

2015

Freedom of Information Request

Reference number – 15-017

Information relating to international activity at Amgueddfa Cymru

I hope you can help with an enquiry I have regarding international activity at your museum. Please could you provide me with a link or a copy of your museum vision, mission and international strategy document? I would also be interested in seeing a list and where possible have copies of any Memorandums of Understanding or Letters of Intent you have with any foreign countries? Also would it be possible to have a list of the international activity your institution has had over the last 5 years including dates, institution, activity and country, that would be greatly appreciated.

Reference no.: 15-017

14 October 2015

Dear

REQUEST FOR INFORMATION – *Information relating to international activity at Amgueddfa Cymru*

Thank you for your request for information. As Museum Secretary for Amgueddfa Cymru - National Museum Wales ('the Museum'), I am responsible for responding to your request for information.

I refer to your email of 17 September 2015, in which you asked for the following information:

I hope you can help with an enquiry I have regarding international activity at your museum. Please could you provide me with a link or a copy of your museum vision, mission and international strategy document? I would also be interested in seeing a list and where possible have copies of any Memorandums of Understanding or Letters of Intent you have with any foreign countries? Also would it be possible to have a list of the international activity your institution has had over the last 5 years including dates, institution, activity and country, that would be greatly appreciated.

Response

Taking each point of your request in turn, please find below the Museum's response:

- Please could you provide me with a link or a copy of your museum vision, mission and international strategy document? Our Vision and our International Strategy are attached.
- I would also be interested in seeing a list and where possible have copies of any Memorandums of Understanding or Letters of Intent you have with any foreign countries? The Museum does not have any Memorandums of Understanding or Letters of Intent with foreign countries, therefore I am unable to respond to this element of your request.
- A list of the international activity your institution has had over the last 5 years including dates, institution, activity and country, that would be greatly appreciated. The Museum does not have a list of our international activity over the last five years that sets out dates, institutions, activity and country, therefore I am unable to respond to this element of your request. However, we hope you find both the International Strategy document and details of our international work

showcased on our website <http://www.amgueddfacymru.ac.uk/rhyngwladol/>
<http://www.museumwales.ac.uk/international/> helpful.

Your request was considered according to the principles set out in the National Assembly's Code of Practice on Public Access to Information (third edition). The Code is published on the Internet at www.information.wales.gov.uk.

If you are unhappy with the service you have received in relation to your request and wish to make a complaint or request a review of our decision, you should write to the Director Finance and Corporate Resources at the following address:

Mr. Neil Wicks
Director of Finance and Corporate Resources
Amgueddfa Cymru – National Museum Wales
Cathays Park
Cardiff
CF10 3NP

When dealing with any concerns, we will follow the principles of the National Museum of Wales's Code of Practice on Complaints, which is available on our website at www.museumwales.ac.uk/en/45/.

Internal review requests should be submitted within two months of the date of receipt of the response to your original letter.

You also have the right to complain to the Information Commissioner's Office (ICO) if you are not content with the outcome of your complaint or review. Generally, the ICO will not make a decision unless you have exhausted the complaints procedure provided by the Museum.

The Information Commissioner can be contacted at:

Information Commissioner's Office
Wycliffe House
Water Lane
Wilmslow
Cheshire
SK9 5AF

If you have any further queries or concerns then please contact me via my email address.

Yours sincerely

Elaine Cabuts
Museum Secretary

inspiring people, changing lives

rhwyddwr
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Our Purpose: Inspiring people through our museums and collections to find a sense of well-being and identity, to discover, enjoy and learn bilingually, and to understand Wales' place in the wider world.

Our commitments:

Making a difference to Wales:

Changing lives, by working with local and national organisations to create a happier, healthier and more sustainable Wales, with access to culture for all, and a thriving economy.

Museum experience: Visitors experience high quality museums, exhibitions, and public spaces for enjoyment and learning.

Online experience: Users experience a connected and accessible digital museum for engagement, creativity and learning.

Learning and Creativity: Everyone has a wealth of opportunity to learn, research and create.

Participation and Inclusion: Individuals, families and communities throughout Wales and beyond, shape and take part in inclusive and accessible cross-cultural activities for all.

We will achieve this through:

Transformational projects: Plan and deliver projects that transform our services and how we deliver them.

Advocacy and communication: Promote and market the valuable and diverse work we undertake regionally, nationally and internationally.

Connected digital museum: Improve quality, accessibility and availability of our collections and services online.

Strategic partnerships: Develop corporate partnerships and collaborations to enhance the effectiveness and impact of our work and that of our partners.

Public programmes: Plan and deliver inspirational exhibitions, events and activities within and beyond our museums.

Advancing knowledge: Extend knowledge of our collections and audiences through novel and independent academic research and analysis that meets public and organisational needs.

Financial Performance and Governance : Achieve excellent organisational performance, governance, financial control and improve financial sustainability.

We will enable this through:

Our People: Develop skills and nurture the talent of our staff and volunteers, to ensure we provide high quality services.

Our Culture: Develop a culture of innovation and excellent leadership that promotes public service, communication and continuous improvement at all levels.

Our Systems: Develop our systems, processes and technology to improve effectiveness and meet changing expectations of our visitors.

Our Collections: Develop and care for the national collections to ensure they remain relevant and accessible today and for future generations.

Our Infrastructure: Invest in our infrastructure to ensure a safe, sustainable and secure environment for staff, the public and the collections.

Amgueddfa Cymru – National Museum Wales

International Strategy

Date of publication: November 2013
Date for interim review: November 2015
Date for final review: November 2018

1.0 Background

Amgueddfa Cymru, as Wales' National Museum, preserves, interprets and presents major cultural and natural assets from around the world, holding them in trust for the people of Wales in line with its commitments as a charitable organisation with a Royal Charter and a Welsh Government Sponsored Body. The diversity of national collections and their international origins, in many cases, are rooted in the historical context of Amgueddfa Cymru's formation as an institution in the early 20th century following on from a period during which Britain was a leading political and economic power with an empire spanning the world.

National museums are not defined by national boundaries and this historic legacy contextualised by a 'globalising world', demands a contemporary and active international role and responsibility for Amgueddfa Cymru.

One of the earliest mission statements of the Museum was to 'tell Wales about the world and the world about Wales'. The focus for this strategy is to continue this and to provide direction on Amgueddfa Cymru's future activity outside the United Kingdom in line with its Vision of becoming a world-class museum of learning.

This strategy is designed for multiple audiences – i.e. to guide Amgueddfa Cymru staff to focus their efforts on the priorities for our International work and to inform our external stakeholders on the breadth and nature of it.

2.0 Welsh context

The international dimension of Amgueddfa Cymru's work is of great importance to contemporary Wales, both culturally and economically.

Museums promote the cultural life of our nation, they encourage active participation in culture, protect our natural, artistic and historical heritage, help expand Wales' international profile and contribute to our tourism industry, a key part of the Welsh economy. The Welsh Government's Museums Strategy for Wales recognises that by developing international links, where appropriate, in relation to loans, exhibitions and the sharing of skills, museums can create a positive impression of Wales.

The Welsh Government works across the world to build awareness and connections to support Wales' economy and cultural heritage. The Welsh Government has established a number of relationships with European regions and countries primarily focused on developing cultural and economic links. These include: Brittany, Baden-Wurtemberg, Latvia, Silesia and Catalonia. In addition to this, through International Business Wales, the Welsh

Government has a presence in a number of countries globally including India, China and the USA, focused on developing commercial and trade links with Wales. Within China, it has a specific relationship with Chongqing. In order to raise the international profile of Wales and increase Wales's influence on the world stage the Welsh Government organises a small number of quality, high profile international events each year and these are supported through trade and cultural delegations.

