



# ASHMOLEAN REVIEW 2018 / 19

ASHMOLEAN

Cover image: Jeff Koons (b.1955) *Seated Ballerina*,  
2010–15. Mirror-polished stainless steel with transparent  
colour coating, 210.8 x 113.5 x 199.8 cm. Artist's proof  
of an edition of 3 plus AP. © Jeff Koons.  
Photos: Fredrik Nilsen, 2017. Courtesy Gagosian

ASHMOLEAN



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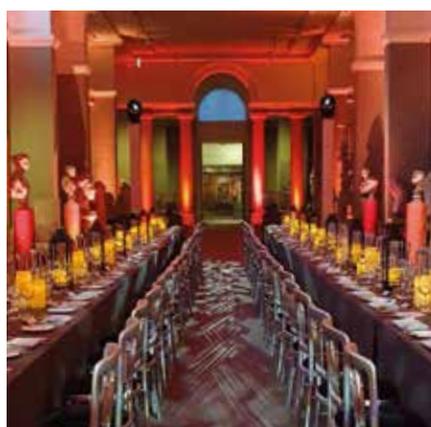
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## CHAIRMAN'S FOREWORD

**Bernard Taylor**, *Chairman of the Board of Visitors*



Ten years ago in November 2009 the Ashmolean's doors re-opened after a year's closure. My predecessor Nicholas Barber, Lord Sainsbury and Christopher Brown, assisted by Rick Mather Architects, had transformed and extended the old museum into the elegant space you see today.

Now, as I approach the end of my eight-year term as Chairman of the Board of Visitors on 31 December, I reflect with great satisfaction on how this new space has enabled the Ashmolean to evolve into the world-class museum and cultural destination it is today.

Over the last eight years we have continued to make significant improvements to the display of the collection and to the Galleries. For example, in 2011 we opened the Ancient Egypt and Nubia Galleries, which doubled the number of mummies and coffins on display. The opening provided the opportunity to devise a new chronological journey for visitors to see our world-renowned Egyptian Collection, covering more than 5,000 years of human occupation of the Nile Valley. Another good example is the creation, in 2018, of the new gallery telling the Ashmolean's story as the world's oldest university museum.

There have been some enthralling moments in our acquisition programme. To name just a few, in 2012 we raised £7.83 million within eight months to save one of Manet's major works, *Portrait of Mademoiselle Claus*, which would have otherwise left the country. In 2014 *The Sullivan Collection of Modern and Contemporary Chinese Art*, comprising more than 400 works by the principal artists of late twentieth-century and contemporary China, established the Ashmolean as the major centre in the West for the study of twentieth-century Chinese painting and was nominated Apollo's Acquisition of the Year. Following the positive response to a public appeal in 2015 raising £60,000, we purchased Turner's *View of the High Street, Oxford, 1809–10*; few pictures feel so perfectly at home at the Ashmolean. In 2017 *The Watlington Hoard* of coins, ingots and jewellery, which provides fascinating new insights into Alfred the Great's fight against the Vikings, was secured for the

“ I reflect with great satisfaction on how this new space has enabled the Ashmolean to evolve into the world-class museum and cultural destination it is today. ”

Collection following a £1.35 million fundraising appeal and now sits alongside the *Alfred Jewel*. And perhaps one of the most appropriate acquisitions was the *Group Portrait of Prince Rupert, Colonel William Legge and John Russell* by William Dobson. Painted in Oxford during the Civil War, when the city was home to the Royal Court in exile, the work was acquired in celebration of the 400th birthday of our founder Elias Ashmole, who most likely would have known the sitters. It is with huge thanks to the National Lottery Heritage Fund, as well as to all the foundations, trusts, donors, individuals and members of the public, that we can achieve and realise these great acquisitions, ensuring the continuity of our collections across Western and Eastern art, archaeology and numismatics from antiquity to the present day and enabling significant public engagement with the widest possible audience.

The magnificent John Sainsbury exhibition galleries have firmly established our temporary exhibition programme on the nation's cultural agenda. Only at the Ashmolean can the breadth and diversity of shows such as *Power and Protection* in 2015, which explored the role of the supernatural in the Islamic tradition, be followed by *Degas to Picasso* in 2016, charting the story of French modernism. In 2016 we saw *Raphael: The Drawings*, one of the most exceptional gatherings of drawings by Raphael ever to have been made, and 2017's *America's Cool Modernism* brought 35 paintings from 1920s and 30s America to UK audiences for the first time. The success of this past year's major exhibitions, *Spellbound: Magic, Ritual and Witchcraft* and *Jeff Koons at the Ashmolean*, encapsulates our ongoing work to expand our reach, welcoming everyone.

The Ashmolean's endowment was inadequate for one of the most important public museums in the UK and so I am particularly proud that the successful establishment of the Ashmolean Fund happened on 'my watch'. We launched the £50 million endowment campaign with the short-term target of achieving £25 million by 2020, and we have already raised £26.7 million. We set out with a huge ambition, but a necessary one to safeguard the Museum for the future. I am delighted that we are now well on our way to completing this sizeable challenge to help us continue our role as the world's greatest University Museum of Art and Archaeology.

Finally I would like to take this opportunity to thank all the members of the Board of Visitors over the last eight years, the Ashmolean Staff led by Xa Sturgis, and Christopher Brown before him, for their dedication and hard work and all our benefactors, supporters and visitors without whom the Museum would not be the wonderful success that it is today. I am delighted that Lord Lupton of Lovington has agreed to take on the Chair in January and I wish James all success and much enjoyment during his tenure.

## DIRECTOR'S REPORT

**Xa Sturgis, Director of the Ashmolean Museum**



This is the last Annual Review featuring Bernard Taylor as Chairman and I would like to express my sincere gratitude, on behalf of the Ashmolean, for all the time, support and wisdom he has given us over the past eight years. Bernard's energy, imagination and sense of the possible have been of inestimable value to the Museum. They have helped to ensure that he leaves us considerably more secure and robust, both through his tenacity in arguing for the importance and value of the Ashmolean and its collections within the University and through his work in successfully launching our endowment campaign and establishing the foundations of the Ashmolean Fund. Critical to this has been his influential support in setting up the Ashmolean Museum Endowment Trust (AMET), of which he is Trustee. This alone has contributed nearly £10m to the Fund's campaign.

The last year has been another important one for the Museum. In 2018 we launched *Ashmolean For All*, our strategic plan for the next five years, to ensure that we continue to preserve, enhance and share our collections and knowledge to promote research, learning and enjoyment. The strategy is focused on improving the way we serve and represent as wide and diverse an audience as possible. It seeks to ensure that we welcome and engage all our visitors and audiences – from those walking through our doors for the first time, uncertain of what they will find, to scholars wishing to research specific areas of our collection. In engaging and collaborating with new and diverse audiences we also wish to recognise, welcome and give voice to different perspectives on our collections and their histories.

A number of initiatives, exhibitions and events across the year have embodied these principles. I am particularly pleased that from the beginning of 2019 we opened the Museum's doors on Mondays, so are now able to welcome our visitors seven days a week. The year's two major exhibitions – *Spellbound: Magic, Ritual and Witchcraft* and *Jeff Koons at the Ashmolean* – succeeded in attracting new and younger audiences to the Museum, with both shows exciting

“ Bernard's energy, imagination and sense of the possible have been of inestimable value to the Museum and have helped ensure that he leaves us considerably more secure and robust. ”

vigorous conversations across our social media channels. Elsewhere the exhibition *No Offence* and the installation *A Nice Cup of Tea?* explored histories of sexuality and colonialism that are often 'hidden' within museum displays.

Our touring programme continues to reinforce our goal to open up access to the Ashmolean's collections around the country. Following our acquisition of Turner's great painting *View of the High Street, Oxford, 1809–10*, the work has been on tour to Bedford, Woodstock, Worcester and Banbury in an exhibition exploring the artist's interest in architecture and perspective. At the same time exhibitions of prints by the Impressionists and Hiroshige and propaganda images from China's Cultural Revolution have been exhibited across the UK, from Kirkcubright to Walthamstow. As ever we continue to be one of the country's most generous lenders, supporting exhibitions nationally and internationally. Over this summer alone 69 Ashmolean objects will be on show in 22 exhibitions across the UK and Europe. However, it is not only through the loan of objects that the Ashmolean plays a national and international role. Research collaborations and exhibition partnerships extend our reach, while our position, together with Oxford's other University Museums, as one of the Arts Council's National Portfolio Organisations places particular obligations on our leadership role both regionally and nationally.

Our curatorial strengths and expertise, together with our role as a University Museum, place responsibilities upon us to support the development of curatorial skills, experience and expertise which the hollowing out of curatorial departments nationally – particularly in local authority museums – has made increasingly vulnerable. Internationally, our participation in the Nahrein network research project, funded through the Global Challenges Fund, is supporting the development of curatorial skills and local investment in cultural heritage within Iraq. With the support of the Headley Trust we have created a trainee curatorship, enabling an early career art historian to develop hands-on curatorial experience and knowledge. We are also proud to be one of the partners in the Getty Foundation's international Paper Project, supporting the development of young curators of drawing through their cataloguing of our Italian Drawings Collection under the watchful and expert eye of Professor Catherine Whistler. We have focused on developing skills in other areas of our work and, in collaboration with a range of national and regional organisations, have created a new apprenticeship programme; apprenticeships are now established in our team of technicians and in our Finance department.

## VICE-CHANCELLOR'S FOREWORD

Professor Louise Richardson, Vice-Chancellor of the University of Oxford



The University of Oxford is extraordinarily fortunate to have a museum of the scale and calibre of the Ashmolean. Visitors to the city are amazed that this Museum can be part of a University. It is one of our greatest treasures.

The University is also extremely fortunate to have committed graduates who volunteer their time, talent and energy to the University. Nobody has contributed more than the retiring Chair of the Board of Visitors, Mr Bernard Taylor CBE. Bernard has chaired the board with drive, wisdom, ingenuity and complete dedication from Michaelmas 2011 to Hilary Term 2019.

Remarkably, his role at the Ashmolean is only a part of the contribution Bernard and his wife Sarah make to the University. They are members of the Chancellor's Court of Benefactors in recognition of their generosity to colleges, institutes, schools and libraries across the University. Bernard is Deputy Steward, a member of the Finance Committee, an external member of the Medical Sciences Divisional Board and a member of the Development Boards of both MPLS and Chemistry. Sarah works tirelessly on behalf of the Friends of the Botanic Gardens, whom she represents on the Vice-Chancellor's Circle. The strength of the University and the Ashmolean today is due in no small part to their dedication. We are greatly in their debt.

There are myriad ways in which the Ashmolean advances the mission of the University. I will just mention two: public engagement and interdisciplinary collaboration.

*Ashmolean For All* places access, public engagement and research at the forefront of the Museum's agenda. The initiative identifies

“ The Museum's engagement practices are therefore evolving toward more co-production, co-creation and co-design. All of this is serving to bring the University closer to the city and the community in which we live and work... ”

young people, families and the elderly as having an essential role in reshaping the physical and intellectual spaces in the Museum, from galleries 'for' our audiences to social spaces that spark conversation with people, objects and across collections. The recent social programme 'Meet Me at the Museum' demonstrates how the Museum can enhance wellbeing by providing opportunities for creative and cultural participation, as recommended by Age UK. The Museum's engagement practices are therefore evolving towards more co-production, co-creation and co-design. All of this is serving to bring the University closer to the city and the community in which we live and work.

Drawing together academics from different disciplines to address shared interests from diverse perspectives is another University priority. The Museum has advanced this goal through the new teaching programme 'Krasis', a name derived from the Greek word meaning 'a good mix'. In its first two terms the programme has brought together fellows and scholars from 23 colleges and 16 subjects to work together on a series of object-based, experimental and interdisciplinary symposia.

The recent exhibition *Dimensions: The Mathematics of Symmetry and Patterns* was similarly the result of ground-breaking collaboration between the Ashmolean and the University's Mathematical Institute. The project involved graduate students and post-doctoral researchers contributing to the exhibition concept and providing the mathematical basis for the show. It formed part of the 'Thinking 3D' project – an Oxford-wide series of events to coincide with the 500th anniversary of Leonardo da Vinci's death. *Dimensions* provided a different outlook on to the world, taking visitors through a stunning array of textiles, ceramics, prints and stones, from the Neolithic period to the contemporary world and geographic origins from Scotland to Iran, on a path leading towards multiple dimensions.

