

AMGUEDDFEYDD AC ORIELAU CENEDLAETHOL CYMRU

# Views of the future



## CONSULTATION PAPER

*This consultation exercise will play a vital part in redefining NMGW's approach to the display of the collections of art, which it holds in trust for the nation.*



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AMGUEDDFEYDD AC ORIELAU CENEDLAETHOL CYMRU  
NATIONAL MUSEUMS & GALLERIES OF WALES

# VIEWS OF THE FUTURE

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*This consultation exercise will play a vital part in redefining  
NMGW's approach to the display of the collections of art,  
which it holds in trust for the nation.*

**Responses should be returned to**  
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CF10 3NP

or by e-mail to [art-responses@nmgw.ac.uk](mailto:art-responses@nmgw.ac.uk)

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## FOREWORD

For a number of years there has been considerable (and welcome) public debate about the manner in which NMGW displays its industrial collections and its art collections within the museums that it owns and operates. Part of this debate has centred round the notion that the Museum was largely a resource for those who could afford it. More recently there has been political concern about the availability of the Museum's collections outside the walls of the eight sites around Wales that NMGW currently operates.

NMGW has, over the past four years, listened to this debate and, in consultation with its stakeholders, acted to improve its performance. In 1998, we published our first public consultation on the Industrial Strategy. As a result we have acquired Big Pit, established a unique partnership with the City and County of Swansea to develop a brand new industrial and maritime museum, have re-developed the Welsh Slate Museum in Gwynedd and are now developing the Museum of the Welsh Woollen Industry in Carmarthenshire. This programme is costing £40 million and we plan to complete it in 2005.

The public perception that NMGW is a resource largely available only to the well-off concerned us deeply. For many years, NMGW's Council has been pushing for changes in the tax laws that would make a return to free admission affordable. In 2001 the Chancellor made those changes and the Welsh Assembly Government responded immediately by making the funding available to enable free admission to all eight national museums. The Museum is most grateful for this instant response; more people are now visiting our museums than ever before.

Availability of the collections outside the walls of the eight museums is another concern that we both recognise and are seeking to respond to. Creating a 'National Museum without Walls', like all developments, requires resources. To date, we have been less successful in attracting funding for the Partnership Programme and for the development of interactive collections-based areas of our web-site than for other developments.

Progress is, however, being made on both. We currently have over 2000 items or groups of items on loan within Wales. We also lend outside Wales.

Our web-site enjoys 481,193 'hits' a year; at present 10.6% of the collections is available electronically and by the end of 2002 more will be added. Both actual access via loans and virtual access via the internet are discussed in this consultation paper.

This brings me to the question of our policy for the display of art in Wales, and the purpose of this consultation paper 'Views of the Future'.

NMGW's Council recognises that the whole matter is complicated and that no single solution will answer all concerns. We also recognise that existing commitments mean that any extension of the existing National Gallery, on its present site or elsewhere in Wales, cannot be contemplated before the full implementation of the Industrial Strategy in 2005.

However, it seems to us that there is much that we can do on a smaller scale and in a phased manner to improve our service to the public. We have distilled from the advice received in Stage I of this consultation five proposals on which we would like your views.

2007 is the centenary year of the founding of NMGW and 2012 is the centenary of the laying of the foundation stone. If the Museum is to be in a position to extend its National Galleries for the next century, planning needs to start in the coming year. The fifth proposal therefore presents three options for such a development and we would very much appreciate your views on these.

I would like to thank you for giving this consultation paper your time. It is important to us to get it right, just as it is important to you that your children and grandchildren continue to have access to National Museums Galleries of which they are proud.

**Mathew Prichard, President**

## I. INTRODUCTION TO THE CONSULTATION EXERCISE

**In February 2001, the National Museums & Galleries of Wales (NMGW) began a major consultation exercise with the aim of discovering the views of the general public, as well as those of art specialists, on future directions for the display of NMGW's art collections within Wales and beyond.**

**Stage 1** of the process involved consulting art specialists drawn from across Britain and Ireland. Practising artists, art historians and administrators, curators, educators, broadcasters and others contributed through a number of focus groups. In May 2001 an open public meeting was held to discuss the key issues identified by these groups. 105 people attended, representing a broad range of backgrounds that included many everyday users of the Museum. A complete list of those invited to the focus groups and the open meeting appears in Appendix 1.

All sessions were independently chaired and facilitated by David Clarke of David Clarke Associates (DCA). NMGW staff attended as observers and helped to inform participants and clarify facts but, importantly, did not seek to influence the direction of the debate.

The key outcomes of Stage 1 are presented in Appendix 2; a full report can be found on the NMGW web-site at [www.nmgw.ac.uk](http://www.nmgw.ac.uk). It is important that present consultees understand that the views expressed in this report are those of a wide range of stakeholders with both a professional and a personal interest in the National Art Collections, the staff and their expertise. Their input into the early stages of this exercise has been enthusiastic, positive and extremely valuable. Their generosity of time and their expertise made for lively debate and innovative thinking, from which five proposals emerged. NMGW refined these, and presented them to the National Assembly in July and to a meeting of local authority directors of culture in October 2001.

Our aim now is to consult as widely as possible, within and beyond Wales. We wish most of all to hear the views of visitors, both present and future. We are keen to hear the views of all elected politicians with an interest in Wales. Many professional users of NMGW's eight museums have contributed to Stage 1. Nonetheless we still wish to hear their views and those of colleagues – whether or not they have a professional interest in art.

**It is important that in responding you bear in mind that phased delivery of proposals 1 to 4 may well be possible over the coming five years. Indeed two proposals – partnerships and virtual or web-site access – build on work that NMGW is already doing. In view of current commitments to the Industrial Strategy, Proposal 5, which gives three options for a major capital development, is a longer-term aspiration. 2007, NMGW's centenary year, would seem an appropriate launch date for such an initiative.**

## 2. VIEWS OF THE FUTURE: STAGE 2 CONSULTATION

**Following Stage 1 (Appendix 2), NMGW embarked on an extensive internal consultation which resulted in the following options appraisal. It is important that the ideas presented here attract full public comment and that constructive criticism and supportive comment is freely given on the issues and proposals. Please consider each of the proposals carefully and respond to the questions asked, or provide your own comments. The final date for receipt of submissions is July 31st 2002.**

### **Resource implications**

Proposals 1-4 would need modest amounts of capital funding to establish them, and revenue support to meet ongoing running costs. Proposal 5 would clearly require substantial capital investment. NMGW's capacity to pursue one or more of the proposals, and the scale and timing of any such developments, would therefore depend on the level of funding required and NMGW's success in sourcing those funds from the public, commercial and private sectors.

NMGW is already committed to developing pilots in **CYFOETH CYMRU GYFAN - SHARING THE TREASURES**, and is particularly supportive of Pembrokeshire Coast National Park's lead in a partnership initiative to create a new centre for art and the environment in St Davids, which will also embrace the Graham Sutherland collection. Most importantly, NMGW must extend its Collections Centre at Nantgarw, without which these and other initiatives will founder.

Strong public support for the acquisition and development of this centre emerged from the 1998 public consultation on the Industrial Strategy. What is in place is sufficient only to complete this work. However there is ample land on which to extend and build a collections centre for NMGW that could also ease the storage and conservation problems of other museums in Wales. The need for immediate extension of the Collections Centre is a limitation common to all proposals with the possible exception of Proposals 2 and 3. As it is a sine qua non it is not listed as a limitation under any of the five proposals.

Detailed costings of the options are not included in this document, although some 'ball park' figures are given for proposal 5. Our aim is to discover how you feel NMGW should now develop to meet your needs. With some additional funding Proposals 1-4 are probably achievable by 2005; Proposal 5 is much longer term and would not be embarked upon until the £40m Industrial Strategy has been completed. Commissioning alternative feasibility studies and detailed cost plans will be the next step.

The proposals set out in the consultation document **are not necessarily 'either/or' choices.** However they would need to be phased and to come in to NMGW's strategic plans as and when appropriate. **Please take this into account as you consider the different proposals, and when you give your response.**

## **PROPOSAL I: Develop NMGW's existing Partnership Programme in order to establish a network of venues around Wales which exchange and display art, creating a 'national gallery with out walls'**

In **CYFOETH CYMRU GYFAN - SHARING THE TREASURES**, NMGW is working with partners across Wales to provide a considerably enhanced **network** of expertise and excellence in all disciplines. This proposal will enable NMGW to focus now on the **display of the best of historic, modern and contemporary art**.

Partner galleries would develop relationships with NMGW and, just as importantly, build on their relationships with each other. Such a network supporting the nation's art collections would generate expertise in researching, acquiring, borrowing, lending and presenting works of art, both by taking the national collections outside the walls of NMGW and bringing other national treasures in.

Partner venues would be capable of presenting significant exhibitions. They could be display venues only, or possess collections of their own. It is probable that between four and seven such partnerships would be most effective. The emphasis would be on flexible venues which could be the key providers of access to contemporary art, as debated in Stage 1 (Appendix 2). Partnership with NMGW would also enable the national collection of historic and modern art to be seen in appropriate regional contexts.

The partners would be based in a **range of locations**, in order to provide access to **art within a maximum of one hour's journey time from any community** in Wales and to encourage collaborative local approaches to presenting national collections for regional audiences.

The scheme would provide opportunities for co-ordinated capital investment. Working with NMGW would help these partners to source funding in order to realise their own aspirations for investment in premises, staff and support structures. It would also maximise the potential for investment in the regions without overlap by competing initiatives.

