



Department for
Digital, Culture,
Media & Sport

Museum Partnership Report

Understanding the national museums' partnership activities
in 2017/18

August 2019

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1. Executive Summary

This report provides an overview of the national and international partnerships of 17 national museums in the UK, revealing how museum partnerships benefit partners, audiences and wider society. Through collaborating with a range of organisations across many fields, the national museums increase access to their collections, support the museum sector and deliver positive social outcomes for all.

The partnerships formed by the nationals are just one part of a dynamic system of museum partnerships that support the whole museum sector and audience engagement. As demonstrated throughout the report, non-national museums are active participants, often acting as the catalyst for partnerships and are fundamental to their delivery and success.

This report identifies a number of key themes in their partnership working:

Sharing Collections

The national museums partnered with museums across the globe to create innovative displays and exhibitions through sharing their world-class collections.

In 2017/18 there were 2,110 loans comprising 69,299 objects from the national collection for display in venues across the world. The report found that the majority of lending by the national museums is to museums within the UK, giving over 18.4 million people access to the national collection.

As well as sharing their objects for public display, the national museums also loaned 370,982 objects to 6,777 institutions for research purposes, supporting innovation and scientific breakthroughs.

Sharing Knowledge

The national museums partner with museums, universities and other organisations to build and share expertise and knowledge. They are particularly active in supporting the wider museum sector through training, offering advice and taking part in two-way knowledge. The report found that the national museums supported professional development and entry into the sector through partnering to deliver secondments, exchanges and apprenticeships.

The national museums maintain and build their expertise through at least 2,584 partnerships with academic and research partners, including 1,325 research projects with partners and supporting 287 PhD students.

Supporting Audience Engagement and Social Outcomes

The national museums work with the wider museum sector to deliver exciting and relevant programmes to ensure that everyone can access museums and their collections. They partner with a wide variety of partners to improve social outcomes, and the report has found the national museums were especially strong in partnering to create education and learning opportunities and support our health and wellbeing.

2. Introduction

The national museums¹ are part of a world-class, dynamic museum sector in the UK, that remains relevant and vibrant in part due to the range of active partnerships between national museums, non-national museums, universities, and other organisations.

Object loans and touring exhibitions are perhaps the most visible aspect of the national museums' partnership activities. However, it is just one form of museum partnership that benefits the public and the museum sector.

The national museums have a unique role to play in supporting the wider sector. Partnerships between them and non national museums support the two-way exchange of expertise and build capacity to create a flourishing and more resilient sector. These partnerships form part of an ecosystem of support from sector funders and sector support organisations. The national museums also foster partnerships beyond the museum sector, most significantly with universities and academic institutions, which lead to innovation, research and development, and new knowledge. This in turn informs displays and exhibitions, enriching the visitor experience.

Some of the most important partnerships are formed with other museums, community groups, and the wider public sector to improve audience engagement and social outcomes, including education and learning, improved wellbeing, and the acquisition of new skills. The national museums also build international partnerships to further extend their reach: building their reputations, playing a key role in cultural diplomacy, and contributing to the UK's international standing.

This report outlines the range of partnerships held by 17 of the UK's national museums, and demonstrates how they are mutually beneficial and vital to a flourishing museum sector, improve audience engagement, and support the delivery of wider public policy goals.

2.1. Background to the report

The *Mendoza Review: an independent review of Museums in England* (DCMS 2017)² was the first wide-ranging review of the sector in England in over ten years. The Review identified nine priorities for museums today and set out 27 recommendations for the Department for Digital, Culture, Media and Sport (DCMS) and its arm's-length bodies. It was published alongside the *Strategic Review of DCMS-Sponsored Museums* (DCMS 2017)³, and both made a number of recommendations to the 15 DCMS-sponsored museums.

Taken together, the reviews found that the DCMS-sponsored museums are committed to ensuring people across the country have access to their collections and that they widely share their expertise with the museum sector. In particular, the reviews praised the DCMS-sponsored museums for their skills-sharing programmes, long-term loans, and contribution to Subject Specialist Networks (SSNs).

However, both reviews also highlighted that the footprint, scale and impact of this activity are not well understood by the museum sector or the public. This means that the extent and breadth of their partnership activities across the country and internationally can appear inconsistent and be underplayed. Not having access to the full picture of partnership activity also affects the national museums' ability to make strategic decisions as a group and make the most effective use of partnerships. As a result, the reviews recommended that the national museums should look to extend their reach and develop partnerships in a more strategic way across the group.

In the same year, the Ministry of Defence (MOD) published their *Review of the Service Museums* (MOD 2017)⁴ examining the three museums sponsored by the MOD, and recommended closer links between the service museums and DCMS.

¹ In this report 'national museums' refers to those museums included in this report (see list below in section 2.2).

² [The Mendoza Review: an independent review of Museums in England \(DCMS 2017\)](#)

³ [Strategic Review of DCMS-Sponsored Museums \(DCMS 2017\)](#)

⁴ [Review of the Service Museums \(MOD 2017\)](#)

In response to the recommendations in these reviews, National Museum Directors' Council (NMDC), the national museums and DCMS published the *Museums' partnership framework* (NMDC & DCMS 2018).⁵ Although these reviews were specifically reflecting on museums in England, it was recognised that partnership working by museums crosses all borders of the UK and therefore a broader definition was taken by both the Partnership Framework and this report in order to understand the wider landscape. The partnership framework sets out the actions being taken by the national museums, working with government and ACE, and comprises four aims to address the issues raised in the reviews:

1. Develop a more strategic approach to partnership working across national museums
2. Share information and best practice on partnerships more widely
3. Collect and share better data and evidence of the impact of partnership activity
4. Enable more effective, strategic and frequent loans across the UK

This report is the response to the third aim and will help enable the museums to develop a more strategic approach to partnership working across national museums through sharing better data on partnership activity. It is also hoped that the findings of this report will be interesting and useful to a wider audience, including the wider museum sector and its supporting organisations, as well as the museum-going public.

2.2. The national museums

For this first round of the Partnership Report, a sample of 17 museums that hold national collections were surveyed, this included the majority of national museums in England, National Museums Scotland and National Museums Northern Ireland. The National Museum of Wales was not able to participate in this first report and DCMS is in discussions with other government-sponsored museums as possible further partners for future surveys. Some of the museums and galleries who participated have multiple sites around the UK, and therefore the survey reports on the activities of 62 museum sites.

National museums in England

DCMS sponsors and funds 16 museums, galleries and libraries in England, 12 of which took part in the survey following their commitment to share data to support development of the Partnership Framework. Their public management agreements outline that they will work across the UK with other museums, cultural and third sector partners.

The Ministry of Defence sponsors three national museums in England, which maintain the heritage of the Army, Royal Navy and Royal Air Force. They support broader defence and cultural objectives around outreach and community engagement as well as being the custodians of key heritage assets for the nation. In addition to these three national museums, regimental museums across the UK receive funding from the MOD and are supported by the National Army Museum.

National museums in Scotland

The Scottish Government funds National Museums Scotland and the National Galleries of Scotland, with National Museums Scotland included in this year's survey. National Museums Scotland's Board is accountable to Scottish Ministers and the Scottish Parliament.

National museums in Northern Ireland

The Department of Communities Northern Ireland is responsible for National Museums NI, which hold collections of national significance at four sites.

⁵ [Museums' partnership framework \(NMDC & DCMS 2018\)](#)

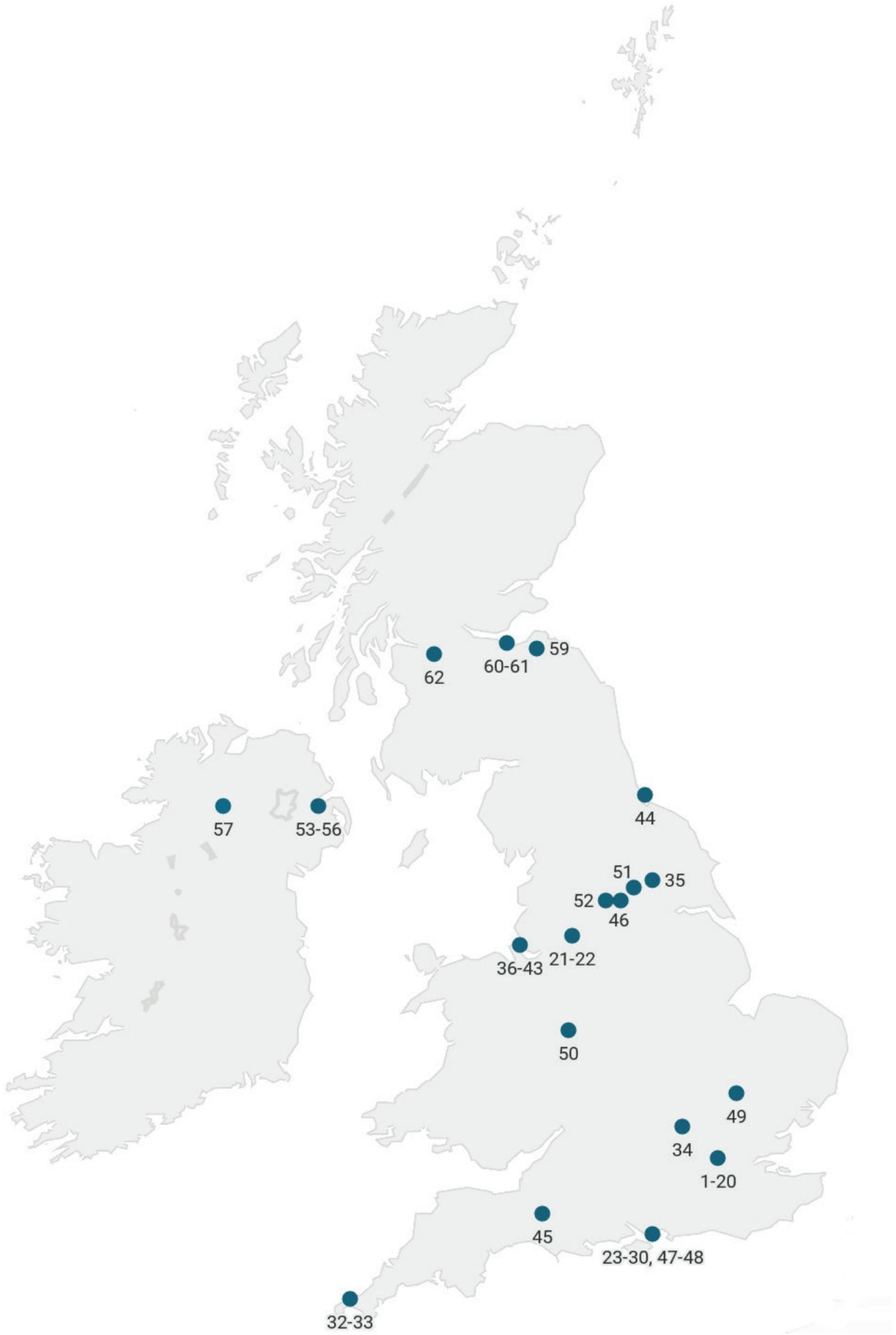


Figure 1: The 62 sites of the national museums included in this report

British Library, London

- 1. British Library, London
- 51. British Library, Boston Spa
- 2. British Museum

Imperial War Museums

- 3. Imperial War Museum, London
- 4. Churchill War Rooms
- 5. HMS Belfast
- 21. Imperial War Museum North
- 49. Imperial War Museum Duxford

6. National Gallery

- National Museums Liverpool
- 36. International Slavery Museum
- 37. Walker Art Gallery
- 38. World Museum
- 39. Lady Lever Art Gallery
- 41. Sudley House
- 40. Merseyside Maritime Museum
- 42. Museum of Liverpool

8. National Portrait Gallery**Natural History Museum**

- 7. Natural History Museum, London
- 34. Natural History Museum at Tring

Royal Armouries

- 9. Royal Armouries, White Tower
- 23. Fort Nelson, Portsmouth
- 46. Royal Armouries, Leeds

Royal Museums Greenwich

- 10. National Maritime Museum
- 11. Queen's House
- 12. Cutty Sark
- 13. Royal Observatory, Greenwich

Science Museum Group

- 14. Science Museum
- 22. Science + Industry Museum
- 31. Locomotion
- 35. National Railway Museum
- 52. National Science + Media Museum

Tate

- 15. Tate Modern
- 16. Tate Britain
- 32. Tate St Ives
- 33. Barbara Hepworth Museum and Gardens
- 43. Tate Liverpool

V&A

- 17. V&A London
- 18. V&A Museum of Childhood

19. National Army Museum**National Museum of the Royal Navy**

- 24. The National Museum HMS Victory
- 25. The National Museum Royal Navy, Portsmouth
- 26. The National Museum HMS Warrior
- 27. Action Stations
- 28. LCT 7074
- 29. Royal Marines Museum
- 30. HMS M.33
- 44. The National Museum Royal Navy, Hartlepool
- 45. Royal Navy Fleet Air Museum
- 47. Royal Navy Submarine Museum
- 48. Explosion Museum of Firepower
- 53. HMS Caroline

RAF Museum

- 20. RAF Museum, London
- 50. RAF Museum, Cosford

National Museums Scotland

- 59. National Museum of Flight
- 60. National Museum of Scotland
- 61. National War Museum
- 62. National Museum of Rural Life

National museums in Northern Ireland

- 54. Ulster Museum
- 55. Ulster Transport Museum
- 56. Ulster Folk Museum
- 57. Ulster American Folk Park

2.3. The survey

The information detailed in this report is the result of an extensive survey carried out by DCMS.⁶ Developed in collaboration with the national museums and NMDC, the survey focuses on three themes: sharing collections, sharing knowledge and expertise, and partnerships that impact audiences.

The national museums were asked to report on their activities that took place between April 2017 and March 2018, including activities that started before April 2017 but were still ongoing or active in the period to March 2018. This snapshot of a single year of partnership activity, as well as some information on longer-term partnerships, recognises that effective partnerships take time to develop and that continuity is crucial.

This survey has created a more detailed understanding of the range and spread of partnerships across the museum sector than has previously been possible, demonstrating the collective work of the national museums. In this first report we are unable to report on trends, but it does provide a baseline for future reports and analysis. As this is the first time this information has been pulled together, the survey (and therefore this report) have necessarily had to take a broad and

flexible definition of partnerships. DCMS, NMDC and the national museums expect to take learnings through to further years, to refine and improve the way in which this data is collected and reported on.

The First World War Centenary Partnership, Imperial War Museums

The First World War Centenary Partnership, led by Imperial War Museums and funded by Arts Council England, and with the generous support of Culture24, was a digital community of not-for-profit organisations which brought together millions of people across the world to commemorate the centenary of the First World War.

By 2019 4,159 organisations, representing 62 countries, had joined a digital community with its own website and unique, free resources, including over 300 archive photographs, sound and film clips from the Imperial War Museums' collection, as well as toolkits including DIY exhibitions and evaluation packs. The Partnership also offered members the opportunity to participate in international programmes.

Through the Partnership, members were able to utilise resources that would otherwise have been inaccessible;

to reach far wider audiences; and to participate in moments of national commemoration. Through the network, Imperial War Museums drove a collaborative approach to commemorations across the cultural sector, and ensured that projects had a lasting legacy.



Figure 2: First World War Centenary Partnership conference at Aberystwyth University

⁶ A full breakdown of the information surveyed can be found in Appendix 2.

3. Sharing Collections

The national museums in the UK hold world-class collections, amounting to around 275 million objects,⁷ and are some of the most generous lending institutions in the world. Lending objects is a key way in which the national museums can increase public access to their collections in the UK and internationally, in museums and elsewhere.

In 2017/18 the national museums had 69,299 objects out on loan to 2,110 venues for display, which were seen by at least 32.9 million⁸ people. 62% of these loans were new in 2017/18. A further 365,552 objects were on loan to 6,777 institutions for research purposes.

Borrowing from the national collections allows museums across the UK and the world to stage exhibitions and displays that would not otherwise be possible, and enables them to further contextualise their own collections. These loans create opportunities for non-national museums to engage new audiences and re-engage their existing visitor base. Object loans often lead to long-term partnerships between national and non-national museums, and can, therefore, be the catalyst for a wide range of new collaborative opportunities.

The relationships built through loaning their objects ensure that the national museums are themselves able to borrow high-profile loans for their own exhibitions from museums across the country including from the 149 collections held by the non-national museums in England and 49 in Scotland that are designated as nationally significant.⁹ By placing their collections in new contexts, the national museums transform their understanding of them, accessing community-specific interpretations and co-curation opportunities.

This activity is ultimately for the benefit of the public, who can encounter the national collection across the UK and around the world and access opportunities for learning and cultural engagement. Research has shown that continued participation in culture supports a range of social outcomes, including wellbeing,¹⁰ and there is increasing evidence that tours of national collections can boost local growth.¹¹

Funding

Lending and displaying museum collections has a significant cost attached to it. This survey revealed that a variety of models are used to fund this activity. The national museums are often the largest investors, funding this work through providing staff time, equipment, expertise and other in-house resources. Most of the national museums do not charge fees to borrowing museums in the UK, although in the majority of instances do operate a cost recovery model to cover transportation and other costs. Loans are funded by a variety of organisations, including large sector funders such as ACE, NLHF, DCMS, and a broad range of trusts and foundations, such as the Weston Loan Programme with Art Fund. This funding may be awarded to the borrowing institution to support the costs of taking a loan or to the national museums to fund a programme of lending. International touring exhibitions are becoming an increasingly important source of income for some of the national museums, which also supports their partnership activities in the UK.