The British Council creates international opportunities for the people of the UK and other countries and builds trust between them worldwide. They are on the ground in six continents and over 100 countries bringing international opportunity to life, every day. Each year they work with millions of people, connecting them with the United Kingdom. The British Council Wales relates this work to Wales and connects people with learning opportunities and creative ideas from Wales to build lasting relationships around the world.

Wales has a tradition of being outward looking, and has hundreds of grass-roots organisations linking Wales with other parts of the world, especially in developing countries. Wales is a bi-lingual nation which aligns us with the World's many other bi-/multi-lingual countries. Wales has a relationship with many of these in some form or another. Wales also has a thriving diaspora – driven by a range of factors including hardships, religious movements, business opportunities and cultural/political reasons etc., the most famous of which was the emigration to Patagonia.

3.0 Funding context

The international context in which national museums operate has become more dynamic, more volatile, more global and more competitive. The challenges facing the UK economy have not eased in the past year and public funding continues to be tightened. The current financial climate poses unprecedented challenges for every public sector organization in Wales, and Amgueddfa Cymru is no exception, and it is within this context that this international strategy is framed.

There is no doubt, however, that museums are one of the biggest sectors for public sector expansion in the world. The value of international contacts for culture, creativity and the creative industries is huge and not currently exploited to its full capacity. In order to capitalise on this, within the current funding situation, increasing emphasis must be placed on long-term and genuinely collaborative partnerships which can operate on a number of levels: governmental, industrial, commercial and institutional, and work to lever in funding from a range of sources including the EU, private trusts and foundations and international corporate sponsorship. Partnership working, that is both genuine and focussed on mutually-beneficial outcomes, is a key theme for this strategy and without it, delivery will not be possible. Such collaborative working will not only enable this ambitious and important strategy to deliver outcomes for the people of Wales. It will also add value to this important work and ensure that we can deliver more with less – a fundamental issue in relation to the current funding context.

Furthermore, Information and Communications Technology (ICT) has revolutionised communication, in part by doing away with national boundaries. This applies to communication amongst professionals, as well as dialogue between museums and audiences. The interactive nature of web-based technology has also changed the nature of the dialogue

itself, enabling Amgueddfa Cymru to engage with audiences who would never otherwise have had access to the collections and knowledge base of the organisation, facilitate dialogue with colleagues internationally at very little cost and to involve the public pro-actively in research and collecting activities by means of interactive communication technologies. Now, more than ever before, Amgueddfa Cymru has the opportunity to engage with international audiences and stakeholders.

4.0 International needs and opportunities 2013-2016

The needs and opportunities in relation to Amgueddfa Cymru's international work over the next 3 years have been identified by the Senior Management Team following a horizon-scanning exercise and these have been summarised in Table 1.0. This maps out the major areas of strategic activity against the regions of the world in which we will prioritise this work. From now onwards, all international projects (excluding loans and conference attendances) will require a business case for Senior Management Team approval and the Museum will expect all projects to be fully funded from external sources unless justified as a key organisational priority. Exploratory work and pilot projects will be encouraged.

For international travel, Museum staff will need to submit a form outlining the purpose, outcome, impact and cost requirements to the Director General for approval before making the travel arrangements.

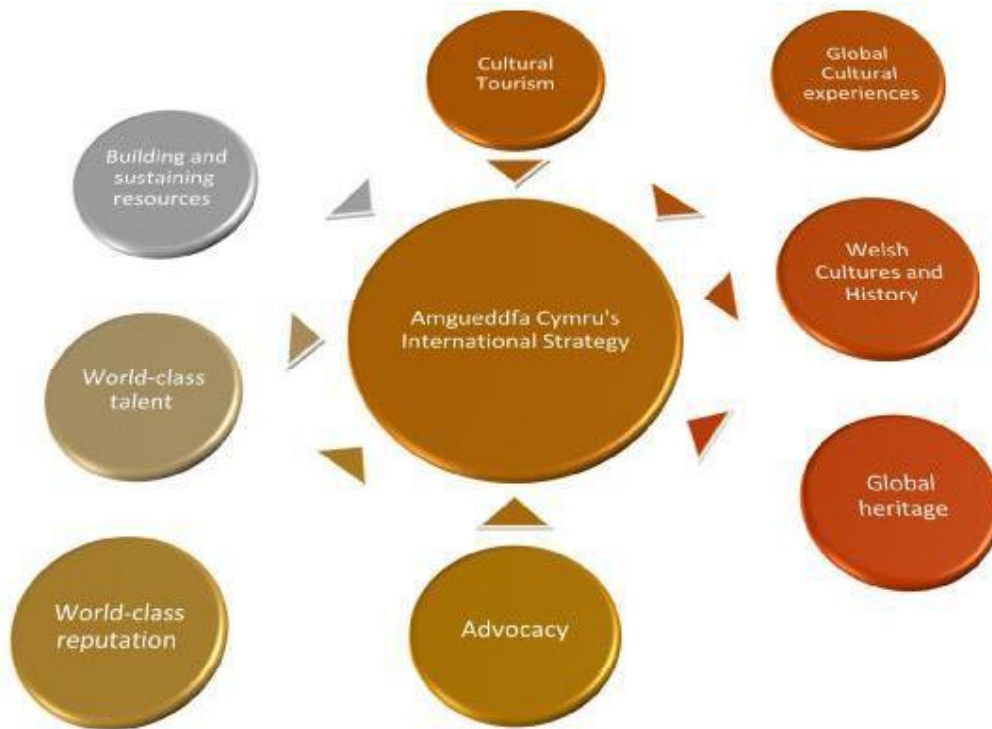
Table 1.0 Needs and opportunities in relation to Amgueddfa Cymru's international work over the next 3 years

Lead areas of strategic activity -> Regions of the world	Collecting and research	Museological research	Exhibitions	Web / Diaspora	Profile / Communications	International supporters/ Development	Enterprises / Income generation
Western Europe	✓	✓	✓		✓		
Eastern Europe	✓	✓					
India and SE Asia							
China			✓				
Japan			✓				
South America, especially Patagonia	✓ Patagonia 2015	✓	✓ Patagonia 2015	✓ Patagonia 2015	✓ St Fagans and Patagonia 2015		
Russia							
North America		✓	✓	✓	✓	✓	
Australasia		✓					
Africa - Zimbabwe	✓						

5.0 Objectives

Amgueddfa Cymru will focus on the delivery of the following eight objectives during the period of this strategy. These integrate an international, intercultural and global dimension into the purpose, functions and delivery of our Vision to be a world-class museum of learning. We already have a good track record in delivering elements of each of these objectives and case studies of best practice are given in Annex 1.

Figure 1.0 The themes of the eight objectives in Amgueddfa Cymru's International Strategy



Objective 1 – Tourism - To be a key player in Wales' Cultural Tourism sector

Amgueddfa Cymru's cultural offer is an important element of the Welsh Government's Tourism 2020 strategy. The World Tourism Organisation (UNWTO) *Tourism Towards 2030* predicts that the number of international arrivals to Western Europe will grow by 2.3% per annum. Tourism 2020 notes that it is essential to target marketing investment carefully at a small number of territories where we are building on current strength and have identified strong potential for growth. The three such international markets identified in Tourism 2020 are Ireland, Germany and the USA which can be supplemented with digital marketing.

