

The National Museums & Galleries of Wales

The National Museums & Galleries of Wales is Wales's premier heritage institution; it develops, cares for, studies and encourages access to its collections for the benefit of society in perpetuity. With over 500 staff located at seven sites across Wales, NMGW cares for nearly 5 million objects on behalf of the nation. Its permanent and temporary exhibitions, events, and research collections attract every year an average of 700,000 visitors including over 150,000 in educational parties. Another 100,000 people participate in its outreach programmes, and its wide range of partnerships include other ASPBs and museums and universities in Wales and abroad. Its activities are funded by grant from the National Assembly (£14.7M in 2001/2) which it currently supplements by raising additional income of over £1M a year.

1. History of the National Museums & Galleries of Wales

- NMGW is one of the youngest national museums and galleries in the UK. Its inception dates from the 1880s when there was a movement in Wales towards the establishment of national institutions, out of which also grew the University of Wales (1893) and the National Library (1907). The location of the new museum and library was decided by a committee of the Privy Council, who chose Cardiff for the former and Aberystwyth for the latter, and ordered that Royal Charters should be obtained, reflecting Parliament's leading role in the formation of both bodies.
- The founding fathers of the Museum wished to create a body representative of all the chief interests in Wales – educational, industrial and political, and the Charter of 1907 based the concept of a Court on that established for the University of Wales. The Court originally included all Welsh MPs and representatives from all County Councils and County Boroughs. The Museum's first "mission statement" was created by Lord Pontypridd in 1912 – *'to teach the world about Wales and the Welsh people about their fatherland'*, and its more formal expression in the Charter emphasised that the new National Museum was being instituted *for the benefit of the education of the public*, entailing the 'complete representation' of many aspects of Welsh life, history, culture and nature.
- In 1912 King George V laid the foundation stone of what we now know as the National Museum & Gallery and in the same year the contents of Cardiff's Welsh Museum of Natural History, Arts and Antiquities were transferred formally. The acquisition of Turner House in Penarth (1921) and what is now the Roman Legionary Museum in Caerleon (1930) was followed by the opening of the east wing and the Reardon Smith Lecture Theatre in 1932.
- In 1948 the Welsh Folk Museum was opened at St Fagans (now the Museum of Welsh Life). The 1970s saw the addition of the North Wales Quarrying Museum in Llanberis, now the Welsh Slate Museum (WSM), and the Graham Sutherland Gallery, the Museum of the Welsh Woollen Industry (MWWI), and Yr Hen Gapel in west Wales. Also, the first stage of the Welsh Industrial and Maritime Museum opened in 1977 and NMGW took over responsibility for Segontium Roman Fort in Caernarfon in 1979.

- Developments in the 1980s and 1990s included a major rebuild and expansion at Caerleon, the opening of Oriel Eryri in Llanberis (now sold), and the building of the courtyard galleries at Cathays Park which were opened in 1993. Considerable work grant-aided by HLF was undertaken at the Welsh Slate Museum in 1998 and 1999.
- Amongst the most significant achievements of the Museum since its inception have been the creation in 1948 of an innovative Museum Schools Service, the first large-scale venture of this type in the UK, which NMGW is now funding from its grant-in-aid following the withdrawal of financial support by the LEAs in the 1980s. NMGW's equally innovative Affiliated Museums Scheme was the model on which the UK Area Museums Councils were created; some of NMGW's functions in this area have been taken over by the Council of Museums in Wales (CMW).

2. **Governance**

- NMGW is a Royal Charter body with charitable status, funded by grant-in-aid through the National Assembly and publicly accountable through its Council and Court of Governors. The Charter sets out the objects and powers of the Museum. NMGW's collections are vested, on the nation's behalf, in the Museum. As NMGW's trustees, the 15 Council members are accountable to, among others, the Charity Commissioners; they also have ultimate responsibility for the management of all the Museum's affairs.
- Council is accountable to the public via NMGW's Court of Governors, who meet twice a year. Members of Court appoint the President, Vice-President and Treasurer and four of their own members to Council. The Assembly also appoints four people to Council, and the remaining four places are filled by appointments of Council. Council minutes are published on NMGW's website and are available to the public in the Libraries at the Museum of Welsh Life and the National Museum & Gallery. The Museum also publishes accounts which are audited by the National Audit Office and an Annual Report.
- Council is supported in its work by some 60 members of various Advisory Committees and Panels, who bring expertise from all areas of NMGW's collections and education work, from the professions and from business. No member of Council or its Advisory Committees and Panels receives payment.
- NMGW is sponsored and grant-aided by the National Assembly. The Director of NMGW is accountable to the Assembly and is designated as "accounting officer" by the Permanent Secretary in addition to her accountability to Council. NMGW reports to the Minister for Culture, Sports and the Welsh Language and the committee of the same name via the Culture, Sport and Welsh Language Division of the Assembly. It presents a three-year Corporate Plan to the Assembly which is reviewed and updated every year which is mindful of the Assembly's own Corporate Plan, *A Better Wales* and other policy documents such as the recently published *A Culture in Common*.