3.1. Sharing collections in the UK

The national museums are committed to ensuring that people throughout the UK access to the national collection beyond the walls of the museums themselves. They lent their collections to UK

⁷ DCMS-sponsored Museums are estimated to hold 100 million objects, and the British Library holds at least 150 million items. The MOD-sponsored museums are estimated to hold 3 million objects. The national museums of Wales, Scotland and Northern Ireland are estimated to hold 20.5 million objects.

⁸ The national museums were able to report visitor numbers for 30% of their loans in 2017/18. Most of the remaining 70% relate to long-term loans usually placed in permanent galleries, rather than exhibitions. The number of people who saw the national collection outside of the national museums is therefore likely to be much higher.

⁹ [Designated Outstanding Collections \(ACE\)](#) in England and the [Recognised Collections](#) in Scotland

¹⁰ [Creative Health: The Arts for Health and Wellbeing \(All-Party Parliamentary Group on Arts, Health and Wellbeing 2017\)](#)

¹¹ [The Economic & Social Impact Of 'Dippy On Tour: A Natural History Adventure' In Dorchester \(2018\)](#)

institutions through both short- and long-term loans, totalling 1,474 loans of 60,022 objects to over 900 individual venues in 2017/18. The survey results indicate that in the UK over 18.4¹² million visitors saw the national collection outside of the national museums, although as this number mainly reflects short-term loans and touring exhibitions, the actual figure is likely to be much higher. This is compared to around 51 million visits to national museums surveyed here themselves.¹³

Short-term loans

Short-term loans are one-off loans that contribute to an exhibition or display organised by the borrowing institution. In 2017/18 7,129 objects from the national museums' collections were on short-term loan to 652 institutions in the UK. 30% of these objects were part of touring exhibitions.

The national museums were able to provide visitor figure data for 43% of their UK short-term loans,

revealing that in 2017/18 at least 11 million people saw the national collection on short-term loan, including touring exhibitions.

The distribution of short-term loans (figure 5) shows that places with either a national museum or a large regional museum often located in an urban area, are in receipt of the highest number of loans. Many short-term loans are reactive, in that they meet requests from museums. The regional demand seems to come from the larger or more established museums which are more likely to have the capacity to borrow, in terms of staff time, networks, resources, and physical assets such as display spaces and security. The pattern displayed here therefore shows partnerships where capacity and desire to borrow is met with willingness to lend.

Partnership exhibitions

The national museums have developed a number of exhibitions that are lent to non-national museums

The Dorset Foundation, The British Museum

The British Museum's national programme has been generously supported by the Dorset Foundation in memory of Harry M Weinrebe since 2002. This funding facilitates lending activity, meaning that costs are not recovered from partner venues. The British Museum's offer is a very wide one, including object loans, touring exhibitions as well as smaller spotlight shows, major partnership galleries, skills-sharing initiatives and training programmes. Through this work the British Museum supports and collaborates with museums of different sizes and capacities throughout the whole of the UK, from large-scale touring exhibitions such as Viking: rediscover the legend to high-impact single-object loans. Having this vital support has enabled the British Museum to develop a flexible, collaborative model of partnership – so it can be responsive to partners' needs and ambitions.

To mark the 70th anniversary of India's independence in 2017, the British Museum staged a series of events across the UK and in Mumbai and Delhi. An enormously popular tour of a sculpture of the Hindu god, Ganesha, was seen by more than 620,000 people at seven UK venues, before reaching Manchester Museum in Autumn 2017. Music of Courtly India was a UK Spotlight loan seen by nearly 13,000 people at

Derby Museum and Art Gallery and Blackburn Museum and Art Gallery. The tour displayed an album of early 17th-century ragamala paintings and five framed 18th-century paintings featuring snake-charmers, yogis, women of the court and musicians. Alongside them was a sarinda, an intricately carved four-stringed musical instrument made of ivory. Local programming featured live performances by visiting artists, dancers and community groups.



Figure 3: Celebrating Ganesha at Brent Museum

¹² This number mainly reflects short-term loans and touring exhibitions, the actual figure is likely to be much higher.

¹³ Based on figures published by ALVA for 2018.

Next of Kin: Scottish Families and the Great War, National Museums Scotland

National Museums Scotland's First World War centenary exhibition displayed objects treasured by Scottish families whose loved ones served in the conflict. With funding from Scottish Government and the NLHF, the exhibition toured to nine museums across Scotland; Dumfries Museum and Camera Obscura, Rozelle House Galleries, Hawick Museum, Lows Parks Museum, Grampian Transport Museum, Inverness Museum and Art Gallery, Perth Museum and Art Gallery, Black Watch Castle and Museum, and Orkney Museum. National Museums Scotland worked with partners to create First World War handling resources as a legacy of the project. Each venue incorporated a local display and local stories, developed a community engagement programme and participated in a museums skills and capacity building development

in the UK. These may be developed from successful exhibitions the national museums have themselves staged and then wish to tour, or are one-off exhibitions created in partnership with the host museum. Visitor figures available for 82% of partnership exhibitions showed that at least 3.8 million people visited during 2017/18.

In 2017/18, the national museums sent 37 different exhibitions to 127 venues in the UK.

In many cases, the number of exhibitions that the national museums are able to lend or tour in the UK is dependent on the funding available. ACE, especially through their Strategic Tour Fund, and NLHF fund much of this activity in England, and the Scottish Government have provided funding for major touring projects in Scotland.

These exhibitions often showcase star objects and artists from the national collections that are well-known throughout the UK or enable collections with particular local resonances to be displayed. This was the case for the Romano-British Treasures of Cheshire exhibition at the Grosvenor Museum in Chester, put together by National Museums Liverpool, based on a collection co-owned by National Museums Liverpool and Congleton Museum. Many touring exhibitions are first displayed at the national museum itself, building recognition before going on tour. For example, the Paul

programme. The tour attracted 63,000 visitors and over 1,900 people attended community events. Across partner museums, Next of Kin attracted a median increase in visitors of 51%.



Figure 4: Creating learning resources

Nash exhibition at Tate Britain, which then toured to Laing Art Gallery and the Sainsbury Centre for Visual Arts. These factors mean that museums hosting touring exhibitions experienced a number of positive impacts, including uplifts in visitor figures and increased income.

The national museums also supported 21 non-national museums tour exhibitions through lending 294 objects to 42 tour venues organised by non-national museums.

The ARTIST ROOMS collection, jointly owned by Tate and National Galleries of Scotland, tours the UK to give audiences access to exceptional modern and contemporary visual art. In 2017/18 there were 670,000 visits to ARTIST ROOMS exhibitions outside of the capital cities.

Long-term loans

In the UK, 818 loans from the national museums, comprising at least 52,891 objects, were ongoing in 2017/18 on a long-term basis (18 months or more). The average length of long-term loans reported in the survey was 15 years. Long-term loans are usually placed on display in galleries in local and regional museums, and represent long-term collaboration (in some cases lasting over 100 years) between the national museums and the wider museum sector.

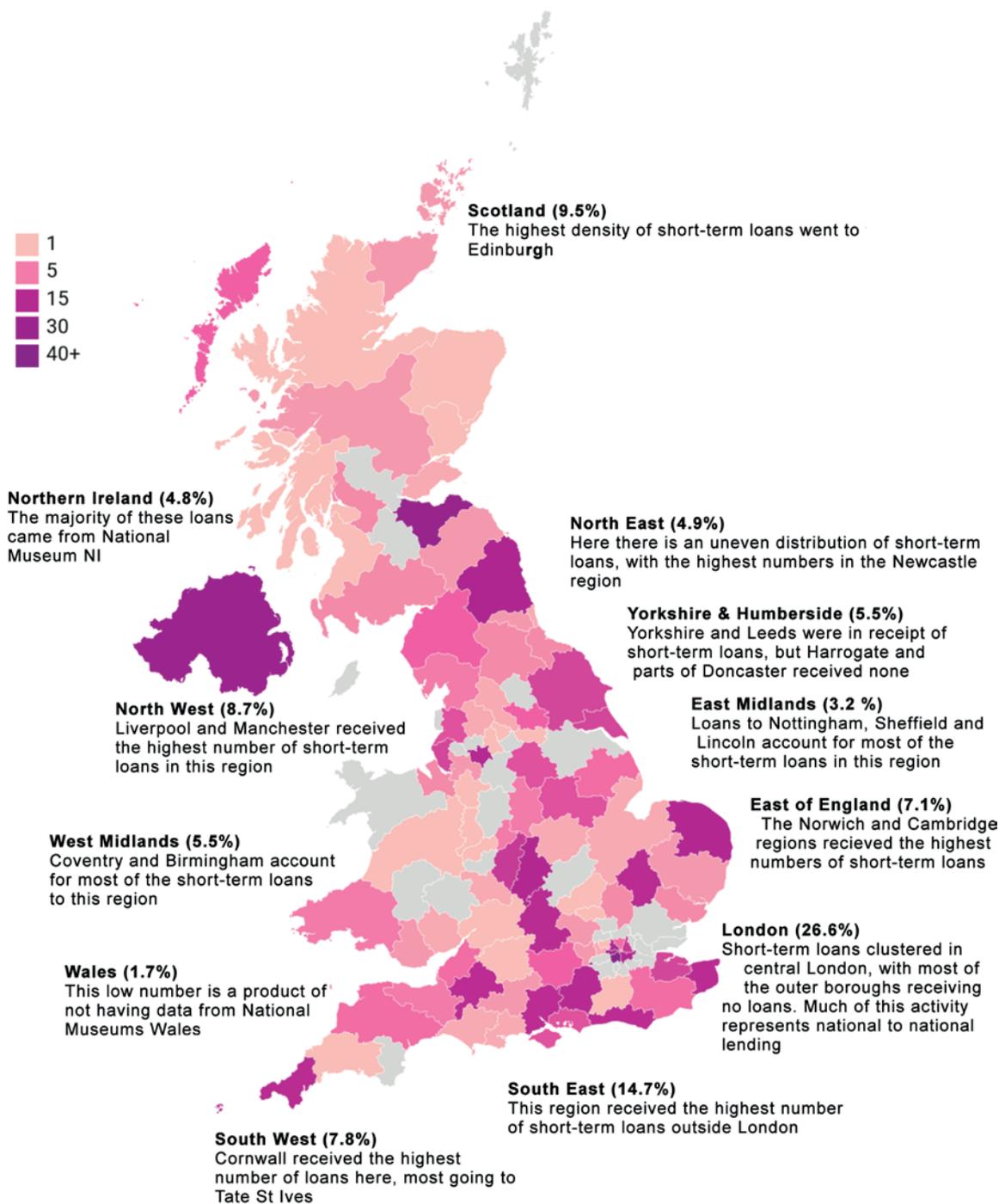


Figure 5: The distribution of short-term loans throughout the UK in 2017/18, split by postal district. The percentage of loans to each UK region is given around the map.

The 38,000 objects that comprise the Wedgwood Collection are on long-term loan from the V&A to the Wedgwood Museum. Staff from both museums work closely together to care for the Collection, building on existing relationships between the two organisations

Similarly to short-term loans, the distribution of long-term loans in the UK is in part influenced by the location of the national museums and those areas with large regional museums. Museums in Greater London received the highest number of long-term loans (23.6%) followed by Scotland (13.6%). The North West (12.4%) also received a high number of long-term loans: the largest lender of these long-term loans is

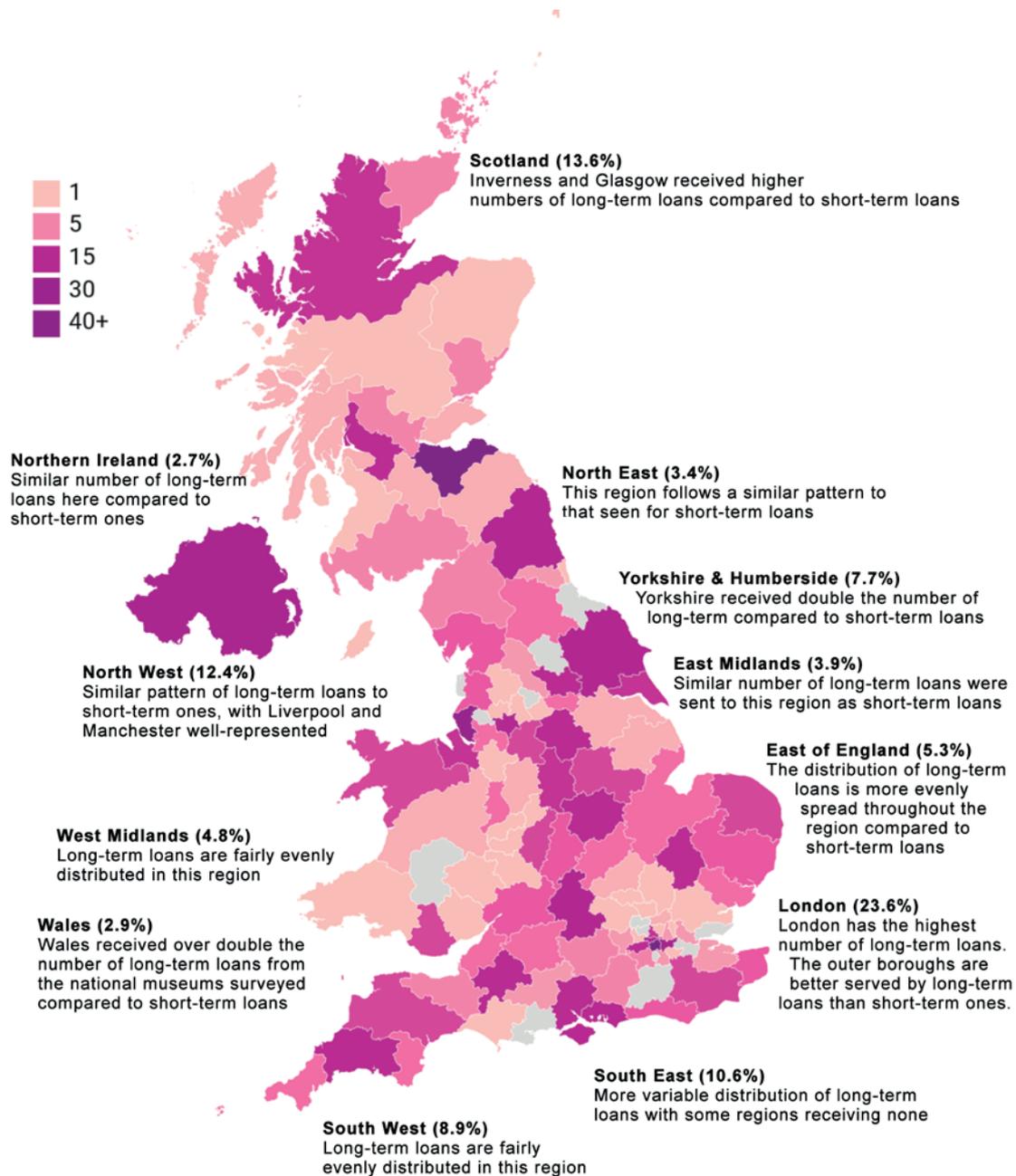


Figure 6: The distribution of Long-term loans throughout the UK in 2017/18, split by postal district. The percentage of loans to each UK region is given around the map.

National Museums Liverpool, and represents their work to create local partnerships with museums and galleries in that region.

Who borrows from the national collection?

The national museums lend their collections to a range of museums and cultural organisations. Independent museums received the largest number of both short-term (231) and long-term (259) loans, followed by Local Authority museums, who received 178 short-term loan and 172 long-term loans (fig. 6). Long-term loans recipients are often related to the collection strengths of the lender. For example, of the 41 military

museums in receipt of long-term loans in 2017/18 over half had loans from the Royal Armouries. Long-term loans are also more common in institutions that are perhaps less likely to have the facility to stage temporary exhibitions but which often display collections in their original contexts, such as furniture and paintings in historic houses, including English Heritage sites and museums (25), Historic Royal Palaces (10), and the National Trust (51).

The National Portrait Gallery has 247 portraits on long term loan to the National Trust in 2017/18.

