

# The Fitzwilliam Museum & Hamilton Kerr Institute

## Planning Round 2016

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## 1. Planning Summary

### 1.1 PLANNING PRIORITIES FOR PR 2016

At the Museum's Strategy Away days for Syndicate and Senior Staff on 26 September and 4 October 2016, the following themes were identified as the key strategic priorities which will drive the Museum's plans and underpin activities in the coming years:

- i) **Research and teaching** – putting in place additional capacity to support research and teaching, demonstrating world leading research and impact, maximising funding and profile, in line with the Museum's Research Strategy and the University's Strategic Research and Teaching priorities.
- ii) **Space and Infrastructure** - making Museum, HKI and other buildings accommodating Museum staff fit for purpose, accessible, safe and secure for the 21st century, making more effective use of space, exploring shared UCM storage and research facilities and pursuing the opportunities offered by the future development of the Scroope Terrace/Engineering site to foster closer connections with History of Art and Architecture and other academic departments.
- iii) **Collections** - improving the security, care, management, documentation, interpretation and display of the collections for the benefit of all museum users
- iv) **Staffing and Systems** - aligning staffing structures, levels and skills with museum priorities; clarifying responsibilities and reviewing support systems
- v) **Audiences** – ensuring programmes and services take account of the needs of the Museum's diverse stakeholders and audiences, ranging from international researchers and university departments, to local schools and families

### 1.2 DELIVERING OUR PLANNING PRIORITIES

#### 1.2.1 Research and Teaching

The over-riding priority in the coming years is to develop and strengthen the Museum's strategic leadership and capacity in research to enable it to add significant value to the University's research and teaching priorities, to ensure research-active Museum staff and Museum projects demonstrating world leading research and impact can be submitted as part of REF 2020 and delivering on the Museum's commitments to HEFCE in relation to its Higher Education Museum and Gallery (HEMG) funding. The Museum is seeking new central resource to enable it to achieve this. Specifically, the financial plan includes a request for a recurrent addition to the Museum's baseline, phased over the next three years, for:-

- **A dedicated post of Assistant Director, Collections and Research** at Grade 11. This post has hitherto been combined with one of the Keeperships. However, as the Museum's research and teaching ambitions, and the range of duties and responsibilities associated with both this post and those of the Keepers have grown, this has proved an unsustainable combination of roles, with Departmental role losing out, and postholders finding it impossible to focus on priorities for the Museum and the University. The purpose of this dedicated post will be to provide strategic leadership for the Collections Division and for Research and Teaching in the Museum, **strengthening the Museum's overall leadership team and providing dynamic leadership to drive forward the Museum's research strategy.**
- Funding equivalent **to 25% of each Keeper, Senior Assistant Keeper and Assistant Keeper post, phased over 3 years, to cover research and teaching contributions.** This funding will be used to maintain and develop curatorial capacity by **creating five new 'early career' curatorial posts**, one in each of the five collections department, to deliver core collections work and support research, teaching and public access to collections, enabling all Keeper, Senior Assistant Keeper and Assistant Keepers posts in the Museum's Collections Division to contribute 25% of their time to teaching and research and strengthen links with University Departments.

In the coming years, the Museum will contribute to research and teaching, and research impact by:

- Leading, enabling and hosting research-driven exhibitions, publications and other projects based on the Museum and wider UCM collections. In 2017/18 and 2018/19, these will include the following collaborative research, exhibition and publication projects with internationally significant research outcomes and public impacts:
  - *Madonnas and Miracles* (Spring/Summer 2017), a collaboration with History of Art, History and Medieval and Modern Languages and outcome of an ERC funded project;
  - Two exhibitions based on the Museum's collections of Indian Miniature painting and South Asian coins - part of UCM's India 2017 season (Summer 2017);
  - *Degas: A Passion for Perfection* (Autumn/Spring 2017/18) in partnership with Denver Art Museum;
  - *Things of Beauty Growing* (Spring/Summer 2018), an exhibition on 20<sup>th</sup> century and contemporary studio ceramics in collaboration with the Yale Center for British Art and the Crafts Study Centre at the University of Surrey
  - *Eat Me* (provisional title), an exhibition on food and eating, in collaboration with the Department of History and other UCM museums (2018/19).
- Extending the Museum and HKI's international research reach and impact through touring exhibitions, publications, loans, research, training and other projects. Specifically, in the period of this Plan, the Museum's *Degas* exhibition in 2017 and *Things of Beauty Growing* in 2018 involve international partnerships with Denver Art Museum and the Yale Center for British Art. In the coming year, the Museum is contributing to international initiatives to build capacity, skills and networks in museum education and audience development, and in conservation and collections care, in partnership with the British Council and ICOM. In 2017, our international initiatives include a particular focus on India and South Asia as part of wider India 2017 plans, in partnership with fellow UCM museums. We will also explore relevant opportunities offered by the Cultural Protection Fund and the AHRC Cultural Heritage Research fund.
- Expanding and continuing work on existing research projects at the Museum, including British Illuminated Manuscripts, Cyprus in Context, Rood Screens, Polychrome wood sculpture and Egyptian coffins, currently supported by the Museum's restricted funds and external grants and donations, including the Newton Trust. At least two of these projects will be the subject of major research grant applications to be submitted in 2017.
- Promoting and facilitating access to the collections, building and museum staff by academics, scholars and students from Cambridge and the wider HE sector nationally and internationally, for research and teaching based on the Museum's collections, the building or drawing on the scholarship, professional practice and expertise of museum staff. This would be a particular focus of the proposed Assistant Director, Collections and Research post.
- Collaborating with researchers at Cambridge and elsewhere on research projects relating to the collections, conservation and to the pedagogical and social impacts of collections-based learning and participation activities.
- Exploring the potential for strategic and impactful contributions to teaching and research based on areas of museum practice, for example in the management and preservation of cultural heritage and heritage buildings, and in relation to learning, education, health and well-being.
- Contributing to the Cambridge student experience through targeted student engagement and volunteering programmes.

- Providing and supporting undergraduate and postgraduate teaching and learning - in addition to the provision at the HKI and teaching undertaken by Museum staff, the Museum will continue to offer a range of undergraduate and postgraduate volunteer and training placements and paid internships, notably in conservation, collections care and digital collections management, using appropriate restricted funds and other non-Chest funding. We will continue to collaborate with the AHRC DTP in Cambridge and seek to identify potential partners for collaborative doctoral and post-doctoral awards, in line with the Museum's Research Strategy.

### 1.2.2 Space and Infrastructure

By December 2017, the Fitzwilliam Museum Masterplan options and phasing will be developed to the point of submitting a Stage 1 bid to the Heritage Lottery Fund and starting work on the fundraising campaign for the preferred option.

Certain key works at the Museum and HKI will need to happen before the implementation of the Masterplan. These include works to the lantern in the Founder's Entrance Hall and improvements to the HKI at Whittlesford. An updated list of minor works is included in Appendix I, and related Feasibility Study requests have been submitted to the PRAO.

