, Fitzwilliam Museum and HKI staff:

- Published 6 co-authored books, 42 articles, and 31 reviews, blogs and other publications
- Delivered 112 research papers at conferences (with c. 8,450 attendees)
- Taught 115 postgraduate sessions to c. 615 students and 50 undergraduate sessions to c. 625 students
- Gave 226 talks to special interest groups inside and outside the Museum (c. 7,295 attendees)
- Contributed to 30 courses in other Higher Education Institutions (HEIs), all drawing from the collections
- Hosted 3,650 visits from researchers to study the collections, the Museum building, or areas of museum practice
- Hosted 7 postgraduate trainees and 7 interns, 208 volunteers and visiting students
- Welcomed 16 students undertaking week-long work experience sessions and 38 students undertaking Taster Day sessions
- Welcomed 379 Library visitors and handled 89 external Library enquiries, as well as accessioning 914 books and cataloguing 1601 volumes

The total unique hits to Collections Explorer and the Museum's website for this period was 560,625:

- Website: 463,230
- Collections Explorer: 97,395

In 2018–19, the Museum received a total income of £9.192m, as follows:

- The University of Cambridge’s direct contribution, net of HEMG\* funding: £2.266m\*\*
- Research England Higher Education Museum and Gallery (\*HEMG) Funding: £1.420m
- Arts Council National Portfolio Organisation Funding: £1.213m
- Other grants, donations and sponsorship: £0.788m
- Legacies: £0.421m
- Earned income from Fitzwilliam Museum Enterprises Ltd, Image Library and Hire of Galleries: £0.530m
- Membership income: £0.170m
- Investment income: £2.203m
- Museums & Galleries Tax Relief: £0.181m

In addition, the HKI raised £280,668 in earned income, and £60,576 in charitable donations, external grants, sponsorship and membership schemes.

\*\* In addition to direct support, the University of Cambridge provides an indirect contribution to the Museum estimated at £1.805m (personnel and payroll support, heat, light, power, rates, insurance and essential repairs and maintenance to the fabric of the Museum buildings).

### III. ACHIEVEMENTS

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

- 1.1 As the largest research-led university museum in Cambridge, all the Fitzwilliam's collaborations have research at their heart. We aim to bring our research on the art and artefacts in our care to diverse audiences, including the scholarly community. In this period, the Museum secured research grant, donation for research, impact, and knowledge exchange funding totalling £598,491, for a wide range of projects from funding bodies and initiatives. These include: the AHRC, CRASSH, the A.G. Leventis Foundation, Getty Foundation, British Academy, GCRF QR, HEMG and HEIF, Cambridge Humanities Research Grant Fund and the Arts and Humanities Impact Fund.
- 1.2 Building on the findings of the Strategic Research Review in 2017, the Museum worked closely with the Department of History of Art (HoA), Kettle's Yard and the Research Strategy Office on preparations for the Research Excellence Framework exercise, REF 2021, developing and strengthening our research collaboration and partnership. As a result, twenty-two staff from the Fitzwilliam Museum and HKI were submitted to the mock REF as part of Unit of Assessment (UoA) 32 (Art & Design) in July 2019, alongside academic staff from Kettle's Yard and HoA. Two impact case studies were submitted to UoA32, and other UoAs – notably Classics and History – have included case studies based on collaboration with the Museum.
- 1.3 Our collaborations with heritage and museum sector organisations span those in research and conservation, including sharing expertise and equipment to develop new understandings of collections. We also provide informal and formal research-led advice and expertise, enabling organisations and users to benefit from our research expertise and infrastructure. By partnering with gatekeeper organisations, such as Wintercomfort, in the region, the UK and beyond, we provide opportunities for under-represented audiences to access our objects and research. Our outreach research collaborations span a wide range of health and wellbeing settings, as well as schools and youth organisations.
- 1.4 Funding from the Arts & Humanities Impact Fund secured the delivery of *The Pop-Up Museum: Ancient Egyptian Coffins at the Fitzwilliam Museum*. This initiative involves researchers (including the Museum's Egyptologists and conservators) bringing real museum objects, craft replicas, hands-on activities and digital experiences into the heart of communities who might not otherwise have access to the Museum's research. This is undertaken in surprising and unexpected ways, by popping-up in locations where people do not expect to have a cultural encounter, such as supermarkets, pubs and open-air markets. Thus, we connect people with research through face-to-face interaction and the lens of how things are made, bridging people's practical knowledge today and their experience of trades and recreational pastimes such as carpentry and painting, with the skills of the ancient Egyptians thousands of years ago.
- 1.5 The Museum won Global Challenges Research Funding (GCRF) to extend this work, by collaborating with the Egyptian Museum, Cairo, on *Caring for Ancient Egyptian Coffins: capacity building with Egyptian museum curators of the future*. Over the course of four visits, a Fitzwilliam team provided training in methods of research into, and the documentation of, ancient Egyptian coffins, encouraging and enabling colleagues at the Egyptian Museum in Cairo to undertake outreach work in the form of Pop-Up Museums, and to undertake peer-to-peer training in Egypt in understanding coffin manufacture. This has led to profound changes in their curatorial approach to these objects and boosted confidence and motivation. Museum staff collaborated with twenty-seven curators and conservators at the Egyptian Museum in Cairo to present a workshop on coffin construction and

decoration for museum professionals (June) and followed this with two 'Pop-Ups', one in the Egyptian Museum's shop and one in a furniture store in a suburb of Cairo (July). Together, the Egyptian and Fitzwilliam teams are documenting and interpreting the Egyptian Museum's internationally significant collection of 600 ancient Egyptian coffins. The Fitzwilliam's aim was to share their collaborative, interdisciplinary research practice, and an effective approach to documenting ancient Egyptian coffins, enabling Egyptian Museum colleagues to become self-sufficient curators and conservators interpreting, displaying and engaging audiences with their outstanding collections (Jan-Jul 2019).

- 1.6 The Museum has embarked on a new three-year research project *Being an Islander*, led by the Assistant Keeper, Antiquities. This has been inspired by the results of the *Cyprus in Context* research project, part-funded by the A. G. Leventis Foundation (2016-19). It will explore what defines island identity in the Mediterranean, and how insularity affects and shapes cultural identity using the examples of Cyprus, Crete and Sardinia.
- 1.7 An AHRC Networking Grant funded the project *Linking Islands of Data* (Feb 2019-March 2020). This involves partnering to create a research network with the following: Brown University, New York University, University of London and the Open University. This network focuses on classics, archaeology, epigraphy and museology, and on creating a variety of digital and analogue outputs. It includes an application programming interface (API), documentation and guidance for best practice in the use of Linked Open Data and high-resolution document handling, using established and emergent technological methods and communities of practice based around three workshops.
- 1.8 The Museum won a significant award from the AHRC enabling us to fund four postdoctoral researchers working in collaboration with partners in the creative economy. The Fitzwilliam hosted these four AHRC-funded creative economy engagement fellows; the original grant required them to work with two micro-SMEs (*ThinkSee3D* and *Museum in a Box*, both UK-based). The postdoctoral students also established connections with three further creative industry partners.
- 1.9 As part of the AHRC-funded project *Pigments of English Illuminators* (led by Durham University), the Senior Research Scientist undertook analysis of English manuscripts at the Fitzwilliam Museum, Corpus Christi College and the University Library, together with the investigation of the 13<sup>th</sup>-century Lindsey Psalter, the most important manuscript in the collections of the Society of Antiquaries, London.
- 1.10 For the ongoing collections care *Do not touch* research project, thirteen PhD students, involved in the Cambridge AHRC Doctoral Training Partnerships *ThinkLab* initiative, investigated the possibilities for developing a tactile experience for visitors while maintaining preservation principles. A collaboration with the Museum of Cambridge, as part of a project on the role of 3-D modelling in tactile experience, was also set up.
- 1.11 The ESRC-funded *Lines of Enquiry* project brought together practitioners, researchers and policy-makers to explore research and practice around young children and practitioners working together to make meaning in informal learning spaces such as museums, helping us establish a network around research in this area. The Museum welcomed an expert in learning and practitioner research onto the Museum's Research Committee for the first time.
- 1.12 The Keeper of Applied Arts held public consultation object-handling sessions in connection with the 2019 *Feast & Fast* exhibition with diverse student and community groups (including blind and partially sighted, and learning disabled adult groups) to learn which objects were of most interest for inclusion, and which story-lines would be most appealing for the labels. The Learning team and the Keeper of

Applied Arts oversaw the making of a short food-themed film with three key community partners identified by Learning for inclusion in the public response zone of *Feast & Fast* as well as the dedicated website, funded by the University's Arts and Humanities Impact Fund.

- 1.13 Research findings and funding from diverse grants have also led to numerous conferences and teaching to diverse audiences.
- 1.14 With colleagues in Faculty of History and other departments across the University, the Museum won funding from CRASSH to deliver a conference in February 2020 focused on *The Pineapple*, linked to the Fitzwilliam's *Feast & Fast* exhibition.
- 1.15 In February 2019, the Museum hosted a two-day colloquium, funded by a CHRG grant, which explored ideas about reuse and ownership in ancient Egypt. This arose from the Coffin Project's research showing that several of the Fitzwilliam's Egyptian coffins show clear evidence of reused materials from a variety of different periods. In addition to participants from the UK, the colloquium was attended by established scholars and graduate students from Egypt, the USA, the Netherlands, Germany and the Czech Republic.
- 1.16 As part of the ongoing investigation of Isaac Oliver's portrait miniatures, our Senior Research Scientist, and the HKI Senior Paintings Conservator undertook technical and scientific investigation of objects at Burghley House and the National Portrait Gallery. The revelatory results of the pilot project were disseminated via two public talks and by presentation of a small display in the Rothschild Gallery. The second portrait miniature training and research sessions were held (23-24 October 2018). Funded by the Marlay Group, these sessions have provided an opportunity for Fitzwilliam staff to learn highly specialist conservation techniques from the leading expert at the V&A.
- 1.17 Generously funded by the Z.K. Schindler Foundation, two young heritage scientists on one-year MINIARE ([www.miniare.org](http://www.miniare.org)) fellowships worked on the non-invasive analysis of illuminated manuscripts.
- 1.18 Several workshops were organised in connection with the Lennox-Boyd *Fans Unfolded* display, which included Asian as well as European material, including one workshop exclusively for fan professionals to create a network of UK-based expertise for fans display and conservation.
- 1.19 Our Curatorial Associate in Applied Arts hosted the inaugural meeting of the Collections Steering Group of the Studio Pottery Subject Specialist Network.
- 1.20 We successfully applied to the Getty Foundation's Paper Project programme for a grant of £79,261 towards its *Growing Networks* initiative, scheduled for June 2020, led by the Keeper and supported by the Assistant Keeper of Paintings, Drawings and Prints.
- 1.21 The Museum's Applied Arts team embarked on an ambitious collaboration with Sculpture UK, as lead East of England institution, to photograph and provide updated tombstone information for c. 750 pieces of post-Classical sculpture for the Art UK national database, providing free online public access and engagement.
- 1.22 The HKI continued its regular teaching programmes for postgraduate diploma students and for its international postgraduate internships, HoA undergraduates and postgraduates and History and Philosophy of Science postgraduates, and at the University of Leicester, the University of Kent and the University of the Third Age.