Presuming that NMGW's Collections Centre has been developed to support an enhanced loans programme, the likely annual revenue cost to NMGW of the enhanced art aspect of **CYFOETH CYMRU GYFAN - SHARING THE TREASURES** would be in the region of £80k. Funding the partners has been estimated at up to £600k per annum in the recent Pratley Report to the Arts Council of Wales.

### **Potential benefits**

- ▲ Co-ordinated investment in the development of a cultural infrastructure around Wales for the people of Wales
- ▲ Realistic funding opportunities from a variety of sources
- ▲ Builds on existing local expertise and services in curation and marketing, and includes options for regeneration within local development plans
- ▲ Wider access to the nation's historic and modern art in different local contexts

### **Potential Limitations**

- ▼ There are some legal impediments (e.g. terms of bequests and gifts) to the removal of some collections from Cardiff

- ▼ Requires capital funding to bring local venues up to acceptable standards (e.g. security, environmental conditions, interpretation)
- ▼ Requires an increase in ongoing revenue funding to ensure meaningful intellectual access in local locations (e.g. education, outreach work)
- ▼ Entails some dispersal of major works from what is a relatively small collection

## Proposal 1: Questions

- ? Does the development of **CYFOETH CYMRU GYFAN - SHARING THE TREASURES** to provide a network of venues that can offer changing displays of art appeal to you? Would you urge your local authority to work with NMGW and to invest the necessary capital and revenue funding in such provision in your area?
- ? How could regional partners contribute to NMGW's expertise and programmes in a mutually beneficial manner?
- ? Do you consider that local venues should focus exclusively on contemporary art, or a mix of contemporary, modern and historic art

## PROPOSAL 2: Maximise access to the nation's collections as a resource for research

The findings of Stage 1 (Appendix 2) concluded that this could be achieved in two ways.

The first is through greater investment in ICT, digitising images and supporting research. Collections could then be accessed electronically by a range of constituencies and audiences worldwide. The platform for such an initiative could be a **digital 'online national gallery'**. This could build on the programme of digitisation currently underway at NMGW. It would present to users, at various levels of interest, high quality images, basic information on favourite artists or periods and the latest research findings. This could be set up collaboratively with other organisations which currently provide digitised information.

Secondly it was suggested that NMGW should create a partnership with the higher education sector to create a national centre for the study of the visual art of Wales, to provide enhanced facilities for research by others as well as generating new knowledge within NMGW.

## Potential benefits

- ▲ Provides world-wide educational access to Wales' national collections
- ▲ Generates new ways of presenting and discussing art e.g. the juxtaposition of material which, by its physical nature, is normally kept separate – such as architecture, film, music and oral history
- ▲ Can be used as a remote internet-based facility, or can be presented on-site in galleries as a support to presentation and display of 'the real thing'
- ▲ A research centre would provide a focus for the study of visual art in Wales
- ▲ Work could begin before the development of the Collections Centre



## Potential limitations

- ▼ Does not provide access to 'the real thing'
- ▼ Requires considerable initial investment to get appropriate quality material on-line more quickly than resources currently allow
- ▼ Needs continuing investment in maintaining the appropriate levels of technology and best practice in a rapidly developing environment
- ▼ Development of a research centre would have capital cost implications
- ▼ Requires an increase in ongoing revenue funding to ensure meaningful remote intellectual access (e.g. educational content)

## Proposal 2: Questions

- ? Do you agree that a digital on-line national gallery would be generally useful? Would you use it? What for? How often?
- ? Would such a facility work well as a stand alone function of NMGW, or should it involve a wider network of organisations?
- ? Would a national centre for the study of visual art and design in Wales be generally useful? It is assumed that the centre would enable access to the actual works as well as to books, archives and expert staff. Where do you suggest that such a facility should be based? Would you use it? How much?

## PROPOSAL 3: Place greater emphasis on the promotion of the 'national gallery', both in Wales and beyond

The **National Museum & Gallery** is unique among National Galleries in the UK in presenting its collections in a physical context that relates man and woman's creativity to their history, their origins and their environment. However it is not always easy to promote and market Art effectively within a multi-disciplinary museum.

While the outcome of the consultation will inform future branding of the National Gallery, there is much that can and should be done in the short-term, with existing resources, **to improve public understanding and appreciation of art within NMGW.**

## Potential benefits

- ▲ Better awareness internationally both of the art of Wales, and of Wales' exceptionally fine holdings of international art
- ▲ More effective marketing to special interest groups, from educational users to tourism markets which could increase overall visitor numbers
- ▲ A higher profile for Wales as a cultured nation and Cardiff as a capital of culture
- ▲ Raising the profile of the collection will increase commercial opportunities, and thus NMGW's ability to generate income
- ▲ Does not depend on the development of the Collections Centre

## Potential limitations

- ▼ Potential for confused marketing which will have an adverse effect on visitor numbers by overriding the marketing of multi-disciplinary sites, particularly the National Museum & Gallery at Cathays Park
- ▼ Will require extra resources in order to increase the marketing budget without detriment to other areas of work, and to upgrade existing galleries at NMG.
- ▼ Could result in other collection areas being overlooked, undervalued and underused

## Proposal 3: Questions

- ? Do you agree or disagree with the view that that the multidisciplinary nature of NMGW and particularly the National Museum & Gallery has led to a confused picture and hampered effective marketing of the richness of NMGW's art and other collections?
- ? Are there benefits to all of NMGW's disciplines, particularly those presented at the National Museum & Gallery, in greater distinction between the 'Museum' and 'Gallery' elements?
- ? Do you agree that NMGW should undertake research into visitor perceptions that explores how valuable (or otherwise) they find the cross-fertilisation between disciplines and sites?

## **PROPOSAL 4: Develop thematic presentations at the National Museum & Gallery that re-interpret the national art collections of Wales**

At present, collections and exhibitions at NMG are arranged in a broadly chronological way, following 'periods'. Welsh art is presented within this international context. There are two spaces which take a changing thematic approach and a further one that is specifically dedicated to changing presentations of 'Art in Wales'. All three of these galleries have been highly praised and well visited, and we are therefore hoping to develop cross cutting themes in more of the existing galleries.

It has been argued that this risks the Welsh context of much of the collection remaining unexplained, and the art of Wales being overshadowed by the international. The challenge is therefore to present the art collection, both Welsh and international, in a way that is unique and appropriate to Wales.

## Potential benefits

- ▲ More of the collections will be rotated out of storage with greater opportunities to show both modern and historical works
- ▲ Provides scope to borrow works from elsewhere
- ▲ More general interest will be generated in the displays as cross cutting thematic galleries offer a variety of intellectual entry routes, making art seem less of an élite subject
- ▲ The considerable proportion of Welsh art currently hanging in the galleries will have a much higher profile, without being marginalised

## Potential limitations

- ▼ Change in the galleries will have modest capital cost implications
- ▼ As more works are required for changing displays the small conservation department will need to expand, which has resource implications. At present a number of works are not shown because they form part of a considerable conservation backlog.
- ▼ Certain iconic works will, from time to time, be 'rested', which may lead to visitor disappointment

## Proposal 4: Questions

- ? Do you consider that the changing displays in the 'Art in Wales' Gallery are successful? Have you enjoyed the range and variety of these thematic displays? Or would you prefer to see a more traditional permanent display of the art of Wales?
- ? Depending on your answer to the third question, please tell us how you would like to see NMGW:
- developing ways of offering themed changing displays?
  - developing interpretative techniques (such as labelling, trails and audio guides) that help visitors to understand and appreciate the art of Wales, whilst not separating it from its international context?
  - developing and costing a plan for new investment in the resources required to develop fully this approach as part of our work?
- ? If you would prefer a return to a more traditional display of the art in Wales, please tell us how and where you would like to see this done.

## PROPOSAL 5: A stand-alone national gallery

Proposals 1-4 can be implemented without creating a stand-alone national gallery. In particular, **CYFOETH CYMRU GYFAN - SHARING THE TREASURES** emphasises the potential for investment in, and expansion of, key regional centres so that a small group of venues in south-west, mid Wales, north-east and north Wales could enjoy a 'national' status, profile and momentum.

Stage 1 consultation also debated a stand-alone national gallery, and raised a number of issues about what this would mean for both regional centres and for the current National Museum & Gallery in Cardiff.

Three options were considered appropriate:

- create a regional gallery outside Cardiff
- create a gallery in a building in Cardiff, separate from the existing National Museum & Gallery at Cathays Park
- complete the building at Cathays Park as originally envisaged, by building a north wing

## **Potential benefits of a new National Gallery**

- ▲ New galleries and interpretation would transform the way NMGW tells the story of art in Wales within an international context
- ▲ Museum would expand and develop to cover better the international and up-to-the-moment aspects of its scientific and historical work
- ▲ NMGW has a good track record for delivery, from £25 million centre block re-development to £40 million Industrial Strategy. Wales, as a whole, will benefit from this development
- ▲ Exciting and high profile project to attract tourists
- ▲ Audience recognition of a distinctive new initiative

## **Potential limitations**

- ▼ Resource implications of new initiative which may divert resources from other projects
- ▼ Resource implications of redesign necessary to create coherent National Museum that relates to the new National Gallery.

NMGW welcomes your views on the options for a stand-alone national gallery, outlined on the following pages, and how it would work with Proposals 1-4 set out above.

## **OPTION 5.1: Create a regional gallery outside Cardiff**

NMGW's national gallery role could be enhanced by **developing one of the regional partners to be a 'lead' separate National Gallery**, or by establishing a new 'from scratch' institution outside Cardiff.

In order to be a significant addition to the Welsh and UK infrastructure for the visual arts, this would need to be a substantial enough venue to carry significant exhibitions, drawn from the national collections at NMGW, the National Library of Wales and other organisations. Although this would not mean re-locating all the art collections housed at the National Museum & Gallery, it would impact significantly on present provision there.