Currently international visitors (from outside the UK) account for 11% of all visitors to the National Museums. This percentage varies from museum to museum, but on average it is a relatively small proportion, reflecting the relatively low numbers visiting Wales, and one that we can support the sector to grow by using the right approaches. International visitors are a relatively high spending market but historically have been of lower importance for Wales, accounting for just 8% of all staying trips and 16% of all staying visitor expenditure. Scotland, Ireland and the English regions attract significantly more international visitors than Wales. Helping to boost the number of international visitors will contribute to a stronger tourism sector and an increased contribution to the Welsh economy. The Tourism 2020 strategy also aims to ensure that Cardiff, where two of the national museums are located, is internationally recognised as a short break Capital City.

We will, responding to the specific international needs and opportunities:

Actively engage with the Tourism Partnerships around each national museum site in relation to attracting international visitors;

Ensure appropriate international promotion of our internationally significant collections and sites, via our website and other digital and social media;

Ensure successful targeting of the redeveloped St Fagans: National History Museum to international tourists;

Promote the links between World Heritage Sites in Wales and Amgueddfa Cymru sites; and

Work with Cardiff City Council to support the Tourism 2020 aim of Cardiff being recognised as a short break Capital City.

We will measure success by monitoring numbers and percentages of international visitors and the profile of our visitors.

Objective 2 – The world in Wales - To extend our offer of global cultural experiences

Amgueddfa Cymru is one of the key cultural providers in Wales. By extending the range of cultural experiences on offer from across the globe to the people of Wales, at the national museum sites and virtually through our website, we can provide unparalleled opportunities for cultural enrichment, contemporary debate and discussion on issues of key global importance. This will further act to promote Wales as a must-visit tourist destination.

We will, responding to the specific international needs and opportunities:

Extend and diversify our programming of both events and exhibitions to ensure that as full a range of cultural experiences are provided.

Successfully host and promote a new exhibition in partnership with the Three Gorges Museum, Chongqing at National Museum Cardiff in 2015/6.

Continue to work in collaboration with Artes Mundi to deliver Artes Mundi VI in 2014/15.

We will measure success through the number of visitors to exhibitions which are specifically designed to extend our offer of global cultural experiences.

Objective 3 – Wales in the world - To promote understanding of Wales' cultures and past

Amgueddfa Cymru has a key role to play in telling the story of Wales' past and its cultures. The context of 'globalisation' has reinforced our position in recent decades, assigning to us as an institution, a growing role within increasingly diverse and multi-cultural societies both within Wales and abroad. Examining our collections, resources and the information we provide to make them accessible, in this Welsh cultural context, will help to challenge prejudices for the benefit of users.

We will, responding to the specific international needs and opportunities:

Develop St Fagans through the current £25.5m re-development project as an internationally renowned participatory museum telling the story of Wales and its culture from earliest times through to the modern day;

Promote the partnership-lead Peoples Collection Wales to international audiences as well as in Wales; and

Seek further international venues for the exhibition, 'Wales: Land of the Red Dragon'.

We will measure success via visitor feedback and web statistics relating to Peoples Collection Wales.

Objective 4 – International collections - To preserve and make sense of a global heritage

The benefit of a national collection that truly represents Wales' history and culture is immeasurable, not only in terms of Wales' image and reputation nationally and internationally, but also in attracting additional visitors to Wales. The collection not only represents Wales, but is also a prestigious collection of international standing used to maintain and enhance Wales' reputation worldwide, as discussed in the objective above. Amgueddfa Cymru holds some 5.1m objects in trust for the People of Wales. These objects, in line with the Museum's Royal Charter obligations, come from all over the world and play an invaluable role in promoting the understanding of the present and past to inform our futures.

The characteristic of much museum-based research in recent decades has had its focus on the object and on visitor learning and engagement – fields in which the cultural sector rather than the higher education sector holds the greatest expertise. This contrasts with university research, where the emphasis on theory and contextual analysis has meant a shift from taxonomy and object-based research. As a result,

Amgueddfa Cymru has sustained a level of expertise and a knowledge base which was elsewhere being eroded.

We will, responding to the specific international needs and opportunities:

Engage in relevant international collections and audience research partnership projects, based on the Museum's research strategy; and

Actively acquire collections and engage in educational/museological projects from key areas across the world, in line with the Museum's collections, learning and participation strategies.

We will measure this through the number of peer-reviewed articles, the Research Register and Collections and Research reports to the Board.

Objective 5 – Communicating - To advocate for Wales on the world stage

Amgueddfa Cymru's international standing as a national museum is a vehicle for advocating and promoting Wales globally. In Wales, Amgueddfa Cymru supports the Welsh Government and the British Council, and other organisations, helping them with opportunities for cultural diplomacy by hosting visits to our sites. Members of Amgueddfa Cymru staff also support Welsh Government delegations abroad. Furthermore, the lending of objects from the national collections is a long-established practice for sharing collections among institutions internationally, and has been a major conduit for making collections accessible across the world, while also informing the world about Wales. Advocacy on behalf of Wales has the potential to support investment in the Welsh economy and to promote Wales as a tourist destination.

We will, responding to the specific international needs and opportunities:

Support international cultural and trade delegations of the Welsh Government where practical and appropriate;

Host VIP visits to national museum sites to support international cultural diplomacy working in partnership with Welsh Government;

Loan to international venues, following our established loans procedures and policies; and

Develop travelling exhibitions that support awareness-raising abroad of the culture of Wales in collaboration with key partners.

We will measure success through the number of loans to international venues, the number of visits to travelling exhibitions, the number of partnerships emerging from hosting VIP visits and supporting international government delegations.

Objective 6 – Reputation - To deliver a world-class reputation

Amgueddfa Cymru's Vision is to be a 'world-class museum of learning'. This objective is about the quality of our provision as a national institution striving to achieve world-class delivery across key areas of our activity.

We will, responding to the specific international needs and opportunities:

Focus on the delivery of a world-class participatory museum at St Fagans working with key partners to add value wherever possible;

Extend our benchmarking with key functions within comparable national museums across the world to understand what it means to be world-class;

Deliver a new 'Interpretation Strategy' that delivers world-class interpretation; and

Re-write the 'Research Strategy' with a focus on world-class research.

We will measure success by delivering the new strategies and successfully completing the development at St Fagans and opening it as a world-class participatory museum.

Objective 7 – Skills - To develop world-class talent

Amgueddfa Cymru's Vision is to be a 'world-class museum of learning', one in which we grow through learning from each other and embedding and celebrating the learning skills at the very heart of all our work. There are a large number of international opportunities that can support this Vision.

We will, responding to the specific international needs and opportunities:

Develop a protocol for international staff exchanges and a planned international exchange programme for Amgueddfa Cymru staff, building on the many informal collaborative arrangements and agreements already in place ensuring that such exchanges support the Museum's wider corporate objectives, are funded, and bring clear benefits to Wales;

Twin national museum sites with equivalent museums overseas;

Host visiting scholars in mutually rewarding partnerships;

Award bursaries to enable staff to attend international conferences;

Build capacity in parts of the world lacking a domestic skills base, for example in identification of flora and fauna;

Support staff who wish to engage with the Welsh Government's international placement schemes; and

Enable staff to contribute to international working groups and committees in their specialist fields.

We will measure success through the number of staff engaged in international development opportunities.

Objective 8 – Resources - To build and sustain resources from international sources

As outlined in the section on funding context above, Amgueddfa Cymru is committed to expanding its sources of funding, in order to build and sustain a resource base that will enable it to achieve its Vision and fulfil its Royal Charter obligations.

We will, responding to the specific international needs and opportunities:

Develop international travelling exhibitions which generate income for the Museum; and

Work with specific Welsh diaspora to deliver collaborative travelling exhibitions which build links with potential supporters of the Museum's work.