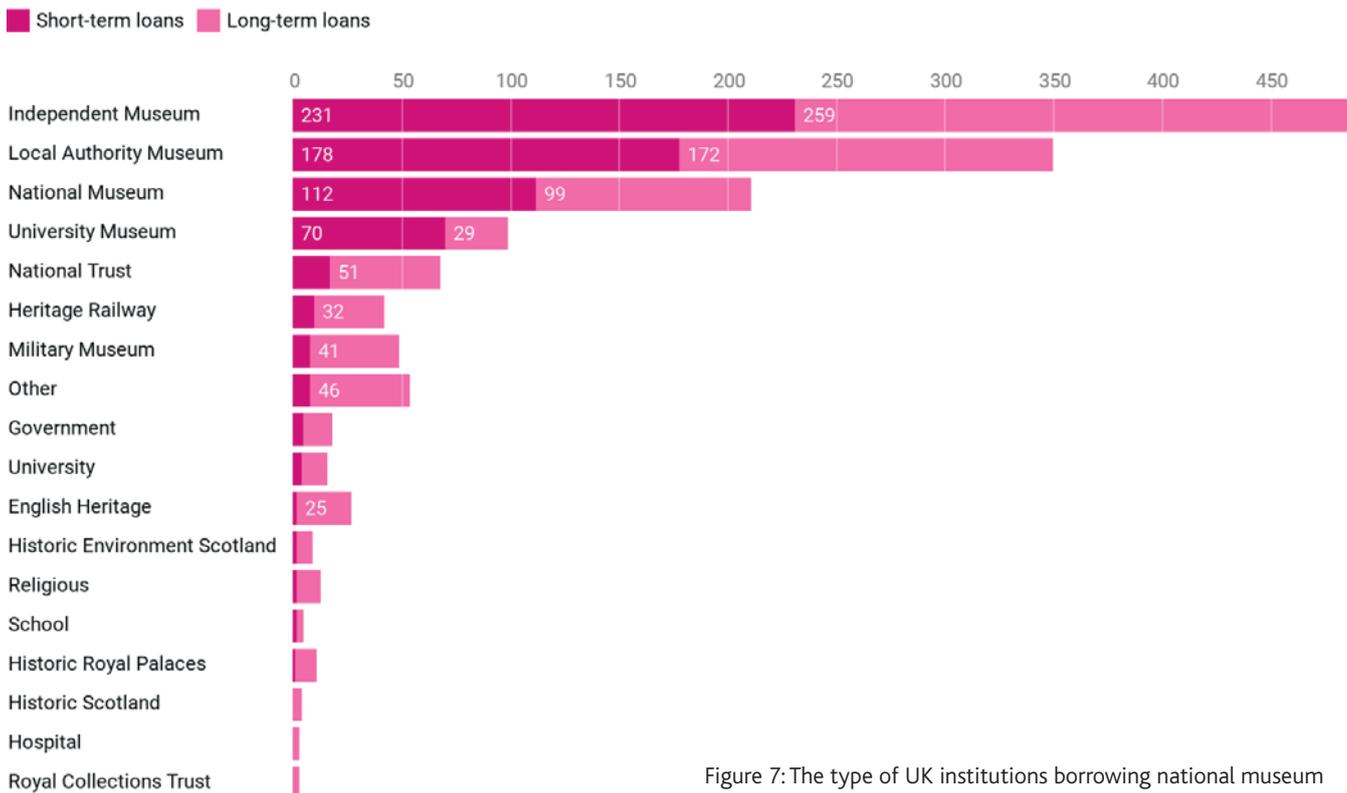


Figure 7: The type of UK institutions borrowing national museum objects on a short-term and long-term basis in 2017/18

Van Dyck: A Masterpiece for Everyone, National Portrait Gallery

Following the major acquisition of Van Dyck’s Self Portrait, the National Portrait Gallery’s six venue tour of the work culminated in 2017/18 at the Laing Art Gallery and the Scottish National Portrait Gallery. The tour was, supported by the NHLF and Art Fund. The tour partners created exhibitions and programming to appeal to young people, including those not in education, employment, or training (NEET), English for Speakers of Other Languages (ESOL) students, and mental health groups.

Partners’ activity took a variety of approaches such as philosophical enquiry, mindfulness and a Young People’s Guide to Self Portraiture. The Laing Art Gallery, Newcastle worked with groups with educational needs in their exhibition Modern Visionaries and artist Marcus Coates developed a response to the portrait. The Scottish National Portrait Gallery worked with Edinburgh College, with students staffing a free pop-up barbershop within the Gallery building where young men could come and have their hair cut surrounded

by portraits connected to the exhibition Looking Good: the Male Gaze from Van Dyck to Lucian Freud. The Scottish band Young Fathers provided an artist response to the portrait. More than 14,000 participants took part in project activities at tour venues and at the National Portrait Gallery.



Figure 8: Razor’s Edge pop-up barbershop at the Scottish National Portrait Gallery as part of the Van Dyck: A Masterpiece for Everyone project

Dippy on Tour, Natural History Museum and Dorset County Museum

Dippy has been inspiring visitors to the Natural History Museum since arriving in London in 1905, and since 2018 has been on tour around the UK. The first leg of this tour, supported by the Garfield Weston Foundation, was launched in Spring 2018 at Dorset County Museum, where 153,189 people came to see the famous dinosaur.

Participating in this tour led to a range of impacts for the museums, its audience, and the wider local region. During the exhibition, Dorset County Museum experienced 971.5% increase in museum income. This was supported through collaboration with the Natural History Museum to transform their retail offer. This included help designing the shop space, sourcing materials, aligning product placement with visitor and customer flow, and helping to optimise visitor experience to maximise commercial opportunity. As a result, shop spend increased 1,974% year on year.

The museum and its local partners offered a wider range of additional programming around the exhibition. Their education programme engaged 8,433 school children and the Jurassic Coast Trust ran a varied and creative outreach programme to extend Dippy's reach across as much of the region as possible stretching over 95 miles and reaching over 20,000 people.

Evaluation¹⁴ shows that the local area benefited from £2.2 million of visitor spend as a result of Dippy on Tour, which contributed £1.1 million in added value to the local economy. Local businesses recognised that

Dippy on Tour brought increased footfall in Dorchester, including new customers. Additionally, there were 11,000 volunteer hours worked over the run of the exhibition. Dippy on Tour has had an ongoing impact in the region, and was a catalyst for ongoing partnerships. Dorset County Museum has since partnered with Brewery Square to host a pop-up Dorset County Museum whilst it is closed for redevelopment. In 2018, the pop up museum received a 48% increase when compared to footfall of the main museum in 2017.



Figure 9: Farewell Dippy at Dorset County Museum

¹⁴ [The Economic & Social Impact Of 'Dippy On Tour: A Natural History Adventure' In Dorchester \(2018\)](#)

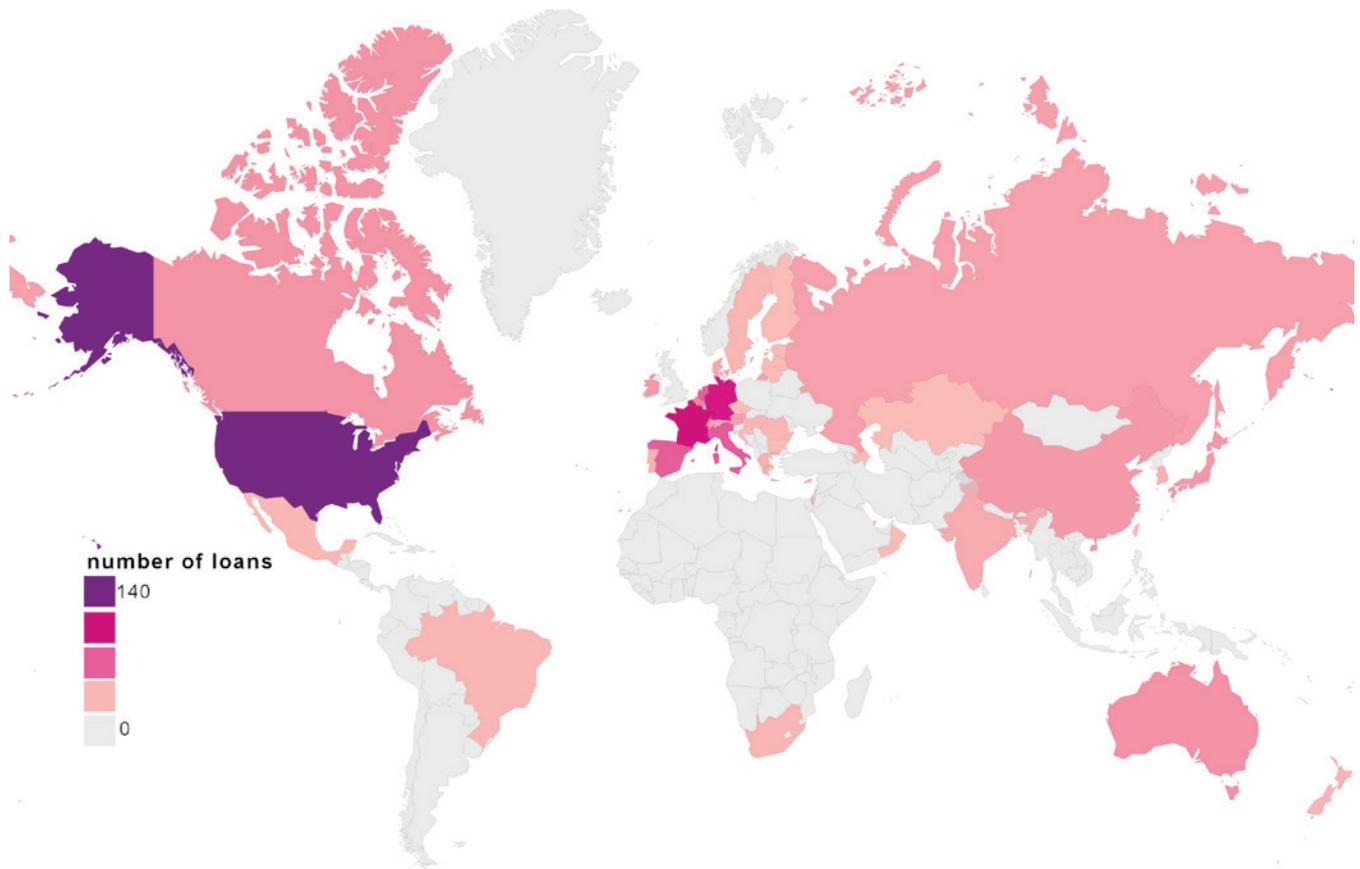


Figure 10: The international spread of all international loans active in 2017/18

3.2. Sharing collections internationally

Sharing collections internationally builds and maintains the national museums' reputations as world-leading institutions, but also drives economic growth and tourism, cultural diplomacy and cultural exchange. 48% of visitors to the national museums in England¹⁵, 44% of visitors to the National Museum of Scotland¹⁶ and c.30% of visitors to National Museums NI¹⁷ were from overseas. This is one way that the museums have developed a high level of brand recognition across the globe.

In 2017/18, the national museums sent 638 loans comprising 9,279 objects out on loan globally on either a short- or long-term basis, of which 381 loans were to European countries. Visitor numbers were available for 30% of their international loans: at least 14.4 million people saw national museums' objects outside the UK.

The annual international spread of national museum loans is determined by a number of factors. As with the UK picture, most short-term loans were 'reactive' in that they were requested by the borrowing institutions for inclusion in an exhibition or display. The picture

of short-term loans therefore displays primarily the countries where museums have actively sought a loan from a UK museum. International lending tends to be more expensive than national loans due to the higher travel costs associated so the picture might also reflect those areas of the world that have the funding available to take international loans. Another possible determinant may be dependent on those areas that have the capability and capacity for borrowing.

In recognition of this, the UK museum sector has initiated a number of programmes to help build the capacity in some of these regions, including the British Museum's International Training Programme (see section 4.1).

Short-term loans

82% of international loans, including touring exhibitions, were sent on a short-term basis, with 338 sent to European countries and 186 to the rest of the world.

The majority of international short-term loans went to the USA (23.6%), followed by western European

¹⁵ [Sponsored Museums and Galleries Annual Performance Indicators 2017/18](#)

¹⁶ [National Museums Scotland Annual Review 2017/18](#)

¹⁷ [National Museums NI Annual Report and Accounts 2017/18](#)

countries where France (12.8%) and Germany (10.6%) were in receipt of the highest number of loans.

Looking only at the number of loans sent to each country does not always reveal the full picture or impact of these loans. For example, while only 2.4% of short-term international loans went to China, these loans reached the largest audience of 2.6 million people.

In 2017/18 2.6 million visitors saw objects from the national museums in China, 2.2 million in France, 2.2 million in the USA, and 1 million in Germany.

Touring exhibitions

The national museums toured 41 exhibitions to 79 international venues in 2017/18, and these were seen by 7.3 million people. Some of these exhibitions consist entirely of works from the national collections and are developed and curated in-house, including in collaboration with one another and non-national museums, specifically to be toured internationally.

Some touring exhibitions created in partnership with international partners may not include objects from the national collections. For example, the National Portrait Gallery's exhibition *Cezanne Portraits* was an ambitious partnership exhibition which started in the Musée D'Orsay Paris, came to London and then went on to the National Gallery of Art Washington - but included no National Portrait Gallery works. In these cases the role of the national museums is in curating, organising and convening the tour and sharing that

expertise with their partners. They benefit from the relationships built through international curatorial collaboration, increased brand recognition, and from revenue generated by these often highly successful exhibitions.

The USA hosted the highest number of UK national museum touring exhibitions (16), followed by Spain (8) and China (5). A number of the national museums' international touring exhibitions were among the most visited in the world: for example, the British Museum's *Ancient Lives* exhibition reached over 850,000 people when it went on display at the Science Museum in Hong Kong. The Tate's collaborative touring exhibitions *David Hockney*¹⁹ at the Centre Pompidou (Paris) and *Robert Rauschenberg: Among Friends*²⁰ at the Museum of Modern Art (New York) were both in the top 20 visited exhibitions in the world in 2017.²¹

The national museums lent objects to successful international touring exhibitions organised by non-UK museums - this involved loans of 437 objects to 62 touring exhibitions at 109 venues.

The national museums' international activity contributes to the UK's soft power standing and cultural diplomacy. International short-term loans from the national collections support the GREAT Britain Campaign: UK Government's flagship promotional campaign to encourage people to visit, do business, invest and study in the UK. This may involve incorporating GREAT branding in promotional materials of touring exhibitions or the organisation and branding of key events surrounding exhibitions in collaboration with the GREAT Campaign team.

SPARKS and the Beyond the Lab: The DIY Science Revolution Tour, Science Museum Group

The Science Museum Group (SMG) was one of 33 European partners from 29 European countries to deliver SPARKS.¹⁸ This project aimed to familiarise and engage citizens with the concept and practice of Responsible Research and Innovation (RRI) through the topic of technology shifts in health and medicine. SPARKS promoted RRI by inviting stakeholders to actively question, experiment and play with science in a way that makes it relevant to today's society.

A key component of this project was *Beyond the Lab: The DIY Science Revolution*, a touring exhibition developed and toured by SMG to 29 venues in different countries reaching more than 1.1 million Europeans. The exhibition featured seven DIY scientists covering a wide range of current health challenges such as Parkinson's disease, diabetes, air pollution, potential disease outbreaks and antibiotic resistance. All venues highlighted local case studies and were accompanied by a programme of innovative participatory events.

¹⁸ Funded by EU Horizon 2020 and led by Ecsite, the European network of science centres and museums, of which SMG is a member.

¹⁹ Developed in collaboration with Metropolitan Museum of New York and the Centre Pompidou.

²⁰ Developed in collaboration with The Museum of Modern Art.

²¹ The Art Newspaper, '[The world's most popular exhibition? Ancient sculptures in Tokyo versus Modern masters in Paris' \(2018\)](#)

Class 101 at North Norfolk Railway, National Railway Museum (Science Museum Group)

As one of the largest transport museums in the world, the National Railway Museum (NRM) has 279 railway vehicles in its collection. While the majority can be seen at its York and Shildon sites, 69 are loaned to museums and heritage railways across the UK. Operating rail vehicles is an inspiring way to make railway history and technology accessible, so the NRM works with a range of partners to make this possible.

The NRM's Class 101 diesel, a two-car unit built in the late 1950s as British Railways began to replace its ageing steam fleet with diesels and electrics, has been on operational loan to the North Norfolk Railway since 2012. Working to an agreed conservation and maintenance plan, in 2017/18 the North Norfolk Railway repaired the driving car's final drive and bogies, and repainted the trailer vehicle, also replacing the upholstery in both vehicles.

That year the Class 101 operated for 147 days on the five-mile line between Holt and Sheringham, covering over 6,000 miles and carrying more than 47,000 passengers. Today, the NRM's Class 101 has helped to give new life to the North Norfolk Railway, where these historic vehicles are enjoyed by so many visitors.



Figure 11: M56352 on its first day in traffic on the North Norfolk Railway following its repaint

Long-term loans

Long-term loans accounted for 18% of the national museums' international lending. In 2017/18, the museums had 97 long-term loans in place consisting of 993 objects. Long-term loans often represent long-term partnerships, through which museums can build deep and mutually beneficial international relationships. As with other international lending activity, the majority (20%) was with the USA, followed by Canada (11.1%), the only country to receive more long-term than short-term loans.

The Royal Armouries has had collection items on loan to the Ditsong National Museum of Cultural History, Pretoria, South Africa, for nearly 100 years. There are currently 94 objects there.

3.3. Sharing collections for research

The Natural History Museum, National Museums Liverpool, National Museums Scotland and National Museums NI regularly loan their collections for use in academic research. These specimens and objects inform cutting-edge scientific research in a wide range of disciplines.

In total 6,778 loans were active in 2017/18 for research purposes, comprising at least 370,982 objects.

These loans were mainly sent to universities (2,702 loans) or other research organisations (1,959 loans). Museums received over 1,619 research loans, demonstrating their own active role in academic research (see section 4.d).