This option could be delivered in partnership with, for example, bodies such as a local authority, the National Library, the National Trust, or with an independent body such as a trust or charity. North-east Wales has been suggested as a location.

### **Potential benefits of 'outside Cardiff' option**

- ▲ 'Clean slate' – no need to integrate development with existing NMG building
- ▲ Extends NMGW presence to another region of Wales
- ▲ Differing profile of visitors to the NMGW collections
- ▲ Fits well with present political agenda of de-centralisation
- ▲ May create new tourism destination

### **Potential limitations of 'outside Cardiff' option**

- ▼ Competes with existing and new 'partner' galleries
- ▼ Creates separation of research, conservation and collections management from display, unless staff and facilities are re-located
- ▼ Opportunities for interdisciplinary work, linking art, science, and history, reduced
- ▼ Environmental impact
- ▼ Loss of capital city audience and presence

## **OPTION 5.2: Create a gallery in a building in Cardiff separate from the existing National Museum & Gallery.**

NMGW could acquire and adapt an **existing building in Cardiff**, either in partnership or on its own, to serve as a fully-fledged National Gallery. This option could involve splitting the art collections between the two sites, allowing some art (fine and decorative) to remain displayed in an interdisciplinary context. As in option one, this option could be delivered in partnership with, for example bodies such as a local authority, and include material borrowed from the National Library, the National Trust, and others, and a space for substantial exhibitions. Alternatively all of the collections could be transferred for display at the new site.

### **Potential benefits of ‘within Cardiff’ option**

- ▲ Prestige visual arts project in Wales’ capital city, the ‘National Gallery’ being the only major cultural facility the city now lacks
- ▲ The National Gallery is sited in close proximity to its major population centres
- ▲ The National Gallery is sited in close proximity to the NMGW Collections Centre at Nantgarw
- ▲ Gives separate identity to National Gallery from National Museum
- ▲ Provides much needed additional space for the display of art

### **Potential limitations of ‘within Cardiff’ option**

- ▼ Expansion of NMGW’s provision in Cardiff, rather than elsewhere in Wales
- ▼ Creates some duplication of costs without major regional presence
- ▼ Planning issues relating to identifying the appropriate site
- ▼ Competes for resources with potential partner initiatives beyond Cardiff

## **OPTION 5.3: Create a gallery on the Cathays Park site, as a north wing, redefining the existing site as a ‘national museum’ and a ‘national gallery’**

NMGW could **re-define the role and identity of the National Museum & Gallery** in Cathays Park, creating a clear architectural statement of a ‘national gallery’ using the centenary of its founding in 2007 as the date to launch plans for such a development.

This would allow for two distinct entrances to the building – the National Gallery in the new north wing, and the National Museum through the existing entrance in the south wing.

Stage 1 of the consultation concluded that in a new National Gallery ideas should be implemented in ways that would continue to allow art to work alongside other subjects. Separating the National Museum and the National Gallery would balance between separate ‘museum’ and ‘gallery’ identities to be retained, as could a distinction between ‘historic’, ‘modern’ and ‘contemporary’ art.

A re-definition of the site would also focus the role of the Museum on its historic responsibility to study and develop awareness of the evolution of the environment of Wales, while allowing for exciting opportunities for the Gallery to develop cross cutting themes to a chronological display of art. As in options 1 and 2, this development could include a space for substantial exhibitions, and include material from other collections.

### **Potential benefits of existing NMG site**

- ▲ North wing has always been envisaged, since Cathays Park was ‘laid out’ in 1911. The land is available and the existing building has been constructed to allow for this
- ▲ Lower revenue cost impact
- ▲ Some of the existing historic art galleries could be retained, linked to the new wing, allowing both historic, modern and contemporary art to be shown within the same location, but with each in contrasting spaces
- ▲ Interdisciplinary work, linking art, science, and history, would be facilitated.
- ▲ Creates new access facilities to the whole site e.g., new entrance, education spaces, etc. without compromising the original historic façade

### **Potential limitations of existing NMG site**

- ▼ Possible planning restrictions within the Civic Centre area
- ▼ The mechanisms for linking old and new buildings satisfactorily
- ▼ A perception of only limited change, unless the ‘North Wing’ has a distinct architectural identity
- ▼ Does not necessarily release space currently occupied by the Art Department
- ▼ Does not create ‘stand-alone’ presence outside Cardiff – requires partner regional galleries to create access to galleries in regions of Wales

## Proposal 5: General context

Indicative capital and revenue costs are given below. However, NMGW believes that apparent cost effectiveness should not be the driver for selecting an option. It is important that we develop the best option for Wales and develop up to a standard and not down to a price.

### Indicative capital costs

It is difficult at this stage to consider the anticipated costs of any of the various options as they will depend upon location, the construction materials used and the timing of the construction process. However, indicative costs at today's prices for an art gallery of international standing would be in the order of £3,000-£3,700 per square metre and it can therefore be considered that a building with a total floor area of 9,000 square metres - sufficient for galleries and support space - would cost in the order of £27m-£33m, including fit out.

If this was located at the existing site of the National Museum & Gallery, there would be no costs for land purchase. It would be possible to incorporate some of the existing 3,000 square metres of Art Gallery space which would reduce the construction costs.

If an alternative site were chosen, this would release the existing Art Gallery space to be used to display more of the Museum's science and archaeology collections. The additional cost of fitting out the vacated space would be in the order of £4m-£5m although this would depend on the level of technology incorporated into any new display.

In addition to the above guideline costs would be the purchase value of the land required and the costs of any additional infrastructure works, which would vary depending upon the location selected.

If an existing building was adapted, the costs could be lower than the new build costs indicated above. By how much would depend on the condition of the chosen building and the level of renovation needed. This would be partly balanced by the purchase costs of the building itself. Adapting an existing building is not necessarily a cheaper option. The following table attempts to summarise likely costs.

<b>Extending NMG</b>	<b>New building elsewhere</b>	<b>Convert existing building</b>
£27-33m	£27-33m plus land purchase and infrastructure. Also £4-5m for NMG Galleries refit	£27m plus purchase. Also £4-5m for NMG Galleries refit

## Revenue implications

At this early stage the revenue costs of a National Gallery, wherever it is located, can only be approximate. However, costs of a stand-alone National Gallery will include those of providing corporate services to a remote site and the general running costs of that site, such as security, cleaning and maintenance.

As a starting point, the recent Pratley report to ACW estimated the revenue costs of a 'second tier' gallery for modern art (which equates to our option 2) at £700,000 (comprising staff costs, budgets for exhibitions, outreach and audience development, and overheads). This is envisaged simply as an exhibitions space without responsibility for the care and research of collections, on the models of English and Scottish regional modern and contemporary art venues.



A different comparison might be Tate Gallery, Liverpool, which does have some on-site collections with associated storage and workshop areas, together with a greater level of curatorial support than a 'pure' exhibition space. It operates at a cost in the region of £2.5 million a year. However, it can call on Tate central services for transport, collections transfer and technical staff, and supporting infrastructure such as curatorial and conservation expertise and on-line data registration, which NMGW does not provide. These would cost approximately a further £0.5 million, making a total of £3 million.

The revenue implications of an extension to the existing NMG site would be slightly less as the central support services would be in place. There would however be additional revenue costs in providing appropriate curatorial and education services and in supporting the international partnership programme which would be central to its activity.

## Proposal 5: General questions

- ? Which of these options most appeals to you and why?
- ? Do you agree that the development of the Collections Centre must therefore be NMGW's priority? If not, where in the priorities would you propose NMGW place it?
- ? Which of these three options appears to offer the best value for money? Should this be a consideration or should NMGW be encouraged to provide what, in the long term, would be best for Wales?
- ? Do you believe that this indicative schedule is realistic and appropriate?
  - 2002/3: Feasibility study and other preparatory work
  - 2004/5: Design and devise development and submit applications for funding
  - 2006: Launch public fundraising campaign
  - 2011: Open new facility

If not, why not? Are there other stages to the process that you would suggest?

### **3. HOW TO RESPOND TO THIS CONSULTATION PAPER**

This consultation exercise will play a vital part in redefining NMGW's approach to the display of the collections of art, which it holds in trust for the nation. We are most grateful to all who have contributed so far, and are very keen to receive a good response to this further document.

You may not wish to respond to all the questions that we have posed; equally, you may wish to comment on other issues if you feel those to be relevant. We wish this consultation to be as wide-ranging as it can possibly be: please do make use of this opportunity.

A final report based on the completed exercise will be created when all the responses are collated and complete. Like the Stage 1 report, it will be available on NMGW's website ([www.nmgw.ac.uk](http://www.nmgw.ac.uk)), and posted to contributors on request. We may wish to publish some of the comments received in future. Unless you specifically request to the contrary in your submission, we will assume that comments can be published in full or in part.

Please send your response to:

**Michael Tooby**  
**Director, National Museum & Gallery**  
**Cathays Park**  
**Cardiff**  
**CF10 3NP**

or by e-mail to:

**[art-responses@nmgw.ac.uk](mailto:art-responses@nmgw.ac.uk)**

If possible, please include your name, contact address and a brief description of your interest in the subject. If you require a hard copy of the final report, please indicate this.

All responses must be received by July 31st 2002.

