CHAIRMAN’S INTRODUCTION

2011 was the most important year for the Holburne since its foundation and saw all the planning of at least 10 years come to fruition with the opening of the extension, the renovation of the 1796 building and the redisplay of our great collection. The opening celebrations were the high point of the year, followed, for me, by the wonderful exhibition of Gainsborough’s Landscapes. I believe that our exhibition programme should seek to shed light on our own collection but that it should also allow our visitors to see shows which, although small in scale, are of a national quality. To date we have achieved this and I am very proud of that.

This report covers our first year since re-opening which has been a monumental one for visitor numbers, with the 160,000 who came through our doors far exceeding our wildest predictions. They also tell us they like what they find: visitors have praised, critics have cheered and we have been the happy and grateful recipients of prizes from the building, architecture and museum worlds. Of course success brings its own pressures and costs for a free-to-enter museum. These have scarcely been helped by a financial climate which threatens all our revenue streams, from grants and sponsorship to shop sales and room hires. The Board is determined to maintain free admission with all the benefits of access it brings, but in order to do so, and in the absence of any government or council core funding, we continue to rely on our key supporters. None are more important than our Patrons and Friends to whom I extend heartfelt thanks while at the same time urging all of you to join their number. We also ask the public to recognise the value of what we provide and if I have one (characteristic) gripe it is that while we suggest a £3 donation at the door the average dropped in the box is a meagre 25p per visitor.

I now stand down as your Chairman at the end of a landmark year and hand over the baton with great confidence to my Board colleague, Richard Fleck CBE. It was late in 1998 that I was first approached about trusteeship which led to my appointment in 1999 and then chairmanship from 2000. I am thrilled by what has been achieved since then. None of what you see today would have been possible without a committed staff led by Alexander Sturgis who masterminded the re-construction and of course this first wonderful year. Two great groups of volunteers have also played a major part: firstly my fellow trustees who have been on this journey with me and contributed so much time, energy and support to our common goal and also (and particularly since we re-opened) the committed and enthusiastic team of almost 250 volunteers within the Museum who give their services so generously and without whom we could not possibly open our doors.

In saying goodbye I wish to thank all those who have helped to make our new museum so brilliant and all those who have supported this great project. I urge you to take pride in what we have achieved together, but also to recognise that the Holburne will never stop needing similar degrees of commitment and support. We have a free-to-enter museum of quality and ambition determined through its education and community programmes, through its exhibitions and events, to benefit as wide an audience as possible. Let us all ensure that we keep it that way.

If I had a dream for a museum, it was in particular for one that would welcome and attract the young, to introduce them to the great and abiding pleasures to be had from art, so that they can set forth into the world with an understanding of the art of the past and an excitement about the art of the present. I hope that I have done something to achieve this end for Bath.

David Posnett OBE
CHAIRMAN
In May last year we threw open the doors of the Holburne with a mixture of excitement and trepidation. After years planning for, working towards, dreaming and speaking about a future it was suddenly upon us. We were about to discover if reality matched our aspirations and if we would be able to keep our promises. One year on from that heady day in May I believe we can say so far so good, and I hope this review of the last year’s activity supports this view.

One can make the case with numbers: with 160,000 visitors, 70% more than even our most optimistic predictions, 250 volunteers, 16,000 attendees at workshops and events, 9 exhibitions, 27 lectures, 34 concerts and 14,993 postcards sold in the shop, all these speak of an institution reborn and reinvigorated. But eloquent though numbers are, they are not the only measure of success. The critical acclaim that greeted the re-opening of the Museum, Eric Parry’s beautiful extension and the redisplay of the collection has continued for our exhibition programme. Sir Peter Blake’s wonderfully quirky and engaging ‘Museum for Myself’ provided the perfect counterpoint to our collection on re-opening. Deserved superlatives were showered on Dr Susan Sloman’s beautifully conceived show of Gainsborough’s landscapes as well as on our smaller exhibitions and commissions displayed within the Wirth Gallery, including our first contemporary video commission. 2011 ended with Bruce Munro’s mesmerising and uplifting Field of Light encircling our new extension and attracting around 25,000 enchanted people.

It has been a year of awards, with our displays winning the Museums and Heritage Award for best new permanent exhibition and the building winning the RIBA’s South West Building of the Year award, as well as the Civic Trust’s Michael Middleton Award. We were long-listed for the Art Fund Museum of the Year Prize and are now on the long-list of the Stirling Prize. Obviously such official recognition is thrilling, but it is in the Museum that the rewards of our endeavours our most keenly felt. The place is buzzing. Every day there is a sense of enjoyment and engagement in our galleries, fostered by our teams of volunteers, as the collection is explored, our exhibitions are visited and our café is enjoyed by people of all ages and from all over. Meanwhile events, workshops and concerts constantly add to the vibrancy of the Museum.

In a sense, of course, our work has just begun. Sustaining the excitement around the Holburne will not be easy. Doing so will rely on the imagination and quality of what we do, but supporting these will depend on us making the ‘business’ work: selling enough catalogues in the shop, enough tickets to our events and enough sandwiches in our café. It will also, as ever, depend upon our Friends and supporters continuing to stand by the Museum.

These are challenging financial times and in the absence of any secure core funding we have our work cut out to make the Holburne work financially. Above all our future success will rely on the continued and undimmed enthusiasm, invention and commitment of the team who work here. Ours is not a big team but it is an energetic one, determined to build on what we have achieved so far to ensure that the Holburne continues to keep all of its promises.

Alexander Sturgis
DIRECTOR
The Holburne’s collection is now more accessible, better conserved and better understood than at any time in its history thanks to its redisplay and the programme of conservation that accompanied the Development Project. It has also been enhanced by spectacular acquisitions and loans.

**Acquisitions**

The redisplayed collection includes a number of works that arrived after the Museum closed its doors in 2008, including William Hoare’s exceptional portrait of the Pitt Family of Encombe (acquired in 2009) and Gainsborough’s engaging portrait of Thomas Bowlby (acquired in 2010), the first work by the artist to enter the permanent collection since 1955.

