





---

INTRODUCING  
THE UNIQUE  
RICHNESS OF  
**THE ASHMOLEAN  
MUSEUM** AND  
OUR STRATEGY  
TO ENSURE ITS  
PERMANENCE  
THROUGH  
ENDOWMENT

---



## CONTENTS

---

- 05 The Museum as a way to understand the world
  - 09 The Ashmolean today
  - 14 Imagining our future
- 

- 17 The impact of the Ashmolean Museum
- 

- 31 The financial context
  - 32 Matched funding, accelerating the Ashmolean Fund
  - 33 Financial analysis, underpinning our endowment strategy
  - 34 Income
  - 35 Expenditure
  - 36 How you can help
  - 37 Opportunities to support
  - 38 Legacies and tax efficient giving
  - 39 Endowment management
- 

- 40 Images



**Oxford Thinking**  
*The Campaign for the University of Oxford*

---

"The Ashmolean excels, not only as the flagship institution of the University of Oxford, but also as a local, national and international museum. Each visitor to the Ashmolean enters free of charge, and at a time of financial uncertainty it is of paramount importance that this privilege is preserved. Museums are a source of wonder, inspiration and reflection and, as such, they cannot fail to enrich the lives of all those who have access to them.

"I am proud to be involved with the Ashmolean – as a visitor, former trustee, and benefactor – and I have no hesitation in urging you, to whatever degree you are able, to support this most special of museums."

---

*The Rt Hon the Lord Sainsbury  
of Preston Candover, KG*





## THE ASHMOLEAN FUND

---

THIS ENDOWMENT  
PROVIDES  
A PERMANENT,  
PREDICTABLE  
SOURCE OF INCOME,  
WHICH GUARANTEES  
THE FUTURE OF  
THE ASHMOLEAN

---

YOUR GIFT TO THE  
ASHMOLEAN FUND  
IS INVESTED IN  
PERPETUITY



---

# ELIAS ASHMOLE CREATED THE MODEL FOR MUSEUMS ALL OVER THE WORLD

---



---

◀ The Ashmolean Museum moved into its new premises on Beaumont Street in 1894. The building, designed by CR Cockerell, reopened in 2009 after a major redevelopment campaign.

# THE MUSEUM AS A WAY TO UNDERSTAND THE WORLD

In 1683 Elias Ashmole transported his precious 'cabinet of curiosities' in 26 crates by barge from London to Oxford, to found the first university museum in the world.

Today we are the world's most visited university museum, welcoming people from across the globe. We have a beautiful modern museum space, and displays which, through our world-class collections, reveal the deep rooted connections between cultures across space and time.

It all started with one man's vision and ambition. Ashmole was a polymath: historian, lawyer, astrologer, alchemist and natural scientist; he was also a brilliant negotiator. Realising the value of his collection to the newly emerging study of the natural sciences at the University, he insisted that Oxford provide him with a purpose-built museum for his collection. He knew if he had a building he could control its destiny, and he had a very specific plan for this building.

The original Ashmolean Museum was arranged on three floors. The upper floor held the public collections. On the floor below was the School of Natural Sciences, in

which Dr Plot, the Museum's first keeper, lectured three times a week on chemistry. And finally, in the vaulted basement, were the laboratory, chemical library, and storerooms; the stone-vaulted ceilings were presumably in case the odd experiment went wrong.

A publicly accessible collection, teaching, research and experiment all in one space. It represented more than just a building; it was a way to understand the world. Then as now, this idea continues to inform the life and work of the Ashmolean.

In fact, Ashmole created the model for museums all over the world. We take public access for granted now, but at the time it was revolutionary. One aristocratic German visitor to the Museum in 1710 was horrified by the crowds of ordinary folk (even the women) allowed to wander the gallery unsupervised.

Visitors to the original Museum were confronted with natural and man-made 'rarities' many of which were literally from a New World. They ranged from the astonishing to the curious; from the remarkable mantle, which was probably the gift of the Virginian chief Powhatan to James I, and is still one of our great treasures, to a horn apparently from the back of a woman's head (long-since disappeared); or from a stuffed dodo to a crystal ball.



▲ 'Portrait of Elias Ashmole', by John Riley (c. 1681–82). The frame was carved by Grinling Gibbons and shows specimens brought back to England by the Tradescants.



Today visitors encounter a world-leading collection, assembled over centuries through gifts and bequests, purchase and excavation. The Alfred Jewel, the most famous archeological object in Britain, was discovered by accident in a bog near Malmesbury in the seventeenth century; our unrivalled collection of Raphael and Michelangelo drawings were acquired for the University by a group of donors in the nineteenth century with the hope that they would improve the morals of Oxford students. More recently JMW Turner's painting, 'The High Street, Oxford' (1810), was acquired after a fundraising campaign in 2015, supported by several hundred members of the public.

These and the hundreds of thousands of objects that are the heart of the Museum are resplendent in our galleries, cared for in our stores and brought to vibrant life through teaching and research.

Ashmole's original Museum (now the home of the Museum of the History of Science) had two entrances. The front entrance onto Broad Street admitted members of the public. But the more ornate East Door opened directly onto Sir Christopher Wren's Sheldonian Theatre – the symbolic and ceremonial heart of the University of Oxford.

Although the Museum has long since been housed in a different site, we still face both ways. The Ashmolean is still a great public museum and it is also embedded within the University. We offer an open door to Oxford and take much of our strength from this connection to the learning, research and intellectual might of the University.



► In 2017, The Ashmolean Story gallery opened, reuniting key items from Ashmole's founding collections, including Powhatan's spectacular mantle.

► A school pupil admires artworks in the China from AD 800 Gallery.

