

RECOGNITION STATUS REVIEW 2018



University
of Glasgow



RECOGNISED COLLECTION
OF NATIONAL SIGNIFICANCE



THE HUNTERIAN, UNIVERSITY OF GLASGOW

BACKGROUND AND ELIGIBILITY

Founded in 1807, The Hunterian is Scotland's oldest public museum and home to one of the largest collections outside the National Museums. It is the largest university museum in Scotland and in our original application for Recognition status, submitted and approved in 2007, we quoted the Director of the Ashmolean Museum, University of Oxford, as saying the Hunterian is 'only one of a handful of encyclopaedic university museums in Britain of international stature'.

Our collections are based on the collections of William Hunter, a key figure of the Scottish Enlightenment. They include paintings, prints, manuscripts, books, coins, natural history specimens, ethnographic objects and an extensive anatomical teaching collection. The Hunterian's collections have grown over the last 200 years to include: scientific instruments used by James Watt, Joseph Lister and Lord Kelvin; outstanding Roman artefacts from the Antonine Wall; major earth and life sciences holdings; one of the world's greatest numismatic collections; ethnographic and natural history objects from Captain Cook's Pacific voyages; art collections including Old Masters, the world's largest permanent display of the work of James McNeill Whistler and the largest single holding of the work of Charles Rennie Mackintosh.

Our original application outlined the role of these collections in the life and culture of Scotland, and in the wider world, in the context of a major research-led University. It also explained in some detail how the collections had developed over a period of some 200 plus years since Hunter's original bequest in 1783. It outlined how our entire collection met the Significance criteria for eligibility. Since then, a number of strategic acquisitions and disposals (outlined in the next section) have strengthened our collections.

In the ten years since Recognition was awarded, The Hunterian has seen tremendous change and its position as one of the world's great university museums has been further enhanced. In 2016, after five years of planning, fundraising and development work, The Hunterian Collections Study Centre was opened at Kelvin Hall by Scotland's First Minister Nicola Sturgeon. The Centre transforms the ways in which our 1.5 million objects are made accessible to a wide range of audiences and offers a state of the art environment for collections-based research, teaching and training. Featuring a consolidated central collections store for The Hunterian's multiple collections, object study rooms, teaching labs, conservation and digitisation studios and a dedicated conference suite, the Centre enables much greater access to the collections whilst forging new academic practices around historic objects and specimens. In its first year of operation, many national and international museum professionals have visited and been amazed by the scale and quality of the facilities. The next phase is to move our public galleries to Kelvin Hall and to create, with partners such as Glasgow Museums, Glasgow Life and the National Galleries of Scotland, a completely new, 21st century museum experience. This is a hugely exciting prospect.

THE HUNTERIAN COLLECTIONS

In the ten years since Recognition status was granted, our collections have continued to grow through strategic acquisition and through gifts and bequests. Acquisitions are managed in line with the principles outlined in the Collections Development Policy 2013 and strengthen key areas of our collection. [hunterian/about/reportsandpolicies/](#)

Key Acquisitions in the last decade have included:

2011 - A rare copper and enamel candlestick by Margaret and Frances Macdonald - an outstanding example of the Macdonald sisters' craftsmanship, produced in Glasgow at the height of their collaboration.
An oil painting by Austrian Expressionist artist Marie-Louise von Motesiczky – this complements The Hunterian's major holding of German Expressionist prints and Motesiczky is represented currently in only a handful of museums in Britain.