In the most significant addition to the Holburne’s collection for over fifty years, 15 paintings and 41 works on paper from the Somerset Maugham bequest (including five works by Zoffany and other important works by Francis Hayman and Samuel de Wilde) were transferred to the Museum from the National Theatre at the end of 2010.

William Somerset Maugham (1874–1965) began collecting Georgian theatrical paintings around 1912, when he was at the height of his success as a playwright. By 1954, the collection was (in his own words) ‘second only to that of the Garrick Club’ and included such outstanding works as Johan Zoffany’s tragic scene from *Venice Preserv’d* (a portrait of David Garrick and Susannah Maria Cibber), which once belonged to the great actor Sir Henry Irving.

Maugham left his collection to the as yet unbuilt National Theatre. However, the theatre had neither the space nor the ability to display it securely. After spending some years at the now closed V&A Theatre Museum in Covent Garden, the collection found itself seeking a suitable permanent home. We are thrilled that the collection has now been transferred to Bath, where it is shared between the Holburne Museum and the Theatre Royal.
Loans

Loans are a vital way in which museums can refresh and enhance their displays and we are extremely grateful to the institutions and individuals who have placed works at the Museum on long term loan to complement our collection.

None are more spectacular than two full-length portraits painted by Gainsborough at opposite ends of his career. *William Wollaston* arrived from a private collection in the Midlands, thanks to a kind recommendation from Gainsborough scholar Hugh Belsey. The artist’s first full-length portrait, it represents the climax of his career in his native Suffolk (on the eve of his arrival in Bath) and shows his remarkable skill at combining figures and landscape. In contrast, *Henry Beaufoy* was possibly left unfinished in Gainsborough’s studio at his death and shows the remarkable freedom and spontaneity of his technique at the end of his life.

Also in the Brownsword Picture Gallery is Reynolds’s portrait of Sir William Holbourne’s grandfather Admiral Francis Holbourne together with his son which had once hung in Sir William’s dining room. Unlike the rest of his collection, it was not left to the Museum, but to the naval hospital at Greenwich where Admiral Holbourne had been a Governor. We are delighted that it has been possible for the painting to return to Bath from Greenwich until 2014.

Elsewhere in the Museum, the displays have been enhanced by the loan of the Falk Collection of miniatures originally assembled by Bernard Falk (1877–1960) a successful Fleet Street editor and well-known collector and writer on art. Falk hunted for portrait miniatures in Britain and France, building up a collection of national importance. In 2010 his family generously lent seventy-nine of his miniatures to the Holbourne. The collection, which includes beautiful works by such major miniaturists as John Smart, Cosway, Shelley and Isabey, has greatly enriched the Museum’s display of miniatures in the new extension galleries.

Loans of individual pieces include a miniature from around 1810 depicting a single eye for each of the five members of one family and an early lithographic stone by Thomas Barker, both from the Victoria Art Gallery; a Japanese Kakiemon dish from the Ashmolean Museum and a pair of mid-seventeenth-century gloves from the Worshipful Company of Glovers. They have allowed us to make particular comparisons and narratives within our displays.
Conservation programme

Most of the essential conservation required for the new displays was carried out in 2009–2010 supported by a generous grant from the Esmée Fairbairn Foundation. Additional conservation in 2011 and 2012 has included the cleaning and repairing of some of our most beautiful portrait miniatures by Allan Derbyshire & Helen White thanks to a grant from The Pilgrim Trust.

Conservator Seonaid Wood, cleaned Raeburn’s Helen Boyle, transforming her gown from a dull cream colour to snowy white, thanks to the Mercers’ Company and a donation from Felix & Charlotte Pole.

The Woodmansterne Art Conservation Awards also gave the Museum another generous grant to preserve and clean the very fragile panel painting of An Unknown Gentleman by Nicolaes Eliasz. Pickenoy.

Library

The new library and archive store in the basement now houses nearly 3,000 volumes of art reference books, periodicals and catalogues, as well as Sir William Holburne’s personal library of 1,800 volumes. It was only in 2011 that we were finally able to house these within the Museum itself.

Sir William Holburne’s own library is a typical nineteenth-century gentleman’s library, with novels, fine bindings, guidebooks and histories.

In 2011 the cataloguing of the library was completed using the University of Bath’s computerised system. Staff and volunteers at Bath Spa University’s Corsham Court campus catalogued the reference collection, while the historic books were added to the system by staff at the University of Bath.

The catalogue is now available via the Holburne website: www.holburne.org/library-archive which also gives information on how to make an appointment.
Gainsborough’s Landscapes: Themes and Variations
24 September 2011–22 January 2012

No artist is better represented at the Holburne than Gainsborough, who lived and worked in Bath for sixteen years. The nine paintings on our walls are all portraits, meaning that (beyond a solitary drawing) his extraordinary work as a landscape artist is not visible here. This shortcoming was triumphantly overcome in this beautifully conceived and mounted exhibition exploring Gainsborough’s approach to landscape.

If portraiture was Gainsborough’s business, landscape was his pleasure. His landscape paintings and drawings reveal his mind at work, the extraordinary breadth of his invention and the dazzling quality of his technique.

Curated by Dr Susan Sloman, the exhibition examined a selection of themes and motifs that Gainsborough returned to throughout his career, experimenting and revising in the search for the perfect composition. Within the show, each theme was grouped around a major landscape painting. The exhibition included some of the artist’s most beautiful works, from the most famous landscape composition of his life-time, The Watering Place (National Gallery) to less well-known works like the charming Landscape with Two Carthorses from Woburn Abbey and the dramatic Romantic Landscape from the Royal Academy. Above all, perhaps, the show

MAJOR EXHIBITIONS
Peter Blake: A Museum for Myself
14 May–4 September 2011
For a museum built around an individual’s collection, it made perfect sense to open with an exhibition focused upon another collector. Sir Peter Blake has collected for as long as he has made art and this exhibition explored the intricate, playful and provocative links between these two activities through his life and career.