---

**WHAT BEGAN WITH  
ONE MAN'S GIFT  
WILL FLOURISH  
AND ENDURE  
THROUGH THE  
GENEROSITY OF  
GENERATIONS  
OF OTHERS**

---







---

**OUR EXTRAORDINARY  
COLLECTIONS ARE  
INVALUABLE TEACHING  
RESOURCES, AT BOTH  
UNDERGRADUATE AND  
GRADUATE LEVELS**

---



# THE ASHMOLEAN TODAY

## INSIDE OXFORD UNIVERSITY

---



We are proud to be a department of the University of Oxford.

We are part of one of the world's oldest and most renowned universities, and have access to the brightest minds across all disciplines. Our curatorial staff teach some 2,500 students, across all four divisions of the University. Our extraordinary collections are invaluable teaching resources, at both undergraduate and graduate levels.

---

◀ University of Oxford students participate in one of the many courses offered by our Teaching Curators, who provide opportunities for students from across academic faculties to learn directly from objects.

Our collections encourage innovative course collaboration across many University departments such as medicine, business and international development, reaching students who would not otherwise learn through art or archaeological objects as part of their courses.

But more than this, the Ashmolean resides in the University and is part of its life. It feeds ideas into the University mind in the same way as a business school or a teaching hospital does. It creates balance to these ideas, matching humanities to science. And of course, ideas flow back from across the University into our research and curation, and from here back out into the world.

A gift to the Ashmolean is de facto a gift to the University of Oxford.





**THE ASHMOLEAN  
COLLECTIONS,  
BUILT UP OVER  
FOUR CENTURIES,  
ARE OF WORLD-  
CLASS QUALITY  
AND IMPORTANCE**



# THE ASHMOLEAN TODAY

## RESEARCH AND COLLECTIONS

---



The Ashmolean collections, built up over four centuries, are of world-class quality and importance.

They are also of exceptional breadth and depth: from the most important assembly of Predynastic Egyptian material outside Cairo to the only great Minoan collection outside Greece; from one of the great holdings of Western European drawing to our outstanding Anglo-Saxon treasures; or from our remarkable Chinese and Islamic ceramics to the foremost collection of modern Chinese painting in the Western world. Our collections help tell human stories across the world and across time. They reveal the pinnacles of human creativity and help us understand what we share with the people of the past. In short, they help us understand what it is to be human.

Between 2005 and 2011 we spent some £66.5 million creating an entirely new

public environment for the collections. The rebuilding resulted in five floors instead of three, doubling the display space and creating new exhibition galleries, conservation studios, study rooms for research and teaching, an education centre and a lecture theatre.

We are developing world-class online resources and we aim to provide ever greater digital access in future.

As the University of Oxford's Museum of Art and Archaeology, we are committed to producing exceptional research. We have 28 research active curators across five curatorial departments. Our staff work on collaborative research partnerships and projects across the world.

---

◀ The Islamic Middle East gallery is overlooked by European and Korean ceramics, capturing the curatorial ethos of 'Crossing Cultures, Crossing Times'.

◀ Students working in the Ancient Egypt and Nubia galleries.





**EACH YEAR JUST  
UNDER 40,000 SCHOOL  
CHILDREN TAKE PART  
IN OUR SCHOOLS  
PROGRAMME**





# THE ASHMOLEAN TODAY

## TEACHING AND ENGAGEMENT

---

We promote learning for all. We believe in the power of objects for teaching and engagement, and bringing our collections to life through scholarship and education.

Each year just under 40,000 school children take part in our schools programme, many of whom would otherwise have no access to art and archaeology. Additionally, around 8,000 children take part in our activities for families, and some 38,000 adults are involved in wide-ranging programmes, from talks about our collections to practical art workshops.

Our programme of exhibitions plays a vital role in enabling us to refresh our offering and engage new audiences. Exhibitions suggest new ways to understand and interpret our collections, and provide opportunities for our curators to develop and share new research.

From public lectures and gallery talks to exhibitions, permanent displays and the publication of books and articles, our purpose remains the same: to encourage engagement with the collections and open contemporary minds through interaction with the past.

---

◀ Children from a local primary school enjoying gallery activities and trails.

▶ Visitors to the Ashmolean enjoy an event as part of the Ashmolean's popular LiveFriday late night series.





# IMAGINING OUR FUTURE

---

Today we have a remarkable building, a brilliant collection and access to some of the most talented people in the world in curation, research, education and exhibitions.

The certainty of income from our endowment fund will allow us continue our long upward trajectory, develop what has already been achieved and work towards becoming the best in all we do.

Digital technologies have the ability to spread the reach of our collections allowing them to inform teaching and research in new ways across the world. We continue to develop ways in which we can work across the University and together with Oxford's other museums and the Bodleian Libraries to develop and communicate new cross-disciplinary approaches to our collections. We are actively planning ways to broaden our

audiences and ensure that we meet their needs and provide them all with rich and engaging experiences.

As a simple insight into what we can achieve tomorrow, these short case studies show the impact our actions are having today, locally and globally. None of this would have been possible without a huge range of support, from our loyal Friends and Patrons to major donors and Trusts and Foundations.

---

► Camille Pissarro's 'View from my Window, Éragny-sur-Epte', 1886–88.

► Visitors explore a giant backlit map in the Mediterranean World gallery.



---

**WE LOOK FORWARD  
WITH GREAT  
OPTIMISM,  
BECAUSE OF THE  
EXTRAORDINARY  
ARRAY OF TALENTS,  
TREASURES AND  
VISITOR SPACE  
THAT WE ARE  
BUILDING FROM**

---









# PRESERVING RAPHAEL'S DRAWINGS FOR FUTURE GENERATIONS

---

The Ashmolean holds the greatest collection of drawings by Raphael in the world. The drawings are regularly viewed by scholars and the public, loaned to institutions around the world, and featured in prominent publications.

