

University Museums in the United Kingdom

A National Resource
for the 21st Century

University Museums UK Group 2004

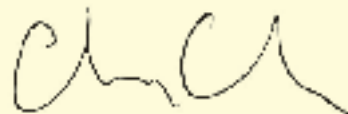
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Foreword by The Rt. Hon. Charles Clarke

It is not widely known that around two million visits by the public are made every year to museums that are part of the fabric of higher education. University museums make an important contribution both to the research and teaching goals of higher education and to the wider engagement of universities in the cultural life of the nation. Astonishingly, as this report highlights, this centuries-old tradition has received scant attention either within universities themselves or nationally.

In the wider debate over the funding of higher education, it is timely that this overview of the nature and future of university museums has been published. Inspiration and enjoyment are powerful motivators to learning, and the unique importance and extraordinary diversity of the collections held in university museums are undoubtedly a potent resource to this end.

However, as this report points out, much more can and should be made of these cultural assets. I welcome the openness with which areas for improved effectiveness have been identified. I therefore look forward to universities and their museums working constructively with their funding partners to address the challenges identified in this report, so as to realise the true potential of university museums. Success in this joint enterprise will add value and distinctiveness to the intellectual capital of universities and, by meeting the needs and aspirations of wider society, open new pathways to learning and higher education.



The Rt. Hon. Charles Clarke
Secretary of State for Education

Westminster
April 2004

LIST OF ABBREVIATIONS

(see also side bar 'Definitions' p.2)

AHRB	Arts and Humanities Research Board (Council from 2005)
DCF	Designation Challenge Fund
DCMS	Department for Culture, Media and Sport
DfES	Department for Education and Skills
HEFCE	Higher Education Funding Council for England
HEMGC	Higher Education Museums, Galleries and Collections
HLF	Heritage Lottery fund
JISC	Joint Information Systems Committee
MLA	Museums, Libraries and Archives Council (formerly Resource)
OFSTED	Office for Standards in Education (schools inspectorate)
RAE	Research Assessment Exercise
SHEFC	Scottish Higher Education Funding Council
SE	Scottish Executive
SMC	Scottish Museums Council
TOA	Teaching Quality Assessment
UMG	University Museums Group

SUMMARY AND RECOMMENDATIONS

This report offers a brief survey of activities and achievements of the UK's publicly accessible university museums, many of which are also the principal museums in their respective regions. It makes a case for increased recognition of the research, learning and social potential of a properly supported university museum sector. It also identifies factors hindering the sector as a whole from achieving the high standards of practice which would bring full benefit to higher education and to a wider public, particularly in the context of their universities' 'third strand' outreach mission. Finally, it makes recommendations for improving the situation of university museums.

1. UNIVERSITY MUSEUMS AND COLLECTIONS

1.1 THE MUSEUMS

University museums comprise 4% of the UK's museum sector and range from quasi-national 'high street' institutions with historic buildings to small departmental museums buried in larger complexes or campuses. Of the hundred or so regularly open to the public, the thirty eight funded by AHRB/SHEFC attract, alone, almost two million visitors a year (2002 figures).

1.1.1 The National Survey of Museums and Collections

A UK-wide survey of university museums and collections was undertaken between 1989 and 2001. It identified around 400, of which fewer than 10% have dependable core revenue funding. 25% are regularly open to the public. The use of the remaining 75% is largely confined to academics and research students. Many lack a clearly articulated role within their parent university and are unable to negotiate their immediate political environment to maximise their potential contribution. Nevertheless, most are contributing substantially both to their university's teaching and research and to its wider social engagement.

1.2 THE COLLECTIONS

University museums house outstanding and unique collections. That 30% of all collections 'Designated' by the DCMS as being of national or international importance are held by a group of museums representing only 4% of the total UK museum sector is an indication of their quality. Because, historically, their priorities have been research and university teaching, they also retain uniquely complete categories and groups of material unavailable elsewhere in the public sector.

1.2.1 Departmental Teaching Collections

Many university museums have their roots in 19th century teaching collections, some of which are now superfluous to undergraduate courses whilst others are well - and even increasingly- used. Teaching collections continue to accumulate or survive in both departments and museums where they are

often under-used and under-resourced. Such collections can be a drain on scarce resources if they are not subject to regular re-assessment.

1.2.2 Stewardship

A primary duty of museums is the stewardship of collections. It is increasingly difficult for museums to justify retention of collections for which they cannot properly care and the more effective university museums have shown a realistic attitude to the retention and disposal of redundant collections. Collections management and conservation need to be connected to the access and learning agendas of the institution, but not displaced by them.

1.3 THE UNIVERSITIES

Attempts have been made to identify characteristics of university museums that might render them collectively distinct from other types of museum, but their diversity means that this has proved difficult. It may be that distinctiveness lies, rather, with universities that have museums rather than with the museums themselves. There can be little doubt, however, that the presence of a well-functioning museum adds lustre to a university.

2. WHAT DO UNIVERSITY MUSEUMS DELIVER?

What university museums do is as important as what they have. In the context of current Government policy, the extent and quality of a museum's public activity may be more likely to help its university to meet strategic targets than is an exclusively research-based approach to the collections. Some university museums have already recognised this, but others lack the vision and support to engage creatively with the world beyond the university itself.

2.1 RESEARCH, TEACHING AND LEARNING

All university museums are engaged in research and teaching, although the organisational contexts for this vary considerably. There are examples of outstanding performance in both areas, with high RAE and TQA ratings attributed in part to the contribution of a university museum. They are uniquely placed to initiate and support experimental and interdisciplinary activity, although this capacity is largely under-exploited by non-museum academics and, often, by the museums themselves.

2.1.1 Research

Although it is not always obviously RAE-eligible, research underpins much of what museums do, from exhibitions and outreach to conservation and documentation. The pursuit of academically serious research and the provision of a responsive public service are far from mutually exclusive activities. Research expertise is something university museums can offer the museum community as a whole, especially where museum scholarship has been eroded by the demands of running broader-based institutions. Yet a widely-held external perception that university museums are inward-looking and poorly run prevents the museum sector as a whole taking advantage of what they have to offer.

2.1.2 Teaching and Learning in Higher Education

Museum staff can be invaluable in teaching a wide range of subjects; the best curators, museum education staff and conservators have virtually limitless power to inspire study and research in areas covered by 'their' collections. However, the teaching obligations of staff in university museums vary greatly and in some cases there is a lack of organisational clarity regarding the position of teaching in relation to other museum duties, which can lead to neglect of collections and public functions.

2.1.3 Professional Development and Training

Some university museums support vocational training programmes in conservation, museology and museum and heritage studies. Involvement can range from provision of work experience through support for exhibition projects to post-graduate programmes that are fully integrated into the museum's professional structure. Most university-based conservation training is, perhaps surprisingly, taking place either in universities without museums or in the context of client, rather than fully integrated, arrangements with museums.

2.2 ACCESS, LEARNING and WIDENING PARTICIPATION

Many university museums, particularly those with a prominent 'high street' presence and a good track record of wider social engagement, have been ideally positioned to become their university's primary portal for widening participation in higher education. This can be a challenge - in some cases brilliantly met - for those buried in a campus or lacking their own front door, but forward-thinking university museums of all sizes and locations are already playing to their strengths as accessible community resources. Others need considerable encouragement from their parent universities if they are to realise potential in this area.

2.2.1 Access

Access is facilitated when physical, cultural, intellectual, psychological and emotional barriers are removed or reduced. Some university museums run innovative programmes to overcome these daunting obstacles, but the short-termism of the external project grants with which most are funded can compromise sustainability and devalue the good work being done. Most universities are under-aware of the efforts and achievements of their museums in this area.

2.2.2 Teaching and Learning for Schools

The teaching of schoolchildren has long been on the agenda of most university museums, often under particularly challenging accommodation and staffing conditions. Within the best are outstanding learning initiatives that make a very real contribution, on the university's behalf, to the Government's teaching and learning agenda. Yet here, again, the extent of the museum's commitment, contribution, innovation and potential is often unrecognised, unrealised or undervalued by the university.

2.2.3 Lifelong Learning

For adult learners, university museums are well placed to

stimulate new areas of interest through liaison with their university's Extra-Mural or Continuing Education Department.

2.2.4 Widening Participation and Community Engagement

The field of community stakeholders in university museums is enormously wide and some progressive museums have established user advisory panels to represent external interests. With an open door to local communities and increasing outreach expertise, the best university museums offer a welcoming and comparatively unthreatening gateway to the university and play a role in local and regional life. This is particularly the case where universities are located in culturally diverse cities.

2.3 EXTERNAL RELATIONSHIPS

Universities are being required to build more strategically focused international, national and regional links and their museums are an ideal vehicle for this. The collaborative culture of research and the ease with which universities operate both nationally and internationally is evident in the best university museums, though it is now comparatively rare in the wider museum community outside the nationals.

2.3.1 National and International Relationships

Research projects enable academics worldwide to make use of the content and material evidence held in university museums, more particularly since the advent of digitisation. In recent years, university museums have increasingly seen themselves as part of a mutually supportive international network. Collaborative and reciprocal loans build and support inter-museum networks and university museums are more inclined to consider the loan of objects for pure research, as well as display, than are their non-university museum counterparts.

2.3.2 Regional Relationships

As the *loci* for two-way exchange between a university and its locality, museums bring tremendous potential for partnership with regional agencies and local businesses. Some are already contributing substantially to their universities' regional obligations but there remain universities that have failed to recognise that their museums can help them to realise Government objectives and institutional targets in this respect.

2.3.2.1 Regional Hubs

New money for regional museums in England, prompted by the MLA (Resource) *Renaissance in the Regions* report (2001), has been earmarked for museum collaborations or 'hubs' in each of the English regions, with the aim of building capacity to deliver required outcomes. Large local authority museums dominate the strategy but four universities have museums that are members of their regional hubs. This will bring obligations along with funding advantages.

2.4 REMOTE ACCESS : ICT

Some museums have been able to use higher education and cultural project funding to develop interactive learning resources and web-based access to their collections. Remote access overcomes the physical difficulties of visiting some university

museums and most such institutions with their collections on line receive around ten times as many virtual as actual visitors. University museums seem to benefit surprisingly little from their host institutions' strengths in the ICT area and are using scarce resources to bring in external expertise. An obvious area for collaboration with other university departments is of that of on-line teaching and learning. Good E-learning projects can connect the academic community and the wider public.

3. CONTEXT

University museums are exposed to rapid change not only in the HE sector but also in terms of change experienced by the entire museum and cultural sector. The more outward looking are recognising that only by being constantly alert to the increasingly complex contexts of higher education and lifelong learning can they maximise their institutions' potential.

3.1 THE FUNDING CONTEXT

3.1.1 Core Funding

University

A proportion of the recurrent core costs of a university museum is met by an allocation from the university's HEFCE/SHEFC teaching and research grant. However, of the UK's 400 or so university museums and collections, fewer than 10% have any kind of really dependable revenue funding. Those that are the subject of this report – the 25% or around 100 regularly accessible to the public – all receive some core funding from their parent university. The proportional contribution of such funding to total running costs, however, varies enormously between universities and in no case does it cover them completely.

AHRB and SHEFC

Universities in Scotland and England have an indispensable strategic funding partner sustaining 38 university museums. In England, HEFCE funding to support stewardship in selected museums is channelled via the AHRB; in Scotland it is distributed by SHEFC. AHRB funding is not intended to support faculty research and teaching undertaken within the museum, which must be funded through the parent university's central grant. The Special Project Fund that AHRB also runs is seen as a possible step to core funding.

3.1.2 Project Funding

However generously funded by the AHRB/SHEFC, university museums still need external funding to deliver their multiple objectives. The overall distribution of substantial external funding to university museums tends to be concentrated at the top end of the sector, although some smaller museums with meagre budgets have levered substantial external funds. HLF capital development grants to university museums (to 2003) total £35 million. Designation Challenge Fund funding has supported collections management schemes leading to enhanced access and learning, to the tune of more than £3 million (1999-2004).

3.1.3 Sponsorship

Business and private sponsors tend, for obvious reasons, to favour the higher-profile university museums. Most university museums find it difficult to attract large-scale sponsorship, although some have received (relatively modest) business support for such activities as community outreach and education.

3.1.4 Benefactors

University museums have historically been the result and recipients of substantial private benefaction. Such generosity has given the UK some of its most distinguished university collections and museums, but it remains comparatively rare.

3.1.5 The Exchequer and the VAT anomaly

A particular issue concerning university museums is that they are the only publicly funded museums granting free admission which are unable to recover VAT on goods and services that they purchase, an anomaly now that national as well as local authority museums have been exempted under Section 33 of the VAT Act 1994. The Chancellor's 2004 budget statement committed the Government to considering extension of the VAT dispensation to university museums. This announcement is welcomed, and the HE sector looks forward to working with Government in turning consideration to implementation as soon as possible.

3.2 THE POLITICAL CONTEXT

3.2.1 DfES and the Future of Higher Education

The 2003 White Paper's proposals are a singular opportunity for the exploitation of the potential of university museums, given the Paper's emphasis on widening access to higher education and developing local and regional links. Adequately supported and properly integrated into the institutional strategy, university museums can extend participation, build aspiration and enhance collaboration.

3.2.2 DCMS

The DCMS directly funds the national museums and, through MLA, maintains a strong interest in all other publicly funded museums and galleries. Its declared mission is to engage more young people in museums and to involve the museum sector in building and regenerating communities. Additional DCMS funds will become available to those university museums that are members of regional hubs. The government's focus on developing museum access for school pupils aged 5 to 16 is an explicit link between the cultural sector and widening participation initiatives funded by HEFCE.

3.2.3 Museums in Scotland

The future of university museums in Scotland must be considered in the context of a wider-ranging Scottish executive review of culture.

3.3 THE UNIVERSITY CONTEXT

A university museum clearly cannot survive without the support of its primary sponsor, its own university. However, most universities do not see running a museum as part of their core business, and there is considerable variation in the degree to which a museum's contribution is valued or even recognised by the university in terms of moral or financial support for its activities.

