THE FITZWILLIAM MUSEUM

ANNUAL REVIEW 2016
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Front cover: Dr Vicky Avery, Keeper of Applied Arts, shows children from King’s Hedges Educational Federation the secrets of the Castle Howard cabinets (see page 22).
The Fitzwilliam Museum's history begins with the bequest of Richard, 7th Viscount Fitzwilliam of Merrion, to the University of Cambridge in 1816. The Founder's Building was opened to the public in 1848 and our Museum now houses over half a million artefacts and art from around the world.

Our Mission

Mission of the Fitzwilliam Museum

It is our mission to pursue scholarship and to offer free public access to the collections and to education and information services that enhance the visitors' experience and inspire learning.

Mission of the University of Cambridge

The mission of the University of Cambridge is to contribute to society through the pursuit of education, learning, and research at the highest international levels of excellence.

Director’s Foreword: Our Bicentenary Year

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

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

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

- The publication of a new book: The Fitzwilliam Museum: A History. For the very first time, this tells the full 200-year story of the Museum
- A programme which featured two major exhibitions, on ancient Egyptian coffins and on medieval and Renaissance illuminated manuscripts, and a Bicentenary exhibition on the history of the Museum (see pages 7-12)
- Major academic conferences and study days (see pages 8, 12)
- A birthday party for the community on our front lawns

Above: The Hon. Richard Fitzwilliam, 7th Viscount Fitzwilliam of Merrion, by Joseph Wright of Derby, 1764 (No.1).
Below: Tim Knox, Director of the Fitzwilliam Museum, cutting the birthday cake, baked by our Trumpington Street neighbours, Fitzbillies.
We are building for our future, beginning with the work of our collections teams, helping to train the next generation of professionals through a variety of programmes, and also our ‘Get Involved’ scheme, which supports volunteers in different roles in the Museum.

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

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

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

A digital celebration of the Bicentenary in our ‘Object of the Month’ films (8,970 views in 2016) and a ‘My Fitzwilliam’ film collating our visitors’ reactions, gathered throughout the year

Record attendance figures of over 437,000

Three birthday acquisitions (see pages 22–4)

A visit from Their Royal Highnesses the Prince of Wales and the Duchess of Cornwall on 29 November to the Fitzwilliam Museum where they met children from two local schools, and representatives from Cambridge University Library and from Cambridge-led outreach and development initiatives

A series of special events and openings for the Bicentenary

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

We engage audiences with our collections through our programmes for schools, children and young people, our work with community groups and lifelong learners, and our website and advanced digital initiatives. We are the lead partner in the University of Cambridge Museums consortium, and a Major Partner Museum of Arts Council England; developing and diversifying our audience across the East Anglian region is an important part of our shared work.
2016 IN FACTS AND FIGURES

In 2016, we:

- Welcomed over 437,000 visitors
- Hosted 14 temporary exhibitions
- Engaged approximately 25,000 people in education and outreach activities
- Engaged over 13,000 school pupils from 243 schools in education and widening participation activities
- Helped 344 young people to gain an Arts Award
- Worked with a range of community partners, ranging from the Britten Sinfonia Academy to Dementia Compass
- Made over 1700 new acquisitions by gift, bequest and purchase
- Lent 115 objects to 45 exhibitions around the globe
- Generated £4,826,000 from grant-giving bodies, philanthropic income and sponsorship for the year ending 31 July 2016

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

Running throughout 2016 in the Octagon Gallery was our exhibition Celebrating the First 200 Years: The Fitzwilliam Museum 1816–2016 which explored the Fitzwilliam’s past, present and future. A timeline of the first 200 years introduced key themes and characters, while displays of objects showed how the collections have developed over two centuries.