## 2. Embracing a global history of art and material culture

- 2.1 Recent acquisitions include objects by artists from countries including Japan, Egypt, Korea, Sudan and China. Even more importantly, we have worked with the Ades family and the Art Fund's Cultural Gifts scheme to secure the permanent allocation of seventy rare and important Iranian ceramics, previously on long-term loan, to the Fitzwilliam Museum. The Fitzwilliam continues its work with colleagues from HoA and Cambridge University Development & Alumni Relations (CUDAR) on the ongoing *Islamic Art Initiative*.
- 2.2 The Museum has developed its links with universities, museums and individual curators and researchers across the world. The Senior Assistant Keeper of Applied Arts lectured on jade at the Universities of Shanghai and Sichuan; gave numerous gallery talks at the Fitzwilliam to Chinese delegations, including museum professionals from Sichuan, Shanghai and Beijing and academics from the universities of Nanjing and Taiwan. He also hosted a study day on contemporary Chinese lacquer, and a workshop on Chinese and Japanese lacquers for conservators from the Gulbenkian Museum, Lisbon.
- 2.3 The Museum has continued to increase the reach and impact of our collections through our programme of loans to exhibitions in the UK and across the world, promoting national and international partnerships, stimulating new research, learning and publications and enabling greater access by more diverse audiences. In the changing political and diplomatic climate, it is important to consolidate our links with European cultural institutions: our drawings by Leonardo da Vinci, for example, were lent to important exhibitions in Budapest, Venice and Paris. Lending to temporary exhibitions can also be a demonstration of support in the achievement of a multiplicity of voices and approaches in research, including artist-led projects such as the Magdalene Odundo retrospective at the Hepworth in Leeds and the Sainsbury Centre for Visual Arts, Norwich, in which Odundo borrowed key pieces from the Fitzwilliam collection that have inspired her work.
- 2.4 The Museum's Learning team collaborated with Cambridge China Centre for the first time to mark Chinese New Year within the *Family First Saturday* programme with workshops and performances. The partnership resulted in 158% more visitors than the previous year, with 20% first-time visitors.
- 2.5 Working with the Faculty of Asian and Middle-Eastern Studies and HoA as part of our extensive Widening Participation programme (see 7.4), we organised a subject taster day for secondary school pupils focusing on Islamic art, as well as lunchtime talks focusing on the Islamic collections.

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

- 3.1 The Museum's aim is to ensure all audiences have access to and can engage with our collections, exhibitions, learning opportunities and research. We continue to offer a wide-ranging public programme, as well as targeted learning and inclusion work. Curators, conservators and technicians from across the Museum work closely with our Learning team to deliver bespoke object handling sessions for key community partnerships, including, for example Portals (for people living with dementia and their carers) and blind and partially sighted audiences.
- 3.2 *Inspire* drew together the Fitzwilliam and HKI's expertise in the scientific analysis of medieval artistic practice by inviting local schools and teachers to respond creatively to an Italian Renaissance panel painting. During this outreach and exhibition art project, we worked with 68 local teachers and the artist-practitioner organisation *AccessArt*. Around 500 children visited the Museum and around 4000 engaged digitally to create new works inspired by Jacopo del Sellaio's *Cupid and Psyche*.

The teacher training programme underpinning the exhibition draws on the Learning team's research on visual literacy in young children and on the HKI's and our Senior Research Scientist's technical analysis of the picture. This project responds to growing evidence that the arts and 'making' activities are being squeezed out of the primary curriculum, despite evidence of their wide-ranging benefits. Though we had worked with *AccessArt* and schools previously, this project represented a much extended and more impactful relationship. Teachers undertaking the continuous professional development offered as part of this project described how they greatly enjoyed working with experts from the HKI.

- 3.3 The Learning team also worked with the Wisbech & Fenland Museum to deliver a course *Creative Families: Talking Together* in Spring 2019, which was funded by Cambridgeshire County Council.
- 3.4 Within the University's Widening Participation activity, we introduced subject taster days, and we also embedded new approaches to measuring impact as part of wider work to introduce better, more consistent approaches to evaluating learning. Working with Cambridgeshire County Council, we introduced new projects supporting language development for early-years children as part of a regional response to poor educational outcomes from young children from low-income families. New activities in our adult inclusion programme included an expansion of our work with potentially isolated older adults as part of *Build Connections*, the Government's first funding programme for projects addressing loneliness.
- 3.5 The Museum has also reached a larger and younger audience through diverse media reaching a younger and more diverse audience, notably through film and the Internet. Exhibition on Screen released their film *Degas – Passion for Perfection*, based on our exhibition, in November 2018 in fifty-two countries with a potential national and international audience of 100,000. They returned to the Museum in March 2019 to film interviews with the Director and the Keeper of Paintings, Drawings and Prints for the film *Leonardo: The Works*, released in cinemas in October 2019.
- 3.6 In order to reach the widest audience possible, the Egyptian Coffins Research Project launched its website ([www.egyptiancoffins.org](http://www.egyptiancoffins.org)) and published a picture book *How to make an Egyptian coffin: the construction and decoration of Nespawershefyt's coffin set*, based on the scientific investigation and craft replication of these coffins.

#### 4. Building, maintaining and improving the care of the collection

- 4.1 This academic year has seen a major revision in the Museum's documentation process, but also digitisation of documents, reorganisation of storage and refurbishment planning for major Museum galleries. The appointment of the Documentation Coordinator in June 2019 has renewed focus on documentation of the collections for management, access and interpretation. Progress since this date has included technical enhancements to the Museum's collections management system Adlib, improved data quality, especially in recording locations, and provision of regular in-house training tailored to the requirements of each department, team or project.
- 4.2 A new Documentation Policy was approved by the Fitzwilliam Museum Syndicate in September 2019. It supports a detailed new Documentation Plan for the period 2019-24, which specifies how all collections documentation activity will be made to comply with Spectrum 5.0. A detailed appendix of this plan shows how the Museum will resolve all Inventory backlogs to maintain a digital record for every object in its care.
- 4.3 Following a major review of storage needs of the Museum's collection of prints, excellent progress was made during the year on the rearrangement of storage and rehousing. This included the

removal of c. 280 old, acidic and degraded mounts from mezzotints, enabling documentation and improved categorisation, and freeing up storage space. A programme of rehousing original portfolios in new, bespoke boxes was commenced. Large (24" x 32") 20<sup>th</sup>-century British and foreign prints were amalgamated and old mounts replaced with folders. Storage for non-standard-size prints was redesigned, and rolled prints and posters were rehousing.

- 4.4 A project was undertaken to digitise the collection of X-radiographs of objects in the Antiquities and Applied Arts Departments. These 800 photographic plates date from the early 1980s until the use of digital X-radiography from 2014. These are now a more useful and more manageable resource for our research on object technology and condition, and their long-term preservation is assured.
- 4.5 Our project to condition-check and pack most of the large collection of ancient Egyptian ceramics for removal to the Fitzwilliam's off-site store was completed.
- 4.6 As well as making good progress on the re-boxing of bound manuscripts, conservators treated material relating to the Hayley Papers Project, continued the repair and rehousing of the fragile architectural drawings of the Fitzwilliam Museum Founder's Building and undertook conservation of items from the collection of music manuscripts, an ongoing priority.
- 4.7 The second phase of the Lennox-Boyd Fans pilot conservation project was begun. Following the condition survey of a representative sample (110 of the 650 fans in the collection) completed in the summer of 2018, rehousing of the collection commenced and a group of fifty-one fans was conserved to prepare a display for the Fan Gallery that would introduce the project to the public.
- 4.8 We were awarded £5,000 by the Woodmansterne Art Conservation Awards towards the conservation of Otto Marseus van Schrieck's *Flowers, insects and reptiles*. Conservators prepared many collection items for the exhibition *Feast & Fast*.
- 4.9 A new post of Conservator of Objects, in Coins and Medals, was created in July 2019. This staff member has designed and started a survey of the Coins and Medals Department's holdings in order to define priorities for conservation treatment and care of the collection, including storage.

## 5. Creating immersive and interactive exhibitions and displays

- 5.1 All Museum departments have worked collaboratively towards the refurbishment, reinstallation and re-opening of Gallery 3 on 7 October 2019, our biggest single project, with a result that was lauded in the press. Related events brought a high number of University members and students to the Museum. The project was led by the Keeper of Paintings, Drawings and Prints as Project Director.
- 5.2 The opening of this gallery in autumn 2019 launched the introduction of the Museum's first annual theme, *Sensual/Virtual*. Our print marketing is now based around our annual theme for *Sensual/Virtual* and will be rolled out in three waves throughout the academic year 2019-20.
- 5.3 Exhibitions of particular note staged during this period included *Virginia Woolf: an exhibition inspired by her writings*, which used the work of celebrated author and pioneering feminist Virginia Woolf (1882-1941) as a lens through which to explore feminist perspectives on landscape, domesticity and identity, featuring the work of over eighty women artists from 1854, to the present day, and drawing together an astonishing range of artworks. The dramatically staged *Beggarstuffs: William Nicholson & James Pryde* was very well received.

- 5.4 The Museum hosted the UK leg of the Yale Center for British Art's *Things of Beauty Growing: British Studio Pottery*, which included key pieces from the Fitzwilliam. Throughout the year we celebrated the generosity of Museum donors in a series of exhibitions, redisplays and events, notably the bequest of Sir Ivor and Lady Batchelor (*Collecting and Giving*), and an exhibition of recent acquisitions of prints and drawings, *Enriching Collections. The Celebrated Mr Belzoni*, an in-focus exhibition profiling the acquisition of a portrait by Jan Adam Kruseman (1804-62) of the adventurer Giovanni Battista Belzoni, marked the Museum's first acquisition through the Cultural Gift Scheme.
- 5.5 The exhibition *Designers and Jewellery 1850-1940: Jewellery and Metalwork from the Fitzwilliam Museum* (Octagon Gallery) focused attention on a little known area of the collection. Museum curators, conservators and scientists oversaw the creation of the *Fans Unfolded* display, to celebrate the bequest of the Lennox-Boyd Fan Collection, and its ongoing conservation.
- 5.6 Each exhibition is supported by a press and media campaign, which significantly raises profile. Interestingly, during this period some smaller exhibitions, such as *Designers and Jewellery* and *Collecting and Giving* achieved as much press coverage as the larger exhibitions like *Beggarstuffs*.
- 5.7 The Department of Applied Arts also oversaw the popular new display of studio ceramics on loan from the Salisbury collection (Glaisher); and a new display of 20<sup>th</sup>-century British applied arts on loan from the Keatley collection (Mezzanine).

## 6. Fully supporting the collective ambitions of the University of Cambridge Museums

- 6.1 The Fitzwilliam Museum continues to provide leadership and support across the UCM programme in the areas of learning, inclusion, conservation and digital, and to play an active role in joint programmes. In 2018-19, the UCM focused on inclusivity and accessibility, ensuring the collections stay relevant and engage with the widest range of visitors.
- 6.2 The Fitzwilliam has supported new strands of UCM activity including the popular *Bridging Binaries* tours; *Museum Remix*; and new autism-friendly out-of-hours openings.
- 6.3 The launch of the pilot series of volunteer-led LGBTQ+ tours, *Bridging Binaries*, involved a team of dedicated volunteers developed their own LGBTQ+ tours in four UCM collections, including the Fitzwilliam, using research by award-winning consultant Dan Vo.
- 6.4 The Museum has also helped secure future investment in key shared programme areas, including a renewal of funding from Cambridgeshire County Council for our work with young people with additional needs.
- 6.5 We have supported the UCM's regional role by providing support for Wisbech and Fenland Museum in the areas of curatorial, collections care and learning, and through outreach in Wisbech, and the UCM's national role by representing the consortium on the National Museums Directors' Council and the region on the Culture Health and Wellbeing Alliance steering group.
- 6.6 *Operation Survival*, our second live-action digital adventure game, was launched across four UCM museums, exploring environmental issues through the collections.
- 6.7 Research continues to lie at the heart of UCM work. In 2018-19, the UCM relaunched its research consultation group, which is exploring how to extend and strengthen its collaborative work, which is well established in learning, public engagement and collections care programmes, with a renewed

focus on research, exhibition and display projects. The aim is to develop cross-disciplinary approaches which build on historical connections between the UCM collections and increase benefit and impact for audiences. A UCM-wide annual theme project is being developed, to help structure future collaborations and set an overall context for activity across the consortium.