3.3.1 Museums in the Executive Structure

Where university museums are meaningfully represented, recognised and championed within the parent body's executive structure, they are most likely both to flourish and to contribute to the university's realisation of its institutional aspirations. A typical arrangement places a museum, or a group of museums, within a relevant faculty or in the academic support side of the organisation. A university museum's power over its own destiny and its ability to safeguard its collections is reduced where it is not directly represented on, or accountable to, the university's executive.

3.3.2 Governance

Ultimate responsibility for a university's museums resides with the University Council, who are the legal owners of all university collections and who have defined fiduciary responsibilities. These responsibilities are usually devolved to Boards or Committees charged with accountability to Council for the management and performance of university museums. A few universities are beginning to recognise that the Board presence of appropriately experienced people from outside the HE sector may well be to the museum's advantage, particularly when seeking external funding or strategic support.

3.3.3 Human Resource Management: Culture and Values

The staffing structures of university museums vary considerably. In many cases, curatorial staff are members of faculty and have a combined curatorial and academic role. Where there is absolute clarity about the relative expectations of such a post in terms of teaching, RAE research output and curatorial work, it can work to the advantage of both the museum and the academic department, but staff in some museums tend to use perceived academic obligations as a justification for failing adequately to fulfil their broader museums responsibilities. A few university museums have creatively reviewed and re-defined their own internal cultures, but such positive steps can only be achieved with the full support of the parent university.

3.3.4 Leadership

Examples of both exemplary and inadequate leadership are to be found within university museums, just as they are in any other museums. However, the increasing emphasis on the need for leadership skills and training which is becoming apparent in the public museums sector is noticeably less evident in university museums, where good organisational, as distinct from purely academic, leadership tends to be largely serendipitous.

4. MOVING AHEAD

There are strong external forces impacting on the capacity of university museums to fulfil their potential. On the positive side, Government policy is repositioning museums as instrumental to the delivery of its educational and social agenda. However, university museums as a group have not been positioned strongly enough to prevent their marginalisation in both educational and cultural policy. Universities vary dramatically in the extent to which they actively support their museums. There remains a particularly dramatic resource shortfall in those publicly accessible registered museums without AHRB/SHEFC core funding. Lacking adequate support and advocacy from their universities, many museums struggle to support the academic enterprise or to deliver even the most rudimentary public programmes.

It is clear that a close alignment of the university museum with the mission of the university offers the greatest likelihood of museums realising their true potential. Fully integrated within the university's strategic planning, the university museum can earn recognition and support as an academic and public institution of unique value, as an irreplaceable repository of knowledge and skills, and as the custodian of material culture of national and international significance.

RECOMMENDATIONS SECTION 1 UNIVERSITY MUSEUMS AND COLLECTIONS	Para. ref.
<p>The National Survey of University Museums and Collections: principal findings</p> <p>UMG 1 <i>The parent university should work with its museum to define and publish a clearly articulated purpose for the museum, aligned with the university's mission.</i></p>	1.1.1
<p>UMG 2 <i>The parent university should work with its museum to develop the requisite professional, managerial and leadership skills, within an appropriate staff structure and culture.</i></p>	
<p>The Collections</p> <p>UMG 3 <i>In recognition of the significance of its museum's collections, the parent university should work with its funding partners and its museum to raise awareness both within the university and beyond of the added value such cultural assets bring to the university.</i></p>	1.2
<p>Departmental teaching collections</p> <p>UMG 4 <i>The parent university should work with the head of the relevant academic unit responsible to review all teaching collections (irrespective of their accessibility or Registered status) and either resource them adequately for that purpose or re-allocate them appropriately.</i></p>	1.2.1
<p>Stewardship</p> <p>UMG 5 <i>The parent university should require its museum to publish and periodically review an Acquisition and Disposal Policy that will enable the museum to develop its collections so that it can contribute effectively to the university's research, teaching and learning goals and the HE agenda, mindful of the ethical context of museums and their responsibilities as guardians of part of the 'distributed national collection'.</i></p>	1.2.2
<p>UMG 6 <i>The parent university should work with its museum to audit and regularly review collections and infrastructure to ensure that the agreed purposes of the museum can be supported sustainably within the university</i></p>	
<p>The universities</p> <p>UMG 7 <i>In policy development and wider promotion, the parent university should recognise and articulate more clearly the unique value that its museum adds to the profile and offer of the university, as a resource for collaborative research, as a learning resource and as an accessible gateway to the HE sector.</i></p>	1.3
<p>SECTION 2 WHAT DO UNIVERSITY MUSEUMS DELIVER?</p> <p>What do university museums deliver?</p> <p>UMG 8 <i>The HE sector should collaborate in commissioning systematic research to provide reliable, quantified baseline data across the university museum sector on the benefits which a museum brings to its parent university. Such research would map principally, but not exclusively, the added value that the university museum brings in relation to HE research, HE learning and teaching, the university's 'third strand' mission to widen access to HE through external social engagement, and the contribution that a well-resourced and well-respected museum makes to the standing and profile of the university.</i></p>	2
<p>Research, teaching and learning</p> <p>UMG 9 <i>The parent university should work with its museum to raise awareness within the university that the museum's material and intellectual assets have the potential for innovative collaboration with most academic departments, not merely with those linked historically to the museum and its activities.</i></p>	2.1

<p>Research resource</p> <p>UMG 10 <i>The parent university and its museum should work together to develop the potential of university museums and collections to provide a superb resource for interdisciplinary and collaborative research projects.</i></p>	2.1.1
<p>Teaching and learning in Higher Education</p> <p>UMG 11 <i>The parent university should work with its museum to review and, as necessary, re-define the ways in which museum staff can contribute to university teaching.</i></p> <p>UMG 12 <i>All universities with an education department that delivers teacher training should incorporate the use of museum resources in the modules offered at undergraduate and postgraduate (PGCE) level. To this end, those universities with a museum should encourage the development of a strategic partnership between the university education department and the university museum.</i></p>	2.1.2
<p>Professional development and training</p> <p>UMG 13 <i>The parent university should work with its museum to review and define ways in which their museums might contribute to vocational and in-service training in specialist areas cognate to museum practice.</i></p>	2.1.3
<p>Access, learning and widening participation</p> <p>UMG 14 <i>The parent university should provide sustainable support for posts and programmes which are linked to 'Aim Higher' and other Widening Participation initiatives, recognising the strong position of the museum to bring the access and learning agenda to the heart of the university.</i></p>	2.2
<p>Access</p> <p>UMG 15 <i>The parent university should ensure that its museum has a published Access Policy, which it supports, and that its museum is able to comply with the requirements of the Disability Discrimination Act.</i></p>	2.2.1
<p>Teaching and learning for schools</p> <p>UMG 16 <i>The parent university should support its museum in working towards embedding provision of a service to schools as a core part of its mission.</i></p> <p>UMG 17 <i>The HE sector should commission systematic research to establish the impact of the university museum's schools programmes on university application rates and subject choices, in particular in relation to cultural diversity and socio-economic backgrounds.</i></p>	2.2.2
<p>Widening participation and community engagement</p> <p>UMG 18 <i>The parent university should acknowledge the value of the community outreach work undertaken by its museum and support it accordingly.</i></p> <p>UMG 19 <i>The parent university should encourage its museum to establish user advisory panels to represent the interests of a wide spectrum of the museum's audiences (both current and potential).</i></p>	2.2.4
<p>External relationships</p> <p>UMG 20 <i>The parent university should ensure that the role of its museum to contribute to partnerships nationally and internationally is both fostered and reflected in the university's corporate policies and plans.</i></p>	2.3
<p>Regional museums and galleries hubs</p> <p>UMG 21 <i>The parent university, together with other strategic funders, should support the contribution made by its museum to the national and regional agenda and recognise the museum's obligations, where it is a member of a regional museums and galleries 'hub' funded by MLA, to deliver DCMS measured social and learning outcomes.</i></p>	2.3.2.1

<p>Remote access: ICT</p> <p>UMG 22 <i>The parent university should actively foster a constructive relationship between the museum and the university's ICT unit and support the development of museum-based, on-line access and learning resources.</i></p>	2.4
<p>SECTION 3 CONTEXT</p> <p>The funding context</p> <p>UMG 23 <i>The parent university and its museum have a shared obligation to ensure that the staff of the museum - at a senior level, in particular - are informed about and alert to the increasingly exacting expectations of the HE and museum sectors, and that they are in a position to take advantage of funding opportunities that support the strategic aims of the museum in a proportionate way.</i></p>	3.1
<p>Core funding by the university</p> <p>UMG 24 <i>Strategic funders and the parent university should work with the museum to review its funding arrangements, with a view to establishing strategic baseline support over a minimum three year cycle. The review should allow for a proportionate increase in the university's level of recurrent investment in its museum.</i></p>	3.1.1.1
<p>UMG 25 <i>The parent university should work with its museum to foster a culture of enterprise that generates plural income streams to reduce high dependency on single source funding; in such a model, the university accepts its fiduciary responsibility for the collections and fabric of the museum, whilst the museum has the incentives to attract income for activity that meets the needs of its primary funders.</i></p>	
<p>UMG 26 <i>The parent university should work with its museum to develop a coherent marketing strategy, integrated with the university's corporate marketing and supported by the university. This should be based on good research, evaluative methodologies and links to audience development targets agreed by the university and other strategic funders</i></p>	
<p>Core funding by the AHRB/SHEFC</p> <p>UMG 27 <i>Universities which receive core funding support for their museums from AHRB/SHEFC should be sensitive to the expectations of their strategic funding partners, and work with them and their museums to demonstrate the case for continued and, if possible, increased funding from Government.</i></p>	3.1.1.2
<p>Project funding</p> <p>UMG 28 <i>The parent university, together with strategic funders, should recognise that additional resources may be required to provide the expertise and support necessary for the preparation of a successful bid for major development project funding.</i></p>	3.1.2
<p>UMG 29 <i>Having assessed the viability and benefits of the scheme, the parent university should be prepared to support major project bids both with investment from its own resources and with assistance in raising partnership funding.</i></p>	
<p>Sponsorship</p> <p>UMG 30 <i>The parent university, in taking a corporate view of its fund-raising priorities, should provide support by facilitating access to major university sponsors by its museum.</i></p>	3.1.3
<p>The Exchequer and the VAT anomaly</p> <p>UMG 31 <i>University museums and the HE sector must work closely with Government to extend exemption to university museums under Section 33 of the VAT Act 1994, to enable free-admission university museums to recover input VAT, which will ensure that the sector enjoys the same fiscal dispensation accorded to DCMS- and Local Authority-funded museums.</i></p>	3.1.5

<p>The political context</p> <p>UMG 32 <i>The parent university should acknowledge the strategic alignment of the DfES and DCMS agenda through the activities of its museum, which needs to be in a position to access funding from the HE and cultural and tourism sectors.</i></p>	3.2
<p>Museums in Scotland</p> <p>UMG 33 <i>Universities in Scotland should collaborate in advocating the important contribution of university museums as part of the Scottish Executive Review of Culture, announced in April 2004.</i></p>	3.2.3
<p>Museums in the executive structure</p> <p>UMG 34 <i>The parent university should ensure that its museum is appropriately represented and accountable within the university's executive structures, to ensure that the university can make informed decisions affecting the strategic development of its museum.</i></p>	3.3.1
<p>Governance</p> <p>UMG 35 <i>The parent university should ensure that its museum is appropriately represented and accountable within the university's governance structures, to ensure that the university discharges its ethical, fiduciary and other legal obligations in an appropriate way.</i></p>	3.3.2
<p>UMG 36 <i>The parent university should consider the advantages of including on its museum's governing committee (in addition to representatives of the academic body) such lay persons as may have complementary areas of knowledge and influence, for example in funding, marketing, regionalism and the wider cultural sector.</i></p>	
<p>Human Resource management: culture and values</p> <p>UMG 37 <i>The parent university should periodically review the staffing structure of its museum, to ensure that it is configured in the best way to meet the demands of the museum's academic, curatorial and wider public museum responsibilities.</i></p>	3.3.3
<p>Leadership</p> <p>UMG 38 <i>The parent university should work with its museum to assess and periodically review the need for professional development in leadership and other generic museum skills amongst the museum's staff, and provide the level of support and opportunities to optimise the effectiveness of the museum's human resources.</i></p>	3.3.4

Introduction

The university museum sector is both extraordinarily rich and, apart from a handful of major 'high street' institutions, comparatively little known. Around one hundred university museums are regularly open to the public and a further three hundred departmental and institutional collections serve the international academic community as teaching and research resources. Yet although university museums comprise only 4% of the UK's museums, they are custodians of 30% of those UK collections identified by DCMS as being of national or international importance, and, in the academic year 2001-2, the thirty eight core-funded by the AHRB and SHEFC alone attracted almost two million visitors.

The purpose of this report is twofold. First, it offers a brief survey of some of the activities and achievements of the UK's publicly accessible university museums at the start of the twenty-first century, a time of rapid change for both museums and the HE sector. Second, it makes a case both to the higher education sector and to other relevant bodies for increased recognition of the research, learning and social potential of a properly-supported university museum sector. It highlights best practice to illustrate how universities and the wider community gain from the activities of excellent university museums. It also identifies factors which hinder the university museum sector as a whole from achieving the high standards of practice which would bring full benefit both to higher education and to a wider public.

The UK's one hundred or so publicly accessible university museums are extraordinarily diverse. They range from great institutions with almost universal collections such as the Fitzwilliam Museum in Cambridge to specialist collections like Aberdeen's Pathology and Forensic Collection. However, they share a distinctive characteristic in their unique dual focus on both the academic community and the wider public.

Outstanding collections, the highest standards of interpretation, cutting edge learning and access initiatives, internationally famous conservation departments, innovative digital interaction, a continual stream of research papers, catalogues and teaching materials and internationally regarded scholarship and expertise can variously be found in the best of them. Many are also the principal museums in their respective regions, delivering outstanding and inclusive public programmes. Particularly in the context of higher education's 'third leg' mission, their greatest strength is their capacity for outreach and widening access to universities. The best are excellent and intellectually accessible centres of learning and enjoyment, but most lack the institutional and financial support which would enable them to realise their true educational and social potential and thus their full benefit to the nation and, more immediately, to their host universities. As a group, they are under-valued and damagingly under-funded.

