

Norfolk Joint Museums Committee

Date: **Thursday, 26 July 2018**

Time: **14:00**

Venue: **Gressenhall Rural Life Museum, Dereham, NR20 4DR,**

Persons attending the meeting are requested to turn off mobile phones.

Membership

Norfolk County Council

Mr P Duigan

Mr D Harrison

Mr H Humphrey

Mr M Kiddle-Morris

Mr G Nobbs

Ms C Rumsby

Mr T Smith

Mr M Storey

Mr J Ward

Norwich City Council

Dr E Fulton-McAlister

Dr J Huntley

Ms R Trevor

Borough Council of King's Lynn & West Norfolk

Mrs E Nockolds

Broadland District Council

Mr D Buck

Breckland District Council

Mr R Kybird

Great Yarmouth Borough Council

Mr B Lawn

South Norfolk District Council

Mr R Savage

North Norfolk District Council

Mrs B Palmer

Co-opted members (Non-Voting)

Arts Council

Ms K Fawcett

Museum Friends

Mrs F Devonshire

**For further details and general enquiries about this Agenda
please contact the Committee Officer:**

Tim Shaw on 01603 222948 or email committees@norfolk.gov.uk

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A g e n d a

1. Election of Chairman

To elect a Chairman for the ensuing Council year.

2. Election of Vice Chairman

To elect a Vice-Chairman for the ensuing Council year.

3. JMC Minutes of 6 April 2018

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4. To receive apologies and details of any substitute members attending

5. Declarations of Interest

If you have a **Disclosable Pecuniary Interest** in a matter to be considered at the meeting and that interest is on your Register of Interests you must not speak or vote on the matter.

If you have a **Disclosable Pecuniary Interest** in a matter to be considered at the meeting and that interest is not on your Register of Interests you must declare that interest at the meeting and not speak or vote on the matter

In either case you may remain in the room where the meeting is taking place. If you consider that it would be inappropriate in the circumstances to remain in the room, you may leave the room while the matter is dealt with.

If you do not have a Disclosable Pecuniary Interest you may nevertheless have an **Other Interest** in a matter to be discussed if it affects

- your well being or financial position
- that of your family or close friends
- that of a club or society in which you have a management role
- that of another public body of which you are a member to a greater extent than others in your ward.

If that is the case then you must declare such an interest but can speak and vote on the matter.

6. Any items of business the Chairman decides should be considered as a matter of urgency

**7. Political Representation on the Joint Museums Committee—
Appointments to Urgent Business Sub-Committee**
Report by Secretary of Joint Committee

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8. Breckland Area Museums minutes - 14 May 2018

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9. King's Lynn and West Norfolk Area minutes - 14 May 2018	Page 21
10. Norwich Area Museums minutes - 5 June 2018	Page 24
11. Finance Monitoring Report 2017/18 Report by Assistant Director, Culture and Heritage	Page 29
12. Risk Monitoring Report Report by Assistant Director, Culture and Heritage	Page 33
13. Performance and Strategic update report Report by Assistant Director, Culture and Heritage	Page 41
14. Review of NMS Collections Development Strategy Report by Assistant Director, Culture and Heritage	Page 54

Chris Walton
Head of Democratic Services
County Hall
Martineau Lane
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NR1 2DH

Date Agenda Published: 18 July 2018



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NORFOLK JOINT MUSEUMS COMMITTEE

Minutes of the Meeting Held at County Hall, Norwich on 6 April 2018 at 2.00pm ^{Item 3}

Present:

Norfolk County Council

Mr P Duigan
Mr D Harrison
Mr H Humphrey
Mr M Kiddle-Morris
Mr T Smith
Mr M Storey
Mr J Ward (Chairman)

Norwich City Council

Mrs J Brociek-Coulton
Ms A Haynes
Ms M Maxwell

Broadland District Council

Mr D Buck

Borough Council of King's Lynn and West Norfolk

Mrs E Nockolds

Great Yarmouth Borough Council

Mr B Lawn

South Norfolk District Council

Mr R Savage

Co-opted Member (Non-Voting)

Museum Friends

Mrs F Devonshire

1 Apologies for Absence

1.1 There were no apologies for absence.

2 Minutes

2.1 The minutes of the previous meeting held on 12 January 2018 were confirmed by the Joint Committee and signed by the Chairman.

3 Declarations of Interest

3.1 There were no declarations of interest.

4 Matters of Urgent Business

4.1 There were no matters of urgent business.

Reports of Area Museums Committees

5.1 Breckland Area Committee

5.1 The annexed report of the Breckland Area Museums Committee meeting held on 26

February 2018 was presented by Mr P Duigan.

5.2 The Chairman drew the Joint Committee's attention to the discussion at the Area Committee meeting about the need for a specific centrepiece location in libraries for the display of museum leaflets separately from other tourism material. This matter had been taken up with Jan Holden, Norfolk County Council's Head of Libraries and Information, and the matter would be considered further at the next meeting of the Area Committee.

5.3 It was **RESOLVED** to note the report.

6 Great Yarmouth Area Committee

6.1 The annexed report of the Great Yarmouth Area Museums Committee meeting held on 29 January 2018 was presented by Mr B Lawn.

6.2 The Chairman drew the Joint Committee's attention to the successful outreach events about forthcoming exhibitions that Time and Tide Museum had held at Market Gates Shopping Centre in Great Yarmouth. The Chairman said that the lessons which had been learnt should be used to enable similar out-reach events to be held at shopping centres in Norwich and elsewhere in the county.

6.3 The Joint Committee joined the Area Committee in placing on record its congratulations to the learning team at Time and Tide Museum on another record breaking year in 2017/18 for school pupil visits which was seen as a real testament to the skill and hard work of the museum learning staff. It was pointed out that school pupil visits in 2018/19 would benefit from the work that the learning staff were doing on a forthcoming pirate themed event at Time and Tide Museum to help teachers to get pupils in years 3 and 4 interested in reading and writing.

6.4 It was **RESOLVED** to note the report.

7 King's Lynn and West Norfolk Area Committee

7.1 The annexed report of the King's Lynn and West Norfolk Area Museums Committee meetings held on 19 March 2018 was presented by Mrs E Nockolds.

7.2 In introducing the report, Mrs E Nockolds referred to a project for improving the interpretation and display of the town's South Gate, a grade one listed building and scheduled ancient monument. A project team that comprised of Borough Council and museum staff was meeting regularly to plan and to review progress with this project.

7.3 The Committee asked for their condolences to be sent to the family of Louise Gray, a Learning Assistant at Lynn Museum, who sadly had recently passed away.

7.4 It was **RESOLVED** to note the report.

8 Norwich Area Committee

8.1 The annexed report of the Norwich Area Museums Committee meeting held on 6 March 2018 was presented by Mrs J Brociek-Coulton.

8.2 The Joint Committee joined the Area Committee in placing on record their congratulations to the learning team at Norwich Castle on their involvement at an early stage in the development of exhibitions such as the *Rembrandt: Lightening the Darkness* and the newly opened *The Square Box on the Hill*. The involvement of the learning team had not only promoted school visits but had also led to the development of activities that encouraged families and targeted early years and pre-school children.

8.3 It was **RESOLVED** to note the report.

9 Finance Monitoring Report for 2017/18

9.1 The annexed report (9) by the Executive Director, Community and Environmental Services was received.

9.2 Members received a report that covered the Norfolk Museums Service (NMS) budget out-turn for 2017/18, including the revenue budget, reserves and provisions and the capital programme.

9.3 Members were informed that progress with NMS Revenue budgets and Reserves and Provisions indicated that the NMS should achieve a break-even position at the year-end. This was due in part to strong performances in admissions income during 2017/18, with exceptional visitor numbers to both Norwich Castle and Time and Tide Museum. Members were informed that the income reserve would be maintained in 2018/19 to enable the service to effectively manage pressures on revenue streams and resources, particularly during periods of unfavourable weather conditions that could impact upon visitor numbers.

9.4 Members drew attention to the funding of £0.900m from Norfolk County Council to improve two critical elements of the Norwich Castle site M&E infrastructure, including the systems that controlled the temperature in the exhibition galleries and the external lift, a requirement of the Equalities Act 2010.

9.5 In reply to questions, it was pointed out that the project for the external lift improvements at the front of the Castle Museum included the replacement of the mechanism and lift carriage, the refurbishment of both lift entrances and improved signage and interpretation.

9.6 The Joint Committee **resolved** to note:-

Progress with the revenue budget, capital programme and reserves and provisions forecast out-turn positions for 2017/18.

The agreed revenue budget for 2018/19 and beyond.

10 Risk Management Report

10.1 The annexed report (10) by the Executive Director, Community and Environmental Services was received.

10.2 The Joint Committee received a report that provided Members with the latest Norfolk Museums Service Risk Register as at 31st January 2018.

10.3 Members were given an update on progress with the management of risk within the NMS. Members were informed of the positive progress that had been made against risks on the register, the work that had gone into securing Arts Council England (ACE) funding as a National Portfolio Organisation (NPO), the work to maintain historic museum buildings and the work to reduce the impact scores associated with the flooding of museum sites.

10.4 The Joint Committee **resolved** to note –

The risks at Appendix A to the report and to determine that the mitigating actions identified in the report were appropriate.

11 Norfolk Museums Service – Performance & Strategic Update Report

11.1 The annexed report (11) by the Executive Director, Community and Environmental Services was received.

11.2 The Joint Committee received a report that provided progress with performance over the financial year 2017/18, details as to museum education and learning programmes, marketing and PR, partnerships, commercial developments, Norwich Castle Keep and other capital developments, NMS fundraising, the Arts Council England funding programme and the DCMS Inquiry on the Social Impact of Participation in Culture and Sport.

11.3 During discussion, the following key points were noted:

- The Joint Committee was informed that Museum visits across all ten NMS sites for the period up to the end of January 2018 were 371,432 compared to 328,625 for the equivalent ten month period in 2016/17, a 13% increase on last year's very strong performance. This positive position for the year-to-date was largely attributable to a very strong events and exhibitions programme across all ten museums. However, the poor weather of the end of February 2018 and beginning of March 2018 would have a negative impact on the expected year-end total.
- The numbers of school visits to NMS museums for the period up to the end of January 2018 were 35,479 compared to 35,210 for the equivalent nine month period 2016/17, a 1% increase on last year's all time record-breaking figures. The poor weather in March 2018 and the excavation work in the Keep basement would, however, effect the total school figures for the year. The Service was expecting to exceed 400,000 visits across the 10 museums for 2017/18 and to maintain school visits at the 45,000+ level.
- The Chairman drew Members attention to the large amount of preparatory research work that had gone into '*The Square Box on the Hill*' exhibition that showcased the latest designs for the Castle's future as part of the HLF-funded '*Norwich Castle: Gateway to Medieval England*' project. *The Square Box on the Hill* was complemented by *Inheritance*, an open art show supported by the East Anglia Art Fund (EAAF) and Brown & Co.
- At this point in the proceedings the Committee received a power point presentation by Dr Francesca Vanke, Keeper of Art and Curator of Decorative Art, about the forthcoming *Paston Treasure* exhibition programme. The presentation that was given to Members could be found on the Joint

Committee pages website. This major exhibition in collaboration with the Yale Center for British Art would gather together some of the extraordinary treasures depicted in the mysterious Paston Treasure painting for the first time in three centuries, featuring a number of very significant national and international loans. The first leg of this exhibition had recently opened at the Yale Center for British Art, Yale University, Connecticut – for more information please see: <https://britishart.yale.edu/exhibitions/paston-treasure-microcosm-known-world>

Members drew attention to the extensive preparatory research work that had gone into putting together an exhibition of such an exceptionally high standard.

- Members drew attention to a significant increase in wedding bookings at NMS sites which exceeded 600 for the year and had had a positive impact on attendance figures and on the use of museum facilities.
- The Joint Committee was grateful to the Friends of the Norwich Museums and the Norfolk Museums Development Foundation for their work in supporting the Art Fund campaign to display the newly conserved Samson statue in the Museum of Norwich at the Bridewell.

11.4 The Joint Committee resolved to note progress:

- 1. Regarding development of the Gateway to Medieval England/Keep development project at Norwich Castle and to receive a presentation on the project Business Plan (see also minute 12).**
- 2. In terms of the 2017/18 programmes and key Service Plan priorities for the forthcoming financial year, 2018/19.**
- 3. In terms of developing the business plan for Arts Council England's new funding programme for 2018-22 (see also minute 11.5.7).**

11.5 The Joint Committee also resolved:

- 4. To invite the newly appointed Teaching Museum Trainees, who were about to start their 12 month placements, to attend the next Committee meeting and to introduce themselves and their work to Members.**
- 5. To place on record thanks to Dr Francesca Vanke, Keeper of Art and Curator of Decorative Art, for her presentation about the forthcoming *Paston Treasure* exhibition programme.**
- 6. To receive a presentation at the next meeting on the Heritage Lottery Fund's 'Kick the Dust' initiative, a new £10m grant programme which aimed to transform how heritage organisations engaged with young people.**
- 7. To note that Members of the Joint Committee would be invited later in spring 2018 to participate in a session about the creation of a new 5 year Strategy to cover the period 2018-2022. The Strategy would support the new NCC Strategic Plan 'Caring for our County' and would also respond to City and District strategic priorities. Additionally, the new 5 Year Strategy would take account of the recent findings in the Mendoza National Museum Review and the new priorities outlined by Arts Council England and by the Heritage Lottery Fund.**

12 Presentation by Steve Miller, Head of Museums, On The Gateway to Medieval England Project Business Plan

12.1 The Joint Committee received a power point presentation from Steve Miller, Assistant Director, Culture and Heritage and Head of Museums, about the Gateway to Medieval England Project Business Plan.

12.2 The power point presentation (which can be found on the Joint Museums Committee pages website) included details about the following:

- The Gateway to Medieval England project would link together the existing heritage assets in Norwich, including the Cathedrals, the medieval churches and the City walls and make Norwich Castle the premier heritage destination in the East of England.
- The Gateway to Medieval England project would provide a state of the art community venue supporting an extensive and creative programme of formal and informal learning events, alongside commercial functions.
- The main areas of focus for the business plan would be:
 - Visitor numbers and potential income growth through admissions
 - Development of the Museum Pass
 - The Castle retail offer, including the physical repositioning of the shop
 - The Café and catering offer
 - Conference & banqueting
 - Special events and exhibitions
 - Weddings and celebratory events
 - Marketing strategy
 - Learning offer
- The learning offer would include a dedicated space and focus on Early Years' learning. Ms Haynes offered to signpost/introduce some families or groups from the Norwich area who represented Under 7s who might be willing to help the NMS develop their new Early Years' offer.
- Members also spoke about the improvement in public toilet facilities that the project would bring to the museum including the new Changing Places facility, the first facility of its kind in a tourist attraction in Norfolk.
- The Joint Committee was of the view that the Business Plan had modelled projected income and expenditure until 2027/28 using a prudent set of assumptions rooted in the current known financial figures.
- The mix of new and existing activities within Norwich Castle were considered to be highly complementary.
- The Business Plan showed that the *Gateway to Medieval England project* was capable of making a significant financial contribution to both the long-term future of Norwich Castle Museum and Art Gallery and the financial sustainability of Norfolk Museums Service and the county-wide operation.
- Having discussed the Business Plan and the implications of the partial closure period the Joint Committee gave approval of the 'Norwich Castle: Gateway to Medieval England' Project Business Plan.

12.3 The Joint Committee resolved:

- 1. To reaffirm the decision taken earlier in the meeting to note progress regarding the development of the Gateway to Medieval England/Keep development project at Norwich Castle Museum and Art Gallery, and in accordance with its forward strategy, to give formal, delegated approval to proceed with the submission of the second round funding application to the Heritage Lottery Fund.**

2. To thank Steve Miller, Assistant Director, Culture and Heritage and Head of Museums, for his presentation.
3. To take up the kind offer in the meeting from Ms Haynes to signpost/introduce some families or groups from the Norwich area who represented Under 7s who might be willing to help the NMS develop their new Early Years' offer.

The meeting concluded at 3.55 pm.

Chairman

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Political Representation on the Joint Museums Committee

Appointments to Urgent Business Sub-Committee

Report by Secretary of the Joint Committee

Summary

This report sets out the political representation on the Joint Committee, and asks for appointments to be made to the Urgent Business Sub-Committee.

- 1 The current position regarding the political representation on the Joint Committee is as follows:

(a) Conservative Group

The following Members are associated with the Conservative Group on the Joint Museums Committee:

<u>Name</u>	<u>Council</u>
Mr D Buck	Broadland District Council
Mr P J Duigan	Norfolk County Council
Mr H Humphrey	Norfolk County Council
Mr M Kiddle-Morris	Norfolk County Council
Mr R Kybird	Breckland District Council
Mr B Lawn	Great Yarmouth Borough Council
Mrs E Nockolds	King's Lynn & West Norfolk Borough Council
Mrs B Palmer	North Norfolk District Council
Mr R Savage	South Norfolk District Council
Mr T Smith	Norfolk County Council
Mr M Storey	Norfolk County Council
Mr J Ward	Norfolk County Council

(b) Labour

The following Members are associated with the Labour Group on the Joint Museums Committee:

<u>Name</u>	<u>Council</u>
Dr E Fulton-McAlister	Norwich City Council
Dr J Huntley	Norwich City Council
Mr G Nobbs	Norfolk County Council
Ms C Rumsby	Norfolk County Council
Mr R Trevor	Norwich City Council

(c) Liberal Democrats

The following Member is associated with the Liberal Democrats on the Joint Museums Committee:

<u>Name</u>	<u>Council</u>
Mr D Harrison	Norfolk County Council

- 2 The political composition of the Joint Committee has therefore been calculated as:

	<u>Seats</u>
Conservative	12
Labour	5
Liberal Democrat	1
	<hr/>
Total	18

- 3 The Joint Committee are asked to appoint Members of the Joint Committee for the ensuing year to the Sub-Committee listed below:

- 4 Norfolk Joint Museums Urgent Business Sub-Committee (7 Members)

5 **Recommendations**

- (i) That the political composition of the Urgent Business Sub-Committee be:

Conservative	4
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Labour	2
Liberal Democrat	1

- (ii) Nominations be given by the Group Leaders for the 7 seats on the Sub-Committee.
- (iii) Nominations be given by the Group Leaders for a single substitute Member representing each Group, drawn from the membership of the Joint Committee.



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BRECKLAND COUNCIL

Item 8

At a Meeting of the

BRECKLAND AREA MUSEUMS COMMITTEE

Held on Monday, 14 May 2018 at 10.30 am in
Ancient House, Museum, Thetford

PRESENT

Councillor C. Bowes	Mr F. Eagle
Mr H. E. J. Clarke (Chairman)	Mr T. J. Jermy
Mr R.G. Kybird	Mr M. Kiddle-Morris
Mr P.J. Duigan (Vice-Chairman)	

Also Present

Mr D Blackburn
Mr J Ward

In Attendance

Leanne Neave	- Democratic Services Officer
Hannah Jackson	- Operations Manager
Melissa Hawker	- Learning Officer

Action By

9/18 MINUTES

The minutes of the meeting held on 26 February 2018 were confirmed as an accurate record.

10/18 APOLOGIES

Apologies had been received from Councillors Darby and W Richmond.

Robin Hanley and Oliver Bone had also sent apologies.

11/18 CHAIRMAN'S ANNOUNCEMENTS

The Chairman advised he had attended the Welcome to the Workhouse event and it was very enjoyable.

He confirmed that Councillor Duigan would chair the September meeting as he was unable to attend.

12/18 URGENT BUSINESS

None.

Action By

13/18 DECLARATION OF INTERESTS

None.

14/18 GRESSENHALL FARM AND WORKHOUSE REPORT

Hannah Jackson the Operations Manager for Gressenhall Farm and Workhouse presented the report

The Farm and Workhouse had opened for February half term with a "Spring Cleaning" event, through the week there were 936 visitors which was slightly lower than previous years but was potentially due to the poor weather.

The main season had begun with a "Welcome to the workhouse" event, this involved all those who were involved with the Voices from the workhouse project and players of the National Lottery 228 visitors attended.

The first full public day of the new season was mother's day and was supported by the "Women Reaching Women" partnership which attracted 614 visitors.

The "Gressenhall goes wild" event held on Easter Monday had 232 visitors. They wished to grow this event as it was a great way for visitors to explore site
She confirmed all the event days attracted museum pass sales.

The Chairman queried what soroptimists were. Cllr Jermy confirmed they were a Global volunteer movement to change the lives of women and girls and had been present on Mother's Day with the "Women reaching Women" partnership.

Voices from the workhouse. The latter stages of the project was launched on 10th March. Evaluation of the project and spaces used was now being done.

David Blackburn queried if the project had given the opportunity to network with other workhouses.

It was confirmed that Gressenhall had founded a workhouse forum, working with other workhouses in the country who were looking at getting heritage funding. They were not all workhouse buildings but museums that had workhouse collections.

The temporary exhibition was "beer and brewing". The team had worked with local pubs to tell their stories as they moved into community ownership and how they diversified themselves to fit into modern life.

Collaborate programme - An inspiration day had been held in March. This day involved sharing the collections and stories and enabled people to get involved and understand it. Attendees were encouraged to decorate beer mats to show their local pub showcasing them as

Action By

community hubs where people met and socialised and played sports.

Megan Dennis Curator had been to Minnesota to spend time at the Humanities forum in Carleton College. She had worked with students to generate some digital output for the Museum iPads. Using the Darwin programming she had added to the project and the workhouse were looking to expand this.

Councillor Ward queried if the digital output would be available to people on their own devices.

It was confirmed that there was a version visitors could download but currently it was a fixed offer, and the Museum would need to look at funding to update that. At present it was available on museum in house iPads, the Museum could update their devices but not the app.

Councillor Kiddle-Morris asked how the college in Minnesota became involved with creating a 3d model of the Workhouse.

The Operations Manager advised their course tutor was interested in workhouses and houses of industry and it was borne from a like minded dream from both sides to create the workhouse in a digital format.

Three further Autism Anglia Earlybird sessions were booked for the year to allow visitors to explore the site with the projections switched off.

Mother's day had been very successful and the Collections centre saw 81 visitors taking part in their printing activity.

Social media. The Museum was very active on Facebook and Twitter. There was a blog for the Voices from the Workhouse project.

Farmer's foundry engine boiler the Museum was waiting for the result of a funding application to enable the engine to be restored.

Volunteers - over the first three months of 2018 volunteers had contributed over 800 hours on site. During 2017 volunteers gave just over 10,000 hours to the Museum.

The Chairman asked how other workhouses utilised their volunteers. The Operations Manager advised the nearest comparison Workhouse was in Southwell which was run by the National trust that used volunteers. A Workhouse in Wales was run by volunteers.

David Blackburn advised SHARE Museums East, which supported Museum Development in the East of England, worked across the region, and one activity was to support volunteer groups and gave annual awards. Megan Dennis was heavily involved with them. The Chairman believed it was good to recognise volunteers and repeat visitors.