3. Some Highlights

NMGW is:

- Wales's most visited group of heritage/cultural attractions enjoying about 700,000 visits a year. NMGW comprises seven (soon to be eight) individual museums and galleries in north, west and south Wales. Of the UK's network of 12 national museums and galleries, NMGW is the only one to operate as many as five museums outside the capital city or its immediate vicinity.
- a world-class institution with collections of international renown that cover important aspects of the earth and life sciences and the arts, archaeology, and the history of Wales. NMGW is described as one of the UK's top ten museums by *The Which? Guide to Tourist Attractions* (2000).
- renowned world-wide as a centre of excellence in research, making a contribution to the world's biodiversity agenda, for example, that is internationally recognised, with major funding from DETR via its Darwin Initiative (£160,000 for 2000-2003) contributing to teaching other countries to learn about their own natural history. Our multi-disciplinary staff publish an average of 100 books and articles every year.
- Wales's national gallery and recognised worldwide for its collections of historical and contemporary art of Wales, which comprise over 75% of the fine and decorative Art collections but also home to very fine international art collections, including one of the most important collections of Impressionist art outside France, thanks to the bequest of the Davies sisters - probably the single greatest cultural gift ever made to the people of Wales.
- the originator of the first open-air museum in the UK, the Museum of Welsh Life which opened in St Fagans in 1948. In the range and excellence of its collections MWL leads the field ahead of 10 or so such UK museums that now exist and is the most visited heritage attraction in Wales. In it is held the definitive oral archive of the Welsh language and its dialects, folk song and folklore.
- proud of its bilingual nature – alone amongst the UK's national museums and galleries – with much of its work undertaken through the medium of Welsh. It is a major contributor to contemporary Welsh-language culture, via publications, and presence at eisteddfodau, for example. Much of our work is originated in Welsh (rather than merely translated).
- offers formal advice to a wide range of bodies, such as HLF, NACF, the Capital Taxes Offices, the Reviewing Committee on the Export of Works of Art, Resource and the National Museums Directors Conference. Within Wales, senior staff are members of the Ancient Monuments Board, the Historic Buildings Council and the Royal Commission on Ancient and Historical Monuments.
- working in partnership with local museums and galleries, academic bodies and public private sector organisations in and beyond Wales. Appendix 1 lists some of the museums, universities and organisations where professionals from every continent are currently working with NMGW.

- contributing to social and economic regeneration, in areas of high unemployment through tourism, direct and indirect job generation and promoting a positive image of Wales as a cultured and knowledgeable nation and supporting the National Assembly in achieving a better Wales.

4. NMGW' s functions today

Resource (the successor the Museums & Galleries Commission) recently defined museums as *'enabling people to explore collections for inspiration, learning and enjoyment. They are institutions which collect, safeguard and make accessible artefacts and specimens which they hold in trust for society'*.

NMGW's functions are collecting and researching; safeguarding the collections; and providing access to its collections and knowledge.

● Collecting and researching

NMGW is the national repository of three-dimensional material dealing with Wales's natural heritage and man-made culture as well as of significant international material. National museums such as NMGW hold material on behalf of the peoples of the world as well as for the more direct benefit and enjoyment of their home nation. In continuing to develop our collections we constantly reappraise their relevance and value for both research and display purposes now and in the future and are dedicating an increasing amount of time to researching, assessing and collecting contemporary material; we have recently made two new appointments - curating contemporary industry and recent art. Selection in collecting and preserving material is increasingly important; it is impossible for a single museum to keep something of everything. In this we collaborate with sister museums world-wide to ensure that we are not duplicating material unnecessarily and there is co-ordination in closing gaps.

As a relatively young institution, it is crucial that NMGW continues to enhance and develop the collections with significant acquisitions, which demands continuing funding for purchases, fieldwork and excavations which is why the Specimens Purchase Grant is so important.

Research is essential to the basic museum tasks of collecting material, caring for it and explaining it. The fruits of museum research are sometimes inaccurately characterised as being meaningful only to other scholars. However, this material is also disseminated in more popularly acceptable ways – through exhibitions, interactives, audio visual presentations, guides and interpreters, guidebooks, our yearbook 'Amgueddfa', public lectures, talks and broadcasts for example. It is through research of original material that museums enable us to learn about the origins of our world in order to understand better our environment and cultural diversity.

Research is of crucial support to the Museum's collections and exhibition and wider educational work and underpins its other access activities such as publications and events. One of the prime definers of a National Museum is that it uses its collections as the basis for scholarly research which contributes to the sum of human knowledge. We have undertaken a recent review of the role of research in NMGW and one outcome is

the establishment of a Research Requirements Board to encourage an active research culture and ensure the effective use of limited resources. An active research culture is dependent not just on financial resources, but also on staff time which is under pressure from the need to perform an increasing number of tasks. We need to meet the challenge to make our latest research discoveries available, accessible and comprehensible to the widest audience.

- **Safeguarding**

Responsible stewardship is vital for museums. The relevance and accessibility of our collections is enhanced through activities such as documentation, conservation and restoration. We have, over the past ten years, invested to improve standards of storage, documentation and conservation. NMGW has improved the **storage** of its collections. Today 57% of our stores (by area) can be classed as good or very good, compared to only 29% in 1996. A major plank in this strategy has been the acquisition of the new Collections Centre at Nantgarw which currently houses our industrial collections and the Archives Resource Centre. NMGW has improved the **documentation** of its collections. In 1990 a documentation programme was established. By now over 700,000 computerised records have been created (325,000 since 1998) for the collection of 4.7 million objects. All had good paper records, but computerisation improves greater accountability and accessibility alike. NMGW has improved the **conservation** of its collections by establishing a conservation programme in 1988; 29 conservators now work in all our prime collection areas. More negatively, we still struggle to maintain the fabric of our buildings, and leaking roofs continue to threaten the collections.

Safeguarding the collections demands continuing investment in completing the audit-level documentation of our collections and transferring the data to our computer-based system for ease of access to the information, and then improving general curation, re-packing and cataloguing. We need to maintain our conservation initiative, and the one factor that would have the greatest impact on the largest body of material would be extending our Collections Centre at Nantgarw where the bulk of our research and reserve collections, currently housed at NMG and MWL, could be made safe and accessible to staff and external users alike. This, allied with the upgrading of some stores housing collections in daily use at the two main sites, would have a major positive impact on our task of safeguarding the nation's collections. Details of this aspiration are noted in our Corporate Plan (available on the web at www.nmgw.ac.uk).