Programmes such as this contribute to wide-ranging academic engagement with the Museum, and in turn showcase the University's research and teaching to the large audiences attracted to the Ashmolean. Both University and Museum are stronger as a result.



**JEFF KOONS**  
AT THE ASHMOLEAN  
BOOK NOW  
11 AM - 5 PM

**JEFF KOONS**  
AT THE ASHMOLEAN  
BOOK NOW  
11 AM - 5 PM



JEFF KOONS  
AT THE ASHMOLEAN  
BOOK NOW  
11 AM - 5 PM





# AUDIENCES



**Inspiring our Audiences**

**Elias Ashmole's vision when he gifted his collection to the University of Oxford to establish the Ashmolean Museum was to encourage knowledge of the natural world, which 'is very necessary to humane Life, health, & the conveniences thereof'.**

The Ashmolean stays true to this original seventeenth-century vision, fostering creative and critical thinking for all and promoting the Museum as a place of revitalisation and inspiration. The Ashmolean is now widely recognised by our audiences as a place to use their minds as well as focus on their health and wellbeing. The ability of museums to strengthen knowledge and wellbeing is not a new idea. Through its programmes the Ashmolean puts our original mission into a context relevant for the twenty-first century.

We aim to ensure all our different audiences – be they families with children, school groups, young people, students and researchers, artists and adults of all ages – experience stimulating, meaningful and enjoyable encounters with the Ashmolean and its collection onsite, offsite and online.

The Ashmolean is a place for discovery, emotional engagement and lifelong learning. Dialogue with our visitors helps to shape and improve our programmes so that everyone feels welcome and can find something of relevance to inspire them. It is a space for the local community, in addition to national and international visitors, to enjoy.

## EXHIBITIONS AND DISPLAYS

Our exhibitions bring objects together from all over the world to share new research and to reveal previously untold stories and perspectives through art and items from the past. From the first-ever large-scale exhibition on the history of magic and magical thinking, presenting more than 200 objects from 1,000 years of European history, to a solo show charting the trailblazing career of one of the world's most successful artists, renowned for pushing the boundaries of contemporary art, the Ashmolean continues to present new visions of the world, opening up the joy of learning and exploring new research and different perspectives. *Spellbound: Magic, Ritual and Witchcraft* and *Jeff Koons at the Ashmolean* succeeded in attracting almost 100,000 visitors to the Museum, provoking wonder, delight and debate and generating a sea of mysterious and shiny images on Instagram. *Jeff Koons's* popularity and its photogenic nature are at least partly responsible for tipping our social media followers over the 200,000 mark.

Among the programme of smaller exhibitions and displays on offer, we explored LGBTQ+ histories with the British Museum's touring exhibition *No Offence*. The show provided unique cultural

insights across the world from the ancient past to the present day. It commemorated the fiftieth anniversary of the Sexual Offences Act, which partially decriminalised male homosexuality.

In conjunction, the exhibition of casts, coins and classical sculpture in *Antinous: boy made god* revealed the striking iconography and cult of Antinous – a young companion of the Emperor Hadrian whose image has come to stand for homoerotic attraction in antiquity.

To commemorate the 70th anniversary of the arrival of the *Empire Windrush*, artists Enam Gbewonyo and Lois Muddiman conceived the contemporary installation *A Nice Cup of Tea?* This work, co-created with local communities, presented an explosion of ceramic fragments and audio recordings of local people from Oxford's Windrush generation and African Caribbean community, created with local communities and students, working with artists BK. Luwo and Fran Monks.



📍 The *Spellbound* exhibition attracted larger attendance among those aged 25–34 than previously recorded for other temporary exhibitions

📍 Zodiac man' diagram showing the influence of the zodiac signs on the parts of the body, from the *Astronomical Calendar* by Nicholas of Lynn, England, c.1424. 20 x 25 cm.  
© The Bodleian Library, University of Oxford (MS. Ashmole 370, fol. 27v). As featured in *Spellbound: Magic, Ritual and Witchcraft*, 31 August 2018 – 6 January 2019.



📍 Gallery 8 during the exhibition A.R. Penck: *I Think in Pictures*

📍 Detail from a nineteenth-century painting of Etruscan tomb painting with male-male scene, featured in the exhibition *No Offence*, 25 September – 2 December 2018.  
© The Trustees of the British Museum, 2010,5006.611

📍 The impressive and thought-provoking display *A Nice Cup of Tea?*, 23 May 2019–22 March 2020



The fashion for drinking sweetened tea from China inspired the luxury tea sets in the European Ceramics Gallery. Yet behind this wealth and beauty lay the brutal exploitation of enslaved people producing sugar in the West Indies in the eighteenth and nineteenth centuries. This installation uncovered the hidden narratives of empire, trade and transatlantic slavery, amplifying the lives and resilience of Oxford's African Caribbean community and making us view the European Ceramics Gallery through a new lens.



## EXHIBITIONS AND DISPLAYS

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**SPELLBOUND: MAGIC, RITUAL AND WITCHCRAFT**

31 August 2018 – 6 January 2019

**JEFF KOONS AT THE ASHMOLEAN**

7 February 2019 – 9 June 2019

**TRICKS OF TRADE: MAGIC AND MONEY IN CONTEXT**

31 July 2018 – 16 December 2018

**NO OFFENCE: EXPLORING LGBTQ+ HISTORIES**

25 September 2018 – 2 December 2018

**ANTINOUS: BOY MADE GOD**

25 September 2018 – 24 February 2019

**THE TALE OF PRINCE VESSANTARA**

27 March 2018 – 9 September 2018

**A CENTURY OF WOMEN IN CHINESE ART**

1 May 2018 – 14 October 2018

**LUI SHOU-KWAN CENTENARY EXHIBITION:  
ABSTRACTION, INK AND ENLIGHTENMENT**

27 October 2018 – 7 October 2019

**PLUM BLOSSOM AND GREEN WILLOW: SURIMONO  
POETRY PRINTS**

2 October 2018 – 17 March 2019

**THE ART OF CONTEMPORARY JAPANESE TEA**

23 October 2018 – 16 December 2018

**DIMENSIONS: THE MATHEMATICS OF SYMMETRY AND  
PATTERNS**

16 March 2019 – 9 June 2019

**THE NAKED FORM IN MODERN CHINESE ART**

30 March 2019 – 15 September 2019

**LIFELINES: THE WOODCUTS OF NAOKO MATSUBARA**

19 April 2019 – 6 October 2019

**LEONARDO DA VINCI AND NATIONAL IDENTITY ON  
MEDALS AND MONEY**

14 February 2019 – 14 July 2019

**A.R. PENCK: I THINK IN PICTURES**

28 June – 3 November 2019

**A NICE CUP OF TEA?**

23 May 2019 – 22 March 2020

**FEED THE WORLD: FOOD AND MONEY IN THE 20TH  
CENTURY**

30 July 2019 – 15 December 2019



© Utagawa Kuniyoshi (1797–1861). *Two women on the beach at Enoshima*. Colour woodblock print with metallic pigments and embossing, 20.5 × 17.5 cm (each sheet). EAX.4763a–b. Featured in the exhibition *Plum Blossom and Green Willow: Surimono Poetry Prints*.



## SHARING OUR COLLECTIONS

We share the Ashmolean's collection across the UK and the world, through loans to other exhibitions and via our touring exhibitions programme. Over the past year, 484 works were lent worldwide by the Museum. Sharing our collections as widely as possible with diverse audiences is a critical part of our work. Organising and dispatching loans are complex tasks that require dedication from our curators, conservators, registrars, mountmakers, packing technicians and others, but international cultural sharing and partnerships remain vitally important.

## ENGAGING NEW AUDIENCES

Our programmes for engagement and learning are for everyone. The Ashmolean is an important space in Oxford to welcome people, discuss issues and encourage shared cultural understanding and empathy. The Museum plays a vital role in helping to support and build a strong sense of community in Oxford and for all our visitors.

### Baby Ashmoles

These sessions, designed to support the wellbeing of carers and babies (under 12 months), take place every Friday morning during term time. Each month they explore a different theme inspired by the Ashmolean's collections.

*Baby Ashmoles was a breath of fresh air. It was wonderful to feel so welcome in a museum environment with a baby and to take part in something that both my little girl and I could*





enjoy. The sessions were really creative and thoughtful – I loved the different activities that brought the paintings or sculptures to life each week, from puppet shows to smelling spices. The format worked brilliantly, with a talk for the adults to enjoy and enough time in between activities for the babies to explore. It was unlike any other baby group I have been to and made me re-think the ways in which children can enjoy museums at a very young age.

**Daisy Mallabar**

## **Little Ashmoles**

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With a focus on play and storytelling, these sessions offer children aged 2 to 5 and their carers the chance to explore a different Ashmolean gallery every month. They take place every Thursday morning during term time.

## **Schools**

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From pre-school onwards, we nurture imaginative and critical thinking to encourage problem-solving skills and creative adaptability. Since the Museum's seven-day opening began in February, we have welcomed significantly higher numbers of school and student groups.

This was an amazing project. I popped in to the Ashmolean to see the exhibition – which is great – and noticed loads of foreign students taking each other's photos in front of the masks. Thanks again. We had a very emotional Year Six leavers' assembly today; they have been a really exceptional group of characters. I think the Digital Portraits will be one of their most [memorable and] creative memories.

**Sue Vermes, Headteacher, Rose Hill Primary School**

## **Jeff Koons Arts Award**

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It was a pleasure to be involved in such an amazing project. The students loved having something to work on that was unique to them. They liked the idea of becoming 'Jeff Koons experts'. They really appreciated their visits to the Museum and getting to work and build relationships with Miranda and Clare.

They felt really valued and were grateful for the opportunity to handle such precious and old objects when you brought items into the classroom.

**Class teacher**

## **'A' Level Study Day: Chaucer's World 2019**

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I just wanted to say a massive thank you for all your work on the Chaucer Study Day. The sessions were superb and our students gained so much from everyone's expertise, enthusiasm and time. I know from their feedback that it has prompted some students to think seriously about literature-based courses at university for the first time.

**Cherwell English teacher**



## Voices in the Gallery

A group of young asylum seekers and refugees from Oxford Spires Academy visited the Ashmolean to find out about objects in the Ancient Near East Gallery. Working with curator Paul Collins, the students chose an object from the collection and explored what it meant to them. Their responses were gathered through audio recordings and written texts in the gallery, which were also translated into the students' own languages. The responses were included in the gallery displays as podcasts.

**When I hold the hand I feel amazing. I want to tell lots of friends about what I did at The Ashmolean Museum. I tell them about the hand and I tell them that I hold the hand. It is 1,000 years ago and I tell them I'm happy with that.**

**Student from Syria**

It was interesting that lots of the students were drawn to something that was familiar to them, something that might have a positive memory. I think that there was mutual learning that went on through the choices they made. I think everyone has something that they already bring into a gallery with them that's part of the experience of the gallery: what you already bring to the object and what you can learn about it.