## APPENDIX I

### CONSULTATION MEETING ON THE DISPLAY OF ART

(January 31: Oriol Mostyn, Llandudno)

#### List of Attendees:

Martin Barlow	Director Oriol Mostyn
Amanda Farr	Director Oriol 31 Davies Memorial Gallery
David Nash	Artist
Peter Prendergast	Artist
Julian Treuherz	Keeper of Art Galleries NMGM
Alan Watkin	Chief Leisure, Libraries & Culture Officer Wrexham CBC
Lois Williams	Member of NMGW's Arts Panel

#### Observers:

Marian Blockley	Consultant involved in NMGW's Quinquennial Review
Dr Peter Watt	Consultant involved in NMGW's Quinquennial Review

#### In Addition:

David Clarke	DCA (Cardiff) Ltd, Consultant, meeting facilitator
Mike Tooby	Director NMGW
Oliver Fairclough	Keeper of Art NMGW
Arabella Smith	Curatorial Assistant NMGW, meeting administrator

### CONSULTATION MEETING ON THE DISPLAY OF ART

(February 7: NMG)

#### List of Attendees:

Jenni Spencer Davies	Curator Glynn Vivian Art Gallery Swansea
Carole-Anne Davies	Director CBAT Cardiff
Ivor Davies	Artist
D Michael Francis	National Library
David Hastie	locws international Swansea
Gill Hedley	Director Contemporary Art Society
Shani Rhys James	Artist
Angharad Jones	Artist
Sighle Breathnach Lynch	Curator of Irish Paintings, National Gallery of Ireland
Robert Meyrick	Curator University of Wales Aberystwyth
Terry Setch	Artist
Cecile Johnson Soliz	Artist
Dr Peter Wakelin	Heritage/writer
William Wilkins	Artist

**Observers:**

Marian Blockley  
Dr Peter Watt

Consultants involved in NMGW's  
Quinquennial Review

**In Addition:**

David Clarke  
Mike Tooby  
Oliver Fairclough  
Arabella Smith  
Kate Lowry

DCA (Cardiff) Ltd, Consultant, meeting facilitator  
Director NMG  
Keeper of Art NMGW  
Curatorial Assistant NMGW, meeting administrator  
Chief Conservation Officer (Oil Paintings) NMGW, observer

**CONSULTATION MEETING ON THE DISPLAY OF ART**

(February 20: NMG)

**List Of Attendees:**

Iwan Bala  
Marie Bourke  
Janet Davies  
Tim Davies  
Sir Richard Hanbury-Tenison  
James Holloway  
David Jaffe  
Peter Jenkinson  
Tamara Krikorian  
Alastair Lang  
Dafydd Bowen Lewis  
Karen MacKinnon  
Michael Nixon  
Ros Savill  
Ceri Sherlock  
Mary Yule

Artist  
National Gallery of Ireland  
re:source Purchase Fund  
Artist  
Member NMGW Council and Arts Panel  
Keeper Scottish National Portrait Gallery  
Senior Curator National Gallery  
Director New Art Gallery Walsall  
Artworks Wales  
Advisor on Paintings & Sculpture National Trust  
Member NMGW Council and Arts Panel  
Chapter Arts Centre Cardiff  
MN Arts Associates  
Member NMGW Arts Panel  
Director/arts broadcasting consultant  
Head of Grants NACF

**In Addition:**

David Clarke  
Mike Tooby  
Oliver Fairclough  
Arabella Smith  
Ann Sumner  
Julie Richards

DCA (Cardiff) Ltd, Consultant, meeting facilitator  
Director NMG  
Keeper of Art NMGW  
Curatorial Assistant NMGW, meeting administrator  
Assistant Keeper (Fine Art), NMGW, observer  
Press Officer, NMG, observer

## **CONSULTATION MEETING ON THE DISPLAY OF ART**

(May 01: NMG)

### **List of Attendees:**

Hugh Adams	Research Fellow in Fine Art Practice, UWIC
Richard Avent	Principal Inspector Cadw: Welsh Historic Monuments
Dr David Gaimster	Assistant Keeper Medieval & Early Europe, British Museum
Dr Alison Sheridan	Assistant Keeper of Archaeology, National Museums of Scotland

### **Archaeology & Numismatics, NMGW**

Richard Brewer	Keeper of Archaeology and Numismatics, NMGW
Dr Mark Redknapp	Medievalist, NMGW
Adam Gwilt	Later Prehistorian, NMGW

### **In Addition:**

David Clarke	DCA (Cardiff) Ltd, Consultant, meeting facilitator
Mike Tooby	Director, NMG
Oliver Fairclough	Keeper of Art, NMGW
Arabella Smith	Curatorial Assistant, NMGW, meeting administrator

## **CONSULTATION MEETING ON THE DISPLAY OF ART**

(May 08: NMG)

### **List of Attendees:**

Peter Appleton	UWCN
Eileen Davies	Head of Faculty of the Environment, Trinity College
Tecwyn Jones	NMGW Science Panel

### **Biosyb & Geology, NMGW**

Graham Oliver	Keeper, Head of Department, Biosyb, NMGW
Lucy Hammond	Science Administrator
Chris Meechan	Scientific Illustrator
Peter Howlett	Curator of Vertebrate Zoology
Michael Bassett	Keeper of Geology, NMGW
Robert Owens	Assistant Keeper, Head of Palaeontology
Richard Bevins	Assistant Keeper, Head of Mineralogy/Petrology

### **In Addition:**

David Clarke	DCA (Cardiff) Ltd, Consultant, meeting facilitator
Mike Tooby	Director, NMG
Arabella Smith	Curatorial Assistant, NMGW, meeting administrator

## **APOLOGIES RECEIVED FROM FIRST STAGE INVITEES:**

Professor Brian Allen	Director of Studies The Paul Mellon Centre
David Anderson	Head of Education Victoria and Albert Museum
Gwenllian Ashley	Assistant Curator Ceredigion Museum
Judith Bowles	Countryside Council for Wales
George Dalglish	Curator (Scottish Decorative Arts) NMS
Dr David Davies	University College London
Stuart Davies	Head of Policy re:source
Philippa Glanville	Director Waddesdon Collection
Steve Green	Countryside Council for Wales
Tessa Jackson	Director The Scottish Arts Council
Geraint Jenkins	Centre for Advanced Welsh and Celtic Studies
Peter Lord	Centre for Advanced Welsh and Celtic Studies
Arthur MacGregor	Asst. Keeper Department of Antiquities Ashmolean Museum
Kevin Mason	Director/Company Secretary Bodelwyddan Castle Trust
Sandy Nairne	Director of National Programmes Tate Gallery
Edmund de Waal	NMGW Arts Panel
Dr Louise Webb	The BA/Techniquet
Sir Kyffin Williams	Artist

[Many of those listed above expressed a willingness to be involved at a later stage of the process]

## **PUBLIC DEBATE MAY 17TH 2001**

held at the National Museum & Gallery

### **Attendees**

Janek Alexander	Sir Richard Hanbury-Tenison KCKO
Daniel Allan	Ken Harris and guest
Eileen Allan	Harry Holland
David and Diana Andrews	Sue Hunt
Iwan Bala	Dora Hurst
David Barter	Ceri Jones
Clive Cazeaux	Glyn Jones
David Cushwray	Hugh Jones
Clare Curneen	Jonah Jones
Ivan Davies	Tecwyn Jones OBE
Ivor Davies	Mary Lloyd Jones
Marion Davies	Eirlys Pritchard Jones
Geraldine Donovan	Pat Kernick
Eric Dover	Tamara Krikorian
Ken Elias	Hefin Looker
Alf Evans & guest	Steve Lloyd
Howard J Evans	David Moore
Roger Farrance	John Meirion Morris
David Garner	Michael Nixon
Anthony Goble	Ozy Osmond
Christopher Gridley	Margaret Pike
	Rosemary Payne

Tom Piper  
Malcolm & Monica Porter  
Richard Powell  
Malcolm Parry  
Linda Quinn  
Terry Setch  
Kevin Sinnott  
Dai Smith  
John F Skone  
Geoffrey Swindell  
Robyn Tomos  
John Upton  
Jean Walcot  
Peter Watt  
Sheila Weaver & Guest

**In addition, from NMGW:**

Elaine Cabuts  
Julia Carver  
Bryony Dawkes

Sandrine Decoux  
Tim Egan  
Eleri Wyn Evans  
Oliver Fairclough  
Adam Gwilt  
Maureen Lazarus  
Philip MacDonald  
Beth MacIntyre  
Judi Pinkham  
Andrew Renton  
Ann Sumner  
Jennifer Thomson  
Helen Waters

plus the following who did not give their names:

2 members of NMGW

15 other respondents to the advertisement placed in the Western Mail

6 interested members of the arts community and the wider public

## APPENDIX 2

### Key outcomes of Stage 1: a summary of the main themes and issues

This appendix attempts to crystallise the views of those consulted in Stage 1 of the consultation. Some of the language may therefore seem to be technical or rather specialist and we hope that the explanations given are helpful to those not involved. Those who took part received background information about NMGW and the work done by the staff of NMGW's Art Department, about its collections, and its acquisition and access policies. The focus groups found that it helped to clarify some misconceptions about the role of NMGW, what it collects and displays, and why. This information is included in Appendix 2.

Stage 1 acknowledged that the staffing and operating budgets of NMGW's Art Department are very modest compared with those of other national and even some English and Scottish regional galleries. The very limited facilities for storage, conservation and the processing and packing of loans was also a concern. If the role of the Art Department is to be expanded, NMGW would have to reconsider its staffing priorities and support services. It was also generally acknowledged that NMGW has recently made considerable strides in widening access to art of Welsh and foreign origin, be it contemporary, modern or historical, despite its limited resources.

**The findings of Stage 1 are presented in full on the NMGW website ([www.nmgw.ac.uk](http://www.nmgw.ac.uk)) and summarised below:**

## **2.1 Why discuss the display of art in Wales now?**

The visual arts play a significant part in defining national identity and history, and can have a wide and enriching cultural and economic impact. The development and display of the visual arts in Wales have, for much of their history, been under-resourced.