- **Access**

The 8.5% increase in NMGW's visitor numbers in 2000/01 to date, when almost all attractions in Wales are struggling to maintain a standstill position, is a measure of the value placed by the public on access to museums. Further evidence of NMGW's growing popularity and accessibility is provided by the growing use of the web site (213,000 page views/68,000 visits in the last quarter).

Access can be both physical and intellectual. NMGW has sought to improve physical access through a number of developments:

- The £26 million Centre Block at NMG enabled a tenfold increase in the number of oil paintings displayed in NMG (from 50 to 500) and a threefold increase in the number of decorative art items on display (from 1,000 to 3,000)
- By reducing the number of museums from eleven in 1991 to seven by 2000 NMGW has concentrated resources on fewer centres of excellence with enhanced services, resulting in a steady increase in visitors despite the reduction in the number of sites.
- The Art in Wales Gallery, which opened in 1998, shows in themed exhibitions the work of Welsh artists and those influenced by Wales, supported by publications (e.g. *Welsh Artists Talking*) and television programmes (e.g. *Painting the Dragon*).
- The innovative hands-on Glanely Gallery opened in 1999. Here the public can learn for themselves from real objects, a service which only museums can provide. The Gallery welcomed nearly 40,000 participating visitors in its first year.
- A public consultation in 1998 on an *Industrial Strategy for Wales* was well received. It is now being delivered in four phases, and is allied to the appointment of a curator of modern industry to collect in this previously underrepresented area
 - the redevelopment of the Welsh Slate Museum in Llanberis which was completed in 1999. The scheme attracted a £1.5m grant from HLF and has increased visitor numbers by 66% from 28,268 (year 95-96) to 46,964 (year 99-00). WSM reached the final of the Wales Tourist Board's Visitor Attraction of the Year award in 2000.
 - the development of Big Pit in Blaenafon as the National Mining Museum of Wales at the heart of the Blaenafon World Heritage Site. This project has been awarded nearly £5.5m in grants so far; work is scheduled for completion in 2002.
 - the redevelopment of the Museum of the Welsh Woollen Industry in Carmarthenshire. The scheme will cost in the region of £1.6m; work is also scheduled for completion in 2002.
 - the ground breaking partnership with the City and County of Swansea to develop a new Industrial & Maritime Museum for Wales at the heart of a new waterfront destination in Swansea's old port area. A £30m development is planned for completion in 2004/5.

Implementation of the Industrial Strategy is NMGW's present priority, but NMGW is already looking ahead. A masterplan will this year be drawn up that will schedule and structure the development firstly of Nantgarw and, in the longer term, of both NMG and MWL - the two sites in Cardiff that, between them, attract 75% of NMGW's visitors.

Development plans for our two major museums are now being considered.

National Museum & Gallery: our priority is improving the display of NMGW's extensive collections in this handsome city centre location. Internationally admired museums and galleries enhance the attractiveness of a capital city to tourists and inward investors alike. NMG has collections of very great beauty and significance but some of its displays – particularly of archaeology and natural history - still fall short of the standards expected of a modern national museum. NMGW is examining the very many options currently being suggested for improving the displays of the National Museum's science collections and the National Gallery's art and cultural material collections. We aim this Spring to identify realistic options for wider public consultation later in 2001.

Museum of Welsh Life: we are currently examining ways in which the 1970s entrance and office building can be more effectively used to provide educational facilities and better access to the collections, particularly the oral history collections. We are also

exploring how we can give an introduction to Wales that informs and intrigues the first time and the regular visitor.

Enhanced retail opportunities and the facilitation of corporate use must be a part of any future plans at all our museums. There are constraints on how we do this, but in the 21st Century museums must maximise income generating opportunities without compromising their primary purposes of safeguarding collections and giving general public access.

Funding for these developments will need to be found. Fundraising in Wales is not easy. We will continue to invest in our small but dynamic team of fundraisers in order to reap the benefits of their work in future.

Today, access involves more than merely opening museum doors and admitting visitors to admire artefacts in glass cases. People learn in different ways. It is important that museums respect these differences and respond to diverse intellectual needs by using a variety of techniques for interpretation. Innovative use of technology is a part of this but so too is human interaction. Museums remain places where people learn from people, a traditional but nonetheless valuable service that we are keen to enhance.

NMGW is committed to **education**. The Museums' Schools Service has already been mentioned. In 1999 we decided to offer free admission to school parties, in order to further the Assembly's aims for social inclusion. The establishment of the Collections & Education Division emphasises the inter-relationship of collections and education. Over the last five years the number of staff involved directly in facilitating lifelong learning across all sites has increased by 500% with five NMGW sites now employing dedicated education staff. They work closely with collections colleagues who are increasingly involved themselves in delivery.

An important aspect of access, both physical and intellectual, is **outreach**. In a country that is economically disadvantaged and not well served by public transport, taking collections and expertise out to the people is welcomed. In 1999 NMGW consulted widely on the need for **a modern outreach service to serve schools and communities** with an object-based loan service, a consultation which demonstrated a clear demand for such a provision. In consequence, we are upgrading items available in the out reach handling collection and producing modern digitised catalogues and on-line access to enable more people to take advantage of this service.