SOME KEY FACTS ABOUT UNIVERSITY MUSEUMS

Around 100 university museums are regularly open to the public across the UK. More than 60 of these have no specifically allocated recurrent budget.

The 38 AHRB/SHEFC supported museums attracted nearly two million visits in 2002

16 university collections in England have collections Designated as being of national or international significance. 30% of all Designated collections are in university museums, although only about 4% of all UK museums are in universities

In Scotland three of the largest university museums alone hold 14% of items of international and national significance within Scottish museums' collections

31 museums are core funded by AHRB, 7 museums are core funded by SHEFC, with the agencies covering between 25% and 60% of core costs. So only 40% of all publicly-accessible university museums receive core funding from an external source. None is core funded by DCMS.

Supported by their universities and other sponsors, 13 university museums have shared more than £35 million from the Heritage Lottery Fund (1996-2003)

7 universities have shared more than £3 million from the Designation Challenge Fund (1999-2004)



Anatomical Model of a Foetus, Whipple Museum of the History of Science, University of Cambridge

DEFINITIONS (see also Abbreviations, (ii.))

University Museum. The term is used in this report to identify museums and art galleries owned and governed by universities and open to the public (see Gazetteer p.38). It thus excludes many important collections held by academic departments to which there is little or no public access. The term as used here is not synonymous with the Higher Education Museums, Galleries and Collections (HEMGCs) identified in the comprehensive national survey of university holdings (see p.4 National Survey).

Registered museums are members of the UK-wide Museum Registration Scheme administered by MLA, which sets minimum standards of museum management, collection care and public services which are widely accepted as a requirement for external funding. More than 1,860 museums are part of the scheme.

Designated collections are English non-national museum collections deemed to be of national or international significance by the Department for Culture, Media and Sport (DCMS). They have been the beneficiaries of a specific Designation Challenge Fund (DCF), administered by MLA. There is no equivalent in Scotland, Wales or Northern Ireland.

MLA (formerly Resource) a strategic agency funded by DCMS that works with museums, archives and libraries across the UK. It funds the nine English Regional Agencies for museums, archives and libraries.

The Arts and Humanities Research Board (AHRB) funds research and postgraduate study within the UK's higher education institutions and provides funding for certain of their museums, galleries and collections in England. It will become a research council in 2005 and will continue to run the English core funding and project funding schemes for university museums on an agency basis for the Higher Education Funding Council for England (HEFCE).

The Scottish Higher Education Funding Council (SHEFC) is a non-departmental public body responsible to the Scottish Executive. The Council provides financial support for teaching, research and associated activities in Scottish higher education institutions, including a grant-funding stream for certain of their museums, galleries and collections. No change is anticipated when the AHRC comes into being in 2005.

A major reason for constraint on their performance has been the position university museums usually occupy within the structure of that most important stakeholder, their own university. They are often distanced from the senior management levels at which strategic resourcing decisions are taken, and may lack appropriate governance, accountability criteria and an expressed purpose. Universities should work with their museums to define their roles, agree goals and measure their performance in the context of a broader institutional strategy. Above all, universities need to review the skills required to run their museums, and to make appointments on that basis, so that the professional standards of university museum practice and leadership are better supported and developed.

Management difficulties are compounded by the problems of inadequate resources in all university museums: even those which receive AHRB/SHEFC core funding are often on a high-risk path of attempting to do too much with too few staff, too little money and, often, inadequate accommodation. Museums have had to eat into their reserves in order to maintain essential collections management tasks and some have been forced to retreat from carrying out those functions. This diminishes the sector's agility and its ability to manage change and respond to opportunities.

In addition to written evidence, this paper was based on a series of visits made to selected universities and their museums during 2003 (Cambridge, East Anglia, Glasgow, Manchester, Newcastle, Oxford, Reading, University College London, and Swansea) and on interviews with key people in relevant organisations. It was also informed by two seminars in 2003 on the characteristics and future of university museums, held respectively at the University of East Anglia and Peterhouse, Cambridge. These brought together university leaders, representatives of funding and professional bodies from the university and cultural sectors and directors and staff of university, national and regional museums.



The Mackintosh House, Hunterian Art Gallery, University of Glasgow

1. University Museums and Collections

1.1 THE MUSEUMS

University museums comprise roughly 4% of the UK's museum sector. The hundred or so open to the public range from large quasi-national institutions such as Britain's oldest public museum, the Ashmolean (1683), to lesser known small but internationally recognised specialist museums established mainly during the nineteenth and twentieth centuries and attached to individual university departments. Some were endowed by generous benefactors, some grew from the gift of personal collections and others have developed as a result of the research and teaching activities of generations of scholars. Some are housed in historically significant listed or modern buildings, whilst others operate creatively from dedicated areas within departmental buildings.



Cole Museum of Zoology, University of Reading

UNIVERSITY MUSEUMS AND COLLECTIONS: FOUR GROUPS

Great public institutions

Several university museums stand apart as offering the breadth and quality of collections and levels of public service associated with national museums. Examples are the Ashmolean Museum (University of Oxford), the Fitzwilliam Museum (University of Cambridge), the Hunterian Museum and Art Gallery (University of Glasgow) and the Manchester Museum (University of Manchester). More constrained but comparable institutions include the Whitworth Art Gallery (University of Manchester), the Courtauld Institute Gallery (University of London), the Barber Institute of Fine Arts and the Lapworth Museum (University of Birmingham), and the Pitt Rivers Museum and Museum of Natural History at the University of Oxford. All, apart from the Hunterian, have Designated collections and all receive core funding distributed by the AHRB (England) and SHEFC (Scotland).

University museums and galleries

90 UK university museums are Registered Museums. 16 hold Designated collections, and 38 are core funded by the AHRB or SHEFC. Apart from those identified above, they range from departmental museums such as the Russell Collection of Early Keyboard Instruments at Edinburgh to the Egypt Centre at the University of Wales, Swansea (see Gazetteer p.38).

Publicly accessible collections

This group includes university museums that may aspire to registration, together with beneficiaries of the AHRB Special Project Fund for University Museums, Galleries and Collections, such as the human remains collection at the University of Bradford or the Art Gallery and Collection at Queen's University Belfast. They have some level of public access beyond the confines of the university.

Departmental, research or institutional art collections

The bulk of university collections (some 300) are not regularly accessible to the public, and are therefore beyond the remit of this report. Nevertheless, this group contains some significant material that requires professional management, such as the archaeology collection at the University of Wales, Cardiff, or the PETROS collection of igneous rock samples at Southampton University's Oceanography Centre.

THE NATIONAL SURVEY OF UNIVERSITY MUSEUMS AND COLLECTIONS

From 1988 to 2001, the Museums and Galleries Commission and subsequently MLA (as Resource) funded a national survey of higher education museums, galleries and collections, organised on a regional/national basis throughout the UK. The survey reports are available from regional/national museums agencies or from MLA.

"The findings of this project show there to be no typical configuration of collections, although the type, scale and scope of HEMGCs relates closely to the age and antecedents of the parent HEI, their research and teaching profile and to the local pattern of patronage and benefaction. Most universities have at the very least some form of art collection, though there are higher numbers of HEMGCs associated with longer-established HEIs and also higher concentrations of traditional departmental teaching collections, as well as an increasing number of collections of redundant historical items, especially collections of scientific apparatus and equipment. But the survey has also described the expanding number of newly acquired and created HEMGCs, formed in the past 25 years, that belong to the more recently established universities. These include specialist collections that have developed out of specific research activities, particularly in the area of art and design-related material."

Arnold Forster & Weeks, 2001.



The 'Alfred Jewel', Ashmolean Museum, Oxford

1.1.1

The National Survey of University Museums and Collections: Principal Findings

A UK-wide survey of university museums and collections undertaken between 1988 and 2001 (see Side Bar) gives an authoritative baseline of information on their location, scope and management. There are around 400 university museums, galleries and collections, of which fewer than 10% have any dependable core revenue budget. About 25% are regularly open to the public. The remaining 75% are departmental, research or institutional collections, whose use is largely confined to academics and research students.

The survey identified the main impediment to high performance as the lack of a clearly articulated role for the museums within their parent university, and a corresponding inability to negotiate their immediate political environment and make the case for their contribution to the university's objectives. Pressure on resources of space, funding and staffing with a resulting impact on standards of collections management hampers the creation of programmes and partnerships, and compromises stewardship of the collections that have been entrusted to them.

Despite these shortcomings, most are nevertheless contributing substantially both to their university's teaching and research and to its wider social engagement. Clarity of purpose and political astuteness should characterise the relationship of the university museum both to its parent university and the wider cultural sector.

RECOMMENDATION	UMG 1
<i>The parent university should work with its museum to define and publish a clearly articulated purpose for the museum, aligned with the university's mission.</i>	

RECOMMENDATION	UMG 2
<i>The parent university should work with its museum to develop the requisite professional, managerial and leadership skills, within an appropriate staff structure and culture.</i>	

1.2

THE COLLECTIONS

That a high proportion (30%) of all collections 'Designated' by the Department for Culture, Media and Sport as being of national or international significance is held by university museums indicates the quality of the sector's holdings (see side bar p.2). In Scotland three of the largest university museums hold 14% of items of international and national significance within all Scottish museums' collections. Together

with the national museums, university museums are stewards of significant elements of the distributed national collection and custodians of some of the world's most significant material culture, particularly in the fields of antiquities, ethnography, art and science. Because, historically, their priorities have been research and university teaching, they also retain uniquely complete categories and groups of material unavailable elsewhere in the public sector.

They house, *inter alia*, iconic objects such as the Ashmolean's Alfred Jewel, the earliest described dinosaur material (Museum of Natural History, Oxford), and the world's oldest surviving dress, from around 3000 BC (The Petrie Museum of Egyptian Archaeology, UCL). They play a vital part in bringing science into society through the imaginative use of unique scientific collections in schools and other education projects (e.g. Hunterian Museum, Glasgow; Whipple Museum of the History of Science, Cambridge; Manchester Museum; Museum of the History of Science, Oxford).

RECOMMENDATION	UMG 3
<p><i>In recognition of the significance of its museum's collections, the parent university should work with its funding partners and its museum to raise awareness both within the university and beyond of the added value such cultural assets bring to the university.</i></p>	

1.2.1 Teaching Collections

Many university museums have their roots in 19th century teaching collections, some of them now largely superfluous to undergraduate courses. Most courses in medicine, the natural sciences, social anthropology and archaeology are now residually, but no longer essentially, engaged with collections. Continuing engagement with material culture in the study of the fine and applied arts and crafts, bio-sciences and the histories of science and medicine buck the overall trend. There are, however, signs that the pendulum may be beginning to swing back. In medicine, for example, many believe that an understanding of three-dimensionality is a key medical skill which can only be developed by direct contact with specimens, and traditional taxonomic expertise is valued once more in the context of biodiversity and environmental mapping.

Research and teaching continue to generate collections. Some teaching collections are of inestimable value and their centrality to the academic enterprise should be recognised by an appropriate allocation of resources from the university's core teaching and research grant. Numerous teaching collections, however, continue to accumulate or survive in both departments and university museums where they are under-resourced and, when their collector has moved on, often under-used.

Clockwise from top left: Vase, Ure Museum of Greek Archaeology, University of Reading. Copernican Armillary Sphere by Delamarche, Whipple Museum of the History of Science, University of Cambridge. The Splendid Leaf Frog, *Agalychnis calcarifer*, Part of a captive breeding programme at the Manchester Museum. Tang Polo Player, Oriental Museum, University of Durham. Royal Lancastrian Pottery, Gladys Rodgers and Gordon Forsyth, Peter Scott Gallery, University of Lancaster. Great Auk, University Museum of Zoology, Cambridge. Egyptian Dress, Petrie Museum of Egyptian Archaeology, UCL. A Lady Taking Tea, J.B.S Chardin, Hunterian Art Gallery, University of Glasgow



Where universities have not recognised and acknowledged the issues relating to the management of such collections as a core responsibility, chaotic acquisition inefficiently consumes scarce resources of time, money and space. Universities need to develop clear policies for the role of these collections in teaching and research and then resource them adequately. Regular re-assessment, rationalisation and even reallocation of such holdings should be considered.

RECOMMENDATION	UMG 4
<p><i>The parent university should work with the head of the relevant academic unit responsible to review all teaching collections (irrespective of their accessibility or Registered status) and either resource them adequately for that purpose or re-allocate them appropriately.</i></p>	



Conservator at the Fitzwilliam Museum, cleaning Rustici's Bronze Mercury

1.2.2 Stewardship

One of the primary duties of museums is the stewardship of collections. It is increasingly difficult for museums to justify the retention of collections for which they cannot properly care, and the more effective university museums have shown a commendably realistic attitude to the retention and disposal of redundant collections. Any case for supporting existing collections and for accumulating new material has to be made on the basis of the added value that university museums contribute to teaching and research and to the care of significant elements of the nation's heritage.

Although AHRB funding is specifically intended to support stewardship of collections, there is a risk of its being sidelined by other activities, compromising the long-term future of many university museums. Collections management and conservation need to be directly connected to the access and learning agendas of the institution, but not displaced by them.



Reading Room: The Women's Library, London Metropolitan University

RECOMMENDATION	UMG 5
<p><i>The parent university should require its museum to publish and periodically review an Acquisition and Disposal Policy that will enable the museum to develop its collections so that they can contribute effectively to the university's research, teaching and learning goals and the HE agenda, mindful of the ethical context of museums and their responsibilities as guardians of part of the 'distributed national collection'.</i></p>	

RECOMMENDATION	UMG 6
<p><i>The parent university should work with its museum to audit and regularly review collections and infrastructure to ensure that the agreed purposes of the museum can be supported sustainably within the university.</i></p>	

1.3 THE UNIVERSITIES

Attempts have been made to identify those characteristics of university museums which might render them collectively distinct from other types of museum. Their very diversity means that this has proved surprisingly difficult. They are, of course, uniquely placed to act as a gateway between the higher education and wider public sectors and, like the national museums, to act as national and international repositories of object based knowledge. Their university context also means that there is an implied mandate for the kind of collections-based research which it is now virtually impossible, unfortunately, for regional museums to undertake.