The exhibition was the first to show Blake’s collection with his own art and combined his assemblages of Elvis memorabilia, elephants and collages with key works from throughout his career. These included his pioneering Pop-Art work Locker (1958) with its collage of images of Brigitte Bardot, the title work A Museum for Myself (1982) and the more recent Elvis Shrine (2003). Displayed in the Holburne’s original Victorian cases as a veritable cabinet of curiosities, objects from Blake’s collection included General Tom Thumb’s boots, sculptures by his artist contemporaries and showbiz memorabilia such as Max Miller’s shoes and Ian Dury’s Rhythm Stick.

The exhibition attracted 9,063 visitors and was accompanied by a beautifully illustrated book containing a unique photographic record of Blake’s studio and collection and featuring an interview with Sir Peter Blake by Alexander Sturgis.

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‘It [A Museum for Myself] places the tradition of the connoisseur’s private collection firmly at the heart of a very modern museum’

Rachel Campbell-Johnson, The Times
focused attention on Gainsborough as a draughtsman of extraordinary range and invention, bringing together drawings of the highest quality, many little-known and exhibited in public for the first time.

Visited by 10,055 people, the exhibition was accompanied by a catalogue by Dr Susan Sloman. A study day held in November to consider some of the themes of the exhibition brought together a wide range of distinguished speakers. Following its showing at the Holburne, Gainsborough’s Landscapes travelled on to Compton Verney.

Sponsored by
Lowell Libson Ltd
The Friends of the Holburne Museum
The Paul Mellon Centre for Studies in British Art

Art of Arrangement: Photography and the Still Life Tradition
11 February–7 May 2012
This intriguing exhibition containing works by many of the greatest photographers from the history of the medium was organised in partnership with the National Media Museum. It considered the way photographers have responded to and engaged with the still life tradition. With works from the very beginnings of photography to the modern day, the exhibition explored questions of composition and symbolism and the ways in which photographers have responded to the historical still-life tradition, as well as how photography has extended the possibilities and purposes of still life.

Individual sections considered the symbolism of still life, the freezing of motion, found still life, and still life’s role within portraiture. Drawn exclusively from the National Media Museum Photography Collection, the Art of Arrangement had 3,347 visitors and included original photographs by Ansel Adams, Harold Edgerton, Roger Fenton, Edward Steichen, William Henry Fox Talbot and Madame Yevonde, as well as contemporary photographers such as Chris Killip and Don McCullin.

‘The approach yields not only a fascinating insight into Gainsborough’s methods but also demonstrates just how good a graphic artist he was.’
Adrian Hamilton, The Independent
Karen Wallis: Drawing the Development
14 May–4 September 2011
For over three years artist Karen Wallis followed every aspect of the Holburne’s development with pencil and sketchbook in hand. Clad in hard hat and steel-capped boots she became a familiar presence on the building site, at fundraising events and project meetings melting into the background so as to observe unobserved.

This opening exhibition in the Wirth Gallery displayed the fruits of Karen’s work including her original sketchbooks and large scale drawings, some drawn directly onto the gallery walls, describing different aspects of the Museum’s transformation. Above, the gallery walls were circled by a frieze of some of Karen’s 100 portraits of the team of builders, contractors and craftsmen who worked on the project.

‘Being Artist in Residence for three years during the Holburne’s recent development project has had a profound effect on my practice. The length of time and generous access given by everyone involved meant that my work evolved to a depth that will have a lasting impact on my future work.’
Dr Karen Wallis, Artist in residence

The View from Here: new landscape photographs by Mark Edwards
24 September 2011–22 January 2012
To coincide with the exhibition of Gainsborough’s Landscapes the Holburne commissioned Mark Edwards, one of the most intriguing and thoughtful landscape photographers working today, to create a new complementary body of work.

Edwards produced six large-scale colour landscape prints of astonishing quality and detail, mirroring the scale of Gainsborough’s paintings and revealing the abiding influence of the painterly tradition, whilst bringing into question the standard by which we measure beauty.

Among the views of East Anglia and Bath (both areas associated with Gainsborough) was a large transparency illuminated in a light box, as a contemporary response to Gainsborough’s own experiments with ‘transparent paintings’.

The show was curated by Katy Barron, a freelance curator of photography, and was accompanied by a full-colour catalogue.

‘The effect, in Mark Edwards’ view of a river taken on a grey day is startling for the way it gives the viewer the sense of light itself. Gainsborough, who painted his transparencies with night and twilight scenes to create a more dramatic effect, would have been pleased by this homage.’
Adrian Hamilton, The Independent
Louis Ghost Chair by Simon Martin
21 January–15 April 2012

_Louis Ghost Chair_, an ambitious new film work by Simon Martin, premiered at the Museum having been jointly commissioned by the Holburne and Film and Video Umbrella.

The film continued a line of subtle and engaging works by Simon Martin which reflect on particular moments and directions in art and design history. The iconic object at the heart of this short seventeen-minute film is the classic design of the Louis XV armchair. The film considers the chair’s contemporary afterlife in the form of Philippe Starck’s updated ‘Louis Ghost Chair’. From antique period piece to modern-day style accessory, the chair’s transition from wood to plastic, from artisan workshop to high-tech assembly line is illuminated with commentary, spoken by a young female actor who was casted following an open audition in Bath.

Following its showing at the Holburne the work is touring to Collective in Edinburgh and Northern Gallery for Contemporary Art, Sunderland.