Many of our outreach projects are community based; a current example is a history and art project involving disaffected youths in Barry who are contributing to NMGW's current exhibition, *Pwy Ydym Ni/What makes Wales?* Such projects use 'Project Cambrensis', a video-conferencing scheme whereby schools and community groups can interact with museum professionals and other groups to further object-based learning. It is one example of a hi-tech communication tool that aids human interaction. We have identified in our Corporate Plan other ways by which we would hope to enhance the effectiveness of our education and outreach work and thereby extend access to socially disadvantaged areas of Wales.

Visitor Research and Care: In the 21st century museums are, quite properly, under considerable pressure to ensure accessibility to an ever wider audience and high

standards in customer care. Consistent research by NMGW only began in 1996, and some excellent foundation work has been put in place by directing sums from our core activities to market research. If socially inclusive access is to be developed then investment in enhanced market research will be essential: for we need to know from the public why they do not use museums; what they would like from museums and how and where they would like museums presented. We also need to know how well we are delivering services now and in what ways we need to improve.

Visitor care is of increasing importance in museums. In 1997 NMGW established two key new Visitor Services manager positions, the 'Warders' became 'Museum Assistants' and the staff themselves produced the first edition of NMGW's Visitor Care Manual. These changes continue to focus front-of-house activity on visitor care as much as on collections security. We are by no means complacent, but accolades such as those in *The Which? Guide to Tourist Attractions* (2000) reassure us that improvements are perceptible.

Like other public bodies in Wales, we are subject to the provisions of the **Welsh Language Act** and whilst NMGW is proud to be spending over £200,000 per annum on bilingual access, that money has been found through internal re-allocation of resources. We are finding it difficult to improve this provision and to develop further our reputation for active promotion of Welsh as a vibrant language at the very heart of contemporary Welsh culture.

5. **NMGW's Partnerships**

A number of the functions described above are not unique in Wales to NMGW. Over the years we have developed very effective and mutually beneficial partnerships with a number of diverse organisations relating directly to collecting, research and safeguarding collections as well as to promotion of their access.

Research partnerships **with universities and other research institutions** characterise much of NMGW's work on the science collections. A recent local example is the joint purchase of a Scanning Electron Microscope with the University of Cardiff, which attracted a substantial grant from NERC. Running costs and expertise are shared, as is the research material. The University houses the microscope but does not have the facilities or expertise to care for the material gathered, whereas safeguarding collections is an essential function of the museum.

Today NMGW has active **development and promotional partnerships** which include:

- the Padarn Forum at Llanberis, chaired by NMGW's Director, which has raised substantial EU funds for marketing Llanberis
- the Blaenafon Partnership, where its involvement with Big Pit has played a leading role in securing World Heritage Site status for the area
- the National Waterfront Museum at Swansea, with partners from all over Wales
- the National Gallery West scheme, with Pembrokeshire County Council and the National Park
- the all-Wales digitisation strategy, in which the National Library and NMGW are leading partners

Collections are often donated from beyond Wales – recognition of NMGW’s pre-eminence in certain fields. This year significant collections of Silurian fossils have been donated by the Universities of Durham and Keele and one of the most important collections of Dolgellau gold-belt material not already in a museum was donated to NMGW by Royal Holloway College: University of London. This material will be sustained in optimum conditions and will continue to be used by NMGW and others, often in ways that the original donor never dreamed of. Current cutting-edge research by staff on DNA, for example, involves not only conserving material so that its DNA is preserved for future generations to study, but also includes reclaiming traces so that information previously hidden is brought to light.

The history departments also benefit from partnerships. A current example is a medical research project - Llandough Hospital’s work on lung disease. MWL staff are lending their expertise in gathering recording and editing oral testimonies, in this case from miners who are recalling the conditions in which they worked that have caused health problems such as emphysema. The information is medically important; the tapes will form part of MWL’s increasingly comprehensive oral history collections, providing a rich resource for our own and others’ future use.

In art and archaeology NMGW’s work is characterised by a **co-ordinated approach to collecting**. In the case of topographical artworks, for example we liaise closely with the National Library to ensure that items are saved for the Welsh national collections, irrespective of where they will be housed. NMGW also ensures that museums in Wales are aware of each other’s collection policies and procedures and many smaller museums are grateful for help in acquiring archaeological finds. The HLF Finds Officer for Wales, housed by NMGW, helps all Welsh museums.

NMGW has always enjoyed a **close relationship with the non-national museums of Wales**, maintaining an active programme of loans. An audit last year revealed that we had more items on loan than any other national museum that could, at the time, provide us with comparable data. We are proud of this record and intend to develop this form of outreach work in partnership with the Council for Museums in Wales and selected local authorities. We will consult potential regional users as to what services they feel we can provide to sustain this initiative. However, display is merely the starting point of access. The Partnership Programme must use the successful and popular techniques developed by NMGW for taking objects out of their glass cases, metaphorically and sometimes literally, and explaining their significance for the communities who are studying them and their relevance to life in Wales today and in the future. Good practice in access must accompany any development of regional partnerships; the capital investment to improve the security and other facilities in museums in the regions of Wales will only be worthwhile if the outreach activities are sustained and developed, year on year, both locally and by NMGW.

6. **NMGW should continue to exist**

If the importance to society of safeguarding original material as evidence of our past and present is accepted, we should still ask who could deliver these functions to the same or better standards than NMGW?

There are perhaps three alternatives to consider:

- the collections might be managed by another museum or museum service. This could be based in Wales or the collections could be managed from another UK national museum;
- the two national collecting institutions might be combined to form the National Museums, Galleries and Libraries of Wales;
- NMGW's collections might be dispersed. Those containing international material could be dispersed to foreign museums and those containing Welsh material dispersed to museums around Wales.