Stage 1 consultees considered that there is an urgent requirement for investment in the infrastructure (i.e. buildings and staffing levels) of NMGW and other arts organisations across Wales. Implementation of short-term improvements and planning of longer-term developments of the display of art across Wales cannot begin without this investment.

This view is borne out by the recent Review of Galleries and permanent Exhibition Spaces in Wales recently prepared for the Arts Council of Wales by David Pratley Associates. It finds that overall spending on the Visual Arts in Wales is 30% below that in England and 42% below that in Scotland. This shortfall is particularly marked in the local authority sector.

NMGW notes that the Assembly Government's strategy 'Creative Future: Cymru Creadigol' recognises this need for greater investment, as was borne out by the 23% increase in the budget of the Arts Council of Wales for 2002-3.

## **2.2 The didactic chronological versus the thematic, story telling approach to the display of art**

Providing a single fixed selection of apparently timeless great works (the canonic approach) is often cited as a key task for a national collection. However, this has been widely challenged over the last decade. The debate has concluded that art and culture should never be reduced to a single point of view. Stage 1 urged NMGW to recognise that, if it is to retain credibility, nationally and internationally, it cannot be drawn into providing a fixed 'canon' such as a 'Gallery of Welsh Art'. This simplistic approach would only serve to further marginalise Welsh art.

It is therefore important for NMGW to recognise that, to many visitors, the notion of a gallery showing a fixed chronological journey from the Renaissance to the present day lacks breadth and appeal. In many galleries, the 'timeline' approach forms a framework for thematic and cross cutting displays that are flexible and dynamic. 'The Body', 'The Landscape', 'Our Identity' are recent successful examples from other museums which add meaning, variety and change, thus sustaining and developing public interest.

Any increase in display space, wherever it is, can only improve implementation of a more diverse access policy for NMGW. The nature and location of that space will influence how this is done.

## **2.3 The collection and the display of Art**

It is now widely understood that NMGW collects art for a host of reasons beyond the need to display collections in one place for all time. The availability of the national collections for research, for loan, and for changing displays, is recognised as essential. Stage 1 warmly applauded NMGW's generosity with its collections, knowledge and expertise within its current capacity. Equally it was felt strongly that an effective National Gallery must provide considerably enhanced facilities for research by others, as well as generating new knowledge itself.

## **2.4 Working around Wales**

The infrastructure for the visual arts throughout Wales must be strengthened – and this will be addressed by the policies set out in the Assembly Government's strategy 'Creative Future: Cymru Creadigol'. Any plans to develop enhanced access to the national collections depend on NMGW's



ability to collaborate with partners including the Arts Council in Wales and the Council of Museums in Wales. The launch on Friday 24th May 2002 by the Minister for Culture, Sport and the Welsh Language of **CYFOETH CYMRU GYFAN - SHARING THE TREASURES** was a positive step in this direction.

## **2.5 Defining ‘National’ and ‘International’ – a fundamental issue**

The term ‘national’ describes a collection. It is used as a shorthand in a variety of ways to mean ‘for the nation’, ‘about the nation’ and ‘of the nation’, as well as denoting international significance and quality. Stage 1 recognised that there is a lack of public understanding of the terms across the UK, as well as in Wales. It was also recognised that at present the Art Department of NMGW cannot be expected to meet in full the exacting standards denoted by the term.

## **2.6 Engaging with contemporary practice**

There are three distinct challenges for NMGW in engaging with the contemporary:

- presenting modern and contemporary art
- collecting modern and contemporary art, and
- a contemporary approach to the wider role of the institution in all its work, such as display, research or publication.

A National Gallery in the traditional mould may not be best placed to be the sole provider of the urgently felt need described by the first of these three challenges. It should nevertheless embrace modern and contemporary art and take a contemporary approach. This means using the most up-to-date methods of presentation, including the perspectives created by artists themselves.

One approach suggested in Stage 1 was for NMGW to be the hub of a co-ordinated and focused network of collaborative partnerships with smaller scale venues across Wales, many of which offer more appropriate settings for many aspects of contemporary programmes.

## **2.7 Multi- and inter-disciplinary – art is not an island**

NMGW notes that visitor research tells us that people enjoy and use the interdisciplinary experience of the present site, even though they often come for one initial reason. Thus they enjoy seeing the Michael Andrews painting ‘Ayres Rock’ adjacent to an exhibition which explores the transformation of the earth through geological time. However they would enjoy a clearer explanation of the content of the National Museum & Gallery. Many participants in Stage 1 emphasised that NMG’s interdisciplinarity is an unique and valued quality in a national museum or gallery within the UK.

Alongside the evident need for a better defined National Gallery, the Stage 1 consultation suggested that opportunities for audience development may best be optimised by retaining the unique inter-disciplinary opportunities provided by having both the National Museum and National Gallery on one site. In the short-term they suggested that it is therefore a question of investing in identification or branding to improve public recognition and understanding. In the long-term this is a powerful argument for not physically separating the National Gallery and National Museum, but rather separating their identity and presentation.

## **2.8 A “national gallery” – not a simple choice**

The Stage 1 consultation suggested that the benefits of a major ‘landmark building’ in the capital, either as an extension of NMG or a conversion on another site, were considered to be obvious, particularly as there is a growing interest in presenting Wales as a cultured nation with Cardiff as its capital city of culture.

However, it was felt by many participating in Stage 1 that the need to address the other issues raised in the consultation – contemporary practice, partnerships around Wales and multi-disciplinarity – might best be resolved before looking at a building project. It was therefore considered not a matter of a simple choice between creating a new National Gallery or developing CYFOETH CYMRU GYFAN - SHARING THE TREASURES to serve the rest of the country. A new National Gallery, however, must be a longer-term aspiration.

## APPENDIX 3

### Background information

#### The National Museums & Galleries of Wales

NMGW is Wales' premier heritage institution. It holds in trust some 4.7 million objects. These range in size from microscopically-small geological fossils to the re-erected buildings at the Museum of Welsh Life and Welsh Slate Museum. They range in type from much-used historical weaving and coal-mining equipment to the exquisite early 17th century miniature portrait of Henry Prince of Wales by Isaac Oliver, from early Celtic art to Augustus John's portrait of Dylan Thomas.

NMGW is a registered charity, established by Royal Charter in 1907. It is funded by the National Assembly for Wales via grant-in-aid and has the status of an Executive Assembly Sponsored Public Body. The charitable purpose of NMGW is the advancement of the education of the public. The Charter states that this is to be achieved 'primarily by the complete illustration of the geology, mineralogy, zoology, botany, ethnography, archaeology, art, history and special industries of Wales generally by collection, conservation, elucidation, presentation and publication.'

NMGW currently operates eight Museums and a Collections Centre in nine locations across Wales.

National Museum & Gallery (NMG)	Cathays Park, Cardiff
Museum of Welsh Life (MWL)	St Fagans, Cardiff
Roman Legionary Museum (RLM)	Caerleon, Newport
Welsh Slate Museum (WSM)	Llanberis, Gwynedd
Museum of the Welsh Woollen Industry (MWWI)	Dre-fach Felindre, Carmarthenshire
Segontium Roman Museum (SRM)	Caernarfon, Gwynedd
Turner House Gallery (THG)	Penarth, Vale of Glamorgan
Big Pit: National Mining Museum of Wales (BP)	Blaenafon, Torfaen
Collections Centre	Nantgarw, Rhondda Cynon Taff

#### NMGW's Corporate Planning

The current NMGW Corporate Plan (2002-2005) aims to address five strategic issues. These are:

- \* NMGW must ensure that it can properly look after the collections and estates entrusted to its care
- \* NMGW must ensure that it is widely recognised as relevant to the needs of an inclusive society
- \* NMGW must continue to make its collections, and the knowledge inherent in them, ever more widely accessible
- \* NMGW must promote leadership and effective management, and develop an open-minded organisational culture
- \* NMGW must improve its funding base to enable it to achieve its priorities

Each strategic issue is supported by long-term core objectives and by shorter-term change objectives. One of the change objectives identified in the Corporate Plan is to act on the findings of NMGW's consultation exercise to

develop proposals to enhance the displays of art in the national gallery, and the parallel issues facing NMGW's other national collections which cover archaeology and the natural sciences.

## **The National Art Collections**

NMGW at present holds:

- \* 1,645 oil paintings
- \* 15,224 watercolours and drawings
- \* 15,000 prints
- \* 516 sculptures
- \* 9,150 pieces of pottery and porcelain
- \* 1,510 pieces of silver, glass and other applied art objects

These 42,000 works date from the mediaeval period to the present day and are largely Welsh, British or from continental Europe.

Although the oil paintings and sculptures are a relatively small proportion, they comprise the majority of high value and high profile works. Over 900 individual artists are represented in this part of the collection, whilst another 170 works are by anonymous, known only by 'school' or country of origin and date.

As with all types of public museum collections, not all works are acquired for display purposes. For example many watercolours, prints and drawings are mainly for reference and research, and would be significantly damaged if they were put on extended display.

## **Welsh/International Balance**

Definitions of 'Welsh art' are inevitably complex. Josef Herman was born in Poland, died in London but is celebrated for his images of Welsh mining communities. Equally, artists of Welsh birth are known for their work elsewhere. One of the most popular artists in the collection is Gwen John, who worked almost entirely in Paris. Is an 18th-century image of Italy by Thomas Jones or Richard Wilson 'Welsh'?

NMGW favours a definition based on the contribution made by artists to the visual culture of Wales at home and internationally. For the purposes of our collections policy, we regard works of art as 'Welsh' if they are

- a) by artists of Welsh birth, family background or extended residence; or
- b) if they depict Welsh subjects.

