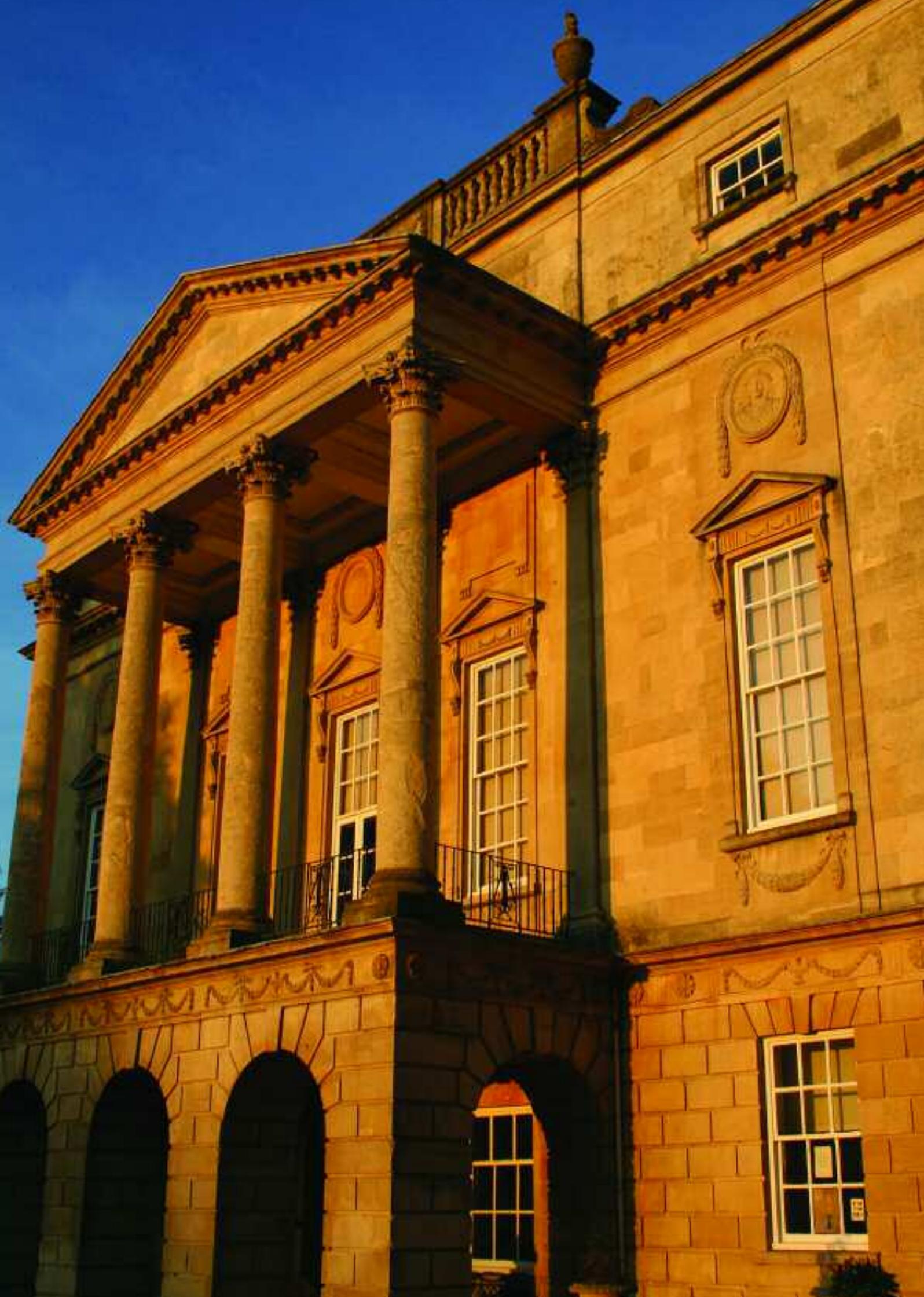


The Holburne Museum
Annual Review 2008



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THIS PAGE
Detail of the Witcombe
Cabinet, c.1695, allocated
to the Holburne Museum
as part of the Acceptance
in Lieu Scheme and
recently restored by the
Wallace Collection,
London



Chairman's Introduction



'I am thrilled that the Trustees have decided that the re-opened Holburne will be free to enter. This historic step will transform the Holburne's relationship to its public, allowing the Museum to play a far more vital, familiar and approachable role in the life of the region'

It has been a tumultuous year. The chaos of the financial markets and the developing recession have shaken us all but especially those who, like the Holburne, depend upon charitable grants and donations, endowment revenue and government funding.

In this climate of financial anxiety, closing the Museum to embark upon our development project has required us to hold our nerve and redouble our efforts. That we have done both is shown by the fact that construction work has now started and that, during the year, we raised almost £1.8 million towards our project and over £220,000 for our ongoing activities and costs. Both these figures speak loudly of the strength of our support and the belief that people have in the Museum's future and its ambitions. I was particularly happy that we received a grant of £200,000 from Bath & North East Somerset Council, a welcome demonstration of their commitment to our success and their understanding of the benefit a renewed Holburne Museum will bring to the city and the region.