2012 - A major work by the Boyle Family *Chalk Cliff Study* was gifted to The Hunterian and allowed the launch of the new contemporary art space in the re-presented Hunterian Art Gallery.
Two striking pencil and ink drawings by Charles Rennie Mackintosh (his last known perspective drawings, recording Auchinibert, a large detached house just outside Killern, Stirlingshire

2013 - The entire output of sketchbooks from the leading Scottish landscape painter Duncan Shanks was an important addition to our representation of Scottish landscape art

2014 - A 7th century gold coin from the Merovingian dynasty, the first of its kind found in Scotland, was added to our numismatics collections

2015 - Joan Eardley's *Seated Boy* was allocated to the Hunterian under the Cultural Gifts Scheme (the first Scottish Gallery to benefit from the scheme). The painting added to our existing representation of Eardley's work and is an extremely important addition to our collection of Scottish Art.
A pair of extremely rare gilded brass andirons, of great significance because of their artistic importance, rarity and relevance to our collections. One of the finest surviving pairs and the only pair in a public collection outside North America, the andirons have direct links with James McNeill Whistler.
A number of rare and unusual meteorite specimens were added to our extensive meteorite collection. These helped us to increase the research value of our meteorite collections and aid public engagement.

2016 - An extensive research collection of beetles, collected on the Isle of Raasay over a forty year period by the late Richard Moore, complemented our existing entomology collections.

2017 - Lord Stewartby, a leading collector and renowned scholar of numismatics, gifted his collection of Scottish coins covering over 600 years of Scotland's history. The collection contains some 6000 coins from the reign of Alexander 111 until the Act of Union of 1707. This represents an important addition to The Hunterian Coin Cabinet, considered to be one of the finest numismatic collections anywhere in the world.

Late in 2017, The Hunterian was awarded £200,000 from the Art Fund's Moving Image Fund, which helps museums build their collections of artists' film and video. This will be transformative for The Hunterian's ability to collect contemporary art and to share artworks of the highest quality with our audiences. It will allow us to commission a new moving image work, to expand our world-class collections and further deepen our engagement with contemporary art.

DISPOSALS

The decant of our collections to Kelvin Hall has presented an opportunity to carry out a review of the collections. Alongside an inventory programme we have been able to assess accessioned and unaccessioned material and make appropriate decisions over their suitability for retention within The Hunterian. As a result, large numbers of unaccessioned Earth Science material, which had little or no accompanying documentation, were disposed of. A replica suit of Roman armour and other items from the teaching collection were transferred to a local museum for their primary education programmes. 415 accessioned items were also transferred elsewhere. These include: a collection of cigar and matchboxes which had previously held archaeological finds was divided between two social history museums; a number of works on paper which were originally from incunabula were transferred to the University Library. In accordance with The Hunterian Collections Development Policy, all disposals were reported to The Hunterian Strategic Development Board.



COLLECTION CARE AND MANAGEMENT

CURATORIAL PROVISION

One of the major changes for The Hunterian, since our original Recognition application, has been the appointment of a professional Collections Management team that works in tandem with the curatorial staff on the care and management of our collections. We have invested in a new Collections Management System (CMS) and its use during the decant programme (managed by the Collections Management team) is allowing us to significantly improve our processes and the accessibility of the collections. The decant programme has given us the opportunity to carry out a full inventory of the collections and to ensure that there are appropriate catalogue records for every item in the collection. Alongside this, the new activities in the Collections Study Centre have required a review of all collections management, care and access processes. These are now being integrated into the CMS to meet best practice standards and enabling accurate monitoring and reporting on collections use.

The Hunterian currently has thirteen curatorial staff:

Dr Donal Bateson, Reader in Numismatics; Dr Peter Black, Curator of Prints and Italian, Dutch and German Old Masters; Dr Neil Clark, Curator of Palaeontology; Dr Patricia de Montfort, Research Curator (Whistler Studies); Anne Dulau Beveridge, Curator of Old Masters (General), English, French and Scottish Art (including prints); Dr Maria Economou, Senior Lecturer in Museum Studies (Digital Strategy); Jesper Ericsson, Curatorial Assistant, Numismatics; Dr John Faithfull, Curator of Mineralogy/Petrology; Dr Dominic Paterson, Curator of Contemporary Art; Maggie Reilly, Curator of Zoology; Jeanne Robinson, Curator of Entomology; Dr Nicky Reeves, Curator of Scientific and Medical History; Dr Lola Sanchez-Jauregui, Curatorial Trainee (William Hunter Tercentenary).

We will shortly be appointing a Curator of Mackintosh Studies and a Curator of Archaeology and Ethnography.