On the basis of this definition, just over half our collection of oil paintings and sculpture (about 1,200 out of 2,200) is 'Welsh' art and sculpture. The proportion of such works on display is the same. Many other works come to NMGW from Welsh collections.

## **Period Balance**

Definition of period is less complex. However, here are some ways in which the terms of period may be important:

'Old' or historical art is generally accepted as art that dates from before the 20th century.

'Modern' art is generally accepted as art of the late 19th and 20th century.

'Contemporary' art is the art of today - i.e. that made during the last twenty years, by artists alive today or recently deceased.

In Stage 1 contributors commented that, whilst it is sometimes thought that NMGW is primarily interested in 'old art', in fact over half the fine art collection dates from after 1900 - so that, for example, NMGW has numerically speaking more 20th century art than the Scottish National Gallery of Modern Art.

## Strengths of Collections

Areas of acknowledged excellence are:

- \* the Davies collection of 19th-century French art (85 works by artists including Millet, Daumier, Manet, Renoir, Monet, Cézanne, Van Gogh, Degas and Rodin)
- \* 27 oil paintings by Richard Wilson, and an unrivalled collection of works by Welsh artists of the 18th and 19th centuries
- \* a comprehensive collection of works by Welsh artists of the 20th century, including figures as diverse as Augustus John, J. D. Innes, David Jones, Cedric Morris, Ceri Richards and Ernest Zobole
- \* a fine collection of the 'New Sculpture' of c.1900, (by Gilbert, Leighton, Pegram and others), primarily received from Sir William Goscombe John, who also presented many examples of his own work
- \* many outstanding views of Wales by British artists of the late 18th and early 19th centuries, from Sandby, Turner, Girtin and Cotman to David Cox, which form part of our large holdings of topographical and landscape works.

Other strengths are:

- \* a relatively small number of very high quality European oil paintings from the 16th to the 20th century, (for example by Claude, van de Capelle, Le Nain, Canaletto, Kokoschka and Magritte)
- \* portraits in various media of Welsh subjects, from the 16th century earls of Pembroke to Aneurin Bevan and James Callaghan
- \* very large holdings of landscape works on paper and on canvas by artists from the 18th to the 20th centuries, including major works from Gainsborough, Turner and Girtin to Nash and Hitchens
- \* a particularly strong representation of works on paper comprising watercolours, drawings and prints, including large holdings which were the 'studio residue' of Augustus John, Gwen John, Evan Walters and Ray Howard Jones; and material from Graham Sutherland's personal collection

NMGW holds one of the principal public collections of ceramics in the UK:

- \* the collection of pottery and porcelain (3,000 objects) made in the south Wales factories between the 1760s and the 1920s is the largest and most comprehensive in the world
- \* the collection of 18th-century continental porcelain (over 2,000 objects donated by W S de Winton) is of high quality and international importance
- \* the large collection of English ceramics (3,000 objects) provides an overview of wares used throughout Britain from the late medieval period to the present

NMGW also collects silver, japanned metalwork, jewellery, glass, enamel, furniture, ivories, oriental jade and a range of Welsh craft material

- \* the collection of silver (300 objects) is of high quality, and includes major pieces made for Welsh patrons. It is supported by the collection formed by Sir Charles Jackson (deposited on loan in 1922, part of which was acquired in 2001), and by the property of other lenders, principally the Church in Wales

## Weakness of Collections

Historically, the Fine Art collections (paintings, watercolours and sculpture) have grown in large part by gifts (e.g. the Davies sisters' bequests) rather than the active pursuit of the goals identified in NMGW's Charter. The weakness of the collection is perceptible in Old Master paintings, 19th-century British art, and in 20th-century art from outside Wales, particularly in the post-war and contemporary period.

NMGW cannot acquire much modern sculpture for reasons of available space, both for display and for storage.

Given the centrality of sculpture to modern and contemporary art, this has a direct effect on the quality of holdings in these areas, and NMGW's ability to show some of the best-known artists.

In the Applied Art field, in the past NMG has focused on ceramics and silver, while furniture is collected by MWL. The result is some considerable gaps and inconsistencies. Where NMG's collections focus on design, those of MWL are concerned with function and social significance. The collections of modern and contemporary material, though recently strengthened, remain inconsistent. Again, this means many of the best known figures of modern and contemporary life are not represented, or not consistently so.

## **NMGW's Acquisition Policy**

The following notes are drawn from NMGW's 'Acquisition and Disposal Policy for the Art Collections' (1998), which outlines the areas in which it is NMGW's policy to collect. Such policies are reviewed and updated every five years. In this NMGW's Council - its trustee body - is guided by an independent panel of professionals and experts as well as by staff.

NMGW seeks to enhance its holdings of works of significant artistic merit and historical importance to Wales:

- \* works by Welsh artists and makers, and artists and makers who are working or have worked in Wales from the post-medieval period to the present day
- \* works reflecting the impact of Wales, its landscape, history and culture on visual artists and makers of the same period
- \* works which are of significance as a reflection of the history of Welsh patronage and patterns of collecting
- \* portraiture where the sitters or artists or both have a significance for Wales, and where the portrait is of artistic importance and not merely documentary significance

## **British and Continental Art (1500-1900)**

NMGW believes that the people of Wales have a right to see the best of non-Welsh art. However, it collects sparingly in this area, focusing on individual works of high quality and significance. Collecting is co-ordinated with other national institutions in order to maximise public access to great art of all periods across the United Kingdom. High Renaissance art (which is excellently represented in the National Gallery in London) is therefore a lower priority than later landscape painting, one of NMGW's current strengths.

One area of weakness that NMGW seeks to improve is the holding of later 19th-century British art, in order to give a more meaningful context to the outstanding collections of French art of that period.

NMGW seeks to acquire major works of any period which have a significant association with Wales.

## **Modern and Contemporary Art (1900 to the present)**

Since the 1970s NMGW has focused increasingly on collecting 20th-century art. In the early 1970s NMGW received an increase in the Specimen Purchase Grant in order to build a collection of modern art. Over the last decade NMGW has made a number of major 20th-century acquisitions, including works by David Jones, Stanley Spencer, Lucian Freud, David Hockney and Frank Auerbach. It also acquires regularly contemporary work from artists in Wales, and is about to receive from the Arts Council of Wales some 450 paintings and sculptures by Welsh artists of the 1950s to the 1970s.

## **The Collections Policies of NMGW and the National Library of Wales**

The other national institution that collects visual material in Wales is the National Library. However, the Library primarily focuses on acquisition of works in order to record their subject rather than to build a collection which represents the examples of artists' work. It collects representations of Welsh topography and landscape, and images of Welsh people, including illustrations in the sense of social history and living conditions as well as formal

portraiture, all with a documentary intention. The Library collects primarily drawings, prints, portraits, paintings and ephemeral graphic material, together with photographs. Most of the collection is post-1750, and the contemporary art in the collection reflects the same interests and emphases.

There have been suggestions in the past that the two national institutions do not both need to collect material which could be comparable. However, the recent independent Quinquennial Review of NMGW was quite clear in its conclusion that the two institutions have complementary, rather than overlapping, collecting policies, that the staffs work closely together, and that there was no case for a reorganisation of functions.

## **The Realities of Acquisition**

Recent guiding principles have included a focus on key figures in post-war British art as well as a near-comprehensive survey of contemporary work from Wales. The Museum's partnership with the Derek Williams Trust means that resources for the collection of 20th-century art were, until recently, greater than most public collections in the United Kingdom (with the exception of the Tate and the National Galleries of Scotland). The approaching integration of some 450 works from the Arts Council of Wales collection into NMGW's existing collection will further strengthen the holding of work by Welsh Artists up to the 1970s.

Stage 1 of the Consultation has placed a renewed emphasis on the importance of a coherent strategy for the collection and display of art after 1945, and re-confirmed that NMGW should be the principal body collecting modern and contemporary art in Wales.

However, NMGW has to be opportunistic. When donations and bequests are offered that fit such an overall policy they will be accepted, even if they do not help NMGW to address priorities in acquisition.

## **Disposal of works in the collections**

There is a 'presumption against disposal' in all national museums and galleries in Britain. This statement is often understood to mean that museums do not dispose of items from their collections. In fact they occasionally do, when, for example, there are duplications of objects which are not unique.

In order to ensure a co-ordinated and clear policy across the UK, the National Museums Directors Conference is currently producing a national strategy on disposal. NMGW is a member of the working party which will report in 2002. Meanwhile NMGW has policies that guide disposal which reflect its responsibility to future generations. Although a small number of items are disposed from NMGW's collections each year, there have been no recent disposals from the art collections.

## **Resourcing the collections**

### **Acquisition resources**

The Purchase Grant from the National Assembly for Wales has seen the current Specimen Purchase Grant (SPG) for all NMGW's collection activities recently set at £1.075 million. The Art Department's allocation from this grant is currently set at £200,000, apart from occasional additional provision from within the grant for one-off major items.

The total spend from the SPG on art over the last five years has been £ 2.55 million, approximately 35% of the overall Specimen Purchase Grant.

This is clearly not the only source of funds at NMGW's disposal. NMGW has a responsibility to use the SPG to draw extra funding or support to itself and to Wales for the national collections. Over the last five years:

\* £0.5 million has been bequeathed or given to NMGW for the purchase of works of art

\* £0.615 million has been made available as match funding for the purchases of modern art by the Derek

Williams Trust

\* £2.35 million has been granted by bodies such as the National Art Collections Fund and the Heritage Lottery Fund for the purchase of works of art

\* a 'purchasing power' of an additional £0.25 million has been created through price reductions secured under the Government's private treaty sale procedure

NMGW is proud of its record of attracting external grants. The £2.55 million of SPG money devoted to art over the last five years has attracted an additional £3.71 million in grants to Wales. However it should be noted that the policies and priorities of grant-giving bodies may occasionally conflict with those of NMGW, and introduce influence from outside Wales.