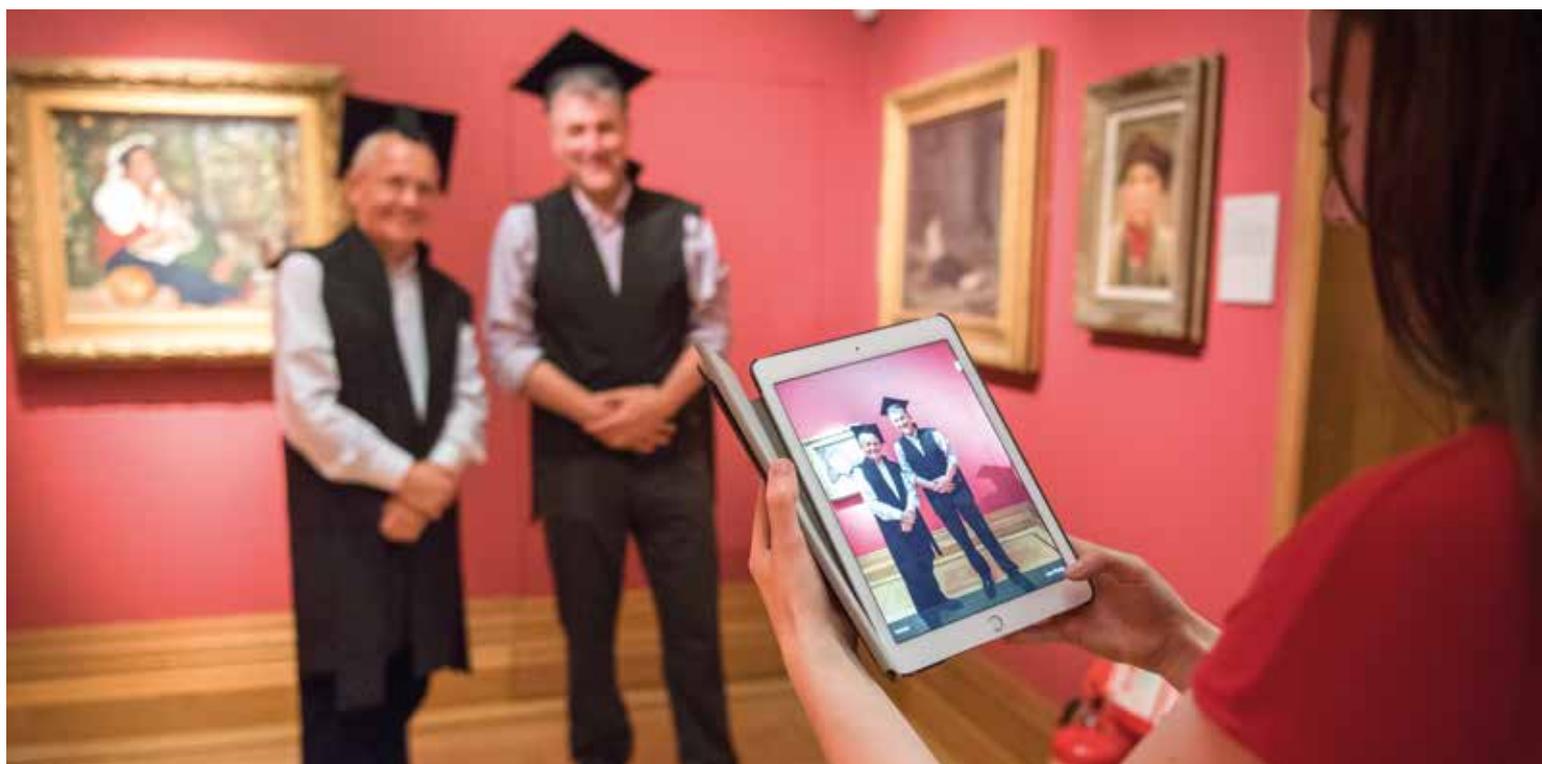
**Class teacher**

## Creatives

Creatives is the Ashmolean's Action Group for young people aged between 16 and 19. It provides opportunities for them to develop new skills and learn more about the Museum's collections, as well as to represent their views. In autumn 2018 the group took up the



challenge of working as a team in 'Takeover Day', assuming the roles of the adults as part of *Kids in Museums* (for more information, see <https://kidsinmuseums.org.uk>). Following training from the Oxford University Museum Volunteers Service, the Ashmolean's Creatives planned and delivered a weekend drop-in event for families, offering a range of activities inspired by the collections to extend children's learning.



## Doing Things Differently – Gallery 8 Test Lab and Consultation

A core aim of *Ashmolean for All* is to change the way in which we relate to our audiences. Central to this process is making our permanent galleries more dynamic and engaging. We aim to offer a wider range of 'ways in' to access and enjoy our collections, putting consultation at the heart of this process. By actively involving our communities through co-production work, *Ashmolean for All* seeks to introduce different voices, perspectives and creative responses.

Bearing this in mind, we created a 'test' display in Gallery 8 linked to the redevelopment of the Ancient Near East Gallery. The test was designed to invite responses to different approaches to text and storytelling, with the outcome directly feeding into the way the Ashmolean uses text to engage visitors in the redeveloped permanent gallery in 2020.

We consulted with focus groups in addition to general visitors, including community journalists from Barton, a group of Art Foundation students, the Multaka-Oxford (a volunteer group of people who have recently arrived in the city as forced migrants), members of the 'Meet Me at the Museum' older people's group and non-visiting families. Discussions were thought-provoking and strong opinions were expressed throughout, along with some great ideas and suggestions.

## Windrush Day

The Ashmolean marked Windrush Day with a special programme to celebrate and commemorate the arrival of the *MV Empire Windrush* and the contribution of the Windrush generation to British economic, social and cultural life. Co-produced in collaboration with community partners, Windrush Day was part of a programme of events across Oxford. The event was linked to *A Nice Cup of Tea?*, the recent installation in the European Ceramics Gallery (p.8).

## 'Meet Me at the Ashmolean'

The Museum has an important role to play in helping older people to maintain active and independent lives. These monthly social events include behind the scenes visits and curator-led gallery tours, as well as time for participants to socialise in our café. Volunteers bring visitors who find it difficult to get out on their own to the Ashmolean, enabling them to take part in this highly popular activity.

With support from our 'Meet Me at the Ashmolean' appeal, we have increased the frequency of these sessions in 2019, providing more assistance for those who face economic and physical barriers to accessing the Ashmolean. We have also established an Older People Action Team to advocate for the needs of older people and ensure that we offer relevant opportunities of lifelong learning and engagement. Greater participation in the work of the Ashmolean





helps us to do more for all our audiences and provide bespoke support for a wide range of visitors. One outcome from listening to comments from this key audience group has been an increase in seating in our galleries. Seats are specially selected for ease of use and arranged to encourage contemplation and discussion.

### 'Uncomfortable Ashmolean' Tours

Programmed with students from the University's 'Uncomfortable Oxford' initiative, these tours explore the uncomfortable narratives surrounding some of our objects and the ways in which they entered the collection. This is part of the Museum's wider exploration and activity focusing on decolonisation and issues-based, interdisciplinary research into our collection.

## DIGITAL AUDIENCES

Our digital presence continues to be a vital tool for building brand connections and audiences, opening up access to the Museum beyond its walls.

The Ashmolean's social media channels share the core collections and promote our programme of exhibitions, events and activities with a highly engaged audience of over 200,000. Over the past year our social media following grew by more than 35,000, and we saw more than 1.5 million engagements with the content we posted.



*Jeff Koons at the Ashmolean* was our first major exhibition in which visitors were encouraged to take and share their own photographs. This led to more than 5,000 images being shared on Instagram, reaching a large and new audience for the Museum.

## GREG JONES

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### As Senior Graphic Designer, Greg leads on exhibition marketing campaigns and the Museum's brand and communications design

Designing the visual identity for *Spellbound* was a career highlight. Despite the many objects in the exhibition, nothing stood out as a suitable lead image for the marketing campaign. We were therefore compelled to work in a completely new way to develop the campaign design concept. Working with a fine art photographer, prop designer and model, we set about creating new artwork that would bring the objects to life and portray the human stories in the exhibition. For the typography I cut 3D lettering and incorporated it with a witch's ladder made out of string and feathers, to enhance the tension and atmosphere in the photographs.

The result was a compelling campaign with a visual narrative across a series of designs; it worked well in all formats including posters, bus backs and digital. It was an incredibly creative and complex process that carried an element of risk, but the final result was hugely successful. This was a different kind of exhibition for the Ashmolean, and we had created something that would help the Museum reach new audiences.

I've been very privileged to work on so many amazing and wide-ranging exhibitions at the Ashmolean; both *Jeff Koons* and *Pompeii* have been personal highlights. Every marketing campaign is different, but to be successful we strive to maintain a strong organisational brand presence that sets us apart. As a graphic designer, my role is both creative and disciplined; it often involves taking complex ideas and distilling them down so that our visual communications are instantly captivating and enticing. Through this creative and consistent design approach, we can communicate effectively with our existing audiences, reach new audiences and enhance our reputation as a world-class Museum.



# THE ASHMOLEAN MUSEUM

## IN NUMBERS 2018/19

**869,647**

VISITORS TO THE ASHMOLEAN

**95,049**

EXHIBITION VISITS

**1,345,929**

UNIQUE VISITORS TO OUR WEBSITE

**9,074**

FAMILIES TOOK PART IN FAMILY PROGRAMME OF EVENTS

**214,738**

FOLLOWERS ON SOCIAL MEDIA



**36,713**

SCHOOL STUDENTS AND FURTHER EDUCATION LEARNERS TOOK SELF-DIRECTED AND TAUGHT ACTIVITIES





# COLLECTIONS



**Preserving, Enhancing and  
Sharing our Collections**

Over the past year, activities linked to our collections have ranged from archaeological projects in Egypt and Iraq to initiatives with Japanese contemporary artists.

Curators and conservators are involved in national and international partnerships on research and exhibition projects, and many serve on specialist advisory panels. Our everyday work fuels the Ashmolean's strategic priorities – notably in taking care of the collections and providing access to them physically, while enhancing virtual access through digitisation and publications. We take pride in the Museum's object-centred research and teaching, which relies on the support provided by our collections and conservation staff.

In July 2018 the Ashmolean submitted a comprehensive application to the Arts Council to renew its museum Accreditation, based on standards for collections management, public engagement and operations. The collections departments carried out full reviews of collections- and conservation-related policies and priorities that lie behind many of the Museum's activities.

The last year has seen intense activity relating to planning and preparation for the major GLAM (Gardens, Libraries and Museums) Collections Study and Research Centre, which is linked to the Parks College development. We dedicated considerable time to the moves of various collections, involving both large- and small-scale works. A separate and urgent move of collections within the offsite Harkness Building presented a considerable challenge to a hard-working team from across departments.

## ACQUISITION HIGHLIGHTS

Since its foundation, the Museum has been committed to expanding its collections, ensuring their international significance and maintaining the Ashmolean's place as one of the leading university museums in the world.

This year a total number of 400 items were acquired, comprising paintings, graphic works, coins and textiles through the schemes administered by the Arts Council England, the Cultural Gifts Scheme and Acceptance in Lieu of Inheritance Tax, together with a range of gifts, bequests and purchases.

Highlights included:

### A Gift of Pictures from the Pitman Foundation

A group of paintings and watercolours by John Singer Sargent and oils by Augustus John, Gwen John and Philip Wilson Steer, presented by the Pitman Foundation, comprise one of the most remarkable gifts of pictures to the Ashmolean in recent times.



The three paintings and watercolours by Sargent were presented through the Pitman Foundation by Mrs Ormond's granddaughter. They include portraits of his sisters Emily Sargent and Violet Ormond and their friend Flora Priestley (1859–1944). Sargent remained a close friend and travelling companion of Miss Priestley; he painted her portrait four times, despite declining to marry her on several occasions.

The other works in the gift were collected by Hugo Pitman (1892–1963). He acquired Gwen John's masterpiece *The Convalescent* through his friendship with Augustus John, her brother. The work is one of eleven variations painted between 1919 and 1926 in the artist's studio at 29 rue Terre Neuve, Meudon.

The Ashmolean and its visitors will always be grateful to the Pitman Foundation for their immense generosity.

### The Reliquary of the Holy Cross

Probably made in Padua c.1510–30, The Reliquary of the Holy Cross is copper gilt with a miniature in gouache. It was accepted under the Cultural Gifts Scheme by HM Government from Sam Fogg Ltd and allocated to the Ashmolean Museum in 2018. The finely worked reliquary was commissioned by a nun to hold a relic of the cross on which Jesus is said to have been crucified. It provides a rare and important example of female patronage in Renaissance Italy.

### Two Gifts for the Coin Collection

A generous donation from Eric Engstrom has brought two new additions to the Ashmolean's Coin Collection. The first is a Chinese paper note for 1 Kwan (1000 Cash), issued c.1368–99 during the reign of the Hong Wu emperor of the Ming period.