We will measure success through the income raised and sustained from international sources.

6.0 Summary statement of International Aspiration 2013-2018

Amgueddfa Cymru is well placed to position itself more prominently in an international context, supporting the Welsh Government in a range of ways, and building on the best practice already in place across the organisation. We hold the extensive, multidisciplinary national collections in trust for the people of Wales and value our highly skilled and talented staff. Together these provide opportunities for building knowledge, reputation and impact in an international context.

The Welsh Government and organisations such as the British Council, value international cultural activity and see the large number of benefits from our activity in this area in relation to economic development and cultural engagement. The activities outlined in the eight objectives of this strategy are drawn from the traditional range of museum activities. As relationships develop and opportunities are explored, we will strive to develop new, novel and innovative ways of working in partnership across a wide range of institutions and with a diversity of audiences.

By 2018, we will have enhanced our status and influence internationally and be recognised as a key cultural institution in Wales that provides opportunities for people across the world to come together and explore their shared histories, heritage and aspirations for the future. Our collections will be viewed as a rich resource that can underpin international dialogue and progression. Our venues and programmes will be encouraging new audiences to engage with Wales and its place in the world. We will have extended and consolidated our international efforts to capitalise on relationships that nurture long term strength.

Annex 1

Case Studies of best practice examples relating to each of the objectives

Objective 1 – To be a key player in Wales' Cultural Tourism sector

International visitors to Big Pit



Big Pit is renowned for its warm and friendly welcome to visitors from across the world. The focus has been on ensuring that the personal interactions between our international visitors and staff are as effective as possible rather than providing expensive foreign language literature. Front of house colleagues can welcome visitors in a surprising array of languages and our Guides are able to converse in French at a basic level.

Big Pit has a greater proportion of overseas visitors than any other Amgueddfa Cymru site. Some 30% of our group visitors are from overseas schools and colleges and recent surveys suggest that around 21% of casual visitors are from overseas. The profile of Big Pit overseas is higher than many of our other sites and this has in turn acts to raise the profile of Wales as a whole. It is still a fact that many visitors may know where Big Pit is but not know where Cardiff is!

The profile of the site, of Amgueddfa Cymru and of Wales has also been increased by our long time membership and active involvement in the European Route of Industrial Heritage.

Peter Walker, Keeper Big Pit

The Llechi Cymru/ Wales Slate Partnership



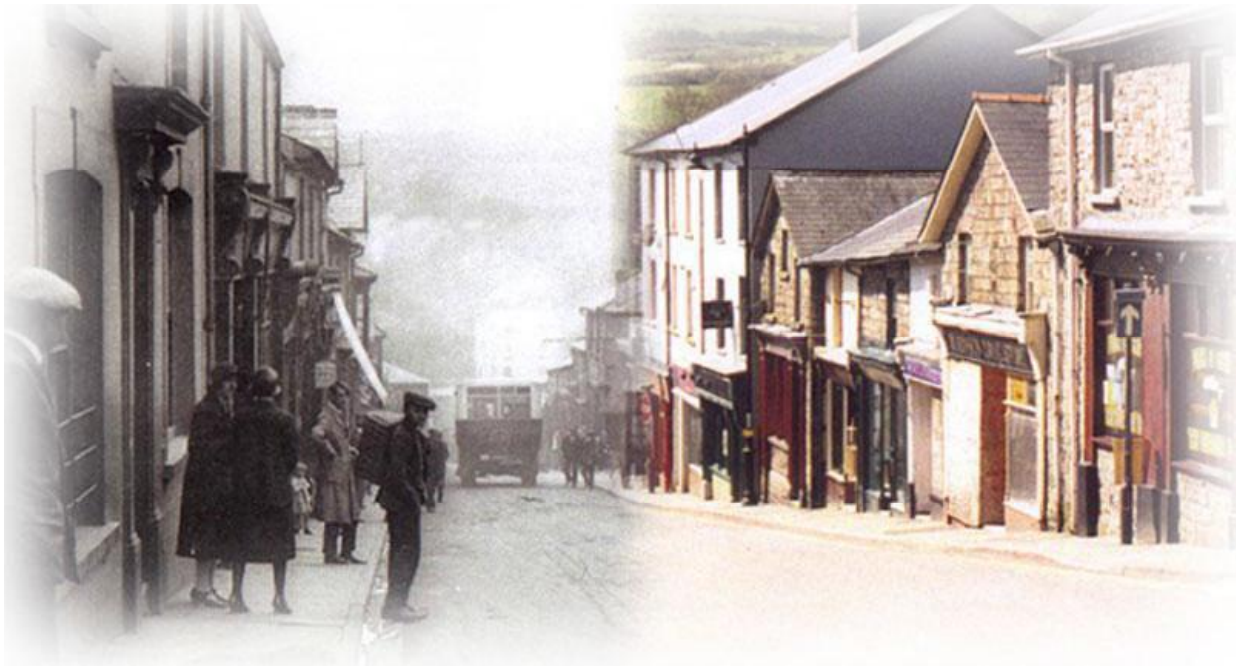
This Partnership was established in 2009, with its first meeting held at the National Slate Museum. It has brought together representatives of working slate quarries, the heritage slate sector and of the narrow gauge railways formerly used to carry slate, as well as of public sector organisations such as Gwynedd County Council, Bangor University, Visit Wales, the Welsh Language Board and Amgueddfa Cymru.

The Partnership has been described by Gwynedd Council's Head of Economy and Community as "unprecedented and innovative". Economic impact assessments have shown that the slate sector, in its entirety, generated 1.2 million visits to related attractions in north-west Wales in 2009, these contributing up to £550 million to the region's economy.

The Partnership has continued to evolve since 2009, with National Slate Museum providing its secretariat. Regular meetings have developed a strong sense of mutual confidence; the most recent saw members inspecting the new quarry and production facilities at Penrhyn Quarry. Crucially, as well, it has provided a platform and means of liaison for first steps in the development of a World Heritage bid for the slate industry of north Wales. This is already on UNESCO's tentative list, with Gwynedd Council having commissioned and received a baseline study in 2012.

Dafydd Roberts, Keeper National Slate Museum

Blaenavon World Heritage Site



The overall project aimed to regenerate the town of Blaenavon through the use of the heritage assets of the area. The Museum's involvement began at the outset as one of the original partners in the Blaenavon World Heritage Site. Big Pit has an important role within the World Heritage Site (WHS) as the main visitor attraction.

The Blaenavon partnership has seen close to £40m invested in the area (£7.5m in total at Big Pit). The work that has taken place within the Blaenavon WHS and the partnership approach adopted is seen as an exemplar and this has largely been confirmed by DCMS in a recent survey of WHSs in the UK.

The physical infrastructure of the town has much improved with derelict properties being renovated and new businesses attracted to the area. Visitor numbers at all the attractions have increased markedly following significant investment and the majority of the heritage assets within the area have been conserved and or restored. As with Big Pit itself, pride in their town has increased amongst local residents as a result.

Peter Walker, Keeper Big Pit

Guardian of Treasures from the National Monuments and Historic Sites of Wales

The archaeological and numismatic collections include many treasures and discoveries made on many of the great monuments and historic buildings of national importance and now under Cadw guardianship. They illustrate Amgueddfa Cymru's key role in collaborative interpretation with Cadw of many of the historic tourist destinations of Wales, while the Amgueddfa Cymru museums provide a tourist destination in their own right. Many of its archaeological and numismatic objects feature in the award-winning Cadw guide books. Examples include the armorial mount bearing the arms of Owain Glyn Dŵr from Harlech Castle, the medieval 'Morus' (Mors or St Maurus) head from Valle Crucis Abbey near Llangollen, and the so-called princes' grave-markers from Strata Florida Abbey, which were probably erected to commemorate important patrons of the abbey (a burial place for the Deheubarth dynasty of princes, the descendants of the Lord Rhys). Our popular and highly successful exhibition 'Origins: in search of early Wales' has provided tourists with a chance to see these iconic treasures at first hand, and the St Fagans Project will provide new opportunities to see these treasures re-contextualized, with updated interpretations.