But there is another side to this story, for while bleak news emerges from the markets a rather different tale is being told on the arts pages. More people are visiting museums and galleries than ever before. As recession casts its shadow people turn to the pleasures that museums and art afford. Of course we know that a successful and vigorous Holburne Museum, attracting visitors from far and wide to its ambitious exhibitions, will bring economic

benefit to the city and region. But it is the role it can and will play in enhancing the region's cultural life that we have in our sites. The pleasures of art are vital ones and need to be made available and accessible to everyone; perhaps particularly in times like these. From this point of view the Holburne's development and what it hopes to achieve could not be better timed.

Against this background and with these goals in mind I am therefore thrilled that the Trustees have decided that the re-opened Holburne will be free to enter – with no admission charge to look at the collection. This historic step, as has been shown so many times elsewhere, will transform the Holburne's relationship to its public, increasing visitor numbers but also allowing the Museum to play a far more vital, familiar and approachable role in the life of the region. A free museum becomes, far more naturally, a place to drop into for a moment's peace or to meet a friend; to take your parents or your children; to see a new display or revisit an old favourite.

We had a taste of this enticing future during June, when we opened the Museum free of charge, albeit emptied of most of its objects, and took advantage of the empty galleries to host work from the degree show of the Bath School of Art and Design. This was a fitting manifestation of our status as a University Museum and reflects our determination to develop the ways in which our collections and resources can support Higher Education with our

parent and partner universities in Bath and Bristol. It was also wonderful to see the building teeming with students and their work – fresh and optimistic – in our grand if slightly shabby galleries.

I am confident that our spectacular modern extension which is now taking shape behind our wonderful eighteenth-century building will create some of this same energy within the Museum, but it is the activity inside – our exhibitions and workshops, our displays, lectures and concerts which will ensure our success and it is as a record of this activity over the last year that we present this Review.

The development project requires a major commitment from the staff and also a great deal of time and effort from trustees who have given their time so generously. We have also has the support of many consultants, notably from Eric Parry and his team of architects who, despite many disappointments in the planning process, have never let us down. I thank them all.

A handwritten signature in dark ink, appearing to read 'David Posnett'.

David Posnett
CHAIRMAN

Director's Report



'All of us at the Holburne are working away to ensure that when, after two years absence, our public and Collection meet again it will indeed be surprising, stimulating and exciting and that we will be making all kinds of new introductions'

A year in which we emptied the Museum and closed its doors to the public for the first time since the Second World War can scarcely be described as run of the mill. 2008 was another momentous year for the Holburne, but it was essentially one of preparation and transition. Early in the year the Heritage Lottery Fund granted us our stage two pass, confirming their major grant of almost £5million towards our development project. Just under a year later, in January 2009, having met all the conditions of the grant, they awarded us our "Permission to Start" giving the green light for work to commence. As I write, men in hard hats swarm over the site starting the hard work of building for the Museum's future.

Between these milestones there has been an enormous amount of activity, much, but by no means all of it, taking place behind the scenes. In April we shut our doors as, with a stalwart team of volunteers, we carefully packed up and carried away every one of our many thousand objects not to mention all our office equipment and accumulated files and books. Looking back at the year, the surprise is that, despite this complicated operation and the other aspects of preparing for the development, we also mounted four successful exhibitions, ran an ever expanding education programme and a continuing series of popular events, concerts and lectures. Encouragingly, even though we were closed for eight months of the year, we attracted over 20,000 people to our exhibitions, workshops and events – figures that certainly bode well for the re-opened Museum.

The year had many highlights both significant and incidental. Among the most memorable was the arrival in the Museum of the two wonderful portrait drawings by the youthful Thomas Lawrence, the long-wished-for first works by the artist to enter the Collection; the development with the University of Bristol's History of Art Department of a new MA course focussed upon the Museum's collection of Renaissance Maiolica, offering students valuable and rare experience of object-based learning; a wonderfully energetic family workshop producing wildly imaginative cityscapes in the empty galleries as part of the national *Big Draw* celebrations and the award of our fourth *Holburne Portrait Prize* to David Fisher by an enthusiastic and distinguished panel chaired by the artist Humphrey Ocean. Among the year's unexpected pleasures was the discovery, in a wooden box in the basement, of a set of hundred-year-old glass negatives showing the Holburne Collection crammed cheek-by-jowl into its first home in the Savings Bank building in Charlotte Street. At the time the photographs were taken, early in the twentieth century, the Trustees were working to find a new home for the growing collection which eventually led them to converting the Sydney Hotel into our present home. One hundred years later many of the same problems of lack of space and facilities have led to our current project – a means of securing the Museum for the twenty-first century.

RIGHT FROM TOP
Packing up the Collection
The Holburne Museum as
it was originally displayed
in its first home in
Charlotte Street, c.1895



I am now in the peculiar position of overseeing a shut museum. Peculiar because although all the work of planning for exhibitions, displays and publications continues, although we continue to run creative workshops in schools and colleges and in our outpost in the Gardener's Lodge and although the relentless task of fundraising carries on unabated, we do not have daily contact with the two essential elements that brought us to work in museums in the first place: the Collection and the public.

The work of museums is, in essence, to bring their public and their collections together and to make the most of the encounter. The most successful museums make this meeting a thing of excitement, pleasure and inspiration, through imaginative and beautiful displays, exhibitions, events and the whole wide-range of interpretation. All of us at the Holburne are working away to ensure that when, after two years absence, our public and Collection meet again it will indeed be surprising, stimulating and exciting and that we will be making all kinds of new introductions. For the moment, however, I think it is fair to say we miss our Collection and we miss our visitors and we can't wait to have them both back.