_Commissioned by Film and Video Umbrella and the Holburne Museum, Bath in association with The Collective, Edinburgh, and the Northern Gallery for Contemporary Art, Sunderland and Elena Hill._

_Supported by_
Arts Council England
The Henry Moore Foundation

_Sponsored by_
Bath School of Art and Design, Bath Spa University

Bruce Munro’s Field of Light
The darkest nights of the year were brightened by the installation in the Museum’s garden of light-artist Bruce Munro’s uplifting and mesmerizing _Field of Light_. Created from thousands of slowly changing and shimmering fibre optic lights planted in the Museum’s lawn, Munro’s piece brought spectacular light installations back to Sydney Gardens which in its Regency heyday as a Pleasure Garden was famous for its fireworks and illuminations. Around 25,000 visitors enjoyed the experience during its six-week run.

_Supported by_
Future Bath Plus
The Framing Workshop
benugo
The Roper Family Charitable Trust

Stephen Jones: From Georgiana to Boy George
24 March–8 May 2012

As part of Bath In Fashion 2012, superstar milliner Stephen Jones curated an exhibition of his work made over the past thirty years. His hats, many of which take their inspiration from the art and fashions of the past, were dramatically and wittily displayed on vintage mannequins lent by the Fashion Museum in the Holburne’s Davidson Ballroom Gallery among the permanent collection of eighteenth-century silver and porcelain.

_Sponsored by_
Bath In Fashion
Bath & North East Somerset Council
Education is central to the Holburne’s purpose and the development has transformed the way in which the Education Team can work with the Museum’s audiences and collection. Access to more of the collection, with improved interpretation and interactive opportunities, has broadened both the scope and quality of what we can offer. The Clore Learning Space enables us to cater for larger groups more efficiently, in an attractive and flexible space.

In our first year following re-opening, 16,370 adults and children have participated in our workshops, enjoyed our community events or attended lectures, concerts and study days - we have never been busier.

In June 2011, Cleo Witt retired after 13 years as Head of Education during which time she created the now vigorous tradition of creative education at the Museum. It is a tradition we are building on and Christina Parker joined the Museum as the new Head of Education and Audience Development in January 2012.

We could not do what we do without our enthusiastic and committed team of staff and educators. Among the most inspirational was the wonderful Mary Dunn (1943–2012) who died after an illness in early 2012. Mary gave inspiration to many generations and will be missed by everyone at the Holburne.

FORMAL EDUCATION
Schools
The re-opening was celebrated with a self-portrait competition for schools that attracted hundreds of entries and great publicity.

The Museum’s educational offer for schools has been redesigned to suit the new spaces and displays: new freelancers have been recruited and trained, new workshop procedures and materials produced, and marketing updated.

In our first year since re-opening the department delivered 78 school sessions at the Museum and 20 outreach sessions in schools to 2,634 pupils. The Team also delivered four training sessions for teachers and hosted 12 work experience pupils and four American interns.

Further and Higher Education
Under the guidance of the Higher Education Strategy Board we continued to develop ways in which the Museum serves the Higher Education sector, particularly with its partner universities in Bath and Bristol. Collaborations during the year included working with Bath School of Art and Design in the delivery of its MA in curatorial practice and in developing projects with textile and ceramic MA students; contributing to the Heritage modules which form part of Bath Spa University’s History BA course and their Heritage Management Foundation degree; collaborating on projects with Bath Spa University’s PGCE course; hosting teaching sessions for Bath University’s MPhil in Architectural History and Theory; staging performances and workshops with Bath’s Institute of Contemporary and Interdisciplinary Arts (ICIA); hosting and participating in a seminar Remains of the Dead with the University of Bath’s Centre for Death and Society and collaborating on a module for Bristol University History of Art MA students involving researching our paintings collection and writing entries for the BBC’s Your Paintings website.

In March 2011 the Museum learned it was to lose its grant of £80,000 pa from the Higher Education Funding Council for England from July 2011. This severe blow...
was not a reflection of our work with the universities, which had seen our grant increase the year before, but instead a change to funding criteria. We are extremely grateful to our partner universities (The University of Bath, Bath Spa University and the University of Bristol) who in response to our loss of grant generously agreed to replace a proportion of it from their own funds for the year 2011/12. However the removal of the HEFCE grant sees the end of the Museum’s only source of secure core funding.

SPECIAL PROJECTS
Specially funded projects allow us to engage with hard-to-reach groups to improve lives and extend access to the Museum. During 2011 key projects were:

The Holburne Association of Homeless Artists [HaHa]
Founded in 2008 HaHa continues to meet every Wednesday in the Gardener’s Lodge in Sydney Gardens. The project is central to the Museum’s social inclusion policy and its commitment to life-long learning. It provides free, drop-in workshops, led by professional artists, for homeless people in Bath. Their work has been exhibited in the Museum, at public venues and at arts festivals in the city.

Supported by
The Big Give 2011
Bath & North East Somerset Council’s Community Grants
Arts Council England

Sharing Our History: the Holburne, Bathwick and Sydney Gardens
Sharing Our History was an intergenerational, oral history project that brought together students from Hayesfield Secondary, Bathwick St Mary’s and Bath Spa University, with older people from St John’s residential home and visitors to the Museum. The young people created a sound and image archive recording and documenting people’s memories of Bathwick, Sydney Gardens and their thoughts about the Holburne Museum development. The project resulted in a digital archive (which can be added to preserve the memories and thoughts for future generations) as well as several collaborative pieces of textile artwork which are displayed both in the residential home and a participating school.

Supported by
Heritage Lottery Fund’s Your Heritage
Museums-Network partnership

Community Arts Therapies
In October 2011 the Museum collaborated with Community Arts Therapies to provide workshops for fifteen young carers aged between 6 and 12. The young people used the Museum’s portraits as a starting point for their own artwork and play based on the themes of Family and Identity. They were encouraged to find ways to express themselves in a safe and creative environment working with both an art and drama therapist.