Councillor Ward queried if Gressenhall Farm and Workhouse held an event to recognise volunteers.

The Operations Manager advised that at the end of summer there

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was a social event and the held a “thank you” event at Christmas.

School visits - over the last financial year over 10,600 children had visited the site.

The Learning team were working in partnership with NCC to devise days for different groups.

A discussion was had regarding School visits and the struggle some Schools faced not with the cost of entry to the Museum but the coach to get them to the site. There was a degree of flexibility in the amount of activities each school booked for and free resources were available to teachers to use at the school with no fee. There were travel bursaries available to schools to assist them with the cost of travel.

Visitor numbers of 66021 for the year 2017-2018 had been recorded which was almost 5000 up on the previous year.

It was requested that the visitor figures be attached to the minutes.

15/18 ANCIENT HOUSE MUSEUM OF THETFORD LIFE REPORT

Melissa Hawker presented the report.

Thetford remembers three heritage bids were being looked at for a WW1 then and now project. Thetford Town Council were holding events for Armistice. The aim was for 3000 knitted poppies to be draped on the Guildhall and the knit and natters group were heavily involved. The display would form part of “battles over” a national event with beacon lighting. It was hoped the Museum might be a stop off point for the torch.

Some items would be donated to Norwich Castle for their exhibition and these could highlight Thetford’s role in the war.

Thetford and Punjab festival. A fortnight of activities was planned for Punjab links with Thetford. This would include Cultural Fusion and would see Morris dancing and Bangra dancing performed together. The collection donated from Prince Frederick would be highlighted and the plaque from Prince Frederick which had been in storage would be unveiled.

A funding bid was being worked on which would allow the upstairs room to be changed to a Duleep Singh room. Both the funding bid and subsequent display were being worked in consultation with the Sikh community.

Councillor Duigan queried whether there would be an issue with a Duleep Singh room as Thetford Library already had one and the two sites were very close to each other.

Melissa Hawker advised it actually helped visits. Large groups visiting Thetford could be split and visit both sites.

Teenage history club. The group had asked to do a temporary exhibition. “Pride of the people: helping history out of the closet” the

Action By

club would explore collections and stories and present them in display. They were also creating a queer history tour of Ancient House, picking up objects that had links to queer communities and would use the formula used by guides at the Victoria and Albert Museum in London. They were working with comedienne Iszi Lawrence who performed historical comedy, this would culminate in a stand up routine of their own which would be performed in the Autumn.

Learning activities. Discover Tuesday were running where visitors could meet characters and handle objects. May half term theme was to be Tudors. The family trails encourage local people to visit more regularly to do all the different trails.

The Teenage History Club and Mini Museum for the under fives were still popular and the Junior History club were doing a project about suffrage. They had performed a play and would be performing at the Mayor making event.

Volunteers – The Museum was soon to recruit new volunteers to produce resource boxes.

Visitor numbers – It was reported that 2017-2018 had been a strong year with 9654 visitors.

16/18 NEXT MEETING

The details for the next meeting were confirmed.

It was requested that an Agenda Item for September's meeting be for SHARE and David Blackburn would liaise with Councillors Clarke and Duigan to arrange a presentation on their work.

It was requested to be noted that the committee sent its best wishes to Oliver Bone and Robin Hanley for a speedy recovery.

The meeting closed at 12.30 pm

CHAIRMAN

**NORFOLK MUSEUM SERVICE
2016/17 Visitors by Museum and County Total**

	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC	JAN	FEB	MAR	YEAR TO DATE	TOTAL	
NORWICH	Castle Museum	18,693	17,197	15,585	18,603	23,545	16,342	20,328	14,042	11,892	14,305	17,873	16,818	18,693	205,223
	2017-18	19,160	16,321	15,070	19,727	31,268	23,469	20,792	15,550	12,831	16,393	16,498	15,181	19,160	222,260
	2018-19	18,477												18,477	18,477
WICHAM	Norwich Castle Study Centre (Shirehall)	414	422	335	436	309	566	429	404	282	346	401	424	414	4,768
	2017-18	319	331	400	271	258	450	322	337	114	0	232	340	319	3,374
	2018-19	286												286	286
HITCHAM	Museum of Norwich	1,124	830	1,504	970	1,441	2,107	1,221	1,021	929	1,174	1,130	820	1,124	14,271
	2017-18	1,008	1,198	1,142	2,598	3,346	2,175	1,074	1,116	485	853	1,423	910	1,008	17,328
	2018-19	1,010												1,010	1,010
ELIZABETHAN	Strangers Hall	530	573	1,284	1,012	1,182	1,642	775	665	842	0	371	859	530	9,735
	2017-18	643	746	1,029	2,110	2,598	1,637	610	574	610	12	348	443	643	11,360
	2018-19	670												670	670
TOLHOUSE	Tolhouse Museum	200	641	282	331	693	838	329	180	90	0	21	21	200	3,626
	2017-18	419	757	71	358	1,120	816	315	137	1	66	0	87	419	4,147
	2018-19	562												562	562
ELIZABETHAN	Elizabethan House Museum	1,030	1,325	955	1,122	1,452	1,958	1,117	65	187	0	60	157	1,030	9,428
	2017-18	1,164	1,557	938	1,304	2,001	1,744	1,381	75	63	32	164	135	1,164	10,558
	2018-19	1,411												1,411	1,411
EAST	Time and Tide	3,088	3,703	3,842	3,523	3,559	3,106	3,626	2,829	1,362	1,825	3,194	3,422	3,088	37,079
	2017-18	4,101	4,265	3,925	4,587	6,207	5,782	3,283	3,031	1,903	2,342	2,717	3,076	4,101	45,219
	2018-19	3,320												3,320	3,320
CROMER	Cromer Museum	1,375	1,541	2,054	1,850	2,429	1,694	1,583	44	91	16	130	1,396	1,375	14,203
	2017-18	1,838	1,530	1,846	2,036	2,464	1,614	1,515	75	57	7	264	1,147	1,838	14,393
	2018-19	1,585												1,585	1,585
LYNN	Lynn Museum	1,018	884	1,235	1,663	986	1,486	1,560	1,271	727	1,110	1,666	1,169	1,018	14,775
	2017-18	624	721	827	1,657	1,497	1,671	2,005	1,270	1,014	1,344	2,137	1,636	624	16,403
	2018-19	960												960	960
ANCIENT	Ancient House Museum	974	719	683	671	1,261	613	853	1,459	528	553	876	1,219	974	10,409
	2017-18	919	737	763	1,038	959	1,095	798	797	620	573	737	618	919	9,654
	2018-19	604												604	604
GRESSENHALL	Gressenhall Farm & Workhouse	4,576	7,292	6,147	6,676	12,160	7,331	7,183	1,698	1,275	56	1,776	5,027	4,576	61,197
	2017-18	7,692	7,857	9,115	6,869	12,526	6,433	7,878	1,764	714	73	1,598	3,502	7,692	66,021
	2018-19	5,933												5,933	5,933
NORFOLK	Norfolk Exhibition Programmes incl. King's Lynn Town Hall SLA	39	550	582	1067	115	20	168	159	31	10	98	57	39	2,896
	2017-18	80	456	213	755	295	2,088	71	279	59	0	552	545	80	5,393
	2018-19													0	0
TARGET	30,007	30,438	29,576	33,780	48,499	35,985	33,774	19,849	14,950	16,626	22,115	24,497	30,007	340,095	

BOROUGH COUNCIL OF KING'S LYNN & WEST NORFOLK
KING'S LYNN AND WEST NORFOLK AREA MUSEUMS COMMITTEE ^{Item 9}

Minutes from the Meeting of the King's Lynn and West Norfolk Area Museums Committee held on Monday, 14th May, 2018 at 2.15 pm in the Council Chamber, Town Hall, Saturday Market Place, King's Lynn PE30 5DQ

PRESENT:

Councillors M Chenery of Horsburgh, H Humphrey, Mrs E Nockolds, T Smith, A Tyler and Mrs S Young

Also in attendance:

County Councillor J Ward – Chairman of the Joint Museums Committee

Officers:

H Jackson, R Williams – Norfolk Museums Service

1 **APPOINTMENT OF CHAIRMAN FOR THE MUNICIPAL YEAR 2018 - 2019**

RESOLVED: That Councillor Mrs Nockolds be appointed Chairman for the Municipal Year 2018 – 2019.

2 **APPOINTMENT OF VICE-CHAIRMAN FOR THE MUNICIPAL YEAR 2018 - 2019**

RESOLVED: That County Councillor Humphrey be appointed Vice-Chairman for the Municipal Year 2018 – 2019.

3 **APOLOGIES FOR ABSENCE**

Apologies for absence were received from Councillor A Bubb, R Hanley, S Miller and O Bone

4 **MINUTES**

The Minutes from the meeting held on 19 March 2018 were agreed as a correct record, subject to the following amendment:

- Page 7: Friends of the Museum: 1st bullet point – to read: “Friends of the Museum had recently purchased a badge making machine and two Anglo Saxon coins.”

5 **MATTERS ARISING**

Tour of Hardwick Cemetery – 23 April 2018

It was reported that the tour had been well received and had attracted 20+ attendees.

6 **DECLARATIONS OF INTEREST**

There were no declarations of interest.

7 **PRESENTATION FROM THE LEARNING AND ENGAGEMENT OFFICER - STORIES OF LYNN**

The Committee received a presentation from the Learning and Engagement Officer.

A briefing note was also circulated to Members of the Committee for information.

The Learning and Engagement Officer responded to questions relating to:

- The Schools Programme.
- Future ideas for potential sessions – King’s Lynn used as location for a number of TV programmes/film shoots.
- Encouraging school visits to the Town Hall/Stories of Lynn.
- Importance of the learning and Engagement Officer role.
- Work involving schools relating to the World War 1 project.
- Learning programmes to encompass cross curriculum activities, for example, mathematics, reading and writing.
- Contact with the following schools located in Wells, Fakenham, Litcham, Swaffham, Houghton and Harpley.

The Chairman, Councillor Nockolds thanked the Learning and Engagement Officer for attending the meeting and providing Members with an overview of the work undertaken with schools.

8 **REPORT OF THE OPERATIONS MANAGER - WEST**

The Committee received the report from the Operations Manager – West which provided information on King’s Lynn activities in the period from March 2018 to April 2018.

The visitor numbers were tabled and discussed. The Committee was informed that the visitor numbers spreadsheet would be updated by the Norfolk Museums Service with regards to the years covered by this part of the report.

The Operations Manager – West responded to questions relating to:

- Categories of shoes discovered in the Medieval period.

- Evidence of examples of shoe manufacturers in the Medieval period being located near the current Marks and Spencer store, King's Lynn.
- Early shoe collections held by the Norfolk Museums Service.
- Types of shoes worn throughout the history according to the natural and working environment.
- Number of Baines paintings in storage at Aickman's Yard. **AGREED: H Jackson to confirm number of paintings to the Area Museums Committee.**
- Remaining Baines paintings located abroad.
- Ceremonial trowel from King's Lynn Railway Station. **AGREED: H Jackson to confirm date of ceremonial trowel.**
- Training/co-working opportunities for apprentices from the Learning Officer.
- Visitor numbers at the Lynn Museum.

The Committee received an update from S Thompson, Friends of the Museum. The Committee was informed that an application was being submitted for Heritage Lottery funds to erect a headstone marking Henry Baines grave at Hardwick Road Cemetery. **AGREED: S Thompson to keep Committee informed of progress.**

S Thompson responded to questions relating to:

- Thomas Baines – location of body in South Africa. Monument erected in church to mark his grave.
- Demolition of Chapels at Hardwick Cemetery in the 1970's.
- Young Friends membership and the best methods of engaging with this audience.
- Friends of the Museum Annual Event – 10 December 2018, theme to be determined.
- Autumn talk 26 September 2018 – Dr Jodie Joy from Cambridge University who will give a talk on the Iron Age/Snettisham hoard.

The Chairman, Councillor Mrs Nockolds thanked the Operations Manager – West and the Chairman of the Friends of King's Lynn Museum for their attendance.

9 **DATE OF NEXT MEETING**

The next meeting of the King's Lynn and West Norfolk Area Museums Committee will be held on Monday 3 September 2018 at 2.15 pm in the Lynn Museum, Market Street, King's Lynn.

The meeting closed at 4.04 pm

6. Minutes

RESOLVED to agree the accuracy of the minutes of the meeting held on 6 March 2018.

7. Norwich Museums Briefing: December 2017 to February 2018

As requested at the previous meeting of the committee, Jenny Caynes, curator of community history at the Museum of Norwich, gave a presentation on the successful crowdfunding campaign which had raised £15,000 for a display case to preserve the restored 350 year old Samson figure which had stood outside the “Samson and Hercules” building in Tombland. This was accompanied by the promotional video for the fund raising campaign under the Art Fund’s initiative “Art Happens”. Supporters would receive “Save Samson” tote bags designed by local illustrator Leanda Jaine who like other contributors had donated her time for free. The curator explained that unlike the Samson figure, Hercules was a Victorian replica and therefore not as valuable as the Samson. In reply to a question, the curator confirmed that the display case would be the correct environment to preserve the oak timbers. The assistant head of museums referred to the Seahenge timbers and confirmed that there the necessary expertise in the service to ensure the preservation of this figure. The BBC had included the Samson in one of its 100 objects linked to the BBC Civilisations programme and the museum had permission to incorporate this into its display.

The assistant head of museums then presented the report highlighting areas of specific interest to members.

The assistant head of museums referred to the report and said that the *Square Box on the Hill* exhibition had proved very popular with visitors. The *Inheritance: Norwich Castle Open Art Show* complimented this exhibition. Amanda Geitner addressed the committee and said that this was the fifth open art show organised in collaboration with Norwich Castle and East Anglia Art Fund. She explained that 900 artists in Essex, Suffolk and Norfolk had responded to the broad theme of “Inheritance” and 129 had been selected for inclusion in the show. Social media had been effective in attracting entrants. Around 41,500 visitors had attended the open art show and around £30,000, including the sale of work by O N Gerald Stamp for £16,000, had been raised of which 35 per cent was donated to the East Anglia Art Fund. In reply to a member’s question, Amanda Geitner said that the open art shows were held every three years and it was not practical administratively to arrange shows more frequently. Whilst the theme of the next show had not been agreed it could tie in with the Crome bicentennial.

Members were advised that Harriet Loffler, curator of modern and contemporary art, who had contributed to the *We Came to Conquer: eleven Artists Respond to the Print Collections at Norwich Castle* had left the Norfolk Museums Service to take up a new position in Cambridge. Recruitment for the post was underway.

Members welcomed the opportunity to view *The Paston Treasure: Riches and Rarities of the Known World* exhibition and agreed to this being arranged before the start of the next meeting. The assistant head of museums said that an official catalogue had been produced and a more affordable version of the catalogue was on sale in the museum shop for £9.99.

In reply to a question from the chair the assistant head of museums explained the number of events where there was free entry to the museums. This included the Museum at Night events which were part of a national initiative and held twice a year and Heritage Open Days, also part of a national campaign. The Norwich Freeman's Charity will again provide free admission to Strangers Hall and the Museum of Norwich at the Bridewell for two weeks in 2018. There was also free admission for Norfolk school children attending as part of a school visit, Children's University Passport holders and looked after and foster children. The reduced price 'Twilight ticket' was also well used

Members noted that Strangers Hall had featured in the Channel Four documentary *Norwich – Britain's Most Tudor Town*. The assistant head of museums said that regrettably the programme was no longer available on demand.

The curator of community history answered members' questions on the arrangements for the dementia friendly coffee mornings at the Museum of Norwich. There were usually six to eight people at each morning and events were tailored to the individuals by specially trained staff.

The assistant head of museums referred to the learning team's activities and projects and pointed out that the number of secondary school visits had increased from 29 school visits to 48 over the three years to 2017-18.

(Amanda Geitner left the meeting at this point.)

The committee was pleased to hear that the Round 2 bid for Heritage Lottery Fund for the Kick the Dust Programme had been successful. The bid had included an activity plan and activities to engage young people would commence in September 2018. The assistant head of museums said that he would keep the committee informed on the progress of this four year programme as it rolled out county wide.

The operations manager presented the part of the report under the heading Other Developments. He explained that although it would be a challenge, weddings would be conducted at Norwich Castle during the works on the keep, with the Crome room being used during the phase where access to the Benefactors room was unavailable. In reply to a question, the operations manager said that the contract for wedding and event management catering for events had been awarded to Florentina Events.

The launch of the History Mystery Escape Room games in the undercroft at the Museum of Norwich would be on Friday, 8 June 2018. Members welcomed this innovative use of the undercroft at the Museum of Norwich and noted that it was the first museum in the country to enter into an arrangement where objects from the museums were used for the games. Discussion ensued on the arrangements with the company History Mystery that would be providing the service. Members noted that the games would be popular with the 18 to 25 age group and that half price admission would be offered as an incentive to get people to visit the museum. Members expressed an interest in experiencing the games for themselves.

The operations manager apologised that the external lift was out of use as it had broken down again. Works to refurbish it would be completed in the autumn 2018.

The assistant head of museums said that the cohort of Teaching Museum trainees had been appointed. There had been over 400 applicants had been received for the 8 twelve month paid trainee posts. The trainees would engage in real projects and graduates of the scheme had secured good rates of employment. Members commented that this year's cohort was unusual in that seven out of the eight were female. The assistant head of museums said that this reflected that more women were coming through. Trainees might attend future meetings of the committee as part of their development.

Members of the committee expressed their appreciation of the work of the Norfolk Museums Service conservation team and volunteers who had contributed to the conservation and repair of the Ensign of Le Génèreux and were pleased that it had been awarded a highly commended in the Conservation category of the Museums & Heritage Awards.

The committee was pleased to note the record visitor numbers for 2017-18 and that there had been a year on year increase. The national total for return visits from local people averaged 10 per cent of visitors. In Norfolk this was 30 per cent of visitors. A member pointed out that some people could not afford to visit the museums more frequently. Members were advised that the twilight price for people to visit in the last two hours in the afternoon were popular as were museum passes. In reply to a question from the chair the operations manager said that it was not possible to provide information about where people lived unless it was collected at the point of sale. This was something that could be considered and reported to a future committee meeting.

Tim Pestell, curator, gave an oral update on the Keep Project. Preparation for the second stage of the application for funding was due on 14 June 2018 and work was being undertaken to ensure that the appendices supporting the bid were completed. He outlined some of the contents of the appendices. Members were advised that the project was on target for opening in July 2020. The proposals included the completion of the business plan, ensuring that the project complied with the Green Business Scheme, digital strategy and arrangements for the construction and storage of flagstones during construction etc. Discussions had been held with the city council to ensure that, as the owner of the museum, the unlocking of funding for this project would not be detrimental to either party. The vice chair sought assurance that this would be the case. During his presentation Tim Pestell said that a femur bone had been discovered during the excavations. The results of carbon dating were still outstanding but it could be early human.

The curator also reported that there would be a press launch for the acquisition of an Anglo Saxon pendant.

RESOLVED to:

- (1) note the report;
- (2) thank Jenny Caynes, curator of community history at the Museum of Norwich, for her presentation on the Save Samson campaign;
- (3) ask the assistant head of museums to arrange tour of The Paston Collection exhibition before the next meeting of the committee;

- (4) ask the chair to write on behalf of the committee to the conservation team to express the committee's congratulations on the highly commended award in the Conservation category of the Museums & Heritage Awards:
- (5) ask the curator of community history, to look into the feasibility of members of the committee having an opportunity to try out the History Mystery Norwich game, The Merchants' Vaults.

8. The Friends of the Norwich Museums – Update

Felicity Devonshire presented the report which updated members on the activities of the Friends of the Norwich Museums.

It had been her intention to give a presentation on the Ninety Objects that the Friends had given to the museums service over the years. Members considered that to give this their full attention the presentation should be at the start of the next meeting.

RESOLVED to

- (1) thank Felicity Devonshire for her report;
- (2) defer the presentation on the Friends Ninety Objects to the next meeting of the committee.

CHAIR

Joint Museums Committee

Item No.

Report title:	Finance Monitoring Report for 2017/18 (Outturn)
Date of meeting:	26 July 2018
Responsible Chief Officer:	Steve Miller, Assistant Director, Culture and Heritage
Strategic impact This report covers the final outturn position for the Norfolk Museums Service (NMS) in 2017/18 as at 31 March 2018	

Executive summary

This report covers the Norfolk Museums Service (NMS) budget out-turn for 2017/18, including the revenue budget, reserves and provisions and the capital programme.

The main issues for consideration by this Committee are:

- NMS Revenue budget position at year-end.
- NMS Capital programme position at year-end
- Movements within NMS Reserves & Provisions.

Recommendations:

Committee Members are asked to consider and comment on:

- **The final revenue budget, capital programme and reserves and provisions positions for 2017/18.**

1. Proposal (or options)

1.1. Revenue Budget 2017/18

- 1.1.1 NMS achieved a small surplus on the 2017/18 revenue budget through careful monitoring and control. NMS were able to transfer the surplus to the NMS Income Reserve as previously requested and approved by the Joint Museums Committee, therefore the final outturn position is shown as nil. This is detailed in the reserve movements table at 1.3.1.
- 1.1.2 The outturn includes a budget over-spend of £0.049m on Staffing, resulting from increased pressures on front of house staff covering extended opening hours and events across the County. This also includes additional pressures while the new income-generating business model was established within the Archaeology team.
- 1.1.3 There was an overall income shortfall of £0.060m on Partnerships income, including undesignated fundraising and sponsorship income.
- 1.1.4 Admissions income successfully achieved a £0.090m surplus, which is 6.85% above target. There were strong performances in Admissions income throughout 2017/18, with exceptional visitor numbers to both Norwich Castle and Time and Tide Museum in August 2017. This resulted in an increase of £0.065m compared to August 2016. The exhibition programme continued to perform well over the autumn / winter months and despite the disruption caused by the poor weather in March the Service achieved excellent results with record breaking visitor

numbers of 426,110.

1.1.5 Through careful monitoring and control of expenditure and income generation throughout the year, NMS was able to deliver a further under-spend £0.053m which contributed to the Service to delivering a balanced budget.

1.1.6 The table below sets out the net revenue Service budget and out-turn for NMS.

Service	Approved budget £m	Outturn £m	+Over/- Under spend £m	+Over/Under spend as % of budget	Variance since last report £m
Norfolk Museums Service	3.284	3.284	0.000	0.00%	0
NMS Total	3.284	3.284	0.000	0.00%	0

1.2 Capital programme

1.2.1 Norfolk County Council's commitment to the County's cultural heritage and resources has been evidenced over the last year in our continuing programme of refurbishment and improvement to museums.

1.2.2 The capital programme is monitored over the life of the scheme rather than a single year. This reflects the life of the projects and the associated funding. Norfolk Museums Service is highly active in attracting external funding for new schemes and where appropriate these will be reported to future committees. There are modest NCC supported capital renewal schemes planned for Norwich Castle in the coming 3-year period to improve the operation of the external lift and the visitor welcome, and to improve the air-handling systems within the main galleries.