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

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

23 FEBRUARY–22 MAY 2016

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

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

A lavishly illustrated 256-page catalogue accompanied the exhibition, with chapters by experts on the development of Egyptian coffins, as well as details of their construction and decoration. The events programme included talks and workshops aimed at all ages, and the exhibition was widely used within adult inclusion programmes, with facilitated visits for people with a broad range of needs. A three-day dedicated coffin technology workshop was attended by 23 subject specialists; it was followed by a larger three-day conference, attended by over 100 participants from seventeen countries, including nine museum conservators and curators from Egypt. It concluded with the 2016 Glanville Lecture, by Dr John H. Taylor of the British Museum.
The final major Bicentenary exhibition showcased the Fitzwilliam’s outstanding collection of illuminated manuscripts and world-class expertise. COLOUR displayed 150 objects spanning six centuries (from the tenth to the sixteenth), and ranging from European masterpieces to treasures from Byzantium, Persia and India. The exhibition, its catalogue and digital resources shared the discoveries of the Fitzwilliam’s curators, conservators and scientists involved in the Cambridge Illuminations and MINARE research projects (see page 18). Reconstructing the creative process – from the artists’ original ideas through their choice of pigments to the finished works – they explored the manuscripts’ original reception and subsequent interpretations, including modern-day vandalism and restoration. Visually moving and intellectually enriching, COLOUR corrected popular misconceptions, reinstating medieval and Renaissance illuminations as the largest and best preserved repositories of European painting until c.1500. The public programme deepened the experience for diverse audiences. Over 100,000 people visited the exhibition; over 3,420 visitors attended the events.

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

The beauty, skill and information on display were almost overwhelming – and probably a once in a lifetime chance for us to see at close quarters, in one place, so many of these precious works of art. … a triumph, and we are urging our friends and colleagues to travel to Cambridge to see it before it is too late.

A VISITOR TO THE EXHIBITION

A rainbow of agony and ecstasy.

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

The conference Manuscripts in the Making: Art and Science extended COLOUR’s chronological, geographical and thematic range further. In addition to European manuscripts and paintings, the 42 papers discussed Islamic and Mesoamerican manuscripts, textiles, ceramics and architecture. The 230 delegates, including international experts and students in art, history and conservation science, described the conference as ‘a true trail-blazer in cross-disciplinary research’.

As part of the preparatory work for the COLOUR exhibition, a fifteenth-century French manuscript was disbound, conserved and rebound. The imposing copy of Jean Corbechon’s Livre des propriétés des choses was produced in Paris in 1414 and illuminated by one of the leading artists of the day, the Master of the Mazarine Hours. When the manuscript was rebound in the eighteenth century it incurred considerable damage. The conservation project, which took 214 hours to complete, was recorded as a learning tool for conservators, available at http://www.fitzmuseum.cam.ac.uk/gallery/utc.

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

Crawling with Life: Flower drawings from the Henry Rogers Broughton Bequest
2 FEBRUARY – 8 MAY

Among the artists represented in this exhibition of botanical paintings and drawings from the Museum’s collection were the German naturalist, traveller and illustrator Maria Sibylla Merian, Georg Dionysius Ehret, the German-born scientific illustrator, and the French engraver Nicolas Robert. Spiders, snails, beetles, butterflies, moths, frogs and lizards could be spotted among the flowers.

Jan van Kessel I, Butterflies and Other Insects, 1661 (No.223), from the Crawling with Life exhibition.

Encounters: Money in the age of discovery
2 FEBRUARY – 29 MAY

The objects in this display, including Spanish, Portuguese, British and French currencies, illustrated the fundamental changes that occurred in the period of European expansion between the fifteenth and the eighteenth centuries, which paved the way for the modern global economy.

1816: Prints by Turner, Goya and Cornelius
9 FEBRUARY – 31 JULY

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

Conservator of Manuscripts and Printed Books Edward Cheese rebinding the Livre des propriétés des choses (MS 251).
An Amateur’s Passion: Lord Fitzwilliam’s print collection
9 AUGUST – 29 JANUARY 2017
This exhibition looked at what interested our founder, Viscount Fitzwilliam, most in the acquisition and ordering of his print collection, and features examples of his albums, rarely seen in public but offering a fascinating insight into the mind of a late eighteenth-century collector.

Realisation: Recent works by Susan Aldworth and Jane Dixon
13 SEPTEMBER – 5 FEBRUARY 2017
This exhibition of contemporary prints by two British artists challenged our assumptions of reality and identity. Jane Dixon’s photograms, ‘Evidence of Doubt’, appeared to be photographic records of real organic forms, but proved to be imaginary and drawn by the artist’s hand. The intangible images in Susan Aldworth’s two series, ‘Transience’ and ‘Passing Thoughts’, were hard to recognise or identify, but actually derived from the physical imprint of the brain tissue of real people.