None of these options are tenable options. There is no other single body within Wales with the range of expertise to cover the functions described above that cross all of the collecting areas defined by NMGW's charter, and to the same standards across Wales. Dividing the collections and museums, to be managed and operated by different bodies would be a loss. The benefit to the public is that the whole is far greater than the sum of the parts. There is certainly benefit to the management of the collections with the Museum being a single body; there is considerable synergy in the fields of research, conservation and collections management, for example. There is also value in developing expertise in the management of estates as welcoming and safe places to visit, and in the care of historic buildings, in addition to obvious economies of scale in terms of activities such as resource management, market research and promotional activity.

NMGW was established a century ago as a symbol of Welsh culture and national identity. That symbolism remains both relevant and potent today. NMGW's track record demonstrates its strengths and continuing ability to deliver a service that is sustainable, accountable, sensitive to changing public needs and flexible. NMGW has a clear vision for the future that it plans to deliver, adequate resources permitting. Those plans are included in its Corporate Plan and other documents.

7. **Improving NMGW's effectiveness**

NMGW is constantly identifying ways in which it can **make more effective use of the resources already allocated** to it through cost/benefit analysis and prioritising its activities. NMGW has the capacity to be imaginative and flexible but some difficult decisions may lie ahead.

NMGW's total grant-in-aid has decreased in real terms by 12.4% between 1995 and 2000 (the Capital Grant by a 50% decrease and the Specimen Purchase Grant was also cut by 23% this year). Recent significant increases in the revenue grant have all been to fund free or reduced price admission. Over 80% of NMGW's revenue grant is directed to meet staff costs. In consequence, NMGW needs to work even more closely

with the Assembly to develop more flexibility in the ways in which funds can move between budget heads.

In terms of new activities, NMGW wishes to enhance its ability to **generate increased income**. Whilst this cannot become the *raison d'être* of the organisation and cannot compromise its core work, we feel that there is scope for both increasing the commercial opportunities and for enhancing their profitability.

Free admission to the permanent collections raises the question of the extent to which NMGW should charge for admission to special exhibitions and events, as do those national museums and galleries in England which otherwise offer free admission. This could provide funding for an enhanced programme with far wider and more socially inclusive appeal without increasing the requirement for grant-in-aid sourced investment in these activities. We are examining the success of the London nationals in income generation through charging admission for services that add value to a museum visit.

More generally, NMGW believes that co-operation and partnerships have been crucial to delivering success in the past few years, and it will seek increasingly to deliver its objectives in conjunction with others. It will welcome every opportunity to do this, whether it be in enhancing provision in specific areas and with specific partners, or in helping to provide an improved standard of service to local museums throughout Wales.

8. **Conclusion**

NMGW is unique amongst the UK national museums and galleries in the breadth and diversity of its collections, and is far greater than merely the sum of its parts. Over the past five years NMGW has emerged as a lively, often noisy place where people enjoy meeting one another and learning about their world in ways that are often surprising. NMGW has managed both to maintain the quality of its collections and prove access to them. There is much work to be done on improving the displays and interpretation of the collections, but this can now build on already successful developments. Additional work is now necessary on more robust visitor research to ensure the continuing success of our popular museums. We also need to extend our reach even further beyond the walls of the museums themselves – through outreach projects, information and communication technology and the Partnership Programme.

Whilst not wishing to detract from our considerable success to date and our exciting development plans, we do have significant challenges ahead of us. In the context of reduced grant (in real terms) we are addressing maintenance of our buildings, a curation backlog which at the present rate will take 30 years to clear, and a growing staff recruitment and retention problem. More flexible use of our resources and seedcorn investment in our schemes for widening our funding base are now very important in order that we can invest in our collections, our buildings, and our people as well as promoting and extending access. This way the National Museums & Galleries of Wales will truly accomplish their purpose as Wales's premier heritage attraction, benefitting society in perpetuity.

Appendix I

NMGW's Partnerships

This Appendix lists those institutions with whom NMGW has current active involvement, be it membership of organising or management committees or collaboration in research projects, etc. Provision of advice or loans is not included.

Dept	Institution/Association
Art	Aberdeen Art Gallery
BioSyB/MWL	Aberglasney Trust
	Aberystwyth University
Art	Academic
BioSyB	Adam Mickiewicz University, Poland
A&N	Advisory Committee on Historic Wreck
A&N	Ancient Monuments Board for Wales
Art	Antur Cwm Taf/Tewi
Art	Archaeological Museum, Aosta
Doc	Archaeological Object Name Thesaurus Working Group (UK)
A&N	Archaeology Data Service, Advisory Committee
BioSyB	Arctic & Antarctic Research Institute, Russia
Art	Art Handlers Association
Art	Arts Council of Wales
BioSyB/MWL	Bangor University
Art	Barber Institute of Arts, Birmingham
BioSyB	Biological Curators Group
BioSyB	BioNet International
Art	Birmingham Museums and Art Gallery
BioSyB	Botanical Institute, Czech Republic
Geol/BioSyB	Bridgend County Borough Council
Geol	British Antarctic Survey
A&N	British Archaeological Awards
E&I	British Association for the Advancement of Science
BioSyB	British Bird Observatories Council
BioSyB	British Bryological Society
Art	British Council, Calcutta
Geol	British Geological Survey, Edinburgh and Keyworth
A&N/Art	British Museum, London
A&N	British Numismatic Society
	Buildings & Moveable Heritage Group
BioSyB	Bulgarian Academy of Sciences
Art	CADMAD
A&N/RLM	CADW : Welsh Historic Monuments
Art	Calcutta Ter-centenary Trust
A&N	Cambria Archaeology
Art	Capital Taxes Office
Geol/BioSyB	Cardiff County Council
Geol	Cardiff Naturalists Society
	Cardiff University
Lib	Castle Studies Group
Art/MWL	Centre for Advanced Welsh and Celtic Studies
	Centre for Ecostratigraphy and Palaeobiology, Macquari University, Sydney, Australia
Geol	
BioSyB	Charles Darwin Research Station, Galapagos
BioSyB	Charles University, Prague
Art	Chichester District Museum, Chichester
Art	Chirk Castle, Chirk
MWL	CIDOC (ICOM documentation committee)
Geol	Ciudad Universitaria, Buenos Aires, Argentina
Art	Clark Art Institute, Williamstown;
Art	Cleveland Museum of Art
A&N	Clwyd-Powys Archaeological Trust