A number of these appointments are joint academic/curatorial positions (shared with the College of Arts in the University). With the move of our study collections to Kelvin Hall, and much improved access, there has been a significant increase in the use of collections for teaching and research. Objects and specimens are now used in a number of University of Glasgow collections-based postgraduate programmes, built on innovative curatorial theory and practice, at Kelvin Hall:

- Ancestral Studies (MSc/PgDip)
- Ancient Cultures (MLitt)
- Art History: Dress and Textile Histories (MLitt)
- Art History: Collecting and Provenance in an International Context (MSc)
- Art History: Technical Art History, Making & Meaning (MLitt)
- Art History: Inventing Modern Art, 1768-1918 (MLitt)
- Creative Industries and Cultural Policy (MSc)
- Curatorial Practice (Contemporary Art) (MLitt)
- Film Curation (MSc)
- Material Culture & Artefact Studies (MLitt)
- Media Management (MSc)
- Museum Education (MSc) (College of Social Sciences)
- Museum Studies (MSc)
- Textile Conservation (MPhil)



COLLECTIONS KNOWLEDGE

RESEARCH

With one of the finest university collections in the world, The Hunterian is a rich resource for researchers. In the 2016/17 academic year, we facilitated 105 research visits and handled 1488 research enquiries – this despite challenges of accessibility while moving collections to Kelvin Hall. We have continued to develop our international research and exhibition partnerships with a number of key institutions including The Smithsonian, Yale Centre for British Art and Harvard Art Museums in the US and Göttingen University in Germany. We are exchanging scholarships, developing exhibition and research proposals and sharing new approaches to the use of objects in our research, learning and engagement programmes.

Research into our collections is continuous, with a number of research projects ongoing at any one time. Some few examples of projects carried out since Recognition was first awarded follow:

From 2010 to 2014, with a major grant of £650,000 from the Arts and Humanities Research Council (AHRC), The Hunterian carried out a major piece of research that delivered enhanced understanding of our unrivalled collection of Mackintosh’s architectural designs and reinforced our position as the world centre for Mackintosh studies. A major exhibition followed and proved extremely popular with our visitors.

In 2013, with contributions from early career and established researchers across a range of disciplines, the exhibition *Allan Ramsay: Portraits of the Enlightenment*, its accompanying book (published by Prestel), and public and academic programmes, re-positioned Allan Ramsay as a significant participant in the European Enlightenment. This built a platform for re-establishing The Hunterian and its associated research community as a leading centre for Enlightenment studies.

In 2016, The Hunterian initiated a Visiting Research Fellowship programme, enabling international scholars to undertake collections-based research in Glasgow. Dr Dominik Huenniger from the University of Gottingen is our first Fellow and he is studying taxonomic questions within Hunter’s natural history collections. We are also a major participant in the ongoing £1M Leverhulms Trust Doctoral Scholarships project *Collections: An Enlightenment Pedagogy for the 21st century*, funding 15 PhD researchers over 3 years, from diverse subject areas.

The Hunterian has been piloting new Impact Case Study evaluation methodology for its exhibitions, to measure evidence of Research Impact. This started in 2016 with the exhibition *Comic Invention* when evaluation captured visitors’ attitudes to the subject matter of the exhibition, before and after a visit, and if that attitude had changed as a result of the exhibition experience.

Kelvin Hall and the partnership model developed here has drawn considerable interest from museum professionals worldwide.

PUBLICATIONS

Hunterian curators and other professional staff research and publish widely within their professional specialisms and in peer reviewed journals. Exhibition catalogues have been produced for almost all of the major exhibitions outlined in the Engagement section of this report and we have published two books in a *Hunterian Treasures* series, covering key areas of our collections – *Antonine Wall* and *Whistler*. SCALA published a book on Hunterian collection highlights, as part of their *Director’s Choice* series, in 2012. Two volumes of *Hunterian Poems* have been published, containing work by Scottish poets inspired by Hunterian collections.