Mark Redknap, Head of Collections and Research

Objective 2 – To extend our offer of global cultural experiences

From Steep Hillside: Ancient Rock Carvings from Dazu, China

This exhibition was the first collaboration between Amgueddfa Cymru – National Museum Wales and the Three Gorges Museum, Chongqing, China after the signing of a Memorandum of Understanding. It consisted of 48 statues, busts and other carved stone objects that came from the Dazu Rock Carving World Heritage Sites in China. They represented the variety of styles of carving that developed over time, and subject matter, that can be seen at the various rock carving sites and it was the first time that these carvings had been seen outside of China. A series of events were planned around the exhibition including Chinese New Year celebrations and Chongqing in Wales week that brought in big audiences.

The exhibition was highly successful and achieved the highest visitor numbers ever for that particular gallery. Through innovative design it looked spectacular and created a lot of visitor interest and comment. The innovative tri-lingual gallery guide proved very popular and was taken away as a souvenir. This interpretative tool helped reduce the amount of graphic panels required that allowed a more visual focus on the spectacular carvings. The Chinese produced a full-colour guide to the rock carving sites to accompany the exhibition that sold well from the museum shop.

The exhibition brought new audiences to the museum, especially the local Chinese community, and brought these exceptional Chinese carvings and their history to the attention of a wider audience who had no idea that they existed. It created a lot of favourable publicity whilst the innovative exhibition design was especially appreciated by our Chinese partners and raised our standing with the Three Gorges Museum.

Stephen Howe, Head of Exhibitions and Programmes



Artes Mundi

Artes Mundi is an international visual-arts exhibition organised in partnership with Amgueddfa Cymru - National Museum Wales. The exhibition has been staged at National Museum Cardiff since 2004 and has brought the work of 39 international artists to Wales. Each exhibition culminates with one of the shortlisted artists being awarded the Artes Mundi Prize - the largest art prize in the UK.

Artes Mundi is a key way for audiences in Wales to access the latest developments in international visual arts. The exhibition has a particular remit to engage with the work of artists who explore the human condition and social reality. This approach creates important opportunities for engagement and exchange that generates wider understanding of the diversity of lived experience around the world.

The exhibition always secures a high level of media and public interest in Wales and beyond. 44,549 people visited Artes Mundi 5 - the first time the show was staged in the Museum's new contemporary galleries. Audience engagement and learning opportunities have always been central to the delivery of the exhibition. During Artes Mundi 5 over 1,200 people took part in drop-in workshops and art cart activities, and over 3000 children took part in curriculum focused workshops.

Nicholas Thornton, Head of Modern & Contemporary Art



Objective 3 – To promote understanding of Wales' cultures and past

Oriel 1 at St Fagans

Within the innovative and participative Oriel 1 gallery at St Fagans, the Language Wall was a representation of the languages spoken in Wales. A touch-screen in the middle contained interviews with sixteen people who introduced themselves in their own language, and provided a brief history of their lives. The Community Dresser was an opportunity for community groups from around Wales to display objects that were important to them for six months to a year.

The Language Wall reflected the fact that Wales was a diverse and ethnically mixed nation, and provided representation of lives previously not represented in the collections. The Community Dresser gave individuals the opportunity to curate their own display, and to raise awareness about their community.

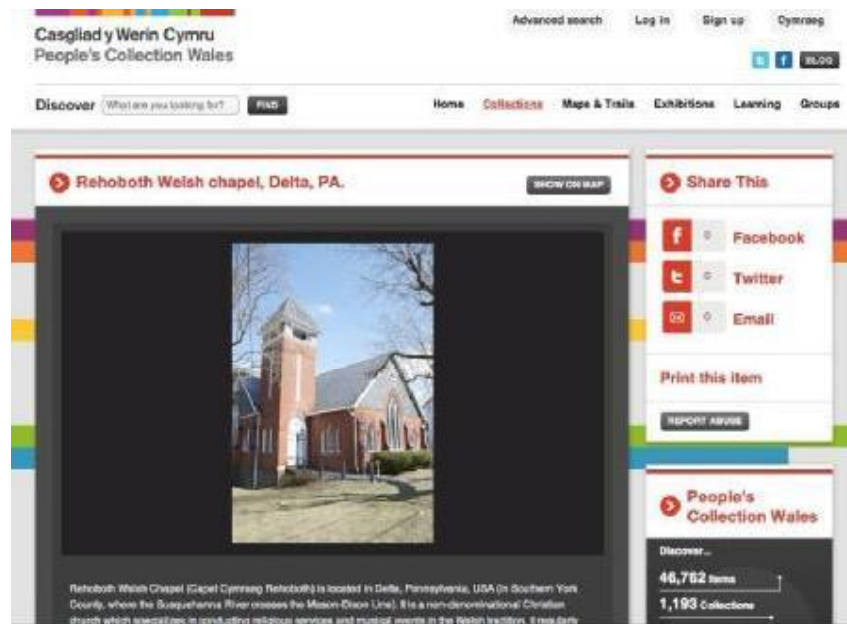
The Language Wall increased the knowledge of visitors about the languages spoken in Wales, and encouraged people to leave their language, if it wasn't included.

The Community Dresser in Oriel 1 was seen by communities as a privilege, and a national stage to display aspects of their lives. The most positive outcome was the mainstreaming of LGBT culture within Amgueddfa Cymru.

Owain Rhys, Community Engagement and Participation Manager



Casgliad y Werin Cymru / Peoples Collection Wales



Casgliad y Werin Cymru / People's Collection Wales (PCW) is a key commitment in the Welsh Government's Programme for Government.

The website and supporting programme of activities bring together a wide range of partners and stakeholders from different fields to support key strategic agendas in Wales including the Digital Wales strategy, digital inclusion, lifelong learning, tackling poverty, cultural tourism and community regeneration.

The People's Collection Wales model has attracted international interest. Members of the People's Collection Wales delivery team presented a paper on the programme at the 2011 Museums on the Web conference in Philadelphia (which also provided an opportunity to develop links with the Welsh expatriate community in Philadelphia). Unique Welsh content currently held in the Welsh community in Patagonia has also been digitised and interpreted in Welsh, English and Spanish on the Glniad website. Since introducing the Philadelphia groups to the website in April 2011 the groups have continued to be involved with PCW, and the website contains material about Welsh emigration to America; including oral history recordings by the groups, and a virtual trail around Delta, Pennsylvania. The Groups continue to have monthly virtual meetings through the use of Skype that involves member of the PCW programme support team.

The PCW programme team has also been involved in sharing good practice with members of the Imagina Atlantica project partnership, which brings together regional expertise in computer graphics, digital visualisation, art, heritage and tourism from 4 European countries (Wales, France, Spain and Portugal). Since its launch, PCW has received 95,849 international visits from outside the UK.

Rheinallt Ffoster-Jones, Peoples Collection Wales Programme Manager

Wales, Land of the Red Dragon



This exhibition was part of a developing relationship between Amgueddfa Cymru and the Three Gorges Museum, initiated by an agreement signed in 2008. It followed National Museum Cardiff's highly successful exhibition *From Steep Hillside: Ancient Rock Carvings from Dazu, China* in 2011, organised in collaboration with Dazu Rock Carvings Museum under the auspices of Chongqing Culture Bureau. See previous case study.