We will also continue to work with the Department of History of Art and Architecture to explore future shared facilities on Scroope Terrace and the current Engineering site, including developing plans for the Centre for Visual Culture, and with UCM colleagues and the Centre for Material Culture Project Board to develop plans for shared offsite storage and related facilities.

### 1.2.3 Collections

- i) **Collections Development:** 2016, marking 200 years since the Museum's foundation, was an exceptional year for acquisitions. While we hope that judicious and advantageous acquisitions will continue, the next Planning Period is likely to be quieter on this front, providing an opportunity for consolidation and the proper documentation, conservation, research, display and storage of the recent additions to the collections.
- ii) **Collections Display and Interpretation:** in view of the development of the Masterplan, it is unlikely that there will be substantial enhancements to the display and interpretation of the collections over the next Planning Period. However, minor improvements in some areas of the Museum may be undertaken, e.g. replacement of certain case lights with LEDs. The rolling programme of improvements to the labelling in the permanent galleries already under way will continue, as will improvements to the Museum signage overall.
- iii) **Collections Care and Conservation:** in 2016, two major exhibitions have showcased the contribution that technical investigation, imaging, analysis and conservation make to the research and public presentation of the collections. Further developing the Museum's profile in both scientific examination and conservation research will be a priority over the next five years. Much of the work involved will be part of curatorial research, publication and exhibition projects that are detailed in this document, as will the condition assessment and treatment of collections. Alongside new initiatives, the Museum will continue to tackle conservation backlogs and the address the priority of strengthening and developing departmental and Museum-wide aspects of the collections care programme. Additionally, in collaboration with the HKI and UCM, we will aim to develop our programme of conservation internships and other training initiatives. Securing existing posts and creating others will be critical. As the Masterplan is gradually developed, input to the opportunities it offers for improvements to the environment, storage and display conditions of the collections will become an increasingly dominant part of conservation and collections care work.

**iv) Collections Documentation, Digitisation and Access:** work will continue on developing the Museum's centralised documentation system, addressing backlogs and improving access to collections information/images for collections management, research and online publication. This will include an internship programme, providing early career collections management opportunities. We will implement also a digital asset management strategy, setting digitisation priorities and improved systems, to maximise the potential of these assets for a wide range of users.

#### 1.2.4 Staffing and Systems

In addition to new investment in collections and research staffing, the Museum will seek to secure continued Arts Council funding through the UCM's NPO application for posts in digital collections and collections access, learning and communications.

We will be seeking UIS/Central University support for key enterprise and business systems to support 'smarter' working across the Museum, including migration to Outlook for email and shared calendaring, the introduction of VPN to allow remote access to work files, full access to Estates Management facilities management software (MICAD). By 1 August 2017, we hope to have AMICUS CRM and related group booking and ticketing software in place, allowing us more efficient and effective communication with museum visitors, members, donors and patrons. As well as creating a single database for all the Museum's users and patrons, linked to the University's central CRM database, the system should enable us to process school and group bookings more efficiently; to handle the sale of tickets for events and conferences in house - capturing bookers' details for marketing about future events, membership, merchandise etc. - thereby deepening and widening our public engagement and allowing us to target our marketing and communications more efficiently and effectively, with a particular emphasis on e-marketing. We also hope to have extended Wi-Fi access across Museum with the facility for the visitors to download the e-guide and access collections and general visitor information online.

#### 1.2.5 Audiences, Community Engagement and Widening Participation

The Museum's vision for audience development and community engagement, reflected in the UCM Major Partner Museum programme, is for more people to be engaged and excited throughout their lives by the Fitzwilliam and other University of Cambridge collections. Our vision for audience development and engagement is underpinned by the following values:

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

Guided by strategic UCM-wide approach to audience development, our programme will build on existing strengths to develop and maintain partnerships in areas of low participation in higher education and cultural activities, and, as the principal museum service for Cambridgeshire and the surrounding areas, to provide a creative cultural learning service to meet the needs of a growing population. Based on audience research findings and University Admissions Office data, we will develop work with the most excluded and hard to reach schools and communities, bringing them into contact with our collections and research. We will continue to use and develop a strategic partnership model to deliver this work, working with Cambridge Arts and Cultural Leaders Group and with individual cultural organisations including Britten Sinfonia, Cambridge Literary Festival and Cambridge Early Music to reach cross-sector audiences.

Through our membership of and partnership work with Visit Cambridge as a DMO, and specifically through our involvement with an English Heritage Cities project funded by Discover England, we will be targeting new international audiences. In our learning and outreach, our partnerships with local schools, community groups and health organisations will enable us to build sustainable relationships and programmes. Building on our experience over the last 4 years, we will use current WPPF funding to consolidate and target our Widening Participation activities. We will play an active part in 'My Cambridge', our local Cultural Education Partnership, working with partners across the city to contribute a local response to the Arts Council's Cultural Education Challenge, promoting young people's access to cultural learning. We will continue to develop activities supporting health and well-being through engagement with arts and heritage, working with new and existing partners, contributing to the development of good practice, and a growing evidence base in this area.

### **1.3 FINANCIAL PLAN – FITZWILLIAM MUSEUM**

#### **1.3.1 Chest/Request for Addition to Baseline Allocation from 1 August 2017**

The baseline for Chest funding in 2017/18 is £3.49 million - a 1% increase on the 2016/17 allocation. £60k Chest vacancy savings per annum (p.a.) have been factored into the figures. The new needs request for backfilling 25% of Keeper, Senior Assistant Keeper and Assistant Keeper posts for teaching and research rises from £37k in 2017/18 to £195k in 2020/21, as a result of phasing in across the Museum Departments. In addition, new needs funding of £60kpa is being sought for the Assistant Director, Collections & Research post.

#### **1.3.2 2016/17**

The Museum is forecasting a £4.273 surplus on its donation funds for 2016/17. This is due to the £3m restricted donation received from the Monument Trust for the Masterplan, scheduled to be spent in 20/21, and an expected transfer of £1.033 million from a previous Monument Trust grant to be spent down over the next four years.

#### **1.3.3 Masterplan, Minor Works, Capital Equipment and other Capital Projects**

- i) **The Masterplan:** museum expenditure for 2016/17 includes the cost of the next phase of Masterplan studies, which is being met from Museum funds donated by the Fitzwilliam Museum Development Trust. This has been approved by PRC on the recommendation of the Capital Projects Group. The full capital cost of executing the Masterplan has not been included in this Plan, as these costs will only become clear once the plans have been fully developed and are expected to fall after the end of the Planning Period. The £3 million donation for the Masterplan already received from the Monument Trust is currently scheduled to be spent in 20/21, as mentioned at 1.3.2 above.
- ii) **Minor Works:** the Museum has submitted new/updated Minor Works feasibility study requests for improvements to the HKI (cf. para. 1.4.6 below) and to update the lighting in the main entrance hall, linked to essential maintenance works being undertaken by Estates Management on the Portico/Entrance Hall Lantern, which cannot be safely deferred until the implementation of the Museum Masterplan. Estates Management's work will include the cost of scaffolding at the start and finish of the project and the installation of a crash deck below the Lantern, hence the opportunity to upgrade the lighting, which has not been updated for decades. The Plan assumes a minor works bid for £100k with a 30% contribution from Museum funds.
- iii) **Capital Equipment - Investment in ICT equipment and infrastructure:** UIS are completing a review of the Museum's ICT provision, including infrastructure, and are recommending significant investment is needed to bring cabling, switches and related hardware and software up to current enterprise grade and security standards. It is anticipated that this will be the

subject of a capital equipment bid for c£200k in the coming months, and this has been factored into Non-Recurrent Chest funding for 2017/18, with a 30% contribution from Museum funds.