Alexander Sturgis

Alexander Sturgis
DIRECTOR



The excitement of all these developments has of course been tempered by the inevitable sadnesses that accompany the end of any era. Locking the doors on an empty museum was not easy and the year also saw us say goodbye (for the moment at least) to our team of volunteer stewards and our dedicated front-of-house team. We also saw the doors close on the much-lamented teahouse which had been run for so many years with such care and flair by David Garlick and Elaine Hay. The expected brightness of the future does not make such farewells any easier.

Building for the Future

2008 was a vital and successful year for the Holburne's development project which saw the ground being prepared – both literally and metaphorically – for construction to start early in 2009.

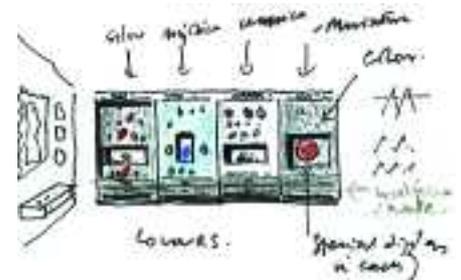
In March 2008, following the award of our stage two pass by the Heritage Lottery Fund, we appointed Sir Robert McAlpine as our main contractor on a two-stage Design and Build contract. In the months that followed, McAlpines worked with Eric Parry Architects and the rest of the design team to develop the detail of the design, informed by investigative surveys carried out in the existing building and site. The aim of this vital and painstaking process was to ensure that the designs were worked up in sufficient detail before signing the main contract to ensure both the building's quality of design in all its details and, as importantly, its buildability and affordability.

The process led to one important, and beneficial, change to the scheme. It was previously proposed that essential air-conditioning plant would be located in a vault to the side of the Museum, which had been filled in early in the 20th century. On excavation it was discovered that it could not accommodate the necessary equipment without significant modification to what appears to be part of the original eighteenth-century building. We therefore decided to extend the basement under the new extension to provide the necessary space, a change which meant that we once again had to take the scheme before the Council's

Development Control Committee to secure the necessary planning consents. The consents were granted in February 2009 allowing work to commence in March. The Museum has been greatly helped through the process of design development and the negotiations with planners, contractors and consultants by the indefatigable efforts of Trevor Osborne who joined the Board during the year. With his help and experience we agreed a fixed-price contract with McAlpine shortly after work commenced on site.

At the same time as work has progressed on the building in all its details, we have been working with our exhibition designers Metaphor on the vital and hugely enjoyable task of developing the displays of the Museum's Collection for its re-opening in 2011. It has been a huge privilege to explore the Collection with our enthusiastic and deeply knowledgeable curatorial team and the exhibition designers: looking at its many hidden treasures; considering ways to show objects and paintings to best advantage; working on groupings and the stories that they can tell. The results will be a revelation for our visitors. The Collection will show itself as full of surprises even to those who feel they know it well, and we will be showing many treasures for the first time in decades. The new spaces of the extension are also ideally suited to the Collection's intimate scale and quirky, eclectic nature: a contemporary cabinet of curiosities.

'The new spaces of the extension are also ideally suited to the Collection's intimate scale and quirky, eclectic nature: a contemporary cabinet of curiosities'





FAR LEFT FROM TOP
Excavation for the extension May 2009

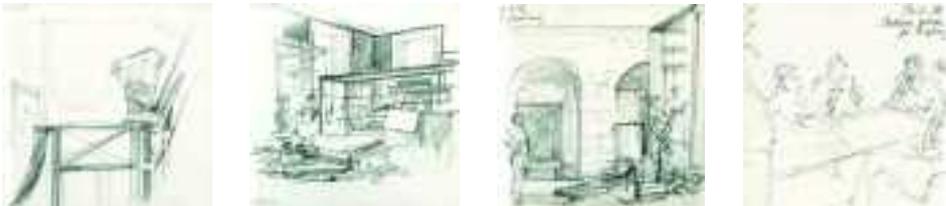
Sketch of a new cabinet of curiosities by exhibition designers Metaphor

LEFT FROM TOP
Aerial sketch of the proposed extension
© Eric Parry Architects, 2007

Drawing the development
Sketches of packing up the Museum by artist Karen Wallis
© Karen Wallis

Celebrating cutting the first sod for the development project
23 March 2009
© Marlow and Cardwell

In the development of the displays we have also been able to call on our Trustee Design Team of Caryl Hubbard, Luke Syson and (ex-Trustee) David Mlnaric, who between them have worked on major redisplay at the British Museum, National Gallery, V&A, Waddesdon, Dulwich Picture Gallery, Pallant House Gallery and the Ashmolean Museum. That they feel able to give the time they do to the demands of the Holburne is testament to the affection in which the Museum is held but also invaluable for us in ensuring the developing scheme's quality and coherence.



During the course of a difficult year for fundraising we raised almost £1.8million towards the project and have now secured almost £11million towards our overall target of over £13million, which we aim to reach before reopening in 2011. We continue to concentrate our efforts upon major individual donors, trusts and foundations and the many we have to thank are listed at the end of this Review.





Caring for the Collection



The Holburne's Collection can seldom have had a more eventful year. 2008 saw the whole collection leave the building. Many of our most important pieces have found happy temporary homes in museums and galleries both in Bath and around the country; other pieces have become part of the Education Department's Travelling Collection to be used in schools' workshops throughout the region. The rest of the Collection is safely packed and stored away.