In recent years, the Ashmolean's curators and conservators have worked collaboratively to enhance our understanding of Raphael's art. The drawings have been the subject of a major research project aimed at transforming the way Raphael is viewed through a focus on the material and visual qualities of his drawings. This research has benefitted from new knowledge acquired from non-invasive technology.

These research projects informed the Ashmolean's enormously successful exhibition, 'Raphael: The Drawings', which offered new insights into Raphael's innovative and experimental practice in drawing. Described by the Guardian as "a magnificent, mind-opening exhibition", it was visited by over 65,000 people and received exceptional feedback.

"Raphael's drawings show that he was a much more adventurous and innovative artist than how we think of him nowadays from his very polished, graceful paintings. With the drawings, we feel we are right in there, in that creative moment, sensing the energy of his hand and the febrile intensity of his thinking."

Professor Catherine Whistler,  
Keeper of Western Art

---

◀ Raphael's 'The Heads and Hands of Two Apostles' (c. 1519–1520), was one of the highlights of the Ashmolean's recent exhibition, 'Raphael: The Drawings' (summer 2017).







# SAFEGUARDING AND PROMOTING ENDANGERED HERITAGE

---

The Ashmolean has one of the most important collections of excavated material relating to the Ancient Near East. The war in Syria and the occupation of much of northern Iraq by ISIS/Da'esh fighters has meant that many of the excavated sites and associated museum collections have been destroyed or damaged, or remain under considerable threat. The Ashmolean has significant material from Nimrud, Nineveh and Tell Brak, all of which have suffered major damage and looting in recent years.

The Ashmolean is actively engaged in safeguarding and raising awareness of the value of cultural heritage throughout the Middle East, and is a driving force in promoting public engagement with the cultural treasures of the Middle East through special displays and events. Our curators are also involved in sharing expertise across borders and improving cultural safeguarding skills in the Middle East in the coming years.

"With the cultural heritage of large areas of the Middle East under threat as never before, providing opportunities for capacity building and skills training for local museum staff and heritage professionals takes on a new urgency. I am very proud that the Ashmolean is at the forefront of such work, offering our colleagues support in rebuilding, preserving and understanding the region's extraordinary history and cultures for future generations."

Dr Paul Collins, Jaleh Hearn  
Curator of Ancient Near East

---

◀ Detail from a stone bas-relief of a protective spirit. Assurnasipal II's Northwest Palace in the ancient city of Kalhu, Assyria (modern-day Iraq), 883–59 BC.





اللَّهُ لَا إِلَهَ إِلَّا هُوَ الْحَيُّ الْقَيُّومُ لَا تَأْخُذُهُ  
شَيْئَةٌ نَوْمًا وَلَا نَوْمًا وَلَا يَسْهُوُ أُولَئِكَ فِي الْأَرْضِ  
مَنْ الذِّكْرِ يَسْتَفِيعُ إِذْ يَدْعُو بِهِ كَلِمَاتُ الَّذِينَ  
وَمَا خَلَقَهُمْ وَلَا يَلْبَسُونَ مِنْ عِلْمِهِ الْأَمْشَاءُ  
وَسِعَ كُرْسِيُّهُ السَّمَاوَاتِ وَالْأَرْضَ وَلَا يَئُودُهُ  
حِفْظُهُمَا وَهُوَ الْعَلِيُّ الْعَظِيمُ

# THE POWER OF ART TO ENHANCE CULTURAL UNDERSTANDING

---

'Power and Protection: Islamic Art and the Supernatural' was the Ashmolean's first major exhibition of Islamic art since the Museum reopened in 2009, and is the only large-scale exhibition to have explored the supernatural in the art of the Islamic world. Among the items displayed were dream-books, talismanic clothing and jewel-encrusted amulets, all used as sources of guidance and protection, many of which had never before been seen in public.

The exhibition and its associated research project aimed to explore the role that occult arts – from dream interpretation bibliomancy and amulet-making – played a role at all levels of Islamic society, and the extent to which they relied on God's protection and assistance. The exhibition received significant critical acclaim, with the Times noting that it "[breaks] down barriers ... to embrace the hopes and fears that a wider humanity shares."

Exhibitions such as this play a vital role in sharing our collections with a broad and diverse audience, complemented by our ongoing digitisation work. Eastern Art Online was developed in 2010 to mirror the newly redisplayed Islamic and Asian Art galleries and provide access to objects that visitors may not otherwise see, enabling international engagement with the Ashmolean's collections.

"Really, really wonderful. Done very sensitively. Hope school children can see this, especially where there are few Muslims in the community to learn about Islam."

Exhibition visitor

"The possibilities offered by Oxford's collections, as well as the extraordinary research facilities and intellectual environment, have provided the ideal context to pursue research into this area."

Dr Francesca Leoni,  
Curator of Islamic Art

---

◀ An Amulet from India, late 17th – early 18th century. Amulets were thought to ward off disease, danger and the evil eye, as well as directing positive energies.