1.2.3 The NMS 2017/18 capital programme is detailed in the table below and includes any programme revisions.

Capital Programme 2017/18 – Norfolk Museums Service

Scheme or programme of work	2017/18 Capital Budget £m	2017/18 Capital Outturn £m	Slippage	Reasons
Schemes in Progress				
Voices from the Workhouse Project	0.055	0.055	0	Project estimated to be completed in 18/19
Norwich Museums Capital Projects	0.004	0.004	0	Project completed
Castle Keep Improvements	0.397	0.397		Stage 1 estimated to be completed in 18/19
ACE Small Capital Grants	0.158	0.158		Year 3 funding completed in 17/18
Norwich Castle: Gateway to Medieval England	0.433	0.433	0	Stage 1 Development Phase to be completed in 18/19
Norwich Castle	0.028	0.028	0	Stage 1

Critical Mechanical & Electrical Services				Development phase to be completed in 18/19. £0.122m re-profiled to 2018/19.
Gressenhall Pathway	0.004	0.004	0	Project complete
Total	1.079	1.079	0	

Funding of the NMS Capital Programme

The NMS capital programme is funded from a variety of sources:

- Voices from the Workhouse project is funded by the Heritage Lottery Fund (HLF). £1.800m funding has been received over 2 years, transforming Gressenhall into a national centre for workhouse interpretation and increasing the role of Gressenhall as a regional centre for heritage tourism
- Norwich Museum's capital projects are funded by residual monies from the Museum of Norwich at the Bridewell project of which £0.025m was funded from the Friends of the Norwich Museums' contributions.
- Initial capital funds for Castle Keep Development were received in July 2015 from Historic England £0.800m, prior to the HLF bid. Further development funding of £0.462m was received from the Heritage Lottery Fund for Norwich Castle: Gateway to Medieval England to develop the project further during 2016-18.
- Small Capital grants have been funded by Arts Council England (ACE) for a third year to allow NMS to fund the purchase of capital assets to a number of accredited Museums in our region to increase resilience.
- Policy & Resources Committee approved the funding of £0.900m to improve two critical elements of the Norwich Castle site M&E infrastructure during 2017-20, including the systems that control the temperature in the exhibition galleries and improve the reliability of the external lift, addressing a key requirement of the Equalities Act 2010.

1.3 Reserves and Provisions

1.3.1 There are some changes to the reserves and provisions to report. The highlights and a table summarising the out-turn position appears below.

- The income reserve is maintained to enable the Service to effectively manage pressures on revenue streams and resources, particularly during periods of unfavourable weather conditions that can impact upon visitor numbers.

- The Museums Repairs and Renewals Reserve includes funds for Gressenhall play area, farm and superstore equipment.
- The Unspent Grants and Contributions Reserve includes earmarked non-conditional project balances at year end.

Reserves and Provisions 2017/18	Balances at 01Apr17	Balances as at 31Mar18	Change
	£m	£m	£m
Norfolk Museums Service			
Museums Income Reserve	0.130	0.163	0.033
Museums Repairs and Renewals Reserve	0.160	0.165	0.005
Unspent Grants and Contributions Reserve	0.524	0.395	-0.129
Service Total	0.814	0.723	-0.091

2. Financial Implications

- 2.1. The implications for resources including, financial, staff, property and ICT, where relevant, are set out in Section 1 of this report.

3. Issues, risks and innovation

- 3.1. Officers have considered all the implications which members should be aware of. Apart from those listed in the report (above), there are no other implications to take into consideration.

4. Background

- 4.1. There are no other documents to refer to.

Officer Contact

If you have any questions about matters contained in this paper or want to see copies of any assessments, eg equality impact assessment, please get in touch with:

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Joint Museums Committee

Item No.

Report title:	Norfolk Museums Service – Risk Management Report
Date of meeting:	26 July 2018
Responsible Officer:	Steve Miller, Assistant Director, Culture and Heritage
Strategic impact One of the Joint Museums Committee's roles is to consider the risk management of the Norfolk Museums Service. Assurance on the effectiveness of risk management and the service risk register helps the Committee undertake some of its key responsibilities. Risk management contributes to achieving service objectives and is a key part of the performance management framework.	

Executive summary

This report provides the Committee with the latest Norfolk Museums Service risk register as at July 2018. The reporting of risk is aligned with and complements the performance and financial reporting to the Committee.

The Norfolk Museums Service risk register was last reported to the Joint Museums Committee in April 2018, and following review in June 2018, there is one significant change in this report, as per the first recommendation below;

Recommendations: Committee Members are asked to:

- **Note the closure of risk RM14132 - Failure to secure Arts Council England (ACE) funding as a National Portfolio Organisation, following sign-off in June 2018 of Arts Council Funding for 2018-2022.**
- **Review and comment on the risk data, information and analysis presented in the risk register report in Appendix A and determine whether the recommended mitigating actions identified remain appropriate.**

1. Proposal (or options)

- 1.1. The recommendations are included in the Executive summary above.

2. Evidence

- 2.1. The Norfolk Museums Service (NMS) risk data detailed in this report reflects those key business risks that are managed by the Norfolk Museums Service Departmental Management Team. Key business risks materialising could potentially result in the Service failing to achieve one or more of its key objectives and/or suffer a financial loss or reputational damage. The Norfolk Museums Service risk register is a dynamic document that is regularly reviewed and updated in accordance with the Council's Risk Management Policy.
- 2.2. The current risks are those identified against departmental objectives for 2018/19 and are included in Appendix A.

2.3. The register currently contains five risks. Of these, one risk is assessed as having an amber prospect of meeting the target score by the target date, with the remaining four risks having already met their target score by the target date, but maintained on the risk register as low and are continuous risks in their nature. An explanation of the criteria for judging prospects scores can be found in paragraph 2.5 below.

Each risk score is expressed as a multiple of the impact and the likelihood of the event occurring.

- 2.4.
- Original risk score – the level of risk exposure before any action is taken to reduce the risk
 - Current risk score – the level of risk exposure at the time of the risk is reviewed by the risk owner, taking into consideration the progress of the mitigation tasks
 - Target risk score – the level of risk exposure that we are prepared to tolerate following completion of all the mitigation tasks.

2.5. The prospects of meeting target scores by the target date reflect how well the risk owners consider that the mitigation tasks are controlling the risk. It is an early indication that additional resources and tasks or escalation may be required to ensure that the risk can meet the target score by the target date. The position is visually displayed for ease in the 'Prospects of meeting the target score by the target date' column as follows:

- Met – the target score has been achieved by the target date
- Green – the mitigation tasks are on schedule and the risk owner considers that the target score is achievable by the target date
- Amber – one or more of the mitigation tasks are falling behind and there are some concerns that the target score may not be achievable by the target date unless the shortcomings are addressed
- Red – significant mitigation tasks are falling behind and there are serious concerns that the target score will not be achieved by the target date and the shortcomings must be addressed and/or new tasks are introduced.

2.6. There are no risks of which the risk owner has identified the 'prospects of meeting the target score by the target date' as Red.

2.7. The evidence is that risks are being managed to an appropriate level with the mitigation tasks being undertaken. In all cases, risks have been reviewed by risk owners to ensure that the risk scores and target dates reflect the current position against current service objectives. Risks are reviewed and challenged appropriately by the Risk Management Officer to ensure a consistent approach to risk management across all teams.

3. Financial Implications

3.1. There are no significant financial implications arising from the Risk Management report. Any variances to a balanced financial position will be identified through continued financial monitoring, and reported appropriately.

4. Issues, risks and innovation

- 4.1. There are no other significant issues, risks and innovations arising from this Risk Management report. This Committee will continue to be notified of any changes to this position.

Officer Contact

If you have any questions about matters contained in this paper or want to see copies of any assessments, eg equality impact assessment, please get in touch with:

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Officer name : Thomas Osborne, Risk Management Officer **Tel No. :** 01603 222780

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Risk Number	RM14162		Date of update		04 June 2018					
Risk Name	Failure to generate additional income streams in 2018 in accordance with service plan.									
Risk Owner	Steve Miller		Date entered on risk register		21 March 2014 Item 12					
Risk Description										
Failure to generate additional income streams will lead to reliance on alternative budget savings to balance the budget.										
Original			Current			Tolerance Target				
Likelihood	Impact	Risk score	Likelihood	Impact	Risk score	Likelihood	Impact	Risk score	Target Date	Prospects of meeting Target Risk Score by Target Date
3	5	15	1	2	2	1	2	2	Mar-19	Met
Tasks to mitigate the risk										
Commercial Strategy in place Staff will be trained and supported in the delivery of key goals Wedding licences obtained and in place New conference and banqueting offer in place External income generation for Conservation and Design underway										
Progress update										
Ongoing review of performance through monthly SMT meetings and through Operations and Finance meetings. Despite significant reductions in staffing as a result of funding reductions, revenue generation is progressing well. The likelihood score has been reduced to 1 as we aren't forecasting a significant variance on externally generated income, The impact score has been reduced to 2 as we are not forecasting any variance greater than £100k.										
As this is a risk to be managed on an on-going basis, the target date has been amended to April 2019.										

Risk Number	RM14027		Date of update		04 June 2018					
Risk Name	Theft of museum objects									
Risk Owner	John Davies		Date entered on risk register		22 March 2012					
Risk Description										
Breaches in security resulting in loss of museum objects, damage to reputation and loss of confidence in the museums service.										
Original			Current			Tolerance Target				
Likelihood	Impact	Risk score	Likelihood	Impact	Risk score	Likelihood	Impact	Risk score	Target Date	Prospects of meeting Target Risk Score by Target Date
5	5	25	1	3	3	1	3	3	Mar-19	Met
Tasks to mitigate the risk										
Review of display case security undertaken										
Review of security staffing and systems completed										
Additional CCTV coverage provided										
Upgrade of case locks where necessary completed										
Installation of additional case alarms where necessary completed										
Ensure that staff are vigilant in monitoring any suspicious behaviour by the public or contractors										
Progress update										
Reviewed by SMT. NCC Internal Audit confirmed external security actions have been taken and agreed security procedures are being adhered to. NMS will continue to maintain vigilance in this key area. Given the rare occurrence of theft of museum objects, the likelihood has been lowered to 1. The impact has been lowered to 3 following further review of the impact against risk management impact criteria.										
As this is a risk to be managed on an ongoing basis, the target date has been amended to April 2019.										

Risk Number	RM13947		Date of update		04 June 2018					
Risk Name	Failure to maintain historic buildings									
Risk Owner	Steve Miller		Date entered on risk register		30 June 2011					
Risk Description										
We operate our service from historic buildings that can be difficult to maintain. If we are not able to establish or ensure a robust relationship with our property management partner NPS that adequately identifies our additional needs it could result in damage to our exhibits, undermine safety and negatively affect our reputation.										
Original			Current			Tolerance Target				
Likelihood	Impact	Risk score	Likelihood	Impact	Risk score	Likelihood	Impact	Risk score	Target Date	Prospects of meeting Target Risk Score by Target Date
3	3	9	2	3	6	2	3	6	Mar-19	Met
Tasks to mitigate the risk										
Close liaison with NPS and Norwich City Council to identify priorities in building maintenance Ensure we include investment in buildings maintenance in all capital projects Ensure we foster a good personal and professional relationship between our staff and that of NPS Ensure that our building staff are continuously monitoring our buildings to supplement NPS Ensure we have appropriate emergency response procedure in place in all premises										
Progress update										
Constructive discussions with NPS and Norwich CC have resulted in substantial investment in buildings maintenance. Bacon House is now on NCC Property Portfolio with access to the Building Maintenance Fund to bring site up to required standard. Following a review of this risk's likelihood against risk management likelihood criteria, the likelihood has been reduced to 2. As this is a risk to be managed on an ongoing basis, the target date has been amended to April 2019.										

Risk Number	RM14286		Date of update		04 June 2018					
Risk Name	Reduction of centralised support services									
Risk Owner	Steve Miller		Date entered on risk register		21 March 2014					
Risk Description										
Impact on NMS from reducing resources within County Hall including finance, HR, ICT, NPS, etc. Also, pressure on minor works budget could create additional problems/maintenance costs.										
Original			Current			Tolerance Target				
Likelihood	Impact	Risk score	Likelihood	Impact	Risk score	Likelihood	Impact	Risk score	Target Date	Prospects of meeting Target Risk Score by Target Date
2	4	8	2	4	8	1	4	4	Mar-19	Amber
Tasks to mitigate the risk										
Work closely with colleagues in County Hall support services to protect existing services and to ensure good communication at all times in terms of flagging risks and developing alternative means of delivery/resolution.										
Progress update										
Regularly reviewed by SMT - ongoing concerns in the reduction and quality of central services and continuing impact from cost pressures being applied centrally and impacting at the level of the Service.										

Risk Number	RM13948		Date of update		04 June 2018					
Risk Name	Significant flooding at any of the Museum sites.									
Risk Owner	Steve Miller		Date entered on risk register		30 June 2011					
Risk Description										
There is a risk of significant flooding at any of our sites, with particular focus on river flooding in Great Yarmouth and Kings Lynn.										
Original			Current			Tolerance Target				
Likelihood	Impact	Risk score	Likelihood	Impact	Risk score	Likelihood	Impact	Risk score	Target Date	Prospects of meeting Target Risk Score by Target Date
3	4	12	1	2	2	1	2	2	Mar-19	Met
Tasks to mitigate the risk										
Emergency plan is in place Regular checks of the store are carried out to check on safety of contents Insurance in place Risk assessment is reviewed regularly High risk items relocated Ensure location records are accurate										
Progress update										
Following extensive work, this risk has been largely addressed. A residual low-level flooding risk will always remain in terms of Elizabethan House, Great Yarmouth and the Museum Stores at King's Lynn. This is reflected in the risk likelihood and impact scores of 1 and 2 respectively.										

Norfolk Joint Museums Committee

Item No.

Report title:	Performance and Strategic update report
Date of meeting:	26 July 2018
Responsible Officer:	Steve Miller, Assistant Director, Culture and Heritage
Strategic impact This report provides an update on performance against Norfolk Museums Service (NMS) Service Plans.	

Executive summary

This report provides an update on performance against Norfolk Museums Service (NMS) Service Plans.

Recommendations:

- **To note progress regarding development of the Norwich Castle: Gateway to Medieval England**
- **To note the final 2017/18 position in terms of delivery, and the key Service Plan priorities for the current financial year 2018/19, including delivery against our Arts Council England and Heritage Lottery Fund programmes.**

1. Background

1.1 This report notes the performance of Norfolk Museums Service over the current financial year 2018/19, including the exhibitions and events programme across the 10 museums, the Service's award-winning learning programmes and the Service's work with groups including Looked After Children, carers and foster families. The report also provides an update on all major projects, including the Norwich Castle: Gateway to Medieval England project and the new HLF supported youth development programme, Kick the Dust, due to commence in the summer of 2018.

2. Performance Summary

2.1 Total visits across the 10 museum sites for the financial year 2017/18 were 426,110 compared to 387,610 for 2016/17, a 10% increase. These record figures are attributable to a strong events and exhibitions programme across all 10 museums, including *Titanic: Honour & Glory* at Time and Tide and *Nelson & Norfolk* followed and *Rembrandt: Lightening the Darkness* exhibition at Norwich Castle.

2.2 School visits across the 10 sites for 2017/18 were 49,229 compared to 49,763 for 2016/17, a 1% decrease on last year's all time record-breaking figures, but the second highest annual schools figures ever recorded.

2.3 The Service is hoping to achieve c.400,000 visits across the 10 museums for 2018/19 and to achieve school visits at around the 45,000+ level.

3. Performance/Service Plan highlights

3.1 **Only in England: Photographs by Tony Ray-Jones and Martin Parr; exhibition at Time and Tide Museum, Great Yarmouth**

Fascinated by the eccentricities of English social customs, Tony Ray-Jones spent the latter half of the 1960s travelling across England, photographing what he saw as a disappearing way of life.

Humorous yet melancholy, these works had a profound influence on photographer Martin Parr. Parr has now made a new selection, including over 30 previously unseen works from the National Science and Media Museum's Ray-Jones archive. Shown alongside *The Non-Conformists* (Parr's rarely seen work from the 1970s), this selection demonstrates the close relationships between the work of these two important photographers.

To complement the exhibition, local photographers were asked to submit their own images inspired by the theme 'Only in the East'. The competition generated many dozens of images which have been added to the museum's collections.

Exhibition ran 21 October 2017 - 15 April 2018

3.2 **The Square Box on the Hill/Inheritance; exhibition at Norwich Castle**

Standing atop the largest man-made mound in the country, Norwich Castle has dominated the City's skyline ever since the 12th century. Witnessing the ever-changing cityscape from its heights, the castle has had many iterations of its own over the last 900 years. But what is the story of Norwich's iconic and much-loved square box on the hill?

This exhibition illustrates Norwich Castle's rich history through a stunning mixture of prints, photographs, paintings, architectural plans, memorabilia and archives, many of which have never been on display before. But the Castle's journey does not end there; 'The Square Box on the Hill' will showcase the latest exciting designs for the Castle's future as part of the HLF-funded 'Norwich Castle: Gateway to Medieval England' project.

The Square Box on the Hill was complemented by *Inheritance*, an open art show supported by the East Anglian Art Fund (EAAF) and Brown & Co.

Exhibition runs 10 February – 3 June 2018.

3.3 **Drawn to the Coast: Turner, Constable, Cotman; exhibition at Time and Tide, Great Yarmouth**

Explore Great Yarmouth and its coast through the lives and works of Turner, Constable and Cotman at Time & Tide Museum this summer.

This exhibition looks at the British masters' connection with the area and also the relationship between past and present. Paintings, drawings and etchings by JMW Turner, John Constable and John Sell Cotman are displayed alongside social history objects from the museum's maritime collections.

This exhibition explores how these artworks placed our small coastal community within the national consciousness. The Norfolk, Suffolk and Essex Sketchbook by JMW Turner will be on loan to Norfolk for the first time since its creation by the artist and will showcase a unique perspective of the town and East Anglia. The exhibition includes works on loan from Tate, The Fitzwilliam Museum, Colchester and Ipswich Museums Service and the East Anglian Art Centre and is generously supported by the Esmée Fairbairn Foundation.

Young people and community groups have contributed to the curation and design of the show, exploring through art and artefacts the history of the town and the beauty of the coastal landscape that continues to inspire artists.

Exhibition runs 26 May – 9 September 2018

3.4 **Visible Women; Norwich Castle**

This exhibition brings together work from the modern and contemporary collection made by women. It explores diverse and wide ranging themes - some of the works look specifically at ideas around female identity whilst others explore subjects that are more abstract or remote in their nature.

The title of the exhibition was adapted from the seminal book *50% Visible Women* created by the radical feminist artist Penny Slinger (b.1947) while at the Chelsea College of Art, London in 1969. Using photographic collage and original poetry, Slinger's book examines how a woman is seen and how she sees herself; women take on multiple identities such as woman as goddess, woman as object of desire, and woman as mother, among others. What connects all these artists in this exhibition is their exploration of the human experience. Whether this is one that can be argued as 'gendered' is up for debate.

The exhibition coincides with the Women of the World WOW Festival in Norwich from 26-29 April 2018.

Exhibition runs 14 April until Autumn 2018.

3.5 **Shoes!; exhibition at Lynn Museum**

Shoes can be expressive. Shoes can be special. Shoes can be status symbols. Shoes can be works of art. Shoes can be magical. Shoes can be good luck charms.

Shoes! explores changes in footwear from the 13th century to the present day. The display draws upon the Lynn Museum's collections of historic footwear with additional items from the Norfolk Museums Service costume and textile collections.

Exhibition runs 24 June 2017 - 9 June 2018.

3.6 **The Paston Treasure: Riches and Rarities of the Known World; Norwich Castle**

This beautiful exhibition explores the world of the seventeenth century from the vantage point of a single masterpiece, *The Paston Treasure*. This work survives as a record of a lost art collection, owned by the Paston family at their Norfolk country house, Oxnead Hall, at the height of their wealth and fame. These magnificent artefacts, gold and silver, pictures and precious stones, gathered from around the known world, made Oxnead Hall a true treasure house during this period.

The Pastons' wealth was short-lived: within fifty years of the picture being painted, they were bankrupt, their collection sold and Oxnead abandoned. Their works of art are now dispersed worldwide, but the surviving treasures from the painting, and others once in the Paston collection have returned to Norfolk to be reunited with the picture for the first time in three centuries.

Our unique painting is internationally famous, not just as a typical still life, but as

the key to unlock a dramatic and ultimately tragic story: of a family, a collection, and a great house. The first clues to the story are in this painting. They open up a world we never knew existed, and we have made many new discoveries.

This once in a lifetime exhibition is the result of years of research, undertaken jointly with the Yale Center for British Art.

Exhibition runs 23 June – 23 September 2018.

3.7 **Coming soon:**

Animal ABC; new exhibition at Lynn Museum

4. **Learning Team highlights**

4.1 The national *Museums at Night* programme was successfully delivered across NMS sites in May, with free entry for all visitors and special family-friendly programmes. Norwich Castle opened free of charge between 5pm and 9.30pm and visitors were able to meet the Black Knight and his friends, enrol in the Sword School and explore the secrets of the Castle in a candlelight trail. The evening was supplemented by music, tours, activities and crafts. More than 2,000 visitors attended, a record number for the event.

4.2 Planning is currently underway for the major annual Fostering Service and Adoption Services event at Gressenhall. Full details will be given at the meeting.

4.3 The Arts Council England and Department for Education funded 'Museums & Schools' programme running in Great Yarmouth and North Norfolk has been extended for the forthcoming year 2018/19.

The *Sea History Differently* programme, designed to increase literacy levels in young people at Key Stages 1 & 2, continues to deliver excellent results.

The long-running partnership with Royal Museums Greenwich will continue for the forthcoming period.

4.4 NMS is part of the partnership delivering the Heritage Lottery Fund and Arts Council England funded *Great Place* scheme. This national programme will deliver a range of new learning programmes in both Great Yarmouth and Lowestoft.

The project is now in the delivery phase and is progressing very well.

4.5 Norfolk Museums Service continues to work with partners in both Great Yarmouth and Norwich as part of the Cultural Education Partnerships (CEPs). CEPs have been created across England to help young people access high quality cultural experiences.

The Great Yarmouth CEP is chaired by Colin Stott, Learning Manager for the Eastern Area and was one of the three original CEP pilots in England.

As a complementary element of the *Norwich Castle: Gateway to Medieval England* project, the Keep Project Team are working with the Norwich learning team to explore ways to develop Norwich Castle as a national centre for excellence for Under 5's museum learning. Initial planning work is being progressed with support from Elected Members and local families and community groups.