The national museums sent research loans across the world, demonstrating the extensive network of relationships and partnerships their scientists and curators have with the global research community. The majority of the loans were made to institutions based in the USA (18.8%), followed by the UK (10.5%), Germany (8.8%) and the Czech Republic (7.1%). Research loans have a wider distribution compared to those lent for display purposes (see section 3.d), with more loans going to, for example, South American (271 loans of 12,080 objects) and African countries (110 loans of 5,804 objects). This suggests that some regions that may not have the capacity to support loans for display do have the capacity in their university and research infrastructure. This may be due to a number of reasons, including that research loans are likely to be cheaper - they are often small specimens rather than large artworks or objects and do not have the

associated exhibition costs, such as display cases and interpretation.

3.4. Supporting new collections and acquisitions

A number of the national museums supported other UK museums to acquire objects. This support enabled 462 acquisitions at 205 organisations across the UK. 70.8% of instances of support took the form of administering acquisition funds, 24.9% through joint acquisitions, and 3.7% was general advice on acquiring.

92.3% of the acquisitions supported were made by museums outside of London.

National Museums Scotland manages the National Fund for Acquisitions, an annual grant of £150,000 provided by the Scottish Government to help museums throughout Scotland to acquire objects for their collections. In 2017/18 the National Fund for Acquisitions supported 48 acquisitions at 29 locations across Scotland enabling them to make purchases with a total value of £367,740.

The V&A administers the Arts Council England/V&A Purchase Grant Fund which provides funding towards acquiring objects into the permanent collections of non-national museums in England and Wales. In 2017/18 the fund awarded £793,539 to support 112 acquisitions worth around £3 million across 73 organisations.²²

Specimen Research Loans, Natural History Museum

NHM's 80 million specimens form not only part of the UK's national collection but the most scientifically important natural history collection in the world. In 2018 alone, NHM sent over 43,000 specimens to 60 countries as new loans and had 6.5 billion downloads of specimen records from their collections data portal. Through physical and digital access, the museum's collection is a powerful tool for supporting and generating global scientific activity.

NHM's collection is being used to unlock new information crucial to addressing some of the biggest challenges facing the human race today. This includes research into biodiversity discovery and conservation, modelling environmental and climate change, control of neglected and emerging tropical diseases and invasive species and ensuring sustainable agriculture

Through the Treasure process and the Portable Antiquities Scheme²³, the British Museum supported the acquisition of 281 objects by 105 museums England and Wales across.

In Scotland, From April 2017 to March 2018, the Treasure Trove Unit recorded 738 chance finds in total, and 167 claimed cases (including chance finds and excavation assemblages) were allocated to accredited museums in Scotland. See section 5.3 for more detail on this work.

3.5 Borrowing collections

The sharing of collections is not a one-way process from the national museums out to the rest of the sector: national museums also borrow from the extensive collections of non-national museums across the UK and other museums internationally. This allows the national museums to present their own collections in new ways and explore themes where their own collections are not sufficient. Lending objects and artworks to national museums can extend the reach of non-national museums' collections, enabling them to engage new audiences and build their public reputation.

and space exploration. For example, a fragment of an NHM Martian meteorite was sent to NASA for inclusion in a scientific instrument on the next NASA Mars rover.

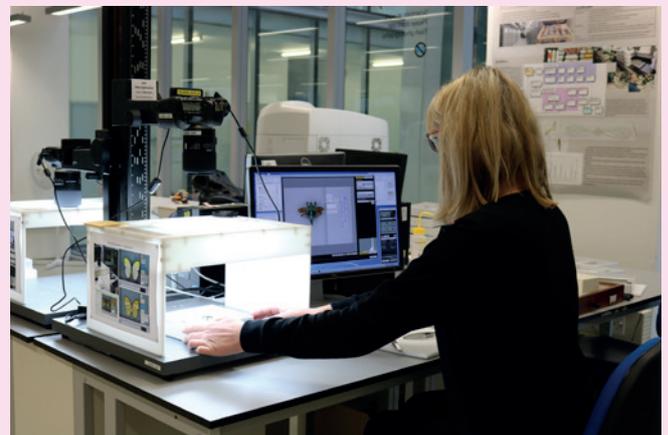
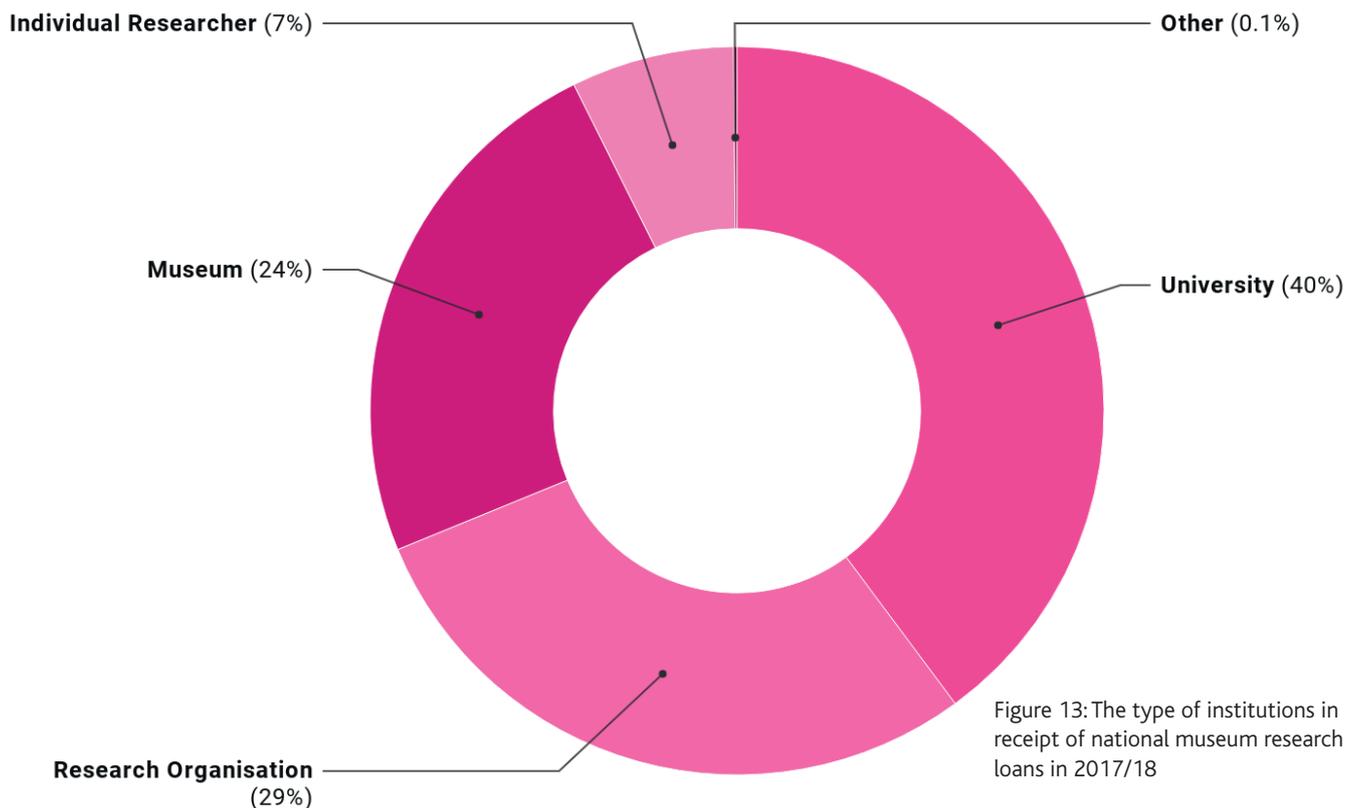


Figure 12: Scientist researching specimen collections at the Natural History Museum

²² [Arts Council England/V&A Purchase Grant Fund](#)

²³ Supported by funding from DCMS



In total the national museums borrowed 11,524 objects from 1,385 institutions. The national museums also borrowed 6,122 objects from 232 museums in 10 countries for research purposes.

Borrowing from UK-based organisations

Around 65% of institutions that lent to the national museums were based in the UK, who contributed over 8,200 objects to national museums' exhibitions and displays. Around half of incoming loans were from outside the public museum and heritage sector: 38.5% were from private lenders, including borrowing directly from artists and from private collections. Other non-museum organisations that lent to the national museums include universities (4%), businesses (3.6%), commercial galleries (2.2%), charities (1%) and religious organisations (0.9%).

National museum to national museum lending accounted for 18.5% of borrowing activity within the sector. Loans from independent museums made up 8.9% of the national museums' incoming loans, local authority museum loans made up 6.0% and university museum loans accounted for 5.6%.

As a number of museums were unable to provide information about where they borrow from, and that a large proportion are from individual private lenders without location information, mapping this data only provides a partial and unrepresentative picture. The available data does suggest that London has the highest density of lenders to the national museums - usually one another.

Borrowing from international organisations

The national museums also borrow from global collections, providing access to world class art and objects for UK audiences. 426 lenders across the world provided 3,176 objects to the national museums. Although the survey did not result in complete country data for all borrowed works, the information returned showed that the majority came from the USA, followed by France, Germany and Japan.

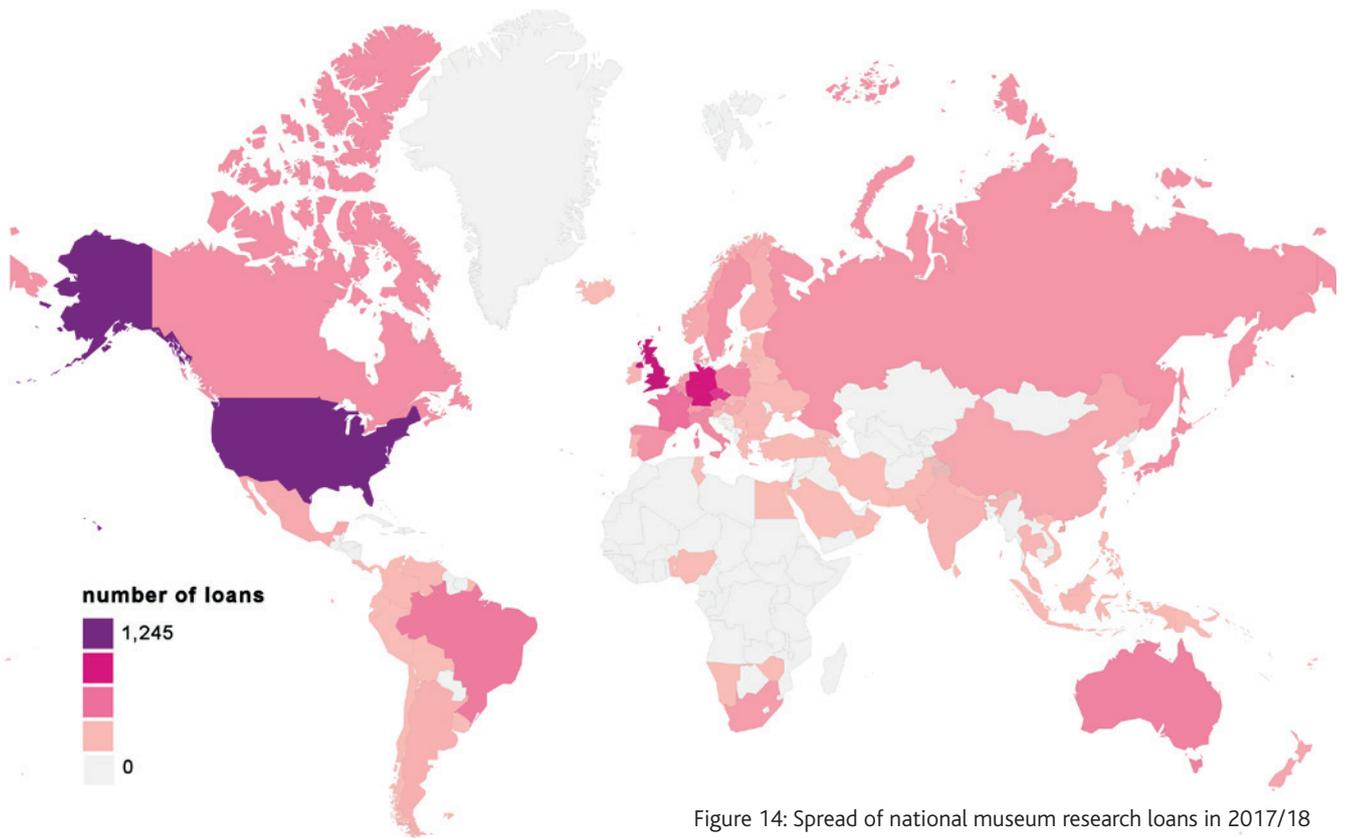


Figure 14: Spread of national museum research loans in 2017/18

The British Library in China: Connecting through Culture and Learning, The British Library

This collaboration was an ambitious cultural exchange programme with China, funded by HM Treasury. In 2017/18, the British Library exhibited some of its most precious literary collection items, including George III's copy of the 1599 edition of *Romeo and Juliet* and the handwritten draft of *Jane Eyre*, at jointly curated exhibitions in Beijing, Wuzhen, and Shanghai.

In addition to the physical exhibitions, Chinese audiences were engaged through local collaborations, including a cycle trail competition across Beijing working with the British Council, the Mobike bike hire scheme and British Airways, as well as the British Library's first ever Chinese language online learning site and social media campaign. The programme also created opportunities for reciprocal staff exchanges between the British Library and Chinese libraries,

museums and galleries, and the British Library provided free Chinese language lessons to staff across the organisation.



Figure 15: Exhibition at the National Library of China, Beijing

Harry Potter and the Living Knowledge Network, British Library

On 20 October 2017, to celebrate the 20th anniversary of the publication of *Harry Potter and the Philosopher's Stone* by J.K. Rowling, the British Library and the Living Knowledge Network launched the largest ever national exhibition of its kind in the UK: *Harry Potter: A History of Magic*. Displays launched simultaneously across the Living Knowledge Network, a UK-wide partnership of over 20 national and public libraries, in tandem with the main exhibition at the British Library in London. Between October 2017 and February 2018, the displays toured 40 libraries, from major cities to small towns, across England, Scotland and Northern Ireland.

The specially designed panel displays, themed around the subjects studied at Hogwarts School of Witchcraft and Wizardry, featured images of some of the rare books, manuscripts and magical objects featured in the British Library's exhibition in London, as well as images of material from J.K. Rowling and Bloomsbury's

own collections. Libraries also displayed items from their own collections, celebrating the magical and historical roots in each local area, with 500 physical items showcased in total. Over 170,000 people visited the exhibition in London, with an additional 775,000 people visiting the regional displays.



Figure 16: Harry Potter: A History of Magic exhibition at Newcastle City Library

China's First Emperor and the Terracotta Warriors, World Museum, National Museums Liverpool

The World Museum hosted a hugely successful blockbuster exhibition from February to October 2018 about China's First Emperor and the famous Terracotta Warriors. The exhibition was organised by National Museums Liverpool and the Shaanxi Provincial Cultural Relics Bureau and Shaanxi History Museum (Shaanxi Cultural Heritage Promotion Centre), China. The exhibition gave visitors the chance to see some of the world's greatest archaeological discoveries, some never previously displayed in the UK.

The exhibition generated more than £83 million for the city of Liverpool and wider Liverpool City Region and was seen by 610,890 visitors, including 20,000 children on school visits, exceeding the target by over 35%. An estimated 36% of visitors to National Museums Liverpool venues were overnight visits from outside the city region. Thanks to this overwhelming success, World Museum was the most visited museum in England outside London in 2018, contributing to more than four million visits in the year: National Museums Liverpool's busiest ever.

China's First Emperor and the Terracotta Warriors

generated almost half a million pounds in sponsorship, grants and donations. The exhibition was supported by Tianjin Airlines and major sponsors Wendy Wu Tours and Unilever. Generous grants from the Foyle Foundation and the Swire Charitable Trust helped fund the exhibition's education work with children across Merseyside. The exhibition also boosted National Museums Liverpool's fundraising by growing its membership to 5,000 - a 587% increase on the year preceding the exhibition.



Figure 17: Face to face: China's First Emperor and the Terracotta Warriors

4. Sharing knowledge

The knowledge, skills, experience and expertise held by the national museums and their staff is impressive in range and depth. This is a source of support for the whole museum sector, with the national museums committed to sharing their knowledge in a number of ways. As with loans, this sharing of knowledge is not one-way: partnerships create an environment for the sharing of expertise and insights from non-national museums to the national museums.

Furthering knowledge and understanding of the collections is a core mission of the national museums. Collections are the subject of active research, often in collaboration with other research organisations, including universities, on projects, exhibitions and doctoral research.

National Training Programme, National Museums Scotland

National Museums Scotland's National Training Programme offers free collections knowledge and skills training for staff in museums across Scotland. In 2017/18 they delivered 377 learning experiences for 310 museum staff from 75 organisations in 21 local authority areas. Subjects included the display and interpretation of natural history collections, an introduction to archaeology collections, how to tackle pest management in museums, and best practice in object labelling and couriering objects for loan. Staff from National Museums Scotland's Collections Services department also travelled to conduct workshops with museums in Stornoway and Benbecula.

National Museums Scotland aims to target priority collections needs where they have strengths in collections expertise and skills that can provide the

4.1. Partnering to build capacity and deliver professional development in the museums sector

The national museums support and help build the capacity of the UK museum sector through formal training and learning programmes, being part of and leading Subject Specialist Networks, and the provision of advice. These partnerships help support resilience in the museum sector as a whole, and also contribute to the professional development of individual museum professionals.