- 6.8 Creativity and culture have the power to transform health and wellbeing. Programmes including *Dancing in the Museums* and *The Art of Motherhood* saw visitors to the Fitzwilliam Museum, Museum of Zoology and Museum of Archaeology and Anthropology inspired by their surroundings and benefiting from enhanced wellbeing through shared cultural experiences.
- 6.9 UCM continue to care for the collections to the highest possible standard, and to research new ways of doing so. We share our expertise across the region through the work of our dedicated Regional Conservator and gave sector support organisation SHARE Museums East £11,750 in in-kind support through free venue use and staff time (see 6.5). We provided targeted collections support to our partner, Wisbech and Fenland Museum, with the Fitzwilliam Museum's Applied Arts team supporting a pilot documentation project – entitled *Operation Wisbech Ceramics* – to catalogue and photograph the Museum's important ceramics collection and to make it digitally available in its entirety for the first time.
- 6.10 Public programming continues to encourage first-time visitors into the collections. *Twilight at the Museums* saw 11,983 visitors take part over three hours of after-hours exploration and *Summer at the Museums* saw 12,058 visitors enjoy 154 free or low-cost activities. 46 children completed Arts Awards through UCM's participation in the City Council's Children and Young People's Participation Service (ChYpPS) Summerdaze programme. 43% of attendees (up 11%) were from targeted postcodes; 30% were first-time visitors.
- 6.11 The Fitzwilliam and HKI continued to be major contributors to UCM's membership of the National Heritage Science Forum ([www.heritagescienceforum.org.uk](http://www.heritagescienceforum.org.uk)). In addition, the Fitzwilliam Senior Research Scientist is an NHSF Trustee.
- 6.12 Fitzwilliam Museum staff worked closely with colleagues at Kettle's Yard on their *Artist: Unknown* exhibition, which featured works by unknown artists from across the UCM, University Library, Kettle's Yard and college collections. Our Curatorial Associate in Applied Arts also instigated and oversaw the installation of a display at the Fitzwilliam curated by artist Jennifer Lee to coincide with her retrospective show at Kettle's Yard.
- 6.13 The Fitzwilliam Marketing Coordinator has coordinated the five-year lamp-post banner application to the City Council on behalf of the Fitzwilliam Museum, Kettle's Yard, UCM, Science Festival and Festival of Ideas. Audience research shows that banners are highly effective in driving audiences to our exhibitions and events.

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

- 7.1 A new digital intervention is being piloted as part of the refurbishment of Gallery 3. *Beyond the Label* enables visitors to access enhanced information about key objects on display. Visitors are now accessing this information through their smart phone using three methods of interaction: QR codes, Near Field Communication chips (NFC), or by typing in a short URL. This project is an experimental, but reproducible, digital project, with the only cost being the NFC enabled stickers, found behind the objects' labels. It uses open source code to create a website that other museums could reuse and adapt.

- 7.2 In partnership with the National Gallery and Warwick University, we delivered workshops and launched a website, [www.practicalevaluation.tips](http://www.practicalevaluation.tips), sharing learning about automated approaches to evaluation from our partnership with AHRC Cultural Value Follow-On Fund project. We developed and tested new digital learning resources for schools, including *Looking at Collections*, a resource supporting post-sixteen learners to engage with an object-centred research process, and resources enabling thousands of pupils to engage with our *Inspire* project.
- 7.3 Through the AHRC Creative Economy fellows (see 1.8), we have been providing support to the creative industries, in line with Cambridge Enterprise priorities around enhancing provision for supporting the creative economy. Furthermore, the technologies underpinning both *ThinkSee3D* and *Museum in a Box* are both digital, which has been identified as a key area of weakness, but also a huge opportunity for the heritage sector, in the *Culture is Digital* report.

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

- 8.1 During 2018-19, work continued with Estates Management and the architects, MUMA, on the development of the Masterplan Feasibility Study and Strategy for the Museum. Pending the appointment of the new Director, a workshop was held in November 2019 with a specially convened Design and Conservation Panel of Cambridge City Council's Planning Committee, as part of a programme of work to de-risk the Masterplan from a planning perspective.
- 8.2 Following the new Director's arrival in February, a series of briefing workshops took place with MUMA and Estates Management to ensure that the Masterplan strategy reflected the priorities identified by the Museum's Mission Review and Strategic Planning process (see 9.1) and the University's mission. These were followed by presentations by the Director to the Vice-Chancellor and other members of the University's leadership and executive teams, including the Director and Head of Major Gifts at CUDAR.
- 8.3 CUDAR, in partnership with the Director and the Museum's senior team, will now be working on a fundraising feasibility study to underpin and direct fundraising efforts. Alongside this, the Museum will be developing a series of options appraisals with input from key stakeholders.
- 8.4 The Museum's most significant building and gallery project in 2018-19 was the completion of work to restore and repair the historic roof light and interior frieze above Gallery 3, the Museum's largest Gallery at the heart of the Founder's Building. This work followed on from the restoration of the Founder's Entrance dome, completed in 2017, and is part of University Estates' ongoing planned building and maintenance programme for the Museum, the next stage of which will be the refurbishment of the domes above Galleries 2 and 4, and improvements to the those above Galleries 1 and 5. Working in close partnership with University Estates, and subject to the Museum being able to raise additional funding, these projects have provided the opportunity to refurbish, redisplay and reinterpret our most significant gallery spaces, and make significant improvements to lighting, daylight controls, access and interpretation (see also 5.1 and 7.1).

## 9. A work and management culture for the Fitzwilliam that fulfils our mission

- 9.1 The Director led a review of the Museum's Mission and Strategic Priorities, a process intended to pin down the Museum's identity, vision and strategic priorities. Staff were asked to contribute to the brainstorming sessions and feedback on draft documents, notably on the Museum's values and

ambitions. The resulting document provides us with a road map for planning, decision-making, programming and communications. The Fitzwilliam Museum Mission was adopted by the Syndicate on 25 November 2019.

- 9.2 Monthly all-staff briefings, led by the Director, have been introduced, where staff are updated on strategic decisions, work planning, processes and asked to provide feedback and questions to the Directorate. These meetings are opportunities for top-down and bottom-up feedback, learning and sharing of best practices. The Senior Management Team has also been expanded to ensure all strategic delivery areas are represented. The minutes and action points from SMT meetings are now shared with all staff.
- 9.3 Following a review undertaken by Lord Smith of Finsbury, the HKI has prepared a new draft business plan and to implement change in governance in order to integrate more closely with the Fitzwilliam Museum, the UCM and the University in its core activities of research and teaching.

## 10. An organisational structure that sustains our priorities

- 10.1 The staff of the Fitzwilliam are very dedicated, and have a raft of professional expertise, but are currently working in an organisational structure that has grown organically in response to different demands. Over the last year we have started to look at what would be required for a future revised structure and have kept this in mind as vacancies have arisen. Instead of automatically replacing 'like for like', we have tried to put temporary solutions in place, to enable more flexibility as we begin to design a new, modern structure. Doing this has enabled us to start a programme of internal secondment, giving existing staff the opportunity to develop new skill sets and work in other areas of the Museum.
- 10.2 Agreeing our mission priorities has enabled us to develop a revised organisational structure that will deliver our aims and make the most of the Fitzwilliam Museum's human resources. Led by the Director, the Museum will be looking to build a new Directorate consisting of five innovative, distinctive, passionate and rigorous individuals at Deputy and Assistant Director level to help turn our new Mission into a reality. We will ensure our whole programme of work is guided by a Fitzwilliam Museum Syndicate possessing an appropriately wide skillset and knowledge base.

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

- 11.1 The largest group of staff at the Museum are our Visitor Services colleagues. Our Mission review process has helped this group find their voice in the organisation and we have been able to place a number of talented individuals from this department to work in other areas on secondment. We have also transferred the management of this group to the Visitor Engagement team, since we see visitor welcome as the first, crucial step in our Engagement priorities. We have also trained some of our Visitor Services team to lead tours of our Feast & Fast exhibition.
- 11.2 Fitzwilliam Museum staff have taken an active role in the UCM Change Makers Action Group, an open, democratic group of colleagues aiming to start a conversation about diversity and representation within the UCM and our audiences.
- 11.3 The Museum, working with UCM, is currently supporting an Apprentice (Level 3 Events Management), and we look forward to exploring other, inclusive entry-level routes into the workforce.

## 12. Appropriate and sustainable resourcing and revenue

- 12.1 2018-19 was the UCM's first full year of operation as a Band 3 Arts Council National Portfolio Organisation, as Arts Council Major Partner Museums joined the Arts Council's national portfolio, which embraces all its regularly funded organisations. The current funding agreement provides £4.9 million for the four years from 1 April 2018 to 31 March 2022 and provides funding for learning and conservation posts across the UCM consortium. These include learning, marketing and collections access posts at the Fitzwilliam Museum, and the whole UCM team, based at the Fitzwilliam Museum, delivering public engagement and access for programmes across the UCM.
- 12.2 Other funding streams secured or renewed for learning and public engagement activities based at the Fitzwilliam but delivered across the UCM include: Cambridgeshire County Council Short Breaks commissioning (renewed), Cambridge County Council Talking Together funding for work with early years audiences, Cambridge City Council Community Grants (renewed), Widening Participation Project funding (renewed), and Build Connections funding (the Government's first for programmes addressing loneliness).
- 12.3 The Museum's Development Office remained committed to securing appropriate philanthropic funds to support the Museum's activity and priorities. These donations were solicited from trusts and foundations, individuals, businesses, legacies and membership groups (Friends of the Fitzwilliam and the Marlay Group).
- 12.4 2020 will see the implementation of our new ticketing/CRM provider Tessitura at the Fitzwilliam. This will support our booking of spaces for groups, generate revenue from tickets for events and our membership schemes, and enable us to target our audiences more effectively.
- 12.5 The Development office has participated in securing this new CRM database for the Museum. Development is designing a survey of the Friends group to better understand and serve the membership. The Museum and CUDAR have agreed that, in future, major gifts will become the responsibility of CUDAR. The Museum also prepared for the finance function of the Marlay group to become internal to the Museum in January 2020.

## IV. IMMUNITY FROM SEIZURE

The Fitzwilliam Museum has approved status under Section 136 of the Tribunals, Courts and Enforcement Act 2007, Part 6 of which provides immunity from seizure for cultural objects on loan from abroad in temporary exhibitions in museums. During 2018-19 the Museum sought immunity from seizure for no items. No particular issues concerning the provenance of loan objects were raised during research and no enquiries or claims were received relating to protected or proposed objects. Further information is available on the Museum's website at: [fitzmuseum.cam.ac.uk/aboutus/ifs](http://fitzmuseum.cam.ac.uk/aboutus/ifs).

20 February 2020

The Syndicate and Director of the Fitzwilliam Museum

Professor Geoffrey Ward (Chair)  
Ms Sonita Alleyne  
Dr Nicolas Bell  
Professor Rosalind Polly Blakesley  
Professor David Cardwell  
Professor Mary Laven  
Mr Roger Mosey  
Professor Martin Millett  
Lady Proby  
Dr David Saunders  
Dame Rosalind Savill  
Professor Sujit Sivasundaram  
Professor Caroline van Eck  
Mr Luke Syson (Director)

## V. APPENDICES

- I. The Fitzwilliam Museum Mission, Strategic Framework, Priorities and Plan (attached)
- II. Summary Risk register
- III. Acquisitions
- IV. Exhibitions and Displays
- V. Financial information
- VI. List of Donors
- VII. New and Leaving staff

Appendices II – VII are circulated in a separate document.