5. **Teaching Museum & Skills**

5.1 The new Teaching Museum trainees for 2018/19 have begun their placements.



- Kate Raczynska – Armistice Exhibition
- Laura Reeves – Collections Management
- Ruth Stanley – Learning and Youth Engagement (Time and Tide)
- Samantha Parker – Curatorial (Western)
- Andrew Tullett – Coastal Treasures (King’s Lynn)
- Monika Saganowska – Coastal Treasures (King’s Lynn)
- Jessica Harpley – Costume and Textiles
- Nicole Hudson – Collections and Exhibitions (Time & Tide)

The trainees will be available to meet members of the Joint Museums Committee at the July meeting.

5.2 Following the submission of an application developed by Dr Robin Hanley and the Learning Teams in November 2016, NMS has been awarded £776,500 from the Heritage Lottery Fund for the ‘Norfolk Journeys’ project. The project seeks to empower young people to develop their own pathways into the County’s heritage. This project forms part of the Heritage Lottery Fund’s ‘Kick the Dust’ initiative, a new £10m grant programme which aims to transform how heritage organisations engage with young people.

As part of the bid process 17 young people aged 16-25 were recruited as Heritage ambassadors, they then advised the Heritage Lottery Fund on the projects they found to be most useful and appealing. Hannah Keddie, 22, Heritage Ambassador from East Anglia, said: “It has been an amazing experience learning how grants are awarded, and helping HLF to allocate £10m to projects involving more young people in heritage. I’m really pleased that Norfolk Journeys has won funding, as we found its plans to involve young people in museum work and provide them with archaeological experience especially appealing. Making Norfolk’s heritage easier to access and participate in for more people my age is really important to me and the other ambassadors, and I’m looking forward to seeing how the project progresses in the future.”

Project activity is planned to start in the summer and run until March 2022. A full presentation will be given at the meeting.

6. Marketing and PR

- 6.1 NMS has had some excellent exposure on TV over the last quarter, including on Channel 4's 'Britain's Most Historic Towns', with Professor Alice Roberts, and on BBC4's 'Treasures of the Bronze Age' with Ray Mears. Alistair Murphy, Curator of Cromer Museum, also made an appearance on BBC's Antiques Roadshow recently filmed at Cromer Pier talking about the pioneering Norfolk photographer Olive Edis. The show will air later in the summer.
- 6.2 The conservation of the Ensign of Le Généreux has been awarded a 'Highly Commended' in the Conservation category for this year's prestigious Museums & Heritage Awards. This recognises the enormity and complexity of the task faced by the NMS conservation team when it came to treating the Ensign, the largest object in the NMS collections and the centrepiece for the Nelson & Norfolk exhibition held at Norwich Castle from 29 July to 1 October 2017.
- 6.3 NMS continues to support Norfolk County Council's work around the 100th anniversary of Women's Suffrage, completing extensive research into the life of Caprina Fahey, a little-known Suffragette who lived in Norfolk. The media coverage has included BBC Radio Norfolk, the EDP as well as a great deal of online coverage.
- 6.4 The six week crowd funding campaign to raise £15,000 to display the recently renovated statue of Samson reached a conclusion at the end of March with the final total being met. More than 300 generous donors pledged cash for the campaign, along with support from the Friends of Norwich Museums, the Paul Bassham Charitable Trust, the Geoffrey Watling Charity and the Norfolk and Norwich Archaeological Society. The campaign was run on the Art Fund 'Art Happens' platform, and attracted extensive media and social media coverage.
- 6.5 Ahead of the Paston Treasure exhibition returning the Norwich in the summer, international media coverage of the show in its current venue at Yale University, USA, has been very positive.

7. Partnerships

- 7.1 NMS is currently exploring its long-term partnership with UEA with a focus on whether an expanded partnership agreement would be desirable. NMS currently supports UEA student placements, research programmes and development projects. Norwich Castle is also likely to be used in the autumn as part of the University's welcome programme for its international students.
- 7.2 Norfolk Museums Service supported Broadland DC and the Aylsham and District Team Ministry with the delivery of last summer's 12 Towers Project and is currently helping to publicise and support the forthcoming Repton anniversary events. Thanks go to Samantha Johns and Rosalind Palmer from NMS's Collections Management department, for delivering a number of collections outreach activities across Broadland as part of the Repton festival.
- 7.3 Norfolk Museums Service has supported a successful application to the Heritage Lottery Fund to celebrate the 250th anniversary of the first modern circus in Britain. Partners in the application include Museums Sheffield and Tyne & Wear Museums and Archives, along with local organisations including Seachange Arts in Great Yarmouth. The celebration will take place during the autumn of 2018 and detailed programme planning is now underway with the project partners.

- 7.4 Norfolk Museums Service is currently supporting the Paston Footprints project, an HLF supported project being led by UEA and the Paston Society with input from the Norfolk Records Office. The project will deliver a Festival and the digitisation of letters relating to the family. The project is also be a complement to the Paston Treasure exhibition at Norwich Castle.
- 7.5 NMS is currently working with Norfolk Arts Service and the Norfolk & Norwich Festival to support the King's Lynn Festival in terms of their future development. This partnership work sits within the Arts Council supported Cultural Destinations project and the new Cultural Partnership work with the Borough Council of King's Lynn & West Norfolk.

8. Commercial Developments

- 8.1 A key element of the current Service Plan and of meeting the challenges of the budget reductions ahead is the successful delivery of the Service's commercial income targets. Key developments since the last meeting are listed below:
- 8.2 Wedding bookings for 2017/18 continue to exceed the year-to-date figure in comparison to last year's bookings and totalled 622 for the year. An increasing number of weddings have been delivered at Strangers' Hall and Gressenhall and the Museums Service continues to work with the Registrar team on the 'Marry in Norfolk' campaign.
- 8.3 The Museums Service continues to work successfully with Visit East Anglia and a tourism organisation UK Countryside Tours to develop tourism packages for the US alumni market, based on characteristically English experiences. Initial interest in the USA for the *Friendly Invasion* campaign has been hugely positive and the first major bookings are confirmed.
- 8.4 External Services – the Museum's national-standard Design and Conservation teams continue to offer professional services commercially to other museums and heritage sites. Project work for a number of external clients is being delivered for the forthcoming financial year, including work for the Sainsbury Centre for Visual Arts (SCVA) and the National Trust.

The Design Team continue to secure an impressive range of external contracts, across the County and beyond.

For more details visit www.conservedisplay.co.uk

- 8.5 An increasing number of commercial bookings for Norwich Castle continue to be delivered, including major events and celebrations for local businesses. Both the *Nelson & Norfolk* exhibition and *Rembrandt: Lightening the Darkness* proved to be excellent backdrops for a number of special events and receptions.
- 8.6 The Museum is in the final stages of developing a new partnership with an organisation called *History Mystery* to create a range of unique Escape Room games. These games will run initially at Shirehall and the Museum of Norwich at the Bridewell from the start of June and will have an historic theme. The games will complement existing operational offers.
- 8.7 **Conclusion**
NMS successfully delivered all of its Service Plan priorities for 2017/18, including a balanced budget. The Service is on track to deliver its key priorities in terms of programmes and events for 2018/19.

9. Strategic Developments

9.1 Norwich Castle Keep. An initial development grant of £462,400 is a major boost to the multi-million pound plan to transform Norwich Castle's iconic Keep into one of the region's premier heritage attractions. A further £8.7 million has been earmarked towards the project and a second application for the full grant will be made at a later date.

9.1.1 Along with the recreation of the 12th Century Royal Palace, the project will enable a unique form of partnership, displaying national treasures from the British Museum collections alongside exquisite artefacts from Norwich Castle's own medieval collection, in a new *British Museum Gallery of the Medieval Period*.

9.1.2 Following permission to start, which was obtained on 14 July 2016, the Project Team have officially entered the Development Phase of the project. The work being undertaken during this period will form the basis of the second-round application to the Heritage Lottery Fund, which will be submitted in June 2018.

9.1.3 The following key meetings have been held to date:

The second Academic Advisory Board meeting was held on 16 September 2016

The second Project Board meeting was held on 12 October 2016

The second HLF Monitor/Mentor meeting was held on 21 October 2016

The third Project Board meeting was held on 4 January 2017

The fourth Project Board meeting was held on 8 May 2017

The fifth Project Board meeting was held on 28 July 2017

The sixth Project Board meeting was held on 5 December 2017

The seventh Project Board meeting is planned for 13 June 2018

9.1.4 Following a European tender process, Artelia Projects UK Ltd were appointed to provide project and cost management services for the Development and Delivery phases of the project in November 2016. The evaluation panel consisted of members of the NMS Senior Management Team and Norfolk County Council Corporate Property Team, and approval to appoint was granted by the Project Board. An inception meeting with the Project Team took place on 14 December 2016 and the contract officially commenced on 9 January 2017.

9.1.5 Following a European tender process, Haley Sharpe Design were appointed to provide design support in April 2017.

The curatorial and project teams at NMS and the British Museum are working together on the development of the British Museum Partnership Gallery of the Medieval Period within the Keep.

9.1.6 A drone survey of the exterior of the Keep was completed in March and work has now been completed in terms of analysing the information from this and the digital metric survey. Survey work is currently underway in and around Norwich Castle and archaeological investigations in the basement of the Keep were completed in April.

9.1.7 The Architectural and Structural Engineering appointments were made in June 2017 following a European tender process. Fielden & Mawson LLP have been appointed as the Project Architects and Conisbee have been appointed as Structural Engineers. The consultancy firm Bryn Jones has been appointed to support the development of the Business Plan and the consultancy Tricolor Associates are supporting the development of the Activity Plan.

- 9.1.8 The Heritage Lottery Fund conducted a Mid Stage Review in February 2018 and the Museum received positive feedback and a confirmation that the development phase should continue.
- 9.1.9 Following permission at the last JMC meeting, the Stage 2 HLF application will be submitted in June 2018.

9.2 Norfolk Museums Development Foundation (NMDF) & Fundraising

- 9.2.1 Delivery of the fundraising strategy via the Norfolk Museums Development Foundation continues to progress well. The website for the Foundation has been recently updated – <http://nmdf.org.uk/>
- 9.2.2 Current focus for the Foundation remains the Keep development project. The submission of applications to grant-giving trusts and foundations is ongoing.
- 9.2.3 An application to the Garfield Weston Foundation for the support of the Keep development was successful with a grant of £500,000 towards the project being made.
- 9.2.4 The forthcoming Norwich Castle exhibition programme, including the Paston Treasure programme and exhibition, a partnership with the Yale Center for British Art, are also being supported by fundraising through the Foundation.
- 9.2.5 The public fundraising programme for the Keep project went live in September 2017. The campaign is entitled ‘Keep Giving’ and includes a range of ways to support the Project, such as Text Giving, Keep Giving merchandise and on-site promotion. A new initiative, Adopt an Object, allows members of the public to adopt a museum object connected with Norwich Castle. For more details, visit www.adoptanobject.co.uk
- 9.2.6 Following a fundraising dinner in the Keep in November and a Business Breakfast event in December, the project has secured its first Corporate Benefactor. Special thanks go to Cllr Ward, Cllr Kiddle-Morris and the Trustees of the Foundation who supported these two events. Business Tea events, supported by Trustee Caroline Williams, have been held over March. Work on the Ambassador scheme continues.
- 9.2.7 Support of £500,000 was secured in May 2018 from the New Anglia LEP towards the Norwich Castle: Gateway to Medieval England project.

9.3 Norfolk Museums Service – 5 Year Strategy

- 9.3.1 NMS’ current 5 Year Strategy will come to an end in 2018 and the Service is beginning the creation of a new Strategy to cover the period 2018-2022. The Strategy will support the new NCC Strategic Plan ‘Caring for our County’ and will also respond to City and District strategic priorities. Additionally, the new 5 Year Strategy will take account of the recent findings in the Mendoza National Museum Review and the new priorities outlined by Arts Council England and by the Heritage Lottery Fund.

A session for JMC members and key stakeholders was held at Norwich Castle in May and the new Strategic Framework for 2018-22 was discussed. Thanks to those who were able to attend and other Members who have shared their views independently. The very helpful input has been included in the ongoing planning work.

9.4 Arts Council England

- 9.4.1 NMS was successful in its application to be included in the Arts Council England's National Portfolio Organisation (NPO) family for the period 2018-22. NMS was awarded £4.812m for the four year period.

In addition to the NPO application, the Service also submitted a successful application to continue as one of the nine national providers of Museum Development services through SHARE Museums East (SHARE Museums East is now described as a Sector Support Organisation or SSO). NMS was awarded £1.745m for the four year period.

The Service has now submitted business plans and supporting documents for the period 2018-22 and feedback has been positive.

- 9.4.2 Norfolk Museums Service has been tasked with a national leadership responsibility for the Arts Council's Goal 4 Diversity and Skills. This has involved delivering a national conference and publicising case studies drawn from NMS's work and that of 5 other Major Partner Museums across England.

The Museums Service received a very positive end of year report from the Arts Council with particular credit given to the Museum's progress embedding new income generation initiatives and activities, and its award-winning work with children and young people.

An artistic assessment of the *Nelson & Norfolk* exhibition was also undertaken by the Arts Council in September 2017, and the feedback was very positive

- 9.4.3 Cllr John Ward and Steve Miller attended the inaugural Arts Council England Chairs and Chief Executives' event, *The Art of Leadership*, in Birmingham on 14 March. The event looked at the national priorities for the new National Portfolio Organisation family for 2018-22, with a particular focus on the Arts Council's *Creative Case for Diversity*.

- 9.4.4 Sir Nicholas Serota, Chairman of Arts Council England, has visited the East of England twice in the last 3 months, the first visit including a brief visit to Norwich Castle. Sir Nicholas has been particularly impressed by the strength of the cultural and local authority partnerships in the East of England, including the relationship between the County and the Districts and the work of the New Anglia Cultural Board, which brings together the two County Councils with the major arts and heritage organisations in East Anglia. The successful delivery of the Cultural Destinations programme, the Start East skills programme and the creation of a new cultural strategy for the New Anglia area are examples of how well this partnership is working.

Planning is currently underway for a major national Conference to take place in Norwich in November 2018.

9.5 Deep History Coast Project

- 9.5.1 NMS curatorial staff continue to progress the *Deep History Coast* Project initiative.

- 9.5.2 Staff continue to work on the Deep History Coast (DHC) publication.

- 9.5.3 Work is continuing, together with Natural History Museum specialists, on a review and analysis of Norfolk's faunal collections from the Cromer Forest Bed. Dr David Waterhouse appeared on the Channel 4 documentary 'Walking Through Time', concerning Britain's lost land bridge. A DHC public 'Fossil Roadshow' event was

delivered at Time & Tide Museum over the summer and behind the scenes tours as part of Heritage Open Weekends in September 2017.

- 9.5.4 NMS staff continue to work with North Norfolk District Council (NNDC) on the DHC Steering Committee in order to shape the direction of the project in North Norfolk. Specialist advice and support has also been provided to North Norfolk's developing DHC Coastal Community Team work, with further meetings scheduled.
- 9.5.5 The partnership application led by NNDC to the Government's Coastal Communities Fund (CCF) was unfortunately unsuccessful. However, the partnership have decided to seek new sources of funding with a continuing focus on Cromer Museum as a community hub for the project.
- 9.6.5 A new DHC event at Sheringham has been agreed with NNDC.

9.6 DCMS Inquiry on the Social Impact of Participation in Culture and Sport

- 9.6.1 Mary Muir, Arts Officer, has coordinated a collective response to the DCMS Select Committee Inquiry the Social Impact of Participation in Culture and Sport. The response included several Museums examples including the Teaching Museum and the work the Service has been doing around health and wellbeing. For more details, visit:

<https://www.parliament.uk/business/committees/committees-a-z/commons-select/digital-culture-media-and-sport-committee/inquiries/parliament-2017/socialimpact/>

9.7 Museums Association National Taskforce Report

- 9.7.1 Following the completion of the DCMS Mendoza Review of the museums sector, the Museums Association has now completed its national review. NMS were part of the steering group for this work.

The main findings included concerns for the long-term sustainability of many museums in the UK and the need to review the national policies around collections. For more details, visit;

<https://www.museumsassociation.org/news/28022018-museums-taskforce-calls-for-consistent-funding-levels>

9.8 Health & Wellbeing

- 9.8.1 Following the Health & Wellbeing Conference held at Norwich Castle in May 2016 and a follow up conference in November led by the Norfolk Arts Service, development work continues on a range of initiatives to support Norfolk residents including projects on the topic of mental health and early onset dementia. Many of these programmes are being delivered in partnership with NCC's Public Health services and third sector partners.
- 9.8.2 A creative development session will be held on 4 April at the Museum of Norwich with colleagues from Public Health, Childrens Services and Adult Services to look at the ways in which NMS and other Cultural Services departments can work successfully together to tackle some of the County's biggest challenges.
- 9.8.3 Sir Nicholas Serota, Chairman of Arts Council England, provided the following quote for inclusion in Norfolk's Health & Wellbeing Strategy: "There is growing evidence that engagement in activities like dance, music, drama, painting and reading help ease our minds and heal our bodies. The national Creative Health

Inquiry has set a clear mandate and policy framework for the cultural sector to continue its impressive work in improving people's health and wellbeing. It is most encouraging to see just how much potential and ambition there is for joined-up action on this vital work in Norfolk".

10. Museum Development across Norfolk

- 10.1 NMS continues to have a leadership role for the wider museums sector across the East of England. The Service is in receipt of a grant of £1.2m per annum from Arts Council England to provide professional support, advice and guidance to museums for the three year period 2015-18. The programme of support is delivered by SHARE Museums East.
- 10.2 SHARE Museums East continues to provide Accreditation advice to museums in the region with a dedicated email enquiries line and regular county group updates and briefings.
- 10.3 Forward planning seminars and a grants award scheme have been announced to assist museum boards in reviewing and developing their forward plans to support improved organisational resilience.
- 10.4 Arts Council England funding will enable the recruitment of a new museum development officer post from April 2018. The post-holder will support museums across the County in a variety of ways and will be based at Cromer.
- 10.5 The 7th Annual SHARE Museums East conference Facing Change, Moving Forward was held at the John Bunyan Museum in Bedfordshire on 6 November 2017. The keynote speakers were Julia Kauffman OBE (Chair, Small Charities Coalition) and Bernard Donoghue (Director, Association of Leading Visitor Attractions). The 8th Annual SHARE Museums East conference will take place at the Firstsite Gallery in Colchester on 19 November 2018.
- 10.6 For more information on NMS' leadership role in museum development in the region and the SHARE scheme visit: www.sharemuseumseast.org.uk

11. Equality Impact Assessment (EqIA)

- 11.1 The NMS Service Plan places diversity, equality and community cohesion at the heart of service development and service delivery. It aims to ensure that activities included in the Service Plan area accessible to diverse groups in Norfolk and that all policies, practices and procedures undergo equality impact assessment.
- 11.2 These assessments help the Service focus on meeting the needs of customers in relation to age, disability, gender, race, religion & belief and sexual orientation

12. Section 17 – Crime and Disorder Act

- 12.1 NMS is working hard to help address the issues of social exclusion, one of the key triggers for crime and disorder. NMS provides service that are accessible to local people, encourage participation in cultural activities by people who are at risk of offending, engage offenders through a range of cultural projects, assist schools in improving pupil attainment and deliver opportunities to increase the number of people who are in education, employment or training.
- 12.2 Through these and many other projects the NMS is using its resources to contribute towards reducing crime and disorder in Norfolk.

13. Conclusion

- 13.1 Positive early progress is being made on all programmes and plans for 2018/19 with a continuing focus on new sources of earned income, fundraising and capital developments.
- 13.2 The redevelopment of the Keep at Norwich Castle continues to progress positively with the most significant news in this period being the support secured from the New Anglia LEP. The HLF Second Round application will be submitted in June.
- 13.3 Work on the new Arts Council England business plan continues to go well.

Officer Contact

If you have any questions about matters contained in this paper or want to see copies of any assessments, eg equality impact assessment, please get in touch with:

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Norfolk Joint Museums Committee

Item No.

Report title:	Review of NMS' Collections Development Strategy
Date of meeting:	26 July 2018
Responsible Officer:	Steve Miller, Assistant Director, Culture and Heritage
Strategic impact Implementing the policy will enable museums of NMS to demonstrate the public benefit in their actions relating to the management and care of its collections. It provides a basis for open and transparent decision-making and an informed dialogue between governing bodies, donors, funding bodies and other stakeholders. Approval of this document ensures that NMS continue to manage and care for its collections ensuring that the collections are key to the mission of NMS and NCC in line with sector requirements and national standards.	

Executive summary

Norfolk Museums Service is required to have a robust, ethical and standardised methodology to managing and caring for the collections in its care. The framework for this document is based on policies previously agreed by JMC and on widely used national standards, including Museums Association Code of Ethics and the Arts Council England Accreditation Standard. This strategy encompasses:

- Collections Development Policy (acquisitions and rationalisation),
- Documentation Policy and Conservation
- Care of Collections Policy

Recommendations:

Committee members are asked to consider and approve the Collections Development Strategy.

1. Proposal

- 1.1. This proposal asks that the Members' approve the Collections Development Strategy.

This policy sets out the principles that will provide the partners to the Joint Museums Agreement and staff of Norfolk Museums Service (NMS) with a framework to enable:

- Effective collections management in the scrupulous and ethical acquisition and disposal of collections using clear procedures and decision-making processes common to UK museums in the Accreditation Scheme. It is based upon the template provided by Arts Council England for museums applying to the Accreditation Scheme, last updated in 2014.
- Effective maintenance of the collections information systems that are in place

- Preservation and care collections and buildings in the care of NMS, maximise the safe use and access to collections, support of the service plan through cost-effective and sustainable use of resources of the NMS and to promote the conservation ethic and teach the principles and methods of conservation and collections care.

2. Evidence

- 2.1. Collections Development Strategy – Appendix A to this report

3. Financial Implications

- 3.1. The review and submission of this strategy is fully funded through Arts Council England's Major Partner Museums funding. There are no other revenue implications.

4. Issues, risks and innovation

- 4.1. Failure to maintain effective systems and procedures in collections management, documentation and care of collections would result in risk to the fundamental assets (collections) of NMS, and loss of Arts Council Accreditation award. This impact of this would be both reputational and financial. Health & Safety could be compromised by lack of local and legislative procedures.

5. Background

- 5.1 Version 1.0 of this Strategy was agreed by JMC July 2015 with the recommendation that it is reviewed at least every five years. NMS will be expected to complete Arts Council England Accreditation returns in the next 6 months and as such a review is timely.

Officer Contact

If you have any questions about matters contained in this paper or want to see copies of any assessments, eg equality impact assessment, please get in touch with:

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Norfolk Museums Service

Collections Management Strategy 2018-2022



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1. Collections Development Policy

Names of museums: Norwich Castle Museum & Art Gallery; Museum of Norwich at the Bridewell; Stranger's Hall; Royal Norfolk Regimental Museum; Gressenhall Farm & Workhouse; Lynn Museum; Ancient House Museum of Thetford Life; Cromer Museum; Time & Tide Museum; Elizabethan House; The Tolhouse

Name of governing body: The Joint Museums Committee of Norfolk County Council

Date on which this policy was approved by governing body:

Policy review procedure: the Collections Development Policy will be published and reviewed from time to time, at least once every five years.