4



5



7



10



13



11



14



1



2

6



8



12



15



3



9



16





17



23



26



29



18



20



24



27



30



21



25



28



31



19

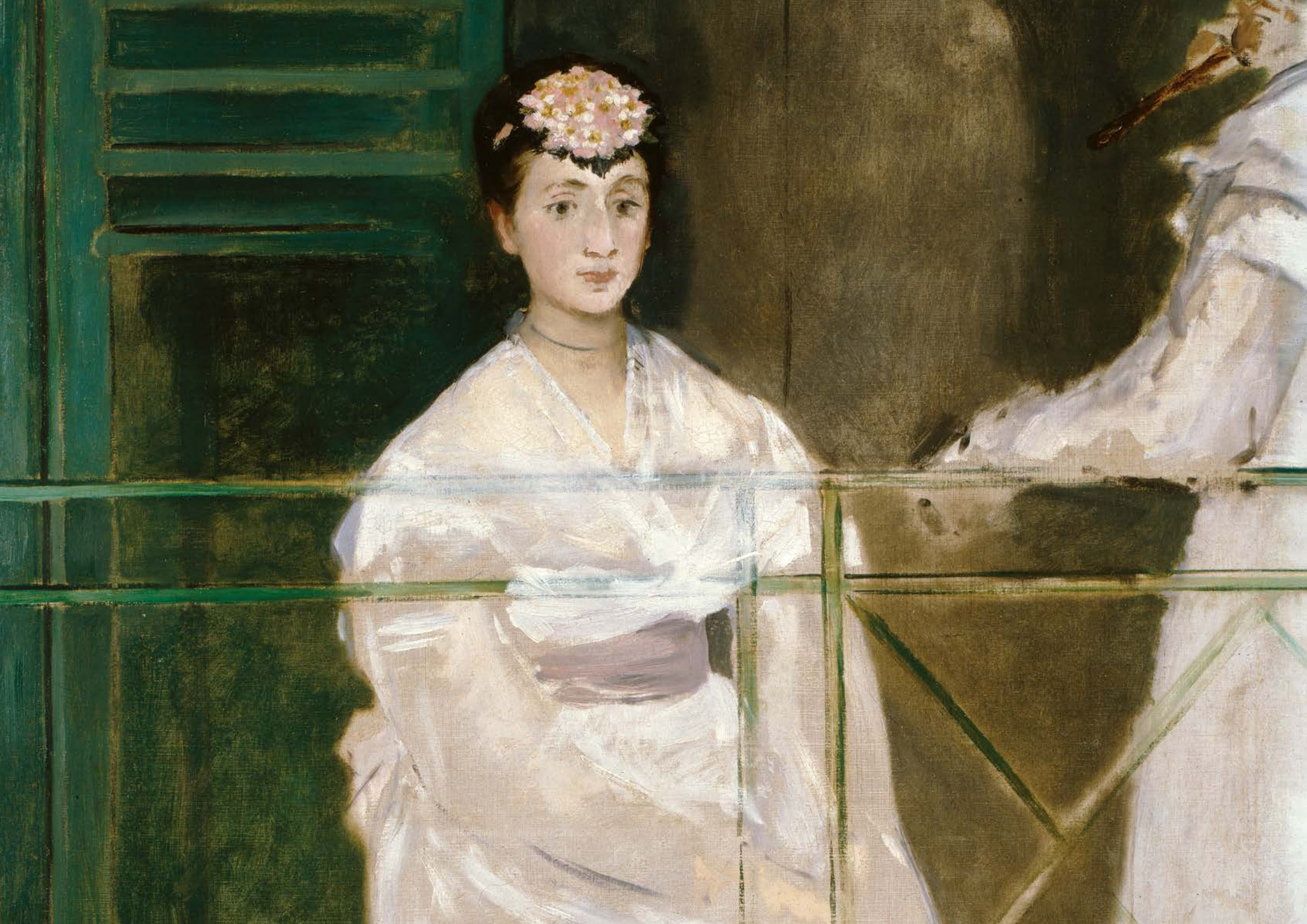


22



32







# USING OUR COLLECTIONS TO REACH THE BROADEST POSSIBLE AUDIENCE

---

The Ashmolean offers an invaluable and unique learning resource for visitors of all backgrounds and ages. We consistently innovate to offer new ways for our visitors to interact with the art and artefacts in our care. In recent years, a number of special acquisitions, funded by a wide group of donors, have allowed us to work with a range of school and community groups who would not otherwise be natural visitors to the Museum (whether through lack of interest, motivation or ability.)

Inspired by the acquisition of Edouard Manet's 'Portrait of Mademoiselle Claus' (1868), the Ashmolean's education team launched 'Me, Myself and Manet' in collaboration with three local community groups. Young mothers at the Roundabout Centre learned how to make jewellery, earning an Arts Award accredited by Trinity College, London; students at the Meadowbank Pupil Referral Centre produced artworks which re-interpreted and modernised the portrait; and children at the Oxfordshire Hospital School used the portrait as inspiration for a variety of artworks.

"The group has learned about a wonderful painting and what is on offer at a local museum; the young mums have developed new skills of their own; and they have gained the confidence to visit the Museum."

Louise Lygo,  
Roundabout Children's Centre

"The time that the Ashmolean has invested has resulted in the students feeling a real sense of ownership and understanding of the painting."

Dionne Freeman,  
Meadowbrook College

---

◀ Edouard Manet's 'Portrait of Mademoiselle Claus' (1868) was acquired by the Ashmolean in 2012 after a major public appeal.





# WIDENING ACCESS TO THE UNIVERSITY OF OXFORD

---

The Ashmolean participates in the University of Oxford's widening access programmes including 'Oxford for Oxford', which works with key state schools in the Oxford area to organise school visits, trips and workshops. Our Education team has forged links with some of the most disadvantaged schools in the area and further afield, ensuring that our education activities are as relevant and accessible as possible and facilitating an in-depth collaboration with Oxford Spires Academy in a project linked to the 2015 acquisition of Turner's iconic work, 'The High Street, Oxford'.

Two pupils from Oxford Spires Academy have gone on to join CREATIVES, the Ashmolean's panel for young people. CREATIVES was launched in 2016 to give young people an opportunity to learn more about how the Museum works, gain new skills, provide feedback on our programmes and, crucially, for them to feel ownership of the Ashmolean as their local museum.