- iv) **Other Capital Projects:** for 2016-17, other capital expenditure includes two remaining Bicentenary Acquisitions for which the balance of funds is currently being raised and a new temporary building to house maintenance and technical facilities, replacing the current maintenance hut.

#### 1.3.4 Project Income and Expenditure

- i) **Exhibitions:** Exhibition budgets have been boosted in recent years by a large Monument grant, but *Colour* will be the final exhibition to receive funding from that source. In future, there will be some recurrent Mellon 2 funding for exhibitions, but not at a high enough level to sustain two large-scale exhibitions each year unless there is significant further fundraising. Substantial fundraising targets have been included in the plan for exhibitions, most notably for *Things of Beauty Growing*, *Egyptomania* and *Eat Me*.
- ii) **Other Projects;** these are subject to the Museum meeting fundraising targets and include a project to prepare the Founders Library to be opened to the public, Illuminated Britain – a research and publication project focusing on British Illuminated Manuscripts in the Cambridge collections; the conservation and catalogue of the Shakeshaft bequest of ceramics, the conservation of the Lennox-Boyd fans acquisition; the completion of the Egyptian Coffins and Cyprus in Context research and digital publication projects; the conservation, documentation and catalogue of the Sir Ivor and Lady Batchelor bequest; George Romney digitisation project and the ongoing Documentation Internship programme to address documentation backlogs, principally in Paintings, Drawings and Prints and Coins and Medals and an upgrade to documentation system and integration with digital asset management system. It should be noted that Learning, Audience Development and Outreach projects are currently funded by Arts Council MPM funding, which is assumed continuous for the purposes of the plan, but which is at risk from 1 April 2018.

#### 1.3.5 Staff

Many Museum staff are on soft, time-limited funding. Substantial fundraising targets have been included in the plan for the continuation of key posts, including the Assistant Keeper in Manuscripts and Printed Books, the Research Facilitator, Collections Care Officer, Applied Arts Research Assistant and Objects Conservator. In addition from 2021/22 onwards funding will be required for the Research Scientist post and all of the Development Office posts. It should also be noted that many of the Museum's Learning, Documentation, Digital Collections, Collections Care and Access posts are currently funded by the ACE MPM funding, which is at risk from 1 April 2018. Contingency provision has been made to enable the Museum to extend these posts to July 2019, but the Museum's fundraising priorities include attracting new funding streams to support these areas of activity and reducing reliance on single sources of income.

#### 1.3.6 Museum Reserves

At 31<sup>st</sup> July 2016 the Museum (excluding the HKI) held £1.895m unrestricted reserves, which is higher than the University guidelines of 2 months of operating expenditure (£1.3m). The Museum's Finance & General Purposes Committee discussed the level of reserves held by the Museum at its meeting on 19<sup>th</sup> October 2016 and agreed that there was a need to hold a higher level of reserves at present in light of risks relating to the number of posts on soft-funding coming to an end in the early part of this planning period, the need to contribute to projects arising from a backlog of deferred maintenance and trading income not meeting targets.

Specifically, £1.895m unrestricted reserves at 31 July 2016 are hypothecated in full as follows:

- £130k Committed to the acquisition of a painting by Gerome for which over £800k has been raised
- £238k Committed to paying for the Objects Conservator's salary
- £25k Chest brought forward balance committed to AMICUS CRM booking/ticketing system.
- £90k Contribution towards capital equipment (ICT) and minor works (Lighting) bids
- £571k Contingency for external fundraising targets for scheduled exhibitions 2016-2021
- £195k Contingency for external fundraising targets for current staff to July 2019 (MSSPB Assistant Keeper, Research Facilitator and Collections Care Officer)
- £422k Contingency for ACE funded Fitzwilliam staff salaries for 18/19
- £224k Contingency to provide resilience against the risks identified in relation to:
  - the backlog of deferred maintenance
  - trading income falling short of targets (hire of galleries and FME)

### 1.3.7 HEFCE Higher Education Museum and Gallery Review 2016

The HEFCE HEMG Review Panel has recommended to the HEFCE Board that funding for the Fitzwilliam Museum be continued at the current level. The recommendation will be considered at the HEFCE Board in December 2016, and funding confirmed in March 2017.

### 1.3.8 University of Cambridge Museums – Major Partner Museum Programme and beyond

The Fitzwilliam Museum hosts the University of Cambridge Museums (UCM) Major Partner Museum (MPM) Programme, and development, delivery and support for UCM plans remain a strategic priority for the Fitzwilliam Museum.

The Fitzwilliam manages the Arts Council MPM grant on behalf of the UCM partnership, as well as managing other shared UCM bids and grants. The Museum provides office space, HR, Finance, ICT, Facilities, Health and Safety and other support for UCM operations and day to day management oversight of the UCM's central team.

As part of its commitment to the UCM, individual staff members across the Fitzwilliam team provide leadership, advice and practical support to colleagues across the UCM in:

- conservation and collections care (UCM 4C Project)
- public engagement, widening participation and outreach
- marketing and communications
- workforce development
- recruitment and coordination of volunteers, work experience and internships

The Arts Council grant awarded to the UCM for its 2015-18 MPM Programme is as follows, subject to further adjustments to government funding to the DCMS and Arts Council:

Year	Amount
2015/16	£1,454,754
2016/17	£1,454,754
2017/18	£1,454,754

Earlier this year, the UCM was one of only 20 cultural organisations across England to receive a grant from the Arts Council's Change Makers Fund. The grant of £150k across 2015/16 and 2016/17 is fund an emerging leader from the BAME community to curate a high profile cultural season with a special focus on India in 2017 and to support organisation-wide cultural change around diversity.

The UCM programme is also supported by funding from Cambridge City Council for audience development and social impact programmes, and from Cambridgeshire County Council for work with young people with disabilities and conservation services.

The UCM is currently working on its submission to the Arts Council for 2018-22 National Portfolio Organisation (NPO) funding at Band 3 (£1million +). It is working to a Planning Figure of £1.312m, which is based on the current MPM funding level less £143k transfer to Kettle's Yard which is making a separate NPO application. Currently the Arts Council MPM grant provides funding for 10.3FTE Fitzwilliam Museum staff at a cost of £415k a year. The £1.04m balance is spent on the UCM central team, staff in the other 7 museums and revenue funding for programmes.

### **1.3.9 Value for Money/Shared services**

In 2015-16, the Museum and HKI raised over 80% of their direct funding from non-University sources and remain committed to increasing earned income and funds raised from external sources. So long as the Museum can demonstrate that it has adequate funding for core functions from the University and can meet the funding partners' objectives, it continues to be able to apply to a variety of other sources to support outward-facing activities.