These figures do not include actual works given, bequeathed or allocated by the government in lieu of taxes. The wishes of donors to present works often depend on NMGW's ability both to care, display and interpret them, and to augment them through purchase.

## **Research resources**

There are other resource issues - notably staff levels, storage space and conservation facilities. The Art Department has three Fine Art curators, who are almost exclusively dedicated to exhibition preparation and public education programmes. By comparison, the National Galleries of Scotland have twenty staff who do this. It has two curators for Applied Art and Craft and the Royal Museum of Scotland has 16.

As a consequence, the Art Department's research profile is very low in comparison with other NMGW disciplines, and research work that could, and should, be undertaken within the institution is either not done or done elsewhere. A persuasive case was made during Stage One for the Museum as a research centre working with partners in the higher education field, on the visual culture of Wales. Improving storage and staffing to make art works more publicly accessible for research of all kinds should be a priority and will become even more critical with the acquisition of the Arts Council Collection.

## **Conservation resources**

In terms of art conservation, NMGW has three staff - for easel paintings, works on paper, and applied art and sculpture. There are two art technicians, who deal with all framing, installations and movements of works. NMGW's remaining art stores have almost no space for expansion.

These factors limit NMGW's practical ability to acquire, and have a significant impact on how the access policies are put into practice.

## **Displaying the collections**

NMGW's policy is to make its collections accessible to all within the reasonable constraints of resources, conservation and security. Access involves physical access to objects, and intellectual and educational use of information held about them. Physical access can be provided through display, temporary exhibitions, loans and access to study and reference collections.

The lack of space for display severely constrained NMGW until 1993 when six Galleries were added to the first floor at NMG as part of that phase of development. Despite this space is still inadequate, particularly for Art made since 1950. However this development also locked the displays into a very particular layout, and included no new storage.

## **Strengths of the Displays**

NMGW's galleries for the fine and applied arts occupy two-thirds of the first floor of NMG. These are mostly of



good quality (air-conditioned and with sophisticated lighting), and they contain collections of exceptional richness and quality.

NMG contains an outstanding display of Welsh art in its international context. There are large groups of work by definitive Welsh artists such as Richard Wilson, Thomas Jones, Penry Williams, John Gibson, Augustus and Gwen John and Ceri Richards, as well as examples of the work of contemporary artists such as Siani Rhys James, James Rielly, Lois Williams, Bethan Huws and David Nash.

The gallery devoted to the 18th century is particularly important, where the influence of the great Welsh collector Sir Watkin Williams-Wynn can be seen. In adjacent galleries are important works by all the major Impressionist painters, the legacy of the Davies sisters of Llandinam, the single most generous cultural gift ever given to the Welsh nation.

The changing displays in the 'Art in Wales' Gallery were introduced in 1998. They provide a showcase for loans and temporary exhibitions devoted specifically to aspects of the history and practice of the visual arts in and of Wales past and present. It has done a great deal to draw attention to the visual arts of Wales, despite some comment that it segregated them from the core displays in an artificial way. A programme of temporary displays of paper-based material in Galleries 8-9 has also proved highly popular with visitors.

## **Weakness of the Displays**

The Stage 1 consultation identified a number of criticisms sometimes levelled at NMGW's approach to displaying art. They are worth examining in turn.

The first is the inflexible and unchanging displays. Visitors comment on the beauty and richness of the works themselves, but also on the lack of variety in their display.

The displays are at present arranged by period, as has long been traditional for European national collections. Whilst recent experiments elsewhere with entirely themed displays have not been consistently successful, flexible galleries with a chronological framework that also invite the visitor to examine cross cutting themes are proving popular. The changing displays in the Art in Wales Gallery (opened in 1998) and the flexible show of contemporary art in Gallery 16 (opened in 2001) have both proved popular. However, the existing galleries at NMG with their strong architectural character and finishes currently militate against extending a more flexible approach.

The second criticism is that both the picture galleries and the Applied Art displays are overcrowded. While two or three rows of paintings on a wall work well for the 16th-19th century, NMGW recognises that such hanging is inappropriate for more modern and contemporary works. However it remains important that as much of the collection as possible must be on public view.

The third area of criticism is, in effect, that NMGW is trying to achieve too many things. There are those who believe that NMG should be a National Gallery, showing the history of all art to the present day. Others believe it should be a gallery that only shows the art of Wales. Some are critical of its weakness as a gallery of modern art and yet others of the lack of emphasis on contemporary art.

Whilst Stage 1 consultation emphasised that it is intrinsic to any art museum to emphasise 'the real thing', virtual access offers many new opportunities to create access and to allow the presentation of shifting points of view.

## **Proportion of Welsh Art on Display**

\* Of the applied art collections, some 3,000 of the 10,000 pieces in the collections are on display, of which about 50% was either produced in Wales, or made for Welsh people.

\* Perhaps three quarters of the 30,000 works of art on paper are by Welsh artists or are depictions of Welsh people and places. However it is internationally recognised practice that works on paper cannot be permanently

displayed as light fades pigments and degrades and discolours paper, indeed watercolours should be displayed for no more than four months in every three years. These works are both a much-used reference collection (available by appointment in our Prints and Drawings Study Room) and a resource for temporary exhibitions, and we generally display seventy to a hundred of them at any one time. All are accessible to researchers by appointment.

\* Of the 2,200 or so oil paintings and sculptures in the collections, around 500 paintings are on display at NMG together with some 188 sculptures. Of these 700 or so works, at present 364 (half of the total display) are of Welsh origin or inspiration:

\* 215 are by artists who are regarded as Welsh by birth or adoption

\* 98 are portraits of Welsh people

\* 51 are Welsh landscapes

## **Proportion of Historical to Modern and Contemporary Art on Display**

About one third of the paintings and sculpture on display date from after 1900. However, only a small proportion of these is later than the 1950s, currently concentrated in a single space in the displays.

## **Proportion of Works at Present on Display**

At present, 40% of the oil paintings and sculptures held by NMGW are generally on display in Wales at any one time - around 30% at NMG, 10% elsewhere. Of the 60% that are either being conserved or in storage, about a third (some 450 works) are appropriate (in terms of quality and condition) for display. The proportions for Applied Art are similar. Perhaps a more meaningful statistic is that 65% of the collections that can be displayed continuously are on show.

## **Loans Policy**

### **Loans out**

Like the Display Policy, the Loans Policy is limited by resources. The principle of this policy on long term loans is that any works that are fit to travel and fit for display are lent to any venue that can satisfy the requirements of the government indemnity scheme. The only restriction is that this does not compromise NMGW's own displays.

In practice there are a limited number of venues in Wales that can presently meet these stringent requirements, usually because of the level of security and environment control. With existing resources NMGW currently has some 164 works on long loan to museums and other public buildings, with a further 205 or so short-term loans being made annually to temporary exhibitions. NMGW also lends outside Wales, and contributes regularly to major exhibitions in Europe, North America and the Far East.

NMGW would like to contribute more actively to a programme of loans and collaborations in Wales across its collecting areas, including archaeology and the sciences. It is already in discussions with venues in Wales, both in single discipline contexts and multi-discipline settings. We have recently reached outline agreement with partners in Pembrokeshire, led by the Pembrokeshire Coast National Park, which will enable us to lend the Sutherland Collection to a potential new venue in St Davids.

This positive approach is one of the guiding principles of the developing Partnership Programme. However, to achieve this there needs to be greater capital and ongoing revenue investment locally in museums, galleries and other venues, and a not inconsiderable investment in NMGW's existing Art Department and Collections Centre to service and sustain such programmes.

There is a challenge here for local authorities and independent public bodies to bring local museums and galleries up to a standard which makes them suitable to house works from the national collection. The Minister for Culture, Sport and the Welsh Language has given an impetus to this process by allocating extra funding to the Council of Museums in Wales to enable them to identify and develop pilot schemes for lending to local museums - one in mid Wales and one in north-east Wales - to begin enhancing their programmes, towards a standard which enables them to display items and works from NMGW. The Pratley Report to the Arts Council of Wales proposes a parallel approach to partnerships with the visual arts sector.

## **Loans in**

At present NMGW has 326 loans (primarily of silver) on display. However the inflexibility of the main galleries limits the programme of loans in.

NMGW seeks to exchange works when it is appropriate to do so, borrowing internationally from those to whom loans are made. A recent example is Degas' 'Orchestra of the Opera' loaned by the Musée d'Orsay, in return for a work from NMGW by Daumier.

Like other major art galleries, NMGW also uses loans to fill gaps in its own holdings. These may be long term, such as the recently deposited 'Six Bells, Abertillery' by L. S. Lowry. They may also be short term, such as the loans from the Arts Council of England, of works by Mona Hatoum and Perminder Kaur, young British artists from minority communities who studied and worked in Wales

Thirdly, NMGW borrows several hundred works each year for temporary exhibitions in the main exhibition gallery, the Art in Wales Gallery and Galleries 8 and 9.

## **Virtual Access**

As noted above, virtual access is rapidly creating a wide range of opportunities for museums and galleries. It is NMGW's policy to ensure that all works of fine and applied art that can feasibly be reproduced digitally will ultimately be included in a complete list on our web site. Images of 500 paintings and sculptures will be made available to the public via NMGW's web-site this Spring (2002).

NMGW's art acquisition policy is next due for review in 2003 which, in terms of this present consultation exercise, is timely.

Clearly future developments in information and communication technology (ICT) are difficult to predict. However, in a country so challenged by its transport infrastructure, investment in ICT to deliver improved virtual access is clearly essential.