The vast majority of people involved in the CREATIVES panel hope to take degrees in subjects that are relevant to the Museum and, ultimately, to pursue a career in the cultural sector, and panel members are able to learn more about the sector and gain valuable experience for their CVs. It also provides an opportunity for the Ashmolean to increase our offer to young people outside school visits and to take their views into consideration as our programme continues to develop.

"The Ashmolean panel has given me a unique insight and perspective into how a museum as prestigious as ours works from within."

Anna, CREATIVES panel member

"The CREATIVES panel is one of the best parts of the job. I am passionate about what a unique and transforming experience this could be for some students"

Clare Cory, Education Officer –  
Secondary Education and  
Young People

---

◀ Young people participate in an art workshop organised by the CREATIVES panel.





# LIVEFRIDAYS

## OXFORD'S WEEKEND STARTS HERE

---

The Ashmolean Museum launched its LiveFriday series in January 2013 to celebrate its 330th anniversary year, throwing open its doors for themed evenings of entertainment. Each event showcases the vibrancy of the Ashmolean's collections through different interpretations of visual artists, musicians, theatrical performers, dancers, film-makers, media artists and contemporary arts practitioners. Twenty events have taken place over the last three years; more than 80,000 people and over 2,000 artists have enjoyed themed events ranging from Mount Olympus to Under the Sea, and from Love Friday to Fright Friday.

The events bring a large number of first time visitors to the Museum and are fundamental to our efforts to make the collections as accessible as possible; event attendance ranges from 1,000 to over 5,000. On average, 52% of those attending are in the 18–34 age bracket, compared to an average of 28% across our total audience, and our CREATIVES panel regularly plans and delivers an event for young people. LiveFridays are also an extension of and showcase for our work with community partners. We regularly work with community groups in programming and promoting LiveFridays; for instance, our FRAMED! event (May 2016) saw contributions from homeless people, with commissioned works displayed at the event. FRAMED! also provided an opportunity to display the results of 'Me, Myself and Manet'.

"Working with local creative partners as well as University faculties and student curators, LiveFridays provide an open door to Oxford's cultural wealth."

Susan McCormack,  
Director of Public Engagement

---

◀ Local community band Sol Samba lead a colourful ciranda (circle dance) around the sculptures in the Ashmolean's atrium as part of the LinguaMania LiveFriday.



---

**IN INCREASINGLY  
UNCERTAIN TIMES,  
IT IS VITAL THAT  
WE GUARANTEE  
THE ASHMOLEAN'S  
FUTURE**

---



# THE FINANCIAL CONTEXT

---

The Ashmolean seeks to be the world's leading university museum in everything we do: the breadth and diversity of the collection, the potential of our outreach and engagement, the scope and depth of our research and teaching.

To achieve this ambition we operate an active philanthropic fundraising programme. But to be responsible, to ensure the permanence of the Ashmolean, we recognise that we must go further.

Public funding for the arts is under constant threat, as it is for higher education. In increasingly uncertain times, it is vital that we guarantee the Ashmolean's future. Rooted in all that the Museum stands for, our endowment, The Ashmolean Fund, is the means by which our ambitions can be realised. As such it is the cornerstone of our long-term strategy.

We know that we must generate a stable and enduring income stream that will sustain the full range of our activities. Our goal is to build an endowment that generates returns – in perpetuity – sufficient to bridge what we can confidently rely on from external income sources and what we know we need to remain the world's leading university museum. If funded entirely from endowment, this will require the Ashmolean Fund to grow to at least £70 million. This will maintain the long-term health of the institution, for the benefit of generations to come.

---

◀ A pupil from a local primary school participates in a gallery activity in front of JMW Turner's painting, 'The High Street, Oxford' (1810).

▶ The Oxford Crown was minted in 1644 in Oxford during the English civil war, and gives a political snapshot of the time, demonstrating succinctly how well a coin can tell a story.

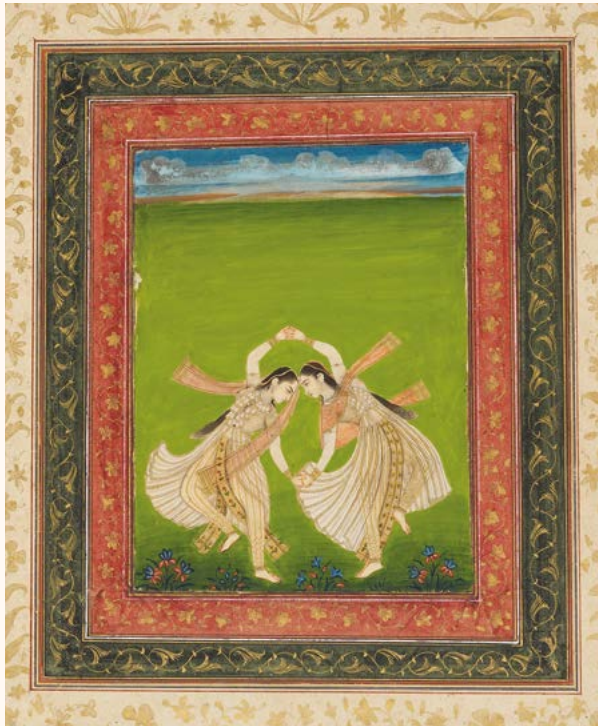




# MATCHED FUNDING

## ACCELERATING THE ASHMOLEAN FUND

---



▲ 'Pair of Girls Playing Phugari', North India, late 18th century. The Mughal Emperors who ruled India from 1526 were lavish patrons of art and architecture, presiding over court arts which achieved a brilliant synthesis of Persian, Indian and European styles.

The Ashmolean Fund was launched in 2014 with a short-term goal of £25 million. At the time of writing, we have exceeded this target two years ahead of schedule, and the fund stands at £26.1 million in gifts and pledges, with a cash value of nearly £17 million.