Art	Coleg Harlech Residential College for Adult Education, Harlech
BioSyB	Conchological Society of Great Britain and Ireland
Art	Contemporary Art Society for Wales
Art	Contemporary Art Society of Great Britain
A&N	Council for British Archaeology
	Council of Museums in Wales
Geol/E&I/MWL/BioSyB	Countryside Council for Wales
Art	Crafts Council
Art	Cyfarthfa Castle Museum, Merthyr
Folklore	Cymdeithas Edward Llwyd
BioSyB	Czech Geological Institute
BioSyB	Czech Geological Survey
Geol	Département de Géologie Sédimentaire, Paris, France
BioSyB	Department of Forestry, Kenya
BioSyB	Department of Forestry, Tanzania
BioSyB	Department of Forestry, Zanzibar
Geol	Department of Geography, Geology, & Planning, Southwest Missouri State University, Springfield, Missouri, USA
BioSyB	Department of the Environment and Regions
Art	Derek Williams Trust
Art	Design Museum, London.
A&N	Diocesan Advisory Committee, Diocese of Monmouth
Art	Djanogly Gallery, Nottingham
Art	Dyffryn Gardens, Cardiff
A&N	English Heritage
BioSyB	English Nature
MWL/BioSyB	Environment Agency Wales
BioSyB	Environment Agency, UK
BioSyB/Education	Environmental Education Council for Wales
Geol	EOTVOS University Budapest, Hungary
MWL	European Centre for Traditional Culture (UNESCO)
Art	European Commission, Brussels
MWL	European Open-Air Museum Directors Conference
A&N	Federation of Museums and Art Galleries in Wales
Art	Ffotogallery, Cardiff
Art	Fitzwilliam Museum, Cambridge
Art	Fondazione Cini, Venice
Art	Fondazione per la Conservazione e il Restauro del libro, Spoleto (PG)
Art	Forbes Magazine Collection, New York
MWL	Forestry Commission, Wales
BioSyB	Geobotanical Institute, Bern, Switzerland
Geol/Cons	Geological Curators' Group
Geol	Geological Society of America/University of Kansas
Geol	Geological Society of London
Geol	Geological Survey of Czechoslovakia, Prague
Geol	Geological Survey of Ireland
Geol	Geological Survey of Sweden, Uppsala
Geol	Geologists' Association
Art	Getty Grants Programme
Art	Gifu Prefectural Museum, Japan
Art	Gilbert Collection
A&N	Glamorgan - Gwent Archaeological Trust
Art	Glynn Vivian Art Gallery, Swansea
Art	Goldsmiths' Hall, London
Art	Grand Palais, Paris.

DRLife	Group for Costume and Textile Staff in Museums (Museums' Association)
Art	Guggenheim Museum, Berlin
A&N	Gwynedd Archaeological Trust
	Gwynedd County Council
Art	Harewood House, Leeds
Art	Hayward Gallery
Art	Helsinki City Art Museum, Finland
	Heritage Lottery Fund
MWL	Historic Farm Buildings Group
A&N	Historic Scotland
	Historic Buildings Council for Wales
A&N	Historical Metallurgical Society
Art	Holy Cross Church, Cowbridge
Geol	Hungarian Academy of Sciences, Budapest, Hungary
BioSyB	Icelandic Institute of Natural History, Iceland
MWL	ICOM
MWL	ICOMOS (UK)
Art	Imperial War Museum, London
Art	Individual artists
Art	Institute of Art and Law
	Institute of Earth Sciences/Historical Geology and Paleontology, Uppsala University, Uppsala, Sweden
Geol	Institute of Earth Sciences/Historical Geology and Paleontology, Uppsala University, Uppsala, Sweden
BioSyB	Institute of Ecology and Environmental Management
BioSyB	Institute of Ecology, Estonia
BioSyB	Institute of Ecology, Poland
Geol	Institute of Geological Sciences, Almaty, Kazakhstan
Geol	Institute of Geology of the Kazakh Academy of Sciences, Alma Aty
Geol	Institute of Geology of Uzbekistan
Geol	Institute of Geology, Tallinn, Estonia
BioSyB	Institute of Marine Sciences, Zanzibar
Geol	Institute of Palaeontology, Chinese Academy of Sciences, Nanjing
Geol	Institute of Palaeontology, University of Silesia, Poland
	Institute of Precambrian Geology and Geochronology, Russian Academy of Science, St. Petersburg, Russia
Geol	Institute of Precambrian Geology and Geochronology, Russian Academy of Science, St. Petersburg, Russia
MWWI	International Committee on the Conservation of Industrial Heritage
Cons	International Council for Conservation in Rome (ICCROM), Rome
Cons	International Council of Museums Conservation Committee (ICOM-CC)
Cons	International Institute for Conservation (IIC), London
BioSyB	International Institute of Tropical Agriculture, Benin
MWL	International Molinological Society
BioSyB	International Union for the Conservation of Nature
Geol	International Union of Geological Sciences
Doc	ISNTO – Welsh Group
Geol	Johnson Science Centre, St. John's, Newfoundland
Geol/BioSyB	Joint Nature Conservation Committee (JNCC)
Geol	Journal of the Geological Society of London
Art	Kenwood House, London
Art	Kettle's Yard, Cambridge
Art	Kunsthhaus, Zurich
BioSyB	Kuwait University
Art	Laing Art Gallery, Newcastle-upon-Tyne
Art	Landesmuseum Joannaeum, Graz.
BioSyB	Lebanese University
Art	Leicester City Art Gallery
Art	Lenbachhaus, Munich