As the host and lead partner for the UCM Partnership, the Fitzwilliam is making a significant contribution to the shared UCM enterprise, helping to foster joint initiatives and build capacity in care, conservation and management of collections, IT and digital, and marketing, education and outreach activities. We have continued to work with Kettle's Yard to identify opportunities to share services more formally.

### **1.3.10 Strategic and transparent use of non-Chest funding**

Non-research, non-Chest funds are routinely applied to support the Museum's strategic objectives. In the case of restricted funds or grants or donations committed to specific purposes, projects or activities, these are used to support strategic objectives which are in keeping with the restrictions of the fund in question (e.g. acquisition funds are used to fund new acquisitions which are in keeping with the museum's collections development policy, building funds are used to meet capital needs relating to the maintenance and refurbishment of the building) or to complete the specific projects or activities they were given to fund.

Unrestricted funds, including trading income, are used to support staffing needs in line with Museum strategy and priority programmes, fund the deficit on Chest funded posts and provide a contingency reserve (cf. para 1.3.6 above). The Museum and HKI income and expenditure statements show all sources of income and expenditure and how these are applied – a copy of the 2015-16 statements are attached as Appendices IIa) and IIb).

### **1.3.11 Trading Activities and Income**

The Museum and HKI's main sources of trading income are as follows:

- Image licensing and sales, and location shoots
- Out of hours hires of galleries and reception spaces
- Manuscripts and book conservation services to Trinity College
- Rent from FME

In addition to the above, the Museum's other income includes gift-aided profits from Fitzwilliam Museum Enterprises (FME), a wholly owned subsidiary of the University. FME's income is derived from retail sales at the Fitzwilliam Museum and UCM shop, rental from Zoology and the Botanic Garden shops, plus wholesale, mail order and online sales. FME's turnover over the last 4 years has ranged from £1,013m in 13/14 to £1.319m in 15/16, with an average of £1.131m. Total rent, loan

interest and covenanted profits received by the Museum from FME has ranged from £253k in 12/13 to £190k in 14/15. The average over the last 4 years was £220k p.a. The forecast in the Plan includes an assumption of £250k income p.a. from FME.

Trading income forecasts for the above are based on current performance and, in the case of FME, projected visitor numbers.

The main risks associated with the above trading income are: the increasing provision of high quality museum images for free, increases in staff costs which puts pressure on net profit from out of hours hires and any drop in visitor numbers, typically from building works/full or partial closures, as these drive FME income.

Commercial conservation activities at the HKI: these are the HKI's single biggest income source. Trading income forecasts are based on the average annual trading income for the past five years which is £317,000 pa [check]. The market for services is healthy, but other demands (i.e. teaching and research) on staff time and space limitations make it unrealistic to project an increase. The HKI's trading income was the subject of an independent review in 2014 which highlighted the risk of over reliance on a small number of clients; however expanding the client base is not realistic without new space, additional capacity and more resources. All the above trading income is regarded as recurrent revenue funding and is fully committed to funding posts.

## **1.4 FINANCIAL PLAN - HAMILTON KERR INSTITUTE**

### **1.4.1 Trading**

The HKI has since its foundation in 1976 relied heavily upon commercial conservation activity for the largest part of its funding. The current annual trading income, which over the past five years has averaged at £300,000, was the subject of an independent review in 2014, and (with the current staffing levels, teaching commitments, infrastructure limitations and research activity), this has not risen significantly over the past few years. The predictions of future income in the five-year plan are extrapolated from the previous few years' results, with only a slight uplift predicted each year.

Staffing levels are now back to full strength after a period of 20 months of short-staffing, which should improve the trading potential.

Increased efficiency and more rigorous estimates for clients should also benefit income generation, although productivity is limited by the current studio infrastructure constraints: the market has been healthy, but the HKI has been unable to take on some large projects through lack of space etc.

We need to diversify our client base, as one identified risk factor (Hearn report) is reliance for much of our income on a few clients.

The pressure on staff of teaching, research, and contributions to other UCM/university activities, which compete for time with their earning capacity, still exists, but if the HKI were able to take on additional (temporary) conservation staff when required (many of our ex-students are available) then this would give us the potential to increase trading income over the coming years, while allowing permanent staff some time for research – this would depend largely on improved studio facilities (cf. para 1.4.6 below).

### **1.4.2 Studentships and Internships**

The Plan assumes that student numbers will remain as a biennial intake of two or three, as previously. Intern numbers would ideally be six (three a year, over two years) but current funding allows for two from autumn 2016, with a sustainable level of four in each year over the planning period. We also hope to attract externally-funded candidates (e.g. through the Andrew W Mellon funded training initiative for Indian Conservators). Working with the Development Office we aim to fundraise to assist students with fees (at least) and to fund additional full bursaries for interns.

### 1.4.3 Posts

After several years with a number of posts being vacant, the HKI is now operating at full strength. There are currently three Grade 9 “Assistant to the Director” posts, one of which is single tenure, and the HKI will revert to two Grade 9 posts on the current postholder’s retirement, which is envisaged in the next five years.

On the retirement of the above postholder, the specialism of technical reconstructions, a mainstay of the Diploma course, will need to be transferred to another staff member. The HKI also will need to recruit a full time structural-specialist conservator at grade 8 in the next five years, as Simon Bobak will be reaching the end of his teaching career (he is presently one day a week on contract plus hosting the Diploma students at the Ebury St studio for 4-6 weeks in their second years). Alternatively an existing staff member will need to retrain to take on this role, but this would remove them from their normal duties for a considerable time. Funding for the structural conservator role would be available after the fore-mentioned retirement.

The Research Scientist post (Senior Lecturer at Grade 10) is presently funded from the 'Research Scientist Appeal Fund' section of the HKI Trust Fund, and the 'Research Scientist Appeal' (historic donations), augmented in the past by larger one-off donations, including from the Monument Trust. From 2019/20 this funding will not be sufficient (the RSA will be exhausted) and the shortfall of approximately £45-50k p.a. will need to be made up from increased trading or donations/grants.

It is hoped that fund-raising for staff costs (e.g. a named post, such as the Senior Lecturer position, which by its nature is less able to generate income through commercial activity) could be helped by the Development Office at the Museum, or CUDAR.

### 1.4.4 Ebury Street Studio

The forthcoming roof repair bill is budgeted over the coming two years, and will be offset over the planning period by the recently increased licence fee.

### 1.4.5 Research

The rood screen project, which Lucy Wrapson is now formulating, should bear fruit in terms of a proportion of her salary as PI, and also should provide funding for dedicated internships and also, eventually, will lead to more on-site treatments to augment trading income.

Other large scale research projects are still at the early stages of development, e.g. the “Long C19th” Artists’ materials techniques/suppliers predicated on the HKI’s archives, but it is anticipated that by the end of the planning period research grants will make a contribution to staff costs (e.g. Senior Lecturer).