ART FOR ALL
Through our Art for All programme of workshops, community events, talks and concerts we strive to introduce people of all kinds and ages to the Museum and the pleasures and benefits of creative activity. Activities range from our early years workshops, which encourage the very youngest children with their parents and carers to be creative together, to our thriving concert programme using the Holburne’s historic instruments.
COMMUNICATION & COMMERCIAL ACTIVITIES

The Museum was re-launched with a witty and effective campaign developed by the design company True North which juxtaposed the historic with the contemporary. The campaign appeared on outdoor advertising, from bus shelters to phone kiosks, car parks to train stations as well as press advertising, leaflets and on-line marketing.

We worked closely with tourism providers and organisations, from hotels to Mayor’s guides to the crucial Tourist Information Centre. Joint initiatives were undertaken with Bath Fringe Festival, the Christmas Market, Bath Literature Festival and Bath In Fashion. The effectiveness of our marketing was monitored through a visitor survey and measured by visitor numbers, which were significantly ahead of expectation.

Press and PR
Extensive and universally positive national coverage for the re-opening and exhibitions was achieved in almost all the national broadsheets with major and glowing reviews in The Guardian, The Daily Telegraph, The Sunday Telegraph, The Times, The Independent, the Financial Times, the Observer and Independent on Sunday. Local coverage included no less than five magazine front covers during the year. We were featured in Somerset Life, Western Daily Press, Country Life, the Art Newspaper and House and Garden among many others.

A sustained PR and photo opportunity campaign, using the unwrapping and installation moments in the Museum’s transformation, resulted in almost weekly coverage in the Bath Chronicle in the eight weeks leading up to the re-opening, and in some significant national coverage.

Bruce Munro’s Field of Light at Christmas captured international imagination, with appearances as far afield as the Sydney Morning Herald, Australia and Il Post, Italy. It also attracted our first wedding proposal.

The Holburne’s weekly e-newsletter reached more than 3,000 subscribers and 1,400 followers on Twitter with 90,000 unique website visitors in 2011.
Venue Hire
Corporate functions, dinners, receptions and private parties proved popular with local businesses, private individuals and organisations, from Mogers Solicitors and the Worshipful Company of Glass Sellers to Aston Martin and Bang & Olufsen.

Clerkenwell Green, part of benugo, is the exclusive caterer and runs these events on behalf of the Museum, paying a commission for the business. The Museum was promoted for hire as a unique venue offering bespoke packages and gained its licence for civil weddings, with the first wedding booked for July 2012. A leap-year publicity stunt offering the Museum’s balcony as a perfect proposal location, attracted a second wedding proposal, and confirmed the Holburne’s status as a place of excitement and romance.

Clerkenwell Green prides itself on outstanding service, especially when it comes to catering for high-end events and weddings. With a dedicated team who are well versed in making things run smoothly and efficiently, they are passionate about how food is prepared, how it looks and how it tastes.

Garden Café
benugo ltd have operated the Museum café concession, installing equipment, developing the menu and staffing all catering operations for a guaranteed monthly fee to the Museum. The Garden Café has quickly become a destination in its own right and received great reviews.

The Café also introduced both evening opening on Fridays and Saturdays and take-away picnics from April 2012.

Shop
The Museum Shop has a range of lines, from decorative arts, painting, Bath in the 18th century, homeware, children’s toys, jewellery, cards, exhibition-related products through to a local artists’ showcase. Bestsellers throughout 2011 and into 2012 were the Museum guide book, the exhibition catalogues, the ‘Columns’ bone china mug and a Christmas revolving angels tea light holder.

The Shop has performed very well on the level of transaction value and well on margins, but attracted fewer than one in two Museum visitors and converted less browsers into purchasers than anticipated. To tackle this, a mini-refit was carried out in April 2012 aimed at increasing stock ranges and attracting more visitors through its doors.

The sales force is made entirely of enthusiastic and dedicated volunteers, who are now working with the Shop Manager and Commercial Manager on improving sales through a programme of monthly training sessions.

The food in the Holburne Museum’s café is as good to look at as some of the art upstairs in the galleries.’
The Bath Magazine April 2012
The roles undertaken by volunteers at the Holburne are among the most important across the organisation.

Volunteers are the welcoming, public face of the Museum running the Information Desk and Shop and stewarding the galleries, as well as supporting the staff in all areas of Museum activity. Volunteer activity allows us to offer the highest-quality visitor experience whilst involving the local community in our work. Without volunteers the Museum would not be able to deliver its current range of events, exhibitions and education workshops, nor care for our collection as well as we do.

Since re-opening in 2011, the Museum’s Volunteer Programme has recruited over 250 volunteers from all walks of life. We are proud to be working with all spectrums of the community including young families, retired people, disabled people, students from both of Bath’s universities, the unemployed and employed.

Through a lively programme of lectures and events we are able to offer volunteers a rewarding training programme and a safe and friendly environment in which to develop skills, learn and socialise. There is a wonderful sense of community and of mutual support among our volunteers, which transfers to our visitors. We are also happy to say that the experience gained here has helped a number of our volunteers move on to jobs within the museum world.

‘The Holburne Museum isn’t just a collection of objects in a building; it’s also a community of people.’

Below: Holburne volunteers
At the start of 2011, the Fundraising Team were half way through the Holburne Challenge which raised £395,000 towards the final £13.6million for the Development Appeal.

Particular thanks go to our amazing team of 24 runners who, along with Alexander Sturgis, took part in the Bath Half Marathon 2011 and raised nearly £30,000 for the Holburne Challenge.

After closing the Appeal, the Fundraising Team arranged the re-opening celebratory dinner on Thursday 12 May 2011 in order to thank the amazing people, trusts and foundations, businesses and Local Councillors who supported the development. The following night the Team put together a fantastic re-opening party that launched the new Holburne to the public with a bang. Many thanks to Sotheby’s, Wessex Water, The Osborne Charitable Trust, The Norie Trust, Great Western Wine Company and Champagne Taittinger whose generous support ensured the opening celebrations were an affordable and sparkling success.

The priority over the past eighteen months, and remaining so, is to raise core funding to underpin the salaries and maintenance costs of the Museum. We are extremely grateful for the ongoing support of our Patrons, Corporate Members, Friends, Contemporaries and Annual Fund supporters who gave over £154,000 from January 2011 to May 2012.