This does not simply mean developing NMGW's web-site - although this is a short-term priority. Intellectual access is improved beyond recognition by interaction. NMGW has initially invested in the potential of interactive ICT with Project Cambrensis, a videoconferencing initiative that links schools across Wales to NMGW's educationalists and experts. It is this type of reactive and informed access opportunity that NMGW will be seeking to develop.

## New displays

Work began in 2000 with the re-hanging of the early Welsh Portraits in Gallery 2 in NMG, and in 2001 alterations to Gallery 16 allow for changing thematic shows. This work can continue at the present modest pace, or, of course, be enhanced by a step-change increase in resources.

An audio tour for NMG is being commissioned. It will cover all the galleries, both art and museum, and it will be designed from the point of view of the first-time visitor to ensure simplicity of use. It will also provide layers of information to ensure that it also caters for returning and increasingly knowledgeable visitors and experts in their fields.

Audio guides and computer-based interpretation will not be developed at the expense of the human guide. NMGW's staff have been praised UK-wide for their friendliness, their expertise and their focus on visitor needs. Developing this visitor-focused culture will continue as will the development of other 'low tech' interpretative techniques such as trails and improved labelling.

## Premises

It is worth summarising at this point the strengths and weaknesses of the existing premises in terms of the display of art across Wales. Those consulted in Phase 1 did not confine themselves to an analysis of NMGW's premises. In view of NMGW's developing Partnership Programme, NMGW agrees that it is essential to examine its own premises in the context of those provided by potential partners.

### National Museum & Gallery Cardiff

This classical structure was begun in 1912, and extended at various periods up to 1993. The condition of the building varies greatly according to the period of construction. The Art Galleries, which were refurbished and extended in 1988-93, are air-conditioned; however, some of the rest of the building suffers from water ingress and lacks environmental control.

The Art Collections occupy approximately 3,000 square metres of display/circulation space, with a further 400 square metres for storage, and 550 square metres for studios, offices and workshops. Eight galleries in the refurbished East Wing contain 'permanent' displays of painting, sculpture and applied art, and two others are used for changing exhibitions of works on paper. In 1993, six further 'permanent' galleries and a sculpture rotunda were added in the Courtyard extension. The Applied Arts are shown in a series of corridors and balconies. The only dedicated Applied Art gallery is the Welsh Ceramics Gallery off the front hall, established in 1992. The Art in Wales Gallery was refurbished in 1998 as a temporary exhibition space.

Although the building programme of 1988-93 enabled the Department of Art to display a significant part of its collection of paintings and sculpture of up to about 1950, it did not provide space for any significant display of art created after 1950. Nor did it provide a succession of linked main and small-scale 'cabinet' galleries, which would allow, for example, 'in-depth' groups of works complementing the main displays. The existing Galleries at NMG, built to house a pre-1970 collection, will become increasingly inappropriate to the artistic practice (and educational techniques) of the 21st century. In addition to the three small temporary exhibition galleries described here, the Department of Art has regular access to NMG's main temporary exhibition galleries, comprising 700 square metres, and the largest such space in Wales.

### The Turner House Gallery

Situated in Penarth, Vale of Glamorgan, and built in 1888, Turner House was given to the National Museum of Wales in 1921. Since 1950 it has been used for temporary exhibitions, mostly of Welsh contemporary art, including amateur work. It attracts around 10,000 visitors a year, and its market is

essentially local. It is small (display area of only 163 square metres), and has no infrastructure (such as storage, workshop etc.).

### **Museum of Welsh Life**

There is much 'Art' material, particularly craft and the applied arts (such as costume and furniture), in the social history collections of the Museum of Welsh Life. Some of this is shown both in the museum galleries, and in the re-erected buildings.

However the Museum of Welsh Life is primarily an outdoor site with the only opportunities for picture display being in the period setting of St Fagans Castle or the 1970s gallery block, neither of which are air-conditioned.

### **Geographic Spread**

NMGW's 'permanent' art provision in its south-east Wales sites is supplemented by the extensive provision of long- and short-term loans and temporary exhibitions to regional galleries administered by other bodies. Two forthcoming developments will begin to address this imbalance.

The Department of Industry holds a collection of art illustrative of industry. Together with material from the Department of Art, this will be drawn on by the new National Waterfront Museum, Swansea, a partnership with the City and County of Swansea.

Meanwhile, early 'pilot' projects in our Partnership Programme will seek to test ways in which the collections, including art, will be shared by key providers around Wales.

The principal local authority galleries are in Swansea and Newport, the former reinforced (as in Cardiff) by other exhibition spaces. Oriel Mostyn, Llandudno, Oriel 31, and the Aberystwyth Arts Centre run significant exhibition programmes, sometimes touring in Wales and beyond. The recent ACW Review of Galleries proposes a network of six 'second tier' regional art galleries, to be a national group of partners with NMGW in providing access to modern and contemporary art.

### **Provision by others of premises across Wales**

The recent review of galleries commissioned by the Arts Council of Wales from David Pratley Associates identified some 250 organisations across Wales that classify themselves as galleries. However the great majority of these are privately owned spaces which exist primarily to sell work. Some public galleries in Wales hold collections, and like NMGW have responsibilities for conservation and interpretation. Others are exhibition spaces and exist primarily to work with living artists.

In addition to the national collections (those of NMGW and of the National Library of Wales), the principal 'collection' galleries are the Glynn Vivian Art Gallery, Swansea, and Newport Museum and Art Gallery (and Tredegar House), administered by local authorities; and Aberystwyth Arts Centre and School of Art, run by the University of Wales. Other local authority museums also hold works of art, sometimes as part of general 'history' collections. Part of Bodelyyddan Castle is an out-station of the National Portrait Gallery, London. There are important collections of paintings at National Trust properties, particularly Penrhyn Castle.

The leading publicly funded exhibition spaces include Oriel Mostyn, Llandudno; Chapter Arts Centre, Cardiff; the Ruthin Craft Centre; Oriel 31, Newtown; Aberystwyth Arts Centre; complemented by the Royal Cambrian Academy, Conwy. Many of these are owned by independent bodies, such as charitable trusts. They fall outside the category of 'museums', but lead the presentation and interpretation of the visual arts in their region.

## **Suitability of Existing Buildings**

Some galleries are housed in buildings that are around a hundred years old, others date from the 1960s and 1970s. Many lack adequate environmental control, and require refurbishment. All these galleries are relatively small, and only one has a floor area in excess of 500 square metres. Many, however, have plans in hand to improve their facilities, whilst other locations are debating how to create new facilities, such as 'The Sutherland Centre', the project to create a locally-managed Museum & Art Gallery in St Davids, which will interpret the landscape and history of Pembrokeshire through Art, primarily that of Graham Sutherland.

## **Overall Capacity**

While Wales has a small number of public galleries with art collections, none of these (including NMGW and NLW) is currently able to present a continuous comprehensive display of the art of Wales, particularly in the modern and contemporary period. Nor can they consistently present the full range of work from Europe and beyond.

Wales also benefits from a number of temporary exhibition spaces, most of which are heavily dependent on ACW funding. Some have an exhibition programme of high quality. All these galleries are nevertheless comparatively small, and despite their quality, are unable to provide the programmes of the range and scale that has long been the norm in most English, Scottish and European regional centres.

## **Infrastructure**

It was recognised in Stage 1 that providing support for both a dedicated National Gallery and the Partnership Programme will demand a transformation in NMGW's infrastructure. It is worth examining here what the implications of this might be.

## **Collections Centre**

At a cost of £3 million, NMGW has created a new Collections Centre at Nantgarw Business Park. Currently its industrial collections are based there, and, as an interim measure, part of its art holdings will also be stored in the building.

However, major investment in extending and enhancing this facility would provide the means for developing a meaningful Partnership Programme. NMGW's conservation facilities are scattered and in need of updating; it is lacking in modern analytical facilities. NMG has no dedicated area for dealing with loans, whether in-coming or out-going - and no covered loading bay, normally held to be essential for the movement of artworks. The Collections Centre would provide an operational base for an expanded loans and exhibition programme. It would also provide good quality storage for part of NMGW's art collection as well as releasing space at NMG for the infrastructure required there - such as loading, handling, transit areas, workshops and storage.

## **Staffing**

NMGW's Department of Art currently has a permanent staff of three curators, three assistant curators (covering both Fine and Applied Art), three conservators, three administrators and two technicians. These care for, and provide access to, a collection of 42,000 works of art, and each year the Department mounts up to twelve temporary exhibitions, provides numerous public talks and events, answers 4,500 enquiries, makes about a hundred acquisitions, and lends some 300 pictures and objects to temporary exhibitions in Wales and around the world.

## **Research**

While NMGW does sponsor new research in the Arts, particularly in connection with its exhibition programme (recent examples are work on Augustus John drawings, John Brett seascapes and on Belgian refugee artists in Wales, 1914-18), it is unable to pursue any sustained work on Welsh artists and collections.

The foundation of art gallery research is generally seen as a complete permanent collection catalogue, which provides a fully scholarly exposition of all works, including by collection category, such as oil paintings or Welsh porcelain. NMGW has produced no such art catalogues since the 1950s. Nor is it currently properly capitalising on the potential for producing the wide range of more popular material from single artist studies (e.g. Gwen John) to subject guides (e.g. Impressionist Painting, Welsh Ceramics) that our audience increasingly expects. Even exhibition research is severely curtailed by lack of time and resources.

Lack of research can impact adversely on NMGW's acquisition policies. Acquisitions are made reactively, as pictures and objects come on the market, rather than in a planned manner. This can hamper the growth of the collection, particularly that of modern and contemporary art.