Sector-facing training and conferences

In 2017/18 the national museums offered a number of one-off training sessions, programmes, conferences, study days and workshops to share information and best practice with the wider museum sector. This activity is funded in a variety of ways, including by the national museums themselves, by public funding bodies, or are supported by trusts, foundations and

most benefit to Scottish museums. In 2017/18 they offered four workshops on different aspects of caring for and curating archaeology collections including prehistoric, Roman and Iron Age and early medieval collections



Figure 18: Introduction to Iron Age & Roman Archaeology in Scotland workshop led by the Principal Curator of Prehistoric & Roman Archaeology

private giving. Some museums also run training courses that are part of their commercial activity, and charge a fee for attendance. Most of this training is available on an annual basis, meaning there are continual opportunities available.

Although a range of themes are covered, training focused on several specialist topics. Four of the national museums run formal training related to borrowing, lending and moving collections, some specifically aimed at building the UK museum sector's capacity to borrow from the national collections. This includes the Royal Armouries' Registrar Training for the Future programme. Tate's The Ferryman project facilitates free workshops to provide a deeper understanding of the principles of collection management and loans.

A number of training programmes and sessions address best practice in collections management, including integrated pest management, conservation, collections storage and documentation. The British Museum's Collections Skills Training Programme, supported by the NLHF, ran a total of 60 sessions to over 450 delegates on managing and caring for museum collections. Training was also provided by the Royal Armouries and National Army Museum, in partnership with the Army Museums Ogilby Trust, on the legislation, care, conservation and display of firearms in museums, attended by 37 people from 26 museums in London, Edinburgh and Leeds.

The national museums share specialist curatorial and collections-based knowledge with the wider sector through conferences and training (and also through Subject Specialist Networks, see below). The V&A shares curatorial knowledge through a training scheme for curators of photographic collections, which in 2017/18 was run in partnership with Museums Sheffield.²⁴ Sharing expertise on care and conservation included developing partnerships where resources and equipment is shared, and more informal advice to ad-hoc requests for support in the conservation of specific collection types.

The National Army Museum's comprehensive annual training programme for staff in the UK Regimental and Corps Museums ran 13 training courses with 176 attendees in 2017/18.

Approaches to audience engagement training included the Natural History Museum's Real World Science network, which offered 11 partner museums support on the use of natural history collections to engage pupils and teachers with science.

International training and professional development supports the national museums' relationships with museums abroad. The British Museum's International Training Programme welcomed 25 fellows from 18 countries to take part in study days and practical sessions with ten UK partner museums, and their Iraq Emergency Heritage Management Training Scheme²⁵ built capacity in the Iraq State Board of Antiquities and Heritage by training 50 of its staff in a wide variety of sophisticated techniques of retrieval and rescue archaeology. The Tate's Brooks International Fellowship Programme, Tate Intensive and Rutherford Curatorial Fellowship welcomed 29 participants from 25 countries.

Networks and sector support organisations

The national museums reported 326 instances of being members, founders, and leaders of groups and networks which support the museum sector. These include large sector-wide groups with many 100s of members such as the UK Registrars Group and Museums Computer Group, to smaller groups with specialisms in specific issues and topics, to more intimate one-to-one networks with individual museums. These facilitate knowledge exchange between museum professionals on a diverse range of topics at both a regional and national level.

Tate convenes the Plus Tate network which is a unique network of 35 visual arts organisations across the UK. Working peer to peer to share ideas, practices and resources, as well as programmes and collections.

Subject Specialist Networks (SSNs) provide specialist curatorial support and advice to people working with museum collections (the national museum also reported on their membership and participation in academic networks and groups, see section 4.3). While each SSN varies in form and structure, they all strive to share expertise and best practice, often through research projects, conferences, training, mentoring and producing guidance. SSNs also provide a framework for the museum sector to network with other interested

²⁴ Funded by Art Fund, with support from the Foyle Foundation

²⁵ Supported by Official Development Assistance (ODA) through the Department for Digital, Culture, Media & Sport (DCMS)

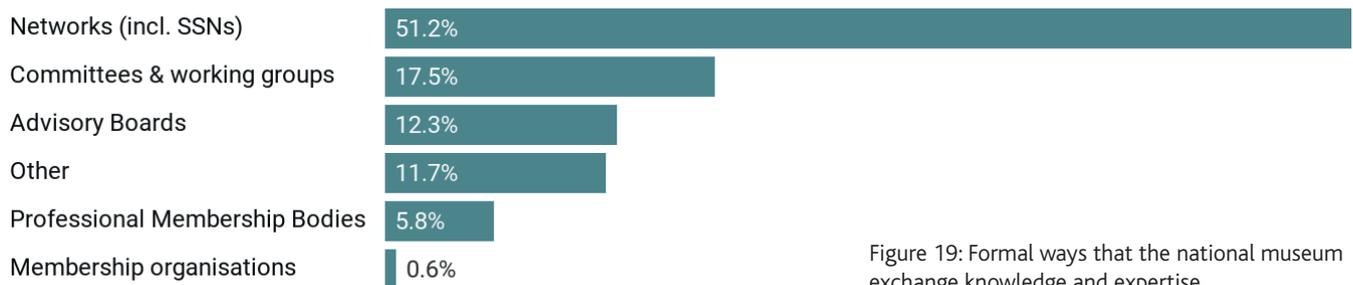


Figure 19: Formal ways that the national museum exchange knowledge and expertise.

parties, including researchers, volunteers, students and the public.

SSNs are funded in a variety of ways, some by the national museums and others from external funding: ACE supports 37 SSNs and the national museums reported participating in or leading 18 of them.

The national museums also exchange their knowledge and expertise through other formal channels, including topic specific working groups, advisory boards and professional membership bodies (fig. 19)

The RAF Museum is a founding member of the RAF London Heritage Network. This links five museums to support the sharing of their collections and expertise.

The national museums are also key participants and leaders of networks that reach beyond the museum sector to link up with other organisations, specialists and communities. These may bring in new audiences, knowledge, and ways of working. For example the British Museum and British Library, alongside over 90 academic, cultural, research, scientific and media

organisations are part of Knowledge Quarter - a consortium of partners in the Bloomsbury and Kings Cross area of London that aims to foster knowledge exchange and collaboration between staff and users of cross-disciplinary communities to encourage collaborative projects, training, commissioned research and access to funding, engaging a wide variety of audiences and benefiting the local research community.

Advice

Across the full range of partnership work represented in this report there is a continual process of informal knowledge and advice exchange that often occurs on a one-to-one basis, and as such is not easily captured in a survey format. Non-national museums seek advice in areas where the national museums have greater capacity for experience or expertise, including subject specialisms, exhibitions, commercial and business development, and international working.

Federation of International Human Rights Museums, National Museums Liverpool

National Museums Liverpool has led the creation and coordination of the Federation of International Human Rights Museums (FIHRM) a growing network established in 2010 with more than 130 members in 37 countries. The network builds on the ongoing contemporary and legacy work of NML's International Slavery Museum around human rights, trafficking and modern slavery.

The remit of FIHRM is a professional network that enables museums which deal with sensitive and

controversial subjects such as transatlantic slavery, the Holocaust and human rights to work together and share new thinking and initiatives in a supportive environment.

The ethos underpinning the FIHRM initiative is that all types of museums within these fields of work, regardless of size or resources, share similar challenges in dealing with difficult, politically-loaded, and controversial subjects. FIHRM's main activity is an annual conference where museums and related organisations come together to debate current social challenges and how they affect museum work.

Regional Regimental and Corps Museums, National Army Museum

Since 2012, the 142 Regimental and Corps Museums and collections in the UK have been meeting in regionally-based networks. These networks are led by army museums in each of the regions, providing a forum to seek and share guidance relating to the specific aspects and challenges of the sector. The networks are also natural platforms from which the museums can launch collaborative projects and the

NAM works to assist these regional networks to develop project ideas and write funding applications.

In 2017-18, the Association of Scottish Military Museums was collectively awarded recognition status from Museums Galleries Scotland; the Corps Museums Network completed a touring exhibition on the 100 Days Offensive period of the First World War; and the Wales and West Army Museums carried out an advocacy project for their 17 member museums.

In 2017/18 the Royal Armouries acted as a museum mentor to two organisations, Ryedale Folk Museum and the York Army Museum, offering support and advice on a range of museum topics and issues. Royal Museums Greenwich deliver an NVQ Level 3 Diploma in Conservation, and in 2017/18 was taken by 17 students, and are now extending this qualification to their conservation volunteers

While a lot of advice is provided informally, the national museums also offer formal advice through sitting on the boards and committees of non-national museums and museum projects. The national museums also act as mentors, helping applicants navigate the process of museum accreditation - a scheme run by ACE²⁶ that sets out nationally-agreed industry standards for museums.

expertise across the museum sector. These provide an opportunity for non-national museum professionals to work and train within the national museums, strengthening their existing work and bringing new knowledge back to their institutions. The exchange format creates new opportunities for development, networking and collaboration in a two-way relationship, and helps build national museum staff understanding of the wider museum sector. Building on their successful knowledge exchange programme, the British Museum has partnered with seven other non-national museums to develop the Visitor Services Knowledge Circle, a staff exchange programme to address the lack of training and development opportunities for Visitor Services staff in the museum sector.

In 2017/18, the national museums ran a number of international staff exchange programmes. The Science Museum Group, National Museums Liverpool, Tate and the National Portrait Gallery participated in the British Council's Exchange Programme. By exchanging staff for two-four weeks, the programme aimed to build up connections between museums, cultural institutions and creative universities in Brazil and the UK.

From 2014 to 2018, Arts Council England funding supported 20 regional networking events in England, bringing together hundreds of organisations from across the country to share their plans and coordinate activity as part of WW1 Centenary commemorations.

Staff exchanges, secondments and mentoring

The training offer from the national museums is supplemented by staff exchanges, secondments and mentoring.

The national museums reported participating in or running seven formal staff exchange programmes that allow for the two-way sharing of knowledge and

Supporting the talent pipeline

The national museums are committed to supporting entry into the museum sector from a diverse talent pool through hosting apprentices, running traineeships, and offering work placements and internships.

A number of these traineeships and apprenticeships involve key partners from across the museum sector, giving at least 60 individuals a broad range of experiences and helping them develop the skills needed for resilient sector in 2017/18. As part of Liverpool City Council and Liverpool Cultural Education Partnership's

²⁶ [ACE Museum accreditation scheme](#)

SLiCE programme, for example, National Museums Liverpool hosts two internships offering placements in Visitor Services, Education and Collections Management to help young people with complex physical, medical and emotional needs into employment.

Other trainee opportunities are created through collaborations with non-museum partners to benefit other sectors. For example, National Museums Liverpool are part of a Natural Talent UK traineeship programme that aims to increase expertise across the whole of the UK to protect our less well-known species and create awareness of the habitats that support them.

The national museums also reported formal partnerships with universities in the UK to offer placements to postgraduate students in museum studies, conservation and art history. Aspiring museum professionals are also supported through more informal placements and opportunities. The many people who volunteer at the national museums also benefit from professional development opportunities, as volunteering is often a first step into a paid museum position.

4.2. Academic partnerships and collaborations

The national museums hold world-class collections and are international centres of scholarship, and as such operate partnerships with academic institutions across the world. Their collections, spaces, and equipment are part of the UK's research infrastructure, being used by and supporting the academic and innovation community. In addition, the national

museums themselves have global experts on staff and conduct world-leading research. Museum- and collections-based research is interdisciplinary, spanning the arts and humanities, sciences, digital technology, and conservation and heritage science. 11 national museums hold Independent Research Organisation (IRO) status, recognising their role in generating new knowledge and giving them access to research council funding in the same way as universities.²⁷

The national museums reported forming at least 2,584 partnerships for research and other academic activity in 2017/18. These partners are spread across the world, with 1,025 in the UK and 1,559 internationally (fig.20), and collaborate with the national museums on large-scale international research projects, delivering teaching on university courses, and co-supervising PhD students.

The Natural History Museum is in the process of digitising 80 million specimens, giving the global scientific community access to data that leads to discoveries and breakthroughs. Digitisation data of NHM's mosquito collection has helped to improve estimates of risk of exposure to the Zika virus.

Museum Futures, British Museum

With support from the NLHF, the British Museum's national training programme Museum Futures is investing in a new generation of diverse museum professionals to equip them with a dynamic understanding of digital data management, preservation and access practices relating to museum collections. Three cohorts of trainees, based in 7 museums across the UK, form a proactive network through which essential digital skills, tools and workflows are developed and shared between trainees, host museums and the wider sector. The partner museums are the Museum of East Anglian Life; National Museums Liverpool; Norfolk Museums Service;

Royal Pavilion and Museums, Brighton and Hove; South West Heritage Trust; York Museums Trust and the Garden Museum.

Trainees tackle key challenges of digital management, from securing at-risk legacy data to maximising the value of digital assets such as photographs. Positive action recruitment seeks to appoint trainees who demonstrate a natural digital talent and benefit the diversity profiles of their host museum. Trainees are paid a bursary and work towards a Level 3 Diploma in Cultural Heritage. After a year of on-the-job training, trainees are able to harness essential skills and act as champions in the sector, placing digital best practice at the heart of all areas of museum work.

Partnering for research

In 2017/18 the national museums reported working with external partners on at least 1,325 active research projects and collaborations involving 348 UK partners and 1,404 international partners. The majority of partners are universities, but other museums, research organisations, and libraries are also key partners (fig. 21). The outputs are varied, with most projects leading to publications - from monographs and academic papers, to catalogues and online blogs and articles.

Research projects develop new understandings of the national museums' collections which helps them better interpret the objects in their care for the public. This new knowledge can be fed back into collections records and databases, much of which is publicly accessible online, keeping them dynamic, up-to-date and relevant.

Collaborative research can inspire innovative and dynamic uses for museum collections, that enhance public engagement and place them in new and unexpected contexts. The V&A's Immersive Dickens project, funded by the AHRC, worked with ACE-funded theatre company Punchdrunk and creative technology studio The Workers to explore new ways for the public to engage with collections, and prototyped a mixed reality immersive display of a Charles Dickens manuscript.

In some instances research leads to highly successful exhibitions, such as National Museums NI project Troubles and Beyond and the British Museum's Late Hokusai: Thought, Technique, Society research project. As well as developing new physical and on-site public engagement with the national collections, a number of these collaborative research projects also have innovative digital outputs. The British Library's BL Labs project, funded by the Andrew W. Mellon Foundation, supports and inspires the use of the British Library's digital collections and data in exciting and innovative ways: projects have led to images shared through Flickr being viewed over 500 million times and tagged by human and computational agents over 20 million times.

Tate works with 25 research partners on their NANORESTART²⁸ project to develop a range of materials based on nanotechnologies to support the long term protection and continued access to modern and contemporary cultural heritage.

Museums and their collections continue to make a transformative impact in the natural and environmental sciences: from the Natural History Museum describing at least 272 new species in 2018



Figure 20: Location of the national museums' academic and research partnerships in 2017/18

²⁷ To be eligible as an IRO, organisations must possess the in-house capacity to carry out research that substantially extends and enhances the national research base, and be able to demonstrate an independent capability to undertake and lead research programmes.

²⁸ Funded by the EU Framework Programme for Research and Innovation Horizon 2020

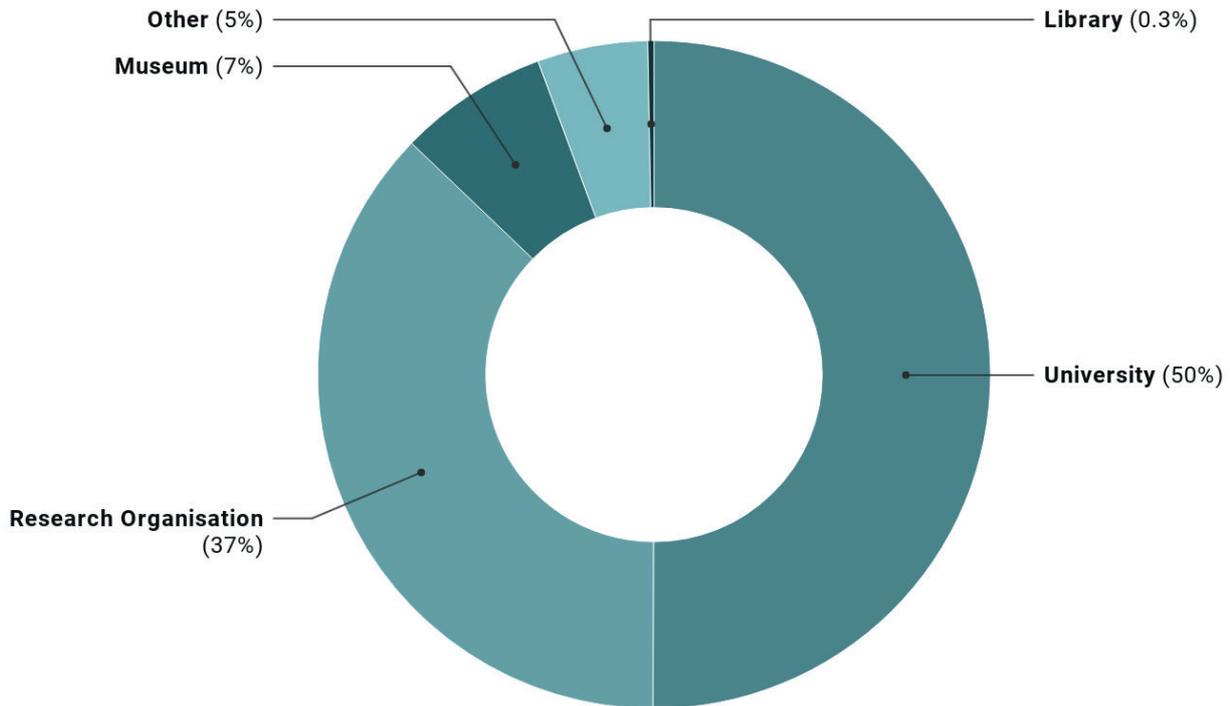


Figure 21: Types of research partners in 2017/18

to National Museums Scotland's continued work with the Royal Zoological Society of Scotland to study wildcats and develop a new approach to their conservation. The British Museum's archaeological excavations in Egypt and the Sudan and their research on material culture has created new information and perspectives on past cultures. The national art galleries - the National Gallery, National Portrait Gallery and Tate - are central to art history research in the UK and internationally, and their research has developed advanced conservation and scientific techniques.