We must also thank the John Ellerman Foundation, the Ray Harris Charitable Trust, the Davidson Family Settlement, the J Paul Getty Charitable Trust and the Roper Family Charitable Trust, who collectively donated £284,000 towards salaries and the core running costs of the Museum over the same period.

What cannot be under-estimated is the value of every donation we receive, no matter how large or small. This is clearly demonstrated by the daily donations we receive from our visitors, which amounted to over £40,000.

In spring 2012 in recognition of the challenges and work ahead, the Museum welcomed a new full-time Development Officer to the Fundraising Team. Alison Coleman-Smith, who had volunteered as one of our Information Desk Team since re-opening, is now working with Marnie Whiting, the Head of Development, to develop the Museum’s memberships and to manage our busy donors’ events schedule including the Director’s Dinner, exhibition private views and Patrons’ Trips.
STATEMENT OF FINANCIAL ACTIVITIES
for year ended 31 December 2011

<table>
<thead>
<tr>
<th>Note</th>
<th>Unrestricted Funds</th>
<th>Restricted Funds</th>
<th>Total Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>General Funds</td>
<td>Designated Funds</td>
<td>Specific Purposes Fund</td>
</tr>
<tr>
<td></td>
<td>£</td>
<td>£</td>
<td>£</td>
</tr>
</tbody>
</table>

INCOMING RESOURCES
Incoming resources from generating funds:

| Voluntary income | 1  | 310,025 | 600,000 | 120,315 | 1,700,758 | 2,731,098 | 3,597,979 |
| Activities for generating funds | 2  | 202,910 | -       | -       | -         | 202,910   | 6,515     |
| Investment income | 3  | 1,359   | 19,086  | -       | 5,492     | 106,686   | 25,937    |
| Incoming resources from charitable activities | 4  | 106,686 | -       | -       | -         | 106,686   | 25,937    |
| Other incoming resources | 5  | -       | -       | -       | -         | -         | 1,000,000 |
| Total incoming resources | 6  | 620,980 | 619,086 | 120,315 | 1,706,250 | 3,066,631 | 4,646,436 |

RESOURCES EXPENDED

| Costs of generating funds | -  | -       | -       | -       | -         | -         | -         |
| Fundraising trading: cost of goods sold and other costs | 6  | 126,992 | -       | -       | -         | 126,992   | -         |
| Investment management costs | 7  | -       | 8,518   | -       | -         | 8,518     | 7,662     |
| On charitable activities | 8/9 | 763,202 | -       | 195,632 | 141,562   | 1,000,396 | 412,217   |
| Major development project | 8/9 | -       | -       | -       | -         | -         | -         |
| Governance costs | 10 | 42,084  | -       | -       | -         | 40,084    | 35,619    |
| Total resources expended | 9  | 932,278 | 8,518   | 195,632 | 141,562   | 1,277,990 | 455,498   |

NET INCOMING/(OUTGOING)
RESOURCES BEFORE TRANSFERS

| 12 | (311,298) | 610,568 | (75,317) | 1,564,688 | 1,788,641 | 4,190,938 |

TRANSFERS BETWEEN FUNDS

| 13 | 17,271    | (17,271) | -        | -         | -         | -         |

NET INCOMING/(OUTGOING)
RESOURCES AFTER TRANSFERS

| (294,027) | 610,568 | (92,588) | 1,564,688 | 1,788,641 | 4,190,938 |

OTHER RECOGNISED GAINS AND LOSSES

| Gain/(Loss) on investment assets | 16a | - | 13,471 | - | - | 13,471 | 100,849 |
| Actuarial loss on defined benefit pension scheme | 21  | (26,000) | - | - | - | (26,000) | (13,000) |
| Net movement in funds | (320,027) | 624,039 | (92,588) | 1,564,688 | 1,776,812 | 4,278,787 |

FUND BALANCES BROUGHT FORWARD

| 657,002 | 808,763 | 1,130,127 | 7,826,177 | 10,422,069 | 6,143,282 |

FUND BALANCES CARRIED FORWARD

| 336,975 | 1,432,802 | 1,057,339 | 9,390,865 | 12,998,181 | 10,422,069 |

The above results relate wholly to continuing activities; there are no other recognised gains or losses in the year.

INDEPENDENT AUDITOR’S STATEMENT TO THE TRUSTEES OF THE HOLBURNE MUSEUM
for year ended 31 December 2011

We have examined the summarised financial statements of the Group for the year ended 31 December 2011 set out on these pages.

RESPECTIVE RESPONSIBILITIES OF THE TRUSTEE AND THE AUDITOR

The trustee is responsible for preparing the summarised consolidated financial statements in accordance with applicable United Kingdom law and the recommendations of the charities SORP.

Our responsibility is to report to you our opinion on the consistency of the consolidated summarised financial statements with the full annual consolidated financial statements and the Trustee’s Annual Report.

We conducted our work in accordance with Bulletin 2008/3 issued by the Auditing Practices Board.

OPINION

In our opinion the summarised consolidated financial statements are consistent with the full annual consolidated financial statements and the Trustee’s Annual Report of the Holburne Museum for the year ended 31 December 2011.