Date at which this policy is due for review: July 2022

Arts Council England will be notified of any changes to the Collections Development Policy, and the implications of any such changes for the future of collections.

Background to the Policy

This policy sets out the principles that will provide the partners to the Joint Museums Agreement and staff of Norfolk Museums Service (NMS) with a framework for the scrupulous and ethical acquisition and disposal of collections using clear procedures and decision-making processes common to UK museums in the Accreditation Scheme. It is based upon the template provided by Arts Council England for museums applying to the Accreditation Scheme, last updated in 2014.

Implementing the policy will enable museums of NMS to demonstrate the public benefit in their actions relating to the acquisition and disposal of collections. It provides a basis for open and transparent decision-making and an informed dialogue between governing bodies, donors, funding bodies and other stakeholders.

This policy applies to:

- material which NMS museums own or to which they intend to acquire legal title
- material which the NMS museums own and have accessioned into their collections or intend to own and accession into the collection.

The acquisition, management and disposal of collections will flow from:

- the Joint Museums Agreement and statement of purpose
- the legal basis on which the collections are held
- the public benefit derived from the effective use and management of the collections
- an assessment of the needs of the museum's collections

- the collections held by other museums and organisations collecting in the same or related geographic areas or subject fields.

Ownership of the collections

NMS is managed under a Joint Museums Agreement, established in 1974 and last re-negotiated in 2006, between Norfolk County Council (NCC) and district councils (Norwich City Council, North Norfolk District Council, Great Yarmouth Borough Council, King's Lynn & West Norfolk Borough Council, Breckland District Council, South Norfolk District Council and Broadland District Council). Material acquired by a museum is understood to be owned by the partner council in whose district the museum resides but managed by the Joint Museums Committee. The agreement acknowledges that in the event of the ending of the Joint Museums Agreement the collections revert to the district, except for material that was specifically acquired with purchase funds provided by Norfolk County Council.

Any disposal of collections will be approved initially by Area Museum Committees (representing the interests of the district) and ultimately by the full Joint Museums Committee.

The collections of the Royal Norfolk Regimental Museum are owned by the Trustees of the Royal Norfolk Regimental Museum, and accordingly disposals are approved by them.

1. NMS Statement of Purpose

Norfolk Museums Service is a multi-award winning service comprising ten museums and a study centre. The Service aims to inform and inspire people's interest in the cultural and natural heritage of Norfolk, and address relevant contemporary issues by:

- Collecting, preserving and interpreting material evidence of the past
- Stimulating creativity, inspiration and enjoyment
- Providing an enjoyable way to learn throughout life
- Engaging with the widest possible audience
- Enriching people's lives and creating a sense of place and identity
- Enabling people to understand and value other cultures

NMS is one of 16 Major Partner Museums receiving substantial revenue funding from Arts Council England in order to achieve ACE's strategy for the arts and culture sector:

- Goal 1. Excellence is thriving and celebrated in the arts, museums and libraries
- Goal 2. Everyone has an opportunity to experience and be inspired by the arts, museums and libraries
- Goal 3. The arts, museums and libraries are resilient and environmentally sustainable •
- Goal 4. The leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled
- Goal 5. Every child and young person has the opportunity to experience the richness of the arts, museums and libraries

The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.

By definition, NMS has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons and due diligence must be exercised before consideration is given to any acquisition to the collection, or the disposal of any items in NMS' collection.

Acquisitions outside the current stated policy will only be made in exceptional circumstances.

NMS recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using Spectrum primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.

NMS will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that NMS can acquire a valid title to the item in question. This procedure will be in line with NMS Due Diligence Policy.

NMS will not undertake disposal motivated principally by financial reasons

2. History of the collections

NMS' collections have disparate origins. Further details about the history of individual collections are given in the appendices for each museum:

- Appendix 1 Norwich Castle Museum & Art Gallery
- Appendix 2 Museum of Norwich at the Bridewell
- Appendix 3 Strangers' Hall
- Appendix 4 Royal Norfolk Regimental Museum
- Appendix 5 Gressenhall Farm & Workhouse
- Appendix 6 Lynn Museum
- Appendix 7 Ancient House Museum of Thetford Life
- Appendix 8 Cromer Museum
- Appendix 9 Time & Tide, Elizabethan House, Tolhouse (Great Yarmouth Museums)

3. An overview of current collections

The collections of NMS reflect the history and character of the county of Norfolk. Due to earlier collecting practices there are also collections of non-local material with wider historic and cultural significance.

- **Norwich Museums collections** comprise:

Norwich Castle Museum & Art Gallery with specialist Designated collections of archaeology, fine and decorative art, and natural history. The museum also holds a nationally-significant costume and textiles collection. The curatorial offices and many

of the collections of NMS are housed at the adjacent **Norwich Castle Study Centre** in the Shirehall.

The **Museum of Norwich at the Bridewell** and **Strangers' Hall Museum** have the bulk of the social history collections, with Strangers' Hall concentrating on domestic life and the Museum of Norwich on the story of Norwich, its communities and trades and industries.

The **Royal Norfolk Regimental Museum** houses the regimental collection and since 2013 has formed part of Norwich Castle Museum.

There are also important ecclesiastical collections from the former St. Peter Hungate Museum (closed 2001), which are now housed mainly at the Museum of Norwich and the **Norfolk Museums Collections Centre** at Gressenhall.

- **Gressenhall Farm and Workhouse** houses a county-wide collection reflecting the rural way of life of the county, principally of the 19th and 20th centuries. New displays and archives relating to the stories of people who lived and worked in the workhouse. The site also includes the **Norfolk Museums Collections Centre**, the central store for collections from across NMS.
- **Lynn Museum** reflects the history and character of King's Lynn, west Norfolk and the Fens, including a Bronze Age timber circle from Holme-next-the-Sea.
- The **Ancient House Museum of Thetford Life** reflects the history and character of Thetford and Breckland.
- **Cromer Museum** reflects the history and character of Cromer and its environs. It has a strong collection of photographs of the town.
- **Great Yarmouth Museums** comprise **Time and Tide**, the **Tolhouse Museum** and **Elizabethan House Museum**. Their collections chiefly reflect the history and character of Great Yarmouth and its connections with the sea.
- Further details about individual collections, also details relating to themes and priorities for future collecting and disposal are given in the appendices for each museum:

Appendix 1	Norwich Castle Museum & Art Gallery
Appendix 2	Museum of Norwich at the Bridewell
Appendix 3	Strangers' Hall
Appendix 4	Royal Norfolk Regimental Museum
Appendix 5	Gressenhall Farm & Workhouse
Appendix 6	Lynn Museum
Appendix 7	Ancient House Museum of Thetford Life
Appendix 8	Cromer Museum
Appendix 9	Time & Tide, Elizabethan House, Tolhouse (Great Yarmouth Museums)

4. Themes and priorities for future collecting

While historically each museum has had its own collecting policy, NMS takes a county-wide approach to its collecting ambitions. It is also reviewing and rationalising the collections which it holds.

General aims in collecting applicable to all NMS museums and collections:

To enhance the existing areas for collecting for individual departments and museums, these are described in the appendices for each museum / department.

The main collecting area is Norfolk and collections relating to the county, potentially covering all periods from prehistoric to modern. Acquisitions will include material originating from, used in or with strong connections with Norfolk and people and institutions connected with the county. Exceptions may include:

- Certain subject areas where it is desirable to collect from outside the county on a limited basis in order to place the Norfolk heritage in context.
- Where the administrative boundary of the county falls awkwardly across natural features it may be desirable to extend collecting to a limited extent. This will be subject to an understanding with neighbouring museums.
- In order to enhance the collections in selected cases where the existing collection is not primarily based on the collecting area of Norfolk, for instance in Fine and Decorative Art or Archeology.

Digital collecting: the acquisition of born-digital material, this is subject to the same policies and decision-making processes as other object types. This is an emerging area of collections development, we will work with stakeholders, for example the NRO, and professional advisors in establishing robust procedures for collecting and archiving born-digital material.

- Photographic collections are generally referred to Norfolk Library & Information Service; archival collections are generally referred to Norfolk Record Office. See section 8 Archival holdings for more detail.

5. Themes and priorities for rationalisation and disposal

NMS recognises that the principles on which priorities for rationalisation and disposal are determined will be through a formal review process that identifies which collections are included and excluded from the review. The outcome of review and any subsequent rationalisation will not reduce the quality or significance of the collection and will result in a more useable, well managed collection.

The procedures used will meet professional and ethical standards. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process.

For rationalisation and disposal themes and priorities for individual museums see the appendices for each museum / department.

6. Legal and ethical framework for acquisition and disposal of items

The museum recognises its responsibility to work within the parameters of the Museum Association Code of Ethics when considering acquisition and disposal.

7. Collecting policies of other museums

Norfolk Museums Service will take account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialism, in order to avoid unnecessary duplication and waste of resources.

Specific reference is made to the following museums/organisations:

- 100th Bomb Group Memorial Museum
- Bishop Bonner's Cottage Museum
- Bressingham Steam Museum
- Diss Museum
- Fakenham Museum of Gas & Local History
- Mundesley Maritime Museum
- Museum of the Broads
- Nelson Museum
- RNLi Henry Blogg Museum
- Sheringham Museum
- Swaffham Heritage
- True's Yard Fishing Heritage Museum
- William Marriott Museum and North Norfolk Railway
- Wymondham Heritage Museum

For individual NMS museums, detailed references to the collecting policies of other museums can be found in museum / department appendices:

In addition, NMS recognises the collecting policies of other national and regional museums and will consult with those organisations before collecting material which may complement their collections. NMS also recognises and will consider the collecting policies of non-Accredited museums and other heritage organisations which aim to keep collections within the public domain. It will maintain relationships with organisations in Norfolk and further afield, including members of the Museums Norfolk group, the History of Advertising Trust, the National Trust, and English Heritage.

NMS will pay particular attention to the collecting policies of Norfolk Library & Information Service and Norfolk Record Office, as described in Section 4, Themes and Priorities for Future Collecting.

8. Archival holdings – photographs & archives

NMS has historically collected photographs and archives. These collections are no longer added to, except in the circumstances described below.

Photographic collections

Photographic collections are held by all NMS departments and museums, and span the period 1840s to the present day; the bulk of collections date to the late 19th to early 20th centuries and 1970s to 1990s. Overall they comprise a very significant visual record which contributes significantly to the regional and national photographic heritage.

The Local Studies Library of Norfolk Library & Information Service (NLIS) is the primary collector of historic photographic material in Norfolk. It collects photographs related to Norfolk from across the whole of the county and covering all subject areas. For this reason it is important to avoid duplication in collecting across NCC Cultural Services.

NMS museums will collect only photographs which add context to or complement objects already in its own collections. Significant photographic material, whether single images or whole collections (including albums), will only be acquired in consultation with the NLIS Local Studies Library. NMS Museums should direct all photographs unconnected to their specialist subject areas to the NLIS Local Studies Library.

Archives

Archives are held by all NMS departments and museums, and span the medieval period to the present day. The most significant archives are held by the Archaeology Department of Norwich Castle Museum, and includes material relating to Norwich Castle as a prison.

The Norfolk Record Office (NRO) is the primary repository of archives in Norfolk and collects material from across the county covering all historical periods to the present day and from all subject areas. As with photographs it is important to avoid duplication in collecting across NCC Cultural Services.

NMS museums will collect only archival material which adds context to or complements objects already in its own collections. Significant archival material, from single items to entire archives, will only be acquired in consultation with NRO.

9. Acquisitions

The policy for agreeing acquisitions will be managed by an Acquisitions Committee.

The Committee comprised of relevant curators, representatives from collections management and conservation departments, will convene to make decisions about potential acquisitions. Taking into consideration the individual collecting policy and resource implications.

Curators are required to provide sufficient information about the proposed acquisition to enable the Committee to come to a decision on whether to accept or reject a proposal. Information should include:

- Brief details of the object, including dimensions and condition

- A completed due diligence checklist and risk assessment
- The particular reason(s) the object is proposed for collecting, including its relevance to the museum's own collecting policy
- Details of proposed storage location
- Details of potential risks: physical or reputational

In exceptional cases the Committee may agree to retrospective approval of an acquisition. This will be where:

- The curator has carried out due diligence and risk-assessed the acquisition, has a clear idea of its significance to the collecting policy, and is able to identify suitable storage; *and*:
- it was not possible to consult about the acquisition due to pressures of time. For example, an offer which would be withdrawn if not collected immediately; or one which requires urgent fundraising and a Committee cannot be convened in time.

Once agreed, Spectrum entry procedure and documentation as outlined in the NMS Documentation Procedural manual is to be completed.

10. National and International Standards

NMS will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).

In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, NMS will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Digital Culture, Media and Sport (DCMS) in 2005.

This will be identified in accordance with the NMS Due Diligence checklist.

11. Human remains

NMS holds human remains from any period, as such it will follow the procedures in the 'Guidance for the care of human remains in museums' issued by DCMS in 2005.

NMS does not hold or intend to acquire any human remains under 100 years old. This will be identified in accordance with the NMS Due Diligence checklist.

12. Biological and Geological material

NMS will not acquire by any direct or indirect means any specimen that has been collected, sold or otherwise transferred in contravention of any national or international wildlife protection or natural history conservation law or treaty of the United Kingdom or any other country, such as the 1973 Convention of International

Trade in Endangered Species of Wild Fauna and Flora (CITES) or the Wildlife and Countryside Act 1981, and taking into consideration The Ivory Bill 2018. This will be identified in accordance with the NMS Due Diligence checklist.

13. Archaeological material

NMS will not acquire archaeological material in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures. This will be identified in accordance with the NMS Due Diligence checklist.

In England, Wales and Northern Ireland the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure (i.e. the Coroner for Treasure) as set out in the Treasure Act 1996 (as amended by the Coroners & Justice Act 2009).

14. Exceptions

Any exceptions to the above clauses will only be because NMS is:

- acting as an externally approved repository of last resort for material of local (UK) origin
- acting with the permission of authorities with the requisite jurisdiction in the country of origin

In these cases NMS will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority. NMS will document when these exceptions occur.

15. Spoliation

NMS will use the statement of principles issued by National Museums Directors Conference on 'Spoliation of works of Art during the Holocaust and World War II period' in 1998, updated 2016

16. The Repatriation and Restitution of objects and human remains

NMS's governing body, acting on the advice of the NMS professional staff, may take a decision to return human remains (unless covered by the 'Guidance for the care of human remains in museums' issued by DCMS in 2005), objects or specimens to a country or people of origin. NMS will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 16.1-5 will be followed but the remaining procedures are not appropriate.

17. Disposal procedures

All disposals procedures will be undertaken with reference to the Spectrum Primary Procedures on disposal, the Museums Association (MA) Code of Ethics and MA disposal toolkit.

Disposal for financial reasons is not an route for disposal of NMS collections

NMS Disposal Committee comprising the Chief Curator, Departmental Curator, Collection Development Manager, Registrar, Head of Conservation will recommend to AMC and JMC objects for disposal.

A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of NMS' governing body acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.

The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.

When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.

The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.

Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift directly to other Accredited Museums likely to be interested in its acquisition.

If the material is not acquired by any Accredited museum to which it was offered as a gift then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the MA's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).

The announcement relating to gift will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, NMS may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating

to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England.

The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.

Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with Spectrum procedure on deaccession and disposal.

Disposal by Exchange

The nature of disposal by exchange means that the museum will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.

If the exchange is proposed with an Accredited non-Accredited museum, with another type of organisation or with an individual, the museum will place a notice on the MA's Find an Object web listing service, or make an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).

Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

Disposal by Destruction

Destruction is an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.

Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.

The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, e.g. the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.

Objects disposed in this manner will be reported to AMC / JMC retrospectively if the object poses a risk and therefore requires immediate destruction.

Individual museum and department collecting policies

Appendix 1 Norwich Castle Museum & Art Gallery

A. Archaeology

The archaeological collections of Norwich Castle Museum & Art Gallery are Designated of National importance and date from the earliest prehistoric times to the more recent past..

2. History of the collections

Archaeology was one of the principal collecting areas of the Norwich Museum from its first foundation in 1824. Although this has enabled the present-day collections to include various items found in the 19th century, the first major benefactor donating material was Robert Fitch, a Norwich chemist who donated a large antiquarian collection in 1894. His finds were principally collected from Norfolk with a few from Suffolk and covered most chronological periods. A particular interest of Fitch appears to have been the medieval period as two especially fine collections, of seal matrices and finger-rings, were among his donations and provide the basis for the Castle Museum's maintained eminence in these areas.

Other major collections include those of the Beloe family, which has a good assemblage of pilgrim badges, and the Perowne bequest of medieval manuscripts, including ornately decorated psalters and a rare processional from Castle Acre priory.

Norfolk has always been archaeologically rich and a number of important excavations have been undertaken in the county, the archives of which were given to Norwich Castle. The Castle Museum has hence come to act as the county museum for archaeology and the repository for all county excavations. Among the more important sites in the collections are North Elmham Park, site of the Anglo-Saxon see of East Anglia; Spong Hill, Britain's largest Anglo-Saxon cremation cemetery; and the Anglo-Saxon inhumation cemeteries of Bergh Apton, Morningthorpe, Harford Farm, Caister by Yarmouth and Burgh Castle. Medieval sites include the Castle Mall excavation, then the largest urban excavation in Europe.

The rise of metal-detecting in the 1970s saw a fundamental change in the way the archaeology collections developed and Norfolk was one of the first counties to embrace the hobby and liaise with detector users. The late Dr Sue Margeson was especially important in developing the collection with metal-detected finds, specialising in 10th-11th century Scandinavian finds from which she explored issues of ethnicity and migration that have now become current in modern scholarship. As a result, the Castle has a particularly fine collection of Early Medieval material.

Modern collecting has continued this lead and through an active acquisition policy, attempted to meet the challenge of Norfolk yielding more Treasure cases and more Portable Antiquities than any other county in UK. Rationalisation in recent years has attempted to refine the collections to having a Norfolk focus or, for prehistoric periods before the county border was a meaningful construct, an East Anglian relevance.

3 An overview of current collections

The Archaeology collections aim to tell the cultural and chronological story of Norfolk, and East Anglia, from the evolution of man to the post-medieval period. They are uniquely placed to do so as traces of the earliest human ancestors in northern Europe have been found in Norfolk, notably Happisburgh, which has yielded the earliest example of a north

European handaxe. This and other material from the site is held by Norwich Castle Museum.

The archaeology collections are extensive, numbering over 2,000,000 items and have been Designated in recognition of their outstanding importance and international significance. They incorporate collections of numismatics, arms and armour, maps and manuscripts, ethnography, and foreign archaeology, in particular Egyptology.

While all chronological periods are represented, of particular strength are the Bronze Age, Iron Age and Anglo-Saxon collections. The Bronze Age material includes a large number of founder's hoards of various sizes, rare moulds for casting spears and axes and gold work, among which the Wessex-culture grave-group from Little Cressingham and the composite rings from Gresham are notable. Iron Age finds include material from the ritual site at Snettisham including gold torcs, numerous coin hoards issued by the local Iceni tribe; and the excavation assemblage from the ritual complex at Thetford. Anglo-Saxon archaeology is a particular strength of the collections as it includes many excavation assemblages from cemeteries, with attendant grave-goods, and urban sites revealing the process of urbanisation. Outstanding features include Spong Man, the Harford Farm brooch, the Balthilde seal matrix and the second-largest collection of runic-inscribed objects in the UK.

Metal-detecting and ongoing rescue excavation in Norfolk continues to yield large quantities of material. While Norwich Castle Museum still acts as the central repository for excavation archives from the county, limited storage space will mean increased consideration of which archives are accepted in the future, those which have the greatest research and display potential being more likely to be accepted in whole or in part.

Metal-detecting provides a unique challenge as the material found annually is numerically so large and often of financial value which is realised by finders. The Archaeology Department maintains an active policy to acquire the most significant items either through the Treasure Act or through private purchases to maintain and enhance the existing collections.

Handling collections are usually made up of material that is accessioned but which duplicates existing other examples.

Old assemblages are already beginning to be reviewed for the potential to rationalise some or all of their components, while the records are retained. Rationalisation is not generally exercised simply on the basis of the duplication of material as archaeological artefacts are generally considered in terms of their data potential for research. Rationalisation is instead proposed on the basis of items considered of low academic research potential, or which derives from areas outside East Anglia and/or Norfolk.

4 Themes and Priorities for future collecting

NMS will only collect archaeological material that contributes to an understanding of the social, economic and cultural development of local life from its earliest origins until the present day. Careful selection of material will be necessary.

With regard to the acquisition of excavation material the prevailing policy is that developed originally by Norfolk Archaeological Unit based on the Guidelines on Selection, Retention and Dispersal produced by the Society for Museum Archaeologists (1993). This lays down specific criteria for the selection of each class of excavated material for retention by museums according to the nature of each site and based on the recommendations of the finds specialist and the Keeper of Archaeology at Norwich Castle Museum & Art Gallery.

The retention of archaeological material must be on the basis of the future use of the collections. Thus additions to the collections will be made primarily when these are evidence of new sites or new artefact types, or to complement or to fill in gaps in the existing collections.

The Archaeology Department will monitor the implementation of the collecting policy in consultation with the NMS Curators' Forum, and is committed to make the collections available for study and analysis and to increase public access through documentation and more accessible stores.

Geographical area

The general geographical area covered by the Archaeological Collecting Policy of Norwich Castle Museum is the modern (post-1972) boundary of the county of Norfolk. However, given that this is a modern construct that is not relevant to many of the historical and pre-historical periods whose material is held by the archaeology department, some flexibility in this area is recognised. In particular the Iron Age and Anglo-Saxon periods saw recognised groupings of people (the Iceni tribe and the Kingdom of East Anglia) extending over Norfolk and into Suffolk and Cambridgeshire. It therefore makes historical sense to include items found in those counties after discussion with other local museums from such areas.

Acquisition of archaeological material by other museums within the Service may be made in consultation with the Archaeology Department. Norwich Castle, King's Lynn, Thetford, Cromer and Great Yarmouth Museums will collect archaeological material and records from known locations in their own collecting areas, the collecting area of Norwich Castle Museum & Art Gallery being the whole county. The overriding premise will be to keep archaeological material together in unified or coherent collections and archives.

Excavation archives cared for by Norfolk Museums Service are normally accessioned and stored centrally for the county, by Norwich Castle Museum & Art Gallery. Where appropriate, individual items are collected by local museums using their own accession codes, for display, reference or education. These are all recorded on the County Historic Environment Record (HER) in the normal way.

Subject areas

Local archaeology from excavations

Collecting will focus on local archaeological material from known sites in the collecting area (predominantly Norfolk) consistent with the aims of the Archaeology Department, which are:

1. To collect material from Palaeolithic to 19th century date, including selected excavated material of post-medieval date.
2. To collect pottery, building materials, metalwork including coins and tokens, objects of organic material, industrial evidence, plant and animal remains which provide evidence, together with the full documentary archive of the excavation or archaeological intervention.
3. To follow the guidelines of the Society for Museums Archaeologists regarding the selection of material from excavation for retention.