In the current uncertain economic climate, the funding landscape has altered and it is sensible to consolidate our commercial activity in the immediate future rather than attempting at this stage to devote more staff time to research (unless a specific research grant has been obtained).

### 1.4.6 Minor Works – Mill Site Development

A request for a feasibility study has been submitted to assess the entire Whittlesford Mill site. The current studios are no longer fully fit for purpose (created in 1976), and suffer from inadequate environmental control (especially in summer), leaking roofs, lack of space to treat large paintings, and the fact that some are on the first floor, limiting access and creating risks in moving and handling works of art. Office and lab spaces are now at the limit for existing staff with no extra capacity.

There is no disabled access to the first floor and some health and safety provision (particularly solvent extraction) is in need of improvement.

It is hoped that future development at the Fitzwilliam Masterplan will provide a small satellite studio within the museum, to facilitate our work on the Fitzwilliam collection and education of the students in the museum setting.

However, with a view to the eventual possible move into Cambridge and integration into the Centre for Material Culture (CMC) "Conservation Hub", the HKI will need to be on a sound financial footing, especially as the future climate may not be as beneficial for obtaining research grants as has been the case previously. It is important that the HKI concentrates on income generation over the period prior to the move, and to underpin this, up-to-date and adequate infrastructure provision is vital.

A major boost to trading and income generation would result if improved studios, archive housing, and lab/office facilities were to be created using the outbuilding footprint, which would allow greater flexibility in taking on projects, especially large canvases which at present disrupt the studio disproportionately.

The feasibility study will supersede the old (2006-10) plans for a stand-alone Archive Centre on the outbuilding footprint, although some elements of those designs might prove useful in future development.

At the time of the move into the CMC, the Mill site studio could continue to operate to provide a secure income stream, and to "cross-subsidise" research and teaching in the centre.

### **1.5 REVIEWING PRIORITIES, PLANS AND MEASURING PROGRESS**

The Museum's Senior Management Team - supported by senior staff, Project working groups and museum committees - will monitor and review progress against the above priorities during the course of year, guided and supported by the strategic oversight of the Museum Syndicate, the Finance and General Purposes Committee, the HKI Advisory Group, the Masterplan Steering Group and the Cambridge Museums Steering Group.

## **2. STRATEGIC FRAMEWORK**

### **2.1 THE FITZWILLIAM MUSEUM AND HAMILTON KERR INSTITUTE**

The Fitzwilliam Museum is the principal museum of the University of Cambridge and leads the University of Cambridge Museums (UCM) Major Partner Museum consortium, one of only 21 Arts Council funded Major Partner Museums in England. The Fitzwilliam is a Non-School Institution of the University, overseen by the University's General Board and governed by the Fitzwilliam Museum Syndicate, a General Board committee. It is one of eight accredited museums in the University of Cambridge, of which five are designated as being of national or international importance and all eight of which are now under the oversight of the General Board, along with the University's Botanic Garden. The Fitzwilliam Museum and its fellow UCM partners represent the single biggest concentration of accredited and designated collections in the UK, and they are the principal cultural provider for Cambridge and surrounding areas, with an extensive public, educational and outreach programme which engages close to a million people of all ages and backgrounds every year.

The Fitzwilliam Museum is located in the original museum building on Trumpington Street, Cambridge, which first opened in 1848 following Richard, 7<sup>th</sup> Viscount Fitzwilliam of Merrion's bequest in 1816 of his collections and an endowment. The building has been added to significantly over the last 165 years, with four major phases of extension and alterations in the 1920s, 1960s, 1970s and early 2000s. Since the early 2000s the Museum has also occupied offsite storage and office buildings within Cambridge.

The Museum now has over 550,000 objects in five collections departments. In 2016, the Museum celebrated the Bicentenary of its foundation. As it enters its third century, the Museum has embarked on a major Master Plan for the future.

In the 1970s, the gift of a building and endowment by the late Sir Hamilton Kerr resulted in the establishment of the Hamilton Kerr Institute (HKI), at Whittlesford outside Cambridge. The HKI was established as the Museum's paintings conservation department, to provide postgraduate training for paintings conservators and to pursue research into the conservation of easel paintings, painting techniques and materials and related fields. It is funded by endowment funds, income from studio work and tuition fees. It also raises research and other funding for specific projects and holds restricted funds for studentships and research.

### **2.2 MISSION**

As the principal museum of the University of Cambridge, the Fitzwilliam Museum's mission is to contribute to society through the pursuit of education, learning and research at the highest international levels of excellence, by preserving and extending its world-class collections and buildings by offering public programmes to engage as wide an audience as possible.

The Fitzwilliam Museum aims to be one of the leading University Museums in the world, enjoying a national and international reputation for its world-class collections and exhibitions; excellent research, high standards of curatorial and conservation work; creative, inclusive and impactful learning service and the range and quality of its services to the general public. The Museum is committed to sustaining a distinctive profile and reputation for innovation in the enhancement of learning. Through partnerships and collaborations at regional and local levels it is working to extend the wide range of communities it serves, and play a role in making the city and region a better place to live and work in and to visit. It fosters a working environment in which all staff are motivated to give of their best, knowing that their contribution will be acknowledged, valued and supported.

## 2.3 KEY OBJECTIVES

### **Collections – preserve, manage, display**

- Maximise access to the collections
- Support integrated and sustainable collections care, conservation and information management strategies
- Continue to upgrade the galleries and displays
- Continue to enrich and enhance the collections

### **Excellence in Research, Learning and Student and Staff Life – discover, enrich, empower**

- Stimulate new research, build the museum's international networks, influence and support through exhibitions, publications and loans
- Use exhibitions, temporary displays and redisplay to foster and disseminate research, publications and engagement with the permanent collections
- Work with colleagues across the University of Cambridge Museums to raise the profile of collections- based research and teaching
- Develop the Museum/the Hamilton Kerr Institute as a leading international centre for research, education and treatment in conservation
- Contribute to teaching and learning programmes in Cambridge and other HEIs
- Be a memorable part of the Cambridge experience for a significant proportion of students and other members of the University, by developing life-long relationships

### **Public Programmes, Engagement and Lifelong Learning – understand, engage, inspire**

- Continue to be a national and local leader in school-age education and work with children and young people, linked to the University and Colleges Widening Participation strategy, and develop UCM's work in this area
- Continue to develop the Fitzwilliam Museum's role as a centre for lifelong learning and participation
- Develop the role and profile of the Fitzwilliam and other UCM as the most prominent part of the University's engagement with the wider community and contribution to local strategic agenda

### **Sustainability – plan, invest, thrive**

- Seek and manage resources to support the realisation of the museum's Mission and the delivery of the Strategic Plan
- Recognise, develop and invest in the museum's staff and support groups
- As a lead partner in the University of Cambridge Museums, develop local and national partnerships that maximise impact, and outcomes that increase the value of public investment
- Enhance the fund-raising capacity and support base of the Museum
- Work with the University, maintain and improve the Museum's buildings and infrastructure

## 2.4 STRENGTHS, WEAKNESSES, OPPORTUNITIES AND THREATS

These were reviewed at the Syndicate and Senior Staff Awaydays on 26 September and 4 October 2016. New or newly prominent factors have been highlighted in bold below.