MOORE STEPHENS Chartered Accountants & Statutory Auditor, 30 Gay Street BA1 2PA
## BALANCE SHEET for year ended 31 December 2011

<table>
<thead>
<tr>
<th>Note</th>
<th>Unrestricted Funds</th>
<th>Restricted Funds</th>
<th>Total Funds</th>
<th>Total Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>General Funds</td>
<td>Designated Purposes Fund</td>
<td>Specific Development Fund</td>
<td>2011</td>
</tr>
<tr>
<td></td>
<td>£</td>
<td>£</td>
<td>£</td>
<td>£</td>
</tr>
<tr>
<td>FIXED ASSETS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heritage Assets</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Tangible fixed assets:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Museum</td>
<td>15</td>
<td>-</td>
<td>550,000</td>
<td>-</td>
</tr>
<tr>
<td>Development Project</td>
<td>15</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Others</td>
<td>15</td>
<td>6120</td>
<td>-</td>
<td>986,225</td>
</tr>
<tr>
<td>Investments</td>
<td>16</td>
<td>-</td>
<td>44,942</td>
<td>1,000,000</td>
</tr>
<tr>
<td>Total fixed assets</td>
<td>6120</td>
<td>594,942</td>
<td>1,000,000</td>
<td>9,687,703</td>
</tr>
<tr>
<td>CURRENT ASSETS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stock</td>
<td>17a</td>
<td>47,006</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Debtors</td>
<td>18a</td>
<td>152,173</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Balance held by UoB</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Bank balances and cash in hand</td>
<td>707,320</td>
<td>837,860</td>
<td>37,539</td>
<td>659,267</td>
</tr>
<tr>
<td>CREDITORS: Amounts falling due within one year</td>
<td>(218,644)</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Net current assets</td>
<td>687,855</td>
<td>837,860</td>
<td>37,539</td>
<td>659,267</td>
</tr>
<tr>
<td>CREDITORS: Amounts falling due after more than one year</td>
<td>20</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>NET ASSETS BEFORE PENSION DEFICIT</td>
<td>693,975</td>
<td>1,432,802</td>
<td>1,037,539</td>
<td>9,390,865</td>
</tr>
<tr>
<td>Pension scheme deficit</td>
<td>21</td>
<td>(357,000)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Net assets</td>
<td>336,975</td>
<td>1,432,802</td>
<td>1,037,539</td>
<td>9,390,865</td>
</tr>
<tr>
<td>RESTRICTED RESERVES</td>
<td>23</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Specific Purposes Fund: Revenue</td>
<td>-</td>
<td>-</td>
<td>14,991</td>
<td>-</td>
</tr>
<tr>
<td>Specific Purposes Fund: Capital</td>
<td>-</td>
<td>-</td>
<td>22,548</td>
<td>-</td>
</tr>
<tr>
<td>Special Acquisitions Fund</td>
<td>-</td>
<td>-</td>
<td>1,000,000</td>
<td>-</td>
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<tr>
<td>Development Fund</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>9,390,865</td>
</tr>
<tr>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1,037,539</td>
<td>9,390,865</td>
</tr>
<tr>
<td>UNRESTRICTED RESERVES</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Designated Reserves:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Revaluation Reserve</td>
<td>24a</td>
<td>-</td>
<td>550,000</td>
<td>-</td>
</tr>
<tr>
<td>Endowment Fund</td>
<td>24a</td>
<td>-</td>
<td>882,802</td>
<td>-</td>
</tr>
<tr>
<td>General Fund</td>
<td>24a</td>
<td>693,975</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Less: Pension reserve deficit</td>
<td>21</td>
<td>(357,000)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1,037,539</td>
<td>9,390,865</td>
</tr>
</tbody>
</table>

The financial statements were approved by the Trustees at their meeting on 1 June 2012 and were signed on their behalf on 28 June 2012 by:

[Signatures: Antony Constantinidi, Treasurer; David Posnett OBE, Chairman]
**FINANCIAL OVERVIEW**

**General & Specific Fund Income 2011**

- Grants and donations
- Higher Education and University grants
- Patrons and Friends
- Education, lectures and concerts
- Exhibition admissions
- Corporate sponsorship and membership
- Commercial activities for generating funds

<table>
<thead>
<tr>
<th>Source</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grants and donations</td>
<td>9.7%</td>
</tr>
<tr>
<td>Higher Education and University grants</td>
<td>10.8%</td>
</tr>
<tr>
<td>Patrons and Friends</td>
<td>4.9%</td>
</tr>
<tr>
<td>Education, lectures and concerts</td>
<td>9.5%</td>
</tr>
<tr>
<td>Exhibition admissions</td>
<td>4.9%</td>
</tr>
<tr>
<td>Corporate sponsorship and membership</td>
<td>22.6%</td>
</tr>
<tr>
<td>Commercial activities for generating funds</td>
<td>37.6%</td>
</tr>
</tbody>
</table>

**General & Specific Fund Expenditure 2011**

- Museum activities
- Premises costs and building maintenance
- Fundraising activity costs
- Education
- Exhibition costs
- Commerical activities for generating funds
- Governance

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Museum activities</td>
<td>49.2%</td>
</tr>
<tr>
<td>Premises costs and building maintenance</td>
<td>13.2%</td>
</tr>
<tr>
<td>Fundraising activity costs</td>
<td>5.7%</td>
</tr>
<tr>
<td>Education</td>
<td>14.3%</td>
</tr>
<tr>
<td>Exhibition costs</td>
<td>8%</td>
</tr>
<tr>
<td>Commerical activities for generating funds</td>
<td>5.8%</td>
</tr>
<tr>
<td>Governance</td>
<td>3.7%</td>
</tr>
</tbody>
</table>

**FACTS AND FIGURES**

- **161,998** visitors
- **9,892** children and adults have attended Art for All events
- **2,634** school children have taken part in museum workshops
- **3,844** people have attend talks, concerts and study days
- **250** volunteers have manned our information desk, exhibitions, galleries, shop and education events
- **56%** of visitors have never visited the Holburne before
- **98%** of visitors rate their visit to the Holburne as very enjoyable or enjoyable
- **99%** of visitors would recommend the Holburne to their friends
- **99%** of visitors agree that our Volunteer Gallery Stewards are warm, friendly and helpful
The Board of Directors of the Holburne Museum Trust Company ('The Trustees')

David Posnett [1]
CHAIRMAN
Former Chairman, The Leger Galleries, London; Former Chairman, The Society of London Art Dealers

Prof. Brian Allen [1]
VICE CHAIRMAN
Director of Studies at the Paul Mellon Centre
(Appointed AGM 2011)