# THE FITZWILLIAM MUSEUM

## MISSION

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## STRATEGIC FRAMEWORK, PRIORITIES AND PLAN

**2019-2024**

Approval:	<i>Fitzwilliam Museum Syndicate, 25 November 2019</i> <ul style="list-style-type: none"><li>- Mission, Strategic Priorities and Objectives:</li><li>- 5-year Financial Plan</li></ul> <i>Fitzwilliam Museum Senior Management Team, 18 December 2019</i> <ul style="list-style-type: none"><li>- Enabling Objectives, Outcomes, KPIs and Milestones</li></ul>
Next Review	<i>Fitzwilliam Museum Syndicate, 27 January 2020</i> <ul style="list-style-type: none"><li>- Enabling Objectives, Outcomes, KPIs and Milestones</li><li>- Risk Register</li></ul>
Renewal	<i>Fitzwilliam Museum Syndicate, 30 November 2020</i>
Last Reviewed	<i>Fitzwilliam Museum Syndicate, 19 November 2018</i>
Owner	Director and Marlay Curator

## **THE FITZWILLIAM MUSEUM MISSION**

### **The Fitzwilliam Museum aims to:**

- **touch people's lives by engaging powerfully, thoughtfully and pleasurably with as wide a public as possible**
- **produce and promote innovative, relevant, and interdisciplinary research of the highest quality around our collection**

The Fitzwilliam Museum is widely considered the world's outstanding university art collection. We care for works of art and material culture from Europe, Egypt and Asia of exceptional international importance, works that connect people across cultures and time. Founded in 1816 'for the increase of learning', the Fitzwilliam has long been both a great public cultural asset and an extraordinary scholarly resource – local, regional, national and global. The Museum is also a place of enormous potential; we must now build on our achievements, bringing them together in ways that will be truly transformational.

All our work begins with the people who experience our great collection. Through our displays and public programmes, we provide opportunities to discover major works by some of the most famous artists of all time, as well as an abundance of objects documenting lives that otherwise went largely unrecorded. The Fitzwilliam has other extraordinary assets: our remarkable record of pioneering research and, just as important, of innovative public engagement. The passionate loyalty of the Museum's current visitors matches the energy and talent of our expert and committed workforce. We are proud of our striking Grade-1 listed buildings from the nineteenth and early twentieth centuries, with some of the finest museum interiors in Britain. These features of our appearance and tradition that make us so special for so many will be the starting blocks for our future initiatives.

Now we must successfully engage a much broader and more diverse audience, and develop our collection in ways that better reflect the backgrounds and interests of all our visitors. Simultaneously, the Fitzwilliam is poised to develop its relationship with the rest of the University of Cambridge and its great resource of enquiring minds. By fully unifying our public benefit roles and our collaborative research activity, we will play an ever more crucial role in the University of Cambridge's mission to contribute to society through the pursuit of education, learning and research at the highest international levels of excellence. To make this possible, we must develop robust systems of revenue generation to support our operating costs and to reflect our growing ambitions.

### ***We will achieve our aims by:***

- **providing a place**, physical and virtual, that takes people out of their daily lives and gives space to think, wonder, find inspiration and question the world around them
- **promoting dialogues around works of art and material culture**, and the many cultural, political and social issues they represent and embody
- **exploring and developing our collection collaboratively**, placing objects in their historical and cultural contexts, and demonstrating why they matter today
- **building, preserving and documenting our outstanding collection** for the future, ensuring it is fully accessible now and for centuries to come.

### ***Our Values:***

The Museum and our projects will always be **inclusive, thoughtful, distinctive, welcoming, rigorous, challenging, unexpected, uplifting and entertaining**. All our decision-making will be guided by these values.

### ***Our Strategic Priorities:***

1. Developing our methods for ensuring access to culture for all
2. Ensuring a multiplicity of voices and approaches in our research
3. Embracing a global history of art and material culture
4. Creating immersive and interactive exhibitions and displays
5. Providing a distinctive, sector-leading digital museum experience
6. Fully supporting the collective ambitions of the University of Cambridge Museums (UCM)
7. Building, maintaining and improving the care of the collection
8. Developing an extraordinary building that unites and realises these aims

***To ensure our success, we will need:***

9. A work and management culture for the Fitzwilliam that fulfils our mission
10. An organisational structure that sustains our priorities
11. A happy, diverse, inclusive and open-minded working community
12. Appropriate and sustainable resourcing and revenue

## **STRATEGIC FRAMEWORK, PRIORITIES AND PLAN**

### **1. Developing our methods for ensuring access to culture for all**

**Our projects must be designed from the outset to be mindful of the difference they make for all our audiences.**

**Using imaginative and inclusive approaches to public engagement and visitor experience, we will take full account of the needs and wishes of all our existing and potential audiences.**

**We will equip our visitors with knowledge and ideas that sustain and develop their conversations about the works in our care, and incorporate their thinking in our projects.**

Cambridge and the East Anglia region have areas of significant economic and cultural disadvantage. The Fitzwilliam must continue to fulfil its civic and regional responsibilities by engaging the widest possible audience throughout their lives. Much weight is now placed on public 'impact' in assessing the quality of university research and outputs; the onus is on us to ensure that the experience of visiting the Fitzwilliam and other Cambridge museums is genuinely significant for all.

Key challenges remain. The outstanding work undertaken by our Learning team needs to be made more generally available, through the continued training of teachers, through the provision of transport for schools and groups that could not otherwise afford to visit and by building on our partnerships with education, health, social care and community sector organisations. In the context of our unequal city and region, we will ensure our work with schools is planned to contribute meaningfully to the University's commitment to widening participation.

We need to get out more, taking works from our collection with us.

Our Front of House teams are already engaged and engaging, but given the right training and opportunities, the Fitzwilliam Visitor Experience team will play a much larger part in welcoming, informing and stimulating our visitors to engage with our collection and research. We need to solve the problem of inadequate directional signage and other impediments to a relaxing visit. In everything we do, we must present our friendliest face.

Our Marketing, Events and Membership team will work in imaginative ways to attract a much wider community, not least among the residents and students of Cambridge and the surrounding area.

These methods and their effectiveness must themselves be a focus for Fitzwilliam research, for the benefit of museum and university sectors locally, nationally and internationally.

## **1.1. Main Objective**

1.1.1 Using imaginative and inclusive approaches to public engagement and visitor experience, we will take full account of the needs and wishes of all our existing and potential audiences. We will equip our visitors with knowledge and ideas that sustain and develop their conversations about the works in our care and incorporate their thinking in our projects. Our projects must be designed from the outset to be mindful of the difference they make for all our audiences

## **1.2 Enabling Objectives**

- 1.2.1 *Understand our audiences and their needs through undertaking audience research and evaluation programmes, in partnership with UCM, the University and other cultural organisations locally, nationally and regionally*
- 1.2.2 *Complete external access review and update Access Plan in line with our Access Policy, with key milestones, underpinned by Open Access principles*
- 1.2.3 *Complete our Customer Relationship Management (CRM) project and ensure it is used to maximise audience/user data in support of our audience development strategy*
- 1.2.4 *Increase audience reach and engagement by being audience-focused and audience-led in our project and programme planning, in line with agreed audience development priorities*
- 1.2.5 *Further develop our work with delivery, funding and other community partners to make sure that together we can make the most relevant impact with the resources available to us*
- 1.2.6 *Use the work we do with under-represented groups to inform our offer to all visitors, so those people engaging with targeted work feel they have a place in our mainstream programmes and so our mainstream audiences have the opportunity to deepen their engagement through work originally developed for new audiences*

- 1.2.7 *Working with partners in Education, Public Health and other sectors, further develop rigorous approaches to evaluation, research and practice, to understand how we can and might contribute to society, driving innovation and accountability in our own work and across the sector and to provide evidence-based arguments for funding museums and this work.*
- 1.2.8 *Maintain our position as a national, regional and local lead for Culture, Health and Wellbeing programmes and for work with Children and Young People, and continue to share our practice with the wider sector*
- 1.2.9 *Have appropriate collections care and management processes in place to ensure that the collections are able to sustain increased physical and digital access*
- 1.2.10 *Ensure our work with audiences is adequately and sustainably resourced*
- 1.2.11 *Ensure Museum structure, support and staff buy-in for social media engagement*
- 1.2.12 *Regard public engagement as a priority and strengthen our programming for local and regional residents*
- 1.2.13 *Drive narrative-led media content and involve the audience by asking them what they want to see from our digital offer and encouraging them to use social media to engage and encourage questions and debate*
- 1.2.14 *Provide strategic leadership for UCM Learning activity*
- 1.2.15 *Realise and develop the potential of staff across the organisation to contribute collaboratively to audience welcome and engagement, with clearly defined roles and training*

### **1.3 Outcomes**

- 1.3.1 *More people visit the museum and engage with the collection physically and virtually*
- 1.3.2 *The Museum's social media content reflects the breadth of the Museum Mission*
- 1.3.3 *The Museum audience better reflects the local and regional population in terms of demographic profile*
- 1.3.4 *People are able to experience the Museum collection remotely through digital access and through loans, tours and outreach programmes including Museum objects and replicas*

- 1.3.5 *People learn about and through our collections, developing subject knowledge and understanding, creativity, skills, confidence and critical thinking*
- 1.3.6 *People experience positive and demonstrable wellbeing impacts through participation in Museum programmes*
- 1.3.7 *People feel welcome at the Museum*
- 1.3.8 *People express high levels of satisfaction with their visit*
- 1.3.9 *The Museum has a good understanding of our audiences and potential audiences, their needs and interests, and uses this information to inform decision making*
- 1.3.10 *The Museum is seen as a key local asset by stakeholders and as a champion for young people's creativity and right to participate in culture*
- 1.3.11 *The Museum's practice and research contribute to sector development*

#### **1.4 Milestones & KPIs**

- 1.4.1 *CRM delivery by 2020*
- 1.4.2 *External Access Review carried out during 2020 and recommendation incorporated into Access Plan*
- 1.4.3 *Consistency of role descriptions and training for staff supporting visitor experience*
- 1.4.4 *Sustainable funding model secured for audience focused staff and activity*
- 1.4.5 *Audience development priorities at heart of new project planning process*
- 1.4.6 *Robust, consistent evaluation of learning and wellbeing impacts ensure that programmes deliver on these outcomes*
- 1.4.7 *Increase annual visitors to at least 440,000 by 2023/24 (KPI)*
- 1.4.8 *Maintain high levels of visitor satisfaction at 98% (KPI)*
- 1.4.9 *Contribute to UCM-wide increase in proportion of visitors who are not White British, to at least 44% by March 2022 (KPI)*
- 1.4.10 *Increase proportion of visitors whose day-to-day activities are limited because of a health problem or disability to 13% by March 2022 (KPI)*
- 1.4.11 *Number of school visits (KPI)*

*1.4.12. Number of informal learning engagements (KPI)*

*1.4.13 Increased dwell time in the physical the Museum and on the website (KPI)*

*1.4.14 Number of opportunities created for people to engage with the collection off site (KPI)*

## **2. Ensuring a multiplicity of voices and approaches in our research**

**Supporting the University's and the UK's research agenda, we intend to work with a wide and diverse community of scholars and other experts in Cambridge and beyond, right across the humanities and sciences.**

**The Fitzwilliam will work hard to become a fulcrum for national and international interdisciplinary research partnerships.**

The research contribution of Fitzwilliam and HKI curators and conservators is world renowned. Successful collaborations over the past decade have shown what can be achieved with others elsewhere in the University. However, there has been an inconsistent relationship between the Museum and the rest of the University, resulting in periods when collaboration was not as straightforward as it could have been. Our most ground-breaking exhibitions were however popular and effective because of collaborations with colleagues in the Faculties of History, Classics and Mathematics, which enabled them to interrogate works of art in relation to pressing scientific and historical research questions. While such collaborations are inevitably serendipitous in their origins, the Museum needs to put structures in place to ensure that they are strategic, transparent and mutually advantageous.