Oxford's commitment to raising endowment funds across the collegiate University is longstanding. Recognising the inherent challenge that this represents, the University has responded with a bold and innovative approach that allows donors to maximise the potential of their gift by matching it with University funds.

The Endowment Challenge Fund matches eligible donations in support of agreed institutional priorities with university funds on a 2:1 ratio, thereby substantially increasing the value and impact of donor contributions. The table on p37 provides examples of how this can work.

Endowment is a long-term strategy, not a short-term response to current challenges. By creating the Endowment Challenge Fund, the University's commitment will ensure that whatever uncertainties we face, the Ashmolean will continue to thrive. This is a time-limited opportunity which the Museum is keen to leverage.

---

**THE TASK TODAY IS TO  
CREATE THE COMMUNITY  
OF COMMITTED DONORS  
WHO TOGETHER WILL TURN  
AMBITION INTO REALITY**

---

# FINANCIAL ANALYSIS

## UNDERPINNING OUR FUNDRAISING STRATEGY

---

Careful financial analysis has enabled the Museum to examine the nature and extent of its projected income and expenditure. This in turn generates the annual fundraising requirement which allows us to maintain a balanced budget, and indicates the size of endowment required to underwrite our core operations in perpetuity.

Combining financial analysis with projections of expected activity over time establishes a model of sustainability, which incorporates planned growth of commercial revenue while assuming that total costs behave proportionately over time. The average fundraising requirement over the next five years is £2.43 million per annum.

Building the Ashmolean Fund will inevitably take time, and our fundraising strategy will therefore have a dual focus: to cover current expenditure year on year whilst leveraging the Endowment Challenge Fund and other opportunities to steadily grow the Ashmolean Fund. Our long-term objective is to generate a predictable operating surplus that will meet requirements without resorting to short-term strategies.



▲ Samuel Palmer's 'The Valley Thick with Corn' (1825). The title of this work comes from Psalm 65, and the composition is characteristic of Palmer's belief in the munificence of God's bounty.



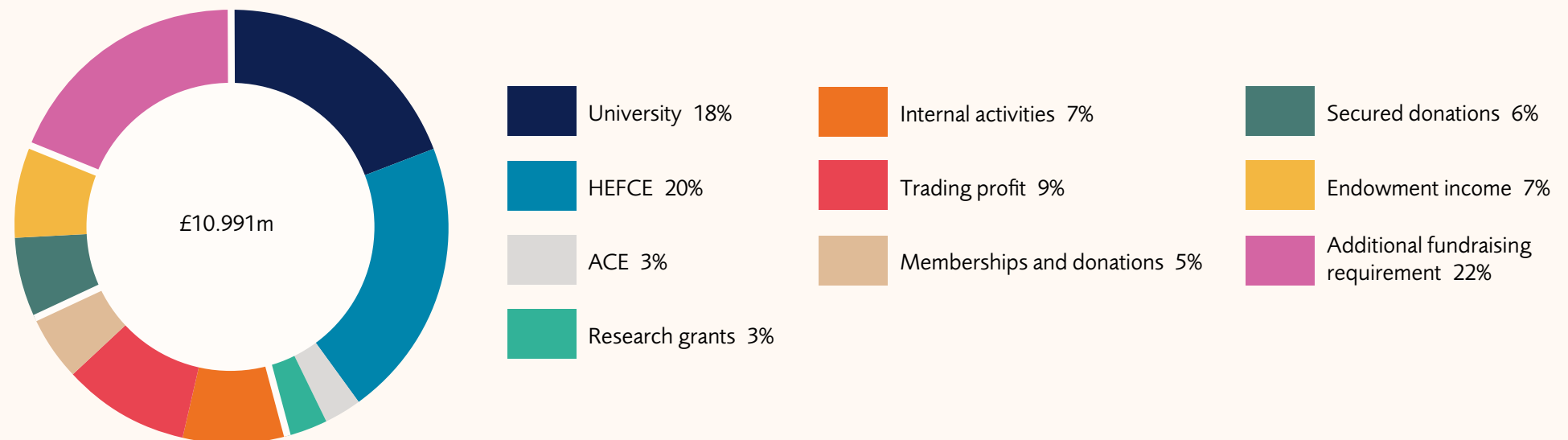
# INCOME

## AVERAGE FOR 2018–22

The Ashmolean is funded from a wide variety of sources. These include the University, third party grants and philanthropy. Free admission to the collections (with the exception of major exhibitions) is an important element in fulfilling one of our core aims: to provide the widest public access to the collections.

In addition to the University's support, the Ashmolean receives funding from the Higher Education Funding Council for England (HEFCE) and from Arts Council England (ACE). ACE invests money from Government and the National Lottery to support arts and culture across England.

The Museum also generates important funding from internal and trading sources, which together currently account for over 20% of the total; these include the café, restaurant and shop, exhibition ticket sales and Friends and Patrons membership schemes. Licensing, publishing and touring exhibitions, venue hire and a corporate membership scheme also provide further revenue.