Lib	Library and Information Services Council (Wales)
A&N	Lithics Studies Society
A&N	Llandaff Cathedral, Cardiff
A&N	Llandaff Diocesan Advisory Committee for the Care of Churches
Art	Llandough Hospital, Penarth
Art	Los Angeles County Museum of Art
A&N	Archaeology Abroad
Art	Mansfield Museum.
Art	Margam Orangery, Margam, Port Talbot
BioSyB	Marine Life Information Network (MARLIN)
BioSyB	Marine Parks and Fisheries Authority, Seychelles
A&N	Medieval and Later Pottery in Wales Group
A&N	Medieval Archaeology Society
Art	Merchant Adventurer's Hall, York
BioSyB	Merthyr Tydfil County Borough Council
Doc	Micromusée UK
Art	Monmouth County Museums Service
Art	Morley College
Art	Mostyn Art Gallery, Llandudno
Art	Mus+B360e Cantonal de Beaux Arts, Lausanne.
Art	Musée d'Art Moderne, Saint-Etienne.
Art	Musée d'Orsay, Paris
Art	Musée d'Unterlinden, Colmar
Art	Musée des Beaux Arts de Valenciennes
Art	Musée Granet, Aix-en-Provence
Art	Musée national de l'Orangerie, Paris.
BioSyB	Musée National d'Histoire Naturelles, Paris
	Museum Documentation Association
Art	Museum Folkwang, Essen
Art	Museum Ludwig, Cologne
BioSyB	Museum Municipale Do Funchal, Madeira
Art	Museum of Fine Art, Boston
A&N	Museum of London
Art	Museums & Heritage Show, London.
	Museums and Galleries Commission / Resource
MWL	Museums Association Group for Costume and Textile Staff in Museums
BioSyB	Natal Museum, S. Africa
Geol	National Aeronautic and Space Administration (NASA), Houston, Texas
Art	National Archives and National Museum, Delhi
Art	National Art Collections Fund
E&I/MWL/BioSyB	National Botanic Garden of Wales
Art	National Gallery of Art, Washington
Art	National Gallery of Canada, Ottawa
Art	National Gallery, London
Industry	National Historic Ships Committee
	National Library of Wales
Art/Industry	National Maritime Museum, London
BioSyB	National Museum of Kenya
BioSyB	National Museum of Tanzania
Art	National Museum, Stockholm
Art	National Museums and Galleries on Merseyside
	National Museums Directors' Conference
BioSyB/A&N	National Museums of Scotland
BioSyB	National Parks, Madeira
Geol	National Resources Authority of Jordan, Amman

MWL/Art	National Trust
BioSyB/Geol	Natural History Museum, London
Art	New Art Gallery, Walsall
RLM/A&N	Newport Museum & Art Gallery
BioSyB	Nicholas Copernicus University, Poland
Art	Nordbrabants Museum, s'Hertogenbosch,
Art	Olympia Fine Art and Antiques Fair.
Geol	Open University, Milton Keynes
CLife	Oral History Society (UK)
Art	Oriel Plas Glyn-y-Weddw, Llanbedrog
Geol	Oxford Brookes University, Oxford
BioSyB	Oxford University Museum
Geol	Palaeontographical Society
Art	Palazzo Ducale, Genoa
Art	Palazzo Te, Mantua
Art	Paul Mellon Centre, London
Art	Pembroke Town Hall, Pembroke
BioSyB	Pembrokeshire Wildlife Trust
Art	Phillips Collection, Washington.
BioSyB	Pilsen Museum, Czech Republic
BioSyB	Pollen Monitoring Programme Partners
A&N	Portable Antiquities National Steering Group
MWL	Premier Gardens Wales
BioSyB	ProGeo
Art	Public Monuments and Sculpture Association
BioSyB	Quaternary Research Association
BioSyB	Ray Society
BioSyB	Reading University, UK
Geol	Regionalgeologiya Eshonguzar, Tashkentakaya Oblast, Uzbekistan.
Art	Reviewing Committee on the Export of Works of Art
BioSyB	Rhondda Cynon Taff County Council
Art	Rijksmuseum, Amsterdam
Art	Rolibooks, New Delhi
A&N	Roman Society
BioSyB	Rothamsted Experimental Station
Art	Royal Academy, London
Art	Royal Cambrian Academy, Conwy
Art	Royal Collection Trust
	Royal Commission on Ancient and Historic Monuments in Wales
BioSyB	Royal Entomological Society
BioSyB	Royal Geographical Society
Geol/BioSyB	Royal Holloway & Bedford New College, University of London
Art	Royal Institution of South Wales
Art/MWL	Royal National Eisteddfod
Art	Royal Regiment of Wales, Clive Barracks, Market Drayton
MWL	Royal Society for the Protection of Birds (RSPB), Wales
Geol	Royal Society of London
Art	Royal West of England Academy, Bristol
Geol	Russell (Mineralogical) Society UK
Geol	Russian Academy of Science, Novosibirsk
Art	Salander-O'Reilly Galleries, New York
Art	School of Art, Aberystwyth
HB&C	School of Medicine, University of Wales, Cardiff
Geol	Snowdonia National Park
A&N/Cons	Society of Antiquaries of London