Going forward, our developing strategic research partnership with the Department of History of Art will be a key priority.

Our visitors and workforce have made it clear they are especially interested in the making of art and objects of material culture, so the role of the HKI and Fitzwilliam conservation and science staff will continue to be critical in such investigations.

The other multiple ways in which art and science connect are similarly intriguing for many of our visitors, not least as they illuminate urgent contemporary concerns.

Equally important are the ways the art and archaeology of the past help us understand the present-day life issues we all face.

Academic and research contracts for research-active staff at the Fitzwilliam and HKI will bolster our research productivity. The Fitzwilliam will continue to support specialist collection expertise and subject approaches for all researchers, inside and outside the Museum.

The introduction of annual museum themes, posing questions that illuminate both art and life, aligned where possible with other University Collections, Schools, and cross-School research centres and initiatives, will provide a framework, context and inspiration for our innovative research.

## **2.1 Main Objectives**

- 2.1.1 Supporting the University's and the UK's research agenda, we intend to work with a wide and diverse community of scholars and other experts in Cambridge and beyond, right across the humanities and sciences
- 2.1.2 The Fitzwilliam will work hard to become a fulcrum for national and international interdisciplinary research partnerships

## **2.2 Enabling Objectives**

- 2.2.1 *Strengthen links with the wider Cambridge, national and international research community, including through the Museum's Research Committee, with our Strategic Research Review partners, and fully embedding HKI research*
- 2.2.2 *Secure long-term sustainable funding for the posts of Research Facilitator and Project Coordinator*
- 2.2.3 *Work in close partnership and collaboration with the UL-based Research Facilitator and the Programme Lead for the AHSS Museums and Collections International Research Programme*
- 2.2.4 *Complete move of research-active staff to academic or research contracts and increase research productivity including in practice-based research such as digital, learning and conservation*
- 2.2.5 *Establish a programme of work linked to Cambridge's doctoral training partnerships (DTPs) and collaborative doctoral awards (CDAs) and consider application to deliver own CDAs in next application round*
- 2.2.6 *Move HKI into Cambridge and integrate its work fully with the Museum/UCM, ensuring that the contribution of conservation to object research is fully realised*
- 2.2.7 *Continue to enhance the analytical laboratory space and equipment; secure sustainable, long-term funding for the research scientist post*
- 2.2.8 *Secure core conservation posts to maintain and develop research into the making of art and objects as a key element of the agenda*
- 2.2.9 *Maximise opportunities for external researchers to connect with the Museum via enhanced use of study spaces and through opening up new collaborative approaches*

- 2.2.10 *Continue and develop current programme encouraging UG and PG students to use the Fitzwilliam/UCM collections as the basis for their dissertation topics*
- 2.2.11 *Secure resources (people and equipment) to get collections fully online and support integration of scientific investigation and conservation data*
- 2.2.12 *Online, integrated bookings for study rooms to maximise space use by researchers and post-visit to capture the impact of our collection on academic outputs*
- 2.2.13 *Develop annual themes in partnership with wider UCM and University Libraries, collaborating with academics from a wide range of disciplines*
- 2.2.14 *Work with School-level initiatives which aim to enhance collaboration, including Research and Collections Programme and the Centre for Visual Culture*
- 2.2.15 *Engage with Cambridge SRIs, IRCs and SRNs and Cambridge Zero, to strengthen the Museum and other UCMs' position as the University's main locus for public engagement with Research*
- 2.2.16 *Foster a research environment that is of the highest integrity and meets or exceeds ethical guidelines for working with participants*
- 2.2.17 *Deliver collaborative research-led events and study days to develop and disseminate research projects, involving all schools*
- 2.2.18 *Deliver training on how to co-produce/develop research in the Museum and beyond*
- 2.2.19 *Influence and engage with national and international level arts, humanities, heritage science and museology policy – continue and develop involvement in subject and professional organisations (especially UMG, MA, ICOM, ICON, NHSF and relevant SSNs) that allow routes to influencing local, regional, national or sector policy. Share this with wider UCM.*
- 2.2.20 *Develop the Museum's Research Committee as strategic body.*
- 2.2.21 *Reinforce the Museum's long-term research strands (Heritage Science, Making and Materiality; Art and Science; Art and Life; British Art) within a Research Strategy*
- 2.2.22 *Provide organisational support to ensure sabbaticals of research-active staff are both productive and undisruptive of other work.*

## **2.3 Outcomes**

- 2.3.1 Fitzwilliam Museum staff actively contributing to the REF*
- 2.3.2 A well-developed and resourced research and collaboration infrastructure in place at the Fitzwilliam Museum*
- 2.3.3 A clear set of research themes, strands and priorities running through the Museum's work*
- 2.3.4 Stronger connections with and contributions to practice-based research in conservation, learning, digital and health*
- 2.3.5 Fitzwilliam Museum established as a model of excellence for public engagement with research within the University and beyond*
- 2.3.6 Heritage science, technical art history, conservation, learning and digital fully embedded into research initiatives*
- 2.3.7 More researchers from a wide range of disciplines engage with the Museum and its collections*
- 2.3.8 Museum displays, interpretation, object records, visitor experience and learning and engagement programmes are informed and enriched by collections-focused research.*

## **2.4 KPIs**

- 2.4.1 Increase in Research Grants and Donations, and QR funding*
- 2.4.2 Increase in number of interdisciplinary research collaborations*
- 2.4.3 Increase in number of researchers using the collections*
- 2.4.4 Increase in research outputs using or based on the collections*
- 2.4.5 Increase in research outputs incorporating scientific investigation, making and conservation*

### **3. Embracing a global history of art and material culture**

**We will work in close collaboration with other Cambridge Collections, Schools and Departments, with creative experts of many kinds, with our visitors, present and future, and with the wider community of all backgrounds and ages, to make sure that everyone can see themselves at the Fitzwilliam.**

**Together we will ensure that diaspora communities in Cambridge and elsewhere in Britain, as well as visitors from all over the world, can discover and explore their history, art and culture.**

Championing diversity within a museum begins with its displays, sending a clear message of inclusivity that is fully supported by public programming and exhibitions. Our currently Eurocentric displays are the result of the Fitzwilliam's historic remit, acquiring art from those areas of world regarded in nineteenth- and early twentieth-century Britain as having contributed to the progress of human civilisation. Now, urgently, we must make sure we do not give the impression that 'art' happened only in Europe, ancient Egypt and in some parts of Asia.

Close collaboration with the UCM and other Cambridge Collections will be essential to ensuring diversity is a guiding principle in delivering our future projects and displays. The Fitzwilliam will support research and teaching of global histories of art and material culture, in line with the ambitions of the Schools of Arts and Humanities and Humanities and Social Sciences. Our collection-building will also seek to address these issues, with an increased focus on artefacts created as the result of global encounter.

#### **3.1 Main Objective**

**3.1.1** We will work in close collaboration with other Cambridge Collections, Schools and Departments, with creative experts of many kinds, with our visitors, present and future, and with the wider community of all backgrounds and ages to make sure that everyone can see themselves at the Fitzwilliam. Together we will ensure that diaspora communities in Cambridge and elsewhere in Britain, as well as visitors from all over the world, can discover and explore their history, art and culture

#### **3.2 Enabling Objectives**

**3.2.1** *Resource, monitor and measure the success of our work to increase diversity - and the visibility of diversity - in our creative, public and workforce development programmes*

**3.2.2** *Address barriers to diverse artistic and cultural involvement from diverse artists, curators, academics, students and communities*

- 3.2.3 *Use our position within a leading University, and as a leading university museum with a wealth of early career and training opportunities, to widen participation in history of art, classics and other disciplines relating to the collections, to develop diverse talent, to offer entry level opportunities to people of diverse backgrounds and to diversify museum practice and to connect with and support museum professionals nationally and internationally*
- 3.2.4 *Develop a diverse artistic and cultural programme, working in partnership with the UCM and other Cambridge Collections, with curators and artists, students and community groups from diverse backgrounds, which addresses the Eurocentric nature of the displays at the Fitzwilliam Museum and builds in the art and/or the voice of parts of the world currently un or under-represented*
- 3.2.5 *Review the stories we tell about the Fitzwilliam Museum's core collections to ensure we include the untold stories about how and why our collections came into existence and their relation to the stories of empire*
- 3.2.6 *Deliver a joint UCM exhibition on the Legacies of Enslavement in Cambridge's collections, to coincide with the completion of the first phase of the University of Cambridge's Legacies of Enslavement project*
- 3.2.7 *Promote and support research and teaching of global histories of art and material culture working with colleagues across the Schools of Arts, Humanities and Social Sciences and other Higher education Institutions*
- 3.2.8 *Develop connections between our displays, exhibitions and public programmes and teaching and research in global humanities, particularly in relation to initiatives that address the legacy of empire and the decolonisation of research and the curriculum*
- 3.2.9 *Increase our collections development focus on items created as the result of global encounter*
- 3.2.10 *Provide a space where staff, students and academics of colour from Cambridge and the wider HE sector feel welcome, safe and included, and encourage their active contribution to our thinking, and to our programmes*
- 3.2.11 *Embrace the above principles in our programmes for schools and teachers, actively encouraging global and diverse perspectives on history and art history*
- 3.2.12 *Continue to deliver the HKI's PG Dip, ensuring a more diverse intake*

- 3.2.13 *Develop and resource early-career and mid-career internships, fellowships, volunteering and apprenticeship programmes across the Museum*
- 3.2.14 *Continue with ambitious loans programme with increased focus on strategic areas including where loans could foster an inclusive global history of art*
- 3.2.15 *Be rigorous in our self-evaluation of our initiatives to increase diversity in our programmes*
- 3.2.16 *Provide sector leadership in this area of our work, nationally and internationally*

### **3.3 Outcomes**

- 3.3.1 *People from diverse backgrounds see themselves and their stories reflected in the displays, exhibition and public programmes at the Fitzwilliam Museum*
- 3.3.2 *Fitzwilliam Museum staff gain experience and confidence in appropriate forms of co-production and co-curation*
- 3.3.3 *More, and more diverse, partners are using the collections and museum facilities in their work*
- 3.3.4 *The work of more diverse curators, artists and museum practitioners is more clearly visible in the collections, exhibitions and programmes*
- 3.3.5 *More diverse audiences feel welcome and included, and see the Fitzwilliam Museum as a place and space for them*
- 3.3.6 *The Museum and its collections make an active contribution to the development of the curriculum in History of Art and other disciplines, and help to increase their relevance to students of colour*

### **3.4 Milestones and KPIs**

- 3.4.1 *Increase the proportion of our visitors who are not White British, to 44% by March 2022*
- 3.4.2 *Increase in BAME workforce, researchers, creative practitioners working in or with, or engaging with, the Museum*
- 3.4.3 *UCM achieves “Strong” in CCD for activity undertaken in 2020-21, with recognition of the Fitzwilliam’s contribution*
- 3.4.4 *Develop exhibition and acquisition strategies that demonstrate a commitment to ‘inclusivity’*
- 3.4.5 *In collaboration with relevant communities, undertake a thoughtful review of the language used in our interpretation*

## **4. Creating immersive and interactive exhibitions and displays**

**The Museum will aim to provide exhibitions and collection displays that are interactive and immersive to ensure the objects and research presented are engaging and involving.**

Our exhibitions and displays will usually be flagship projects for our annual museum themes, and, with accompanying print and online publications, will often constitute the principal public outcomes of research projects.