Individual archaeological items

Individual items which are not primary evidence for an archaeological site are collected if of exceptional interest and of high quality, or if the item adds significantly to the strength of the present collections, and if the general archaeological collecting criteria are also met. Wherever possible information about material collected should include an exact provenance.

Numismatic collections

Unprovenanced coins will only be collected if of exceptional interest and of high quality and if they add significantly to the strength of the existing collection, or are sought to complete or complement the collection. In particular examples include locally-minted coins of the Iron Age (Icenian) and Anglo-Saxon periods (kingdom of East Anglia).

Foreign archaeology

Further acquisitions will not be made to these collections unless there is a specific display purpose, a Norfolk connection (e.g material related to Howard Carter or Henry Rider Haggard) or for education purpose relating to the National Curriculum (e.g. Egyptology).

Ethnography

Further acquisitions will not be made to these collections unless there is an overriding local connection, and the material will be available for loan to an appropriate museum for display/research purposes, subject to the usual conditions of loan.

Arms and armour

Further acquisitions will only be made for a specific display purpose, or where there are strong local associations, or for educational purposes in relation to the National Curriculum. Norwich Castle Museum's Archaeology Department holds weaponry on behalf of other NMS museums as the representative for NMS's institutional Firearms Certificate.

Early printed maps and manuscripts

Further acquisitions will only be made if there is a local connection and the object complements existing collections, for instance being a product of a local scribal/illumination workshop for manuscripts, or its former ownership by a local person. Any future collecting will be done in consultation with the Norfolk Record Office and the Local Studies Collection of the Norfolk Library & Information Service.

Norwich Prison

Material relating to the history of Norwich Castle Gaol and the lives of its inmates and staff will be collected, as will any documentation (for instance Calendars of trials or prisoners) relating to the same. The latter will be subject to advice from Norfolk Record Office.

Records

Documents relating to the history and use of the museum buildings in NMS, or relating to the history of the Museums Service itself will be collected, subject to advice of the Norfolk Record Office on each acquisition.

Limitations on collecting

Due to pressure on storage space, NMS reserves the right not to accept excavation archives, although as a principle we aspire to collect all material from the county. Guidelines for the deposition of excavation archives will be made available to all persons and companies intending to deposit with NMS/Norwich Castle, to ensure that material and associated records are supplied in a format consistent with existing practice. We may additionally place restrictions on specific elements of site archives, for instance modern material, bulk material of limited data potential (for instance Ceramic Building Materials or, unstratified material), unconserved material (especially if an organic or of unstable nature).

We may also choose not to accept material that requires particular resources for its storage and use, whether mechanical or intellectual, in which case we will attempt to help find another more suitable long-term repository.

5. Themes and priorities for rationalisation and disposal

To ensure the relevance of our archaeology collections and maintain appropriate storage conditions we will conduct ongoing reviews of existing collections. Particular priorities to address relating to potential rationalisation or disposal are:

1. Objects which have no provenance or which do not meet the main collecting policy.
2. Modern or late post-medieval elements to excavation archives with little or no research potential
3. Ceramic building materials and other building materials especially those unstratified or from residual archaeological contexts with little potential for site/phase dating
4. Stray or individual finds which appear to have little or no research potential due to lack of contextual information or being replicated elsewhere in the collections
5. Ethnographic material with little local relevance or for which a case can be made for the object's preferential curation by another institution (for example where there is better potential for display, interpretation or conservation)

7. Collecting policies of other museums

As well as the general considerations for NMS as a whole, the Archaeology Department of Norwich Castle Museum will make special consideration and reference to the collecting policies of those museums across Norfolk, regionally and nationally, which have strong archaeology collections.

Norwich Castle Museum curators are expected to support their counterparts in other NMS museums for expertise and display/exhibition work. In cases where material is perceived to be significant to the collections of individual NMS museums as well as the county as a whole, discussion will be conducted between the relevant specialist curator at Norwich Castle and the museum curator to decide the best museum to acquire and accession an item. If material belongs to a centrally-accessioned excavation archive it may be made available on loan to those museums for display if required (as with Kings Lynn, Thetford Ancient House, Yarmouth Time and Tide and Cromer Museums). Cases of Treasure are automatically shown to curators of relevant NMS museums as well as Norwich Castle Museum by the Norfolk Heritage & Environment Service and discussion is then undertaken by the relevant NMS curators to decide which museum, if any should pursue acquisition. In the unlikely event of dispute, the Head of Museums will examine the relative merits of acquisition by a particular museum.

The Norwich Castle Natural History Department will collect reference material to answer archaeological enquiries (e.g. organic building materials, seeds and pollen, domestic animal bones, and footprints).

The Norwich Castle Learning Department will only accept archaeological artefacts if useful in an educational role and which may include material outside the policy of the permanent collections, on the basis of them being accessioned by the Archaeology Department and then placed with Learning as a handling collection. This ensures proper control and documentation of all items within NMS can be maintained.

Liaison between museums

The NMS Curators' Forum meets quarterly to discuss issues of common interest including matters arising from the Collecting Policies. The team will ensure appropriate co-operation and consultation between museums with an archaeological interest. The Archaeology Department of Norwich Castle maintains close links with the county Historic Environment Service, and in particular with the Identification & Recording Service which runs the Portable Antiquities Scheme in Norfolk. Norwich Castle staff attend metal-detector club meetings and aid in making identifications and one member of staff of Identification & Recording Service is based in the Department.

Norwich Castle Archaeology Curators maintain close links and liaison between Archaeology staff at Colchester and Ipswich Museums Service, St Edmundsbury Borough Museums, the Cambridge Museum of Archaeology & Anthropology and the Fitzwilliam Museum. Sites, finds, potential acquisitions and other issues of interest to one or more of these museums can therefore be quickly and easily communicated. Norwich Castle staff act as the co-ordinating voice between these museums and NMS for archaeological matters within Norfolk.

Appendix 1 Norwich Castle Museum & Art Gallery

B. Fine Art

The fine art collections of Norwich Castle Museum & Art Gallery are Designated of National importance and date from the medieval period to contemporary art.

2. History of the collections

The earliest collection of paintings to be acquired by the Norwich Museum was in 1841 when Captain William Manby presented a unique collection of 17 seascapes in oil and watercolours. When an art gallery was first incorporated in the Norwich Museum in 1894 the nucleus of the collection was a gift of 80 Norwich School paintings from the East Anglian Art Society. In 1898, twenty major Norwich School paintings were bequeathed by JJ Colman of Colman's Ltd.

The Norwich School collection was developed under the curatorship of James Reeve. The greatest gift to the collection was the Russell James Colman Bequest of 1946, which included thousands of Norwich School paintings, watercolours, drawings and prints and funds for the construction of art galleries to house them.

The Museum has acquired numerous items through gifts, bequests and purchases over the years, building a small but important collection of 17th century Dutch and Flemish art including 93 etchings by Rembrandt, among others.

3. An overview of current collections

The collections include topographical material relating to Norfolk and Norwich including works by the Norwich School of Artists, Norfolk portraits, artists' personalia, and an art library. They comprise over 24,000 works of art. Of these, approximately 1,200 are paintings, 10,000 are watercolours and drawings and the remainder are prints, printed books and photographs.

Around 900 artists are represented in the collections. The most significant holdings are: Norwich School paintings and drawings (the most significant such collection anywhere in the world); landscapes of the British School; Dutch and Flemish art; Rembrandt etchings; and a small but important collection of modern and contemporary art from Impressionism to the present day.

4. Themes and priorities for future collecting

Geographical area

The general collecting area covered by the Fine Art Collecting Policy of Norwich Castle Museum is works and objects related to the county of Norfolk. In certain circumstances the Museum may collect from a wider collecting area as defined in the themes for collecting below, with reference to other museums also collecting those subject or geographical areas.

Subject areas

Norfolk fine art

There will be active collecting where the following add significantly to the existing collections:

1. The Norwich School of Artists
2. Works of art made locally
3. Works of art formerly in local collections

National fine art

Collecting will focus on selected works of art in the British and European Schools, including old master and contemporary work, particularly those artists whose work has influenced the Norwich School and whose works sets the Norwich School in context.

Sculpture

Collecting will be limited to selected works of British artists, especially good quality East Anglian artists with a national reputation to augment the small existing collections. This will not become a major collection.

Contemporary art (all media)

Acquisition will focus on selected objects from a wide variety of materials focussing on the specialist areas of the collection, while also continuing to acquire representative examples to fill important gaps in the existing general collections. This will include work made or decorated in Norfolk where this is of a standard to compare with other artefacts in the same field or where it adds to a specialist collection.

Limitations on collecting

Collecting is limited by staff resources and by the cost of new acquisitions. NMS will seek external funding to meet important acquisitions.

5. Themes and priorities for rationalisation and disposal

1. Objects which have no provenance or which do not meet the fine art collecting policy.
2. Poor quality objects that require large conservation resources to be of display standard, where such resources cannot easily be met by NMS, either through its own budgets or by seeking external funding.

7. Collecting policies of other museums

As well as the general considerations for NMS as a whole, the Art Department of Norwich Castle Museum will make special consideration and reference to the collecting policies of other museums across the county, region and nationally which have strong collections in fine art.

In cases where material is perceived to be significant to the collections of individual NMS museums as well as Norwich Castle, it should be accessioned by Norwich Castle but made available on loan to those museums for display if required.

Appendix 1 Norwich Castle Museum & Art Gallery

C. Decorative Art

The decorative art collections of Norwich Castle Museum & Art Gallery are Designated of national importance.

2. History of the collections

From its inception the remit of the decorative arts collections has included ceramics, glass, silver and jewellery from 16th century to the present day. Traditionally it has mainly comprised British objects, and very little European material. There were a few Oriental pieces, mostly of Chinese export porcelain, acquired mostly during the late 19th-early 20th century, although many of these were sold to Liverpool Museums in the 1950s, clearly reflecting a change of curatorial policy at the time.

The main focus of the collections has been and remains to emphasise works of greatest relevance to Norfolk, and/or East Anglia. These include Norwich-made silver, dating from the period of the city's assay from 1567 through to 1697. The earliest Norwich silver donation occurred in 1894, from Robert Fitch, an important local benefactor who gave significant works of fine and decorative arts in all media, including the Chinese export wares referred to above. Lowestoft porcelain has also been an important focus for the collections, originating from the only factory in East Anglia, operational c1760-1800. Significant donations of Lowestoft porcelain were given during the 1920s-50s, particularly by Susanna Taylor in 1938 and Mrs Russell Colman in 1948.

In 1946 a bequest of over 600 18th century ceramic teapots from Edward Bulwer began the Castle's collecting in this area. A purchase from Philip Miller of almost 2,000 19th-20th century teapots in 1992 later ensured the continued centrality of teapots within decorative arts at Norwich Castle.

Other major holdings in the decorative arts collection include 1,100 pieces of 18th-20th century jewellery, donated by the nationally important collector Mrs Anne Hull Grundy during the 1970s.

3. An overview of current collections

The decorative arts collection comprises just over 11,000 objects. Its Norwich silver and Lowestoft porcelain are particularly strong and highly important, both representing the largest collections of these media in public ownership, and including many rare or unique pieces. The ceramic teapots, almost 3,000 items, now represent the largest collection in the world. There is also a small but significant grouping of contemporary craft objects, acquired in recent years. A new donation of 19th-20th century studio ceramics, including late 20th century teapots by prominent British makers, has helped further to augment the outstanding teapot collection.

Current collecting has focused on acquiring a small number of objects of high quality only, with an emphasis on the filling of major gaps, identifying objects of particular relevance to the region, and contextualising items already in the collections. Recent significant acquisitions include a set of internationally important 16th century Norwich-made stained

glass roundels, which form part of the Castle Keep's display reflecting the city's medieval wealth and prominence. By contrast, the most recent acquisition, a contemporary glass interpretation of the Norwich Snapdragon by a nationally known Norfolk-based maker will also be displayed in the Keep, making a connection between the medieval and modern worlds. These two acquisitions between them represent in microcosm a crucial aim of the Art Department's collecting as a whole: to encompass outstanding artistic work within the county and the region, both past and present.

4. Themes and priorities for future collecting

Geographical area

The general collecting area covered by the Decorative Art Collecting Policy of Norwich Castle Museum is works and objects related to the county of Norfolk. In certain circumstances the Museum may collect from a wider collecting area as defined in the themes for collecting below, with reference to other museums also collecting those subject or geographical areas; this applies particularly to the collection of Lowestoft porcelain.

Subject areas

Collecting will focus on the following subject areas:

Pottery and porcelain

1. Lowestoft porcelain: unrepresented types of shape, and those documentary pieces which constitute evidence of the history of the factory and its personnel.
2. Wares relating to Lowestoft porcelain
3. Examples copied from Lowestoft or other English wares.
4. Porcelain of particular factories c. 1790-1984
5. Victorian 'art' pottery after 1870 (except de Morgan, Doulton and Martin Bros.)
6. 20th century studio ceramics and innovative factory wares

Glass

1. English glass: 17th century especially 'facon de Venice' and Ravenscroft; 18th century glasses other than wines and desserts, 18th century coloured and enamelled glasses, late Victorian cameo, 'rock crystal' engraved, etched and marked pressed glass and 'art' glass attributable to particular firms.
2. Foreign pieces: Venetian, Bohemian and American pieces which have influenced English pieces already in the collection.

Silver

1. Norwich silver:
 - makers and types not represented in the existing collections
 - evidence for the history of the Norwich assay
2. Other English silver:
 - Neo-classical silver
 - 19th century silver including chased work, Victorian historicist, Aesthetic Movement and Arts and Crafts

Craft

Contemporary craft such as ceramics, glass, wood, textiles, silver and jewellery. Outstanding examples of 20th century craft both modern and contemporary that complement the existing collection.

Teaware

1. Teapots: select examples from the period before 1950 which fill major gaps and post 1850 examples of the following: Aesthetic Movement, art pottery, art deco, modernist, early studio and contemporary ceramics.
2. Other teawares: only where they are part of existing sets or where they serve to put the existing material in context.

Limitations on collecting

Collecting is limited by staff resources and by the cost of new acquisitions. NMS will seek external funding to meet important acquisitions.

5. Themes and priorities for rationalisation and disposal

1. Objects which have no provenance or which do not meet the decorative art collecting policy.
2. Poor quality objects that require large conservation resources to be of display standard, where such resources cannot easily be met by NMS, either through its own budgets or by seeking external funding.

7. Collecting policies of other museums

As well as the general considerations for NMS as a whole, the Art Department of Norwich Castle Museum will make special consideration and reference to the collecting policies of other museums across the county, region and nationally which have strong collections in decorative art. Examples of other museums we may consult with include the V&A and Lowestoft Museum.

In cases where material is perceived to be significant to the collections of individual NMS museums as well as Norwich Castle, it should be accessioned by Norwich Castle but made available on loan to those museums for display if required.

Appendix 1 Norwich Castle Museum & Art Gallery

D. Natural History

Norwich Castle Museum & Art Gallery maintains the major biological and geological collections in Norfolk Museums Service. As well as being of great local and regional significance the collections are Designated as nationally and internationally important.

2. History of the collections

Natural history collections formed the bulk of the original material acquired by Norwich Museum when it was formed in 1825. Most of the early exhibits were private collections donated to the Museum by its founders, and this tradition of donating by local naturalists continues today. Many early specimens were collected abroad but current policy places greater emphasis on local material. In the past, particularly important specimens were usually purchased but today most material comes from donation and staff fieldwork.

The bird collections include many fine examples of Victorian taxidermy. They mostly date from the 19th and early 20th centuries, but are still added to from road and weather casualties. There is a large collection of birds' eggs which is no longer added to for ethical and legal reasons; the two Great Auk eggs are the most important individual items.

Mammals include specimens from Victorian and Edwardian foreign expeditions including a Polar Bear and a notable group of antelope, including Nile Lechwe, as well as East Anglian specimens.

The entomology includes several large and important collections, notably the pre-eminent Fountaine-Neimy bequest of 22,000 Lepidoptera. This resulted from a lifetime's collecting by Margaret Fountaine, who travelled all over the world from 1892. Her bequest included a sealed box which when opened in 1978 was found to contain twelve journals detailing her life from 1878 until her death in 1940. This combination of a scientifically important collection and sociologically significant literature is not unique but there are few naturalists who have collected in and written about sixty countries on six continents over fifty years. Much of the modern invertebrate material has been collected during recent survey work.

The most important collection of molluscs is that of WJO Holmes, with 12,000 British specimens.

The botany collections include a main herbarium of 50,000 vascular plants, mostly local material. They incorporate material from naturalists including JD Salmon, J Paget and EL Swann.

Geological specimens reflect the geology of Norfolk but the collection has been built up by the generosity of geologists who have donated or bequeathed their own collections which were often built up from trips further afield. Because of this the collections contain some exotic specimens.

Disposals have included foreign material given to Liverpool and Coventry Museums after the war, and part collections bought by the British Museum (Natural History) when it was actively seeking to acquire type material. Notable transfers of the latter sort include the Gurney birds of prey and Edwards' type series of Homopteran bugs.

3. An overview of current collections

The collections number about 1,500,000 specimens, covering all aspects of natural history and geology. Although mainly of East Anglian origin, the collections incorporate material from elsewhere in Britain, Europe and the rest of the world. The Natural History Department has a countywide role and in certain groups also acquires reference material from elsewhere in Britain and the rest of the world, but only where it is directly relevant to the existing collections.

The bird collections include several historically important specimens. The skins constitute an important British and European collection; they are often used for reference by artists and amateur and professional ornithologists. The Museum holds extensive egg collections of British and foreign birds numbering some 10,000 specimens, which are an important historical resource for scientists studying bird biology. From a scientific and conservation point of view it is material of the more common species that is most useful.

Among the mammals are important mounted specimens from Australia and Africa. There is a comprehensive collection of East Anglian mammals (skins and mounts) which are frequently used for education and research. The osteology collections are important as reference material for work on Pleistocene mammal remains.

Reptiles and amphibians are not well-represented in the collections (about 130 specimens). The 300 fish specimens are mainly of local origin.

Apart from the Fountaine-Neimy collection, the entomology includes several nationally important collections of British Hymenoptera and Lepidoptera and British and foreign Coleoptera and Hemiptera

Modern invertebrate material includes marine, freshwater and terrestrial species, mainly from East Anglia, and constitutes the most comprehensive collection of East Anglian non-insect invertebrates. There are extensive collections of foreign shells.

The botany collections comprise mainly local material but also contain exchange specimens from elsewhere in Britain and smaller collections from abroad.

Of the many thousands of geological specimens, some are internationally important. These mostly reflect the geology of the county and therefore are largely fossils from the Chalk, Crag and Ice Age deposits. Highlights of the geology collection include bones, antlers and tusks from large vertebrates of the Cromer Forest Bed formation which outcrops around the coast of Norfolk and Suffolk, and the largest and most complete fossil elephant ever found in Britain, the West Runton elephant.

The archives include some 30,000 letters and 550 manuscript books relating to the collections and local naturalists. Among them are several 18th and early 19th century journals and notebooks. Other historical material held in the Department includes a small collection of microscopes, one of which is of great importance.

4. Themes and priorities for future collecting

Geographical area

The general collecting area covered by the Natural History Collecting Policy of Norwich Castle Museum & Art Gallery is restricted to the county of Norfolk. In certain circumstances

the Museum may collect from a wider area as defined in the themes for collecting below, with reference to other museums in that area. Where applicable to the existing collections, the collection area may continue into Suffolk, e.g. the Cromer Forest-bed Formation containing internationally important Pleistocene faunal remains extends as far south as Kessingland, Suffolk.

Acquisition of natural history material by other museums within the Service may be made in consultation with the Natural History Department. Norwich Castle, King's Lynn, Thetford, Cromer and Great Yarmouth Museums will collect biological and geological material and records from known locations in their collecting areas, the collecting area of Norwich Castle Museum & Art Gallery being the whole county. The overriding premise will be to keep important natural history material together.

Subject areas

Biology

Fieldwork and collecting will follow the various national specialist groups codes of conduct. There is a strong emphasis on biological recording rather than collecting specimens. Biological records were formerly collected by the Natural History Department but are now dealt with by Norfolk Biodiversity Information Service (NBIS).

The Service aims to reach the standards for collecting in the MGC **Standards in the Museum Care of Biological Collections (1992)**.

Gaps in the biological collections which should be filled include the following:

1. Good display material for galleries and to replace poor specimens in the galleries.
2. Voucher specimens and samples which are relevant to current research topics (both regionally and nationally) e.g. biting flies, alien plants, birds' nests.
3. Specimens which are of direct relevance to the biology of the county and which do not substantially duplicate material already held in the collections.
4. Material for handling by the public during talks, workshops and events. Including 'duplicate' specimens to take the place of those that are considered scientifically or historically important, thereby reducing wear and tear on valuable items.
5. Reference collections in areas which are currently popular with local naturalists, e.g.
 - bats – droppings, skeletal material, etc.
 - dragonflies – transparencies, larval exuviae.
6. Reference collections required to answer enquiries from other departments (e.g. hair and other fibres for social history (Costume & Textiles).
7. Reference material for research and identification, e.g. small vertebrate skeletal material.
8. Digital photographs of disappearing habitats and temporary phenomena.
9. Digital photographs or other pictorial representations and biographical details of local naturalists.

Geology

At the time of writing NMS does not employ a curator specifically to care for the geology collections and the collection is in storage following the Castle Museum redevelopment 1999-2001. This is an unfortunate, but temporary situation and there is a strong ambition to restore a fully functioning geological service in due course. However the Acting Curator of Geology (also Curator of Natural History) does add to the existing collections when important Norfolk material that comes to light, which has good associated data and is in urgent need of a permanent home.

The Service aims to reach the standards for collecting in the MGC **Standards in the Museum Care of Geological Collections (1993)**.

Gaps in the geological collections which should be filled include the following:

1. Good display material for galleries and to replace poor specimens in the present galleries.
2. Voucher specimens and samples which are relevant to current research topics (both regionally and nationally) e.g. in-situ erratics and material from ancient hominin sites.
3. Reference material for research and identification, e.g. recent and fossil/sub-fossil vertebrate skeletal material.
4. Specimens which are of direct relevance to the geology of the county and which do not substantially duplicate material already held in the collections.
5. Material for handling by the public during talks, workshops and events. Including 'duplicate' specimens to take the place of those that are considered scientifically or historically important, thereby reducing wear and tear on valuable items.
6. Reference collections required to answer enquiries from other departments (e.g. building materials, domestic animal bones and footprints for Archaeology).
7. Digital photographs of temporary phenomena.

Limitations on collecting

Due to limited space for expansion and a lack of resources and staff, the Natural History collections are not being enlarged to any comprehensive degree at present.