Increasingly, it appears that distinctiveness may lie less with university museums *per se* than with universities which have museums, as opposed to those which do not. Quite apart from their significance as academic resources, as public institutions, and as excellent venues for corporate and alumni events, university museums also have an impact on teaching and research activities and strategies. They add lustre to the brand of their parent institution and deserve their active support and advocacy.

A distinguished museum is able not only to attract good students but also to aid recruitment of the best staff in a competitive global market. The Surrey Institute of Art and Design, for example, is in partnership with the Craft Study Centre to build a new public museum and research centre which will both raise its academic profile and beautify its campus, making a statement about the Institute's commitment to visual education. The Fitzwilliam Museum's presence adds to the quality of life in the city and to the reputation to its parent institution, even if most of its visitors are unaware that it is part of the University of Cambridge rather than a national museum.

RECOMMENDATION	UMG 7
<p><i>In policy development and wider promotion, the parent university should recognise and articulate more clearly the unique value that its museum adds to the profile and offer of the university, as a resource for collaborative research, as a learning resource and as an accessible gateway to the HE sector.</i></p>	



Clockwise from top: Sainsbury Centre for Visual Arts, University of East Anglia.
Barber Institute, University of Birmingham.
Fitzwilliam Museum, University of Cambridge

2. What do University Museums deliver?

Good stewardship of collections underpins all museum activities. However, it is increasingly recognised that the full cultural value of a museum or collection resides not only in its intrinsic significance, but also in the benefits of the activities developed around it. Consequently, what university museums do is as important as what they have. Furthermore, how university museums go about their work is recognised as increasingly important, so the launch by MLA in March 2004 of *Inspiring Learning for All* is welcomed as providing a timely, over-arching framework for all the university museum's activities, from academic research and collections management to public engagement.

In the context of current Government policy, the extent and quality of a museum's public activity is arguably more likely to help its university to meet strategic targets than is an exclusively teaching and research-based approach to the collections. A number of university museums have already made considerable strides in this direction, initiating a wide range of innovative and collaborative projects, but some lack the encouragement of their universities to engage with the world beyond the museum's walls.

However, there are insufficient data across the university museum sector as a whole on which to base an objective assessment of the level and impact of their activities in relation to HE teaching and research, to widening access to HE and to the cultural and educational profile of the university through wider public engagement. Such research would demonstrate the contribution that a well-resourced and well-respected museum makes to the standing and profile of the university, and hence win and maintain recognition and support, within the parent university, for their museum's core responsibility to make accessible, develop, interpret and safeguard the university's collections.

The Scottish Executive's Action Plan for Museums acknowledged the need for more effective and comprehensive research on the social and economic impact of museums in Scotland, to assist in advocating their contribution to wider agendas.

RECOMMENDATION	UMG 8
<p><i>The HE sector should collaborate in commissioning systematic research to provide reliable, quantified baseline data across the university museum sector on the benefits which a museum brings to its parent university. Such research would map principally, but not exclusively, the added value that the university museum brings in relation to HE research, HE learning and teaching, the university's 'third leg' mission to widen access to HE through external social engagement, and the contribution that a well-resourced and well-respected museum makes to the standing and profile of the university.</i></p>	

2.1 RESEARCH, TEACHING and LEARNING

All major university museums are engaged in research and teaching, although the organisational contexts for this vary considerably: in some cases (e.g. Cambridge and Oxford) a museum post may be combined with a Faculty appointment which brings associated teaching duties and expectations of contribution to the RAE; in others (e.g. Manchester, UEA) staff are not necessarily members of Faculty but nevertheless contribute to the overall academic enterprise by initiating, collaborating in and supporting research within a wide range of university departments and through their own collections and exhibition-based research and teaching.

University museums provide examples of outstanding performance in both areas, with examples of the highest RAE ratings and full TQA marks attributed in part to the contribution of a university museum (e.g. History and Philosophy of Science, Cambridge; Classics and Ancient History, Manchester). They are uniquely placed to initiate and support experimental and interdisciplinary activity, although some universities have been surprisingly slow to recognise –and thus to realise– the full potential of their museums' staff and collections in this area. In some disciplines, a necessary connection between the close and regular examination of objects and the acquisition of subject knowledge is self-evident. What is largely underexploited, by non–museum academics, is the potential for museum and object-based teaching to inculcate broader analytical skills than those derived from purely theoretical study (e.g. in education, health) and for imaginative collections-related research and teaching to offer new insights into the practical application of such study to various academic, professional and vocational disciplines.

An inter-disciplinary and experimental ethos underlies creative university museums, and reflective encounters between art and science are typical of best practice. When, for example, a Professor of Primary Health Care reviews attitudes to healing in the context of Giacometti's skeletal bodies, (SCVA, University of East Anglia), or when non-specialists are encouraged to investigate the aesthetic qualities of specimens in UCL's Grant Museum of Zoology using an audio guide created by a PhD student at the Slade School of Art, the cross-over stimulates curiosity and learning and demonstrates an inherent positional advantage of university museums.

RECOMMENDATION	UMG 9
<i>The parent university should work with its museum to raise awareness within the university that the museum's material and intellectual assets have the potential for innovative collaboration with most academic departments, not merely with those linked historically to the museum and its activities.</i>	



Endoscopic examination of a 3,000 year old mummy: a multi-disciplinary research project led by Manchester Museum

2.1.1 Research

Research underpins much of what university museums do, from exhibitions and outreach to conservation and documentation. At their best, university museums provide a conjunction between the object, its documentation, associated archive material and academic expertise to offer richly-textured evidence that stimulates thinking and new knowledge. Their academic impact when well curated is apparent, for example, in such projects as the international tissue bank of samples from mummies in the Nile Valley being run by the Manchester Museum for research into the epidemiology of tropical disease, or in the 31 publications that cited or discussed the Petrie Museum's collections in 2001/2.

Not all university museum research is RAE-eligible, but it should always be harnessed directly to the declared purposes of the museum which should, in turn, be serving the broader mission of the university. The independent research output of university museums can be considerable: since 1999, for example, 27 academic staff at the Ashmolean Museum have produced 20 books, 9 jointly authored books, 6 edited books and 27 chapters in other books, 9 catalogues raisonné, 9 exhibition catalogues, 74 entries in other catalogues, and 250 articles in appropriate academic journals.

Excellence in research, however, is a necessary but no longer sufficient condition for support and survival: university museums in receipt of public funds must be able to demonstrate that their research activity improves both public and academic understanding of, and access to, their collections. The pursuit of academically serious research and the provision of a public service are far from mutually exclusive activities. It is clearly a waste of resources and a diminution of the museum's overall effectiveness to house staff whose output is divorced from the learning goals and ethos of the university, but those staff must be encouraged by their universities to adopt structures, projects and approaches which recognise the wider expectations of good leadership, museological practice and public accountability. External funding will almost certainly depend upon this.

Research expertise is something university museums can offer the museum community as a whole, particularly where museum scholarship has been eroded by the demands of running broader-based institutions. This is a role envisaged for them in the framework proposed by *Renaissance in the Regions* (see 2.3.2.1, p.21) Good practice is evident where the museum listens to its regional and national partners, rather than justifying its own research simply on the basis of a perceived but untested external value.

It is surely significant that none of the research contracts currently funded by MLA or HLF is being undertaken with a university museum as lead partner. This suggests that the museum sector is not taking full advantage of the thinking skills in university museums, partly because of a widely-held external perception that university museums, as a whole, are inward-looking and poorly organised and partly because university museums have not been putting themselves forward for such partnerships.



Research at the Petrie Museum of Egyptian Archaeology, UCL

RECOMMENDATION	UMG 10
<i>The parent university and its museum should work together to develop the potential of university museums and collections to provide a superb resource for interdisciplinary and collaborative research projects.</i>	

2.1.2 Teaching and Learning in Higher Education

For those universities fortunate enough to have access to them, museum staff can be invaluable to the teaching of a wide range of subjects. Scholars in their own right, the experience of those who have performed become practised in presenting collections to non-specialist audiences is frequently reflected in their excellent teaching ability, and the enthusiasm of the best curators, conservators and museum education staff for 'their' collections has virtually unlimited power to inspire students to undertake study and research in these areas.

The teaching obligations of staff in university museums vary greatly and in some cases there is a lack of organisational transparency regarding the position of teaching in relation to other museum duties. Examination and, if necessary, revision of the job descriptions of staff in their museums is currently being undertaken by some universities, and although such a process can be painful the resulting clarity of expectation can only be to the benefit of both the museum and those departments to which its staff contribute as teachers (see 3.3.3, p.32).

Object-based learning clearly adds distinctiveness to a university's offer to students, although systematic research is needed into the extent to which the lure of a collection actually influences a student's choice of either course or university or, indeed, affects the survival of threatened disciplines. It is possible that recruitment and retention in the sciences, now of critical concern, may be helped by using zoological and botanical collections in university museums, combating the trend for students to drop out of biology courses that they find unduly theoretical. The top-rated School of Biological Sciences at the University of Cambridge, for example, requires first-year undergraduates to review the displays at the University Museum of Zoology as part of the basic course in biodiversity and has a significantly lower than average drop-out rate, which may be related to the presence of the museum.



RECOMMENDATION	UMG 11
<i>The parent university should work with its museum to review and, as necessary, re-define the ways in which museum staff can contribute to university teaching.</i>	

Undergraduate teaching in the University Museum of Zoology, Cambridge

One particular area of HE teaching and learning which can capitalise on the university museum as a learning resource is the preparation of students for a career in teaching. OFSTED has for some time recognised, in its published reports, the significant value added to the learning environment of a school student by visits to museums and galleries.

RECOMMENDATION	UMG 12
<p><i>All universities with an education department that delivers teacher training should incorporate the use of museum resources in the modules offered at undergraduate and postgraduate (PGCE) level. Those universities with a museum should encourage the development of a strategic partnership between the university education department and the university museum to this end.</i></p>	

2.1.3. Professional Development and Training

Some university museums are also supporting vocational training programmes in conservation, museology and museum and heritage studies. Such involvement can vary from the simple provision of opportunities for work experience and supervised internships through support with student exhibition projects to post-graduate programmes which are fully integrated into the museum's professional structure.

The creative and 'heritage' industries employ more than 4 million people and are major earners for the UK economy, and post-graduate programmes which prepare students for careers within them are major earners for their universities.

The marketing strength for museology courses working closely with university museums, for instance at UCL, Manchester, UEA, Newcastle, St Andrews and Aberystwyth, is the integration of academic and experiential learning. With some 60 courses listed in the Museums Association Yearbook, museum and heritage studies is a growth area for universities and those with museums can justifiably claim primacy in this area. The requirement for cultural heritage workers to demonstrate continuing professional development is another opportunity for university museums to have a fruitful relationship with the cultural sector by providing in-work learning: for example, the recently piloted Museum Essentials programme at UEA, run in collaboration with the Centre for Continuing Education, uses the Sainsbury Centre and its staff to provide vital training for those working in small volunteer-run museums.

The Scottish Museums Council has worked for many years with the University of St Andrews on in-service training initiatives for Scottish museum staff and in the funding of part-time students through grant aid. Discussions are also on-going with a number of Scottish local authorities, to establish supported post-graduate places for students from black and minority ethnic communities.

Most university-based conservation training is, perhaps surprisingly, taking place either in universities without museums or in the context of client, rather than fully integrated, arrangements with museums. Conservation in university museums can, at its best, be a partnership between scholarship and its practical application, bringing both to bear on the exploration of the technical history of material culture. The Hamilton Kerr Institute, Cambridge, in its capacity as the paintings conservation department of the Fitzwilliam Museum, offers a model of integrated activity which could well be extended to the provision of other university museum-based courses which combine high-level academic study with generic entry-level or in-service professional training.

RECOMMENDATION	UMG 13
<p><i>The parent university should work with its museum to review and define ways in which their museums might contribute to vocational and in-service training in specialist areas cognate to museum practice.</i></p>	

2.2 ACCESS, LEARNING and WIDENING PARTICIPATION

Many university museums, particularly those with a prominent 'high street' presence and a good track record of wider social engagement, have been ideally positioned to become their university's primary portal for widening participation in higher education. However, this can be a challenge – in some instances brilliantly met- for those museums which are buried within a university campus, or do not have their own front door. To compound this problem, university spending to meet the standards required by the Disability Discrimination Act has yet to reach some museums, often housed in problematic or listed buildings.

Forward-thinking university museums, however, are beginning to play to their strengths as accessible community resources, reflecting the validity of different ways of using their collections. This depends on a commitment to access and learning as the outcome of every aspect of university museum practice. To maximise the particular opportunities presented by their museums, more universities need to support the establishment of core-funded access and education posts and/or restructuring which brings access to the heart of what their museums do. Linking such posts to the 'Aim Higher' and other Widening Participation and science initiatives could be particularly creative and productive. Vice Chancellors are particularly well placed to encourage such activity.

RECOMMENDATION	UMG 14
<p><i>The parent university should provide sustainable support for posts and programmes which are linked to 'Aim Higher' and other Widening Participation initiatives, recognising the strong position of the museum to bring the access and learning agenda to the heart of the university.</i></p>	



Handling session for visually impaired visitors. Fitzwilliam Museum, Cambridge

2.2.1 Access

Access to museums is facilitated when physical, cultural, social, financial, intellectual, psychological and emotional barriers are removed or reduced. Some university museums run innovative programmes to overcome these daunting obstacles, but the short-termism of the external project funding with which most of them are run can compromise sustainability and devalue the work which underpins them.

Intellectual and emotional access to contentious collections like ethnographic or medical material is facilitated by the culture of academic freedom within universities. For example, the UCL Petrie Museum's award-winning touring exhibition *Ancient Egypt: Digging for Dreams*, which attracted more than 94,000 visitors, considered difficult ethical issues about race, politics, archaeology and the rôle of museums which a non-university museum would have been less well-placed to address.

The statutory requirements of the Disability Discrimination Act 1995 (DDA) will have serious implications for access to all public museums. The DDA aims to end the discrimination which many disabled people face. This Act gives, *inter alia*, disabled people non-discriminatory rights of access to facilities and services. The final rights of access will come into force in October 2004.