Strengths	Weaknesses
<p>World-class collections, which continue to grow through acquisition, gift and bequest</p> <p>Grade 1 listed Founders Building and Marlay/Courtauld extensions - outstanding examples of 19th and 20th century architecture</p> <p>Excellence and dedication of staff, with many senior staff being leaders in their fields.</p> <p>High staff retention levels - museum investment in staff recognised through IIP</p> <p>Sound finances, operating a balanced budget with restricted reserves for acquisitions and exhibition programmes, and strategic reserves</p> <p>One of the largest cultural attractions in the east of England with loyal regional audience</p> <p>University setting, support and reputation, and close working relationship with key teams, e.g. CUDAR, Communications and Public Engagement, Estates Management, Finance, HR and academic departments</p> <p>Central Cambridge location</p> <p>Acknowledged as a local cultural leader by city, county and industry peers</p> <p>Outstanding and highly regarded public engagement and education programme</p> <p>The exhibition programme has established an international reputation for excellence</p> <p>Collections much in demand for loans, nationally and internationally</p> <p>Strong, loyal and longstanding patron and supporter groups</p> <p>Major Partner Museum status from Arts Council and combined strength of UCM partnership</p>	<p>Condition of buildings/maintenance back logs – in some areas staff and collections are housed in inadequate, unsuitable conditions.</p> <p>Provision and access for visitors lags behind other comparable museums</p> <p><b>Over-dependence on soft funding for many core roles</b></p> <p>Inadequate, insufficient and fragmented spaces, notably back of house storage, collections and conservation work rooms, offices, research. Now at a critical point where space deficit acts as a brake on new programmes and existing commitments</p> <p>Staffing deficit in many areas, with structures and numbers in some areas unchanged since 1960s levels, with newer areas of work added on to pre-existing structures, <b>risking duplication of effort and lack of clarity over roles and responsibilities.</b></p> <p>Incomplete collections documentation off and online</p> <p>The Museum’s website and ‘Collections Explorer’ (online public access catalogue) need further work.</p> <p>Lack of capacity in Development</p> <p>Research active staff not eligible for REF</p>

Opportunities	Threats
<p>The Master Plan - opportunity to address building and space needs in coherent planned way, to develop space for income generating activities, improve intra-museum working and communications, and function more effectively</p> <p>Strategic Research Review</p> <p>Changes in REF and greater recognition of impact generated through exhibitions etc.</p> <p><b>Confirmation of HEFCE HEMG funding and HEFCE's recognition of the Museum's research strengths</b></p> <p>CSR 2015 outcome for arts/culture/museums – and govt. recognition of sector's contribution</p> <p>Strengthened Museum Development Team, working closely with the newly strengthened CUDAR team and the Cambridge campaign</p> <p>Strengthened Museum Communications and Engagement team, working closely with UCM counterparts and University Comms/Festivals teams</p> <p>HLF and other trust/foundation interest in Masterplan</p> <p>Teaching Excellence Framework/focus on student experience provides opportunities for collections-based learning</p> <p>International partnerships through exhibitions, loans and skills exchange – e.g. India 2017 programme</p> <p>The Centre for Visual Culture and related proposals for Scroope Terrace and Engineering Sites</p> <p>The Centre for Material Culture re offsite storage and related facilities</p> <p>Cultural leadership/agency arising from University partnerships, MPM Museum status, founding role in SHARE, Cambridge Arts and Cultural Leaders Group, 'Inspiring Cambridge', (Cambridge's cultural strategy) and 'My Cambridge' give opportunities to shape cultural strategy and provision at all levels.</p> <p>Local growth – FM/UCM are the main cultural provider in an area of growing prosperity and population.</p> <p>Cambridge's place as a major cultural and heritage tourist attraction</p>	<p>Cuts to University budgets may lead to reduced museum funding or reduced budgets for maintenance and capital improvements</p> <p><b>Move to ACE NPO funding, greater expectations of NPO Band 3 organisations</b></p> <p>Unfunded increases to employment costs – e.g. from increased pension/NI contributions</p> <p>Historic pressures to spend down Museum Reserves has reduced contingency funds and resilience</p> <p><b>Impact of Brexit on costs, particularly in relation to exhibitions</b></p> <p>Cost of living/lack of affordable housing in Cambridge makes it increasingly difficult to recruit staff, particularly to "key worker" roles relating to duty management and security.</p> <p><b>Local/regional demand and increase in market pay for some groups of staff also adds to challenges for recruitment and retention in some areas of Museum work</b></p> <p>Shift of the University to NW Cambridge may impact negatively on central Cambridge</p> <p><b>Brexit adds to funding pressures within University</b></p> <p>Planning blight for HKI – if other capital developments in Cambridge do not come to fruition, HKI will be left waiting for much needed fit for purpose studio and archive facilities</p> <p><b>Staff retirements – risks to succession planning</b></p> <p><b>Funding and other pressures for local and regional stakeholders (LEP, City Deal) mean that devolution and infrastructure take precedence over development of cultural strategy and investment</b></p> <p>Potential for some local/regional initiatives to reduce visitor numbers to the City (e.g. congestion charges)</p>

### 3. 2015-16 ANNUAL REVIEW – SUMMARY

#### Over the last year, the Fitzwilliam Museum has:

- Planned and presented its Bicentenary programme of exhibitions, events and special acquisitions. 17 research-based exhibitions and special displays were staged, including the two major Bicentenary exhibitions: *Death on the Nile* and *Colour*.
- Opened to the public for 2,058 hours, and been operational 359 days of the year
- Attracted over 430,000 visits (383,372 in 2014-15)
- Played a key role in supporting the UCM to attract nearly 1 million visits
- Welcomed 16,758 young people on organised school visits
- Attracted nearly 2 million unique virtual visitors to the Museum website
- Hosted 172 public events
- Lent 113 objects and works of art to 53 venues worldwide<sup>1</sup>
- Made significant acquisitions for the collections, through gift, bequest and purchase including the Castle Howard cabinets
- Raised £1.312 million in earned income, charitable donations and external grants

#### Fitzwilliam Museum and HKI staff have:

- Hosted 6,108 visits from HE students to study the collections, the Museum Building or areas of museum practice
- Published 10 books and 40 articles, and delivered 17 research papers at conferences (c. 855 attendees)
- In addition to HKI teaching, Museum staff have taught 31 Postgraduate sessions to c. 1,140 students and 20 Undergraduate sessions to c. 880 students
- Hosted 7 post graduate trainees and interns at the HKI and in Museum conservation, 5 non graduate apprenticeships and trainees and 71 volunteers.
- Contributed to 9 courses in other Higher Education Institutions (HEIs), all drawing from the collections

Other achievements and developments over the past year have included:

#### Excellence in Research, Exhibitions and Engagement

- A Research Strategy for the period 2015-19 was approved, with a focus on strengthening the research base, enhancing / embedding collections-based teaching and learning within University teaching and supporting the University's research environment.
- 2015-16 was also a year of research and development for exhibitions, during which work continued on the interdisciplinary scientific, curatorial and conservation research that underpins the two major exhibitions in the Museum's 2016 programme: *Death on the Nile*, which showcases our international research project on Egyptian Coffins, and *Colour: The Art and Science of Illuminated Manuscripts* - the highest profile public outcome of the Museum's Cambridge Illuminations and MINIARE research projects ([www.fitzmuseum.cam.ac.uk/research/cambridgeilluminations](http://www.fitzmuseum.cam.ac.uk/research/cambridgeilluminations) and [www.miniare.org](http://www.miniare.org)).