The Dollar: Rise of a global currency
4 OCTOBER – 26 FEBRUARY 2017
The dollar is found the world over. It is familiar to us as the money of the United States, but dollars are also the currency of many other nations around the globe. The objects in this display explored the history of one of the world’s most iconic currencies. It traced the story from its origins in sixteenth-century Bohemia and Germany, to its position as the dominant currency in world markets in the twenty-first century.

The Frua–Valsecchi Collection
FROM JUNE 2016
Over the past fifty years, Francesca and Massimo Valsecchi have built up a remarkable collection of paintings, furniture, sculpture, glass and ceramics. Highlights from the collection include the renowned nude portrait of Patricia Preece by Stanley Spencer, William Burges’ painted ‘Flax and Wool’ cabinet, a seventeenth-century Spanish polychrome wood sculpture of the Christ Child and Art Nouveau Tiffany glass.

Britain’s Longest Serving Monarchs
31 MAY – 2 OCTOBER
Queen Elizabeth II is now the longest serving monarch in British history. Coins, medals and banknotes bear witness to the Queen’s remarkable reign, and to the lives and times of George III and Victoria, who both reigned for six decades. The story begins with Henry III and Edward III, long-reigning monarchs of medieval England.

Art on Mars: Beagle 2 and Damien Hirst
13 SEPTEMBER – 20 NOVEMBER
This spot painting is the ‘spare’ that was designed to be the earth partner to the instrument calibration target on board the 2003 Mars spacecraft. Beagle 2 was originally thought to have been lost, but recent images from NASA reveal that it landed safely on Mars, making this the first artwork from Earth to reach another planet. This display and the accompanying public programme were funded by the Science and Technology Facilities Council.

Inside the Macclesfield Psalter
13 SEPTEMBER – 27 NOVEMBER
Emil Siemeister’s immersive installation The Placebo Macclesfield Psalter was inspired by the riotous imagery of the Fitzwilliam Museum’s Macclesfield Psalter, a tiny prayer book made in fourteenth-century East Anglia. Here visitors were invited to step inside the world – and the mind – of the Macclesfield Psalter’s artists in a unique, dream-like experience.

Damien Hirst, spot calibration target prepared for the Beagle 2 space mission.
Kettle’s Yard displays

Two exhibitions from Kettle’s Yard’s unique collection of modern art, natural objects and furniture were recreated in the Fitzwilliam Museum while the Kettle’s Yard house and gallery were closed for a major building project.

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

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

Henry Moore’s Hill Arches

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


Left: Barbara Hepworth’s Pasteneale, Kettle’s Yard, University of Cambridge, © Bowness.

Our collections on loan

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

SHARING OUR COLLECTIONS AND EXPERTISE

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

Research

Research, publications, conferences and study days shared new discoveries on the Museum’s collections with regional, national and international audiences. In addition to the research which underpinned the Bicentenary exhibitions (see pages 7–12), research activity intensified across the Museum, integrating


Right: An Attic red-figure hydria (c. 450 BCE) from Sir William Hamilton’s collection (GR.12.1917).
the expertise of curators, conservators and scientists. Staff of the Museum and of the Hamilton Kerr Institute prepared over 60 publications and presented 57 papers at 52 conferences attended by 2,818 delegates. Embracing the cross-disciplinary study of material culture and its role in society, the Museum is at the forefront of integrating research in the arts, humanities and social sciences with developments in the physical sciences, medicine, engineering and digital technologies.

Major research projects led by the Museum’s experts produce multi-volume, standard reference works for international scholarship. In 2016, the Medieval European Coinage project reached an important milestone with the publication of its volume on Northern Italy.

Conservation and collections care

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

Other major projects during the year included examination, analysis and conservation of the thirteenth-century polychrome wooden Bodhisattva, a collaboration with a specialist external conservator, supported by funding from the Museum’s Patrons’ group, the Marlay Group. (it is now on display in Gallery 28). We also investigated our bronze sculptures and their wax sculptor’s models as part of the research for the forthcoming exhibition Degas: a passion for perfection, which opens at the Museum in October 2017.