RECOMMENDATION	UMG 15
<p><i>The parent university should ensure that its museum has a published Access Policy, which it supports, and that its museum is able to comply with the requirements of the Disability Discrimination Act.</i></p>	



Schoolchildren practising calligraphy, Oriental Museum, University of Durham

2.2.2 Teaching and Learning for Schools

The teaching of school children has long been on the agenda of most university museums, often under particularly challenging accommodation and staffing conditions. Within the best are to be encountered outstanding schools and other learning initiatives which make a very real contribution, on the university's behalf, to the government's teaching and learning agenda.

Yet in an alarming number of instances, the extent of their commitment, contribution, innovation and potential in this area is unrecognised, unrealised or undervalued by their host universities. Inspirational museum-based teaching can be a very powerful influence and may even lead to an aspiration to enter higher education where none previously existed.

RECOMMENDATION	UMG 16
<p><i>The parent university should support its museum in working towards embedding provision of a service to schools as a core part of its mission.</i></p>	

Case study: School visits to the Ure Museum of Greek Archaeology

The Ure Museum of Greek Archaeology at the University of Reading is recognised to be one of the finest small specialist collections of its kind. It contains around 2,000 objects, mainly reflecting the Greek, Graeco-Roman, and Egyptian civilisations of the Mediterranean.

The Museum has, in recent years, overcome substantial barriers to access arising from its campus location and from traditional academic displays that date back almost fifty years. Its achievement has been to reinvigorate its importance to teaching and research within the Department, while simultaneously creating and building lively programmes for schools and adult learners, with sessions being delivered to more than 2100 school children in the last academic year. The Museum has also begun to be used by local secondary schools to support sixth form studies, and it provides tailored sessions for adult groups.

Each school group visits for two hours, during which staff and children talk about the Ancient Greeks and how they used to live. This is followed by a handling session using objects from the collection and a chance to explore further through Museum Trails, one about everyday life in Ancient Greece and one about heroes and monsters. Feedback from school children has proved illuminating about the Museum's capacity to inspire and inform younger visitors:

"I am writing to thank you for telling us a lot more about the Ancient Greeks and there (sic) pots. It was really interesting and I learnt a lot. I didn't realise how big they were and that they could make their pots that big. I really enjoyed holding and looking at the different shapes and sizes of the pots. I thought that the goat's head the archaeologists thought was a cup was horrible and weird (I wouldn't drink out of it). But it was well made and I wondered how the Greeks stood it up."

Building on this success, a SEMLAC Grant has allowed the Museum to research and evaluate its relevance to current and potential audiences. Its findings have formed the basis of a proposal to refurbish its outdated interpretation and displays, and a proposal, 'The Renewal of the Ure Museum's Learning Environment' that will be funded by an AHRB Project Fund Award and supported by the University's Teaching and Learning Fund.

Schools visits serve one end of the government's lifelong learning agenda. From the university's perspective, they have the added advantage, as indicated above, of raising aspiration in young people with no family tradition of post-secondary education. The decision to participate in higher education is often made before the age of 14, with a marked fall-off in aspiration between the ages of 16 and 18, particularly in pupils from non-traditional and C/D/E backgrounds. These are the very groups that good university museums have been able to reach, often as a result of engaging in productive education programmes and partnerships.

Again, although anecdotal evidence abounds, systematic research is needed into the precise correlation between experience of a university museum's schools programmes and application rates to that or another university.



Greek Cup, Ure Museum of Greek Archaeology, University of Reading.



Local teenagers at the Oxford Biological Sciences Fair, 2003. Oxford University Museum of Natural History



A school group visiting the Petrie Museum of Egyptian Archaeology, UCL

Case Study: The Hunterian Art Gallery goes to School

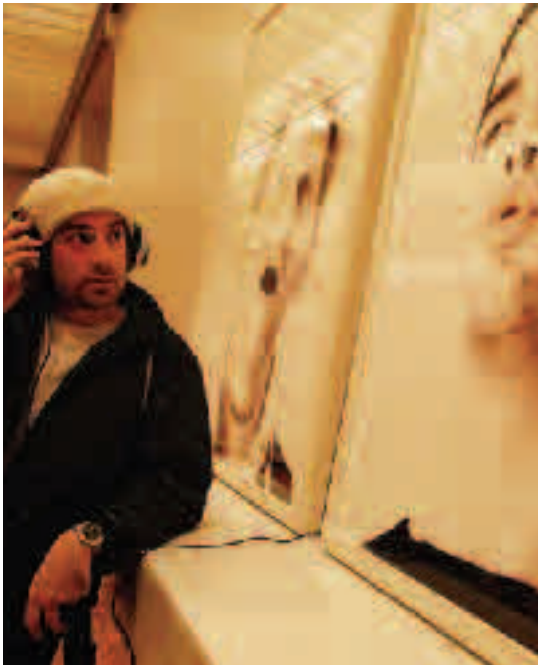
In June 2000, the Heritage Lottery Fund Committee for Scotland awarded Glasgow's Hunterian Art Gallery a grant of £87,500 for a three-year education project to increase public access to the Gallery's famous print collection. Hunterian Art Gallery goes into Schools is a partnership between the University, Glasgow City Council and East Dumbartonshire Council. The project has been inspiring for pupils from disadvantaged areas in the region. St Ninian's High School won Highly Commended in the 2002 Young Artists of the Year Award for an exhibition of Scottish prints that the pupils curated at the Lillie Art Gallery, Milngavie, impressing the judges by the extent of their involvement with the whole display and marketing process.

In March 2003 the project's culminating exhibition was 'Scratching the Surface, Beyond Whistler's Cities', the first of many events celebrating the 2003 centenary of James McNeill Whistler's death. From August 2002, pupils aged 16-18 years from four secondary schools in Glasgow collaborated to curate the show from the Gallery's collection of prints by Whistler and his contemporaries, as part of their Advanced Higher Expressive Art and Design qualification.

The HLF grant has partly paid for employment of the Hunterian Art Gallery's Education Officer, who also created more than 90 externally funded access projects over the period of her contract. Her energy and commitment have consolidated the Hunterian's central role in the University's External Relations and Widening Access strategies. One of the main outcomes of the work is a new Whistler Learning Resource Pack, an element in an exit strategy focussed on sustaining and disseminating the benefits of the project. The Hunterian has won a further grant of £12,431 from the Scottish Museums Council towards the creation of the pack.



Free lunchtime talk at the Fitzwilliam Museum, Cambridge



A visitor to the *Travelogue* exhibition. Whitworth Museum, University of Manchester

RECOMMENDATION

UMG 17

The HE sector should commission systematic research to establish the impact of the university museum's schools programmes on university application rates and subject choices, in particular in relation to cultural diversity and socio-economic backgrounds.

2.2.3

Lifelong Learning

In individual and informal learning, too, university museums offer clear examples of, and opportunities for, university engagement both with the region and with governmental strategic initiatives and priorities. For individual adult learners, museums can trigger personal growth and major life changes, and university museums are particularly well placed to help people explore new areas of interest through liaison with their Extra-mural or Continuing Education departments. Programmes run in collaboration with FE colleges, senior citizens, volunteers of all ages and Friends organisations extend the university's community far beyond the campus confines.

Case Study: The Egypt Centre, Swansea

In the 1980s the University of Wales, Swansea established a committee to consider how to break down the barriers between town and gown, which eventually focused on two initiatives: the Taliesin Arts Centre and the Egypt Centre, located together in a new lottery-funded campus building. The Egypt Centre was officially opened in 1998, and since then has, from the university management's point of view, brilliantly achieved its outreach objectives. There is anecdotal evidence that the integration of the collection in undergraduate teaching and the informal back-up from the Centre's staff play a significant part in attracting students to study Egyptology at Swansea.

Although it is a Registered museum it is not Designated, and it receives no core funding from outside the university. Nevertheless the histories of the staff themselves show the multiplier effect of an ambitious university museum led by an inspirational Curator. Of the five staff, three graduated from the Classics Departments, and two were local mature students. Stuart Williams, now Volunteer Liaison Officer at the Centre, left school at seventeen but at 32 took a Classics Access Course and then studied Ancient History and Classical Civilisation at Swansea. Six months before graduating he was appointed to his present job. In a satisfying virtuous circle, Stuart is now a Tutor in the university's Department of Continuing Education, and is running oversubscribed Egyptology Courses back at Gorseinon College where he took his original access course.

2.2.4

Widening Participation and Community Engagement

Imaginative and effectively-delivered lifelong learning and access initiatives tend, unsurprisingly, to result in the widening of participation so central to current governmental strategy in the higher education sector. The field of community stakeholders in university museums is enormously wide and, in recognition of this, some progressive university museums have established user advisory panels to represent their interests.

Even the most approachable universities, however, can be intimidating to those who have never considered them as places to which they have any right of access or aspiration. With an open door to local communities, and their increasingly well-developed expertise in outreach, the best university museums offer a welcoming and comparatively undaunting gateway to the university and play a role in local and regional life of which their governing universities are all too often only dimly aware.

This is particularly the case where universities are located in culturally diverse cities, where university leaders are less likely routinely to encounter those people who could most convincingly articulate the museum's outstanding contribution to the university's local and regional profile. The directors and staff of university museums would benefit from greater institutional recognition of the community outreach work which is often lauded elsewhere in the museum sector but sometimes seems hardly noted by the parent university.



Handling session for a youth group. Petrie Museum, UCL



Above: Participants in the *Telling our Lives* project: Manchester Museum

Case Study: Telling Our Lives in Manchester

In the spring of 2001, the University of Manchester's School of Medicine and a local Primary Care unit approached The Manchester Museum. They had been working with the Somali community on issues of mental health and social and cultural isolation among refugee women. The women wanted to be able to talk about and share their memories and to learn English, and were very happy to locate a project in the Museum, seeing it as a place that deals with 'memories'. As the Museum has collections from Somalia, and is actively pursuing a policy of social and cultural inclusion through its outreach work and its Community Advisory Panel, it was the ideal location for this project.

Working with the museum's Head of Public Programmes and Academic Development, the core organising group of six Somali women met weekly for seven weeks, to work on a project culminating in the completion of collaborative wall hangings, a book of personal stories and a final celebration and performance. They had access to objects and images from the museum's collections, including 1940s photographs of 'Italian Somaliland'. The women had much to say about the images, informing and correcting existing documentation and interpretation. An expanded group of Somali and Afghani women then worked more intensively with museum collections and oral histories and developing their English language skills. In the group evaluation the women expressed a specific interest in the Museum's Wellcome Trust funded Science for Life gallery, which focuses on the human body and health. A 'Wellwoman Project' continued the partnership with the University's School of Medicine and also involved the Manchester Art Galleries, fellow members of the North West museums "hub". The group became very diverse, involving Bengali, Iranian, Kurdish, Somali and Sudanese women. The plan now is to develop transferable skills, so that the women can be trained and accredited as 'cultural explainers' for work in schools and museums.

RECOMMENDATION	UMG 18
<i>The parent university should acknowledge the value of the community outreach work undertaken by its museum and support it accordingly.</i>	

RECOMMENDATION	UMG 19
<i>The parent university should encourage its museum to establish user advisory panels to represent the interests of a wide spectrum of the museum's audiences (both current and potential).</i>	

2.3 EXTERNAL RELATIONSHIPS

Universities are being required to build more strategically focused international, national and regional links, and their museums are an ideal vehicle for this. The collaborative culture of research and the ease with which universities operate both nationally and internationally is evident in the best university museums, though it is still comparatively rare in the wider museum community outside the national museums.

RECOMMENDATION	UMG 20
<p><i>The parent university should ensure that the role of its museum to contribute to partnerships nationally and internationally is both fostered and reflected in the university's corporate policies and plans.</i></p>	

2.3.1 National and International Relationships

There are numerous examples of research projects that enable academics worldwide to make full use of the content and material evidence held in university collections, more particularly since the advent of digitisation. In recent years, university museums have increasingly seen themselves as part of a mutually supportive international network and there is now a dedicated university museums committee of ICOM (International Council of Museums).

Case Study: the Universeum Project

The Oxford Museum of Natural History and the Whipple Museum of the History of Science at the University of Cambridge are members of an active network of 12 of the oldest and most famous university museums in Europe. The Universeum Project (Academic Heritage and European Universities, Responsibility and Public Access), initially funded by the EU Culture 2000 programme, aims to facilitate access for a broader public to the often hidden treasures of great European academic institutions. Perhaps because the project builds on links that in some cases go back hundreds of years, it has already generated several successful outcomes. It has also drawn attention to the richness of the scientific resource in university museums. A trial database is underway, documenting the collections by discipline, starting with the medical. A "virtual gallery" is being created to enable digital access to the collections, and the museums have launched simultaneous exhibitions showing the interaction of knowledge between the universities and their museums, both past and present. A catalogue, *Treasures of University Collections in Europe: Alligators and Astrolabes*, highlighting the collections of the original twelve members institutions, has been published.

In the real –as distinct from the virtual- world, collaborative and reciprocal relationships between museums are also built through loans to and from other institutions. University museums are particularly alert to the importance of such arrangements and, where staffing levels and objects' conditions permit, are also more inclined to consider the loan of objects for pure research purposes, as well as display, than are their non-university museum counterparts (e.g. the exchange of natural history specimens). In the case of some, such as UCL's Petrie Museum, for example, their true status is perhaps more appropriately to be judged by the frequency and number of loan requests for objects from their collection than by the number of visitors who actually manage to find their way to the museum itself.



Manchester Museum's International Ancient Mummy Tissue Bank

As well as facilitating exchanges of objects and related information and research, university museum staff are also active in national and international professional fora, particularly in difficult 'philosophical' areas like ethics, restitution and the curation of human remains. University museums also offer examples of projects in which a combination of subject expertise, academic research and national or international networks have made, quite literally, a material contribution to the national heritage.

Case Study: The Thornham Parva Retable

The Hamilton Kerr Institute at the University of Cambridge functions as the Fitzwilliam Museum's conservation department and is an international centre of excellence in training, research and treatment. In 1994 it was commissioned to conserve Britain's largest and best-preserved medieval altarpiece, the Thornham Parva Retable. After detailed examination and international consultation, work began under the guidance of a committee representing the parishioners, funding bodies, art historians and conservators. Whilst the retable was at the Institute, art historians, conservators and medievalists from around the world were able to inspect it under ideal conditions, using it as a subject for teaching and research, and the parish made annual visits to see progress. Meanwhile the church environment was monitored and a climate controlled display case was designed. An interdisciplinary book covering the technical examination and conservation of the retable accompanied by contextual historical and scientific essays is in press. Funding for the complex project was provided by the National Heritage Memorial Fund, the Council for the Care of Churches, English Heritage and others, and, after 5,300 hours of work, the retable was finally returned in 2003 to Thornham Parva church, Suffolk.