John Singer Sargent (1856–1925), *Flora Priestley*, c.1885–9. Oil on canvas, 63.5 x 48.5 cm. Presented by the Pitman Foundation, 2019. WA2019.8

Gwen John (1876–1939), *The Convalescent*, c.1919–26. Oil on canvas, 41 x 33 cm. Presented by the Pitman Foundation, 2019. WA2019.5

A Chinese paper note for 1 Kwan (1000 Cash), issued c.1368–99, during the reign of the Hong Wu emperor of Ming period. Donated by Eric Engstrom. HCR47612



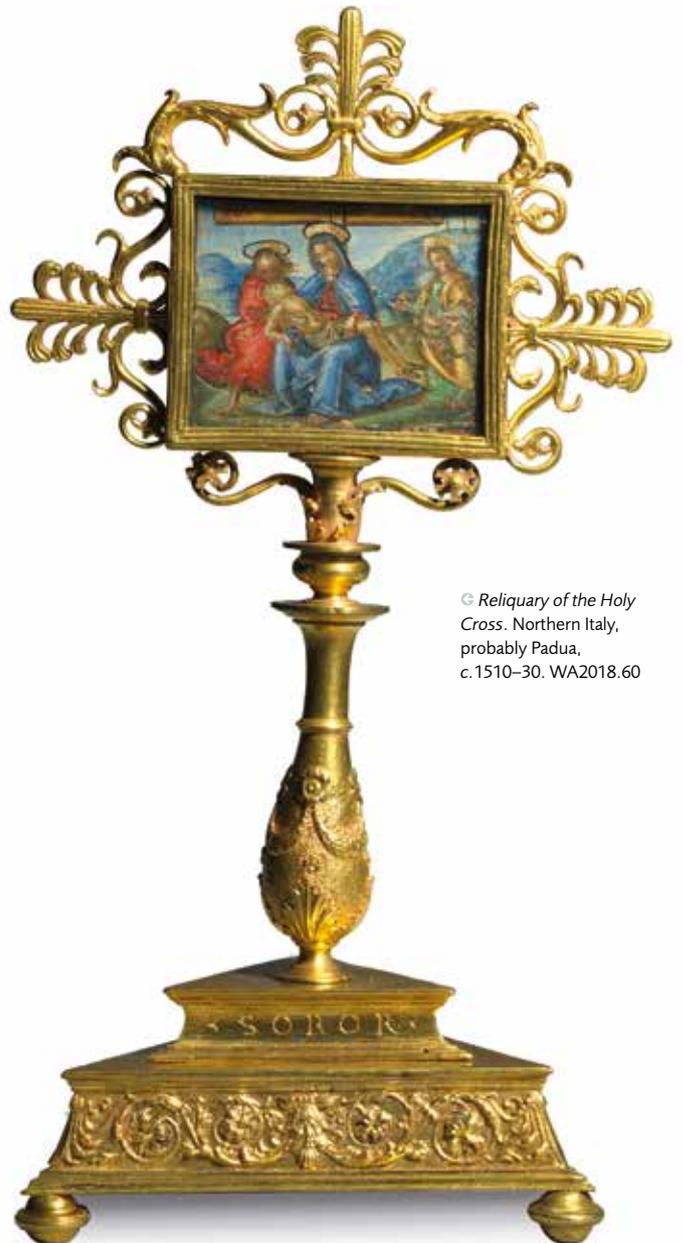
Banknote of Sweden, 'Stockholms Banco', two silver Dalers issued in 1666 with signatures and seals of the bank and its officers. Donated by Eric Engstrom. HCR47613



The second is a Swedish banknote, 'Stockholms Banco', which was issued in 1666; it features signatures and seals of the bank and its officers.

The Ming dynasty 1-Kwan notes are the world's earliest examples of paper money – a Chinese innovation that took three centuries to arrive in Europe. Issued by the government across the Ming Empire, punishment for forgery, and rewards for its detection, were clearly spelled out on each note: 'The counterfeiter shall be decapitated. The informant shall be rewarded with 250 taels of silver, and in addition shall be given the entire property of the criminal'.

The earliest banknotes in Europe were issued during 1660–8 by Stockholms Banco in response to a currency crisis prompted by the depreciating value of copper. The bank issued more notes than it could honour, however, leading to its collapse in 1668. As an instrument in an important story in the world's financial history, this example is a worthy addition to the Ashmolean's collection.



Reliquary of the Holy Cross. Northern Italy, probably Padua, c.1510–30. WA2018.60



## Woodcut Prints and Collages from Naoko Matsubara

This magnificent gift from the internationally renowned Japanese artist Naoko Matsubara features 100 of her woodcut prints and collages. Matsubara studied design and Japanese painting at the Kyoto School of Fine Arts, and has constantly experimented with new methods and different effects over a broad subject range. Despite having spent the majority of her life in North America, the artist's work retains an unmistakable Japanese feel. Now in her eighties, Matsubara's prints express an extraordinary vitality, spanning the divide between East and West.

Embroidered hanging (wool, felt appliqué embroidered with silk), Iran, first half of the nineteenth century, 200 x 150 cm. EA2018.101A

Naoko Matsubara, *Tagasode*, 2014. Colour woodcut on paper, 91.5 x 191 cm. EA2018.160

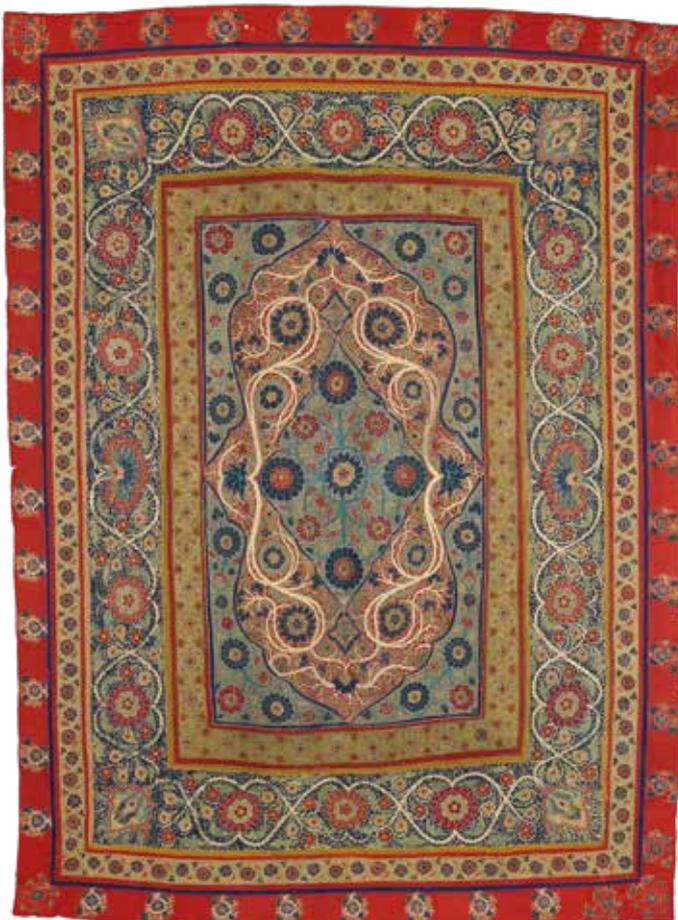
Two funerary heads of calcite-alabaster, Southern Arabia, c. 100 BC–AD 100. AN2018.1 and AN2018.2

## An Embroidered Textile from Resht, Northwest Iran

Acquired in 2018 with the help of the Art Fund, the Arts Council England/ V&A Purchase Grant and additional support from Richard and Adeela De Unger and the Patrons of the Ashmolean, this textile from Qajar Iran (1789–1925) has been attributed to the textile centre of Resht in northwest Iran. It is likely to have been the decorative lining of a Qajar-era tent. The textile belonged to George Joseph Bell, B.M. Balliol, an Oxford graduate whose fellowship in medical sciences brought him to Iran in the 1830s. It remained in the Bell family until 2018.

## Gift of Two Funerary Heads

These two funerary heads were made in Southern Arabia c. 100 BC–AD 100. They were discovered in tombs outside the ancient Arabian city of Tamna'. The sculptures were presented to the Ashmolean by a private donor whose parents were doctors in Yemen from 1954 to 1962, and who were given the heads as a mark of gratitude and friendship.



## CARING FOR THE COLLECTIONS

This has been a full and exciting year of preserving and investigating the collections, as well as preparing and making them accessible for display, exhibition, study and travel. Planning for the future has been no less important, as designs have progressed for new cross-museum offsite collection facilities in the Radcliffe Science Library and at Swindon.

Over the year 22 exhibitions – including travelling shows, free museum displays and three major exhibitions – have been prepared and installed. We also achieved a range of challenging installations. One involved the hanging of the largest painting ever exhibited at the Ashmolean, *Northern Darkness III* by A.R. Penck, which measured 318 cm in height and 970 cm in width. Other installation highlights were the fragile alum crystal figure and sulphur demons in *Spellbound* and works for the *Jeff Koons* exhibition. Although the latter featured just 17 exhibits, the scale and weight of the objects required over 300 hours to install.

Ahead of this summer's exhibition *Last Supper in Pompeii*, the Conservation Department formed a pioneering special collaboration with *Il Parco Archeologico di Pompei*. The first of its kind, the project offered Ashmolean specialists the opportunity to conserve for display 37 copper alloy, ceramic and glass vessels excavated at Pompeii. These objects had been found in the ruins of a tavern, then left largely untouched since first excavated in the 1950s. They are now on show at the Ashmolean, fully conserved for the first time.

Working on these precious objects required visits to Pompeii for careful discussions and formal agreement with the senior conservator from Pompeii, Dr Giuseppe Zolfo, for whose guidance and encouragement we are very grateful. Through close communication and involving over 2000 hours of painstaking work, these vessels have been brought to full display condition.

☺ Ashmolean Conservator Morwenna Blewett working on *The Foot Doctor* by David Teniers the Younger (1610–90). This image shows the removal of the old, discoloured varnish that was applied in 1867



☺ Ashmolean Conservators Alexandra Baldwin (left) and Nicky Lobaton (right) discuss treatments for objects from Pompeii with Italian Conservator Dr Giuseppe Zolfo

Tool marks, construction details, repairs, traces of soot, limescale and organic remains were all uncovered for the first time since the eruption of Mount Vesuvius in AD 79. In the process the stories of how they were made, used and repaired have been revealed. The conservation process was filmed and forms a part of the Ashmolean's successful exhibition on Pompeii, which opened in July. This important collaborative project has established a close professional relationship between the two institutions that we hope will remain long after the exhibition closes in January 2020.

Many of the findings from examining the Pompeii vessels have been made possible by the purchase this year of a portable, digital-pulsed X-ray machine. This cutting-edge equipment, the first of its kind in the University, was acquired through a generous bequest from Miss Cecil Western, former Chief Conservator in the Ashmolean. It has played an invaluable role in another innovative analytical project exploring the technology and authenticity of Mina'i ceramics, supported by the Sarikhani family.

Meanwhile 52 works from the reserve collections have been prepared to replace light-sensitive objects displayed in the permanent galleries as part of a regular rotation. Other conservation treatments have included a thangka (a Tibetan Buddhist painting on a scroll) called *The Wheel of Life* (EA1978.98), which took 117 hours to prepare, and *The Foot Doctor* by David Teniers the Younger. This painting is known to have been last treated by Henry Merritt, a famous nineteenth-century restorer.

From April to July, as a preventive measure, reserve collections from the upper floor of the current offsite collections building were safely consolidated into two lower floors. Preventive conservation and maintaining environmental controls are a vital part of our remit, which was commended by the Government Indemnity Advisor.

We are sincerely grateful for the generous support given to conservation projects over the last year from The Stockman Family Foundation, The Helen Roll Charity, The William Delafield Trust and the Elizabeth Cayzer Charitable Trust.

## ANIMATING THE COLLECTIONS

The programme to enrich the Ashmolean's diverse collections has been prevalent throughout the Museum.

Long-term loans and displays among the collection of medieval to contemporary fine and decorative arts on view in 23 galleries have presented new artists or types of art to the public. Highlights have included Thomas Moran's panoramic *Autumn Afternoon; the Wissahickon* (lent by the Terra Foundation and shown among our British nineteenth-century landscapes), Pier Leone Ghezzi's large and swaggering *Musicians at St Peter's* in the Music and Tapestry Gallery and a tiny enamel triptych lent by the Society of Jesus and thought to have belonged to Mary, Queen of Scots.

A compelling installation of paintings by Egon Schiele and sculpture by Cuban cubist Mario Carreño transformed the display of modern and contemporary art in the Lewin Gallery.

Damien Hirst's fantastical sculpture *The Severed Head of Medusa* (2013), on loan from a private collection, created an eye-catching addition to the Ancient Greece Gallery. The gold and silver plated severed head of a young woman illustrates a myth that has been depicted throughout art history.