The Science Museum Group's Building Bridges research with UCL developed new understanding of how museums, schools and families can collaborate and work together to support young people's science engagement and learning.

While some of this activity is part-funded by the national museums and their partners, the survey revealed that there were over 50 other funders of museum research. Most of the research was funded by the UK research councils, with the AHRC being the most commonly named funder. Other projects

Curatorial Traineeship Programme, National Gallery

With support from Art Fund and the assistance of the Vivmar Foundation, the National Gallery offers a Curatorial Traineeship Programme. The Programme creates pathways into a curatorial career, while also delivering multiple benefits for the partnering organisations, strengthening existing relationships, developing new ways of partnership working, and increasing capacity. The first six months consist of curatorial skills training at the National Gallery, to help Trainees prepare for their subsequent placement at one of the partner venues. Partners for 2017-19 were the Walker Art Gallery (part of National Museums Liverpool) and Compton Verney Art Gallery and Park.



Figure 22: Frame Conservator with a Curatorial Trainee in the Framing Workshop

Diving Deep: the Invincible 1744 Project, National Museum of the Royal Navy

Since 2017, National Museum of the Royal Navy has partnered with Bournemouth University and the Maritime Archaeology Sea Trust (MAST) on the underwater excavation of HMS Invincible 1744, the largest underwater excavation since the Mary Rose.

Until it was sunk in the Solent in 1758, HMS Invincible provided the model for the backbone of the Royal Navy right up to the end of the Age of Sail: the effort it took to maintain her class of ship is argued to have triggered the Industrial Revolution in Britain's dockyards. The project has been awarded NLHF funding for a three-year project of events across the region which will take her stories from the sea bed and the dive boat to the land.

The National Museum of the Royal Navy has appointed a Community Archaeology Producer to work closely with MAST and Bournemouth University. 34 volunteers, including ex-servicemen and women and hard to reach

young people from across Portsmouth and in Poole are now involved in a variety of roles: recording and conserving finds, researching the artefacts and stories to feature in digital resources, assisting at outreach events, and assisting in the preparation of major exhibitions at Chatham Historic Dockyard and The National Museum of the Royal Navy.



Figure 23: Underwater excavation of HMS Invincible

were supported by a range of trusts and foundations, international research bodies and the European Union through Horizon 2020.

Academic and subject specialist networks, project advisory boards and professional bodies

Participating in 274 specialist academic networks, societies, and bodies allows the museums to build deep relationships with academic partners and opens up new opportunities for collaboration, while sitting on advisory boards and panels of a range of academic organisations helps them maintain their world-leading expertise, and evidences the high regard in which they are held.

Delivering teaching

As centres of expertise the national museums are well-placed to contribute to student learning, and the report showed that nine of the national museums had formal partnerships and agreements with universities to deliver teaching for undergraduate and postgraduate taught courses. This includes museum staff lecturing at universities, such as the Imperial War Museum staff teaching at a range of London universities. Other partnerships, such as the National Portrait Gallery's ongoing teaching collaboration with the University of

Bristol and the National Trust, provide students with the opportunity to engage with exhibitions. As well as supporting placements on Portsmouth University's Naval History MA course, the National Museum of the Royal Navy support placements for the University's School of Law, providing students with a clearer picture of the legal position regarding ownership of collections.

There are also a number of courses jointly run by the museums with universities, including the National Gallery's master's degree in Art History, Curatorship, and Renaissance Culture with the Warburg Institute, and National Museums Liverpool's partnership with Liverpool Hope University to deliver masters courses in Museum and Heritage Studies and Art History and Curating. The National Railway Museum (Science Museum Group) partners with the University of York to offer postgraduate courses at the Institute of Railway Studies. Working with universities to create distance or online learning provides an additional avenue for the national museums to support higher education, as both the RAF Museum and National Museums Scotland has done in 2017/18.

Troubles and Beyond, National Museums NI

On 31st March 2018, National Museums NI opened the new Troubles and Beyond exhibition at the Ulster Museum in Belfast. This was achieved as part of the Collecting the Troubles and Beyond project, supported by the NLHF. The aim of the project was to widen the scope of the collection through greater academic and community engagement and to ensure that the collection supports a full and inclusive narrative.

The representation of contested history within the context of a divided society presents significant challenges. From the outset of the project National Museums NI were mindful of the need for a strong ethical framework and the importance of editorial integrity. A multi-disciplinary Academic Advisory Group was established with representatives from Queen's University Belfast, Ulster University, Nottingham Trent University and Canterbury Christ Church University, to advise on overall approach, context, accuracy, inclusiveness and balance. Initially a set of key principles was identified that would underpin the project and inform the approach. National Museums NI went on to hold regular Advisory Group meetings and at each stage of their interpretive planning process, text

and ideas were discussed and reviewed, developing new approaches to challenge visitors' thinking.

Such has been the success of the Academic Advisory Group that National Museums NI have since formalised collaborative agreements with the various universities. The combination of academic research with museum interpretation and public engagement has proved a successful model, which National Museums NI believe can be applied more widely to help build understanding of a contested history.



Figure 24: Troubles and Beyond exhibition

The Natural History Museum's partnership with Imperial College London has trained around 500 students since their joint master's courses in Biosystematics and Taxonomy and Biodiversity were established in 1996.

Collaborative doctoral awards

Collaborative Doctoral Partnerships (CDP) and Doctoral Training Programmes (DTP) are funded by the research councils and enable museums (and other IROs) to partner with universities to co-host doctoral students on research supporting priority areas for the museums. The AHRC and the Natural Environment Research Council (NERC) are the largest funders of CDP and DTPs at the museums, with others funded by trusts and other research councils. In 2017/18 the national museums co-hosted 287 doctoral students with 68 different UK universities. This activity is supported through their membership of a number of regional consortiums and networks.

4.3 Acting as experts for government

The national museums offer their expert advice to guide and support the formation of government policy on a wide range of areas. Recently national museums have assisted the Department for Environment, Food and Rural Affairs (Defra) in developing policy to prevent the trade in elephant ivory and entered into discussions with the Department for Education (DfE) on resources to support the national curriculum, as well as providing important support on museums and heritage issues.

Many of the national museums support ACE with expert advice on cultural objects offered under UK government's Cultural Gifts and Acceptance in Lieu schemes, both important sources of new acquisitions for our museums and galleries. They further provide advice to ACE's Export Licensing Unit on objects and artworks that require an export licence and may qualify as national treasures under the Waverley Criteria.²⁹ In cases where, based on this advice, the DCMS Secretary of State defers the export of an item, the national museums expert adviser acts as a champion in raising

²⁹ The Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest assesses the objects before it against the three "Waverley Criteria": is it closely connected with our history and national life?; Is it of outstanding aesthetic importance?; Is it of outstanding significance for the study of some particular branch of art, learning or history?.

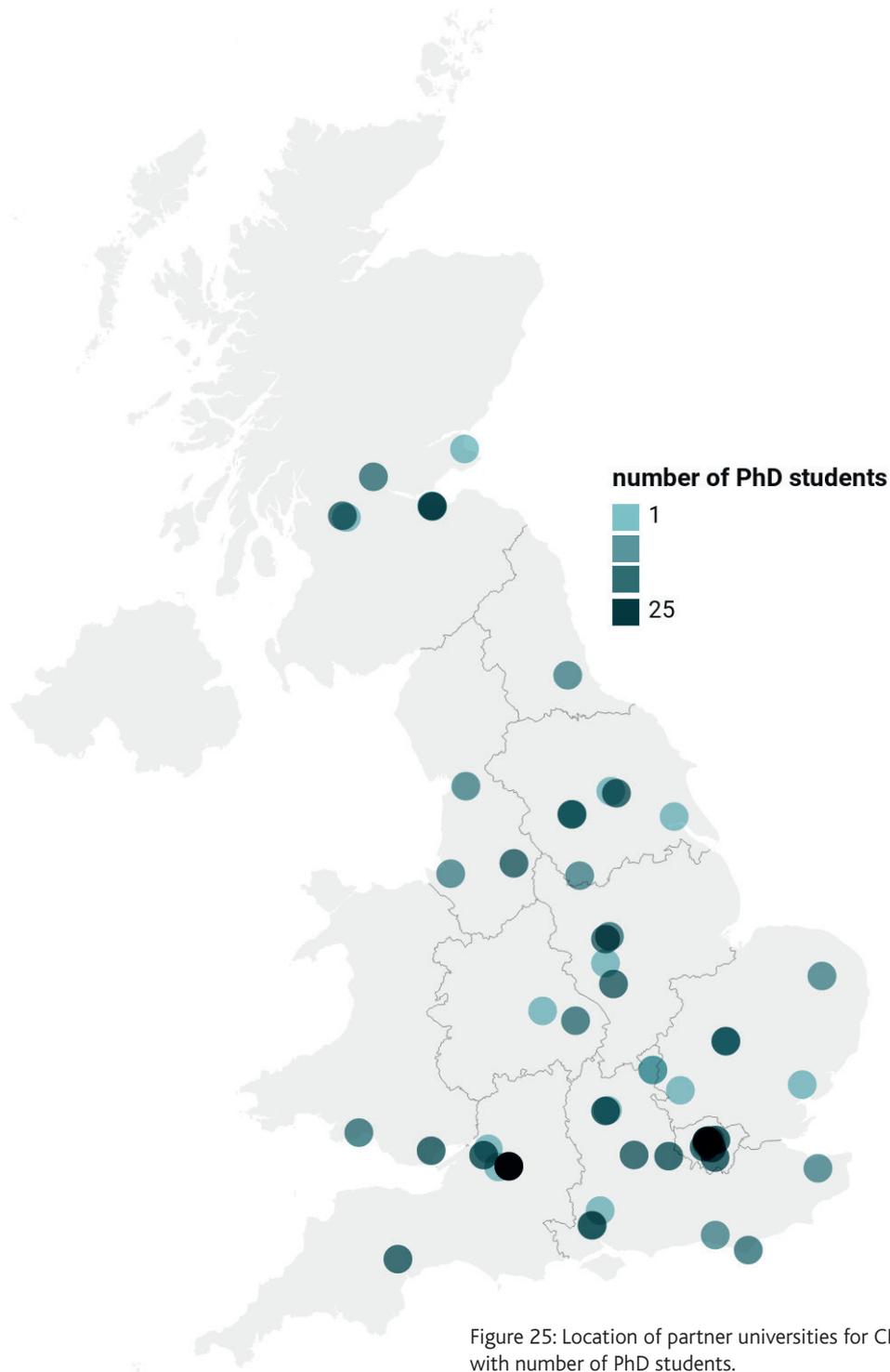


Figure 25: Location of partner universities for CDAs and DTPs with number of PhD students.

awareness of the item and fundraising so that it can remain in the UK and on public display. Expert advisers play a vital role in bringing new items into museum collections and ensuring that, where possible, we retain our national treasures and prevent them from being sent abroad.

The British Museum Treasure Secretariat administers the treasure process outlined in the Treasure Act

1996 under a Memorandum of Understanding with DCMS to process treasure finds from England, Wales and Northern Ireland. It also runs the Portable Antiquities Scheme (PAS) to encourage the recording of archaeological objects found by members of the public in England and Wales. The British Museum works through 33 principal partners which employ staff and many more local partners which contribute to each of the posts. There is a network of 39 Finds Liaison

Supporting National Security, Royal Armouries

The Royal Armouries maintains a number of partnerships with government organisations through which it contributes to the maintenance of National Security. Alongside DCMS, the museum is the heritage lead in liaising and working with the Home Office in the management and writing of new legislation, especially that concerning weapons such as the Offensive Weapons Act 2019 or the Policing and Crime Act 2017. It ensures that museum interests are considered. It also helps by providing legal advice and opinions to both partner museums and DCMS.

In the international arena the museum partners

with the Foreign and Commonwealth Office on those international instruments that could affect the heritage sector, especially those that have an impact on collections holding weapons, such as the Arms Trade Treaty of 2014 and in partnership with ICOM the European Firearms Directive of 2016.

Through the medium of the National Firearms Centre (NFC) the Royal Armouries provides government agencies such as the Crown Prosecution Service and the police with bespoke training packages. For the Ministry of Defence the NFC provides equipment and information to assist troops' preparation before deployment overseas or before major training exercises.

Officer posts, based in museums and county councils throughout England and Wales. These partnerships with museums and others raise awareness among the public, including young people, of the educational value of recording archaeological finds in their context and creates partnerships between finders and museums to increase participation in archaeology and advance our understanding of the past.

National Museums Scotland operates the Treasure Trove unit on behalf of the Crown Office. In Scotland, any ownerless objects found by chance or through activities such as metal-detecting, field-walking, or archaeological excavation become the property of the Crown and therefore may be claimed as treasure trove.

14-18 NOW WW1 Centenary Art Commissions, Imperial War Museums

From 2013 to 2019 IWM worked alongside 14-18 NOW, the UK's arts programme for the First World War centenary established by DCMS, to connect people across the world with the First World War through extraordinary arts experiences. 14-18 NOW engaged 35 million people in the UK, 8 million of them under the age of 25.

IWM was ideally placed to support 14-18 NOW due to their founding remit, expertise and international partnerships. This involved providing accommodation for the programme at IWM London, and operational and curatorial support, which extends beyond the programme's close in 2019 to ensure a sustainable legacy. This includes hosting the programme website until 2023 and assimilating the programme's electronic archive into IWM's Museum Archive, a portion of which, including the Jeremy Deller archive, will be publicly available in perpetuity.

The programme featured 107 projects producing 269 new artworks in 220 locations across the UK, as well as broadcast and online. Artists took their inspiration from a range of First World War heritage, including the archives of IWM and other heritage organisations.

14-18 NOW toured the iconic poppy sculptures Wave and Weeping Window by artist Paul Cummins and designer Tom Piper to 19 locations around the UK where they were seen by over 4.6 million people. IWM were the final touring destination for the poppy sculptures with Wave at IWM North and Weeping Window at IWM London, a proportion of which have been acquired into IWM's collection to be safeguarded for the nation.



Figure 26: Poppies: Weeping Window installed outside Ulster Museum

5. Supporting audience engagement and social outcomes

The national museums form partnerships with a wide range of organisations to support improved audience engagement and social outcomes. The work they do in this area is broad, operating at many scales and in a range of contexts. This range of partnerships has meant that the data collected in the survey for this section is not comprehensive. However, as the museums were able to report nearly 350 different partnerships that improve audience participation and social outcomes, the picture described here is still likely to be representative.

The aim of most of this activity is to broaden cultural participation and attract new audiences, followed by providing learning and education opportunities, improving health and wellbeing, developing skills and careers, and using arts and culture in a criminal justice setting.

The national museums have formed partnerships with a diverse range of groups, including museums and heritage organisations, charities, arts organisations, the public sector and businesses. By collaborating in this way the museums are able to reach new audiences and work in different contexts, and therefore increasing the opportunities for improving social outcomes and having a positive impact on people's lives.