Unprovenanced material will not be collected unless it fills a gap in the reference or teaching collections.

5. Themes and priorities for rationalisation and disposal

The Natural History Department will rationalise objects which have no provenance, which do not meet the main collecting policy, or which are in poor and/or deteriorating condition.

7. Collecting policies of other museums

As well as the general considerations for NMS as a whole, the Natural History Department of NMS will make special consideration and reference to the collecting policies of other museums across the county, region and nationally which have strong collections in natural history.

In cases where material is perceived to be significant to the collections of individual NMS museums as well as Norwich Castle, it should be accessioned by Norwich Castle but made available on loan to those museums for display if required.

Appendix 1 Norwich Castle Museum & Art Gallery

E. Costume & Textile

The Costume & Textile Collection is a specialist museum collection, but one with a wide appeal. It was formerly housed at the Strangers' Hall Museum and is now at the Norwich Castle Study Centre, Shirehall, Norwich.

2. History of the collections

The Costume and Textile collections of Norwich Museums were originally part of the Strangers' Hall Museum. They were created as a domestic life collection that gives an understanding of how people lived through the clothes they wore, the textiles in their homes and the crafts they practised.

In 1922 the collections of Strangers' Hall were incorporated into the City of Norwich collections and are believed to be one of the earliest Social History museums in the country. Enriched with collections such as the 1938 Buxton donation which contained important 16th-18th century costume and domestic textiles, the Norwich collections had an excellent reputation among textile historians.

From the 1960s onwards the collections were proactively developed to include not only high status fashionable dress and textiles but also: working dress; sporting and leisure dress; religious dress; and Norwich textiles including Norwich shawls, pattern books of worsted cloths from the 18th century, and dress and furnishing silks and horsehair fabrics of the 19th century. The pioneering curator Pamela Claburn was largely responsible for this systematic collecting programme and for raising awareness of the collections, especially those of the Norwich shawl industry, to the growing community of dress and textile historians working across the UK.

In 1973 the Costume Society held its annual conference in Norwich with the subject of Strata of Society, recognising the Norwich collections' pre-eminence in collecting working dress.

3. An overview of current collections

The current collections number around 30,000 accessioned items, enhanced with a large 6,500 volume library and some 16,000 resources such as photographs, fashion plates and paper patterns. They consist of British costume and textiles including men's, women's and children's dress, domestic and furnishing textiles and needlework tools, Religious dress and Norwich civic costume collections.

Areas of particular strength are accessories (especially shoes and shawls), working and sporting dress. There are several significant large collections of dress such as the Lady Fairhaven collection of 170 items of dress and accessories from a wealthy heiress, c1895-1935; the Maurice Walker collection of locally tailor-made suits, sporting dress and a city gentleman's accessories, c1950-1990; and the Elizabeth Forster collection of knitted garments, patterns and archive of a knitwear designer from 1960-80.

The Costume & Textiles Department collects only to enhance its specialist collections or to fill in gaps. For example, there is a photographic archive of everyday and sub-cultural dress

in Norwich from 1985 to the present day which it uses as the basis for collecting dress from the past 30 years. Collecting continues to reflect changes in communities and society by adding recent examples to the working, religious and sporting dress. Also collected are examples of Norwich shawls and textiles (usually with grant assistance) and contemporary textiles which offer the opportunity to demonstrate a continuum of practice and highlight key themes seen in the textile techniques and teaching collections such as mending and making clothing.

4. Themes and priorities for future collecting

Geographical area

The Costume & Textiles Department collects material from East Anglia generally and specifically Norwich and Norfolk. If objects are offered which have no connection to those regions the donor is advised to contact other museums.

Acquisition of costume and textiles by other museums within the Service may be made in consultation with the Costume & Textile Department. Norwich Castle, King's Lynn, Thetford, Cromer and Great Yarmouth Museums will collect such material from their own collecting areas, the collecting area of Norwich Castle Museum & Art Gallery being the whole county.

Subject areas

Costume

The main strength of the costume collection lies in its breadth and in its diversity, and also in its emphasis on the everyday dress of ordinary people. The main areas of active collection are as follows:

- Subcultural clothing worn in Norwich to connect to our photographic archive
- Late 20th century dress – male and female, children's, working, sporting and religious dress 1970-2010s

To fill in gaps in the collection the following will be considered:

- Early 18th century dress – female, c1700-1730
- Late 18th century dress – female, c1785-1800
- Male costume of the 18th and 19th centuries, especially day wear and casual wear
- Working class dress – male and female
- Ladies' trousers, jeans, shorts, pyjamas – all dates
- Maternity wear
- 19th century corsets
- Crinolines of the 1860s
- Rational dress or Heath Reform dress, Aesthetic dress
- Couturier costume
- Suffragette costume

The following specialist areas of the costume collections are also candidates for expansion:

- Shawls - especially Norwich shawls, French shawls, Indian shawls
- Norwich textiles, including worsteds and silks

Textiles

The main aim of the textile collection is to collect textiles and related material which record

and illustrate East Anglian industries. The main collecting areas of the textile collection are as follows:

1. Modern embroidery/creative textiles and contemporary textile artists' work that relates to the historic collections or local region.
2. Post-1950 domestic and furnishing textiles.

Resources Collection

The collecting policy extends from the collection of objects itself to their documentation and the collection of supporting information. Collecting will focus on material which supports the study of costume and textiles such as fashion plates, photographs, paper patterns and embroidery transfers, magazine and journals.

Limitations on collecting

Restrictions on collecting are in place due to storage capacity in the main stores. We do not collect examples of textiles or costume that are already represented in our collections unless they will be of use to the Handling Collection which is made available to Learning Teams and students to consult.

5. Themes and priorities for rationalisation and disposal

Objects which have no provenance, which do not meet the main collecting policy, or which are in poor and deteriorating condition. We will also work towards rationalising areas of the collection where there is duplication, ensuring we have enough examples to rotate objects on display.

7. Collecting policies of other museums

As well as the general considerations for NMS as a whole, the Costume & Textiles Department of Norwich Castle Museum will make special consideration and reference to the collecting policies of other museums across the county, region and nationally which have strong collections of costume and textiles. Examples of other museums we may consult with are the V&A, Bath Costume Museum, Platt Hall Manchester, the Museum of East Anglian Life, Southend Museums and Luton Culture.

In cases where material is perceived to be significant to the collections of individual NMS museums as well as Norwich Castle, it should be accessioned by Norwich Castle but made available on loan to those museums for display if required.

Appendix 2 Museum of Norwich

The Museum of Norwich was known until 2013 as the Bridewell Museum. Since its redevelopment and redisplay (2009-12) the focus of the museum has changed from Norwich trades and industries to the wider story of the development of Norwich as a city

2. History of the collections

The Museum of Norwich at The Bridewell, formerly the Bridewell Museum of Trades & Industries, has its origins in the 1920s. In 1923 Sir Henry Holmes, a successful shoe manufacturer, bought the Norwich Bridewell with the intention of giving it to the City as a museum of local trades and industries. The Bridewell building itself already had a rich history, as home to the first Mayor of Norwich, as well as latterly becoming the city's House of Correction.

The museum was opened by the Duke of York in October 1925. It presented items linked to Norfolk crafts and industries, with displays on printing, shoe making, local building techniques, agriculture, textiles, transport and engineering, country crafts and leather working. A display on blacksmithing was installed in the undercroft in 1936 and relocated upstairs in 1966. Those visiting in the 1950s would remember the display of live birds, which complemented the display on local canary breeding.

In 1975, the rural life collections were transferred to the newly established Gressenhall Museum, establishing a newly developing focus for the museum on the City of Norwich rather than the county of Norfolk.

In 1985, John Newstead, a local pharmacist, donated his extensive collection relating to pharmacy. The collection of over 2,400 items was then, like today, displayed as a traditional chemist shop made up of the contents and shop fittings of over sixty separate shops from across East Anglia

The museum reopened in 2012 after a major redevelopment project. Following extensive public consultation, the building was made fit for the 21st century with ten refurbished galleries telling the story of Norwich and its people. New displays chart the progress of Norwich from Medieval times up to the present day, with the focus on telling those histories through individual lives. Objects from Strangers' Hall, the Costume & Textiles collection and Norwich Castle Art collections were used to support the new focus. In particular large 20th century domestic life collections were used in galleries which focus on the city from 1900 onwards.

3. An overview of current collections

The collection comprises nearly 23,000 objects, ranging broadly from the 15th to late 20th centuries, with particular focus on the mid-19th to late 20th century.

Since the 1970s, the accessioned collections have focussed on the trades and industries of Norwich although, following on from the 2012 redevelopment project, the collection is broadening to include other elements of the city's social history, for example collections linked to Norwich City Football Club. They have specific strengths in the Norwich boot and shoe trade, local industries such as textiles, engineering, food manufacture, printing and brewing as well as an extensive photographic library of local images. We are currently

working in partnership with Picture Norfolk, part of Norfolk Library & Information Service, to digitise the very best of these photographic collections.

The boots and shoes, Norwich textiles, metalwork and pharmacy collections are seen to be especially significant. The boot and shoe collections have developed most strongly over the past 20 years and will remain our primary collecting focus. The pharmacy collection is also highly regarded. The Royal Pharmaceutical Society of Great Britain regards it as a unique collection, unrivalled in other museums, and deems it as of national importance.

Star objects include the newly refurbished Jacquard loom, Barnard's wire netting machine and the Shand Mason steam fire engine; and of course, the recreated pharmacy.

Many items in the new displays are drawn from the domestic collections from Stranger's Hall Museum, as well as costume and textiles, art and decorative art collections from other NMS departments based at Shirehall, Norwich. All collections on display were strictly selected to fit the new focus of the museum, to show a more people focussed social history of the city, from its medieval roots to the present day.

The redevelopment project triggered a major collection relocation and latterly storage reorganisation programme. This includes the beginning of an ongoing rationalisation process, which has been identifying collections that fall outside of the museum's city, rather than county, focus.

4. Themes and priorities for future collecting

At the time of writing NMS no longer employs a Collections Curator at the Museum of Norwich. Following the termination of this post in 2014, the existing staff members have been tasked with completing outstanding post-project documentation and ongoing collections care. Tasks previously assigned to the Collections Curator, including collecting, have been temporarily suspended. NMS is still collecting social history from the Norwich area through Strangers' Hall and the Costume & Textile collections, and it is reassessing its capacity to continue collecting for the Museum of Norwich.

Geographical area

The general area covered by the collecting policy of the Museum of Norwich is that represented by the City of Norwich along with its suburbs beyond the city boundaries proper. In certain circumstances the Museum may collect from a wider area as defined in the themes for collecting below, with reference to other museums in that area.

The Museum's collecting area was once the whole of Norfolk, and focused on trades and industries. Since the redevelopment the museum has a new focus telling the story of Norwich. Any future collecting will focus on Norwich alone.

Subject areas

Social History – general

Any future collecting will focus on developing oral histories, building on work done to include 'peoples stories' as part of the redisplay project (where oral histories were collected from shoe workers, chocolate workers and other Norwich residents). New collecting to include stories of the Second World War in the city, including families who took in children in the kindertransport scheme.

Social History – Community Life

The museum has recently rebranded and repositioned itself as The Museum of Norwich at the Bridewell. The new proposition is for the museum to be at the heart of city life, and actively engaged in the local community. Any future collecting on community life will be used as a way of engaging with different community groups, e.g. running sessions outside the museum with partner organisations, to raise the profile of the museum. It will focus on:

1. Post-1960s life in the city, in particular social life and sport (especially speedway)
2. The ambition is to bolster collections relating to the 1970s, 1980s and 1990s with a specific Norwich provenance.
3. Valentine's Eve in Norwich
4. Pippa Miller ephemera & art work

Social History – Domestic Life

There are no plans to collect in this area.

Social History – Personal Life

A new display at the museum relates to personal experiences of being gay, and also being disabled. There is potential to explore these personal stories by collecting a limited number of objects to bolster the existing display.

Social History – Working Life

Collecting in this area has been a priority in the past, and a wide ranging collection has been built up. Consequently only particularly significant objects or items will be considered in the following areas, and duplication of existing collections will be avoided:

1. Textiles industry
2. Shoemaking
3. Chocolate manufacturing
4. Bolton & Paul Ltd
5. Service industries such as insurance and banking
6. Shopkeepers
7. New creative and industries and the expansion of the UEA and its Research Park.

Limitations on collecting

Museum storage space at the Museum of Norwich is very limited which is a severe constraint on collecting significant local material. This makes it essential at present to be very selective when adding to the collections. Some storage space is available at the Norfolk Collections Centre at Gressenhall Farm & Workhouse, particularly for larger objects, but this is also limited.

5. Themes and priorities for rationalisation and disposal

1. Collections related to Norfolk building materials, currently stored in the Undercroft
2. Collections related to windmills, and possibly railway development, currently stored in the Undercroft.
3. Collections displaced by the project redevelopment such as Boston's Pawnbrokers, which have no limited future display potential within NMS and which are difficult to store effectively
4. Collections of furniture, mainly 19th & 20th century and in poor repair, currently stored in the Undercroft
5. A small amount of material related to Norwich City Football club

6. Brass rubbing collection
7. Encyclopaedia Britannica and other non-Norfolk specific book collections

7. Collecting policies of other museums

As well as the general considerations for NMS as a whole, the Museum of Norwich will make special consideration and reference to the collecting policies of the City of Norwich Aviation Museum and Dragon Hall.

In cases where local material is perceived to be significant to the collections of specialist NMS departments or museums it should be accessioned there but made available on loan to the Museum of Norwich for display if required.

Appendix 3 Strangers' Hall

2. History of the collections

Strangers' Hall is an historic house museum established in 1900 by its founder Leonard Bolingbroke, a local solicitor and antiquarian, who gifted the museum and its collections to the City of Norwich in 1922. His collecting interests were wide and can be found throughout Norwich's museum and archive collections. He created open displays of period room settings and installed cased folk life collections. Much of the museum's original furniture remains on display today.

The folk life ethos was developed by curator Frank Leney, drawing inspiration from the Scandinavian model of collecting based on local ways of life and traditional building preservation. The period rooms were enhanced by notable acquisitions in the 1920s-30s. These included Tudor and Stuart furniture for the Great Hall, high quality textiles including a rare 16th century table carpet, fine Georgian dining furniture and the significant London-made 18th century glass chandelier.

In the 1960s-70s the collecting remit broadened under curators including Rachel Young and Pamela Claburn. New period rooms were set out including architectural features such as panelling and ceilings from notable local buildings. The new focus prioritised the collecting of costume and textiles, where a large collection was rapidly accumulated. The costume and textile collections were moved out of Strangers' Hall in 1996 and are now housed at the Shirehall under the care of the Costume & Textile Department.

An increasingly local remit developed for social history collecting in the 1980s-2000s under curators Fiona Strodder and Helen Renton with the aim of ensuring a record of 20th century domestic life in particular.

Large objects were collected initially but restricted storage has impacted upon the museum's capacity to add to these collections in recent years. Limited collecting continues in key areas.

3. An overview of current collections

The collections number some 25,000 items. The overall quality is high and they are particularly strong in traditional folk life collecting areas such as cooking, household and food preparation equipment, and childhood including toys, games, dolls and children's books.

The collection as a whole includes large and small objects, photographs, magazines, and ephemera. Individual collections of note include the Brereton Collection of bedroom furnishings and textiles (with the textiles element in the care of the Costume & Textile Department) and the Sarah Glover Collection relating a local pioneer's development of

The collections have particular strengths in children's books, especially the 18th and early 19th centuries and 'Golden Age' publications; and in dolls, with over 500 including one dating to the 1790s. The musical instrument collection contains rare instruments including a tenor cornett, a Bressan bass recorder and a horn by Nicholas Winkings. Other strong collections comprise valentines (including the Norwich tradition of 'black valentines'), small personal equipment, writing equipment and home entertainment. The collections benefitted from the donation of significant fittings from demolished historic houses in Norwich.

A redisplay of early period rooms in 2006-07 to focus attention on the history of former owners of Strangers' Hall and its central place in the history of Norwich has involved the selective use of commissioned replica ceramics, tableware and Norwich textiles, which are not accessioned.

An ongoing programme of rationalisation has been identifying those objects which have no local provenance, are in poor condition, are duplicates or which have no identified research or display possibility.

4. Themes and priorities for future collecting

Geographical area

The general area covered by the collecting policy of Strangers' Hall is Norwich and Norfolk. Collecting from Norfolk outside of the Norwich area will take place with reference to other local museums. Collecting from England outside Norfolk will take place only if of particular interest to Strangers' Hall and not obviously conflicting with other individual museums' collecting interests.

Subject areas

Current collecting will focus upon:

1. Objects which have potential use in period room displays, especially for rotating existing collections, e.g:
 - Household objects of the 16th & 17th centuries
 - Domestic furnishings of the 16th and 17th centuries
 - Furniture of the 16th, 17th and 18th centuries
 - 19th century ornaments, handicrafts and small furnishings
2. Dolls, dolls houses, and dolls house furniture of the 18th century or earlier
3. Furniture and furnishings of actual or possible Norwich manufacture from the 16th century to 19th century
4. Ceramics and personalia commemorating significant local events or personalities, 16th-21st century, where these do not conflict with the collecting policy of the Museum of Norwich
5. Two-dimensional collections of exceptional interest with local relevance
6. Photograph albums, of exceptional interest with local relevance, especially 1940s-present day, in consultation with NLIS' Local Studies Library
7. Significant innovations and objects revealing key trends from the 1990s to the present day, e.g communications equipment, 'must-have' toys
8. Diaries, housekeeping books, and 17th or 18th century recipe books
9. Material relating to the former residents of Strangers' Hall
10. Early musical instruments of local significance
11. Objects needed to rotate with current Bridewell displays of 19th and 20th century life

In addition, the museum will collect replica artefacts for handling/ interpretation, which will not be accessioned into the main collections.

Limitations on collecting

Museum storage space at Strangers' Hall is very limited which is a severe constraint on collecting significant material. This makes it essential at present to be very selective when adding to the collections. Some storage space is available at the Norfolk Collections Centre at Gressenhall Farm & Workhouse, but that too is limited.

5. Themes and priorities for rationalisation and disposal

Current rationalisation priorities are:

1. Large specialised collections without obvious display possibilities offering limited wider appeal e.g. sewing machines, bicycles, bibles and religious books
2. Furniture which is duplicated or in poor condition
3. Objects are in themselves hazardous or present security risks e.g. fire arms & weaponry

Curatorial resources are currently needed to assess the significance of certain larger collections stored at Strangers' Hall e.g. lighting equipment, domestic heating, smoking and tobacco, and laundry collections. If it is possible to identify these additional resources, then certain collections in this category could be considered for rationalisation.

7. Collecting policies of other museums

As well as the general considerations for NMS as a whole, Strangers' Hall will make special consideration and reference to the collecting policies of the Museum of Norwich, Dragon Hall and other museums across the county with strong social history collections including Bishop Bonner's Cottage Museum, Diss Museum, Fakenham Museum of Gas & Local History, Museum of the Broads, Sheringham Museum, Swaffham Museum, True's Yard Fishing Heritage Museum, and Wymondham Heritage Museum. It will also make reference to the NLIS Local Studies Library.

In cases where local material is perceived to be significant to the collections of specialist NMS departments or museums it should be accessioned there but made available on loan to Strangers' Hall for display if required.

Appendix 4 Royal Norfolk Regimental Museum

2. History of the collections

The proposal for a museum devoted to the Norfolk Regiment was first mooted in the regimental journal 'The Britannia' in 1931. The editor wrote 'It would undoubtedly be a useful institution in the Regiment and would serve as an interesting repository for many articles which now, being scattered, may eventually be lost, although of great Regimental interest. Many things which by themselves appear of little general interest would nevertheless be very useful in a Museum, and such articles as original operation orders, letters, photographs, articles of enemy equipment, or other battlefield relics would be most interesting.'

By October 1934 a regular list of items being sent in for inclusion in the museum was being published. This was a collection set up by the Regiment for the Regiment and it remained in Britannia Barracks, in the Regimental Association offices until 1990, when The Royal Norfolk Regimental Museum came under the management of Norfolk Museums Service under the terms of a 25 year agreement between the Trustees of the Collection and Norfolk County Council. Initially the Museums Service only took on the items that were to be displayed, but gradually moved most of the collection and all the archive into its care. In 2015 the agreement was renewed for another 25 years.

Under the terms of this agreement the Trustees loan the collection to the Museums Service, and continue to support it through project grants. Norfolk Museums Service cares for the collection, displays it and employs curatorial staff to manage and provide access to it. The Trustees will, in consultation with the Head of Museums, acquire items for the Regimental Museum by purchase, gift or bequest. Such items are the property of the Trustees

With the move of the collection into the NMS came a new focus in its display and interpretation into the social history of the regiment, and then the experience and stories of individual soldiers. In 2013 the Regimental displays were moved from the Shirehall Study Centre into the heart of the Castle Museum galleries.

3. An overview of current collections

The collection consists of approximately 16,500 items, divided into seven main categories: uniforms; curios, issued equipment, souvenirs; firearms and edged weapons; prints, drawings and paintings; medals; photographs; archives.

The accessioned collection is focussed on the history of the Royal Norfolk Regiment from its formation as Colonel Cornwall's Regiment in 1685 to its amalgamation with the Suffolk Regiment in 1959, the men who served in it and the places they served. It encompasses around 11,500 objects with a broad geographical spread and a particular focus on the First and Second World Wars. It has specific strengths in printed and manuscript archives, medals and photographs.

The collection meets the statement of purpose and key aims of the museum by informing and inspiring people's interest in the history of the county regiment and the men who served in it. The range of material also enables people to understand and value other cultures. The collection is regularly used for family history and local history projects providing an enjoyable way to learn, enriching people's lives and creating a sense of place and identity.

As well as the accessioned collection, there is an unaccessioned reference collection of information about individuals who served in the Regiment and a photographic survey of First World War Memorials in the county of Norfolk. As these collections contain copies, newspaper cuttings, references and survey photographs it is not appropriate to accession them.

4. Themes and priorities for future collecting

Geographical area

The general area covered by the collecting policy of the Royal Norfolk Regimental Museum is worldwide, representing the regions and countries in which the regiment and its successors have served.

Subject areas

Items will only be collected if they conform to the following criteria, having regard to the existing collections:

1. Items associated with the Royal Norfolk Regiment from all periods of its history (1685-1959) and items associated with the 1st Battalion of the Royal Anglian Regiment, the 'descendant' of the Royal Norfolk Regiment for comparative purposes.
2. Items which assist in the interpretation of the regiment's history as part of the British Army, on a county, national and international level.
3. Items that illustrate aspects of the social history of the regiment and those persons connected or associated with or affected by it.
4. Material that may be collected includes uniform, curios, issued equipment, souvenirs, drawings and paintings, medals, photographs archives.
5. Only in exceptional circumstances will firearms and edged weapons be acquired.

Limitations on collecting

Due account of the limitations of storage and resources for conservation and proper documentation will be taken before acquiring items. A large object will only be collected in exceptional circumstances and where there is appropriate display space available. Duplicate items will not be acquired.