The packing project began in 2007 with a series of inventory and condition checks to ensure that every item was listed on the database and in a safe condition to travel. We now have 9,000 items logged, including historic books and archives. The books from the reference library have moved to Corsham Court, where they can be used by students from the Bath School of Art at Bath Spa University.

‘Clearing the Museum has inevitably thrown up some new discoveries and encouraged us to look again at some of our objects’

OPPOSITE
Gainsborough's *Byam Family* on its way to the National Gallery

BELOW LEFT
Curators Amina Wright and Matthew Winterbottom inspecting works before packing up

BELOW
Tazza, Patanazzi workshop, Urbino, c.1580–1610, tin-glazed earthenware

Before the Museum closed at the end of March a vast array of packing materials had to be ordered, from tiny polythene pouches and acid-free labels for gems and coins, to heavy plywood crates for the most valuable paintings. Our resources also included a series of forms and packing documents to keep track of every single item and box as they moved around the building and external stores.

We recruited and trained a fantastic team of about twenty volunteers to pack, list, and move the Holburne's treasures, to prepare their containers and to enter all the information onto the computer database. The four-month operation began with a two-day training course given by specialist conservators Halahan Associates, and was sustained by plenty of cakes and a great deal of patience. The Museum's own front-of-house team took care of the fragile paintings and heavier items, with help from professional art handlers. We are delighted to report that not a single item was damaged.



‘The basement has yielded some surprises, including a box of glass negatives of the Holburne Museum crammed into its first home at Charlotte Street’

BELOW FROM TOP
On display at the National Gallery:
Thomas Gainsborough's
Byam Family, c.1762–1766,
oil on canvas
©The National Gallery, London

Installing Holburne
loans at Dulwich
Picture Gallery



Of the nine lorry-loads that left the Museum, not all were bound for the store; a few went further afield: Gainsborough's *Byam Family* (on long-term loan to the Holburne from the Andrew Brownsword Arts Foundation) has joined some of its most magnificent contemporaries at the National Gallery, and is currently hanging alongside the portrait of Queen Charlotte by another Bath resident, Sir Thomas Lawrence. At Dulwich Picture Gallery, the Holburne's extraordinary *Temptation of St Anthony* by the rare Jan van de Venne is juxtaposed with the work of Rembrandt and his contemporaries, and Guardi's *Coast Scene* and two Panini *capricci* have joined works by Canaletto. 2009 will see an exhibition (*Seeing is Believing*) of some of the Holburne's Georgian portraits and miniatures at Compton Verney, and in the autumn the best of the Netherlandish paintings will be exhibited at the Barber Institute in Birmingham.



BELOW
Model of Sir Thomas Brock's memorial to Lord Leighton on its way to Leighton House

RIGHT
Francesco Guardi, *Coast Scene*, c.1750–1790, oil on canvas



Clearing the Museum has inevitably thrown up some new discoveries and encouraged us to look again at some of our objects. By transferring the works on paper collections into new solander boxes, we have been able to begin re-assessing their quality and have already discovered some previously uncatalogued works.

Among these is a group of drawings that can be attributed to Thomas Barker of Bath, one of them probably a compositional study for his *Bandits* of 1793 (now in Bristol's City Museum & Art Gallery). An album of silhouettes cut out of black paper was found to include a life-size profile by William Hamlet of Frank Holburne, Sir William's tragic older brother.

The basement has yielded some surprises, including a box of glass negatives of the Holburne Museum crammed into its first home at Charlotte Street around 1895. Several nineteenth-century gilt bronze mounts were also found. These have now been reunited with the oriental ceramics from which they had been removed in the early twentieth century. They include a spectacular five-light candelabrum made from a Chinese vase. We were also able to reconstruct a nineteenth-century Chinese table screen from previously unidentified fragments. Both these objects are from Sir William Holburne's collection and will be conserved and displayed in the redeveloped Museum.

This opportunity to get to know the depth and breadth of the Museum's holdings has encouraged us to consider the Holburne's collections in the light of the Museums Association's current Effective Collections programme. Effective Collections aims to increase the value of lending and borrowing between museums and to encourage the review of stored collections, so that reserve items can be displayed in other museums or permanently transferred to institutions where they have a greater relevance.

Two works by Sir Thomas Brock, a plaster model of his memorial to Lord Leighton and a plaster bust of Leighton, were de-accessioned and transferred to Leighton House in London. Both pieces had remained in store for many years; Leighton House was delighted to receive them and plans to have them fully conserved and on permanent display in the house. Similarly, the Holburne is aiming to supplement some of its displays in the future with long-term loans from other museums and galleries.

Amina Wright
CURATOR OF FINE ART

Matthew Winterbottom
CURATOR OF DECORATIVE ART

Exhibitions and Events

Despite the fact that the Museum was closed for eight months during 2008 we still managed to mount four successful exhibitions and continue our popular programme of lectures, concerts and events. The exhibition programme was inevitably coloured by the upheavals caused by the development but these also provided opportunities. The emptying of the Museum allowed us to give our galleries over to the students of Bath School of Art and Design for their degree show and – later – to the artist Tom Nicholson. Towards the end of the year, with the Museum closed we were very happy to be able to mount our fourth *Portrait Prize* exhibition at Chapel Row Gallery.