Lady Beck [1]
VICE CHAIRMAN
Director, The Soho Book Company
(Retired AGM 2011)

Antony Constantinidi [1, 2]
HON. TREASURER
Chartered Accountant
(Appointed June 2011)

Anthony Wilkinson CA [1, 2]
Chartered Accountant; Former partner, Coopers & Lybrand, Hong Kong

The Countess of Oxford – Clare Asquith
Writer and lecturer

Malcolm Baldwin [1]
Chairman, Mundo Foods Ltd Local Chairman, Clydesdale Bank

Edward Baytunt-Coward
Antiquarian bookdealer and owner of George Baytunt, Bath; Chairman, Bath Preservation Trust
(Appointed AGM 2011)

Sidney Blackmore [4]
Chairman, The Friends of The Holburne Museum
(Appointed AGM 2011)

Dr Anthony Clarke [3]
Medical Practitioner; Council member for Lansdown Ward
(Appointed AGM 2011)

Tessa Coleman [2]
Artist; Former Investment Banker with Fleming Investment; Management London and Invesco MIM Tokyo and London

Cllr. Nicholas Coombes [3]
Nominated Trustee; Bath and North East Somerset Councillor for Bathwick
(Appointed AGM 2011)

Patrick Despard [1]
CHAIRMAN, EXECUTIVE COMMITTEE
Associate of The Royal Institute of Chartered Surveyors; Formerly Chief Executive of City & West End Property Group, London W1

David Embleton [1, 2]
Chairman, Sulis Fund, a seed investment fund for the Universities of Bath, Bristol and Southampton; Co-Founder of Eden Ventures, Bath; Former Pro-Chancellor of the University of Bath, 1996-2003

Prof. Vaughan Hart
Nominated Trustee, Professor of Architecture at Bath University
(Appointed AGM 2011)

Caryl Hubbard CBE
A Trustee of Pallant House Gallery, Chichester; Former Trustee of Heritage Lottery Fund; Formerly a Trustee of the National Gallery, Tate and Dulwich Picture Gallery; Formerly chairman of the Contemporary Art Society
(Appointed AGM 2011)

Antonia Johnson [4]
Nominated Trustee, The Friends of The Holburne Museum
(Appointed AGM 2011)

Michael King
Chairman of Stone King LLP solicitors
(Appointed AGM 2011)

Cllr. Marian McNeir MBE [3]
Former Mayor of Bath; Former Chairman, B&NES Unitary Council Trustee of Arts Council for South West (Stood down as a representative of B&NES following the Council elections in May 2011)

Trevor Osborne FRICS FRSA [1]
Chairman of the Trevor Osborne Property Group Limited 1975 to present; Court Member and visiting Fellow, Oxford Brookes University (Architecture and Planning); Trustee of The Royal Fine Art Commission Trust

Dr Martin Postle
Assistant Director; Paul Mellon Centre
(Retired AGM 2011)

Brian Roper MBE [1]
Chairman, Roper Rhodes Ltd

Desmond Shawe-Taylor
Surveyor of the Queen’s Pictures
(Appointed December 2011)

Jonathan Sumption OBE QC
Barrister and medieval historian; Member of the Judicial Appointments Commission; Governor of the Royal Academy of Music
(Resigned on 10th June 2011 following his appointment to the Supreme Court)

Luke Syson
Curator of Italian Paintings before 1500; Head of Research, National Gallery
(Retired AGM 2011)

Adrian Tinniswood
Architectural historian, author, lecturer and broadcaster; A consultant with The National Trust and formally Chairman of the HLF committee for the South West.

Jonathan Wyld
Partner, Thring Townsend Lee & Pembertons
(Retired AGM 2011)

Notes
[1] Member of Executive Committee
[2] Member of Investment Committee

Professional Advisers and Bankers

SOLICITORS
Thring Townsend
Midland Bridge
Bath BA1 2HQ

Wiltshire
James Street West
Green Park
Bath BA1 2PA

AUDITORS
Moore Stephens
Chartered Accountants & Statutory Auditors
30 Gay Street
Bath BA1 2PA

INVESTMENT MANAGERS AND ADVISORS
Ruffer LLP
80 Victoria Street
London SW1E 5JL

INSURANCE BROKERS
Bluefin
Castlemead
Lower Castle Street
Bristol BS1 3AG

Aon UK Limited
8 Devonshire Square
London EC2H 4PL

BANKERS
CafBank Ltd
PO Box 289
West Malling
Kent ME19 4TA

Clydesdale Bank PLC
Royal Mead
4-5a Railway Place
Bath BA1 1SR
DONORS TO THE MUSEUM

Thank you to all the supporters of the Museum’s activities in 2011/12

The Holburne Museum is a charity and receives no regular government or council funding. Every donation, ticket sale and shop purchase helps us to stay free-to-enter and to deliver our many activities and programmes. We therefore thank all our supporters listed here, those who give anonymously, every visitor who contributed to the donation boxes and all our volunteers for giving their time.

Essential Core and Salary Funding
The Viscount Amory’s Charitable Trust
Air Commodore John C Atkinson
The Ken Biggs Charitable Trust
The Britannia Steam Ship Insurance Association
Sir Jeremiah Colman Gift Trust
The Davidson Family Charitable Trust
Morny and Ian Hay Davison
The John Ellerman Foundation
The Lord Faringdon Charitable Trust
The J. Paul Getty Jr. Charitable Trust
The Golden Bottle Trust
The Ray Harris Charitable Trust
Desmond and Fiona Heyward
Beverley Hilton
Sir David Hoare, Bt.
The Henry Hoare Charitable Trust
Desmond and Fiona Heyward
Beverley Hilton
Sir David Hoare, Bt.

DONORS TO THE MUSEUM

The Holburne Museum
Great Pulteney Street
Bath BA2 4DB

www.holburne.org

Registered charity number: 310288