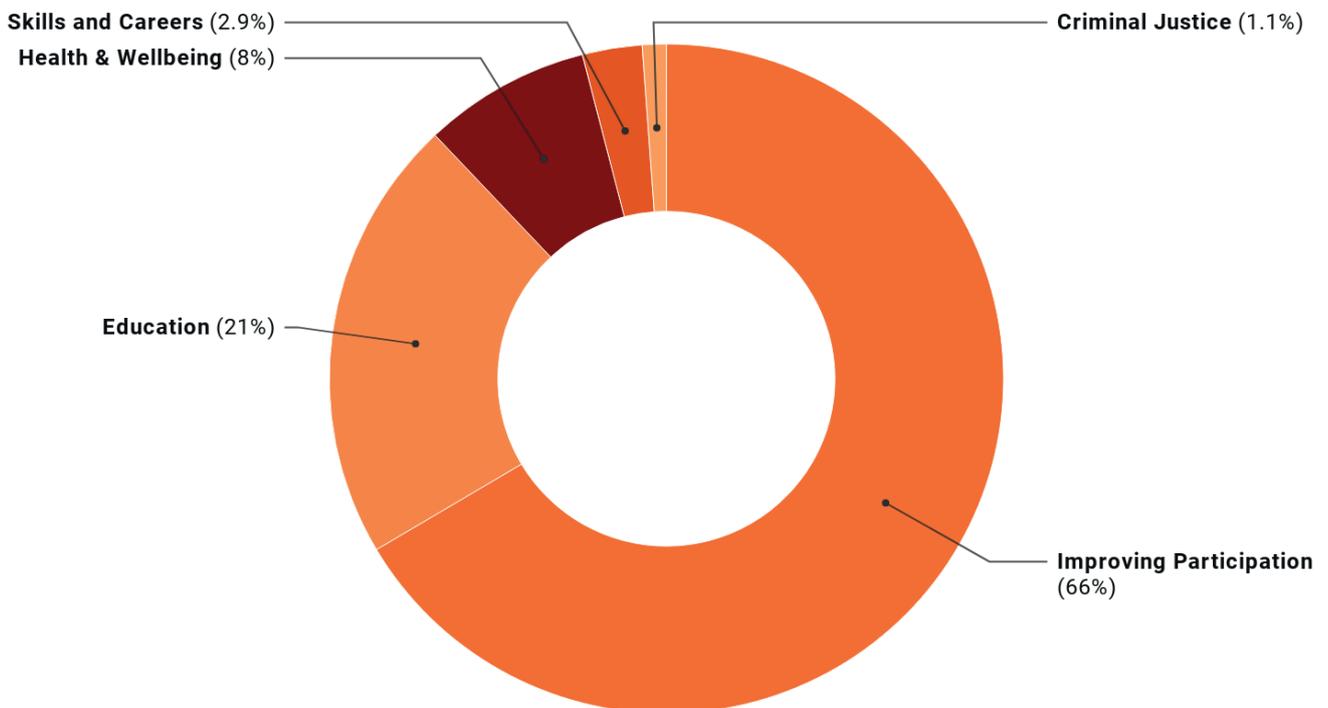


Figure 27: Breakdown of goals of the national museums audience engagement partnerships

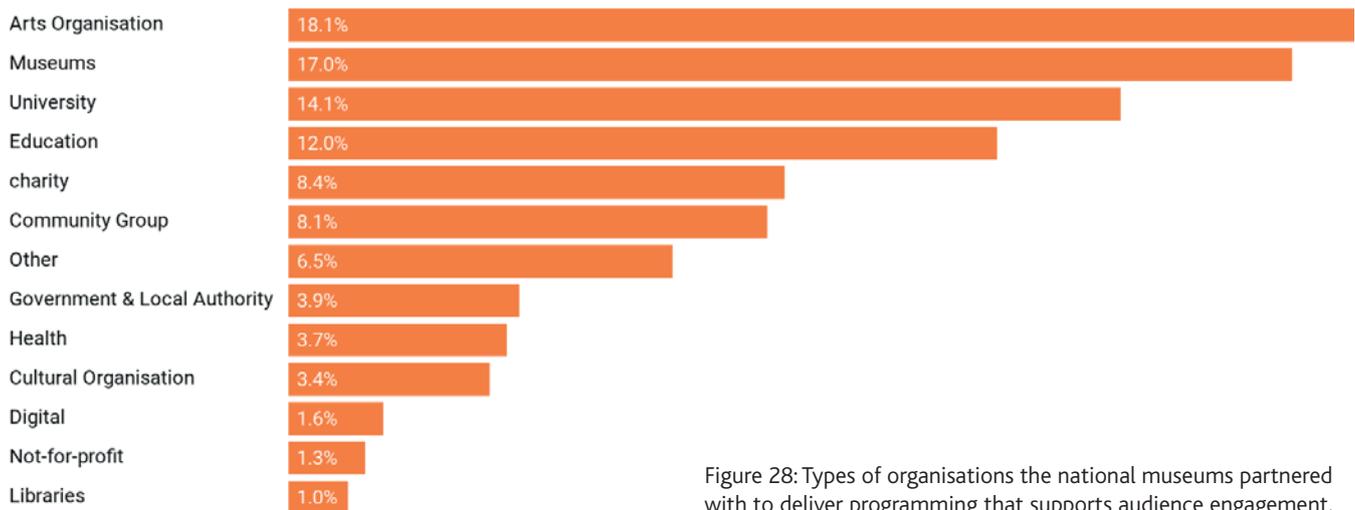


Figure 28: Types of organisations the national museums partnered with to deliver programming that supports audience engagement.

5.1. Partnering to improve museum and cultural participation

Access to collections is part of the national museums' core mission. The national museums are committed to widening participation and reaching new audiences to maximise their public benefit. This is reflected in the fact that 66% of the partnerships reported by the

museums for this section were formed to increase museum participation (fig.28). Around 38.5% of the reported activity for improving participation specifically aims to engage young people and their families.

Collections Stories, Royal Museums Greenwich

As part of NLHF-funded Activity Plan for the Endeavour galleries project, Royal Museums Greenwich worked collaboratively with four partner museums (The Beacon Museum, National Maritime Museum Cornwall, Historic Dockyard Chatham and Time and Tide Museum) to facilitate the loan of objects from the national collection with support for associated dynamic and experimental programming.

For example, the opportunity to display a pocket watch belonging to Titanic passenger Robert

Norman inspired the Time and Tide Museum to host the exhibition Titanic Stories. Around the loan the museum focused on developing relationships with newly arrived communities. A public programme about migration stories was developed with English as an Additional Language (EAL) students, alongside a Takeover Day project with young people which included the creation of multilingual tours, a film and display with migrant communities.

The object loans, selected by the partners, acted as a

catalyst for each museum to present new perspectives on Britain's maritime histories, as relevant to their local communities. Themes of migration and identity were explored across the project. The resulting object displays challenged misconceptions, raised new questions and made connections with a diverse range of new audiences. 203,100 people visited a Collections Stories display and 6,344 people engaged in Collections Stories programming across partner museums.



Figure 29: Pocket Watch on display at Time and Tide Museum

20% of partnerships formed to improve participation aimed to increase participation and improve museum engagement with a specific target audience, including:

- Local communities. For example, the Historic Hendon project led to the RAF Museum joining the Colindale Consortium, a network of local community groups who work together to engage and support the people of Colindale. This partnership has enabled the Museum to reach new audiences, with local visitors increasing from 21% in 2015 to 32% in 2018.
- People with special educational needs and disabilities. This includes the National Museum of the Royal Navy's HMS Caroline in Belfast partnership with Autism NI to produce autism spectrum disorder (ASD) friendly resources.
- People identifying as black, Asian or minority ethnic (BAME). Such as Royal Museums Greenwich's Astronomy and Islam Programme to engage the Muslim community with the science of the Moon, in partnership with the New Crescent Society, in which nearly 400 people participated in 2017/18.

Circuit, Tate

Over four years, Circuit aimed to connect 15–25 year olds to the arts to spark social change. Led by Tate and funded by the Paul Hamlyn Foundation, Circuit worked across all four of Tate's sites and partnered with Firstsite, MOSTYN, Nottingham Contemporary, The Whitworth, Wysing Arts Centre, Kettle's Yard and over 80 other partners including youth, education, charity sectors, and local authorities.

The programme reached more than 175,000 people through events and projects. It demonstrated that art can have a significant impact in building young people's confidence and practical skills. The programmes attracted a 22% more ethnically diverse audience in comparison to their galleries' general programme.

Learning and evaluation were embedded throughout Circuit, with gallery staff, young people, artists and partners supported to reflect on their experiences. The four years of practice and research built a firm base of

5.2. Partnering to deliver education and learning

The Mendoza Review found that delivering education is often seen as the primary function of museums by both the sector and the public, and identified delivering cultural education as a key priority for the sector.³⁰ To support this activity the museums have formed partnerships across the museum and education sectors to deliver learning programmes, sessions and events to young people and families. As this survey only reports on national museums' partnerships, it does not cover the day-to-day work of delivering in-house education or learning visits which reach at least 3 million children every year.³¹

Nearly 50% of all education and learning partnerships were aimed at schools, either bringing groups into a museum setting or delivering programmes in the classroom.

Partnerships with educational organisations included those with schools, charities and other organisations, to create and deliver innovative learning programmes. In some cases these are large-scale partnerships across a local authority or region. For example, National Museums Liverpool is a core member of Liverpool

evidence which supported change within organisations throughout their programme and now serves as a foundation for continuing to develop conversations between the arts and youth sectors. Circuit legacy projects aimed to develop the partners' work with young people further, focusing on creative careers and skills development, and diversity.



Figure 30: Skateboarders perform at Plaza exhibition, MOSTYN

³⁰ [The Mendoza Review: an independent review of Museums in England \(DCMS 2017\)](#)

³¹ Figure estimated from [DCMS Sponsored Museums and Galleries Annual Performance Indicators 2017/18](#) (2018); [National Museums NI annual Performance indicators 2017/18](#) (2018); [National Museums Scotland annual review 2017/18](#) (2017).

Connecting Stories - Our British Asian Heritage, British Library and the Library of Birmingham

In partnership with the Library of Birmingham and supported by the NLHF, the British Library developed Connecting Stories: Our British Asian Heritage, an exhibition and community programme celebrating the role of South Asian culture in Britain and Birmingham's history and identity.

Hosted in the Library of Birmingham and around the city, Connecting Stories explored Britain's enduring connections with South Asia, from historical trading links stretching back 400 years to the impact of more recent migration and settlement. The exhibition showcased collections from both libraries, as well as from community partners. The programme included a series of free family days exploring dance, storytelling, craft, mehndi, face painting and tea blending, as well as a series of workshops that enabled community

members to contribute to future collections and archives. Visitors were able to tweet selfies to generate a large photographic portrait of modern Birmingham, putting themselves at the heart of a show that attracted over 6,000 visitors, 59% of which identified as black, Asian or minority ethnic.



Figure 31: Connecting Stories dance group

Cultural Education Partnership, which includes Curious Minds, one of ten ACE Bridge organisations to connect the cultural sector and the education sector. Through this the museum works with other partners to devise, promote and deliver a cultural offer for children and teachers in the city. Smaller scale partnerships are formed with more specialised education charities, such as the RAF Museum's collaboration with Tablet Academy, an independent organisation that supports the use of new and existing technologies in learning, to provide workshops on coding for young people.

Partnerships between national and non-national museums across the UK also develop new opportunities for cultural and museum-based education. These partnerships may be linked to touring exhibitions or loans, as is the case with the Tate's *Aspire: National Network for Constable Studies* project. This toured Constable's *Salisbury Cathedral from the Meadows* to five partnership galleries across the UK and was accompanied by a range of inspiring activities. In 2017/18 the painting was on tour to National Galleries Scotland and educational programming included 13 'wee wander' sessions for nursery groups comprising of a tour of the exhibition, an interactive question and answer session, and workshops and tours for over 1,000 primary and secondary schools.

A number of the national museums have focussed

on developing partnerships to improve learning and education in STEM (science, technology, engineering and mathematics) subjects. This may be delivered through partnerships with other museums. For example, National Museums Scotland's science engagement programme 'Powering Up' was developed in partnership with three museums and delivered workshops on wind, solar and wave energy to over 1,600 pupils from 11 primary schools in three local authority areas. New handling kits were also created and given to the partner museums to support STEM programmes and events at those venues. The National Museum of Scotland has now been commissioned by the Scottish Government to deliver 'Maths Week' in Scotland for the next 3 years.

Working with The Learning Partnership, an organisation committed to supporting global engagement in STEM, the RAF Museum runs the national competition Fly to the Line to engage as many young people as possible with an authentic Science and Engineering challenge, which in 2017/18 had 9,000 participants from 240 schools.

The Natural History Museum's Real World Science network engages students with STEM in museums with natural history collections. In 2017/18, over 25,000 students took part in learning programmes in RWS partner museums.

Museums and Schools Programme, ACE and eight National Museum Partners

Funded by the Department for Education and administered via ACE, the Museums and Schools Programme aims to increase the number of educational visits by schools to local museums, linking visits to the national curriculum and fostering repeat visits from young people and their families. The programme is targeted at areas with high levels of deprivation, low levels of attainment and low levels of cultural engagement.

There are now 18 partnerships formed between a national museum, one or more regional museums and a cluster of schools. The national museums act as a mentor to the regional museums, providing additional capacity and sharing expertise. This can include staff development, sharing collections and professional development. Several of the museum partners have developed their organisational capability such that they have successfully applied to become ACE National Portfolio Organisations.

In 2016/17, partners in the Museums and School Programme supported 117,899 visits by children and young people; for 63% of pupils it was their first-time visit to a museum with their school.

Making a Mark is a partnership between schools, eight Tees Valley museums and the National Portrait Gallery. It explores how the Tees Valley made its mark on Britain and how the lives and influences of local

There is also a range of targeted programming for young people with special educational needs and disabilities (SEND) to support their learning and engagement with museum collections. For example, A New Direction, an ACE Bridge organisation, holds an annual takeover of Tate Exchange, where a unique collaboration between young people with special educational needs and disabilities and their schools has created a range of multi-sensory activities covering dance, drama, textiles, and music, in response to the Tate's collection. This partnership also involves Tate working with A New Direction to support their SEND Network teacher network.

Supporting teachers' continuing professional development (CPD) and networks is an additional way in which the national museums partner to improve education and learning for children throughout the

people can still be seen today. Inspired by local heritage and portraits from the National Portrait Gallery's Collection, students have reflected on their own hopes and aspirations. By the end of March 2020 the programme will have worked with over 500 schools and delivered at least 70,000 visits.



Figure 32: Making a Mark Drawing on the Tees Valley project - Children work with an artist to explore perspective and scale at the Dorman Museum, Middlesbrough

UK. In 2017/18 the Natural History Museum helped secure funding for the Great North Museum: Hancock, to deliver a new teacher professional development programme for primary school science subject leader building on expertise developed over five years. This training empower teachers to shape lessons around students' questions, in close partnership with their local natural history museums. Since 2003, the National Gallery has hosted one-week cultural placements for trainee teachers based in London or at other partner museums. In 2017/18 these partners were Nottingham Castle Museum and Art Gallery, Norwich Castle Museums and Art Gallery, Leeds Art Gallery, and The Fitzwilliam Museum. After the placement, trainees plan and teach around a painting in their subsequent school placements, which might include pupil visits to their local museum or gallery.

The National Gallery's Take One Picture project uses the collection to inspire cross-curricular work in primary classrooms. In 2017/18 it delivered six teacher CPD days, at least 2,785 children took part in on-site tours, and 57 schools from across the UK submitted art to the annual exhibition.

5.3. Partnering to support health and wellbeing

There is increasing evidence that participating in arts and culture has important health and wellbeing outcomes,³² and museums have been at the forefront in developing programmes and schemes to help support those with health concerns. The national museums have partnered with a range of health organisations and charities to create innovative interventions for both young people and older adults.

Activity to support healthy ageing is led by a number of the national museums. The Age Friendly Museum Network, led by a working group of representatives from the British Museum, Glasgow Life, National Museums Liverpool, National Museums NI, National Museums Wales, Manchester Museum and the Whitworth, encourages museum best practice in how to represent older voices and contribute to a positive experience of ageing. The National Museums NI

House of Memories, National Museums Liverpool

House of Memories is a flagship programme and an integral part of National Museum Liverpool's social inclusion mission. Created in 2012, the museum-led dementia awareness programme has provided training to more than 12,000 carers, including health and social care professionals and families, to support people to live with dementia.

Participants benefit from training days, access to a free object loan service, and The House of Memories app. The app is a digital memory resource that was co-created by National Museums Liverpool and people living with dementia. To date, the app has been downloaded 30,000 times, with 14,239 active users who have taken part in 44,520 activities.

The museum advocates widely for the positive impacts that museums can have on the lives of people living with disabilities, and has built strong

Treasure House project, in partnership with Clanmil Housing Association, attempts to address the issues of social isolation and loneliness faced by older people in sheltered dwellings and housing associations. 95% of participants reported an enhanced quality of life and greater social interaction. Their Live Well scheme, funded by the National Lottery Community Fund, also engages older people through community outreach programmes and monthly open afternoons.

The National Museum of the Royal Navy worked with the Dementia Friends Heritage Network and 35 other cultural organisations to create best practice guidance for museums wanting to support those living with dementia through their collections.

National museums work with various parts of the NHS to create opportunities for patients, those in a care-giving environment and service users to engage with art and culture alongside their medical and clinical treatment. The Tate Exchange programme works to coordinate events with South London and Maudsley NHS Foundation Trust (SLaM), which provides NHS care and treatment for people with mental health problems. The events explore the use of art in therapy. The V&A has partnered with Chelsea and Westminster Hospital, National Spinal Injuries Centre, St George's

partnerships between health- and social-care providers, commissioners and museums, including the Museum of London. In 2018, House of Memories launched its first international partnership with Minnesota Historical Society in the USA and has also launched the House of Memories with the National Heritage Board in Singapore, with the support of the British Council



Figure 33: Family carers explore the My House of Memories app

³² [Creative Health: The Arts for Health and Wellbeing \(2017\)](#), All-Party Parliamentary Group on Arts, Health and Wellbeing

Prisoner Residency, Tate Exchange, Tate Liverpool

In December 2017 Novus, a not-for-profit social enterprise that delivers education in prisons to help prisoners and their families maintain and build their relationships throughout their sentence, was in residence in Tate Exchange Liverpool. Tate Exchange works with international artists and over 60 Associate organisations, to shape an annual programme of free, participatory activities that invite the public to 'think, make, discover and debate'.