COLLABORATION

Throughout this report, there are examples of the extensive collaborations and partnerships that are critical to the success of our work at The Hunterian. The delivery of Kelvin Hall Phase 1 is the most tangible example but there are many others. Many of our exhibitions have been developed and delivered with other institutions and we have a broad range of international research partners. The Hunterian lends extensively to prestigious museums and galleries worldwide.



ENGAGEMENT

PUBLIC ENGAGEMENT

Hunterian exhibitions, our wider public programme, and our exhibition loans activity all help raise the profile of our Recognised collections locally, nationally and internationally.

Since September 2011, we have had full weekend opening, with Sunday now one of our most popular days with visitors. In the past five years, visitor numbers to our public galleries have increased by 40% and in 2017 passed the 200,000 mark for the first time.

The Hunterian offers an ambitious public programme with major exhibitions, often including loans from other major institutions, and a number of changing displays. In 2011, we opened a spectacular new gallery, dedicated to the Roman frontier in Scotland. In The Hunterian Museum, the new display showcases our unique collection of monumental sculpture and other Roman artefacts recovered from the Antonine Wall World Heritage Site. In 2013, with support from Museums Galleries Scotland, we launched a new Science Showcase area in the Hunterian Museum – a space to highlight leading edge research at the University of Glasgow in the context of historical objects from our collections. In 2014, we took over management and care of *Country Surgeon: James Bouglas*, a collection and exhibition on the life and times of a Glasgow doctor and surgeon. The exhibition remains in the MicroMuseum in the Wolfson Medical Building. And in 2016, in addition to opening a showcase space at Kelvin Hall, we launched *The Hunterian in the South*, a changing display of Hunterian material at the University’s Crichton campus in Dumfries.

There have been a great many more research exhibits and rotational displays, all with a supporting public programme to encourage engagement with our collections.

Through our public programme, we support a range of national and local initiatives and festivals such as Homecoming, West End Festival, Glasgow International (GI) and the Glasgow Science Festival.

STUDENT ENGAGEMENT

Student engagement is an important strand in The Hunterian’s engagement plan. In 2011, The Hunterian developed a learning plan, following extensive consultation with Colleges and Schools across the University. The appointment of The Hunterian’s first Student Engagement Officer followed, allowing the development of new opportunities for engagement at all levels of study. Programmes provide students with work-related learning, support the development of skills in public engagement and knowledge exchange, and promote cross-disciplinary learning and practice. The MUSE (Museum Student Educators) and HAP (Hunterian Associates Programme) initiatives have been extremely successful with growing involvement year on year.

DEVELOPING A COMMUNITY OF SUPPORT

In 2007, The Hunterian had no clear way to engage our local community of support. In 2011, we launched the Hunterian Friends scheme as a means to harness this support and patronage. We have an annual programme of events for our Friends and the scheme has proved very popular. In 2017 we launched a Young Friends scheme.



ENGAGEMENT

Major exhibitions in the last decade have included:

2009 - *Edvard Munch Prints*

2010 - *Amber: Treasures from Poland* – the accompanying website was shortlisted for an *International Museums and the Web* award and commended for clear navigation and dual language presentation.
Joseph Beuys (2011) – an ARTIST ROOM touring exhibition and collaboration with Tate and National Galleries of Scotland

2011 - *Colour, Rhythm and Form: J. D. Fergusson and France* – marking the 50th anniversary of Fergusson's death.
Every Day is a Good Day – the first UK major retrospective of visual art by US composer and artist John Cage. Organised by the Southbank Centre in London on behalf of Arts Council England.