Visitors, especially to exhibitions, are no longer considered, or consider themselves, passive recipients of images and ideas. Instead they must be valued as engaged participants whose varied expectations, and individual expertise and enthusiasms, should be fundamental ingredients of every project. We will present a point of view, sometimes a bold one. We will also pose questions rather than offer fixed answers. Where appropriate, we will design more complex forms of visitor participation. By involving potential visitors in our exhibition and programme research and development at the outset, we will ensure the finished products are appealing, relevant and engaging. Touring our exhibitions internationally is an important ambition.

Regular, innovative and interdisciplinary collaborations with University Collections partners will ensure that Fitzwilliam exhibition and display spaces can also be used, when wanted and needed, by the University and wider community in Cambridge.

### **4.1 Main Objective**

*4.1.1 The Museum will aim to provide exhibitions and collections displays that are interactive and immersive to ensure the objects and research presented are engaging and involving.*

### **4.2 Enabling Objectives**

*4.2.1 Choose themes and topics for exhibitions that can be seen to explore topics of relevance to audiences today even as they interrogate the art and material culture of the past.*

*4.2.2 Develop interpretive systems for posing questions to our audiences, equipping visitors to have conversations about objects while maintaining the scholarly authority that comes from sustained research*

*4.2.3 Work with Digital to introduce appropriate forms of interaction within displays and exhibitions, admitting questioning, creativity and independent thought, and providing insights into how displays and exhibitions were made and how objects were conserved and curated*

- 4.2.4 *Exhibitions, displays and other museum outputs fully regarded as REF eligible research outputs, and planned into larger research projects, from the start*
- 4.2.5 *Incorporate opportunities for interactivity, reflection and creative response into exhibition design*
- 4.2.6 *Train and support staff on how to approach interpretation collaboratively and inclusively*
- 4.2.7 *Put in place evaluation and planning structures that identify target audiences, and ensure that visitor feedback informs future exhibition planning, and that interpretation and display approaches and exhibition messages are tested and developed with audiences*
- 4.2.8 *Invest in strategic marketing activity to ensure exhibitions reach their full potential in terms of audiences*
- 4.2.9 *Advocate for the continuation of exhibitions tax relief*
- 4.2.10 *Embed collaborative project planning in the work culture by bringing staff and departments to contribute to planning projects, including exhibitions, at an early stage*
- 4.2.11 *Increased collaboration with UCM and other Fitzwilliam Museum partners*
- 4.2.12 *Developing our approach to co-production and co-curation internally and externally, and supporting staff to build skills and confidence in this area*
- 4.2.13 *Use School/University-level collaborative fora to establish interdisciplinary collaborations*
- 4.2.14 *Touring exhibitions within the framework of the University's international strategy (CUDAR and other strategic partnerships)*
- 4.2.15 *Build in from the start of planning, the concept and mechanisms for making exhibitions available in a variety of media*
- 4.2.16 *Identify from the start of planning, the funding models or sources to be implemented and approached to cover all costs of each exhibition, and ideally drive additional income for the Museum.*

### **4.3 Outcomes**

- 4.3.1 *The Museum audience better reflects the local and regional population in terms of demographic profile, and audiences feel more engaged with exhibition content*
- 4.3.2 *Museum exhibitions tour nationally and internationally reaching more people*

- 4.3.3 *People express high levels of satisfaction with their experience of our exhibitions*
- 4.3.4 *Exhibitions support income generation within the Museum through increased donations, driving shop and cafe business, and ticketed programming*
- 4.3.5 *REFable print/online publications relating to exhibitions and displays*

#### **4.4 Milestones & KPIs**

- 4.4.1 *An exhibitions strategy and programming supporting at least 2 major exhibitions co-curated per year, with other displays which have a shorter turn-round*
- 4.4.2 *One exhibition project that involves an international partnership or tour at least once every 3 to 5 years*
- 4.4.3 *Exhibitions planned to coincide with peak visitor times and the University year*
- 4.4.4 *Exhibition and display availability and accessibility in other media*
- 4.4.5 *Visitor satisfaction rates and feedback*

## **5. Providing a distinctive, sector-leading digital museum experience**

**Working especially, but not exclusively, with Cambridge's leading tech community, we aim to provide an entirely novel, sector-leading digital experience of a great museum and its collection.**

Digital engagement, underpinned by accessible collection documentation, is an aspect of our work that must become primary. There will be extraordinary opportunities within 'Silicon Fen' if we offer ourselves as experts, partners and guinea-pigs in designing and trialling new kinds of digital knowledge transfer and cultural debate. We must use our digital presence to extend our reach, making sure that those who cannot visit in person can connect with our collection, particularly those works that cannot be permanently displayed.

Our website should be every bit as distinctive as the other parts of the Fitzwilliam experience, standing out from the digital offers made by other museums. Our use of social media must also be more distinguished, exciting and inclusive, ensuring all our audiences have a platform.

### **5.1 Main Objective**

*5.1.2 Working especially, but not exclusively, with Cambridge's leading tech community, we aim to provide an entirely novel, sector-leading digital experience of a great museum and its collections.*

### **5.2 Enabling Objectives**

*5.2.1 Create a digital strategy for the Museum*

*5.2.2 Provide leadership for UCM's digital activity*

*5.2.3 Drive our digital practice and innovation through partnerships*

*5.2.4 Create an inclusive digital strategy for digital humanities and applied research in collaboration with the University's Digital Humanities Centre and University of Cambridge Digital Library.*

*5.2.5 Establish a digital team fit for purpose, encompassing service design, user experience, digital engagement, front and back end web development, broadcast and content strategy.*

*5.2.6 Embrace a "digital by default" ethos across the whole Museum workforce*

*5.2.7 Bring digital activity into early planning stages of all projects*

*5.2.8 Invest in cloud technologies and current sector best practice with a particular emphasis on open source and reproducible methods*

- 5.2.9 *Establish an adequately resourced social media strategy and plan with input from across the Museum, linked to UCM and University activity with transparent scheduling, changing from broadcast mode of interaction to conversational*
- 5.2.10 *Enable all staff to be digitally productive*
- 5.2.11 *Change to open access policy (CC-BY) for digital assets released online, moving away from the most restrictive creative commons license (BY-NC-SA-ND)*
- 5.2.12 *Proper and realistic investment in digital channels in line with commercial sector rates*
- 5.2.13 *Harness the power of Tessitura's digital platform TNEW as part of the CRM project*
- 5.2.14 *Develop relationship with Google Arts and Culture and other tech companies, large and small*
- 5.2.15 *Network and WiFi implementation for the entire Museum estate*
- 5.2.16 *Continue and expand digital fundraising tools (CRM, contactless)*
- 5.2.17 *Consult with partners, audiences and potential audiences to understand how our digital offer might meet their needs and interests*

### **5.3 Outcomes**

- 5.3.1 *Implementation of iterative product management for all digital outputs of the museum with continuous investment in core pieces (collections, main website, social, CRM)*
- 5.3.2 *New website for museum with rebranded presence*
- 5.3.3 *New collections online based on generous interface design and the Create Once Publish Everywhere principle*
- 5.3.4 *Vibrant social media channels result in increased reach and engagement*
- 5.3.5 *Google Arts and Culture institutional presence*
- 5.3.6 *Exhibitions accessible in diverse formats and media*
- 5.3.7 *The Museum's digital practice and research contributes to sector development*
- 5.3.8 *People are able to experience the museum collection remotely through digital access in ways they meet their needs and interests*
- 5.3.9 *Innovative digital approaches enhance people's experience of the museum including giving increased access 'behind-the-scenes'*

## **5.4 Milestones & KPIs**

- 5.4.1 Main website delivered by end of Q4 2020*
- 5.4.2 Ticketing, fundraising and events standalone site delivered by mid Q2 2020 in conjunction with Tessitura*
- 5.4.3 Temporary collections online site by end of Q1 2020*
- 5.4.4 Full collections online site delivered by end of Q4 2020*
- 5.4.5 Significant but realistic growth in reach, revenue and digital relationships enabled by new Digital presence(s) by end of Q4 2020*
- 5.4.6 Fitzwilliam Museum live on Google Arts and Culture by end of Q2 2020*

## **6. Fully supporting the collective ambitions of the UCM**

**Working closely with our partners in the University of Cambridge Museums consortium, we intend to develop new, shared approaches to research, programmes, collection care and management and the delivery of other services and activities.**

Taken together, the University of Cambridge Collections constitute an exceptionally rich public and scholarly resource, very much more than the sum of their parts. Our explorations of global histories, and of the intersections of art and the sciences, will depend on establishing robust methods for practical and intellectual cooperation, as well as common approaches to collection management, care and access. Although some valuable joint projects have already taken place, a systematic programme of truly collaborative, highly ambitious, long-term research projects has yet to be instituted. Such collaborations will add depth to established partnerships and ensure that what the UCM offers our audiences is truly distinctive.

To support such activity, and to increase collaborative efficiency, the Fitzwilliam will continue to support the UCM in finding more and better ways to share resources.

### **6.1 Main Objective**

*6.1.1 Working closely with our partners in the University of Cambridge Museums consortium, we intend to develop new, shared approaches to research, programmes, collections care and management and the delivery of other services and activities.*

### **6.2 Enabling Objectives**

*6.2.1 Continue to provide strategic leadership for Learning, Research, Collections Management and Care and Digital activity*

*6.2.2 Fitzwilliam Museum continues to provide operational support for the UCM programming, including finance and HR*

*6.2.3 Work in close partnership and collaboration with the AHSS Research and Collections Programme*

*6.2.4 Maintain and develop relationships with Arts Council England and Research England, Cambridge City and Cambridgeshire County Councils and other shared UCM stakeholders*

*6.2.5 Continue to provide space in our public programmes for joint UCM projects and exhibitions*

*6.2.6 Strategic alignment between Fitzwilliam Museum and wider UCM in relation to audience development, equality and diversity, with the role of*

*Fitzwilliam Museum staff and activity in relation to shared objectives clearly articulated*

- 6.2.7 *Develop shared themes, leading to long-term, ambitious research projects. This requires long-term support from Research Facilitator and Projects Coordinator.*
- 6.2.8 *Develop shared best-practice standards and systems for collections management and care*
- 6.2.9 *Access to Fitzwilliam internal and external training opportunities available to staff across the UCM*
- 6.2.10 *Foster development of heritage science initiatives within UCM through membership of and contribution to National Science Heritage Forum and development of Fitzwilliam analytical resources and in-house expertise*

### **6.3 Outcomes**

- 6.3.1 *UCM enabled to reach its full potential as a consortium, and as individual museums*
- 6.3.2 *UCM continues to be funded as NPO, and maintains other external funding including RE HEMG and City Council*
- 6.3.3 *Raising of skills levels and increased shared services developed across consortium create improved resilience and sustainability*
- 6.3.4 *Audiences enjoy a richer, more varied offer through cross-consortium collaboration*
- 6.3.5 *Fitzwilliam Museum activity contributes significantly to joint UCM commitments*

### **6.4 Milestones & KPIs**

- 6.4.1 *Successful NPO application for 2022-25/6*
- 6.4.2 *University support for core UCM posts and programmes*
- 6.4.3 *Increased income for research and impact projects involving more than one UCM.*
- 6.4.4 *UCM-wide emergency planning and shared resources in place*
- 6.4.5 *UCM-wide standards and procedures in aspects of collections management and collections care in place (e.g. loans in and out management, handling procedures)*

## **7. Building, maintaining and improving the care of the collection**

**Working closely with collectors and owners, we will add to the Fitzwilliam collection in ways that further stimulate thought and discussion, expanding our narratives of European and Asian art and material culture, and exploring areas of artistic production not yet represented in Cambridge.**

**We will ensure that the works in the Museum collection are well preserved and well documented, to be available for discovery and research for decades to come.**

The works in our collection are our *raison d'être* – the things our visitors want to see and discuss, and the inspiration and tools for our research. Collection care is therefore a central activity for the Museum. Conservation treatments of objects and art works increase our understanding of them and so enhance their accessibility, both physical and intellectual.