<sup>1</sup> These included: 4 loans to *Botticelli Reimagined* at the V&A, London and the *Gemäldegalerie*, Berlin, which attracted 310,282 visitors, 4 loans to *Ancient Egypt Transformed* at the Metropolitan Museum of Art, New York, which attracted 187,030 visitors plus 7 works by Pierre-Auguste Renoir to the Shanghai Exhibition Center, 4 separate loans to key cultural institutions in New York, and the display of a Modigliani oil painting at a major exhibition in Seoul.

- The Museum completed work on its Arts Council Designation Development Fund project, *Digital Layers*, to produce ILLUMINATED ([www.fitzmuseum.cam.ac.uk/illuminated](http://www.fitzmuseum.cam.ac.uk/illuminated)), a ground-breaking digital resource integrating curatorial and scientific research on illuminated manuscripts, and launched with the bicentenary exhibition *Colour*.

### **Public Engagement and Widening Participation**

- The Museum's work with the Admissions Office, College School Liaison Officers (SLOs) and Departmental Outreach Officers on widening participation continues, including the development of subject taster days, working with targeted initiatives such as 'Realise' for Looked After children and young people, training to encourage SLOs to use the museum independently with their groups, and the delivery of in-depth projects with WP target schools.
- Our partnership with the Faculty of Education and the National Gallery offered placements and training for ITE students, introducing them to object-based teaching. Many go on to bring groups of children to visit the museum as part of their training placements in local schools.
- The Museum played a key role in the strategic development and delivery of cultural education for children and young people in the City and beyond through its involvement in the 'My Cambridge' Cultural Education Partnership and other partners in the cultural education sector.
- Our Source and Resource programmes and expanding A-level offer, support young people attainment at GCSE, BTEC and A level.
- Partnerships with Romsey Mill Community Centre and The Fields Children's Centre continued, enabling young parents to discover the museums and achieve Arts Award.
- The Museum contributed to UCM wide initiatives to connect with families, including taking part in summer outreach in areas of deprivation, through the ChYpPs initiative and "Summer at the Museums".
- The Museum continued to work with children with life-threatening conditions and their families accessing the East Anglia's Children's Hospice at Milton, through the START Hospices Programme, funded by Children and the Arts
- Ongoing programmes with community partners including Dementia Compass, Wintercomfort, Addenbrooke's Hospital and the community development Healthy Walkers programme provide opportunities for adults who would not otherwise access the museum to participate in activities promoting wellbeing. The Museum is the lead heritage partner in a new initiative to introduce the social prescribing model in Cambridgeshire, led by Arts and Minds.
- The Museum's programme for early years' audiences, including families with children 0-5, nurseries and community groups continues to engage our youngest audiences with the collection, and we are sharing our expertise in this area with other UCM and museums across the region.
- Our three year programme of work with the Britten Sinfonia Academy culminated in a Bicentenary residency and concert in July 2016, which included a work composed for – and in collaboration with - the Britten Sinfonia Academy by composer Kenneth Hesketh, inspired by the music manuscripts in the museum's collections.
- The quality of our learning provision was recognized with a Sandford Award for Heritage learning.

### The Museum's Bicentenary 1816-2016

- The Museum delivered an extensive programme for its Bicentenary, the highlights being its exhibitions *Death on the Nile*, *Colour* and *Celebrating 200 Years (on the History of the Museum)*.
- The Assistant Director, Collections' book: *The Fitzwilliam Museum: A History*, was published by IB Tauris at the start of the Bicentenary Year.
- An Events Coordinator post was appointed to support the delivery of this programme and will be extended to 2021 to support events delivery across the Museum
- The Bicentenary programme achieved extensive Press and PR coverage, and generated hundreds of items of media coverage. Examples included: international coverage of the discovery of a mummified foetus by Museum researchers working on *Death on the Nile* and the related research project; national and International reviews of *Colour*, including a five star review in The Guardian and a review in the New York Times describing *Colour* as "perhaps the first exhibition to document [...] that, far from being a niche genre, illuminated books were for hundreds of years in the mainstream of the development of Western art"; national coverage of the HKI's research and restoration of Sebastiano del Piombo's 'Adoration of the Shepherds' from the Founder's Collection and its redisplay at the Museum; and national coverage of the acquisition of the Castle Howard Cabinets, including a Times Leader comment on the vital role played by museums, supported by government policy, in saving treasures for the nation, describing the Fitzwilliam Museum as "one of the most dynamic museums in the country".
- Both Bicentenary exhibitions were peer reviewed by Arts Council Quality Assessors and rated excellent.

### Digital/ICT

- The review of Museum ICT management arrangements by UIS was put back because of Museum and UIS workload, and will be completed by the end of 2016
- The Museum's new website and new digital/audio guides to the collection were completed and launched and integrated into a flexible, sustainable framework
- The Museum's Documentation and Access Officer has led on the development of a digital asset management strategy and work on implementation is underway with input from a cross-Museum Digital Asset Management steering group

### UCM MPM Programme

- The Fitzwilliam Museum continued to be an active contributor to SHARE, the East of England's nationally recognised Museum Development and Skills Sharing programme, and Fitzwilliam staff continue to lead SHARE's professional development and training for Front of House, Security and Conservation networks.
- The Fitzwilliam continued to lead on UCM's work with children and young people, and is acknowledged nationally and internationally as a leader in this area. At the invitation of the British Council, the Museum's Head of Learning has contributed to international conferences on museum learning and engagement in the Middle East and South Asia, and members of the Learning Department have contributed to a range of important sector conferences in the UK.
- Fitzwilliam Museum Enterprises (FME) Ltd continued to run the UCM Shop on King's Parade, which has increased turnover and profitability. FME was also selected to run the new shop in the Museum of Zoology.

### **Equality and Diversity**

- With ACE funding, the Museum hosts the UCM Opening Doors programme, a core objective of which is to diversify the Museum workforce for the future. With support from David Peet, the University's lead on apprenticeships, the Museum has been working on the development of a new Museum technician apprenticeship standard in partnership with the V&A, Museums in Cambridgeshire, Norfolk Museums Service and Oxford University Museums.
- In addition to regular audio-described tours and touch tours for blind and partially sighted visitors, we are now able to offer a self-led audio-described tour as part of the e-guide service, enabling blind and partially sighted visitors to enjoy the museum whenever they choose to visit. Free audio-described e-guide tours have also been available for both main exhibitions this year.
- Accessibility standards have been agreed for all new labels and text panels, and we have begun to update existing labels to conform to these standards.
- The Director of the Museum is an Equality and Diversity Champion and two members of senior staff were selected to participate in the Arts Marketing Association's Audience Diversity Fellowship programme, and are working on experimental approaches to increasing diversity among our family audiences.
- Young people with disabilities and additional needs are now able to attend a new monthly after school club at the Museum as part of Art Pioneers, a UCM partnership programme commissioned by Cambridgeshire County Council.