# EXPENDITURE

## AVERAGE FOR 2018–22

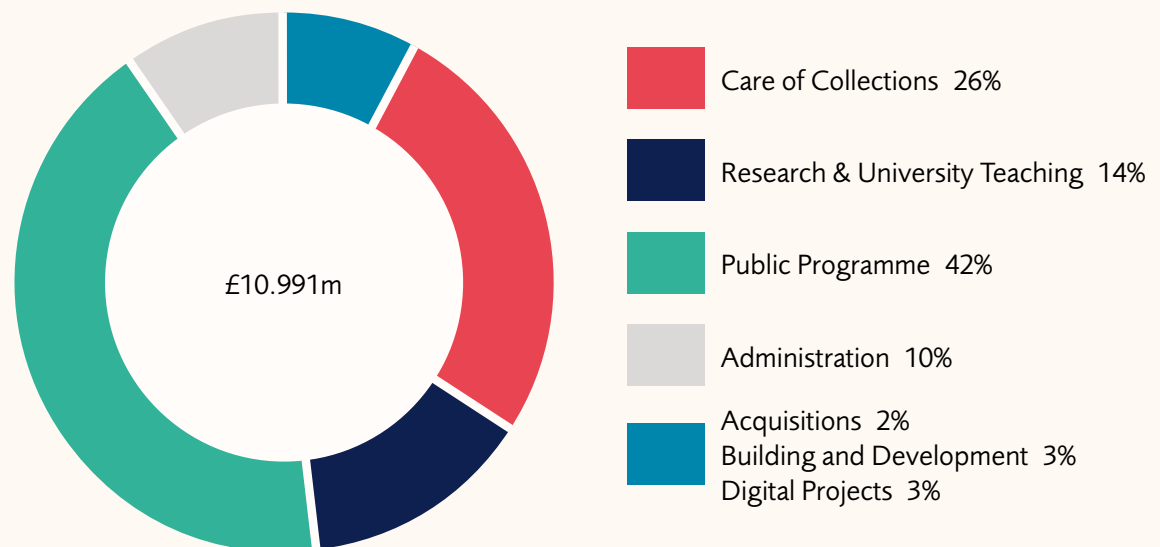
---

Income – other than philanthropic funding and self-generated funds – is broadly in decline, whilst demand for our programmes continues to rise. We have a five-year strategy and rigorous systems in place to prioritise investment. However, to enable world-class teaching, research, and engagement with and access to our collections, we need to spend to maintain our status and in many areas we face rising costs, for example in the demands of digitisation.

As in any organisation of its kind, people are the Ashmolean's largest single cost. Curators, researchers, teachers and other members of staff are the institution's life blood alongside the collections. Our plan does not envisage any increase in headcount. We continue to explore joint working across the University's Gardens Libraries and Museums (GLAM) to find efficiencies and increase capacity and resilience. The need to remain at the forefront of developments in the sector does not allow for any reduction in payroll and pensions costs.

Technology and equipment represent significant – and increasing – areas of investment, from the costs of digitisation to specific pieces of equipment such as specialist air handling equipment.

All of this expenditure is vital to ensure that the Ashmolean remains one of the world's leading museums, advancing teaching and research at Oxford, and caring appropriately for our collections, while being open to the public for free, engaging new and diverse audiences.





# HOW YOU CAN HELP

---

Up to now at the Ashmolean philanthropic gifts have tended to focus on the tangible: the fabric, the space and the collections. Recent years have seen significant improvements in all these areas as a result of the successful capital campaign.

Now is the time to make the most of that investment. Our task is to underwrite, in perpetuity, the work of the Museum. To date we have often relied on short term funding to pursue this goal. Growing the Ashmolean Fund will provide us with vital security and resilience to allow us to continue our work.

To do so we have divided our endowment goals into specific categories, which have meaning for donors, while also having demonstrable impact through underpinning our teaching, research and outreach. Typically these opportunities are grouped by departments such as Western Art, or Eastern Art, as well as areas such as education and exhibitions and even specific objects.

You can help the Museum in a tangible and lasting way by choosing a specific area of the Museum to support. While an individual endowed gift or cluster of endowed gifts may be directed towards a particular part of the Museum programme, the impact of that support touches the entire institution. A contribution to the Ashmolean Fund is a step towards securing the Museum's future in perpetuity.

We can maintain Elias Ashmole's vision of a great public museum within a great university. We can continue and develop our public engagement and education programmes, enabling all to experience the Museum as a way to understand the world. We can look forward, we can flourish – with your help.



# OPPORTUNITIES TO SUPPORT

A range of naming opportunities exist at the Ashmolean, and we can recognise your support through the endowment of a gallery or by naming a post in the area most closely aligned to your interests.

Supporters are listed on appropriate donor boards within the Museum, and a bespoke programme of engagement ensures a close relationship with both the Director of the Ashmolean and senior figures in your chosen area of support.

Benefactors whose cumulative giving exceeds £250,000 will be commended to the Board of Visitors for consideration to join the Fellowship of the Ashmolean and be eligible for membership of the University's Vice-Chancellor's Circle. The Chancellor may invite Oxford's most significant supporters to join the prestigious Court of Benefactors in recognition of support exceeding £1.5 million.

The Ashmolean relies on the generosity of its benefactors and we are delighted to recognise their support in a variety of ways.

ENDOWMENT OPTIONS	ENDOWMENT COST	DONOR	MATCH	POTENTIAL COST AFTER HIGHER RATE TAX RELIEF
Director	6,000,000	4,000,000	2,000,000	2,200,000
Head of Curatorial Dept x 3	2,500,000	1,666,667	833,333	916,667
Director of Public Engagement	2,500,000	1,666,667	833,333	916,667
Curator x 5	1,800,000	1,200,000	600,000	660,000
Head of Conservation	1,525,000	1,016,667	508,333	559,167
Exhibitions Manager	1,525,000	1,016,667	508,333	559,167
Head of Education	1,425,000	950,000	475,000	522,500
Education Officer x 2	1,037,500	691,667	345,833	380,417
Gallery Naming	500,000			275,000
	1,000,000			550,000
	1,500,000			825,000
	3,000,000			1,650,000
Ashmolean Treasures (see pages 22–23)	50,000			27,500
	100,000			55,000
	250,000			137,500

\*Higher rate tax relief may be claimed back from eligible donations. We recommend you seek advice from an independent financial advisor.



# LEGACIES AND TAX EFFICIENT GIVING

---



The Ashmolean is built from generations of legacies: individual acts of generosity which together have created one of the greatest museums in the world.