The exhibition at the Three Gorges Museum, Chongqing was on from 4 March to 30 June 2013, and featured important objects from Amgueddfa Cymru's wide-ranging collections and revealed the unique character of Wales through its culture and language, its history and landscape. Themes included the many contributions made by Wales to global culture, such as the growth of modern industry and the struggle for the rights of ordinary people.

The project was judged a great success by the exhibition teams and by its target audiences. The Three Gorges Museum were delighted by the public response, with almost 100,000 visitors. It was also well received at a political level by the Welsh Government, British Council and Chongqing Culture Bureau.

Internally it was a successful collaborative exercise, bringing together expertise, creativity and practical support from many departments. We can also be proud of the strong relationships we developed in an unfamiliar context and of the genuinely shared learning experience that our approach fostered.

Andrew Renton, Head of Applied Art

Participatory Forums for the redevelopment of St Fagans - National History Museum

The redevelopment of St Fagans is the spearhead for culture change in the way Amgueddfa Cymru engages with the people of Wales. We have collaborated with target audiences to ensure that learning and participation underpin everything we do. Working collaboratively with two hundred external organisations in nine participatory forums guides the development of programmes and gallery content.

The nine participatory forums are grouped according to strategic area or audience segment these include: Diversity; Craft and Creativity; Volunteering; User Design; Primary & Special Schools; Secondary Schools; Young Ambassadors; Informal Learners and Academics. Our partners include African Community Centre Wales; Black Voluntary Sector; Deafblind Cymru; Diverse Cymru; DrugAid Cymru; Job Centre Plus; Menter Iaith Cymru; NIACE Dysgu Cymru; Wallich Clifford and Welsh Refugee Council to name but a few.

Underpinning this collaborative approach is the Our Museum initiative, funded by the Paul Hamlyn Foundation. The aim is to facilitate a process of development and organisational change within museums and galleries committed to active partnership with their communities.

Our collaborative working is described as exemplary by the Steering Group of the Paul Hamlyn Foundation's *Our Museum* initiative:

We are very impressed with the work you have done, which has been exemplary. In particular, you have an excellent model for your engagement team and relationships with the community partners, and this has already had an impact on the wider organisation and its ways of working.

It is early days, but the indications are that this collaborative way of working is having an impact on the core decision-making processes of Amgueddfa Cymru. This is helping to place community needs and aspirations at the core of our work and ensuring we play an effective role in developing community benefits and dialogues across relevant sectors in Wales.

This approach is, by its very nature more democratic, respecting as it does the part played by the whole population in cultural development. Museum visitors, and the diversity of cultures and communities to which they belong, are holders and contributors of culture, not just passive consumers. As such, they have the right to be involved in the recording and interpretation of that culture.

Nia Williams, Head of Learning, Participation and Interpretation

Llyn Cerrig Bach: Sacrificial Treasure from Late Iron Age Wales

The wartime discovery in 1942/3 of an astonishingly well-preserved collection of artefacts from the ancient lake at Llyn Cerrig Bach on Anglesey is a high point in the collecting history of Amgueddfa Cymru and its study by Cyril Fox had a tremendous impact on our understanding of the Iron Age in Britain. The discovery is of European importance, and very significant to our understanding of the development of Iron Age art styles and metalworking, including weaponry, horse gear and tools, and continues to be the subject of research. As the primary body in Wales for the study of material culture, Amgueddfa Cymru staff unlock, present and share new stories about the early cultures of Wales and the collections in many ways, often working in partnership with other museums, and the Llyn Cerrig Bach treasure has been a star attraction at National Museum Cardiff since its discovery.

A measure of its wider appeal is gauged by loans of items from the assemblage to other museums, including Kentucky (USA) and the Wilberforce Museum, Hull. In 2012, Oriol Ynys Môn approached Amgueddfa Cymru about creating a special exhibition to spotlight this remarkable treasure from Anglesey, providing an opportunity to share with local and wider communities the results of its latest research on this remarkable find, including the discovery in 2012 of Celtic art decoration on a pair of short iron tongs. An engaging popular book was commissioned by Oriol Ynys Môn to coincide with the exhibition, with contributions by Museum staff on conservation and the collection today. Staff worked with Oriol Ynys Môn in developing educational resources for schools and communities on Anglesey, including the production of some high quality replicas of items from the Llyn Cerrig Bach collection as a long term resource), and lectured on the discovery.

Public interest in Llyn Cerrig Bach now is keener than ever, and it retains an enduring capacity to reveal new stories. Amgueddfa Cymru continues to play a leading role in caring for, researching and promoting understanding of Wales's cultures and pasts, such as Iron Age Wales at the time of the treasure – whether we are supporting researchers preparing publications, helping pupils with school projects, feeding the tremendous public appetite for archaeology and early history, or adding records of new discoveries to the publically accessible databases such as that for Celtic Art in Britain.

Mark Redknap, Head of Collections and Research

Objective 4 - To preserve and make sense of a global heritage

A world of Copper

National Waterfront Museum Swansea is a partner in the University of South Wales-lead project *A World of Copper: Globalising the Industrial Revolution, 1830-1870* funded by the Leverhulme Trust's International Networks Scheme. Swansea was the focus of the global copper trade in the eighteenth and nineteenth centuries. In the study period, Wales smelted ores from every part of the world and exported copper to an equally wide range of markets.

Copper was the first truly international commodity and Wales lay at the centre of this early manifestation of globalisation. Three international workshops have been held: on technology transfer at Swansea (April 2012), on emigration at Burra Burra, South Australia (September 2012) and on international trade at Santiago de Chile (April 2013). Robert Protheroe Jones, Amgueddfa Cymru curator of heavy industry, received Leverhulme Trust funding to attend the three workshops, presented papers at two of them, on the internationally adopted 'Welsh process' of copper smelting and on the statistics of Wales' share in the global copper trade. He also carried out fieldwork for the Museum photographic collections, recording Welsh smelting settlements in South Australia and the graves of Welsh sailors involved in the copper ore trade in Chile. Spin-off research projects are being developed between the Museum and Australian and Irish researchers, on smelting technology transfer and on the Irish trade in copper ore to south Wales.

The illustration is a watercolour by S.T.Gill of Burra Burra Copper Smelting Works, South Australia, built 1848-49 by the Patent Copper Company of Swansea and staffed by Welsh smeltersmen.



Robert Protheroe-Jones, Curator of Heavy Industry

Amgueddfa Cymru's conservation department recently collaborated with colleagues from Denmark and France in carrying out field trials of newly developed corrosion sensors which will have significance across the world.