The Fitzwilliam collection has grown mainly thanks to the vision and generosity of successive generations of art lovers and owners. Over the years, collectors, curators and directors have thought together about the evolution of the collection. We must continue to work in this way, aiming to acquire powerful, complex pieces of the highest quality and of the kind that reward scrutiny in the context of a great university. Our collecting strategies will be focused, judicious and highly selective. This will apply particularly as we consider the exciting future of our modern and contemporary collection.

We must turn our storage areas into safe but accessible study spaces, with each work secure, documented and easily located. Where appropriate, we will rationalise our collection to make sure that each work merits the care and attention it receives in a museum setting.

### **7.1 Main Objective**

*7.1.1 Working closely with collectors and owners, we will add to the Fitzwilliam collection in ways that further stimulate thought and discussion, expanding our narratives of European and Asian art and material culture and exploring areas of artistic production not yet represented in Cambridge.*

*7.1.2 We will ensure that the works in the Museum collection are well preserved and well documented, to be available for discovery and research for decades to come.*

## **7.2 Enabling Objectives**

- 7.2.1 A renewed collections development policy making clear themes and priorities for future collecting, rationalisation and disposal*
- 7.2.2 Proactive approach to expanding the sources of art and objects collections (using both private and institutional loans from across Cambridge and beyond and acquisitions)*
- 7.2.3 Create a collecting strategy for modern and contemporary art*
- 7.2.4 Ensure that conservation and collections care priorities and practice adhere to the principles and procedures that are set out in the Conservation and Collections Care Policy (2019) and Conservation and Collections Care Plan (2019)*
- 7.2.5 Raise awareness of collections care issues across all staff in relation to their roles and daily tasks to ensure that best practice is embedded within all activities*
- 7.2.6 Ensure that conservation work is embedded into planning process and is resourced appropriately so that increased access to collections can be realised through display and through the availability of objects for examination and investigation*
- 7.2.7 Allocate a percentage of time and other resources annually to addressing backlogs in conservation*
- 7.2.8 Raise visibility and profile of conservation and collections care through increased levels of engagement with visitors and through digital resources.*
- 7.2.9 Continual monitoring of the Museum's emergency preparedness, including maintaining regular programme of staff training and emergency exercises in line with the Emergency Planning Framework (2019)*
- 7.2.10 Regular review of collections areas to ensure standards of collections care and security are maintained and improved, this to include clear considerations for disposal and implementation of outstanding recommendations of the security review undertaken in 2012 and subsequent updates*
- 7.2.11 Regular review and improvement of display cases to ensure they continue to be fit for purpose, to include programme of inspection of wiring within cases*
- 7.2.12 Within current constraints, incremental improvement to collections care in general in line with Collections Care and Conservation Plan (2019) and to storage of collections in particular as baseline preparation for the Masterplan*
- 7.2.13 Build provision of high quality, publicly accessible storage into Masterplan*

- 7.2.14 *Improve streamlining, consistency and development of clear procedures for digital condition and conservation documentation*
- 7.2.15 *Ensure continued investment in the Museum's collections database, Adlib, to ensure it remains fit for purpose*
- 7.2.16 *Locations management systems to be improved, with all locations tracking carried out through Adlib, and instigate a system of regular audits (scheduled and unscheduled)*
- 7.2.17 *Old collections documentation records to be incorporated into Adlib records, with backup copies made of original documentation, including archive materials*
- 7.2.18 *Sustainable investment in Curatorial, Collections Care and Documentation staff*
- 7.2.19 *More diverse appointments to roles engaged in collections development and collections care*
- 7.2.20 *Develop and maintain subject specialist expertise which reflects the strengths of the Museum's collections*

### **7.3 Outcomes**

- 7.3.1 *Be regarded as a source of expertise in individual collection areas, subject and conservation specialisms*
- 7.3.2 *Increased percentage of the Museum's collections available to be discovered online and on display*
- 7.3.3 *Adlib to be regularly used as the principal collections management system, to manage all processes surrounding individual collection items, from acquisition to disposal, and including all loans and conservation procedures*
- 7.3.4 *Museum collections develop in ways which enable a wider range of narratives to be explored*
- 7.3.5 *Maximised physical access to collections, underpinned by embedded understanding of collections preservation across the Museum*

### **7.4 Milestones & KPIs**

- 7.4.1 *Renewed Collections Development Policy in place by December 2020*
- 7.4.2 *Measurable improvements in collections care against SPECTRUM and 'Benchmarking' as referenced in Conservation and Collections Care Policy (2019)*

- 7.4.3 *By summer 2020, all staff have been trained, as appropriate to their roles, to understand and maintain collections care principles; ongoing training programme for new staff in place*
- 7.4.4 *90% of collections to have an Adlib record by 2022 (60% with an image), by 2022, with the aim of achieving 100% (70% with an image) by 2024*
- 7.4.5 *90% of collections to be available online by 2022, with the aim of achieving 100% by 2024*
- 7.4.6 *All staff working with collections to have been trained on locations management systems by summer 2020*
- 7.4.7 *All locations management to be carried out using Adlib by autumn 2020*
- 7.4.8 *All loans in and loans out activity to be carried out using Adlib by the end of 2020*

## **8. Developing an extraordinary building that unites and realises these aims**

**The Fitzwilliam will create beautiful and welcoming, sustainable and flexible exhibition, display, teaching, community and research spaces that bring our audiences and collection together.**

**The University of Cambridge can feel impenetrable within the city, not least to its residents. The Fitzwilliam and other Cambridge museums, however function as a crucial bridge between the University, the city and the rest of the world.**

Our distinguished and much-loved historic building is one of our great assets. The quality of our old buildings is not however matched by more recent additions. Nor are the extensions of the 1980s, '90s and early 2000s environmentally sustainable. Finally, they do not currently allow us to function fully as a cohesive and efficient museum, to realise completely our exciting aims and ambitions, or to maximise our revenue generation.

The Fitzwilliam's Masterplan proposes a future Museum that will enable new, dynamic, and interactive ways of working with our core collection and all our visitors. What we offer our audience must contain the joy of scholarly discovery and an intimacy of encounter that is usually the privilege of the specialist or the museum insider. We must ensure that our collection can be used as the great learning resource it is, not only in dedicated spaces behind the scenes, but also in our public galleries.

For many people, the Fitzwilliam's grand and intimate architecture is an important exhibit in its own right. For others, however, the sheer magnificence of the Museum's entrance can be intimidating. In future, our welcome must begin outside our building, continuing within our entrance spaces and throughout our building.

The Fitzwilliam Museum's conservation, study, teaching, visible storage, office and teaching needs are elegantly solved in the Masterplan, including the relocation of the Hamilton Kerr Institute for paintings conservation to our main site as an essential ingredient. We must also create facilities and events that can be used to generate income.

### **8.1 Main Objective**

**8.1.1** The Fitzwilliam will create beautiful and welcoming, sustainable and flexible exhibition, display, teaching, community and research spaces that bring our audiences and collection together. The University of Cambridge can feel impenetrable within the city, not least to its residents. The Fitzwilliam and other Cambridge museums, however function as a crucial bridge between the University, the city and the rest of the world.

## **8.2 Enabling Objectives**

- 8.2.1 *Appoint Masterplan/Physical Transformation Project Manager*
- 8.2.2 *Secure support from the University, Planners and other key stakeholders*
- 8.2.3 *Develop fully costed options appraisals, which include future income generation plans, ranging from delivery of the full Fitzwilliam Museum's Masterplan in a single phase to phased delivery; delivery using neighbouring sites for some elements; delivery without major physical intervention; delivery of selected parts of the scheme, ensuring that all options include implementation of outstanding recommendations of 2012 security review and subsequent updates*
- 8.2.4 *Support CUDAR to undertake a fundraising feasibility study; develop and agree a fundraising plan; develop, agree and launch a fundraising campaign*
- 8.2.5 *Undertake consultation with key communities: local and regional residents, schools, academics, students, museum sector, current programme partners and participants, access experts*
- 8.2.6 *Plan and prepare for collection deinstallation, move to and from storage and reinstallation (physically and virtually), including appointment of a collections manager for decant.*
- 8.2.7 *Plan for activity and continued presence locally and regionally during a period of closure – to ensure continuation of, and outcomes for, long-term and ongoing research and exhibition projects, and to enable a wider range of audiences to help shape the Museum's future approaches: "Fitz in the Fens"*

## **8.3 Outcomes**

- 8.3.1 *A building that is fit for the 21<sup>st</sup> century, with galleries, study, storage, technical and public spaces that are accessible and inclusive, and work effectively, sustainably, securely, safely and deliver appropriate conditions for people and collections*
- 8.3.2 *Integrated Fitzwilliam/HKI conservation and conservation science facilities for 2 and 3-D conservation practice, teaching and research on the Fitzwilliam/Scroope Terrace site with greater public access to these behind-the-scenes activities*
- 8.3.3 *All audiences feel welcome and included, and see the Fitzwilliam as a place and space for them, for their research, their discovery, their learning, their enjoyment*

- 8.3.4 *More, and more diverse, partners are using the collections and museum facilities in their work*
- 8.3.5 *Shared vision for the Masterplan across the Fitzwilliam's communities of use*

#### **8.4 Milestones and KPIs**

- 8.4.1 *Masterplan option agreed and ready for roll out by Autumn 2020*
- 8.4.2 *Fundraising campaign launched, major gifts in place*
- 8.4.3 *Full architectural competition launched*
- 8.4.4 *Closure plan agreed. Closure plan maintains awareness and engagement*
- 8.4.5 *HKI moves into Cambridge by 2027*
- 8.4.6 *Masterplan option delivered by 2026*
- 8.4.7 *After delivery, levels of engagement, footfall and net revenue increase by 100%*
- 8.4.8 *Visitor engagement indices (e.g.: dwell time) and satisfaction levels increase*
- 8.4.9 *The museum audience better reflects the local and regional population in terms of demographic profile*
- 8.4.10 *No. of individual and org. partners engaged on collections-based projects increases*

## **9. A work and management culture for the Fitzwilliam that fulfils our mission**

**Our planning, management and communications systems need to be strategically revised to establish a working environment that is efficient, effective, fair, forward-looking, transparent and responsive.**

Our human and financial resources need to be deployed carefully. Sensitive prioritisation is essential and we will introduce new approval, planning and evaluation procedures as standard. These will identify the ambitions and measure the success of each project, each aligned with the core ambitions of the Fitzwilliam Museum Mission, and the priorities of the University of Cambridge. Decisions will be made by the Fitzwilliam's Senior Management Team, based on these key criteria, and, crucially, the institution's capacity to deliver at any one time.

We will plan our projects well in advance with all staff involved, making it possible to secure the right funding. Each will be allocated an appropriately structured and resourced team, working closely with staff from elsewhere in the University where possible. The identification of those areas of Museum activity currently lacking designated funding, process or strategy will be critical.

The Fitzwilliam will institute consistent processes for connective project management that will guarantee their success.

More and better training for all managers and staff is required. Departmental plans will be developed that deliver all parts of our activity in line with our agreed mission. An annual review process, including detailed forward job plans, for all staff will be reintroduced, again taking full account of the Museum's priorities. The wide sharing and circulation of project outlines, notes and minutes from purposeful meetings, and of other materials of broad institutional interest, is an urgent priority.