2012 - *Rembrandt and the Passion* - included loans from a number of international partners, including Alte Pinakothek in Munich, The British Museum in London, The Metropolitan Museum of Art, New York and The National Gallery, London

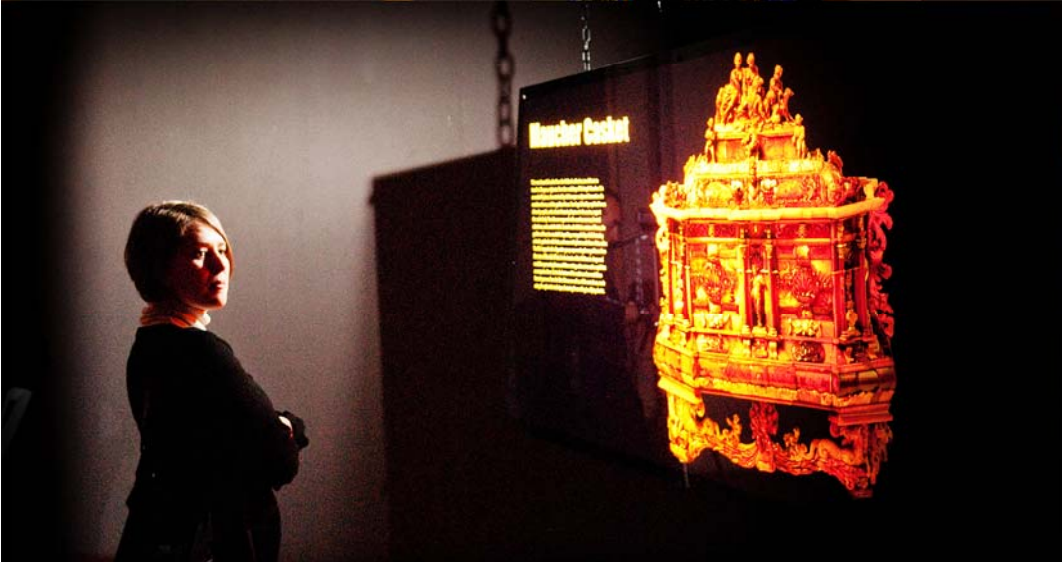
2013 - *Allan Ramsay: Portraits of the Enlightenment* – a selection of Ramsay's best works from public and private collections across the UK.
Whistler and Watercolour – presented the findings of collaboration with the Freer Gallery of Art in Washington.

2014 - *Scottish Gold* – included multiple loans from across the UK
Mackintosh Architecture – the first major exhibition on the architecture of Charles Rennie Mackintosh and the culmination of a four year major research project.

2015 - *Ingenious Impressions: The Coming of the Book* – a collaboration with *Special Collections (University of Glasgow Library)* and *Reading University* and showcasing new research.
Duncan Shanks Sketchbooks – showcasing Duncan Shank's major gift to The Hunterian
Cradle of Scotland - jointly curated by The Hunterian and Perth Museum and Art Gallery

2016 - *Skeletons: Our Buried Bones* - a collaboration between Wellcome Collection and the Museum of London, touring to Glasgow, Bristol and Leeds over 2016-2018.
Comic Invention – challenging public perception of the comic medium and featuring works by Lichtenstein, Warhol, Picasso and Rembrandt.
William Hunter to Damien Hirst: The Dead Teach The Living - curated by students on the MLitt Curatorial Practice (Contemporary Art) programme, established jointly between the University of Glasgow and The Glasgow School of Art. The exhibition was presented as part of Glasgow International 2016.

2017 - *Art of Power: Masterpieces from the Bute Collection*- A two venue exhibition and major collaboration with Mount Stuart on the Isle of Bute.
Recent Acquisitions - showcases some of the latest additions to The Hunterian's world-class art collection and includes works by Rembrandt, Käthe Kollwitz, Charles Rennie Mackintosh, Elizabeth Blackadder and Alison Watt. The exhibition highlights the diversity of The Hunterian's collection and celebrates the generosity of its donors and funders.
Scotland's Own Coinage – Scottish coinage (before the Union with England in 1707) was among the most diverse and exciting in Europe. This exhibition includes treasures from the recent donation by Lord Stewartby.