Legacies ensure the vitality of the Ashmolean, and as we focus on building our endowment, legacy giving is more central to our long-term security than ever.

Your legacy will help sustain the Ashmolean in perpetuity. Legacies are straightforward and tax-efficient both in the UK and internationally. They are also versatile: you can specify which aspect of the Museum your gift should support, for example a collection or department that holds a personal interest or significance for you. You can also dedicate your gift to the name of someone special to you, who you wish to be remembered.

## TAX-EFFICIENT GIVING

Legacies are just one of a number of means by which your gift can be enhanced by tax breaks for charitable action. Several schemes exist to help donors based in various countries make tax-efficient gifts.

Further information can be found on the Oxford Thinking website:

[www.campaign.ox.ac.uk/donate/tax-efficient-giving](http://www.campaign.ox.ac.uk/donate/tax-efficient-giving)

---

**HOWEVER LARGE OR  
SMALL, YOUR LEGACY  
WILL LAST FOREVER**

---

# ENDOWMENT MANAGEMENT

---

## ENDOWMENT MANAGEMENT AND PERFORMANCE

The Ashmolean Fund is invested with the Oxford University Endowment Management (OUEM). As a regulated investment manager, OUEM upholds the highest standards of accountability, while aiming to achieve maximum returns. It is driven by the need to make a difference to those 29 institutions who choose to invest with it, including the University of Oxford, 23 colleges and 5 associated charitable trusts. To date, OUEM has distributed over £400 million. The Fund has returned 11.8% annualised over the past five-year period (2011 – 2016) and 116.7% cumulatively since its inception. (Figures based on 2016 Fund Report.)

The focus is on managing long-term charitable endowments in a globally diversified investment pool. OUEM benefits considerably from the expertise of a senior team with significant experience in managing permanent capital. We anticipate an annual drawdown from our endowment of 4%.

---

► Triptolemus riding in the chariot given to him by the goddess Demeter, sowing her gift of grain across the earth. Lithograph published in 1858, and used by John Ruskin in his Drawing School from 1871.





# IMAGES

---

- 1. Octopus Jar**  
1450–1400 BC  
*Aegean World Gallery*
- 2. Female figure with folded arms, Cyclades**  
2800–2300 BC  
*Aegean World Gallery*
- 3. Skull with restored features, Jericho**  
c. 7000 BC  
*Ancient Near East Gallery*
- 4. The Cuddesdon Bowl**  
c. 600 AD  
*England 400–1600 Gallery*
- 5. Red-figure pottery Bell-krater depicting a scene of daily life, by the Komaris Painter, in Attic**  
430 BC–425 BC  
*Greece Gallery*
- 6. Mummy of Meresamun**  
830–715 BC  
*Ancient Egypt and Sudan Gallery*
- 7. Wounded Amazon**  
100 BC–200 AD  
*Greek and Roman Sculpture Gallery*
- 8. Ancient Greek silver coin depicting Alexander III of Macedonia, minted by Lysimachus in Pella**  
286 BC–281 BC
- 9. The Felix Gem,**  
1–50 AD  
*Rome Gallery*
- 10. Camel (Tang Dynasty)**  
618–906 AD  
*Asian Crossroads Gallery*
- 11. Satyr and Hermaphrodite**  
1st–2nd Century AD  
*Cast Gallery*
- 12. Buddha**  
c. 200 AD  
*India to AD 600 Gallery*
- 13. Renaissance medal depicting King Henry VIII, King of England (1509–1547) in gold**  
1545  
*Money Gallery*
- 14. Mosque Lamp**  
1300s  
*Islamic Middle East Gallery*
- 15. Bowl with animals against a foliate background, Iran**  
1200–1220  
*Islamic Middle East Gallery*
- 16. Alfred Jewel**  
871–899  
*England 400–1600*
- 17. 'The Hunt in the Forest', Paolo Uccello**  
1470  
*Italian Renaissance Gallery*
- 18. 'Portrait of a Youth', Raphael**  
1500–1501  
*Print Room*
- 19. Powhatan's Mantle**  
1600s  
*Ashmolean Story Gallery*
- 20. 'Landscape with Ascanius Shooting the Stag of Sylvia', Claude Lorraine**  
1682  
*Baroque Art Gallery*
- 21. Guy Fawkes's Lantern, London, England**  
c. 1605  
*Ashmolean Story Gallery*
- 22. Maharaja Raj Singh of Sawar in a Garden Arcade, Sawar**  
1710–1715
- 23. The Messiah, Antonio Stradivari**  
c. 1716  
*Music & Tapestry Gallery*
- 24. 'Convent Thoughts', Charles Alston Collins**  
1851  
*Pre Raphaelite Gallery*
- 25. Vase with Waterfall Over Rocks, Namikawa Yasuyuki**  
1910–1915  
*Japan from 1850 Gallery*
- 26. Silk robe**  
17th Century  
*China from AD 800 Gallery*
- 27. 'The Sea at Satta in Suruga Province', Hiroshige Utagawa**  
1858  
*Japan from 1850 Gallery*
- 28. Laurence of Arabia's robe**  
c. 1916  
*Textiles Gallery*
- 29. A Pair of Chinese Bulbul Birds, Jin Yuan**  
1857  
*Chinese Paintings Gallery*
- 30. 'View from My Window, Éragny-sur-Epte', Camille Pissarro**  
1886–1888  
*Pissarro Gallery*
- 31. 'La Toilette', Henri de Toulouse Lautrec**  
1891  
*Pissarro Gallery*
- 32. 'Small Naked Portrait', Lucian Freud**  
1973–1974  
*Modern Art Gallery*  
© The Lucian Freud Archive / Bridgeman Images