### **9.1 Main Objective**

*9.1.1 Our planning, management and communications systems need to be strategically revised to establish a working environment that is efficient, effective, fair, forward-looking, transparent and responsive*

### **9.2 Enabling Objectives**

*9.2.1 Introduction of project planning methodology, supported by training in project management, project planning documentation, creation of project teams, objective setting and evaluation etc.*

*9.2.2 Clearer prioritisation and concentration of effort to achieve greater impact and benefit with fewer projects*

9.2.3 *Establishment of clear objectives and timelines for each project as part of project planning process*

9.2.4 *Establish clearer central reporting mechanisms that enable for easier transfer of data to other museum/UCM reports and to understand and evidence our impact better*

### **9.3 Outcomes**

9.3.1 *Projects delivered on time and to budget*

9.3.2 *Less time wasted working out who needs to be involved in decisions*

9.3.3 *Greater organisational resilience*

9.3.4 *Focus on fewer projects, ensuring that these can be of the highest possible quality*

9.3.5 *Greater confidence to prioritise*

9.3.6 *Improved accountability and reporting to major funders as outcomes from individual projects are better captured*

### **9.4 Milestones & KPIs**

9.4.1 *Enhanced staff satisfaction*

9.4.2 *Forthcoming projects delivered to time and to budget*

9.4.3 *Clear link between all projects and the Museum's mission and priorities*

9.4.4 *All projects fully evaluated*

9.4.5 *100% of staff are given an Annual Review by their line manager*

## **10. An organisational structure that sustains our priorities**

**Agreeing our mission priorities will enable us to develop a revised organisational structure to delivering our aims and to make the most of the Fitzwilliam's human resource.**

**We will ensure that our whole programme of work is guided by a Fitzwilliam Museum Syndicate possessing an appropriately wide skillset and knowledge base.**

The Fitzwilliam staff is extraordinarily dedicated, with wide raft of professional expertise. The Museum's organizational structure has however grown organically in response to different demands and expectations, both internal and external, becoming overly complex and siloed. There is currently a lack of clarity on individual roles and responsibilities, with some gaps and several confusing overlaps. Our new organisational structure must significantly improve the efficiency and effectiveness of the Museum and prove financially viable over the long term.

Four principal areas of activity will determine the Fitzwilliam's future organisational structure:

- the presentation of the collection and the promotion of collaborative research around it
- the public benefit of the Museum as a key part of Cambridge University and as a leading museum and cultural attraction in its own right.
- the conservation and scientific investigation of works of art and archaeology, and the teaching of those methods
- the strengthening of the teams and processes we need to ensure that the Museum can open each day efficiently and safely

Each of these areas, and the teams delivering in them, will need a full-time champion and manager. These senior managers will lead united teams in which each member of Fitzwilliam and HKI staff has a role description that clearly defines their area of activity and responsibility, developing specialist skills, helping others understand the important part they play in the whole Museum, and supporting the connected activity of the UCM.

### **10.1 Main Objective**

*10.1.1 Agreeing our mission priorities will enable us to develop a revised organisational structure to deliver our aims and to make the most of the Fitzwilliam's human resource. We will ensure that our whole programme of work is guided by a Fitzwilliam Museum Syndicate possessing an appropriately wide skillset and knowledge base*

## **10.2 Enabling Objectives**

*10.2.1 Organisational review*

*10.2.2 Governance review*

*10.2.3 Museum Mission, strategic priorities and plan developed and fully incorporated into departmental plans and individual work plans*

*10.2.4 Full review of role profiles for all staff*

*10.2.5 Roll out of better designed staff reviews, clearly linked to strategic priorities, and training for managers conducting reviews*

*10.2.6 Appropriate resourcing*

## **10.3 Outcomes**

*10.3.1 New, clear role profiles for all staff, aligned to organisational priorities*

*10.3.2 Syndics' roles clarified, and areas of expertise strengthened*

*10.3.3 Strengthened leadership team, each with clear remit linked to strategic priorities*

*10.3.4 Clear shared and individual understanding of priorities and remit of each role, team and department*

*10.3.5 Staff reviews with clear purpose and clear link to organisational priorities*

*10.3.6 Staff resource, training and development clearly focused on museum priorities*

## **10.4 Milestones & KPIs**

*10.4.1 Organisational review and governance review complete*

*10.4.2 All staff receive and work to a set of objectives that reflect organisational strategy*

*10.4.3 Improvements in staff satisfaction ratings (Staff Survey)*

*10.4.4 Improvements in staff assessment of organisational communication (Staff Survey)*

*10.4.5 Improvements in staff feeling valued, across all roles and grades (Staff Survey)*

*10.4.6 Reduction in staff sickness rates*

*10.4.7 Closer links between Syndics and staff*

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

**Our new staffing structure must not only increase our efficiency, it must also boost morale and job satisfaction.**

**By ensuring that we all work within a culture of mutual respect, and by giving support and opportunities to all our workforce, we intend to make staff well-being a top priority.**

The exceptionally expert and committed workforce (including volunteers) of the Fitzwilliam is an incredible asset. Staff surveys demonstrate however that individuals do not always feel valued within the Museum or the wider University.

A reliance on repeated short-term contracts is unfair and inefficient, and essential roles performing core functions should not be filled on this basis.

The lack of diversity within the Fitzwilliam workforce and its governance bodies is another major concern. A staff that is fully diverse ensures that our collective creativity is greater. Introducing such changes for our recruitment of staff and appointments to the Museum Syndicate will be a key priority. In-house training will ensure that candidates with non-traditional qualifications can be supported while performing within their specialist roles.

Transparent models of career progression must be available to all.

We will introduce a code of conduct, taking account of the particular needs of our public-facing institution.

### **11.1 Main Objective**

*11.1.1 Our new staffing structure must not only increase our efficiency, it must also boost morale and job satisfaction. By ensuring that we all work within a culture of mutual respect, and by giving support and opportunities to all our workforce, we intend to make well-being a top priority.*

### **11.2 Enabling Objectives**

*11.2.1 Transparent models for workforce recruitment and selection with equality and diversity at their heart*

*11.2.2 Transparent and fair workforce development and career progression pathways, accompanied by more investment in training and development*

*11.2.3 Create and nurture a positive work culture through leadership by example and with support and training*

- 11.2.4 *Culture of mutual respect and zero tolerance for behaviours in breach of the University's Dignity@Work policy*
- 11.2.5 *Adopt principles of Athena Swan and Race Equality Chartermark*
- 11.2.6 *Review staff contracts to ensure that all those undertaking core functions are in permanent, open-ended contracts and that fixed term contracts are used appropriately for fixed term projects or to support transition*
- 11.2.7 *Review and strengthen staff forums to ensure they are properly accessible to all staff and able to provide an effective mechanism for staff input*
- 11.2.8 *Ensure all staff have access to UCM, University, SHARE and other sector specific support and consultation networks, to build professional networks across UCM, increase staff confidence, and reduce isolation*
- 11.2.9 *Provide opportunities for secondment, work shadowing, mentoring and adopt a positive approach, wherever possible, to flexible working*
- 11.2.10 *Continue to support and contribute to UCM Change Makers Action Group and Network*

### **11.3 Outcomes**

- 11.3.1 *Recruitment and retention of the best staff*
- 11.3.2 *Improvements in staff feeling valued, and staff satisfaction, across all roles and grades (Staff Survey)*
- 11.3.3 *More diverse staff*
- 11.3.4 *Reduction in sickness rates*

### **11.4 Milestones & KPIs**

- 11.4.1 *100% staff have undertaken E&D Essentials and Unconscious Bias*
- 11.4.2 *BAME staff at 8% or more of total workforce*
- 11.4.3 *100% staff complete their staff profile, including self-reporting their protected characteristics*
- 11.4.4 *100% staff reviews completed annually or bi-annually*
- 11.4.5 *100% of those involved in recruitment and selection have undertaken specialist interview, assessment, E&D and unconscious bias training*

## **12. Appropriate and sustainable resourcing and revenue**

**Both human and financial resources must reflect the ambition of the Fitzwilliam Museum Mission. Those levels must be stable and sustainable.**

Our funding derives primarily from the University of Cambridge, Research England, Arts Council England, the Museum's historic endowments and from the donations and legacies of individuals and companies, trusts and foundations.

Despite this support, the financial resource to underpin our programme of activity has not always been adequate. The University Museums and Collections are fundamental for the success of Cambridge University's primary mission of education, but the Fitzwilliam has not always been regarded, or regarded itself, in that light. Arguably, there has been under-investment in the Fitzwilliam for decades. Thus staff have often felt over-stretched and pulled in different directions as our programme of work has become ever more ambitious.

The Fitzwilliam will continue to seek operational partnerships with University-wide service providers. These will take full account of joined-up activity within the UCM and other University Collections and will encourage cost savings across the group, allowing available funds to be repurposed to support our core mission.

The Fitzwilliam's more clearly defined mission, and the better integration of the Museum within the wider University, will require new support and sustenance. "Investment" is the key word here. Our questions must be: "What can the Fitzwilliam Museum and its University Collections partners deliver for the University, working closely with the city and the region, that other organisations cannot? What can't we do now that we should be doing? What will the return be on University, national, civic, corporate and philanthropic investment?"

We will re-examine our structures for giving at all levels. We will increase and diversify our methods for income generation, ensuring we have the right partners and facilities. We must make sure that any systems of charging that need to be introduced erect no barriers to wide access to the Fitzwilliam or to our innovative scholarship.

### **12.1 Main Objective**

*12.1.1 Both human and financial resources must reflect the ambition of the Fitzwilliam Museum mission. Those levels must be stable and sustainable.*

## **12.2 Enabling Objectives**

- 12.2.1 Undertake options appraisal on charging and pricing for entry, exhibitions, group bookings and tours, and other Museum events and offers*
- 12.2.2 Secure investment for digital infrastructure and technologies, which will allow us to realise digital ambitions, raise income and get collections fully documented and accessible online*
- 12.2.3 Secure support for embedded Major Gift campaign in CUDAR, complemented by investment in Development and grant capture functions within the Museum*
- 12.2.4 Implementation of CRM and ticketing system and contactless giving, and development of membership, patron and legacy schemes, supported by training for all customer-facing staff to become more actively involved*
- 12.2.5 Maximise income generated and contributed by FME/FME+*
- 12.2.6 Secure University and core funder support to ensure core functions/posts are core funded*
- 12.2.7 Continue to diversify income from different sources including the commercial potential of our events function*
- 12.2.8 Secure additional income from contributions to REF*
- 12.2.9 Ensure a robust, but flexible, reserves policy to allow for key investments*
- 12.2.10 Work more closely with established expertise across the University*
- 12.2.11 Maintain Research England HEMG and Arts Council NPO funding, with support and advocacy from the University*

## **12.3 Outcomes**

- 12.3.1 Stable, sustainable funding base made up of investment, donations, commercial and other income from diverse sources*
- 12.3.2 A healthy, appropriate level of reserves*
- 12.3.3 Development of an endowment to underpin core costs in future*
- 12.3.4 Ability to attract new high calibre staff at competitive salaries*
- 12.3.5 Creation of dedicated income generation team, linked to embedded team at CUDAR*
- 12.3.6 More and stronger partnerships with business and digital community in region*

## **12.4 Milestones & KPIs**

*12.4.1 Increased visitor per capita contribution, via donations and through retail and café*

*12.4.2 Increased income from Research Grants, Trusts and Foundations, Individuals and Corporate Partners*

*12.4.3 Increase in contribution to Museum core costs from above sources*

*12.4.4 Increase in members and patrons as we develop individual relationships through CRM system*