One of the imaging techniques used in this research was microCT scanning, undertaken in the Department of Zoology in the University of Cambridge. Collaboration with Addenbrooke’s Hospital had already shown the power of CT scanning to reveal the technological secrets of
Egyptian coffins. The microCT scanner has now provided highly detailed information on the structure of smaller objects ranging from an eighteenth-century wax death mask to a 16–18-week-old human foetus carefully laid out within a tiny mummy bundle in a miniature Egyptian coffin dating from around 664–525 BCE.

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

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

**The Hamilton Kerr Institute**

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

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

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

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

Enriching our collections

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

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

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

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

But not all our acquisitions in 2016 were purchases: the Marie-Louise von Motesiczky Charitable Trust presented a rare Danube School panel of c.1510, depicting Saint Christopher Meeting the Devil, in memory of Karl von Motesiczky; Mrs Gigi Crompton gave the Museum an important Paul Klee gouache of 1929, Gartenkunst; while Dr John Shakeshaft...
Public programmes and widening participation
Throughout 2016, the museum delivered learning and public programmes in line with these core principles:

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

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

Supporting schools and teachers
Our thriving schools programme provided collections-based learning for over 13,000 pupils during 2016. Within this universal offer we

- have strategic partnerships with schools in areas of relative deprivation and low participation within the city and wider Fenland region, for example, King’s Hedges Primary (north Cambridge), Soham Village College – a partnership now in its fifth year – and Cromwell Community College (Chatteris)
- continue to contribute actively to the University of Cambridge Museums’ strategic school partnerships, ‘My Cambridge’ (the City’s local cultural education partnership), and other cultural education partnerships across the region. Many of these projects support raising young people’s aspiration and attainment, contributing to the University’s approach to widening participation in higher education
- maintain our partnership with the Faculty of Education and the National Gallery, continuing to offer placements for trainee teachers which introduce them to object-based teaching

bequeathed the Museum his encyclopaedic collection of over 700 examples of British and foreign twentieth-century studio pottery. Pippin Drysdale’s porcelain vessel, Tanami Mapping III, 2014, bought with a legacy from Dr Ronald Gray, represents an acquisition of work from our own century. The Museum is also the grateful recipient of works of art accepted in lieu of inheritance tax by H.M. Government. In 2016 these included an Anglo-Indian ivory inlaid desk, made in Vizagapatam around 1750, three pastels by James Abbott McNeill Whistler, and two Roman marble busts of the Emperors Commodus and Septimius Severus, allocated to the Fitzwilliam Museum subject to their remaining in situ in the Stone Hall at Houghton Hall in Norfolk. Founded with Lord Fitzwilliam’s bequest in 1816, the collections of the Fitzwilliam Museum continue to be greatly enriched by the generosity of donors today.
Welcoming children, young people and families

Spectacular family events attracting thousands of visitors, such as our contribution to UCM’s ‘Twilight at the Museums’, coupled with bespoke projects supporting families with particular needs, such as those accessing the support of East Anglia’s Children’s Hospices, combine to create a variety of ways for families to connect with the Museum. Over the year, more than 7,000 visitors took part in drop-in family events. New in 2016, our free Family First Saturdays have been augmented with family tours. We believe there is more to be done, and a programme to evaluate and enhance our self-led family resources has begun.

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

Very many thanks to you both for a wonderful craft morning at the Fitzwilliam Museum last Saturday, we had a lovely time! Thank you for making it suitable for all different ages and abilities too! It was good to come to something that was a ‘safe space’, a bit like going to the hospice itself.

Parent participating in East Anglia’s Children’s Hospices Family Programme

It was very special to do something with my father as equals. Nowadays I have the role of leader, decision-maker etc. I really enjoyed just sharing this wonderful weekly event. A huge thank you for providing such a safe, calm and welcoming environment. You have been the highlight of our week.

Portals to the World Participant

Lovely day – well organised with good company. It was interesting to learn about the pigments in more detail and it was especially lovely to try out the techniques.

Feedback from practical workshops accompanying the Colour exhibition

Excellent session, informative and a chance to try something completely different.