### **Improving the Building**

- The HKI, Museum and Estates Management have worked together to complete a number of building and maintenance projects at the HKI, notably creating a new server room and archive space, improving IT infrastructure and freeing up storage space originally created to house Fitzwilliam Museum publications. Improvements to HKI security and works to the HKI roof have also been undertaken.
- The first phase of an Infrastructure Project to replace fire and security systems at the Museum was completed by the start of the Bicentenary year. (During this time offices were refurbished to provide both suitable conditions for staff working in them but also to align staff to appropriate areas).
- DCMS Wolfson funded improvements to display cases in the Upper Marlay were completed.
- As mentioned above, a programme to relabel all works on public display at the Museum is underway, using larger font labels in the new Fitzwilliam Museum accessible format. This work has been completed in the Founder's and Italian Galleries.
- The MSSPB Conservation studio was refitted and modest improvements were made to Antiquities Conservation
- Work on the first stage of the Master Plan feasibility study with architectural firm MUMA was completed, and PRC have now approved the continuation of this work in 2016/17 to take develop plans to the stage needed to submit for HLF funding.

**Appendix I) Capital and Minor Works Projects planned at 1 December 2016**

All the works listed below were included in the Museum's submission to PR 2015, and, with the exception of the improvements to the HKI, Building Works Application forms were completed and submitted at that time. A new form is attached for the HKI works, to reflect updated plans.

As outlined in our PR 2015 submission, with the exception of projects 1 and 2, which are included in the Plan for 2015/16 and 2016/17, it is anticipated that as many as possible of the following projects would be subsumed into the Master Plan if it goes ahead, along with related Estates work on essential building maintenance and repairs. Costs for these works have therefore not been included in the Plan at this stage. If these works are undertaken as part of the Masterplan project, the opportunities to attract external funding would increase significantly and maximum benefit could be derived from project planning, project management, procurement and contract/s, reducing overall project costs and mitigating the disruption, cost, security and other implications of successive museum/gallery closures. (Please note: this is not a definitive list of all building works that may need to take place in the Planning period, and it includes smaller refits where these may have planning implications.)

The Museum has also included in the Plan an anticipated Capital Equipment bid for upgraded ICT cabling, switches and related hardware and software, initially estimated by UIS at £200k (cf. para 1.3.3iii above).

**List of Building Works at 1 December 2016**

1. The replacement of the Museum's maintenance workshop to provide appropriate working spaces for maintenance, framing and laser-cutting workshop activities, freeing up space in the main building for equipment for conservation science research. (£180k in the Plan, 100% Museum funded)
2. Upgrade of Lighting in the Founders Entrance Hall alongside the replacement of the Founders Entrance Ceiling Lantern (£100k in the Plan: 30% Museum funds, 70% MW/Capital funds)
3. HKI plans to improve facilities on the Whittlesford site (£ unknown, Building Works Application attached)
4. Phases 2 & 3 of the Environmental Control Project in the Italian, Spanish and Flowers Galleries (Most recently estimated by Estates Management at £1.417million)
5. Phase 2 of the Infrastructure Project (estimated £2million)
6. The refurbishment of Gallery 3, following essential Estates Management Maintenance project to replace the roof lights in Gallery 3 and repair the frieze. (Estimated cost of refurbishment only: £500k - cost of roof light replacement, frieze and other fabric repair is in EM's long term maintenance plan)
7. Refurbishment of the Lower Marlay Gallery, the Islamic, Chinese, Korean and Glaisher Galleries, including upgrading and replacement of cases (estimated £3m)
8. Replacement of cases in Ancient Cyprus Gallery (estimated £50k)
9. Refurbishment of Galleries 2 and 4. (estimated £500k)

Kate Carreno, Assistant Director, Central Services  
December 2016

**Appendix IIa) Income and Expenditure 2015-16 – The Fitzwilliam Museum**

	<b>2015/16 12m ACTUAL £'000</b>	<b>2014/15 12m ACTUAL £'000</b>
<b>INCOME</b>		
University Direct Contribution	1,923	2,068
Higher Education Funding Council for England	1,440	1,420
Investment Income and bank interest	1,632	1,487
Arts Council Major Partner Museum Funding	1,430	1,493
Grants/Donations/Sponsorship	2,965	2,096
Legacies	431	427
Membership: Marlay Group	110	188
Membership: Friends subscriptions & Events	85	88
Fitzwilliam Museum Enterprises Ltd	208	233
Image Library	44	53
Hire of Galleries, Filming etc.	58	85
Miscellaneous	69	84
<b>Total Income</b>	<b>10,395</b>	<b>9,722</b>
<b>EXPENDITURE</b>		
Salaries	(5,786)	(5,370)
University of Cambridge Museums Arts Council MPM Projects	(280)	(397)
Exhibitions	(575)	(694)
Collections and Conservation	(118)	(125)
Engagement and Communications	(65)	(64)
IT / Web/Digital Services/Documentation	(184)	(187)
University Overhead charge (ICC)	(216)	(277)
Other recurrent expenditure	(198)	(176)
Other non-recurrent expenditure	(513)	(428)
<b>Subtotal: Expenditure</b>	<b>(7,935)</b>	<b>(7,718)</b>
<b>Capital Expenditure</b>		
Acquisitions for the Collection	(1,409)	(1,320)
Gallery refurbishment/ Capital Equipment	(536)	(481)
<b>Subtotal: Capital Expenditure</b>	<b>(1,945)</b>	<b>(1,801)</b>
<b>Total Expenditure</b>	<b>(9,880)</b>	<b>(9,519)</b>
<b>Net Incoming/ (Outgoing) resources</b>	<b>515</b>	<b>203</b>

**Appendix IIb) Income and Expenditure Summary 2015-16 – The Hamilton Kerr Institute**

<b>Financial Summary: Hamilton Kerr Institute</b>		
	<b>Year ended 31 July</b>	
	<b>2016</b>	<b>2015</b>
	<b>£'000</b>	<b>£'000</b>
<b><u>Income</u></b>		
University Contribution	139	128
External trading	300	300
Internal trading	66	77
Endowments	223	213
Research grants		
Specific donations	132	353
General donations		
<b>Total income</b>	<b>860</b>	<b>1,071</b>
<b><u>Expenditure</u></b>		
Stipends & wages	522	517
Other expenses (incl support for students and interns)	300	362
Research grants (direct)		
<b>Total expenditure</b>	<b>822</b>	<b>879</b>
<b>Net incoming/outgoing resources<sup>2</sup></b>	<b>38</b>	<b>192</b>

<sup>2</sup> The HKI's 2014/15 surplus was fully committed to clearing the Institute's historic (pre 2008), accumulated trading losses and to the completion of projects spanning the University's financial year