DEMAND FOR LOANS

Every year The Hunterian lends major works from its collections to prestigious museums and galleries around the world. This programme helps create a global audience for The Hunterian. Recognition undoubtedly adds to our reputation and aids discussion with major institutions when negotiating to lend or borrow major works for exhibitions. Loans of major works from Hunterian collections featured in a great many national and international exhibitions in the last decade. Below is a small sample:

2009/2010 - *Mrs Delany and Her Circle*, Yale Centre for British Art, University of Yale, New Haven (Hunter shells and coral) *Impressionism and Japonism: Edgar Degas – James Whistler* in Uberlingen, Germany (The Hunterian was a major academic partner and largest lender) *James Cook and the Exploration of the Pacific*, an internationally acclaimed touring exhibition to Bonn, Vienna and Bern *Pioneering Painter’s: The Glasgow Boys 1880 – 1900*. Single largest institutional lender to Glasgow Museum’s landmark exhibition which later moved to the Royal Academy of Arts in London

2011/2012 - *The Cult of Beauty: The Aesthetic Movement 1860-1900* V&A London, Musée d’Orsay, Paris and Fine Arts Museum, San Francisco *Katagami Style*, touring exhibition to Tokyo, Kyoto and Mie (CR Mackintosh works from Hunterian collections) *Brains: The Mind as Matter*, Wellcome Trust Museum in London *The Other Padreras* at La Padraera, Barcelona (eight architectural plans by CR Mackintosh)

2013/2014 - *An American in London: Whistler and the Thames*, Dulwich Picture Gallery, London, Addison Gallery of Modern Art, Andover and the Freer and Sackler Galleries, Smithsonian Institution, Washington DC *Medieval Maces: Power and Ceremony*, University of St Andrews *Rembrandt and the Dutch Golden Age*, Museum of Fine Arts in Budapest (Rembrandt’s *The Entombment*, one of the gems of The Hunterian’s art collections)

2015/2016 - *James McNeill Whistler Retrospective* – This major exhibition was significantly enhanced by one of the largest loans ever of material from the Hunterian. Over 60 items, including oil paintings, etchings, lithographs, artist’s materials, and Chinese porcelain and silver owned by Whistler. National Museum of Modern Art, Kyoto, Yokohama Museum of Art *The Glasgow Boys: Pioneers of Scottish Painting* at Drents Museum in the Netherlands (24 oil paintings and works on paper from The Hunterian) *Artic Ambitions*, Anchorage Museum of Art and Washington State History Museum, USA *Painting with Light: Art and Photography from the Pre-Raphaelities to the Modern Age*, Tate Britain *Plagues*, National Library of Scotland (William Hunter’s anatomical specimens)

2016/2017 - *Joan Eardley: a Sense of Place* Scottish National Gallery of Modern Art (Two Joan Eardley oil paintings) *Comic Invention* Clydebank Museum & Art Gallery (a number of Hogarth and Picasso prints) *Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World* Historic Royal Palaces (Paintings by Allan Ramsay and *Jacobites* National Museums Scotland (an eighteenth century medal case) *Camille Pissarro* Musee Marmottan Monet, Paris (oil painting)

BENEFITS OF RECOGNISED STATUS

IMPACT ON REPUTATION

The primary benefit to The Hunterian in gaining Recognition is independent endorsement at a national level of the quality and importance of our collections. This is important in developing relationships and working with international institutions and potential lenders/collaborators. It also helps to leverage additional funding for projects and acquisitions. The most significant example of this was in our application to the Heritage Lottery Fund for Kelvin Hall Phase 1.

Access to Recognition grant funding has been critical in helping us achieve a range of important projects, all of which are about caring for our collections and making them more publicly accessible.

We have received Recognition grant funding for the following projects:

2009 - Conservation, cataloguing, researching and digitisation of the Hunter volumes (£39,323) – A detailed conservation survey of the Hunter volumes (1700 prints), followed by required conservation, cataloguing and digitisation. A public display showcased the results of this research and conservation programme.

2010 - Accessing the Science Legacy: the Hunterian Scientific Instruments Collection (39,977) – This funding/project significantly increased the accessibility of The Hunterian’s scientific instrument collection, both physically and online. It led to vastly improved storage for the collection, selected disposal and conservation programme.