Across the Eastern Art galleries, five free exhibitions and gallery rotations of six to twelve months across the ten permanent galleries

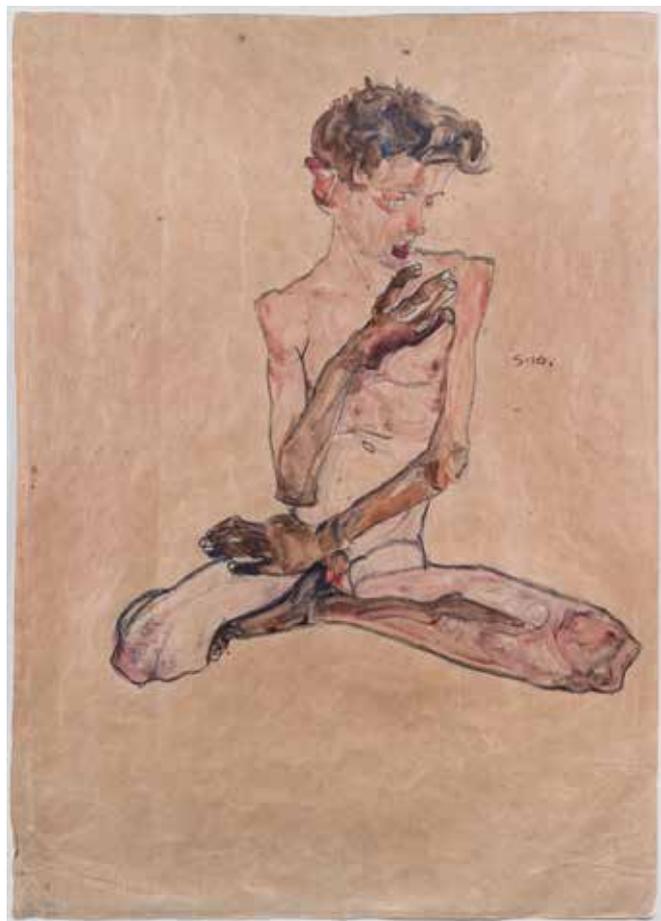


have included a display of Japanese contemporary tea utensils and a small display in the Islamic Gallery showcasing the research findings into a Persian lustre bowl. The accompanying programme of workshops, conferences, public lectures and curatorial tours has encouraged both academic and general visitors to explore the collections. Beyond the galleries, three touring exhibitions and partnerships have continued to play an important part in sharing the collections as widely as possible.

🕒 Egon Schiele (1890–1918), *Seated Boy*, 1910. Black crayon, watercolour and bodycolour on paper, 45 x 31.7 cm. Lent from a private collection, 2019. LI2769.1

🕒 Mario Carreño (1913–99), *Untitled*, 1948. Oil on canvas, 57.8 x 67.6 cm. Lent from the private collection of Liam Francis Gearon, 2019. LI2805.1

🕒 Damien Hirst (b.1965), *The Severed Head of Medusa*, 2013. Gold, silver, 32 x 39.7 x 39.7 cm. Private Collection, LI2710.1 © Damien Hirst and Science Ltd. All rights reserved, DACS 2018





Project Photographer Raffaella Losito digitising works from the Italian Drawings Collection

## THE PRINT AND STUDY ROOMS

A total of 6,455 visitors used the Print and Study Rooms in the past year. The Western Art Print Room welcomed 3,642 visitors to view and study drawings and prints not normally on display.

*Once more I am writing to thank you and your staff for the incredible hospitality you showed to our students last Saturday. For a number of them this was their very first exposure to art history, and you made sure that it has been not only an unforgettable one for them, but also an inspiring one that broke down a lot of concerns over their ability to cope with the demands of this aspect of their course.*

**Dr Conny Bailey, Vaughan Centre of Lifelong Learning, University of Leicester**

Western Art convened the major international conference 'Glowing Colour: The "Chromatic Turn" in Victorian Art, Design and Fashion', supported by Barrie and Deedee Wigmore.

The Eastern Art Study Rooms attracted a total of 1,713 visitors and over 1,000 participants attended workshops and conferences. The department convened six conferences and workshops last year, including a major conference in collaboration with the Royal Historical Society and the Centre for Global History on 'The Future of History: Going Global in the University'. Of the Study Room visitors, 468 were Oxford student and faculty visits related to teaching in the University. A total of 3,366 Eastern Art objects were viewed and/or used for research and teaching in the Eastern Art Study Rooms by the curators, faculty in the University, other Higher Education Institutes and the public.

Over 4,500 objects and archival pieces from the Antiquities collection were made available for study or research by 1,100 people from the University, other Higher Education institutions and the general public.

Of these, over half involved the Egyptian and Sudanese collections. Spatial capacity for the research and study/teaching of Antiquities has increased with the opening of a second Study Room.

## ONLINE COLLECTIONS

The Ashmolean's target to expand and enhance the digital collections, with the aim of making one-quarter available online by 2020, is well underway. Following the launch of the Ashmolean's Collections Online in summer 2018 (<http://collections.ashmolean.org>), a further 50,000 records have been prepared and published and 10,000 database entries newly created – bringing the total to 94,000 cross-searchable records online featuring objects across the Museum.

New additions include the Ashmolean's world-class collection of German old master prints (with stunning masterpieces by Albrecht Dürer, among others), its significant collection of Cypriot antiquities and Attic black- and red-figure vases, and more of its renowned collections of Chinese and Japanese ceramics.

The digitisation of the Coin Collection, supported by the Ronus Foundation, has made considerable progress in different areas: Islamic and Chinese coins, coins from Spain and southern Gaul (funded by the ERC as part of the Ancient Coinage as Related Cultural Heritage Project) and coinage of Alexander and Philip Arrhidaeus (funded by the AHRC as part of the Oxford–Paris Alexander Project). The Ottoman coins are also being digitised by the Museum's Cross-Collections Trainee Curator.

The Ashmolean is grateful to the team of volunteers who create digital images on a daily basis, supporting the work of the Digital Collections Team. The latter consists of ten members of staff, with two digital images posts being funded by Gardens, Libraries and Museums (GLAM).



## LAURA MULLINS

**Laura is the Apprentice Exhibitions & Collections Technician, coordinated by the Victoria & Albert Museum and the University of Oxford**

The largest work I have helped install this year has been a 10 m canvas by A.R. Penck and the most active has been the Jeff Koons exhibition, from reinforcing the floor to sensitively handling some of the most fragile of works. De-installing shiny, heavy objects on a large scale, with 2.5 tonnes in some of the crates, presented challenges getting the works in and out of the space. When members of the public see an exhibition, often they don't consider the work involved in installing it!

My background is ancient and medieval history. While I was certain that my career path was in museums, it took a while to get a position as a museum assistant, later followed by a gallery assistant at Cardiff

Museum. This apprenticeship allows me to work towards a Level 3 Diploma in Cultural Heritage. It's a qualification that lasts for one year, with the added opportunity to stay on at the Ashmolean for another two years – so one year of theory-based learning and two years of on the job training. It's had a big impact on my career development and having the qualifications from the V&A and the Ashmolean is paramount. It's also fascinating learning about the different modules, from conservation ethics to solving mathematical problems concerning the installation of a work. Working with the collections at the Ashmolean is so varied, from object handling to paper handling. It's an incredible privilege to work directly with an object created by an artist or used by an individual thousands of years ago.

# THE ASHMolean COLLECTIONS

## IN NUMBERS 2018/19



**400**  
NEW  
ACQUISITIONS

**6,455**  
VISITORS USED  
THE PRINT AND  
STUDY ROOMS  
FOR RESEARCH  
PURPOSES

**94,000**  
WORKS AVAILABLE  
ONLINE FROM  
ACROSS THE  
COLLECTIONS

**149,453**  
UNIQUE VISITS  
TO THE ONLINE  
COLLECTIONS



# TEACHING AND RESEARCH



**A World-Class Centre**

The collections are valuable resources for teaching both within and beyond the University of Oxford, making important contributions to interdisciplinarity, professional development, outreach, public engagement and curriculum diversity.

Academic engagement at the Ashmolean has flourished in the past year, embedding the Museum in the Oxford curriculum and the University's faculty members and students in the Museum, as we continue to develop existing collaborations and to provide opportunities for new partnerships in all four divisions. Our University Engagement Programme (UEP), generously funded by the Andrew W Mellon Foundation to promote the use of material culture in teaching across the curriculum, has grown in inclusivity, with students and faculties appreciating that the Ashmolean and its Study Rooms are places in which every community and identity is represented and has a voice.

The Museum has extended its reach in every area of our four academic offers:

## CURRICULAR TEACHING AND SUPERVISION

The volume of teaching across all four curatorial departments, encompassing all four divisions of the University, by the curatorial team and the Teaching Curator has increased; in the past year the Museum's contribution to the University was roughly equivalent to 5.2 full-time lecturer posts. This year the Eastern Art curators alone taught 50 Oxford University single classes and lectures, including three complete options around Eastern Art collections, besides various lectures and class contributions for undergraduate and graduate courses in the Humanities and Social Science curricula.

Doctoral researchers continue to be part of the Ashmolean community, supervised by curators. The collaboration of Ashmolean curators is a resource increasingly valued by faculty members planning their teaching for the year, with more courses available using the collections, facilities and expertise of the Museum. The wide range of courses to which Ashmolean specialists contribute reflects the wide content of the collections. Eighteenth-century portraits of doctors, electrum coinage from ancient Lydia, silver and garnet jewellery from Kent, prehistoric hand-axes and Renaissance bronzes have been put to work teaching historians, linguists, archaeologists, MBA students and medics. The Heberden Coin Room is used for teaching in Archaeology, Classics, Oriental Studies and History. Undergraduate and graduate classes on Classical Greek, Hellenistic and Roman Art are held in the Cast Gallery, where students can study outstanding classical monuments, such



as Prima Porta Augustus and Trajan's Column. Curatorial lectures around Western and Eastern Art collections are regularly offered in the History of Art department, including a complete undergraduate option around the Museum's collection of South Asian sculpture.

Faculty Fellows in Mathematics and Physics have begun the process of establishing the place of the Museum in the education of undergraduates in the Mathematical, Physical and Life Sciences Division, while further curricular developments are now underway. Meanwhile the Teaching Curator is co-investigator on a Wellcome Trust-funded project to develop a course in the humanities for the departments of Neurology, Psychiatry and End-of-Life Care.

## SKILLS TRAINING AND CAREER DEVELOPMENT

The Faculty Fellows programme continues to be a key driver for ensuring the collections' effective use in the curriculum, welcoming fellows in Renaissance Portuguese, Early Modern Intellectual History, Business, Maths and Physics. For every Fellow curricular development is at the heart of their project, and the Museum-based courses planned by past participants are now embedded in the teaching of their various departments.

Over the year, the Antiquities collection has supported eighteen research publications covering themes as diverse as Ashurbanipal, king of Assyria, rabbit keeping in medieval Britain and the Tradescants' wooden war clubs. The following Faculty fellows have made use of Antiquities collections:

Dr Samuel Gartland (Hilary 2018): developing fourth-century BC Greek History Paper. Established the 'Krasis' symposium series with Teaching Curator Jim Harris.



Dr Chris Hollings (Hilary 2019): investigating the historiography of maths for a new fourth year option course. Focused particularly on objects from the Ancient Near Eastern, Egyptian, Aegean and Prehistoric collections.

Professor Howard Hotson (Trinity 2019): enhancing two existing Special Subject and Optional Subject courses. Used Cabinet and drew on curatorial knowledge, printed catalogues and public displays to devise pathways through the collections.

Five iterations of the pioneering *Eloquent Things* courses, funded by the University's AHRC doctoral training grant, were offered to early career researchers (ECRs). Each gave an insight into the principles and practice of object-centred teaching and learning.

The 'Krasis' programme, funded for the past twelve months by a Humanities Division Teaching Project Grant, has seen the collections put to work in extraordinary ways by physicists, classicists, historians, biochemists, anthropologists, linguists and fine artists (among many others). Participants have gathered weekly to collaborate on interdisciplinary symposia in which competitively selected undergraduates and ECRs pool their expertise to explore a shared theme.