Feedback from practical workshops accompanying the Colour exhibition

Making the Museum inclusive

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

We have continued to work with community and health sector partners such as Wintercomfort, Rowan and Dementia Compass. Through these collaborations, we offer regular opportunities for people who are homeless or vulnerably housed, people with learning disabilities, those experiencing mental ill-health, and older people with a dementia
Adults of all ages have been able to engage with the Museum. Both Bicentenary exhibitions provided opportunities for public programming throughout the year, including taking part in the University’s public engagement festivals. Our contribution to the Festival of Ideas also included a workshop for our very youngest audiences and their carers, introducing an Early Years offer to the wider festival.

Practical workshops led by artists and specialists offered opportunities for people to respond creatively to the collections and exhibitions while exploring new techniques, from calligraphy to print-making. Late-night openings, some as part of UCM’s new ‘Cam Lates’ programme, provided opportunities for people to enjoy new experiences of the museum out of hours. These experiences ranged from film screenings to musical performances of different kinds, as well as the opportunity to see our major exhibitions in the evening.

Digital engagement
The Museum launched a new website in April 2016. Based on the University’s responsive design, it has ensured that the site can be viewed on a variety of devices from desktop to mobile phone. From its launch to the end of the year the site attracted over 230,000 visitors. We are now using Google Analytics to report, and the value of these statistics is in showing trends rather than absolute totals. The Museum’s online catalogue was used by a further 40,000 visitors. Redesigning the site provided the opportunity to display an overview with clearer presentation of the range and depth of the Fitzwilliam’s wide-ranging collections. The new site is image-rich, and highlights important areas of activity such as learning and research projects, as well as enabling the user to find out more details about an individual item than is possible on the printed caption.

The Museum’s eGuide, a digital mobile guide, was re-introduced in 2016. Adding an extra layer of interpretation for selected exhibits, it is available both to hire in the Museum and as a downloadable app. It has proved particularly popular for temporary exhibitions such as COLOUR and has attracted many enthusiastic comments: ‘The most excellent visual and audio guide I have ever used’, ‘My mother, who is visually impaired, thoroughly enjoyed the exhibition using the free audio guides.’

University of Cambridge Museums
Since 2012, the University’s eight museums and Botanic Garden have worked together as the University of Cambridge Museums consortium (UCM), funded through Arts Council England’s Major Partner Museum programme. This strategic collaboration, which is led by the Fitzwilliam Museum, has enabled the UCM to transform its shared offer to the University, our visitors and the wider museums sector, opening up the cultural and intellectual riches of Cambridge, reaching new and more diverse audiences, and engaging young people from all backgrounds. UCM continues to evolve as a resilient and flexible organisation, developing the future workforce and taking a national lead for the sector.

In 2016, University of Cambridge Museums and Botanic Garden welcomed just over a million visitors (up 3% on 2015), and 24,045 adults and children through outreach activities. First-time visitors accounted for 64% of visits, an increase of 18% on the previous year. In 2016, the UCM engaged 49,177 school children and 11,295 higher education visitors. Botanic Garden welcomed just over a million visitors (up 3% on 2015), and 24,045 adults and children through outreach activities. First-time visitors accounted for 64% of visits, an increase of 18% on the previous year. In 2016, the UCM engaged 49,177 school children and 11,295 higher education visitors.
UCM’s comprehensive, cross-disciplinary schools programme enabled more than 49,000 school student visits (up 40%) from more than 1,800 school groups. A digital learning research project involved consulting teachers about how they use and access resources, which will inform the development of a fully user-oriented digital resource for schools. An off-site outreach programme reached more than 29,000 young people and their families including 872 young people who took part in drop-in activities (in partnership with Cambridge City Council) in some of the least engaged areas of the city. This was complemented by a family learning programme, including ‘Summer at the Museums’, in which UCM worked with fourteen other museums and organisations across the city and county to provide 148 events during the summer holidays. ‘Twilight at the Museums’ (February 2016) encouraged 13,000 visits, with just over 50% of the audience coming for the first time.