Seventy Years of Penguin Design

8 January – 24 March 2008

Sponsored by Knight Frank and Withy King, supported by Arts & Business

This popular exhibition traced the story of the development of Penguin book design from the iconic logo to the most groundbreaking, well-loved and distinctive cover designs. The show included material from the Penguin archives and the University of Bristol as well as original artwork. The exhibition explored the refinement of Penguin's original iconic covers and the innovations of some of the important figures from the history of Penguin design including the German émigrés Jan Tschichold and Hans Schmoller in the 1940s and 1950s and the designers and illustrators of the sixties and seventies such as Alan Aldridge and David Pelham.

The Holburne closed to the public at the end of March to allow for packing and storing the Collection. In June we re-opened for one month with three exhibitions.

Painting Aardman

7 June – 6 July 2008

Sponsored by Savills

This exhibition unveiled the Holburne's most recent commission, an oil painting by Vincent Brown, winner of the 2006 *Holburne Dukes Portrait Prize*. *Painting Aardman* unveiled a wonderful portrait inspired by Caravaggio's *Supper at Emmaus* depicting the three Directors of the famous animation studio Aardman: Peter Lord, David Sproxton and Nick Park. The exhibition explored the development of the portrait from initial studies to finished work and also included pieces from the Aardman archive.

The finished portrait *Supper at Aardman* included, in addition to the Directors, three of Aardman's most famous creations: Morph and Wallace & Gromit. The Aardman Directors supplied Vincent Brown with models and reference material to work from as well as giving their time for sittings. Gromit and Morph also appeared in the exhibition together with material describing the history of Aardman and their own creative process. An oversubscribed weekend workshop of clay animation was perfect for aspiring model and film makers.

BELOW TOP

Original roundel artwork for the Penguin edition of *The Odyssey* by William Grimmond (c.1945)

© Penguin Books Ltd

BELOW BOTTOM

The Aardman Directors with artist Vincent Brown at the unveiling of *Supper at Aardman*

Models created in the Clay Animation weekend workshop organised in conjunction with the *Painting Aardman* exhibition





LEFT
Opening night of Bath Spa's School of Art and Design's Degree show

**Bath School of Art and Design,
Bath Spa University, Degree Show**
7 – 15 June 2008

The emptying of our galleries allowed the Museum to host part of Bath Spa's School of Art and Design's annual degree exhibition. The first floor gallery was taken over by students from Ceramics while the top gallery was filled with fabulous designs from the Fashion department. Paintings from the Fine Art course were displayed from the ground to the top floor in the stairway.

Lines Towards Another Century
24 June – 6 July 2008

In another successful collaboration we gave over our empty top floor Picture Gallery to a piece commissioned by Media Art Bath, by the Australian artist, Tom Nicholson and New York based composer, Andrew Byrne. The work took as its starting point a list of the national boundaries created during the 20th Century, and its showing opened with a live performance by The Elysian Quartet.

The Holburne Portrait Prize, 2008
4 – 28 October 2008 Chapel Row Gallery

The Holburne Museum's biennial portrait competition for artists in the South West is one of our most successful projects. The fourth in the exhibition series took place at Chapel Row Gallery in Bath. A distinguished panel of judges comprising the author Victoria Glendinning, John Leighton, Director of the National Galleries of Scotland and the artist Humphrey Ocean RA awarded the prize to David Fisher for his portrait *Dead Man Posing*.

The prize is a commission of £5,000 for a portrait of an individual identified with the cultural life of the South West which becomes part of our permanent collection. In addition to the main prize the People's Choice prize, in an online poll run in collaboration with our media partner *The Bath Chronicle*, was won by Katy Sullivan for *Calm*. A second People's Choice prize, voted for by visitors to the exhibition, went to Sue Burns for her portrait of her son, Joe.

Music and events

Our successful series of popular lunchtime concerts continued up until the closure of the Museum at the end of March. Evening concerts included one on the Schantz fortepiano by the leading harpsichordist Richard Lester. On Saturday 28 June we had our final open-air film show before the redevelopment, when 378 people came to watch *Withnail and I* under the stars.

2008 saw the release of the film *The Duchess* starring Kiera Knightly as Georgiana, Duchess of Devonshire and featuring the Holburne Museum as her Bath residence. The Museum was also used as a film location playing the part of a gentleman's club for an adaptation of a Rosamunde Pilcher novel *The Four Seasons*, starring Michael York and Tom Conti.

BELOW FROM TOP
Humphrey Ocean,
John Leighton and
Victoria Glendinning,
judges of this year's
Holburne Portrait Prize

David Fisher's winning
portrait *Dead Man
Posing*

BOTTOM
Michael York during
the filming of *The Four
Seasons* at The Holburne
Museum





LEFT
Pupils enjoying the
Museum's Collection

BELOW
A Teen Sunday Special
participant

Cleo Witt, Head of
Education, presenting
Museum on the Move,
part of an extended
programme for schools
using the Collection
during the Holburne's
development



Education and learning is fundamental to the Holburne. Our planned development will vastly improve the facilities for learning at the Museum and transform what we in the Education Department can do. But learning can take place in all kinds of circumstances and it has always been the plan that we would continue to deliver our service even when the Museum was closed during the development works. This year saw these plans come to fruition and even though the doors of the Museum have shut we have been busier than ever, continuing our programme of workshops in the Gardener's Lodge behind the Museum and taking our Travelling Collection out to schools and other community groups where it plays a vital role inspiring creative learning and discovery.

These outreach programmes not only continue to offer access to the Holburne's Collection they have allowed us to expand our audiences, visiting schools who in the past have found it difficult to visit us. With the help of funding and support from the Museum's Network we have also extended our reach in other ways.