2012 - Resurrecting the Hunterian's Pathology Collections (£39,112) – The funding allowed William Hunter’s pathology collections, which are at the very heart of our intellectual origins, to be reunited with The Hunterian’s main collections, providing improved storage and care. Increased access for teaching and research was a key outcome.

2015 - *Moments in History* - a unique collection of British Commemorative Medals 1500-1800 (£39,578) – The funding allowed us to make The Hunterian’s little known but outstanding collection of 16th to 18th century British historical medals fully accessible for the first time. Over 900 objects were fully catalogued and digitised. An exhibition Moments in History was on show in the Hunterian Art Gallery between 10 March 2016 and 27 August 2018.

2015 - Raphael and the printed image - a major collection of Renaissance engravings 1510-1530 (£27,112). This grant allowed a full programme of conservation and documentation of a collection of 175 Renaissance prints and a public engagement programme, including an exhibition.

2016 - William Hunter Tercentenary Curatorial Traineeship (£60,000). Giving a significant training opportunity to a post-doctoral curatorial trainee, the funding is helping develop a major exhibition in Glasgow and Yale for the 2018 William Hunter Tercentenary. The trainee is carrying out primary object-based research, documentation and photography and is developing strategies for conservation, display and interpretation.

2017 - Conserving and Interpreting William Hunter's Plaster Casts of the Gravid Uterus for New Audiences (60,000). The investment will transform understanding of ten 18th century plaster casts, unique and challenging objects that are at the very core of our Recognised collections. The conservation of the casts will allow them to be displayed as part of a major international exhibition at The Hunterian (2018) and Yale centre for British Art (2019).

We also benefited greatly from a Recognition Capital grant for the Zoology Access project (£115,000) which allowed an upgrade to The Hunterian Zoology Museum leading to better access and facilities for research and teaching in Life science subjects.

REGOGNITION LOGO

The Recognition logo appears prominently on The Hunterian website – glasgow.ac.uk/hunterian

The logo is also used on our stationery and although the University of Glasgow does not allow graphics in e-mail signature strips, the following wording is included ‘The Entire Collection cared for by The Hunterian is a Recognised Collection of National Significance to Scotland.’

We have Recognition plaques in the entrance to the Hunterian Museum, the Hunterian Art Gallery and The Hunterian Collection Study Centre at Kelvin Hall.

SCHEME OBJECTIVES

Throughout the report, we hope we have demonstrated The Hunterian’s commitment to furthering the objectives of the Recognition scheme.