## PUBLIC ENGAGEMENT WITH RESEARCH

The Ashmolean's first collaboration with the Mathematical Institute took place in the form of the exhibition *Dimensions: the Mathematics of Symmetry and Space*, which attracted over 20,000 visitors. For his work on the virtual reality component of the show, Josh Bull received a Vice-Chancellor's Award for Public Engagement with Research.

Our long-standing collaboration with the Nuffield Department of Clinical Neurosciences has strengthened with the *Picturing Parkinson's* project run by the neurologist Dr Chrystalina Antoniadou – a former recipient of the Vice-Chancellor's Award for Public Engagement with Research for her work on art and the brain. Dr Antoniadou and the Teaching Curator once again brought a team of researchers to the Ashmolean during Brain Awareness Week, to engage in activities supported by the University's PER Seed Fund and attended by hundreds of members of the public.

In July the Ashmolean's Raphael research project, in collaboration with the University of Kent, received a prestigious Vice-Chancellor's Project Award for its successful public engagement with research through the 2017 exhibition, *Raphael: The Drawings and associated activities*.

Talks programmes for the exhibitions *No Offence* and *Antinous* featured members of the University's Queer Studies Network, while a new series of gallery talks, *Talking Sense*, was presented by a group of twelve doctoral and post-doctoral researchers, working with the Teaching Curator. The series featured the archaeobotany of ancient Crete, the performance of death in contemporary LA and the dangers of toxic pigments in nineteenth-century paintings.

The Ashmolean continues to offer teaching opportunities to Higher Education Institutes, both in the UK and overseas. Oxford Brookes University students are frequent visitors, and we have also taught students from Sheffield, Chester, King's College London, the Royal College of Art, the Courtauld Institute and other UK institutions. Colleagues and students from Harvard, Johns Hopkins, Nazareth College, Colgate University, the University of Wyoming and Hong Kong University have visited to investigate our work in teaching with objects – a programme that has garnered an international reputation for innovation and excellence.

## INTERNATIONAL RESEARCH

### Italian Drawings Research Project: Prints and Drawings Curatorship in the 21st century

As part of a major initiative launched by the Getty Foundation, Los Angeles, The Paper Project: Prints and Drawings Curatorship in the 21st century, we received a three-year grant to fund research of our renowned Italian Drawings Collection and to provide curatorial training. This will result in an online catalogue of over 2,300 drawings.

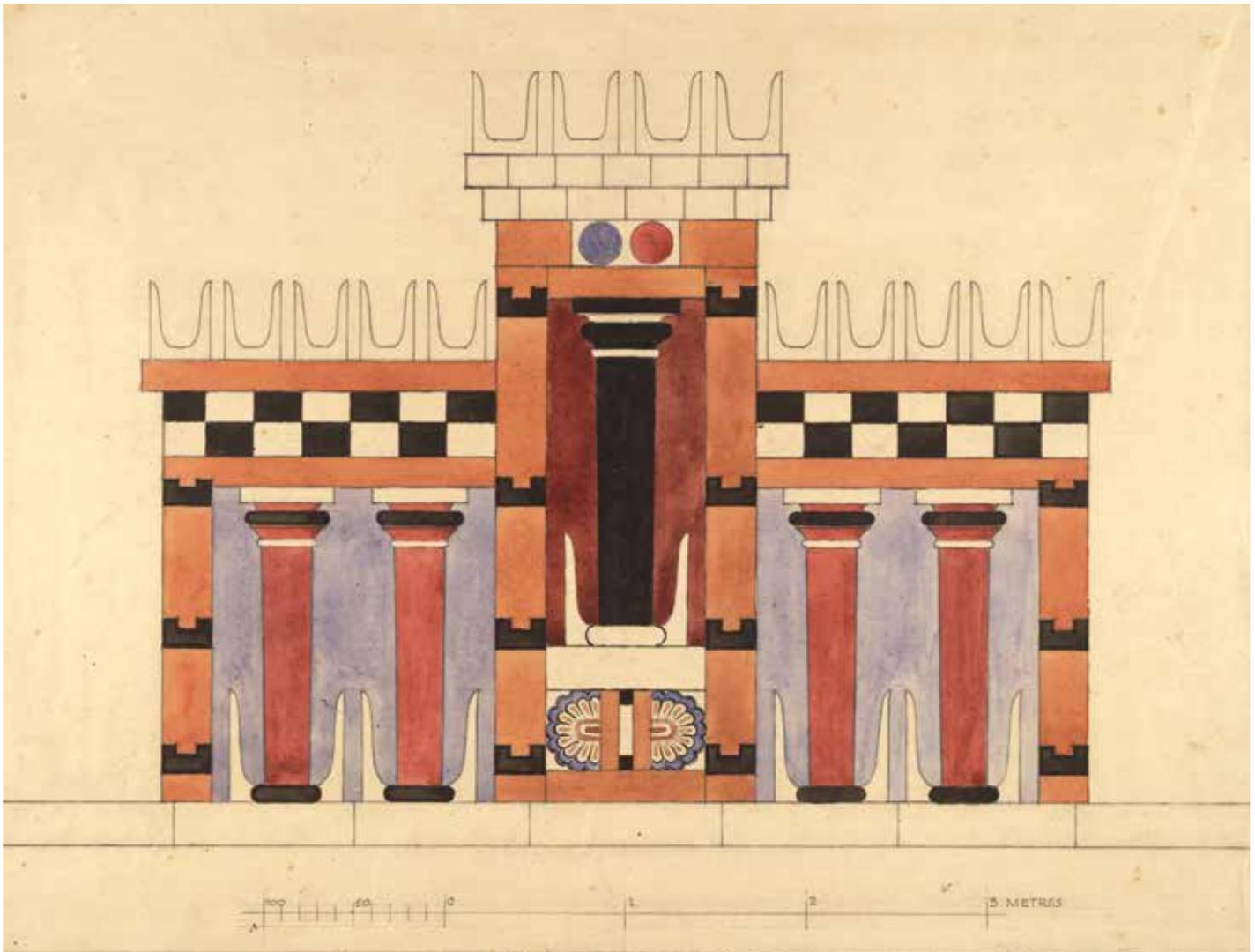
### Sir Arthur Evans Archive

A catalogue featuring over 2,000 original records of Sir Arthur Evans' excavations at Knossos, bequeathed to the Ashmolean on his death in 1941, is now near completion, together with its online publication. Notebooks, plans, watercolour drawings and photographs together documenting his work will be available in in the near future. This hugely significant resource will provide a basis for forthcoming digitisation projects and public engagement.



Antonio Allegri, called Correggio (c.1489–1534), *Designs for the Decoration of the Cupola of the Cathedral at Parma*. Red chalk, 19.6 x 10.6 cm. Presented by Chambers Hall, WA1855.92

Fresco Drawing T/20. Knossos Central Court, Columnar Shrine. Original watercolour. Sir Arthur Evans Archive





📍 Distribution of 13,800 Roman hoards and single gold coins as at August 2019

## Coin Hoards of the Roman Empire Project

This joint initiative between the Ashmolean and the Oxford Roman Economy Project, funded by the Augustus Foundation, is the largest numismatic dataset available from the Roman Empire between 30 BC and AD 400, providing a systematic, Empire-wide study of hoarding. Now in its second phase, the Project is extending beyond the Roman Empire to record hoards at the level of the coin find. There are currently an astonishing 13,800 hoards and single gold coins online, comprising about 3.75 million coins. The Project's success is a result of its collaboration with organisations, scholars and graduate students studying hoarding throughout Europe and beyond.

## The Creswell Archive

One of the oldest and most important archives of Islamic architecture, bequeathed to the Ashmolean in 1975, consists of c.8,000 photographic negatives documenting the surveys of Islamic monuments from the seventh to the eighteenth centuries. They were taken by the architectural historian K. A. C. Creswell. He shared his photographs with other scholars and institutions, facilitating the preservation of important caches of prints and a wealth of documents (research notes, plans, drawings and correspondence). With support from the Barakat Trust, these resources are being digitised to reunite Oxford's holdings with those in London (Victoria and Albert Museum), Cairo (American University in Cairo), Florence (I Tatti) and Cambridge Massachusetts (Harvard University). This will create a unique resource to preserve and restore the region's cultural patrimony and to combat illicit trade in antiquities.

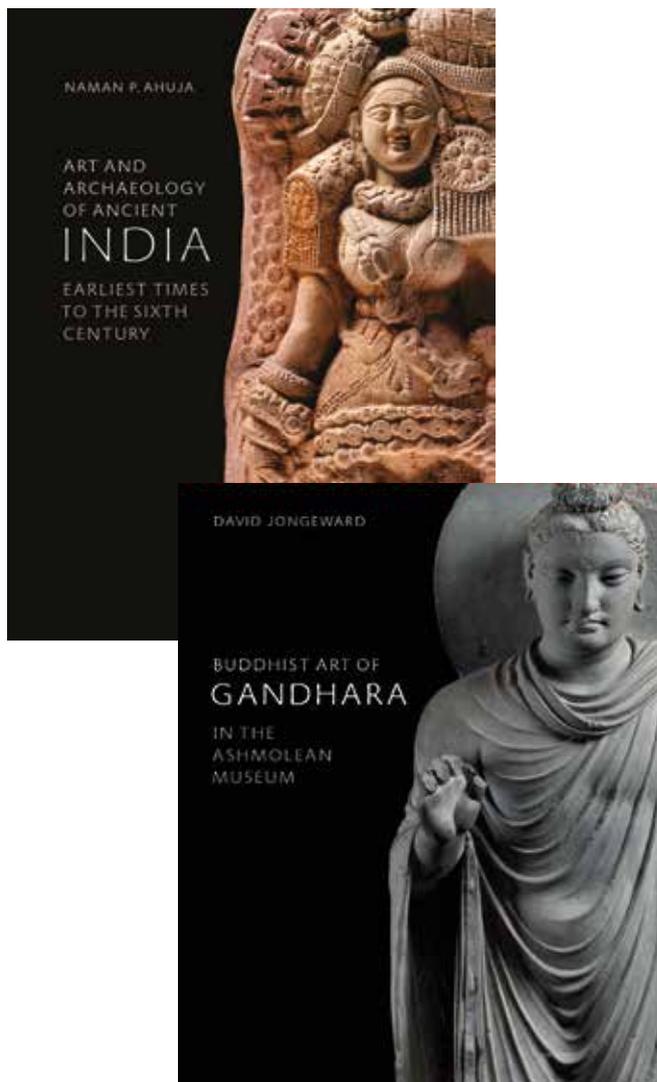
## International Research Partnerships

The Ashmolean's international network of professional colleagues extends beyond Oxford and the UK to the Middle East. This is exemplified by the important Global Challenges Fund award for the Nahrein (two rivers) network research project (in conjunction with UCL, the Universities of Mosul, Baghdad and Kufah and Basrah Museum), developed by Paul Collins, Curator of Ancient Near East.

## NEW COLLECTION CATALOGUES

### 'Art and Archaeology of Ancient India' by Naman P. Ahuja and 'Buddhist Art of Gandhara' by David Jongeward

For the first time the Ashmolean's holdings of early Indian sculpture have been published, with support from the Neil Kreitman Foundation, in two new catalogues: *Art and Archaeology of Ancient India: Earliest Times to the Sixth Century* by Naman P. Ahuja and *Buddhist Art of Gandhara* by David Jongeward, which features many Gandharan objects never published before.



## FEDERICA GIGANTE

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### Federica is in her second year as Cross-Collections Trainee Curator, supported by the Headley Trust

The goal of my curatorship is to train a future curator in the skills of modern curatorial practice – at the same time as building a solid knowledge of the Museum's collections and liaising across the curatorial departments of Eastern Art, Western Art, Antiquities and the Coin Room.

One of my main projects was the curation of the exhibition *Dimensions: the Mathematics of Symmetry and Space*. This project emerged from discussions with two separate groups: Thinking 3D, a series of multi-disciplinary events organised jointly by the universities of Oxford and St Andrews to coincide with the 500th anniversary of Leonardo Da Vinci's death, and Oxford's Mathematical Institute. I thus led a group of DPhil students and post-doctoral researchers with whom we worked closely on the concept of symmetry and multiple dimensions, attempting to illustrate complex mathematical concepts through art. The exchange of ideas that occurred as we looked at objects together was a revelation. The same tile spoke of both seventeenth-century Istanbul as well as of a combination of symmetric patterns; stone spheres spoke of both Neolithic Scotland and of Platonic solids. However, we wanted to go beyond the realm of visible shapes and explore the unfamiliar ground of a two-dimensional world, shapes that exist in between dimensions and the fourth dimension itself.