UCM contributes to training and skills development within the cultural sector through an integrated and people-centred approach for people at all stages in their careers, and in both paid and voluntary roles. The work of UCM is enabled by 281 museum staff, and 449 volunteers who gave 25,933 hours of their time during 2016.
Inspiring the next generation

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

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

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

During 2016, the Opening Doors Coordinator ran three work experience taster days, hosted by the Fitzwilliam Museum in conjunction with three other UCM museums. In total, 88 students attended the three days, and fifteen students attended four different work experience weeks at the Fitzwilliam Museum and two other Cambridge museums.

Within the Opening Doors project we took part in the ‘Kids in Museums Takeover Day’, where students from North Cambridge Academy came to the Museum to interview members of staff, including the Director, about how they came to be in their roles.

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

Bicentenary Business Partners

Our 2016 programme was greatly enhanced by support from the Fitzwilliam Museum Bicentenary Business Partners – a new group of engaged businesses who partnered with the Museum across the entire year. TTP Group plc, ACE Cultural Tours, Hewitsons LLP, Marshall of Cambridge, Rheebridge and Sotheby’s all supported the vibrant and successful Bicentenary year, each representing a different business sector.

In particular, Senior Business Partner TTP Group plc supported the Museum’s digital communications activity throughout 2016, enabling the museum to create videos and online content telling behind-the-scenes stories through video trailers, an ‘object of the month’ feature and other digital interactive projects.

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

A gift from Richard, 7th Viscount Fitzwilliam of Merrion created the Fitzwilliam Museum 200 years ago and began a philanthropic tradition that continues to this day. It is fitting that, along with many Bicentenary activities and celebrations, this anniversary was also marked by generous benefactions from many of our supporters. Gifts totalling over £2.5m enabled the acquisition of three remarkable ‘birthday presents’ as described on pages 22–4.

The Fitzwilliam Museum is most appreciative of two groups who have demonstrated unflagging support for the Museum over many years but especially in 2016. The Marlay Group, the Museum’s patrons’ group, and the Friends of the Fitzwilliam Museum. The Marlay Group generously supported Museum-led research, projects and displays through funds totalling £151,483 which included £38,600 dedicated to the acquisition of the Castle Howard Cabinets and the Portrait of Claude-Armande Gérôme. Their early adoption of these acquisitions was critical to our success in securing further gifts.

With a desire to give a unique birthday present to the Museum, the Friends of the Fitzwilliam embraced the challenge to raise £345,000 to acquire Admiral Lord Nelson’s Portrait of Claude-Armande Gérôme. Their early adoption of these acquisitions was critical to our success in securing further gifts.

The Museum has been fortunate in the support it receives from organisations such as the National Heritage Memorial Fund, the Arts Council, the Art Fund, and the V&A Purchase Fund, all of whom have been particularly generous in 2016. Many charitable trusts and individuals have also contributed to our success in 2016 but we are particularly thankful for the support of the Monument Trust and the Estate of Paul Mellon whose benefactions provided the initial and substantial investment to make many of our 2016 achievements possible. The Fitzwilliam Museum has received £4,826,000 from grant-giving bodies, philanthropic income and sponsorship for the year ending 31 July 2016. With such wide-ranging support the Museum is inspired to reach even greater philanthropic heights as we begin our third century.

Investment from funders

As well as the core funding it receives from the University of Cambridge, the Museum receives investment from a range of public funding partners, principally HEFCE’s Museums, Galleries and Collections Fund and the Arts Council’s Major Partner Museum Programme, supplemented by targeted investment in capital projects from DCMS Wolfson, in social inclusion programmes from Cambridge City Council and in grants from the Heritage Lottery Fund.

Trading: activities and income

The Museum’s main sources of trading income are:

- Image licensing for use online and in publications (including some images supplied to external image library agencies), the sale of prints through our custom print site, and fees from location filming shoots
- Out of hours hire of galleries and reception spaces
- Manuscripts and book conservation services to Trinity College
- Rent from Fitzwilliam Museum Enterprises (FME), which includes rental from the Museum café

In addition, the Museum also receives gift-aided profits from FME, its subsidiary enterprises company, wholly owned by the University. As well as its flagship shop at the Fitzwilliam Museum, FME runs the shop at the Botanic Garden and a University of Cambridge Museums shop on King’s Parade in central Cambridge. It will be running the new shop in the University Museum of Zoology when it reopens in July 2017, and has advised the Polar Museum, Museum of Archaeology and Anthropology, Sedgwick Museum and Kettle’s Yard on their retail services. FME’s income is derived from retail sales at the Fitzwilliam Museum and UCM shops, rental from Zoology and the Botanic Garden shops, plus wholesale, mail order and online sales. FME’s turnover in 2015/16 was £1.319m, generating a combined net income to the Museum of £220,000. The Museum’s café and functions catering franchise is held by Tate Catering, and this generates significant royalties back to the Museum.