Detail of the Thornham Parva Retable after treatment.
Hamilton Kerr Institute, Cambridge



Are You Sitting Comfortably?, an exhibition at the Hatton Gallery which developed from a collaborative University of Newcastle-led research and sculpture project

2.3.2

Regional relationships

As the loci for two-way exchange between a university and its locality, museums bring tremendous potential for partnership with regional agencies and local businesses. A strong and long term relationship between a university and its region on the one hand, and on the other a positive attitude to experimentation and personal development can also stimulate exceptional urban regeneration initiatives. The University of Newcastle, for example, has appointed a Dean of Cultural Affairs to consolidate regional outreach, and the university is proposing to invest in a cultural quarter based on its museums, theatres, music and literature.

As is evident from the accompanying case studies, museums alert to the needs of their local communities are already contributing substantially to their university's regional obligations. There remain, however, universities which have failed to recognise the full extent to which, properly encouraged and supported, their museums can help them to meet government objectives and institutional targets in this respect. Quite apart from anything else, museums which engage in productive regional partnerships are in a position to unlock external project funding and thus to engage in research and publication which might otherwise be beyond their means.

2.3.2.1

Regional museums and galleries 'hubs'

The majority of university museums are also regional museums, and a number share with other regional museums some of the perceived generic weaknesses described in the landmark *Renaissance in the Regions* report (MLA as Resource, 2001); fragmented infrastructure, a leadership vacuum and lack of capacity. New money for regional museums in England prompted by *Renaissance in the Regions* has been earmarked for museum collaborations or "hubs" in each of the nine English regions, with the aim of building capacity to deliver the required outcomes.

Large local authority museums dominate the strategy, but four universities boast museums which are members of their regional hubs. Manchester, Oxford and Cambridge are in the group allocated to receive support in the second, smaller tranche of funding. Newcastle's Hancock Museum is a member of the first phase North East Hub through its service agreement with Tyne and Wear Museums.

Membership of a hub brings responsibilities as well as considerable benefits and here, once again, university museums will need to rely on the support of their host institutions if they are to meet the obligations and realise the full potential of involvement in this initiative.



Hancock Museum, Newcastle: Tyne Et Wear Museums

RECOMMENDATION	UMG 21
<i>The parent university, together with other strategic funders, should support the contribution made by its museum to the national and regional agenda and recognise the museum's obligation, where it is a member of a regional museums and galleries 'hub' funded by MLA, to deliver DCMS measured social and learning outcomes.</i>	

2.4

REMOTE ACCESS: ICT

Some university museums have been able to use higher education and cultural project funding to develop interactive learning resources and web-based access to their collections. Such initiatives have offered new partnership opportunities with external funders such as MLA, JISC, SMC and the New Opportunities Fund. Remote access overcomes the physical difficulties of visiting some university museums, so several have put their entire collections on line, and most of these receive around ten times as many virtual as actual visitors. Indeed, the AHRB has made it a condition of funding that the museums which they support should demonstrate incremental progress towards the goal of having all their collections accessible on line.

The Museum of the History of Science at Oxford, for example, has a programme of on-line exhibitions that are rich in information and images and have serious research intent, while also being accessible to a wider audience. But creating and maintaining high quality digital resources demands sustained investment, and the lack of in-house staff with the skills to negotiate with the ICT industry – a strength in national museums – compromises functionality and content.

Paradoxically, universities themselves are the loci of some of the most experimental academic/commercial relationships in the ICT field: yet university museums as a whole seem to benefit surprisingly little from their host institutions' strengths in this area. They have to use scarce resources to buy in creative collections-driven ICT expertise from the commercial sector, because most university museums tend to be categorised simply as client users of a central university service as opposed to potentially exciting developmental partners.



Home page for the Scottish Textile collections on-line database.
Heriot-Watt University/Glasgow School of Art

Case Study: Unlocking access to Scottish Textile Collections

Heriot-Watt University, in partnership with the Glasgow School of Art and six Scottish heritage and archive organisations, is developing an on-line database of Scottish textile collections. Curators, archivists, conservators and researchers are collaborating to address access and conservation issues surrounding these collections, with the intention of developing a virtual museum which highlights an industry which was once so important in Scotland. The project has been awarded a Strategic Challenge Fund grant of £115,846: the first stage database is now on-line and includes details of collections, information about documentation standards and a sample gallery.

An obvious area for collaboration with other university departments is of that of on-line teaching and learning, not least because it potentially addresses the needs of so many of a university museum's users: good E-learning projects can connect the academic community and the wider public. However, the combination of reliance upon project funding with inadequate internal capacity to integrate the project's outcomes permanently into the life of the museum or its host university can mean that the full benefit of these new ways of learning is lost to both audiences.

Last year, the Scottish Museums Council brought the University of Victoria in Canada to the University of Glasgow to provide a cutting edge, 5 day course in the development of museum web-sites for learning, *From Concept to Blueprint*.

Case Study: ARTWORLD: Learning and Teaching in World Art

A partnership between the University of East Anglia, the University of Durham and the Victoria and Albert Museum was funded by JISC, over 3 years, to address some of the most persistent problems in learning and teaching from world art and archaeology collections; objects are often widely dispersed, out of context and too fragile to interrogate effectively. These physical and intellectual barriers can be overcome by multimedia technology. The Sainsbury Centre for Visual Arts and UEA's School of World Art Studies and Museology; Durham University's Oriental Museum and its Departments of Archaeology, Anthropology and East Asian Studies, and the Far Eastern Department, Victoria and Albert Museum have worked together to facilitate access to primary visual resource materials. Initially the partners consolidated their data and created digital images of objects to form the basic resource. They then focused on developing the techniques needed to create associated digital learning and teaching packages, which were tested by student evaluators. Finally, they refined the academic material for use in undergraduate teaching and distance learning, and initiated a research programme on new approaches to teaching in an electronic environment. By creating innovative cross-disciplinary multimedia resources accessible to both university students in taught courses and independent learners, and by integrating educational research and evaluation as part of the development and continuation of the project, Artworld has exceeded JISC's expectations from a cluster of projects on the creation and use of still image collections for learning and teaching. Unfortunately, because there is no continued funding for the new resource, its impact will be briefer and more narrowly dispersed than the partners had hoped.

RECOMMENDATION

UMG 22

The parent university should actively foster a constructive relationship between the museum and the university's ICT unit and support the development of museum-based, on-line access and learning resources.



Home page for the University of East Anglia-led collaborative ArtWorld on-line teaching and learning project (JISC)

PRINCIPAL FUNDING SOURCES

RECURRENT OR 'CORE' FUNDING University Funding. Support from the parent university recognises that all activities of the museum which broadly contribute to the university's mission are worthy of support. The extent of such funding, however, is highly variable.

AHRB/SHEFC. The AHRB's scheme offers selected university museums access to a source of core funding to assist with the costs of stewardship. It is not intended for the support of teaching and research in university museums. The SHEFC equivalent is structured to compensate universities for the burden of safeguarding elements of the national heritage (see also side bar 'AHRB and SHEFC Core Funded Museums', p.26).

Endowment Funding. A small number of university museums benefit from the income of founding and subsequent endowments (e.g The Barber Institute, Birmingham)

INCOME GENERATION. The university museum's own commercial income is earned from learning programmes, retailing, corporate hire, facility fees, donations and charges for image reproduction. With a very few exceptions, university museums are committed to free entry, so adding to income from admissions is not an appropriate option.

PROJECT FUNDING The Designation Challenge Fund (DCF) has been a significant source of short term support for university museums with designated collections. Projects have focused on enhancing access and collections care.

The Heritage Lottery Fund (HLF) supports projects which have a public benefit for 'second users', i.e. beyond the teaching and research activities of the university. Nine university museums have secured grants to extend and improve their buildings and facilities (see side bar, p.28), to acquire objects, and to widen community access. Other Lottery distributors, notably the New Opportunities Fund (NOF) and the national Arts Councils have also made grants to university museums.

AHRB Project Funding has allowed university museums to undertake specific projects which cannot be met with AHRB core funding.

MLA (Resource), its English regional agencies and the Scottish, Welsh and Northern Irish Museums Councils all have a history of grant-aiding university museums with modest sums for both access and stewardship projects.

3. Context

University museums are exposed to rapid change not only in the HE sector but also in terms of change experienced by the entire museum and cultural sector. Hitherto, most operated essentially within the contexts of their parent university and the broader scholarly community, setting their own internal agendas and responding extremely variably to the demands of public access. This position is clearly no longer tenable, and the more outward looking are recognising that only by being constantly alert to the increasingly complex contexts of higher education and lifelong learning can they maximise their institutions' potential.

3.1 THE FUNDING CONTEXT

University museums must be nimble and politically astute to profit from their distinctive status. If they can manage to satisfy the requirements of their two communities, i.e. higher education and the wider public sector, they operate in a comparatively benign climate. Many, however, are unable and a few are even unwilling to target resources at both agendas. So they cannot attract plural funding, diminishing their contribution both to higher education and to society.

RECOMMENDATION	UMG 23
<i>The parent university and its museum have a shared obligation to ensure that the staff of the museum - at a senior level, in particular - are informed about and alert to the increasingly exacting expectations of the HE and museum sectors, and that they are in a position to take advantage of funding opportunities that support the strategic aims of the museum in a proportionate way.</i>	

3.1.1 Core Funding

3.1.1.1 Core funding by the university

A proportion of the recurrent core costs of a university museum is met by an allocation from the university's HEFCE/SHEFC teaching and research grant. However, of the UK's 400 or so university museums and collections, fewer than 10% have any kind of really dependable revenue funding.

Those that are the subject of this report - the 25% or around 100 regularly accessible to the public- all receive some core funding from their parent university. The proportional contribution of such funding to total running costs, however, varies enormously between universities and in no case does it cover them completely.

RECOMMENDATION	UMG 24
<p><i>Strategic funders and the parent university should work with the museum to review its funding arrangements, with a view to establishing strategic baseline support over a minimum three year cycle. The review should allow for a proportionate increase in the university's level of recurrent investment in its museum.</i></p>	

RECOMMENDATION	UMG 25
<p><i>The parent university should work with its museum to foster a culture of enterprise that generates plural income streams to reduce high dependency on single source funding; in such a model, the university accepts its fiduciary responsibility for the collections and fabric of the museum, whilst the museum has the incentives to attract income for activity that meets the needs of its primary funders.</i></p>	

RECOMMENDATION	UMG 26
<p><i>The parent university should work with its museum to develop a coherent marketing strategy, integrated with the university's corporate marketing and supported by the university. This should be based on good research, evaluative methodologies and linked to audience development targets agreed by the university and other strategic funders.</i></p>	

3.1.1.2

Core funding by the AHRB and SHEFC

Universities in Scotland and England have an indispensable strategic funding partner sustaining 38 university museums. In England, HEFCE funding to support stewardship in selected museums is channelled via the AHRB; in Scotland it is distributed by SHEFC. There are no equivalents in Wales or Northern Ireland, where the natural partners for universities with museums would be the Higher Education Funding Council for Wales, and, while devolved government is suspended, the Department for Employment and Learning in Northern Ireland.

The AHRB scheme has been devised to provide selected museums with access to a source of stable funding to assist with the cost of stewardship of their significant collections and is not intended to support faculty research and teaching, which must be funded through the parent university's central grant. It has matured into an evaluated system of measuring performance against specific targets, while the SHEFC equivalent is structured to compensate universities for the burden of safeguarding elements of the national heritage.

PRINCIPAL FUNDING SOURCES, continued

The Wolfson Foundation is currently the co-funder with DCMS of a 5 year programme beginning in 2003, the Museums and Galleries Improvement Fund, which is open to DCMS sponsored museums and galleries and designated university collections. Beneficiaries so far are the Ashmolean, the Pitt Rivers and the University Museum of Natural History at Oxford, and The Hancock Museum, Newcastle.

Charitable trusts and foundations, such as The Clore Foundation, The Sainsbury Family Charitable Trusts, The Pilgrim Trust and The Esmée Fairbairn Foundation, have been particularly generous towards university museums.

Research grants. Acting either independently or in partnership university museums successfully access funds from research grant bodies such as the AHRB, NERC, the Leverhulme Foundation and the Wellcome Trust.

Outreach and community engagement. University museums can secure funds available through local partnerships to underpin outreach programmes. Education Action Zones, Gifted and Talented and Widening Participation (HEFCE) schemes are examples, as are Higher Education Active Community Fund (HEACF) schemes for encouraging volunteering in the community by university staff and students.

Acquisition. Acceptance in Lieu (DCMS and Inland Revenue), the V&A/MLA Purchase Grant Scheme, the National Art Collections Fund, the national Arts Councils and the HLF support art and craft acquisition. Scientific purchases are grant aided by the HLF and MLA's PRISM Fund (England and Wales) and corresponding schemes in Scotland and Northern Ireland.

Funds raised by Friends organisations are often related to specific projects like acquisition, exhibitions, or building improvements.

**AHRB AND SHEFC CORE FUNDED MUSEUMS
2000–2005**

NB This list includes transition-funded institutions which were supported under the former HEFCE funding scheme, but were supported by the AHRB scheme for three years only.