We coded from scratch an interactive virtual reality app in order for the public to engage with these concepts. Using virtual reality technology was a first for the Museum, but the public enthusiastically embraced this new learning experience and unique opportunity to interact with objects that cannot exist in our world. This was the first time the Ashmolean had collaborated with a department outside the University's Humanities Division, and the response of the public showed us it was a success. Its diverse range of beautiful objects from across the Museum collections combined with the virtual reality element meant that, mathematically inclined or not, there really was something for everyone.



WELCOME

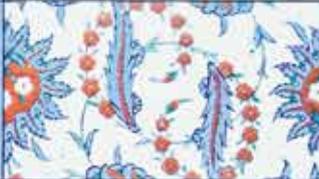
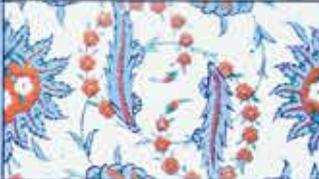
Family Activities

Ashventure Packs  
Trails  
Explorer Kits  
and more...

People tell us information

Pick up a family trail  
and explore the museum

SUPPORTING  
THE MUSEUM

|   |   |  |   |                   |             |  |                          |                   |                   |                   |                   |                   |
|---|---|--|---|-------------------|-------------|--|--------------------------|-------------------|-------------------|-------------------|-------------------|-------------------|
| <p><b>LUI SHOU-KWAN</b></p> <p>20th October 2018 - 10th February 2019</p> |  | <p><b>JEFF KOONS</b></p> <p>AT THE ASHMOLEAN</p>                     |   |                   |             |  |                          |                   |                   |                   |                   |                   |
| <p>FREE ADMISSION:<br/>7.30am - 7.00pm</p> <p>GALLERY 11<br/>LEVEL G</p>  |  | <p>FREE FOR MEMBERS</p>  | <table border="1"> <tr> <td><b>ADMISSIONS</b></td> <td><b>FREE</b></td> <td>Memberships from £10 per year and £25 for £250 worth of £1 donations</td> </tr> <tr> <td>Telephone: 01202 552 000</td> <td>11.1.18 - 11.1.18</td> <td>11.1.18 - 11.1.18</td> </tr> <tr> <td>www.ashmolean.org</td> <td>11.1.18 - 11.1.18</td> <td>11.1.18 - 11.1.18</td> </tr> </table> | <b>ADMISSIONS</b> | <b>FREE</b> | Memberships from £10 per year and £25 for £250 worth of £1 donations | Telephone: 01202 552 000 | 11.1.18 - 11.1.18 | 11.1.18 - 11.1.18 | www.ashmolean.org | 11.1.18 - 11.1.18 | 11.1.18 - 11.1.18 |
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| Telephone: 01202 552 000  | 11.1.18 - 11.1.18   | 11.1.18 - 11.1.18  |   |                   |             |  |                          |                   |                   |                   |                   |                   |
| www.ashmolean.org   | 11.1.18 - 11.1.18   | 11.1.18 - 11.1.18  |   |                   |             |  |                          |                   |                   |                   |                   |                   |
| <p><b>DIMENSIONS</b></p> <p>(THE MATHEMATICS OF SYMMETRY AND SPACE)</p>   |  |  |   |                   |             |  |                          |                   |                   |                   |                   |                   |

Information

Tickets Membership



Supporting, Valuing and Developing our Staff and Volunteers

## OUR PEOPLE

The Ashmolean remains extremely thankful to all of its staff, volunteers, benefactors and members for their support over the past year. Your contribution has had a clear and tangible effect on our ability to achieve our ambitions.

### Visitor Experience Assistants and Volunteers

The warm and welcoming reception given to visitors from the Visitor Experience Team and our Volunteers has played a key part in the success of the Ashmolean's engagement with the public. In the last year over 50 Visitor Experience Assistants were on hand across the galleries at all times to assist with directions and questions, while our invaluable team of over 300 volunteers supported the Ashmolean in a range of behind the scenes and visitor-facing roles. Their work has increased accessibility of the Museum, from digitising the collections to delivering a popular programme of regular tours which are free and available to all our visitors. By expanding the range of roles available to volunteers, we are attracting a more diverse team. Their induction has been enhanced with a mentoring system, regular training sessions and new management software, enabling all volunteers to manage their own schedules.

Here three of the Ashmolean's team of volunteers explain their individual contributions to the Museum.



### Hussein Kara Ahmed, Visitor Experience Assistant

My job is to help visitors by answering their questions or directing them towards where they want to go. I am one of about 40 or 50 VEAs and I work between four and five days a week. It is never boring on the gallery floor. I move to a different space every 15 minutes, and some galleries are busy, others quiet. I became a VEA four months ago. I was encouraged to apply when I was a volunteer at the Pitt Rivers and History of Science Museum, which I joined through the Multaka–Oxford programme. I left my home in Syria after the war started and went to Turkey as a refugee with my family. People controlled my life there; I existed just to work to pay the rent.

After four years I arrived in Oxford last year after making contact with the UN High Commissioner for Refugees. It was hard at first, but once I started volunteering I felt welcomed. Now, as a VEA, I feel equal to my colleagues, even though some of them are finishing university degrees and English is their first language. I have more confidence now and my language is improving. Volunteering and being a VEA has changed my life; I can start thinking about my future again and perhaps studying history.



### **Astrid Bowron, Volunteer**

*Jeff Koons* was the perfect entry point for me as a volunteer on the Exhibition Desk, having seen his retrospective in Bilbao in 2015. My background is also in contemporary art: I was a curator for what used to be the Museum of Modern Art, Oxford and then Director of OVADA. Given the amount of publicity, the show attracted lots of new visitors to the Museum. There were high expectations: it was great seeing the visitors' expressions, and their delight on being told that they could take photographs of this exhibition, which helped increase our social media presence. Part of my role is to answer questions and mitigate concerns. One visitor did not take to the exhibition, for instance, so I was able to point her in the direction of the *Dimensions* display, which was more to her taste.

On starting as a volunteer, I had a brilliant in-depth tour of *Jeff Koons* and I have since really come to feel part of the organisation. Volunteers are so well supported: we are invited to join the Director's monthly lunch and to take part in important All Staff Meetings, we have access to lectures and we go on training courses to learn about the collections database. It's very valuable to feel part of the Museum and part of GLAM, which also makes the voluntary work compatible with my future career prospects.



### **Sian James, Volunteer**

Since completing my PhD in Archaeology last year, I now volunteer on the Welcome Desk. It can get super busy, but I love talking to the visitors. Last week a gentleman came in who had recently suffered a brain injury; he wanted to see the Impressionist paintings, so I helped him to the gallery. He was so happy and grateful to see the paintings, it made me feel happy to have been able to help. I also love it when families come in and I can show them how to use the Explorers Kit; it's wonderful to see the kids running around looking at the objects.

I learn something new on every shift, either through researching answers to questions from visitors or from other volunteers whose knowledge has developed over time. When I started, I was assigned a mentor who had been volunteering for nine years. I shadowed her and she briefed me on key objects and questions that would come up. Regular training and learning about the education family packs has helped increase my confidence, so that I can now recommend areas of the collection to interested visitors. Museums are meaningful places where people can find joy – which for me is why I love to work in this environment and help to make those moments happen.

## Introducing the New Senior Management Team

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The Ashmolean has recently recruited three new members to the Senior Management Team. Their energy, experience and distinguished skillsets are contributing to the future vision of the Museum.



### **Emily Magnuson, Head of Development**

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Starting out as a Major Gifts Assistant at the Philadelphia Museum of Art, followed by a Masters in Art History here at the University of Oxford, Emily continued her professional journey in Arts and Fundraising across public and private art institutions in the UK. Her roles included Sponsorship Associate at Frieze Art Fair (2010–2012) and Head of International Philanthropy at Tate. She returned to Oxford as Head of Development at the Ashmolean in December 2018.

Since I started I have loved working with my team, the curators and the amazing exhibitions programme, along with providing opportunities not only to engage with existing donors but to also introduce new friends to supporting the Museum.

My personal interest is programme fundraising, bringing art together with the philanthropic side enabling education and exhibitions to come to life. As part of the University of Oxford's Development Office, I manage a team of six at the Ashmolean; our focus is to build the endowment campaign to reach £50m by 2024. So far we have raised nearly £27 million, which is largely made up of big match funding gifts and key legacies. My plan is to grow our legacy fundraising and to align the endowment campaign with our programme priorities.

For example, by generating multi-year gifts towards the exhibition programme, we can create sustained support for giving models, providing the Museum with flexibility to respond to one-off projects. Our long-term goal is to move towards financial stability.

“ Since I started, I have loved working with my team, the curators and the amazing exhibitions programme, along with providing opportunities to engage with existing donors but to also introduce new friends to supporting the museum. ”

**Emily Magnuson**



### **Rachel Davies, Director of Operations**

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A chartered accountant with a Masters in Museum and Gallery Management, Rachel was part of the Tate team that oversaw the creation of Tate Modern. She then moved to the Midlands to become Deputy Director of Compton Verney, a new, independent art gallery in the making just outside Stratford on Avon. On her departure Compton Verney was welcoming 100,000 visitors a year, had healthy reserves, a significant endowment and a financially sustainable operating model.

The Ashmolean is a wonderful institution with an amazing history and an equally impressive team of highly skilled and committed staff and volunteers. Since arriving here my priorities have been the same as I had at Compton Verney: ensuring that the Museum has the professional support services it deserves, shares a common understanding of our strategic priorities and the increasing financial pressures we face and is working together to improve the wellbeing and morale of our team.

I'm glad to say that over the last year we have made great strides in all areas. Guided by staff feedback, we now have a wellbeing strategy and implementation plan in place, we are creating a shared awareness of and engagement with our financial challenges and our support services are focused on their contribution to the Ashmolean of the future – an Ashmolean where everyone is welcome and enjoys the best possible experience of the Museum. Key to all this is improved internal communication and teamwork, and I cannot praise the team enough for their engagement with these issues.

Using the All Staff Meeting, Museum Forum and Staff Engagement Group, we have harnessed the huge enthusiasm for establishing a more supportive and inclusive culture and supporting our efforts towards a sustainable future. Recently we shared the results of our financial re-forecast with all staff, inviting them to make suggestions. We received over 150 suggestions for income generation and cost control which are now being reviewed and prioritised by our Executive Team. The Ashmolean team are keen to be a part of our transformation, and we are creating the opportunities for involvement that evidence our commitment to the *Ashmolean for All* ethos.

“ The Ashmolean is a wonderful institution with an amazing history and an equally impressive team of highly skilled and committed staff and volunteers. ”

Rachel Davies

### **Shirley Jackson, Commercial Director**

With a degree in history and a career in High Street retail, Shirley combined her interests by moving into the cultural sector as Retail Director, and then as Commercial Director, at English Heritage. She started at the Ashmolean in April 2019.

My role is to develop our commercial activities as a crucial part of ensuring long-term financial sustainability for the Museum in a way that reflects the Ashmolean's values. Our location in the heart of the city means that people use the Museum for many different reasons. It's a place for everyone, so listening to our visitors is critical. Catering and retail are now integral to the visitors' experience, so how can we make these aspects feel more 'Ashmolean'?

I am amazed by the collections, from incredible Egyptian treasures to stunning Western and Eastern art, and I want to showcase them

more in our shops and catering outlets so that it's a continuation of people's experience in the galleries. Recent product development inspired by Uccello's *Hunt in the Forest* has involved working with an Oxford-based designer to represent faithfully the painting in a new range – but, by focusing on a detail of the hounds as a separate design motif, we have created a second and more contemporary range appealing to different customers.

We want to devise a strategy that enables people to experience the best of the Ashmolean while raising vital funds – for example, offering bespoke, curator-led tours for private venue-hire bookings. This year as we celebrate 50 years of the Friends, we have added a new membership category welcoming a member plus a guest. Our corporate membership is thriving and links us to the business community. We need to keep our offer evolving to meet the changing needs of the customer and change in tastes, such as the rise of veganism or supporting sustainability schemes like 'Refill Oxford' and 'Too good to go'. I want the Ashmolean to be known for the best customer offer, one that continues to delight and surprise, and one that people will travel for.