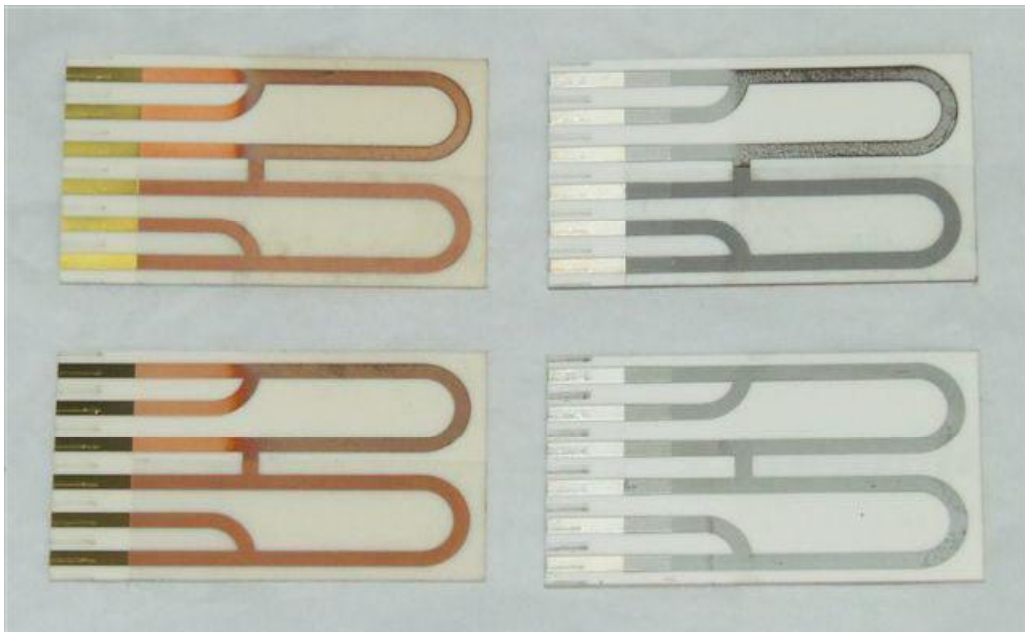
Field trials of a corrosion logger, designed and developed through collaboration between the Institute of Corrosion in France and several museums across the world, were undertaken by the Department of Conservation at St Fagans.

A research scheme was developed to test the logger and provide feedback on installation and performance of equipment and the usability of manuals. The results of the field trials were presented to a workshop during an international conference on Indoor Air Quality.

As a consequence of the project, we have developed links with museum professionals across the world and influenced the final form of the logger which is now available commercially. Involvement in the project enabled us to gather very useful data that we are now using to improve display standards at St Fagans and has catalysed our own research into corrosion barriers and their effectiveness in extreme environments.

The photograph below shows corrosion on the four logger inserts.

Sue Renault, Chief Conservator History & Archaeology

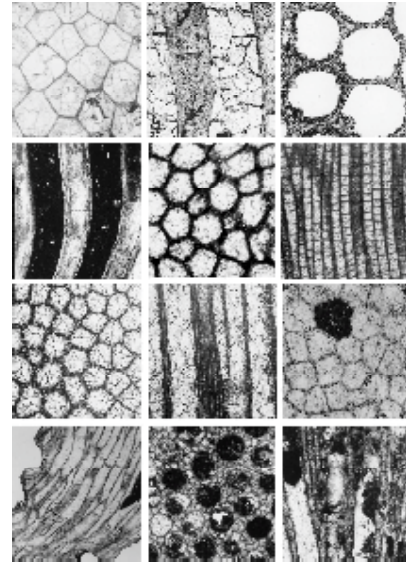


Phylogenetic study of early bryozoans

Bryozoans are small, colonial, primarily marine animals known from the Ordovician to the present day. Amgueddfa Cymru is part of an international team working on the bryozoan section of the *Treatise of Invertebrate Paleontology*, a major project to summarise our knowledge of all fossil invertebrate animals throughout the world.

From this work, has developed a discreet study of the taxonomy of a suborder of early bryozoans (the Esthonioporina) undertaken in collaboration with Dr Paul Taylor (Natural History Museum, London) and Dr Ma Jun-Ye (Nanjing Institute of Geology & Palaeontology, China). Cladistic analysis was used to examine the phylogeny of these bryozoans. This is a method that examines the relationships among organisms based on the idea that members of a group share characters called synapomorphies.

The findings of the study were presented at the International Bryozoological Association in Catania Sicily in June 2013 and the paper had been accepted into the conference volume. The results are significant because they have raised the suborder to order level and identified a new superorder of bryozoans. This has major implications for the classification of bryozoans because it formalises what had previously just been implied and will be used in taxonomic studies including the *Treatise*. The image shows cross sections through the interiors of early bryozoans.



Caroline Butler, Head of Palaeontology

Filling knowledge gaps in Falklands biodiversity

The title covers two projects documenting the lichens, bryophytes and polychaetes (marine bristleworms) of the Falkland Islands. New data on these poorly known groups will inform conservation efforts in the islands. Collaborators were Falklands Conservation, Wales Environment Research Hub (Bangor University), South Atlantic Environmental Research Institute and the Shallow Marine Surveys Group and funding was provided by the Falklands Islands Government and the Shackleton Scholarship Fund.

Large, significant collections were made, for some organisms the most comprehensive available in the world from this region. DNA sequencing will also be possible because the material is recent and specially collected. Several scientific papers are already published or in preparation. Outreach included workshops, media interviews and a popular blog on the Museum website.

The projects establish Amgueddfa Cymru as a centre for Falklands Islands studies. Voucher specimens will be returned to the Islands to facilitate the study and conservation of Falklands biota by local workers. Collaboration with overseas biologists is made possible. The project will inform an application for further work to the UK Overseas Territories Fund, Darwin Plus, to be submitted in the near future.

Ray Tangney, Principal Curator: Botany



Objective 5 – To advocate for Wales on the World stage

Turner to Cezanne : Masterpieces from the Davies Collection, National Museum Wales

This exhibition was planned as a project for the USA, gathering into a mainstream art historical narrative examples of 19th and early 20th century art using over fifty works from the collection. The Museum worked in partnership with the American Federation of Arts (AFA) to develop and facilitate the tour.

Five venues were agreed, in museums in major mid-scale regional centres and in well-known smaller visual arts venues, and spread across different regions of the country and the tour lasted from January 2009 to August 2010.

Many venues used the show as a 'repositioning' in their local markets and to reach audiences beyond their core audiences for display and education programmes. 231,000 people attended the show across the tour. At three of the five venues the show drew that venue's highest attendance figure ever.

By the time the works returned to Wales in August 2010, the Museum had earned a significant surplus to contribute to the gallery refurbishment programme and generated media coverage of a 'paid-for equivalent' of £6.5m. The successful working relationship with AFA has resulted in a further collaboration on the forthcoming 'British Landscapes' tour. This will travel to four venues in the USA in 2015/16.

Angela Gaffney, National Partnerships Manager



Objective 6 – To deliver a world-class reputation

Our Industrial Museums - Big Pit Museum of the year award

The HLF funded redevelopment of Big Pit focused very much on people-based and experiential interpretation.

The redevelopment seems to have worked extremely well on a number of levels. It has struck a chord with the public in that, as well as an increase in visitor numbers, there has been a marked increase in visitor satisfaction as evidenced by trip advisor reviews and visitor surveys. It has also resonated with the museum and tourism worlds as is evidenced by the numerous awards the site has won including the prestigious Gulbenkian Prize for Museum of the Year in 2005.

The project was a financial success in that it was delivered to time and on budget, despite significant difficulties. The profile of Big Pit and Amgueddfa Cymru has been raised by the success of the redevelopment, with funders such as the HLF, the Welsh Government, visitors and the museum world in general. It has also had an important impact in the local community in that locals now take a more paternalist view of the museum and seem genuinely proud of the fact that they have a world class national museum in their town.

Peter Walker, Keeper Big Pit



Creating the National Museum of Art



Between 2006 and 2011, the art galleries at National Museum Cardiff were completely redisplayed, and the former archaeology galleries in the West Wing were completely refurbished to create a new suite of outstanding and flexible spaces for the display of recent and contemporary art. This £6.4 million project gave Amgueddfa Cymru a world-class museum of art extending over the whole of the upper floor of the Cathays Park building.