Approximately 100 prisoners in the North West took part in a pioneering programme to connect offenders with their families. Sustaining strong family relationships while in prison can play an important role in supporting offenders to tackle issues, helping to reduce reoffending.

Through art, this project encouraged the men at HMP Liverpool, HMP Thorn Cross, HMP Garth, HMP Altcourse and HMP Hindley to share their experiences with their families at events within the prison. By talking about

the artwork they produced and what inspired it, the men were able to give their families a deeper sense of the prison environment. The resulting artwork was presented in Roy Licht-Does-Time in Tate Exchange.

Visitors were invited to drop in to discuss, question and explore the project with 35 members of staff from each prison in Tate Exchange every day. Over the 10-day residency visitor figures reached 3,368 in total.



Figure 34: Roy Licht-Does-Time in Tate Exchange

Hospital and UCLH to put on their Hospital: Passion Play. This live choral performance, with patient contributions from the Stroke rehabilitation wards, investigated the impact of performing arts in stroke rehabilitation.

Over 15,000 young people undergoing hospital treatment and their families have participated in the National Portrait Gallery's Playful Portraits Hospital Programme.

The national museums are also active members of partnerships to support broader wellbeing outcomes, including those that aim to reduce loneliness and social isolation. Some of the national museums have developed partnerships to support those at risk of offending, offenders, ex-offenders and their families to live safe, healthy and productive lives.

5.4. Partnering to develop skills and careers

The national museums offer support and learning to young people and people looking to return to work. This has helped them develop the key skills they need to transition into work or continue their professional

development. Programming in this area often overlaps with museums' effort to support a workforce talent pipeline (discussed in section 4.1 above). In many cases, this supports the development of broader skills and careers advice, rather than just those focused on the museums sector.

As with programming for education and learning outcomes, there is also a focus on STEM careers and subjects in skills partnerships. As part of their Real World Science work the Natural History Museum received funding from Eranda Rothschild Foundation for a new initiative to break down the barriers preventing young people from considering STEM subjects and careers. Leeds Museums and Galleries, will lead a two-year project to develop a new approach to STEM work experience for young people with special educational needs and disabilities.

The Science and Industry Museum (Science Museum Group) in Manchester manages STEM Ambassador Trans-Pennine Partnership on behalf of STEM Learning. The scheme manages c.3000 registered STEM Ambassadors across Greater Manchester, West and North Yorkshire. STEM Ambassadors are volunteers from STEM industry and academia who want to inspire

the next generation. In 2017/18 over 90% of state-funded secondary schools in the region engaged with a STEM Ambassador at least once. STEM Ambassadors supported 2400 STEM activities reaching 36,000 young people in 2017/18.

The British Library's national network of Business & Intellectual Property Centres works with major public libraries to offer an innovative service for small business owners and aspiring entrepreneurs within their communities. In 2017/18, the network supported 18,700 people - 59% of which were women and 35% came from a black, Asian or minority ethnic background.

The national museums are also well-placed to foster creative skills and practice. This includes Royal Museums Greenwich's partnership with Charlton Athletic Community Trust to run a Saturday Art & Design Club at the National Maritime Museum for 13-16 year olds, leading to an exhibition and a Bronze Arts Award. Tate Liverpool partners with the City of Liverpool College to enrich the creative studies of students from a variety of backgrounds and cultures.

This includes creative career days for college students, industry placements hosted by Tate Liverpool and the launch of a Creative Apprenticeships programme, which provided talented young people with an opportunity to kick-start their career in the creative and cultural industries.

ESOL Conversation Café, RAF Museum

The RAF Museum's ESOL Conversation Café fulfils a growing need within their local London community. The area is diverse and constantly changing due to an ongoing regeneration scheme, with new residents from all over the world making it their home. The museum and project partner Barnet and Southgate College identified a need for informal, welcoming spaces for local people to practise their English speaking and listening.

The weekly ESOL Conversation Café in the museum's restaurant is time that participants set aside to improve their English language skills with tutors from a local college and trained museum volunteers. Sessions focus on a practical theme to spark conversation, such as money or going to the doctors, and then conversation flows. Being in an 'everyday' environment, speaking to volunteers from all walks of life and backgrounds separates the cafés from more formal

learning, encouraging involvement from those who find classroom environments intimidating.

The NLHF-supported³³ project has not only increased participation amongst café participants but has diversified the RAF Museum's volunteer team, creating a new and unique role that appeals to people who thought that museum volunteering was not for them.



Figure 35: ESOL Conversation Café

³³ Also funded by BAE Systems, Beaverbrook Foundation and John Lyon's Charity

DesignLab Nation, V&A

In 2017 the V&A launched DesignLab Nation, a national secondary schools programme, to inspire the next generation of designers, makers and innovators. It helps young people develop essential skills for the workplace of the future.

In this first year, the V&A partnered with Blackburn Museum and Art Gallery and Coventry Transport Museum as well as professional designers. These two regional partnerships delivered in-depth design projects for local secondary school groups (aged 11-16, approx. 25 students in each) and continuing professional development sessions for regional networks of teachers. These activities were supported by the loan of inspiring objects from the V&A, which sat alongside regional collections to celebrate regional design industries. All participating students visited both their local museum and the V&A during their project, as well as engaging with other local design industries, colleges and

universities. Participating schools were selected from areas with above average levels of income deprivation and low levels of cultural engagement.



Figure 36: DesignLab Nation

6. Conclusions and looking forward

The aim of this document is to provide, for the first time, a more comprehensive picture of the national museums' partnership work. This is in response to the Mendoza Review finding that the scale and footprint of this kind of activity was not well understood. Having this more complete picture will support the national museums to plan and develop their partnership activities more strategically through the Partnership Framework. The Framework's development was an important Mendoza Review recommendation.

The data and case studies throughout this report show how museum partnerships benefit partners, audiences and wider society. Activities include increasing public access to the collection through loans that put 69,299 objects on display in 2,110 venues in the UK and across the world, which led to partner museums experiencing increased visitor numbers and income generation, and in some cases boosted local economic growth and tourism. Partnerships also involve 2,584 research partners and 287 PhD students, as well as the 370,982 objects lent for research, through which our museums have contributed to research and development and innovation. A broad range of partnerships are formed to improve our lives. Through providing wide access to collections and programming that support our education, make us healthier and happier, develop our skills and nurture our curiosity.

Partnerships with the national museums often act as a catalyst for further partnership opportunities. The role that non-national museums play in these partnership is significant, and, in many of the cases in this report they are the driving force behind these activities. Their efforts include their requests and ambitions to borrow from national collections and their actions to deliver associated programming, audience engagement and community outreach. It is this activity that leads to some of the most striking impacts of partnership working.

Next steps

This is the first time that the work that the national museums do in partnership across the world has been reported on, reviewed and summarised. We hope that this new knowledge will be useful to a range of groups and audiences. At the highest level it has broadened the overall understanding of the museums ecosystem, providing a more comprehensive picture of how the national museums interact with non-national museums, universities, other cultural organisations and the public sector. This information will support decision makers, including funding bodies, sector support organisations and government.

As set out in the Partnerships Framework, the national museums will be able to use this information to think more strategically about their future partnership activities, enabling them to work more effectively as a group. Although this report reflected on the collective achievement of the national museums rather than providing a catalogue of all activity, we hope that it will be useful to the wider museum sector to see the kinds of work and partnerships they could be involved in. We also hope it highlights areas of mutual interest that may not have been known before.

As this is the first report of this kind it provides only a snapshot of partnership activity. It is hoped that through further iterations, as more annual data is gathered, we will be able to provide meaningful analysis of key trends in national museum partnership activity and the wider sector, as well as the impact that the Partnership Framework has had.

Appendix 1: List of images

Figure 1: The 62 sites of the national museums included in this report © Department for Digital, Culture, Media and Sport

Figure 2: First World War Centenary Partnership conference at Aberystwyth University © Imperial War Museum

Figure 3: Celebrating Ganesha at Brent Museum © British Museum

Figure 4: Creating learning resources © Ian Jacobs

Figure 5: The distribution of short-term loans throughout the UK in 2017/18, split by postal district. The percentage of loans to each UK region is given around the map © Department for Digital, Culture, Media and Sport

Figure 6: The distribution of Long-term loans throughout the UK in 2017/18, split by postal district. The percentage of loans to each UK region is given around the map © Department for Digital, Culture, Media and Sport

Figure 7: The type of UK institutions borrowing national museum objects on a short-term and long-term basis in 2017/18 © Department for Digital, Culture, Media and Sport

Figure 8: Razor's Edge pop-up barber shop at the Scottish National Portrait Gallery as part of the Van Dyck: A Masterpiece for Everyone project © National Portrait Gallery

Figure 9: Farewell Dippy at Dorset County Museum © Trustees of the Natural History Museum 2018

Figure 10: The international spread of all international loans active in 2017/18 © Department for Digital, Culture, Media and Sport

Figure 11: M56352 on its first day in traffic on the North Norfolk Railway following its repaint © Science Museum Group

Figure 12: Scientist researching specimen collections at the Natural History Museum © Trustees of the Natural History Museum

Figure 13: The type of institutions in receipt of national museum research loans in 2017/18 © Department for Digital, Culture, Media and Sport

Figure 14: Spread of national museum research loans 2017/18 © Department for Digital, Culture, Media and Sport

Figure 15: Exhibition at the National Library of China, Beijing © British Library

Figure 16: Harry Potter: A History of Magic exhibition at Newcastle City Library © Steve Brock Photography

Figure 17: Face to face: China's First Emperor and the Terracotta Warriors © Gareth Jones

Figure 18: Introduction to Iron Age & Roman Archaeology in Scotland workshop led by the Principal Curator of Prehistoric & Roman Archaeology © National Museums Scotland

Figure 19: Formal ways that the national museum exchange knowledge and expertise © Department for Digital, Culture, Media and Sport

Figure 20: Location of the national museums' academic and research partnerships in 2017/18 © Department for Digital, Culture, Media and Sport

Figure 21: Types of research partners in 2017/18 © Department for Digital, Culture, Media and Sport

Figure 22: Frame Conservator with a Curatorial Trainee in the Framing Workshop © The National Gallery, London

Figure 23: Underwater excavation of HMS Invincible © Mike Pitts

Figure 24: Troubles and Beyond exhibition © National Museums NI

Figure 25: Location of partner universities for CDAs and DTPs with number of PhD students © Department for Digital, Culture, Media and Sport

Figure 26: Poppies: Weeping Window installed outside Ulster Museum © Press Eye/Darren Kidd

Figure 27: Breakdown of goals of the national museums audience engagement partnership © Department for Digital, Culture, Media and Sport

Figure 28: Types of organisations the national museums partnered with to deliver programming that supports audience engagement © Department for Digital, Culture, Media and Sport

Figure 29: Pocket Watch on display at Time and Tide Museum © National Maritime Museum, Greenwich, London

Figure 30: Skateboarders perform at Plaza exhibition, MOSTYN © Mark McNulty

Figure 31: Connecting Stories dance group © British Library

Figure 32: Making a Mark Drawing on the Tees Valley project - Children work with an artist to explore perspective and scale at the Dorman Museum, Middlesbrough © Redcar and Cleveland Museum Service

Figure 33: Family carers explore the My House of Memories app © Gareth Jones

Figure 34: Roy Licht-Does-Time in Tate Exchange © Tate

Figure 35: ESOL Conversation Café © RAF Museum

Figure 36: DesignLab Nation © V&A

Appendix 2: The Survey

The survey was sent in the format of a spreadsheet template to ensure as much consistency as possible between the different museums' returns, while also providing some flexibility to account for the very different nature of the activity carried out by the museums. The final questions were:

1. Sharing Collections

- 1.1. List venues that you have loaned collections to and from, including where possible: Name of venue, country, dates of loan, name of exhibitions/project, number of objects, number of visitors, names of any external funders
- 1.2. List any acquisitions made by other museums and institutions that you have supported, including where possible: description of the acquisition, the name of the acquiring institution, the role played by the national museum, and any funding information.

2. Sharing knowledge & expertise

- 2.1. List knowledge networks and partnerships, including where possible the name of the project, number of UK and international partners, description of activity, list of partners, and any funding details
- 2.2. List academic & research partnerships, including where possible the name of the project, number of UK and international partners, description of activity and expected outputs, list of partners, and any funding details
- 2.3. List training & professional development partnerships, including where possible the name of the project, number of UK and international partners, description of activity, list of partners, and any funding details

3. Impacts on audiences

- 3.1. List partnerships that impact audiences, including where possible the name of the project, number of UK and international partners, description of activity, list of partners, and any funding details

4. Other

- 4.1. Give details of other types of partnership work, including where possible the name of the project, number of UK and international partners, description of activity, list of partners, and any funding details

The survey was commissioned in October 2018 and the museums were given 3 months to respond. After receiving the returns DCMS consolidated, cleaned and, where necessary, classified the data so that a collective picture of this activity could be created.

Overall the data supplied by the museums were of high quality, with most museums able to provide information against all the fields requested. The way in which different museums record and define their partnership activity varies greatly, and this impacted some questions more than others. In certain cases, like object loans, it has been possible to provide accurate quantitative information about the scale and footprint of this activity - the data provided has allowed for a relatively fine analysis of the activity, including exactly where, when and how many objects were loaned, as well as for some cases the number of visitors to each of those loans. Other areas, particularly around those where the activity is less formal, including sharing knowledge and expertise, it is not possible to be truly comprehensive. In these cases, it has not been possible to provide absolute figures, but the information means we have been able to demonstrate the range of this activity and the impact that it has on the sector and the public.

Appendix 3: Useful Links

British Library

Projects and partnerships:

<https://www.bl.uk/research-collaboration/projects-and-partnerships>

International partnerships:

<https://www.bl.uk/international-engagement/partnerships>

Borrowing:

<https://www.bl.uk/about-us/governance/policies/borrowing-for-exhibitions>

British Museum

Partnerships:

https://www.britishmuseum.org/about_us/national_programmes.aspx

Borrowing:

https://www.britishmuseum.org/about_us/tours_and_loans/how_to_borrow.aspx

Imperial War Museum

Partnerships:

<https://www.iwm.org.uk/projects-partnerships>

Borrowing:

<https://www.iwm.org.uk/collections/managing/loans>

National Army Museum

Borrowing:

<https://www.nam.ac.uk/borrowing-national-army-museum>

National Gallery

Research partnerships:

<https://www.nationalgallery.org.uk/research/research-partnerships>

Borrowing:

<https://www.nationalgallery.org.uk/about-us/the-gallery-nationwide/borrowing-from-the-national-gallery-a-guide>

Natural History Museum

Research partnerships:

<https://www.nhm.ac.uk/our-science/our-work.html>

Touring exhibitions:

<https://www.nhm.ac.uk/business-services/touring-exhibitions.html>

Borrowing:

<https://www.nhm.ac.uk/our-science/collections/accessing-collections/loans.html>

National Museums Liverpool

Partnerships:

<http://www.liverpoolmuseums.org.uk/about/partnerships/index.aspx>

Borrowing:

<https://www.liverpoolmuseums.org.uk/about/tours-loans/Outward-Loans-Policy.pdf>

National Museums NI

Borrowing:

<https://www.nmni.com/resource-library/pdf/Guide-to-borrowing-from-National-Museums-NI.pdf>

National Museum of the Royal Navy

Borrowing:

<https://www.nmrn.org.uk/enquiries>

National Museums Scotland

Partnerships:

<https://www.nms.ac.uk/national-international/>

Borrowing:

<https://www.nms.ac.uk/about-us/services-and-expertise/loans/borrowing-from-our-collections/>

National Portrait Gallery

Partnerships:

<https://www.npg.org.uk/beyond/nationalprogrammes.php>

Research:

<https://www.npg.org.uk/research/support-research>

Borrowing:

<https://www.npg.org.uk/collections/loans/>

Royal Armouries

Partnerships:

<https://royalarmouries.org/projects-and-associations/>

Borrowing:

<https://royalarmouries.org/collection-management/loans/>

Royal Air Force Museum

Borrowing:

<https://www.rafmuseum.org.uk/research/default/Loans.aspx>

Royal Museums Greenwich

Partnerships:

<https://www.rmg.co.uk/school-communities/learning-partnerships>

Borrowing:

<https://www.rmg.co.uk/discover/museum-collections/managing/borrow-an-item>

Science Museum Group

Partnerships:

<https://www.sciencemuseumgroup.org.uk/our-work/learning/projects-and-partnerships/>

Borrowing:

<https://www.sciencemuseumgroup.org.uk/our-services/object-loans/>

TATE

Partnerships:

<https://www.tate.org.uk/about-us/national-international-local>

Borrowing:

<https://www.tate.org.uk/about-us/collection#loans>

V&A

National partnerships:

<https://www.vam.ac.uk/info/va-national>

International partnerships:

<https://www.vam.ac.uk/info/va-international>

<https://www.vam.ac.uk/info/working-in-and-with-europe>

Borrowing:

<https://www.vam.ac.uk/info/loans>