“ Our location in the heart of the City means that people use the Museum for many different reasons; it's a place for everyone so listening to our visitors is critical. ”

Shirley Jackson

## Staff Wellbeing

Responding to a Staff Wellbeing Survey, over the last year the Ashmolean has focused on improving the wellbeing of its staff. We have signed up to the UK-wide Mindful Employer charter to work towards their principles of supporting staff wellbeing, introducing mindfulness into the workplace and also offering access to online mindfulness courses.

The importance of internal communications was highlighted by the Wellbeing Survey. We have therefore used staff feedback to redesign our staff intranet (called the Ark) and have made good use of our cross-departmental Museum Forum and Staff Engagement Group to shape and articulate our new Ashmolean Values and Culture. These values, and the behaviours that support our Culture, are set out in our latest strategic plan. They are also included in our Personal Development Review process and in all our recruitment advertisements.

To promote inclusivity within the workplace, in March 2019 we carried out a staff survey on our Equality, Diversity and Inclusion practices. Working in collaboration with our staff, we have created an Equality, Diversity and Inclusion Statement of Intent, a Steering Group to oversee this priority and a network of staff Champions to advocate, inform and advise throughout the Museum. Furthermore, we have offered bespoke management development programmes, a revised induction programme and access to Equality, Diversity and Inclusion training to ensure our staff are well informed and well managed.

Over the course of the year we have introduced the new Work & Family website, accessible from the Ark. This site enables staff to



book emergency childcare and backup adult and eldercare across the UK, as well as to access professional advice on family issues. Through the University's visas loan scheme for international staff, we support employees affected by Brexit. The University was named among the UK's 100 top employers for LGBT staff by the charity Stonewall in its Workplace Equality Index 2019, and its updated Transgender Policy and Guidance was relaunched in March 2018.

## Staff Changes

In February 2019 the Ashmolean and Bodleian Library's Human Resources Teams joined forces, creating a shared facility that provides the resources for increased support and training to Ashmolean staff.



## SUSTAINABILITY – BUILDING OUR INCOME AND MANAGING OUR RESOURCES

Like nearly all cultural institutions operating against a background of funding constraints and inflationary pressures on our cost base, the Ashmolean is coming under increasing pressure to generate more income and contain expenditure. We are rising to this challenge in many ways.

Firstly, we are communicating our financial situation to all staff, creating a common understanding and awareness of the Museum's position. We are preparing long-term financial forecasts and pre-empting future difficulties by working together on strategies to take control of our finances. Following staff consultation and suggestions, independent reports from Said Business School and McKinsey Consulting, the Executive Management Group are working together to create an action plan comprising quick wins and new strategic initiatives to improve our financial outlook. During the course of 2019/20 we will conduct a review of how we are working, to ensure that we are investing our time and resources in the areas of strategic importance and new ideas generated and, at the same time, stopping or deprioritising other projects.



Concurrently we have recently established an Environmental Sustainability Committee with a cross-museum membership to spearhead our progress in this vital area. Presently assessing our baseline position and developing strategy, this group is already taking forward many staff-led initiatives, raising awareness of environmental issues internally, recruiting champions from across the organisation and working towards a recognised environmental award.

## COMMERCIAL

The Ashmolean's commercial enterprises delivered a net profit of £870k from Retail and Brand Licensing, Catering, Venue Hire, Corporate Membership, Picture Library and Publishing.

### Retail and Brand Licensing

Our retail businesses, on site and online, generated sales income of close to £1m. Exhibition catalogues continued to be among our bestselling products throughout the year, with a total of 14,770 sold across all channels. Sales of fashion and jewellery have proved popular, including our bespoke range development with licensing partners. Investment in our online shop platform was completed in November 2018, resulting in a sales uplift of 90 per cent on total sales since.





## Events, Catering and Corporate Memberships

Revenue from our venue hire business continues to grow. Over 300 events were delivered by a well-established team who have grown the corporate business by 31 per cent this year; we have been particularly pleased to welcome the return of clients, with repeat business standing at 30 per cent. Catering in our Vaulted Café and Rooftop Restaurant and Terrace plays a key role in enhancing our visitor experience.

## Friends Membership

The Friends Membership had a particularly strong year, with a net contribution of £292k across subscriptions, gift aid income and events and a successful programme, devised and co-ordinated by a committed Activities team of volunteers.

We have improved the support systems for Friends, with membership cards now printable at the point of sign up. The next stage of this system upgrade will see the introduction of an online portal for members. A new Gift Membership product was launched in May and is sold through the shops and online.

The Ashmolean is delighted to have the support of 20 Corporate Members working in partnership, some of whom have been members since the introduction of Corporate Membership ten years ago.

## SUPPORTING ALL THAT WE DO

We are enormously grateful to the many supporters who make all that we do at the Ashmolean possible. The Museum is lucky to enjoy the friendship and support of a wide range of donors and funders at all levels, from our Elias Ashmole Group Patrons to individual benefactors as well as Trusts and Foundations. All of them underpin our ability to safeguard our treasures and share them with as wide an audience as possible.

Philanthropic highlights of the year include grants from the Elias Ashmole Group Patrons totalling over £120,000 towards education and exhibition programmes, the launch of ground-breaking research projects funded by Getty and the Augustus Foundation and the continued generosity of benefactors in support of key posts within the Museum. The Ashmolean Fund, which launched in 2014 with the aim of raising £25m for the Ashmolean's endowment by 2020, has exceeded its target and has now reached £26.7m. The support we have received has ranged from major unrestricted contributions to donations towards specific posts across the collections. We look forward to continuing to build on the momentum of the Ashmolean Fund endowment campaign to reach our long-term aim of £50m in the years ahead.

Alongside this achievement, we are particularly proud now to have the opportunity to celebrate our legacy donors in their lifetimes. In May 2019 the Ashmolean launched its first-ever legacy society – The 1683 Society – to bring together friends of the Museum who have made the generous gesture to include the Ashmolean as part of their will. The Society held its first event over tea and discussion with Dr Xa Sturgis, followed by tours of special exhibitions. We look forward to continuing to grow this group and to welcoming more members who join us in their commitment to help share the Ashmolean with generations to come.



# BENEFACTORS, GIFTS AND LEGACIES

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## The 1683 Society

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 Mr Thomas Brown ACIB  
 Professor Gerald Cadogan  
 Mrs Lucy Carter  
 Mrs Sarah Coe  
 Dr Harry Dickinson  
 Mr Richard Falkiner  
 The Lady Heseltine  
 Miss Sara Selvarajah  
 and all those who wish to remain anonymous

## The Elias Ashmole Group

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 Mr Gordon Aldrick  
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 Mr Peter and Mrs Rosemary Andreae  
 Sue and Sandy Arbutnot  
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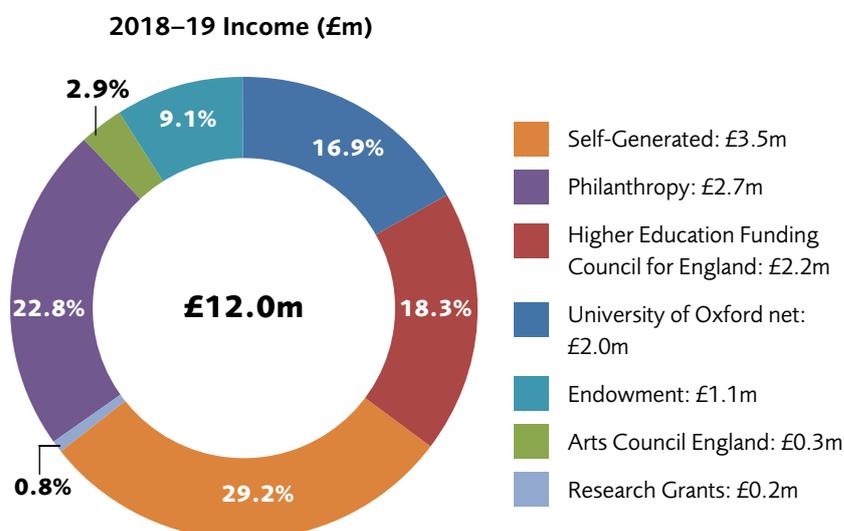
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## FINANCIAL HIGHLIGHTS

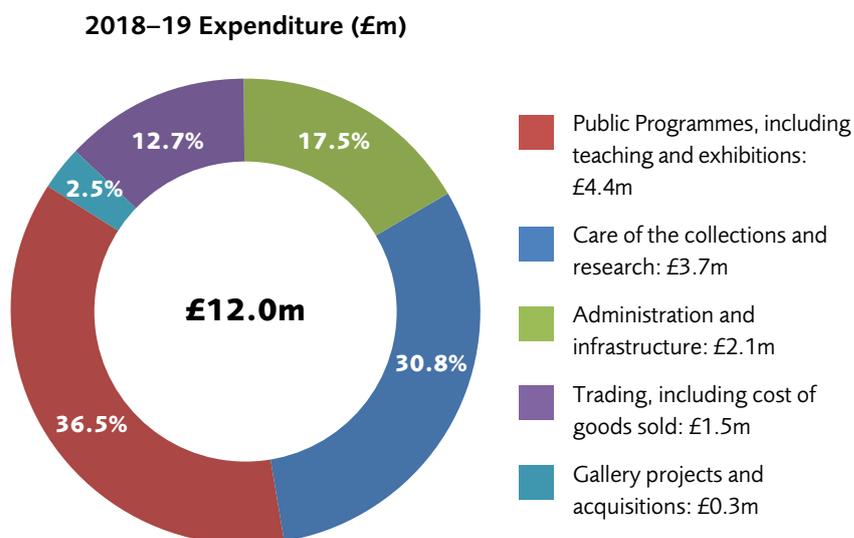
### Total Income

Total income received in the year was £12.0m, up £1.1m on the previous year reflecting an increase in endowment philanthropic and self-generated income. It should be noted that the increase in endowment income (£0.5m) includes the utilisation of accumulated unspent dividends from prior years. Our ambitious exhibition and public programme attracted new audiences and increased donations with other self-generated income £0.3m higher than 2017/18. As university funding, and indeed all types of public funding, continue to be under pressure, building our endowment, fundraising and commercial activities continue to be vital for the Ashmolean's financial resilience. We are very grateful to all donors and supporters who continue to support our cause.



### Total Expenditure

Total expenditure in the year was £12.0m. This was £1.1m more than the previous year. Almost half of this increase (£0.4m) was due to greater investment in our exhibition and public programming, which also included the move to seven-day opening in February 2018. Costs associated with the care of our collections and inflationary increases account for the balance of the increase.



**NB:** In 2018/19 we have included the income category of 'Endowment'. However, in 2017/18 this income was included within the headings of 'Self-Generated Income' and 'Philanthropy'. Please refer to the restatement of the 2017/18 financial numbers to support the year-on-year comparative.

| Notes to Financial Highlights                | 2017/18 Published | Re-stated 2017/18 | 2018/19     | Variant to last year (comparing like for like) |
|--|-------------------|-------------------|-------------|--|
| University of Oxford Net                     | 2.0               | 2.0               | 2.0         | 0.0  |
| Higher Education Funding Council for England | 2.2               | 2.2               | 2.2         | 0.0  |
| Self-Generated Income                        | 3.8               | 3.2               | 3.5         | 0.3  |
| Research Grants                              | 0.2               | 0.2               | 0.1         | -0.1   |
| Philanthropy                                 | 2.4               | 2.4               | 2.7         | 0.3  |
| Arts Council England                         | 0.3               | 0.3               | 0.4         | 0.0  |
| Endowment                                    | 0.0               | 0.6               | 1.1         | 0.5  |
|  | <b>10.9</b>       | <b>10.9</b>       | <b>12.0</b> | <b>1.0</b>                                     |

# THE ASHMOLEAN MUSEUM

IN NUMBERS  
2018/19

**12,710**

HOURS SPENT BY VOLUNTEERS IN SUPPORTING  
THE ASHMOLEAN

**424**

PEOPLE VOLUNTEERED AT THE  
ASHMOLEAN

**300**

VENUE HIRE EVENTS

**14,770**

CATALOGUES SOLD IN THE SHOP  
AND ONLINE

**50 YEARS**

OF THE FRIENDS OF THE ASHMOLEAN



The Ashmolean Museum  
is supported by:



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