Eastern England

- University of Cambridge, Museum of Zoology
- University of Cambridge, Fitzwilliam Museum
- University of Cambridge, Kettle's Yard
- University of Cambridge, Museum of Archaeology and Anthropology
- University of Cambridge, Sedgwick Museum of Earth Sciences
- University of Cambridge, Whipple Museum of the History of Science
- University of East Anglia, Sainsbury Centre for Visual Arts

London

- London Guildhall University, The Womens Library
- University College London, Art Collections
- University College London, Petrie Museum of Egyptian Archaeology
- University College London, Grant Museum of Zoology and Comparative Anatomy
- Courtauld Institute Galleries, London
- Percival David Foundation of Chinese Art, SOAS, London
- University of Middlesex, Museum of Domestic Design and Architecture 1850 –1950

North East England

- University of Newcastle, Museum of Antiquities of the University and Society of Antiquaries of Newcastle upon Tyne
- University of Newcastle, Hancock Museum
- University of Newcastle, Shefton Museum of Greek Art
- University of Newcastle, Hatton Gallery
- University of Durham, Oriental Museum
- University of Durham, Old Fulling Mill Museum of Archaeology

The AHRB core funding programme's performance indicators on the many aspects of modern stewardship mean that the list of museums in the core funding scheme may change according to performance. The Special Project Fund that AHRB also runs is seen as a possible step to core funding. The AHRB aspires towards a 50:50 funding partnership with the museum's parent university, and intends to move more assertively to this position when it makes its next round of 5-year allocations in 2006. There is no indication that SHEFC plans to change its operational pattern.

RECOMMENDATION	UMG 27
<p><i>Universities which receive core funding support for their museums from AHRB/SHEFC should be sensitive to the expectations of their strategic funding partners, and work with them and their museums to demonstrate the case for continued and, if possible, increased funding from Government.</i></p>	

**3.1.2
Project Funding**

Access to these two core funding streams and to an extensive range of other monies can make university museums low net cost operations, and exceptionally good value for money. Nevertheless, they still need external funding to deliver their multiple objectives. To win grants a museum must be focused on its university's objectives, and supported by the university's decision-making body. The University of Reading's farsighted support for the HLF-partnered Museum of English Rural Life is an example of what can be achieved when a university is prepared to invest in the potential of its museums to attain its strategic objectives.

The overall distribution of substantial external funding to university museums tends to be concentrated at the top end of the sector, since those museums are the most likely to be able to comply with conditions of stewardship and access stipulated by grant giving bodies and to have the staffing levels and skills to devote to the preparation of large bids.

The risk of strategic distortion potentially associated with relevant project funding can sometimes be worth taking in a climate where money is always going to be short. Staff in diverse museums can show that meagre revenue budgets have levered disproportionately substantial external funds. On the grander scale, nine major HLF capital development grants to university museums that are either complete or underway total more than £35 million, with supporting funds bringing investment in the sector to around £70 million since 1996. Universities should be aware that major investment from such sources usually carries with it an explicit contractual obligation to provide enhanced public access.

The range of project funding sources is much more extensive than the Heritage Lottery Fund and the Designation Challenge Fund (in England) (see Side Bar Primary Funding Sources). HLF and Designation are key, however, because they have forced the pace on public access to university museums.

The scale of HLF funding (in grants of £500,000 and over), makes it a major stakeholder in the university museum sector, and a powerful lever for other money, since the beneficiaries must find supporting funds from the universities themselves and from other sponsors. There are, of course, issues surrounding the support of non-statutory provision such as museums in the context of a statutory environment like education, which may account for the funding's narrow spread between just thirteen universities. Designation has also been a valuable lever for museums seeking external funding, and the Designation Challenge Fund has itself supported collections management schemes leading to enhanced access and learning, to the tune of more than £3 million (1999-2004).

However, this investment does not alter the fact that many university museums, outside the circle of AHRB/SHEFC funding or Designation, are barely surviving. Their physical infrastructure is deteriorating and their revenue income is reducing with consequential erosion of their intellectual and heritage capital. Core activities cannot be turned into projects, and so marketing and collections management activities that fuel the museum's outreach ability are particularly vulnerable to cuts.

RECOMMENDATION	UMG 28
<p><i>The parent university, together with strategic funders, should recognise that additional resources may be required to provide the expertise and support necessary for the preparation of a successful bid for major development project funding.</i></p>	

RECOMMENDATION	UMG 29
<p><i>Having assessed the viability and benefits of the scheme, the parent university should be prepared to support major project bids both with investment from its own resources and with assistance in raising partnership funding.</i></p>	

3.1.3 Sponsorship

Business and private sponsors also tend, for obvious reasons, to favour the higher profile university museums. Such funding has from time to time enabled these (mainly Oxbridge) museums to undertake projects, from permanent gallery renovation to temporary exhibitions, which would otherwise have been beyond their resources. Most university museums find it difficult to attract large-scale sponsorship, although some have received (relatively modest) business support for such things as community outreach and education activities. There is more likelihood of business sponsorship for the creation of exhibitions and access programmes, and art and front of house activities are likely always to draw greater support than science and the vital back room functions.

AHRB AND SHEFC CORE FUNDED MUSEUMS 2000-2005, continued

North West England

University of Manchester, Manchester Museum
University of Manchester, Whitworth Art Gallery

South East England

University of Oxford, Ashmolean Museum
University of Oxford, Museum of Natural History
University of Oxford, Museum of the History of Science
University of Oxford, Pitt Rivers Museum
University of Reading, Museum of English Rural Life

South West England

University of Bath, Holburne Museum of Art

West Midlands

University of Birmingham, Barber Institute of Fine Arts
University of Birmingham, Lapworth Museum of Geology

Yorkshire and Humberside

University of Leeds, Art Collections and Gallery

Scotland

University of Aberdeen, Marischal Museum
University of Edinburgh, Russell Collection of Early Keyboard Instruments
Edinburgh University Collection of Historical Musical Instruments
Glasgow School of Art, Charles Rennie Mackintosh Building
University of Glasgow, Hunterian Art Gallery
University of Glasgow, Hunterian Museum
University of St Andrews, University Collections

HLF capital-funded HEMGC 1996–2004	£m
UNIVERSITY OF MANCHESTER Manchester Museum refurbishment	11.65
UNIVERSITY OF CAMBRIDGE Fitzwilliam Museum Courtyard Development	5.63
UNIVERSITY OF READING Museum of English Rural Life	5.17
UNIVERSITY COLLEGE LONDON The Panopticon: Rehousing the Petrie Museum	5.0
UNIVERSITY OF GLASGOW Kelvin Gallery at the Hunterian Museum	2.44
UNIVERSITY OF LONDON Courtauld Galleries	1.88
UNIVERSITY OF MIDDLESEX Museum of Domestic Design and Architecture	1.64
UNIVERSITY OF OXFORD Museum of Natural History extension	1.36
UNIVERSITY OF SWANSEA Egypt Centre	0.41
TOTAL	35.10

RECOMMENDATION	UMG 30
<p><i>The parent university, in taking a corporate view of its fund-raising priorities, should provide support by facilitating access to major university sponsors by its museum.</i></p>	

3.1.4 Benefactors

University museums have historically been the results and recipients of substantial private benefaction, from the Ashmole gift to Oxford to the Sainsbury Centre for Visual Arts at the University of East Anglia. Such generosity has given the UK some of its most distinguished university collections and museums, but it remains comparatively rare and founding endowments are, of course, subject to the vagaries of the stock and property markets and can no longer be expected to provide predictably reliable income.

3.1.5 The Exchequer and the VAT anomaly

A particular issue concerning university museums is that they are the only publicly funded museums providing free admission which are unable to recover VAT on goods and services that they purchase, an anomaly now that national as well as local authority museums have been exempted under Section 33 of the VAT Act 1994. Extending to a defined number of university museums the same right to recover input VAT would alleviate some of their funding problems at little cost to the government.

The statement in the Chancellor's budget 2004 that *"the Government will consider the issue of extending...the VAT refund scheme...to university museums in the context of the forthcoming Spending review"* is to be welcomed.

Including university museums in this legal dispensation would also ensure that external funding bodies, particularly in the charitable and public sectors, will be relieved from the burden of meeting irrecoverable VAT costs on activity that they fund in university museums. This in turn would make university museums a more attractive funding option, to the benefit of the parent university as well as the museum. The university museum sector looks forward to working with Treasury officials to ensure that the Chancellor's commitment to 'consider' extending to university museums an equitable dispensation on input VAT can be implemented as soon as possible.

RECOMMENDATION	UMG 31
<p><i>University museums and the HE will work with Government to extend exemption to university museums under Section 33 of the VAT Act 1994, to enable free-admission university museums to recover input VAT, which will ensure that the sector enjoys the same fiscal dispensation as is accorded to DCMS- and Local Authority-funded museums.</i></p>	

3.2 THE POLITICAL CONTEXT

The thrust of Government policy to build a knowledge economy and to regenerate local communities is manifest particularly in initiatives from those Government departments whose agendas have a bearing on the university museum sector.

RECOMMENDATION	UMG 32
<p><i>The parent university should acknowledge the strategic alignment of the DfES and DCMS agenda through the activities of its museum, which needs to be in a position to access funding from the HE and cultural and tourism sectors.</i></p>	

3.2.1 DfES and the Future of Higher Education

At a time of accelerated change in universities, the 2003 White Paper's proposals are a singular opportunity for the exploitation of the potential of university museums. The Government's emphasis is not just on teaching and research, but on widening access to higher education and developing local and regional links. Through the role they play in the cultural life of the region, university museums mediate the exchange between a university and its local and regional partners. Adequately supported and properly integrated into the institutional strategy, their outreach activities can potentially expand participation and build aspiration, bringing new opportunities for contact and partnership with the university.

3.2.2 DCMS

The DCMS directly funds the national museums and, through MLA, maintains a strong interest in all other publicly funded museums and galleries. Its declared mission is to engage more young people in museums and to involve the museum sector in building and regenerating communities. It has a particular strategic and funding interest in the success of the *Renaissance in the Regions* initiative, which already involves some university museums (see 2.3.2.1, p.21) and is likely, in the next phases, to involve more. Additional DCMS funds will become available to those university museums which are members of regional hubs.

There is thus synergy between the aims of the two principal funding streams open to HEFCE/AHRB core funded university museums, because the White Paper brings higher education closer to the DCMS's declared mission. The Government's focus on developing museum access for school pupils aged 5 to 16 is an explicit link between the cultural sector and widening participation initiatives funded by HEFCE.

3.2.3 Museums in Scotland

University museums contributed to the *Scottish Executive's Action Plan* for Museums consultation in 2003, and shared the disappointment of the Scottish museum sector at the resulting Action Plan, which constituted a limited response to the wide-ranging issues raised. The development of a long-term policy for the museums sector in Scotland will now be considered in the context of a wide-ranging Scottish Executive Review of Culture.

RECOMMENDATION	UMG 33
<p><i>Universities in Scotland should collaborate in advocating the important contribution of university museums as part of the Scottish Executive Review of Culture, announced in April 2004.</i></p>	

3.3 THE UNIVERSITY CONTEXT

A university museum clearly cannot survive without the support of its primary sponsor, its own university. However, most universities do not see running a museum as part of their core business. Even when a university museum can demonstrate that it is contributing substantially to the university's purpose, there is considerable variation in the degree to which that contribution is valued or even recognised by the university in terms of moral or fiscal support for its activities. Indeed, there is some evidence to suggest that for a very few universities the possession of a museum may well be considered a liability rather than an asset.

3.3.1 Museums in the executive structure

Where university museums are meaningfully represented, recognised and championed within the parent body's executive structure, typically by a strong PVC or enlightened Vice Chancellor, they are most likely both to flourish and to contribute substantially to the university's realisation of its institutional aspirations. The results are immediately apparent in everything from capital projects to standards of access and stewardship. Nevertheless, even this advantage is subject to the vagaries of election or rotating obligation and there is thus no guarantee that chairs of museum boards will necessarily act in the best interests of the whole museum, particularly where these might conflict with personal loyalties and other academic or administrative priorities.

A typical arrangement places a museum, or a group of museums, within a relevant faculty or perhaps, as for example at Oxford, Reading, Manchester or UEA, in the academic support side of the organisation along with the Library and Computing Services. There is then a parallel route to the University Council in the form of a Museums or Heritage Committee/ Board, with delegated responsibility for governance of either a single institution or a cluster of university museums.

As collections descend the university hierarchy, they are exposed to the vagaries of departmental management, a scenario described in the national survey (see side bar p.4). Carefully handled this position can be advantageous, but inevitably a university museum's power over its own destiny and its ability to safeguard its collections for the future is reduced where it is not directly represented on, or accountable to, the university's executive.

RECOMMENDATION	UMG 34
<p><i>The parent university should ensure that its museum is appropriately represented and accountable within the university's executive structures, to ensure that the university can make informed decisions affecting the strategic development of its museum.</i></p>	

3.3.2

Governance

Ultimate responsibility for a university's museums resides with the University Council, who are the legal owners of all university collections and who have defined fiduciary responsibilities. In practice, these responsibilities are usually devolved to Boards or Committees charged with accountability to Council for the management and performance of university museums. Membership of such bodies tends broadly to reflect the composition of other University Boards or Committees of Council, being drawn essentially from within the university. Most museums have one or more external board members or observers but they are likely to come from other universities. The wide range of skills and connections increasingly to be found in the boards of national, independent and other trustee-run museums, however, is seldom to be encountered in the university museum sector, although a few universities are beginning to recognise that the inclusion of appropriately experienced people from outside the HE sector may well be to the museum's advantage, particularly when seeking external funding or strategic support.

RECOMMENDATION	UMG 35
<p><i>The parent university should ensure that its museum is appropriately represented and accountable within the university's governance structures, to ensure that the university discharges its ethical, fiduciary and other legal obligations in an appropriate way.</i></p>	

RECOMMENDATION	UMG 36
<p><i>The parent university should consider the advantages of including on its museum's governing committee (in addition to representatives of the academic body) such lay persons as may have complementary areas of knowledge and influence, for example in funding, marketing, regionalism and the wider cultural sector.</i></p>	

3.3.3

Human Resource management: culture and values

The staffing structures of university museums vary considerably. In many cases, curatorial staff are members of faculty and have a combined curatorial and academic role. Where there is absolute clarity on appointment about the expectations of such a post in terms of teaching, research output and curatorial work, it can work to the advantage of both the museum and those departments to which staff are linked. However, mounting pressure for university museums to be accountable for their public funding in their public - as distinct from university - activities means that it is becoming increasingly difficult for staff to perform this delicate balancing act.