DRLife	Society for Costume and Textiles
MWL	Society for Folk Life Studies
Lib	Society for Post-Medieval Archaeology
Cons	Society for the Preservation of Natural History Collections
HB&C	Society for the Protection of Ancient Buildings
Doc	Society of Archives
A&N	Society of Museum Archaeologists
Art	South Wales Arts Society
Geol	SRK Consulting, Cardiff, Wales
BioSyB	St Petersburg State University, Russia
Art	Staatsgalerie Stuttgart
Art	Stoke on Trent Museum and Art Gallery, Stoke on Trent
Art	Sudeley Castle, Cheltenham, Gloucestershire
Art	Sunderland Museum and Art Gallery
	Swansea County & City Council
BioSyB	Swansea University
Geol	Swedish Academy of Sciences
Geol	Swedish National Museum of Natural History, Stockholm
Art	Tabernacl Gallery, Machynlleth
BioSyB	Tanapa (National Parks), Tanzania
Art	Tate Gallery, London
Art	Tenby Museum and Art Gallery
MWL	The Costume Society of Great Britain
Geol	The Geologists Association
A&N	The Historical Metallurgy Society
MWL	The International Molinological Society
Art	The Royal Welsh Fusiliers Museum, Caernarfon
BioSyB	Thule Institute, Finland
Art	Thyssen Foundation, Madrid
	Torfaen County Borough Council
Art	Torfaen Museum Trust, Pontypool
Art	Tredegar House and Park, Newport
Geol/BioSyB	Trinity College Dublin, Eire
Geol	Turkish Petroleum Corporation, Ankara, Turkey
BioSyB	UK Biodiversity Group
Art	UK Registrar's Group
BioSyB	UK Systematics Forum
BioSyB	UNESCO
BioSyB	UNITAS Malacologica
Cons/MWL/Geol/A&N	United Kingdom Institute for Conservation (UKIC)
Geol	United States National Museum of Natural History, Washington D.C.
Geol	Universidad de Buenos Aires, Argentina
Geol	Universidad de Chile, Santiago
Geol	Universidad de Oviedo, Oviedo, Spain
Geol	Université d'Orléans, France
BioSyB	University College of Cape Breton
BioSyB	University College, Newport
BioSyB	University Maria-Curie-Sklodowska, Poland
Geol/BioSyB	University of Basel, Switzerland
Geol	University of Beersheba, Israel
Geol	University of Belfast, Northern Ireland
Geol	University of Birmingham
Geol	University of Bradford
Geol/BioSyB	University of Bristol, UK
Geol	University of Calgary, Alberta

Geol	University of California, Davis, California, USA
Geol/Art	University of Cambridge
Cons	University of Cambridge+B36
Geol	University of Cordoba, Argentina
BioSyB	University of Dar es Salaam, Tanzania
Geol/Art	University of Durham
Geol	University of Edinburgh
BioSyB	University of Exeter
HB&C	University of Glamorgan
Geol	University of Glasgow
Geol/Art	University of Heidelberg, Germany
Geol	University of Keele
Geol	University of Kerman, Iran
Geol	University of La Plata, Argentina
Geol	University of Lancaster
BioSyB	University of Latvia
Geol	University of Lille, France
Geol	University of Liverpool
Geol	University of Lyon, France
Geol	University of Manchester
Geol	University of Marseilles, France
A&N	University of Newcastle-upon-Tyne
Geol	University of Oregon, Corvallis, Oregon, USA
Geol	University of Oslo
Geol/A&N	University of Oxford
Geol/A&N	University of Sheffield
BioSyB	University of Sofia, Bulgaria
Geol/A&N	University of Southampton
BioSyB	University of Stockholm
Geol	University of Tartu Institute of Geology, Tartu, Estonia
BioSyB	University of Thessaloniki, Greece
BioSyB	University of Tromsø, Norway
Geol	University of Uppsala
BioSyB	University of Vienna (Palaeontology Dept)
Geol	University of Vilnius, Lithuania
MWL/Art	University of Wales Centre for Advanced Welsh & Celtic Studies
Art	University of Wales Institute Cardiff (UWIC)
Art	University of Wales, Gregynog
BioSyB	University of Wales, Lampeter
Geol	University of Western Sydney, Australia
Geol	University of Youngstown, Ohio, USA
Geol	Uniwersytet Slaski, Sosnowiec, POLAND
Geol	US Museum of Natural History, Smithsonian Institution, Washington, D.C., USA
Art	Van Gogh Museum, Amsterdam
Art	Victoria and Albert Museum, London
Art	Victoria Art Gallery, Bath
BioSyB	Vilnius University, Lithuania
Geol	VSEGEI (Russian Geological Scientific Research Organisation) St. Petersburg, Russia
Art	Wadsworth Atheneum, Hartford, Connecticut
BioSyB	Wales Biodiversity Group (representing all Wildlife Trusts and Groups in Wa
	Wales Tourist Board
Art	Walters Art Gallery, Baltimore
Art	Watercolour Society of Wales

Geol	Welsh Development Agency (WDA), Cardiff
Art	Welsh Group
MWL	Welsh Mills Society
Art	Welsh National School of Medicine, Cardiff
BioSyB	Welsh Wildlife Trusts
Art	West Dean College, Chichester
BioSyB	West Virginia Geological Survey
Art	Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster
Art	Whitworth Art Gallery, Manchester
Art	Williamson Art Gallery, Birkenhead
Art	Wolverhampton Art Gallery
BioSyB	World Commission on Dams
BioSyB	World Wildlife Fund Cymru
Art	Yale Centre for British Art, New Haven, Connecticut
Art	York City Art Gallery