The Museum Network is a partnership between the Wallace Collection, The Bowes Museum, Compton Verney, Waddesdon Manor and The Holburne. Supported with money from the Government's Strategic Commissioning Fund the Network has helped us develop many vital elements of our Education programme, to learn from our partners and share our experience with others in the partnership. In 2008 the Network

supported us in taking our successful workshops with toddlers and their carers out of the Museum to reach new audiences in the villages around Bath – a programme we will continue in 2009. The Network also funded and helped us develop an inspiring intergenerational project where older people shared their experience of World War II with Year 6 students who translated these recollections into poems and portraits. Also for schools the Network funded a project on *The Power of the Object* which explored the benefits and value of using real Collection objects to inspire and engage children.

We also worked with the Network for the *Big Draw* event which took place in our empty galleries and was run

BELOW
Participants lending
a hand in the *Big Draw*
in partnership with
architects Stubbs Rich

RIGHT
Eli Bower with his figure
for the installation
The Night People created
for Bath International
Music Festival



in collaboration with architects Stubbs Rich. A crowd of participants of all ages were encouraged to create cityscapes and places, some of them translating their imaginative creations into 3D images using computer-aided design technology.

The Network is just one fruitful partnership and we also continue to develop our work with our university partners in Bath and Bristol. As well as hosting the Bath School of Art and Design's degree show, successful collaborations with Higher Education partners over the year included the development of a biennial MA unit centred upon the Museum's *maiolica* collection with Bristol's History of Art Department and our teaching contributions to Bath Spa University's History BA and Postgraduate Certificate in Education. We have also advised Bath Spa University in the development of a new Foundation Degree in Heritage Management which we will be contributing to and continue to run day-schools in collaboration with the Universities of Bath and Bristol.

The Gardener's Lodge remained a hive of creative activity throughout the year and we continued to offer our varied and vibrant programme of Art for All workshops and free drop-in events for families such as the Bank Holiday *Picnic in the Park*; a week of half-term activities for Heritage Open Week including *Family Snaps*, photographic portraiture to celebrate the fourth *Holburne Portrait Prize* exhibition; and our popular *Christmas Lantern Procession* which marks the opening



RIGHT
Life-size figures inspired
by portraits in the
Holburne's Collection
created by teenagers
working with Compass
and Mentoring Plus



‘One of the key reasons for the project working so well was the participants were empowered to drive the direction of their creative activity’

of Bath's Christmas Market and is preceded by a series of free lantern-making workshops. This year – miraculously the rain stayed away and 301 adults and children processed down Great Pulteney Street to the Abbey children singing and lanterns swinging.

As well as events that appeal to a wide public we have also worked hard this year to engage with a number of harder to reach groups in order that some of the most socially excluded groups can also benefit from and enjoy the Museum and its Collection. We are particularly proud of our sustained work with the homeless men and women from Julian House, a local night-shelter, for whom – over more than a year – we have been providing regular weekly drop-in sessions giving them the opportunity, the space and materials for their own creative activity. These sessions have been made possible through funding secured from Bath & North East Somerset Council's Arts Development Department, The Norie Trust and John Ackroyd Charitable Trust.

Among the spectacular products of these workshops was a group of life-sized sculptures of homeless figures which they chose to create to place in doorways and on benches for the opening of Bath International Music Festival's *Party in the City*, through which the group succeeded in raising the profile of homelessness in the city and the help that is needed to tackle the issues it creates.

In another initiative we teamed up with two new partners: Compass and Mentoring Plus for an October half-term art project with young people at risk of offending. Both organisations work with at-risk young people and brought them into the Museum to create their own contemporary versions of the figures found in the Holburne's historical portraits. After studying the costume, pose and sitters in a range of portraits, the students drew their own interpretations of the figures before transforming them into life-size portrait boards. These had their faces cut out so that anyone could pose behind them and were placed around Sydney Gardens for people to enjoy. Visitors to the Gardens were invited to take pictures on their mobile phones and send the picture to the Holburne for a photo gallery on the Museum's website.

Looking back at a year of upheaval and change we are thrilled that our learning programmes have barely broken step. It is vital for the Holburne that we continue to engage as broad and as wide a range of people with the Museum and its Collection and the work of the Education Department helps ensure that we succeed in doing so. Over the year 3,565 children and young people participated in the schools programme (93 primary sessions and 25 secondary school sessions), while overall the Education Department worked with 7,404 children, young people and adults.

Cleo Witt
HEAD OF EDUCATION

BELOW FROM TOP
Conservator at work on
the marble figure group
Diana and Endymion by
Giuseppe Plura dated
1752

Standing cup
German (Augsburg),
c.1650, silver-gilt

In 2008 against the background of the emerging recession, the shape of our fundraising changed, but the aims for the Fundraising Team remained the same: to increase the level of revenue income, focusing on exhibitions and education, and to continue to raise money for the development project as we prepared for construction to start.

During the year we successfully raised £220,000 towards our exhibition and education programme and our core running costs. From trusts we received notable grants from the Esmée Fairbairn Foundation, the John S. Cohen Foundation, the Ernest Cook Charitable Trust, and Bath & North East Somerset Council's Heritage Services Department.