There is a tendency when this happens, or where the relative responsibilities of the post have been inadequately defined in a job description, for staff in some university museums to give higher priority to their academic obligations than their curatorial or public responsibilities or, much more rarely, vice versa. Both museums and universities would benefit from greater executive awareness of the increasing need for staffing structures which can appropriately meet the expectations and increasingly exacting standards associated with the multiple funding bases from which many now operate.

Interestingly, those posts which appear better placed to meet these expectations are those which have historically been considered support posts in most university museums (e.g. education, conservation). Yet people who hold such posts in a significant minority of university museums still tend to feel that, to judge from the university's grading and staffing structure, their true value to the organisation is under recognised. A few university museums have demonstrated the ability creatively to review and re-define their own internal cultures, but such positive revision can only be achieved with the full support of the parent university.

RECOMMENDATION	UMG 37
<p><i>The parent university should periodically review the staffing structure of its museum, to ensure that it is configured in the best way to meet the demands of the museum's academic, curatorial and wider public museum responsibilities.</i></p>	

3.3.4 Leadership

Vice-chancellors will no doubt be aware of the fact that the leadership of museums and galleries is currently a matter of some concern to Government and, indeed, to the museum sector as a whole. Examples of both exemplary and inadequate leadership are to be found within university museums, just as they are in any other museums. However, the increasing emphasis on the need for leadership skills and training which is becoming apparent in the public museum sector is noticeably less evident in university museums, where good organisational, as distinct from purely academic, leadership tends to be largely serendipitous.

Governing bodies will increasingly need to decide whether academic status should now be deemed a necessary, but maybe no longer sufficient, condition for directorship and staffing of their university museum. They may also wish to consider the need and provision for professional development in leadership and other generic museum skills amongst the museum's staff. In addressing such issues, more university museums would surely benefit from periodic reviews which involve all their primary stakeholders.

RECOMMENDATION	UMG 38
<i>The parent university should work with its museum to assess and periodically review the need for professional development in leadership and other generic museum skills amongst the museum's staff, and provide the level of support and opportunities to optimise the effectiveness of the museum's human resources.</i>	

4. Moving Ahead

This report has outlined the contribution that excellent university museums already make to the broad mission of higher education and lifelong learning and has indicated their obligation to care for, develop and make accessible the significant cultural assets for which they are responsible. Their research, teaching, international collaboration and engagement with the general public all enhance the profile and status of their universities, although some universities and strategic funding bodies seem only partially aware of the extent to which they add value in these areas.

There are strong external forces impacting on the capacity of university museums to fulfil their potential. On the positive side, Government policy is repositioning museums as instrumental to the delivery of its educational and social agenda. Since 1996, a programme of major capital investment by the Heritage Lottery Fund, with additional contributions from both universities and external sponsors, has transformed the physical infrastructure of a small number of leading university museums.

More worryingly, however, university museums as a group have not been positioned strongly enough to prevent their marginalisation in both educational and cultural policy. Universities vary dramatically in the extent to which they actively support their museums and collections and the £9m currently available to the AHRB and SHEFC for core- and project- funding cannot realistically be expected to support the entire sector. There remains a particularly dramatic resource shortfall in those publicly accessible registered museums without AHRB/SHEFC core funding. Lacking adequate support and advocacy from their universities, many museums struggle to support the academic enterprise or to deliver even the most rudimentary public programmes.

It is a truism nevertheless worth observing that the most effective museums are those that are well managed and structured, and whose purpose in relation to each of their many stakeholders is clearly focused through, and discernible in, their activities. University museums can flourish only if their university has properly recognised both their needs and their true contributory potential and if they operate strategically within the context of their university's overall mission.

In summary, university museums have the unique potential to be:

- Conduits between universities and the wider world in which other public sector and independent museums operate and from which students are recruited. Appropriately integrated university museums can potentially offer their universities access to additional funding streams, and they can provide other museums with access to scholarship which has been eroded elsewhere in the public sector;



Clockwise from top: The Womens Library, London Metropolitan University. Half-term activities at the Pitt Rivers Museum, University of Oxford. Oriental Museum, University of Durham. Talbot Rice Gallery, University of Edinburgh. Drawing Class at Kettles Yard, Cambridge. Oxford University Museum of Natural History. Suturing practice for sixth formers, Royal College of Surgeons

- Innovative, interdisciplinary and challenging , where they are able to use university funding, facilities and intellectual capital to overcome limitations of physical access and campus location through imaginative ICT and outreach projects. In a climate of academic freedom they can engage publicly with difficult issues that other museums are less able to address. They challenge collections management presumptions, with their capacity to share material, redistribute it, dispose of it, catalogue it and investigate its material components in innovative ways;
- Outward-looking institutions (in the context of the more supportive universities), unafraid of dealing with multiple funding streams, multiple and sometimes conflicting accountability requirements, multiple partnerships, and a climate of constant change. They operate fluently at various levels from the global to the local. They can be hubs, or parts of hubs, not just in the *Renaissance in the Regions* sense, but also in the sense of engaging with new forms of university organisation as the higher education sector enters a period of dramatic reconfiguration;
- Training institutions for museum and other heritage sector professionals, providing research, teaching, vocational training and internships. They have the potential to be at the cutting edge of museum policy and practice, by demonstrating creative solutions to the dilemma of combining excellent subject-based knowledge with public programmes and responsible stewardship;
- Unique centres of learning, not just in terms of their universities' missions of research and teaching – although those are crucial to their survival – but also in the wider context of active community participation and an increasingly diverse environment of learning provision. The serendipitous encounter of new academic and interdisciplinary thinking within a university museum context is one of the sector's greatest public contributions;
- Partners, both within the university and with external bodies and cultural institutions at regional, national and international levels;
- Catalysts and agents of change, particularly for the national educational and social agenda and in the context of regional culture and tourism.

It is clear that if they are to be in a position to realise the full potential of their museums, universities, for their own benefit, need to work closely with their museums both to recognise their achievements and address their shortcomings. The close alignment of the university museum with the mission of the university and its integration within the university's strategic planning will ensure that the museum is positioned to contribute optimally to the academic and cultural profile of the university. In this position, the university museum can earn recognition and support as an academic and public institution of unique value, as an irreplaceable repository of knowledge and skills, and as the custodian of material culture of national and international significance.

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Acknowledgements

Funding

The UMG is deeply indebted to the MLA (previously 'Resource') and the University of East Anglia which jointly funded the research and publication of this report.

Research and drafting

The project to publish a report to advocate the state, status and future of university museums was initiated by **Alistair Smith**, who was Chair of the University Museums Group UK (UMG) until 2003.

The UMG is immensely grateful to **Laura Drysdale**, whom the Group commissioned to research and draft a preliminary version of the report.

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Gazetteer of University Museums in the UK

This Gazetteer is compiled from university museums and collections that are supported by either the AHRB Core Funding Scheme and, or have attracted AHRB Project Fund awards. In addition, the list includes university museums and collections that are Registered and Designated by MLAC. The Gazetteer excludes those university museums and collections that receive no AHRB funding and are neither Registered nor Designated.

Further details of museums and collections that do not fall into these categories, including around 300 collections of mainly specialist research and departmental collections not accessible to the public, are reproduced in the regional survey reports that form the National Survey of University Museums and Collections, 1988-2001.

R	Registered museum
Prov R	Provisionally Registered
D	Holds Designated Collections
AHRB or SHEFC	core funded or project fund award
IT	(independent trust – denotes museums that are recognised for Registration to be managed by a separate trust)

Eastern England

University of Cambridge

University Museum of Zoology

Fitzwilliam Museum

Kettle's Yard

Museum of Archaeology and Anthropology

Museum of Classical Archaeology

Scott Polar Research Institute

Sedgwick Museum of Earth Sciences

Whipple Museum of the History of Science

University of East Anglia

Sainsbury Centre for Visual Arts

University of Essex

Collection of Latin American Art

R, D, AHRB Core Funded

R, D, AHRB Core Funded

R, AHRB Core Funded

R, D, AHRB

R

AHRB Project Fund

R, D, AHRB Core Funded

R, D, AHRB Core Funded

R, AHRB Core Funded

R

London

Central Saint Martins College of Art and Design

Museum and Contemporary Collections & Gallery

Imperial College

Armstrong-Wynne Chemical Collection

R, AHRB Project Fund Award

AHRB Project Fund Award

Kings College London
Natural History Collections

Kingston University
Dorich House

London Contemporary Dance School
Videoworks

London Metropolitan University
The Women's Library

University College London
Art Collections

Collections of the Department of
Geological Science

Grant Museum of Zoology and
Comparative Anatomy

Institute of Archaeology Collections

Petrie Museum of Egyptian Archaeology

Science Collections

University of London
Courtauld Institute Galleries

Percival David Foundation of Chinese Art

University of Middlesex
Museum of Domestic Design
and Architecture 1850 – 1950

Royal Academy of Music
York Gate Collections

Royal College of Art
Collections

Royal College of Music
Museum of Instruments

Department of Portraits and Performance History

University of Westminster
Chinese Poster Collection

AHRB Project Fund Award

AHRB Project Fund Award

AHRB Project Fund Award

R, AHRB Core Funded

R, AHRB Core Funded

R

R, AHRB Core Funded, Project Fund Award

AHRB Project Fund Award

R, D, AHRB Core Funded

AHRB Project Fund Award

R, D, AHRB Core Funded

R, D, AHRB Core Funded

R, AHRB Core Funded, Project Fund Award

AHRB Project Fund Awards

AHRB Project Fund Award

R, AHRB Project Fund Award

Prov R

AHRB Project Fund Award

North East

University of Durham
Durham Castle

Old Fulling Mill Museum of Archaeology

Oriental Museum

University of Newcastle
Museum of Antiquities of the University
and Society of Antiquaries of Newcastle
upon Tyne

Hancock Museum

R

R, AHRB Core Funded

R, AHRB Core Funded

R, AHRB Core Funded

R, IT, AHRB Core Funded

Hatton Gallery

Shefton Museum of Greek Art and Archaeology

North West

Manchester Metropolitan University

Manchester Art School Decorative Arts Collection

University of Lancaster

Peter Scott Gallery

Ruskin Library

University of Liverpool

University of Liverpool Art Gallery

Museum of Archaeology and Oriental Studies

University of Manchester

Labour History Archive

Manchester Museum

Whitworth Art Gallery

South East

University College Chichester

The Otter Gallery

University of Kent

Cartoon Study Centre

University of Oxford

Ashmolean Museum

Bate Collection of Musical Instruments

Botanic Garden

Christ Church Picture Gallery

Herbaria

Museum of Natural History

Museum of the History of Science

Pitt Rivers Museum

University of Reading

Cole Museum of Zoology

Lettering, Printing and Graphic Design Museum

Museum of English Rural Life

Ure Museum of Greek Archaeology

Surrey Institute of Art and Design

Crafts Study Centre

R, Project Fund Award

R, AHRB Core Funded

AHRB Project Fund Awards

R

R

R

R, AHRB Project Fund Award

AHRB Core Funded

R, D, AHRB Core Funded

R, D, AHRB Core Funded

AHRB Project Fund Award

R, AHRB Project Fund Award

R, D, AHRB Core Funded

R, AHRB Project Fund Award

AHRB Project Fund Award

R

R

R, D, AHRB Core Funded

R, D, AHRB Core Funded

R, D, AHRB Core Funded

AHRB Project Fund Award

AHRB Project Fund Award

R, D, AHRB Core Funded

R, AHRB Project Fund Award

AHRB Project Fund Award

South West

Arts Institute of Bournemouth
Design Collection

R, AHRB Project Fund Award

University of Bath
Holburne Museum of Art

R, IT, AHRB Core Funded

University of Bristol
Theatre Collection

R

Department of Earth Sciences, Geology Museum

R

University of Exeter Bill Douglas Centre

R, AHRB Project Fund Awards

Camborne School of Mines

AHRB Project Fund Award

West Midlands

Birmingham Institute of Art and Design
School of Art Collection

AHRB Project Fund Award

University of Birmingham
Barber Institute of Fine Arts

R, D, IT, AHRB Core Funded

Lapworth Museum of Geology

R, AHRB Core Funded, Project Fund Award

University Collections

Prov R

University of Keele Art Collection

R

University of Warwick Mead Gallery

R, AHRB Project Fund Award

Yorkshire and Humberside

University of Bradford
Human Remains Collection

AHRB Project Fund Award

The Douglas Mazonowicz Silkscreen Collection
of Prehistoric Art

AHRB Project Fund Award

University of Hull
South-East Asia Museum

R

Art Collection

R, AHRB Project Fund Award

University of Leeds
Art Collections and Gallery

R, AHRB Core Funded

Museum of the History of Education

R

Herbarium

AHRB Project Fund Award

University of Sheffield
Traditional Heritage Museum

R

Turner Museum of Glass

R

Scotland

Glasgow Caledonian University
Heatherbank Museum of Social Work

R

Glasgow School of Art
Charles Rennie Mackintosh Building

R, SHEFC Funded

Heriot-Watt University

Museum and Archives

University of Aberdeen

Anatomy Museum

Geology Museum

Herbarium

Marischal Museum

Natural Philosophy Collection

Pathology and Forensic Medicine Collection

Zoology Department Museum

University of Dundee

Medical History Museum

Zoology Museum

Herbarium

Fine Art Collection

Duncan of Jordanstone College Collection

University of Edinburgh

Collection of Historic Musical Instruments

Fine Art Collections

Cockburn Museum of Geology

Natural History Collections

Russell Collection of Early Keyboard Instruments

Talbot Rice Art Gallery

University of Glasgow

Hunterian Art Gallery

Hunterian Museum

University of Strathclyde

The Collins Gallery

University of St Andrews

Anatomy and Pathology Collections

Bell Pettigrew Museum

Chemistry Collection

Collection of Historic Scientific Instruments

Ethnographic and Amerindian Collections

Geological Collection

Heritage Collections

Psychology Collections

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SHEFC (for all university museum collections)

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University of Stirling
Art Collection

Wales

University of Glamorgan
Art Collection Museum

University of Wales, Aberystwyth
Ceramics Gallery

School of Art Gallery and Museum

University of Wales, Swansea
Egypt Centre

Northern Ireland

Queens University Belfast
Art Gallery and Collection

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ISBN 0 94 6009 52 X

www.umg.org

Printed by Norwich Colour Print