While art is universal and diverse, it can also express and celebrate national identities and distinctiveness. Amgueddfa Cymru holds world-class international art collections, ranging from Italian Renaissance paintings and sculpture, to outstanding European porcelain, and the best Impressionist and post-Impressionist pictures anywhere in Britain outside London. It is also the principal centre for the collection and study and the visual culture of Wales. The National Museum Art therefore has a clear Welsh perspective, and celebrates the achievement of Welsh artists, but it is not a gallery of Welsh art in a narrow or exclusive sense.

The National Museum of Art was critically well-received, and the public response has been almost universally favourable. Since 2011, visitors to National Museum Cardiff have grown by nearly 25% with an even larger increase in educational groups. It has also fostered Amgueddfa Cymru's international reputation in the visual arts, promoting collaborative exhibitions in the United States, Japan, Italy and China in 2013-16.

Oliver Fairclough, Keeper of Art

Objective 7 – To develop world-class talent

A Memorandum of Understanding with National Museums & Monuments of Zimbabwe

A Memorandum of Understanding (MOU) was signed with National Museums & Monuments of Zimbabwe (NMMZ) with the aim of helping them to develop the design concept and interpretive content for a new National Mining Museum of Zimbabwe.

It involved staff from Big Pit visiting Zimbabwe on two separate occasions to lead design workshops with NMMZ staff and representatives of stakeholder cultural and mining industry organisations. In order to provide staff development opportunities the project also involved reciprocal visits by NMMZ staff to Big Pit and our other south Wales museums.

In terms of the original objectives it was very successful, in that a great deal of ground work was done on the design concepts and content of the new museum and good support for the project was generated in Zimbabwe. However the political and economic situation effectively put the project on hold for the time being and we thus maintain a watching brief and maintain contact with such members of NMMZ who are still employed.

This project was facilitated by the British Council and had the full support of the British Ambassador and his team in country and the Welsh Government thus raising our profile with these organisations.

Peter Walker, Keeper Big Pit



National Slate Museum's twinning with Slate Valley Museum



The Welsh slate industry has had a world-wide impact, and local men helped to develop quarries in North America from about 1860 onwards. Trade difficulties beset the industry in Wales later that century, with many quarrymen – and later their families – emigrating to Pennsylvania, Vermont and New York state quarries. The Slate Valley Museum in Granville, NY, records the history of the Welsh contribution to quarrying, past and present. Regular professional contact between its staff and National Slate Museum staff had identified the potential for a closer partnership, impelled also by a continuing community awareness in Wales and the US of family links.

Twinning was undertaken in two stages; initially at the Slate Valley Museum in 2006, and followed at the National Slate Museum in 2007. The events were the subject of significant press and media interest.

In 2008, the National Slate Museum was able to produce an exhibition, "American Dreams", celebrating linkages between the respective quarrying areas. Artefacts (originally from Wales) were drawn from the Slate Valley Museum collections. This exhibition continues to generate information for the Slate Valley Museum and National Slate Museum collections. Staff exchange has continued – Slate Valley Museum staff support the Welsh Slate World Heritage Bid. In addition, National Slate Museum staff participated in the 2009 Smithsonian Folklife Festival, splitting blocks of American and Welsh slate, with their skills broadcast live on a national television channel.

Dafydd Roberts, Keeper National Slate Museum

Fulbright students visit the Department of Social & Cultural History



Since 2011, the Universities of Aberystwyth, Cardiff and Bangor have hosted the annual Wales Fulbright Summer Institute – a six week course which offers competitively selected undergraduates from the USA the opportunity to study the history, culture and politics of Wales. Curators at St Fagans have contributed to the course teaching from the outset by facilitating day-visits to the Museum which typically include an introductory lecture and access to stored collections.

In 2012, the students participated in a consultation exercise as part of the St Fagans Redevelopment Project. On arrival at the Museum, the students were asked to share their pre-visit expectations of the site. At the end of the visit, they were encouraged to reflect upon their experiences, contribute suggestions and comment on the redevelopment plans. The students actively engaged with the consultation exercise and provided the Museum with a valuable insight into the expectations and needs of its international visitors.

The Museum's continuing involvement with the Wales Fulbright Summer Institute provides a platform for cross-cultural dialogue and reflects the importance of our collections and specialist knowledge to the Higher Education sector in Wales.

The photograph shows Wales' Fulbright Summer Institute students at Cardiff University.

Elen Phillips, Curator Costumes and Textiles

The Welsh Government's Wales for Africa framework, and the International Learning Opportunities scheme

While responsibility for international development remains with the UK Department for International Development, there is a demand within Wales for an identifiable Welsh contribution to tackling global poverty. The Wales for Africa programme complements this work and seeks to increase understanding of and commitment to the delivery of the UN Millennium Development Goals in Wales. It reflects Wales's sense of duty as an international citizen.

The Wales for Africa framework embraces many initiatives, including the International Learning Opportunities (ILO) scheme. This project was delivered under contract for the Government initially by VSO, then by Emerging World. Managers from the public sector in Wales are sent on 6-8 week placements with partner organizations in sub-Saharan Africa. Participants share their skills and knowledge, and developed their own skills in leadership, understanding of different cultures and new ways of working while supporting the delivery of the UN Millennium Development Goals

My own assignment was to work with the Civic Forum on Housing and Habitat, a young, national advocacy NGO in Zambia, to produce a Communications Strategy and Action Plan. The objective was to raise their profile and to position them in the complex NGO sector that exists in Zambia and much of southern Africa. Using research and fieldwork, I worked with them to establish their organizational values, mission statement and vision. We identified their key audiences, developed key messages and identified platforms for delivering the messages. I worked with local designers to develop a new visual brand identity, produced a bank of resources (e.g. images) and a suite of print items.

Alongside my key assignment, I also helped to deliver a large baseline survey into the capacity issues of our member NGOs (which ranged from international charities to grassroots movements), and liaised with the Zambian Ministry of Finance and National Planning on the inclusion of the Housing Chapter in the Government's National Development Plan (the equivalent of their programme for government). I left the Civic Forum with a communications strategy and action plan, a new visual brand identity and I identified the resources they need to implement all these.

I gained a more objective perspective on an organization I had been with for ten years, a wider perspective on Wales's place in the world and what we, as a small nation, can truly achieve, and new sense of what diversity really means.



Mari Gordon, Head of Publications

The Flight exhibition



Flight was an exhibition that examined how animals and objects fly, the evolution of flight in the animal kingdom through time, myths associated with flight and flying things and the evolution of manned flight from the days of ballooning up to the exploration of space. The exhibition was created in association with the Yorkshire Museum and opened in the east wing of NMC in 2001. It covered an area of 800m² and cost £450K. It was the last temporary exhibition for which an entrance charge was imposed.

After a successful 9 month run at National Museum Cardiff, it moved to the Yorkshire Museum and then the Al Mahatta Transport Museum in Sharjah, United Arab Emirates, to complement their aircraft display for which English and Arabic panels were created. The initial hire was for a year but the exhibition proved so popular that this agreement was extended for a further five years with an option for Sharjah Museum Services to purchase it outright at the end of this period. The exhibition was purchased in 2011 to become a permanent part of the refurbished museum. The fees for the hire period and purchase raised £360K for Amgueddfa Cymru.

Amgueddfa Cymru has had a long association with Sharjah Museums dating from our involvement with the creation of the Desert Park Natural History Museum in 1995. The *Flight* exhibition gives Sharjah Museums a benchmark in display techniques to aspire to with their future developments and Amgueddfa Cymru a permanent presence in Sharjah city, where many foreign visitors visit the exhibition and become aware of Wales and its national museum.

Stephen Howe, Head of Exhibitions and Programmes