The Education Team's work continued to be a focus for the Museum's revenue fundraising as the most 'visible' activity during the development period and due to the variety and range of their work with young people and adults. The scale and quality of their work was dependent on the necessary funds being secured. In particular the Education Team increased its level of work with 'at risk' young people and adults through the Julian House and the Compass / Mentoring Plus projects, both of which attracted donations from trusts and individuals who hadn't previously funded work at the Museum; including Bath & North East Somerset Council's Arts Development Department and The William Gibbs Charitable Trust.

A new energy was brought to our relationship with local businesses through a programme of business

breakfasts, which assisted in securing a number of sponsorships of exhibitions and events and developing relationships with a range of local businesses. The partnership between Knight Frank and Withy King Solicitors as sponsors of *Seventy Years of Penguin Design* was supported by Arts & Business South West. This three-way partnership enabled the exhibition to be marketed at the Bath Literature Festival and created two private events hosted by the sponsors for their clients. By working in partnership we were able to achieve more, reach new people and begin to look at how we will work with businesses when we reopen. In a difficult year for businesses sponsorship we also received support from Savills for *Painting Aardman* and Emery's of Bath who supported the *Christmas Lantern Procession*.

The Adopt a Treasure scheme continued to raise funds towards the conservation of individual items in the Collection; we were awarded £4,200 by The Association of Independent Museums/Pilgrim Trust for the conservation of *The Visit of the Godfather* by Pieter Breughel the Younger. We also continue to depend upon the support of our exceptionally strong and committed groups of Friends and Patrons who support us in all kinds of ways, many of which are unquantifiable. They also collectively contribute over £60,000 towards our core running costs.

The Fundraising Team with assistance from the Executive Appeal Committee successfully secured pledges and donations of almost £1.8million from



‘By working in partnership we were able to achieve more, reach new people and begin to look at how we will work with businesses when we reopen’

BELOW

Andrew Cronan (on the right) from Savills who sponsored the exhibition *Painting Aardman* with artist Vincent Brown

BOTTOM

The Christmas Lantern Procession made possible with the kind support of Emery's of Bath



individuals and trusts towards the development project; including sizeable grants from The BAND Trust, The Foyle Foundation, The Grocer's Charity, The Dr. Mortimer & Theresa Sackler Foundation, The Underwood Trust, Garfield Weston Foundation and The Wolfson Foundation.

Today as we enter the construction phase of the project we are entering a new phase of our fundraising programme which must both close the £3million funding gap and plan and implement a revenue fundraising strategy for the re-opened Museum. As the Museum prepares for its new life in its new building its fundraising must ensure that the Holburne has the financial confidence it needs to plan ahead with certainty. The recession with its deep and far-reaching consequences for every area of fundraising activity has inevitably coloured these plans but we are confident that we have in place a robust and achievable plan for the coming years which spreads the fundraising risk across a broad range of target sectors.

It has been an exciting time. The challenges are not going to go away and may in fact deepen but, fortified by the help of our supporters, we know our strengths and believe we have what it takes to succeed in raising the final £3million for the development project and in maintaining our fundraising income while we achieve this.

Marnie Whiting
FUNDRAISING MANAGER



Statement of Financial Activities

for year ended 31 December 2008

	Note	Unrestricted Funds		Restricted Funds		Total Funds	Total Funds
		General Funds	Designated Endowment Funds	Specific Purposes Funds	Development Fund	2008	2007
		£	£	£	£	£	£
INCOMING RESOURCES							
Incoming resources from generating funds:							
Voluntary income	1	196,741	227,040	108,933	782,450	1,315,164	1,400,702
Activities for generating funds	2	13,985	–	–	–	13,985	31,505
Investment income	3	7,807	43,583	–	20,726	72,116	45,935
Incoming resources from charitable activities	4	72,872	–	–	–	72,872	103,919
Total incoming resources		291,405	270,623	108,933	803,176	1,474,137	1,582,061
RESOURCES EXPENDED							
Costs of generating funds	5	–	–	–	55,233	55,233	86,418
Costs of bookshop	6	13,897	–	–	–	13,897	23,197
Investment management costs	7	5,288	–	–	–	5,288	3,917
On charitable activities	8/9	403,712	–	22,098	4,358	430,168	471,706
Development Project	8/9	–	–	–	205,731	205,731	526,140
Governance costs	10	25,080	–	–	–	25,080	14,747
Other resources expended	11	–	–	10,597	–	10,597	–
Total resources expended		447,977	–	32,695	265,322	745,994	1,126,125
NET INCOMING/(OUTGOING) RESOURCES BEFORE TRANSFERS	13	(156,572)	270,623	76,238	537,854	728,143	455,936
TRANSFERS BETWEEN FUNDS	14	204,148	(117,648)	(86,500)	–	–	–
NET INCOMING/(OUTGOING) RESOURCES AFTER TRANSFERS		47,576	152,975	(10,262)	537,854	728,143	455,936
OTHER RECOGNISED GAINS AND LOSSES							
Losses on investment assets	17	–	(203,698)	–	–	(203,698)	(3,443)
Actuarial loss on defined benefit pension scheme	21	(8,000)	–	–	–	(8,000)	–
Pension scheme deficit		–	–	–	–	–	(167,400)
Net movement in funds		39,576	(50,723)	(10,262)	537,854	516,445	285,093
FUND BALANCES BROUGHT FORWARD		(82,026)	1,543,312	50,936	241,391	1,753,613	1,468,520
FUND BALANCES CARRIED FORWARD		(42,450)	1,492,589	40,674	779,245	2,270,058	1,753,613