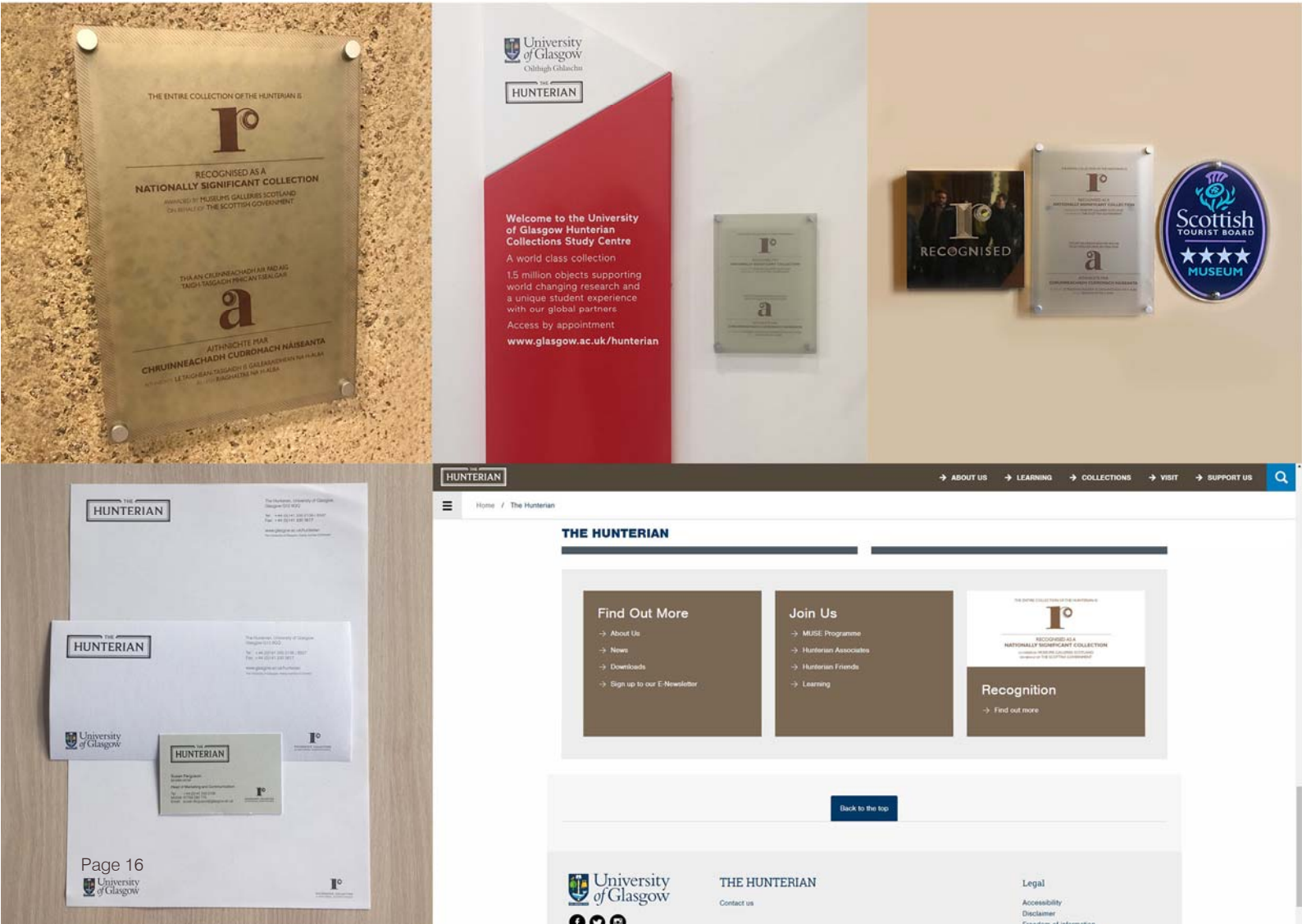
We raise awareness and appreciation of our Recognised Collection through our ambitious public programme, our extensive national and international research partnerships, our national and international loans with prestigious museums and galleries around the world.

We have made significant advances in collections care and management, to ensure the longevity of our Recognised Collection, by the appointment of a professional Collections Management team to work alongside our curatorial staff, by investing in a new Collections Management System, by working more closely with academic departments and, most notably, by bringing to fruition our new world-class Collections Study Centre at Kelvin Hall.

The commitment shown by the University of Glasgow to The Hunterian collections, through investment in Kelvin Hall (capital and ongoing resourcing) gives greater assurance than ever of long-term sustainability. Kelvin Hall Phase 1 offers a sustainable environment for our study collections, together with significantly improved access. Kelvin Hall Phase 2 will link The Hunterian Collection Study Centre with new exhibition galleries, leading to significantly improved public access and interpretation and a considerably enriched visitor experience.

Engaging audiences is a key strand in The Hunterian strategic plan. In 2017, The Hunterian welcomed over 200,000 visitors to our permanent displays and temporary exhibitions galleries. This represents a 40% increase over a five-year period. This does not include visitors to Kelvin Hall where we have a collections showcase in Phase 1. Our public engagement programme has expanded and now includes innovative events such as our *Night at the Museum* series which attracts a much younger demographic.

We believe our position as one of the world’s leading university museums has been further cemented by the opening of The Hunterian Collections Study Centre at Kelvin Hall. The development is also hugely significant in terms of partnership working. Kelvin Hall is a world first, a partnership of national, civic, charity, university and heritage organisations working together to create a unique facility that improves health and wellbeing and enhances our understanding of the world. We believe this will help drive innovation and leadership in the museum and heritage sector.



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