The Hamilton Kerr Institute is principally funded by income generated from conservation services and student fees, as well as a smaller amount of endowment income. Its trading income in 2015/16 was £357,006.

Over recent years, the Museum and the University’s Estates Management department have worked tirelessly on a wide range of building and refurbishment projects both inside and outside the Museum’s Grade I listed premises. These have featured visible, high-profile building projects to repair and restore the Museum’s Portico ceiling and historic railings, and to refurbish, rehang and reinterpret the Dutch Gallery and Charrington Print Room in the Courtauld Building, and Galleries 1 and 5 in the Founder’s Building, where nineteenth- and twentieth-century British and French art is displayed. They have also included important infrastructure projects which have improved the security of the building, introduced new, more sustainable lighting and air-handling systems in the 1930s Courtauld Building, and created new, fully environmentally controlled stores for the Museum’s collection of illuminated manuscripts and rare books. The Manuscripts and Printed Books Conservation studio was refitted, improvements were made to Antiquities Conservation, and the public toilets and locker areas at the South Entrance were refurbished.

The buildings: maintenance and accessibility

In 2016 the Museum set up a new Access Steering Group, chaired by the Assistant Director, Central Services, to review access across the Museum building and programme. The priorities for 2016 were to improve labelling in the permanent galleries and temporary exhibitions using larger font labels, to introduce resources and programmes for blind and partially sighted visitors, to improve the accessibility of the Museum website and related resources, and to be more welcoming and inviting for families.

During our Bicentenary year in 2016, the Museum avoided major building works impacting on public access. Instead a number of smaller projects – notably DCMS and Wolfson-funded improvements
to display cases in the Upper Marlay Gallery – were completed.

**The Masterplan**

In late 2015, the Museum, with the support of University of Cambridge Estates, invited five selected architectural firms to respond to a brief which encapsulated our vision for a Masterplan for the Fitzwilliam Museum. The interview and selection process was managed by Caroline Cole of Colander Associates Ltd, and we appointed the architects MUMA – whose recent projects include the V&A’s Medieval and Renaissance Galleries, and the widely acclaimed refurbishment and extension of the Whitworth in Manchester – to begin work on the Fitzwilliam Museum Masterplan. The project has been managed by University of Cambridge Estates, and over the past year we have commissioned a completely new 3D external and internal survey of the buildings on the site, worked with staff on refining the brief for the Masterplan, and held workshops with users across the Museum. We have also worked closely with our neighbour, Peterhouse, to agree shared access and boundary issues, and have commissioned a report setting out all existing and potential legal constraints. MUMA have worked closely with conservation specialists Julian Harrap Architects, who have carried out a new historic buildings appraisal, updating the Museum’s existing Conservation Plan. The results of these initial feasibility studies, together with an options appraisal, were presented to the University’s Capital Projects Board and Planning and Resource Committee in late 2016.

We hope you have found it interesting to read about our Bicentenary year. We are now working on taking the Fitzwilliam Museum into its third century, and hope you will visit us to watch our progress as well as viewing our wonderful collections.
The Fitzwilliam Museum would like to thank all individuals, trusts, foundations and organisations who supported us so generously in our Bicentenary year. In particular, we would like to gratefully acknowledge the Friends of the Fitzwilliam Museum and the Marlay Group for their ongoing support.

**Bicentenary Business Partners**

- TTP Group plc – Senior Business Partner
- ACE Cultural Tours
- Hewitsons LLP
- Marshall of Cambridge (Holdings) Ltd
- Rheebridge Ltd
- Sotheby’s

**Art Fund**

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- Arts Council England

**Thank You**

The Estate of Paul Mellon

The Monument Trust

The National Heritage Memorial Fund

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

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