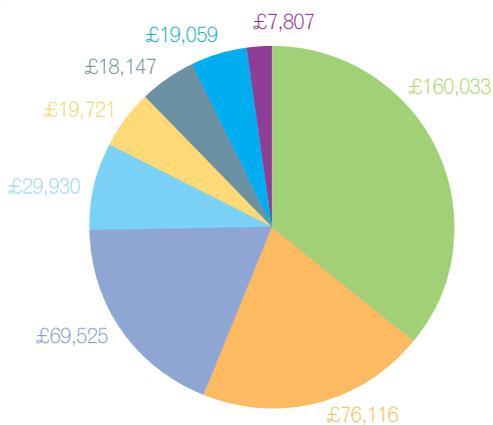
The above results relate wholly to continuing activities; there were no other recognised gains or losses in the year.

Financial Overview

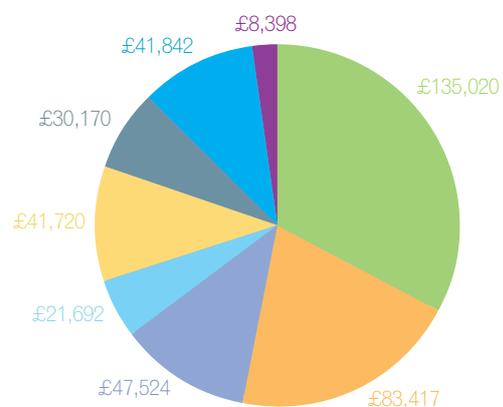
General & Specific Fund Income

2008

- Grants and donations
- Core funding from Arts & Humanities Council
- Patrons and Friends
- Education activities, lectures and concerts
- Admission fees
- Sponsorship
- Commercial activities
- Investment income



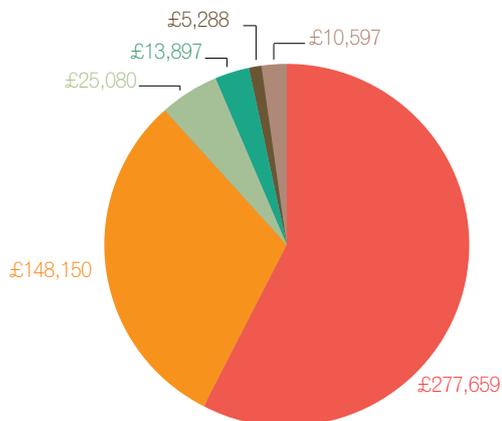
2007



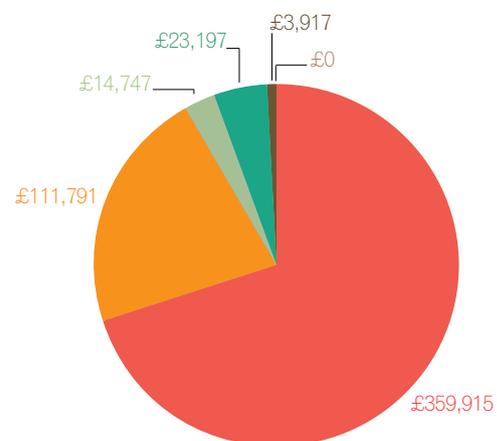
General & Specific Fund Expenditure

2008

- Museum activities
- Education
- Governance
- Shop
- Investment management
- Other costs



2007



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Former Chairman, The Society of London Art Dealers

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Anthony Wilkinson CA [1, 2]

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Former partner, Coopers & Lybrand, Hong Kong

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Sidney Blackmore [1, 4]

Chairman, The Friends of The Holburne Museum

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Medical Practitioner
Council member for Lansdown ward

Tessa Coleman [2]

Artist
Former Investment Banker with Fleming Investment Management London and Invesco Mim Tokyo and London

Ian Hay Davison CBE [2]

Former Senior Partner, Arthur Andersen & Co and CEO of Lloyd's
Former Chairman of Sadler's Wells

David Embleton

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

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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

Cllr. Marian McNeir [3]

Former Chairman, B&NES Unitary Council
Member of University of Bath Council
Trustee of Arts Council for South West

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Chairman of the Trevor Osborne Property Group Limited 1973 to present
Court member and visiting Fellow, Oxford Brookes University (Architecture and Planning)
Trustee of The Royal Fine Art Commission Trust
Executive Council member of the Georgian Group

Notes

- [1] Member of Executive Committee
- [2] Member of Investment Committee
- [3] Nominee of Bath & North East Somerset
- [4] Nominee, The Friends of The Holburne Museum



LEFT
Figure of Henry
Woodward as *The Fine
Gentleman*, Bow, c.1750,
soft-paste porcelain

BELOW
Photograph of David
Posnett and Alexander
Sturgis
© Marlow and Cardwell



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Assistant Director, Paul Mellon Centre

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National Gallery

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Bath BA1 2PA

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29 Windsor Place
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Kent ME19 4TA

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Bath & North East Somerset Council
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The MJC Stone Charitable Trust
The Underwood Trust
Garfield Weston Foundation
The Wolfson Foundation

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A special thank you to The Friends of The Holburne Museum for their continued support

And to all those who remembered The Holburne Museum in their wills and those who made an in memoriam gift to The Professor Geoffrey Butler Memorial Fund

Children from Bathwick
St Mary's celebrating the
cutting of the first sod
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