5. Themes and priorities for rationalisation and disposal

Rationalisation will focus on duplicate items and collections which have no known provenance.

7. Collecting policies of other museums

As well as the general considerations for NMS as a whole, the Royal Norfolk Regimental Museum will make special consideration and reference to the collecting policies of the Royal Anglian Museum, Duxford, the Imperial War Museum, and other military museums in Norfolk and the East of England.

Appendix 5 Gressenhall Farm & Workhouse

2. History of the collections

Curator Bridget Yates set up the Norfolk Rural Life Museum in 1976, having worked since 1970 on sourcing the rural life collections which would be its foundation. At its creation a significant number of rural items from the Norwich social history collections of the Museum of Norwich at the Bridewell (formerly the Bridewell Museum) and Strangers' Hall were transferred to the new museum.

Bridget was curator of the rural life collections for 18 years, collecting throughout the county, often at a prolific rate – at times 500 objects per week were collected. Another major influence on the collection was Dick Joice, who advised and supported the collection during its formative years in his role as Chairman of the Friends of Gressenhall. Collecting slowed in the 1980s and 1990s but continued to be focussed on rural crafts, trades and agriculture. The significant Taylor's Collection from a seed merchant's shop and warehouse, numbering over 5000 items, was collected in 1982.

During the early part of the 21st century there was a gradual change in collecting policy with a shift in focus to collecting specific crafts, trades and industries currently missing from the collection rather than the broader sweep of earlier years. From 2006 the Curator and Assistant Curator with the support of Bridget Yates (via a Monument Fellowship funded by the Museums Association) have worked to standardise collections management. Collecting now focuses on objects with a context. Significantly, it was not until 2014 that items relating to Norfolk's workhouses were actively accessioned.

3. An overview of current collections

The accessioned collections are focussed on Norfolk's rural life. They encompass around 60,000 objects with a broad geographical spread from across the county and a chronological span from the late 17th to the mid-20th century, with particular focus on the late 19th and early 20th centuries.

There are specific strengths in vernacular furniture, printed material, agricultural engineering, rural clothing, village shops and grass roots societies, in addition to the more obvious farming collections. The museum buildings, being a workhouse and associated farm, are also key collection items in themselves. Several of the museum's specialist collections, for example in rural trades and union activity, are nationally significant. The collections clearly match the key aim of the museum to reflect the changing nature of Norfolk as a rural county.

A rationalisation programme is identifying a range of objects that sit outside the museum's current collecting policy, mainly duplicate items or those in poor condition or which have no Norfolk connection, but there are no significant parts of the collection that are not relevant to the museum's purpose.

Some historical items, such as those related to the working farm, object handling or set dressing are not accessioned as their use implies they will eventually be discarded due to wear and tear. Such items are duplicates of those in the main collection and/or have no connection to Norfolk or wider national significance. The museum always ensures donors of objects used in this way are clear that the donated objects are not part of its accessioned collections.

4. Themes and priorities for future collecting

Gressenhall Farm and Workhouse aims to collect material which reflects the changing character of rural Norfolk. Collecting should concentrate on what is special and unique about this area and is carried out for the benefit of local people and visitors to the area.

Geographical area

The area covered by the collecting policy of Gressenhall Farm and Workhouse is the whole of Norfolk. However, the museum will in general not seek to collect from the following areas but will instead refer material to the relevant NMS museums:

- The conurbation of Norwich
- King's Lynn and district
- Great Yarmouth and district
- Cromer
- Thetford

Subject areas

Social history – general

Collecting will concentrate on material and associated information that reflects the changing character of rural life in Norfolk, including 20th and 21st century developments. This will encompass material relating to community life, domestic life, personal life and working life as outlined below. General principles applying to collecting are:

1. Collecting focuses on objects that have a context. These are accompanied by photographs of the owner, maker and/or user and where information can be recorded about the object, its' use, role and significance. Oral histories will be recorded, where possible, to accompany objects when the item is transferred to the museum. These are stored in the Norfolk Sound Archive at the Norfolk Record Office.
2. We will collect evidence of topographic change across the county using two dimensional material – photographs, prints etc.
3. There is a small unrepresentative collection of “general” social history objects with no special Norfolk links. This collection will not be expanded except for handling material for schools or for “set dressing” displays.

Collecting will exclude the following:

- Military material. The Royal Norfolk Regimental Museum has such a collection.
- Material associated with urban areas of Norfolk
- Material relating to railways, aviation or maritime and water transport

Community Life

1. Collecting will aim to build a picture of the lives of people in rural Norfolk within living memory and contemporary life, in consultation with these communities.
2. The Women's Land Army and Timber Corps in Norfolk is an active area of collection.
3. Religious life.
4. Political life – including local government, trade unions and Friendly Societies, particularly agricultural unions.
5. County-wide services provided by local government including education, law and order and public health excluding Norwich, King's Lynn and Yarmouth. Norfolk's workhouses are a collecting priority. The collection includes material from a wide range of Norfolk's 22 workhouses encompassing paper ephemera, oral histories and objects. This is an

area of active collection and we are actively seeking material relating to the entire history of workhouse buildings within the county. Archival material from Norfolk's workhouses is accessioned at Gressenhall but stored at the Norfolk Record Office.

6. Community costume and textiles, including trade union, community groups and uniform. Duplication with the Costume & Textile collection will be avoided.
7. Architecture: limitations of space preclude further collecting of architectural fittings or expansion of the Norfolk brick collection. The Norfolk County Council Historic Environment Service has a good record of historic building techniques and materials.

Domestic Life

Collecting will focus on material representing life in rural communities, excluding material relevant to Strangers' Hall.

Personal Life

1. Collecting focuses on objects that have a 'personal context', and collections relating to people with a role specific to rural life in Norfolk are a priority. These should be accompanied by photographs of the owner, maker and/or user and information should be recorded about the object's relationship to the person, its use, role and significance. Oral histories will be recorded, where possible, to accompany objects when items are transferred to the museum. These are stored in the Norfolk Sound Archive at the Norfolk Record Office.
2. George Edwards: material associated with George Edwards, particularly his active role within Norfolk Methodism, trade unions and his political life.

Working Life

Collection of working life objects is a priority for the following areas:

1. New rural developments (20th and 21st century collecting), for example tourism and use of migrant labour.
2. Rural working costume and textiles (particularly agricultural clothing). The prime NMS collection of this type of material. Duplication with the Costume & Textile collection will be avoided.

Collecting in this area has been a priority in the past, and a wide ranging collection has been built up. Consequently only particularly significant objects or items will be considered in the following areas:

3. Agriculture and horticulture
4. Rural crafts
5. Retail trades
6. Transport (excluding railway, aviation and maritime/water transport material)
7. Rural industries only excluding Norwich, King's Lynn, Great Yarmouth and Thetford.

Archaeology

Collecting will be restricted to workhouse archaeology from Norfolk workhouse's only. Limited collecting of prehistoric material for educational purposes in consultation with the NMS Archaeology department.

Fine Art

1. Collecting will focus on developing the existing collection of naive works by local artists with subjects appropriate to other areas of the collecting policy.
2. Art work reflecting specifically Norfolk's rural life – example Norfolk breed animal portraits from Norfolk farms, building on existing collection.

3. Fine art depicting Norfolk workhouses is a current collecting priority.

Limitations on collecting

Museum storage space, especially for large objects, is limited which is a constraint on collecting significant material. This makes it essential at present to be very selective when adding to the collections. This lack of space needs to be addressed; relocation of some material may be possible.

The contemporary collection of objects relating to rural life is complex, especially when considering changes in agricultural technology that involve the collection of extremely large items of machinery. This is well recognised by the Rural Museums Network. Contemporary collecting must take into consideration the long term preservation of the item and whether suitable storage space is available for large objects. It must also consider the necessity for contemporary collecting to be indicative of how life in rural Norfolk is different to elsewhere. The museum does not collect items that demonstrate the generalities of contemporary English rural life, but rather objects that illustrate the specifics of how life in rural Norfolk is different to other English counties.

5. Themes and priorities for rationalisation and disposal

The stores and external storage space at Gressenhall Farm and Workhouse contain a large number of social history objects. These were brought into the collections during the 1970s at a time when museums were generally actively collecting items in a relatively uncontrolled manner, without reference to an official collecting policy or quality control. As a result many collections contain duplicate objects, objects that are duplicated in other museums and/or poor quality objects that now require large conservation resources to be of display standard. Some of the objects have little or no provenance and some have no known relevance to the local history of the area. As a result these fall outside the Acquisition Policy of the museum today.

Some social history objects take up large areas of floor space and are in many cases heavy and cumbersome. As a result access to other stored and better provenanced collections has been made difficult and on occasion, impossible for health and safety reasons. In some cases appropriate storage for very large items is not available and consequently items have been stored in external areas.

Priorities for rationalisation and disposal at Gressenhall Farm and Workhouse are:

1. duplicate objects within the collections
2. objects that are duplicated in other museums, both NMS and the wider sector
3. poor quality objects that now require large conservation resources to be of display standard
4. objects with little or no provenance
5. objects with no known relevance to the local history of the area
6. very large items in poor condition with no appropriate storage facilities, which also meet at least one of the other rationalisation criteria

7. Collecting policies of other museums

As well as the considerations for NMS as a whole, Gressenhall Farm and Workhouse will make special consideration and reference to the collecting policies of the Museum of East

Anglian Life, Denny Abbey Museum and Museum of English Rural Life. Reference to the collecting policies of members of the Museums Norfolk Group will also be made where material may have a more suitable local museum.

In cases where local material is perceived to be significant to the collections of specialist NMS departments or museums it should be accessioned there but made available on loan to Gressenhall Farm and Workhouse for display if required.

Appendix 6 Lynn Museum

2. History of the collections

Lynn Museum was established in 1844 by members of the Lynn Conversazione and Society of Arts to educate and entertain local residents. Its original collections were mostly natural history and ethnography. The museum has since built up social history, industrial history, maritime history, archaeology, decorative art, and fine art collections, which relate to King's Lynn and West Norfolk.

In 1941, the Lynn Museum took on the collections of the Greenland Fishery Folk Museum following air raid damage to its building. Other major acquisitions include over 3,000 wooden patterns, numerous technical drawings, and paper templates from local engineering company Savages Ltd, acquired when the company closed in 1973, and over 2,000 items from Taylor's seed merchants donated when the shop closed in 1982.

Recent significant acquisitions include an Iron Age coin hoard in a cow bone container, found at Sedgeford and purchased in 2005, and contemporary artist Steve Cale's painting Fenland 8000 BC, a legacy of the Fenland project.

3. An overview of current collections

Lynn Museum holds a diverse collection of over 50,000 objects. Strengths of the collection include the poster and photographic collections, the Henry Baines and Walter Dexter archives, the Savages collection, costumes and textiles, Medieval pilgrim badges and the collection of Lynn glass.

Lynn Museum houses the Early Bronze Age timber circle Seahenge, which was discovered in 1998 on Holme beach. While it is on long-term loan and is not an accessioned object, the Bronze Age is an area of development and the museum actively collects items that contextualise Seahenge. For example, in 2014 the museum acquired a middle Bronze Age gold penannular composite ring for this purpose.

The museum also possesses several handling collections that overlap with accessioned objects. These are used in educational activities to engage and inspire.

The museum is currently undergoing a large digitisation project; it has fully digitised the photographic collection and is in the process of digitising the Savages collection and the Baines and Dexter archives. Another major project is the re-creation of the 1980s Lynn photographic survey, re-taking the photos in present-day Lynn.

4. Themes and priorities for future collecting

Lynn Museum collects material which relates to King's Lynn and West Norfolk. Collecting should concentrate on what is special and unique about this locality, and is carried out for the benefit both of local people and visitors to the area.

Geographical area

The general area covered by the collecting policy of Lynn Museum is that represented by the Borough Council of Kings Lynn & West Norfolk. In certain circumstances the museum

may collect from a wider area as defined in the themes for collecting below, with reference to other museums in that area. This may include:

- Fenland material from parts of neighbouring counties, where not prejudicial to museums in those areas
- to fill important gaps in the collections where local material is unlikely to be available
- reference material for comparison with local specimens.

Subject areas

Lynn Museum will collect evidence of topographic change and architectural developments through maps, photographs, documentary materials, field evidence and records.

Social History – Community Life

1. Material related to the early history of museums in King's Lynn, especially photographs (photographs will be collected in consultation with NLIS' Local Studies Library).
2. Material relating to renowned local individuals including Captain Vancouver, Frederick Savage and their King's Lynn connections.

Social History – Personal Life

Costume and textiles (where only of strong local significance). Such material will be collected in consultation with the NMS Costume & Textiles department.

Social History – Working Life

Collecting will concentrate on:

1. Material relating to Lynn engineering firms, especially Savages, Dodman's and Coopers.
2. Agricultural collections and rural crafts where these do not duplicate Gressenhall collections. In the future Lynn Museums will concentrate collecting on Fenland material.

Fine art

Collecting will concentrate on developing the existing collection of representative works by local artists, topographic works relating to King's Lynn and West Norfolk, local portraits, and personalia relating to local artists.

Decorative art

Collecting will focus on objects made by, decorated by, or made for and used by the people of West Norfolk since c1500, where these complement existing collections. Collections which will be actively added are:

1. Lynn silver
2. Lynn glass and material made in Lynn by modern and commercial firms, e.g. Wedgwood/Caithness

Archaeology

Collecting will be restricted to the acceptance of small finds, in consultation with the NMS Archaeology Department.

Natural history

Collecting will focus on the natural history of the Watsonian Vice-county of West Norfolk. It will be limited to key gaps in the existing collection including the following:

- photographs of disappearing habitats and temporary phenomena

- photographs of other pictorial representations and biographical details of local naturalists.

Firearms and Armour

This collection will not be added to.

Ethnography

Further acquisition will not be made to this collection unless there is an overriding local connection.

Handling collections

Material for the school handling collection specific to National Curriculum needs will be collected. Notable gaps include prehistoric material, Tudor and Stuart objects, 19th century domestic life, World War I and World War II. Educational material will be collected even if duplicated in the main collections.

4. Library collecting (differentiated from the object collections by the prefix L) will focus on modern reference works of relevance to the collection as described within this document. Duplications will be avoided, unless there is a necessity for multiple copies for adult education or learning purposes.
5. Archive collecting (differentiated from the object collections by the prefix A) will focus on objects of any type that record aspects of the museum's history. Where possible these items are accompanied by information about the object, its' use, role and significance. Oral histories will be recorded, where possible, to accompany objects when the item is transferred to the museum. These are stored in the Norfolk Sound Archive at the Norfolk Record Office.

Limitations on collecting

The museum storage space at King's Lynn is limited and fairly full. Certain storage areas (e.g. costume and textiles) are over full. This means that future collecting needs to go hand in hand with considered rationalisation in order to develop the collection to meet the needs of museum users.

Museum staff will be focussing on improved management of and access to existing collections in the next few years rather than adding new material.

5. Themes and priorities for rationalisation and disposal

There is limited capacity for rationalisation at present but priorities are:

1. Natural History: mounted specimens in extremely poor condition, including items from the school loans collection.
2. Larger generic social history items with poorer documentation, local provenance and condition, including furniture.
3. Firearms where items have poor local provenance and their condition or completeness makes display unlikely.
4. Stored collections where over-full conditions cause difficulty with managing and accessing the collections, such as the costume and textile collections.

7. Collecting policies of other museums

As well as the general considerations for NMS as a whole, Lynn Museum will make special consideration and reference to the collecting policies of True's Yard Museum, Wisbech Museum, Downham & District Heritage Trust, Ramsey Rural Life Museum and Thorney Museum. The maritime history of King's Lynn and especially the history of the North End community is the particular interest of the True's Yard Fishing Heritage Museum and Lynn Museum will avoid collecting material which conflicts with True's Yard's core mission.

In cases where local material is perceived to be significant to the collections of specialist NMS departments or museums it should be accessioned there but made available on loan to Lynn Museum for display if required.

Appendix 7 Ancient House Museum

2. History of the collections

The Ancient House Museum was opened in 1924 after Prince Frederick Duleep Singh bought the house and donated it to the town for use as a museum, along with funds for its renovation. He bequeathed 90 portraits, historical objects, and family memorabilia to the town collections, and further pictures were donated after his death. Items from the Thetford Mechanics' Institute collection of the late 19th century also helped form the original collection focusing on natural history and archaeology.

In its early days, the museum was associated with local antiquarians and natural historians such as WG Clarke (1877-1925) (author of *In Breckland Wilds*) and H. Dixon Hewitt FGS (1878-1966). During the 1950s and 1960s, staff from Norwich Castle Museum provided curatorial advice to the museum, and in 1974 it became part of Norfolk Museums Service, employing its own professional curator. Collecting broadened to include social and industrial history from the 20th century as well as archaeology, natural history, fine art, photography and ephemera.

3. An overview of current collections

Ancient House holds over 7000 objects, mainly of local significance with some items of regional if not national importance. Strengths of the collection include the Frederick Duleep Singh collection of fine art, which contains portraits of national importance; the Maharajah Duleep Singh collection; items relating to Thomas Paine; Thetford pulpware; the flint knapping collection; material from early excavations at the internationally important Neolithic flint mines Grimes Graves; and records relating to the 20th century Town Expansion scheme.

The museum also possesses several handling collections, used in activities to encourage learning. These handling collections have some overlap with the accessioned collection but also includes social history objects with no particular Thetford links.

With the help of regular volunteers, Ancient House is currently in the process of digitising its collections.

4. Themes and priorities for future collecting

The Ancient House Museum aims to collect items which reflect the character of Thetford and the surrounding area known as the Brecks. Collecting should concentrate on what is special and unique about this locality. Collecting is carried out for the benefit both of local people and visitors to the area.

Geographical area

The ecological area known as the Brecks does not fit into any one administrative area. Collecting therefore extends beyond the county boundary to include material from parts of North West Suffolk where this is not prejudicial to museums in this area. The limits of this area are those of the 1987 'Environmentally Sensitive Area' of the Brecks. In practice, however, collecting concentrates on the town of Thetford. It also covers the surrounding parishes that look to Thetford as their nearest town for shopping and other services.

Collecting from further afield in the Brecks would only be done for material that illustrates the distinctiveness of the geographical region as a whole.

Subject areas

Social History – general

Collection will concentrate on material which reflects social change in the area, including the 20th and 21st century development and expansion of Thetford.

1. Evidence of topographic change using two dimensional material – photographs, prints, etc.
2. The collection includes prints from all East Anglia (Duleep Singh Collection). This will only be added to from the current geographical collecting area.
3. Copies of photographs of local scenes and activities will be actively sought.
4. There is a small, unrepresentative collection of 'general' social history objects with no special Thetford links, other than having been used by local people. It is not envisaged that this be added to except for either handling material for schools studying, e.g. the Victorians, or else for displays.

Social History – Personal Life

1. Duleep Singh: material associated with Prince Frederick Duleep Singh and the Maharajah's connection to the local area
2. Thomas Paine: material associated with Thomas Paine, in particular his association with Thetford.
3. Items related to former inhabitants of the Ancient House, including the Newton family (rabbit warrening) and Betty Radcliffe (local innkeeping).

Social History – Working Life

1. Flint knapping, particularly evidence of Thetford manufacture of gun flints.
2. Rabbit warrening, particularly smocks, ferret boxes, photographs. Contact should be made with Gressenhall Farm and Workhouse on the best 'home' for such material.
3. Forestry, including the use of forest for recreation.
4. Thetford Pulpware, particularly early examples.
5. The new Thetford industries - particularly the first companies to come to Thetford in the 1950s and 1960s such as Thermos.

Archaeology

Collecting will concentrate on material of local interest for display or educational purposes (e.g. the reference flint collection). Excavation archives from Thetford will be accessioned with a Thetford accession number but stored centrally apart from any objects needed for display.

Natural history

Limited to collecting for display purposes only, in consultation with the NMS Natural History Department.

Limitations on collecting

Museum storage space at Thetford is very limited which is a severe constraint on collecting significant local material. This makes it essential at present to be very selective when adding to the collections. This lack of space needs to be addressed; relocation of some material may be possible.

5. Themes and priorities for rationalisation and disposal

Themes and priorities for rationalisation and disposal include boxed taxidermy, and social history objects with no local connection and not helpful for display or educational purposes.

7. Collecting policies of other museums

As well as the general considerations for NMS as a whole, Ancient House Museum will make special consideration and reference to the collecting policies of the Charles Burrell Museum, Mildenhall Museum, Swaffham Museum, Dad's Army Museum and Brandon Heritage Centre.

Brandon flint knapping material should first be offered to the Brandon Heritage Centre. Material relating to Burrell's engineering works should first be offered to the Charles Burrell Museum. Material relating to the Dad's Army TV programme filmed in the Thetford area should first be offered there.

In cases where local material is perceived to be significant to the collections of specialist NMS departments or museums it should be accessioned there but made available on loan to Ancient House Museum for display if required.

Appendix 8 Cromer Museum

2. History of the collections

The first significant addition to the museum archive, three years after it opened in 1978, was the Crawford Holden collection. It consisted of over 2,000 photographs, documents and books. It had been gathered over many years by a keen local historian. It retains a key importance in the museum archive. It had been held in trust for some years and the existence of this collection was partially instrumental in the creation of the museum itself.

Subsequent collecting by the Museum's curators, donations and judicious purchases has led to the museum holding a significant archive relating to the town's history. Martin Warren, curator from 1979 to 2000 and a keen geologist, built up a good collection of local fossils in his time at the museum both through his own collecting and donations from keen amateur collectors. As a result of the collecting policy there is little material that does not relate to Cromer and its environs. All of the collection has been documented (other than a normal backlog of recently acquired pieces). Over 17,000 images exist in the collection and the vast majority of the collection has been digitised. There are no significant rationalisation issues relating to the archive.

3. An overview of current collections

The museum collection has grown since 1978 within the control of a well-defined collecting policy. It now stretches to over 18,000 photographs, objects, documents and books. The archive covers the story of Cromer from geological times through the middle ages and its Victorian heyday up to modern times.

In 2008 the museum acquired a collection of almost 2,000 images by the Edwardian North Norfolk photographer Olive Edis. This represents the biggest collection of her work in the world and attracts the largest number of enquiries to the collection. The museum also boasts a fine collection of North Norfolk Ganseys which have also attracted attention from across the globe.

In addition to the accessioned collection there is further quantity of ephemera and a number of small but significant handling collections relating to geology and social history that are used for educational purposes as well as museum events. These handling collections are made of items that duplicate better examples in the core collections.

4. Themes and priorities for future collecting

The collection reflects the character of the locality, the history and development of the environment and its communities. The coastal nature of the area is one of its predominating characteristics. Emphasis is placed on those aspects which are of special local significance or peculiar to the locality.

Geographical area

The museum's interest is limited to the area covered by the District of North Norfolk. However, in practice the main area of interest is within the coastal parishes in the Cromer area, namely: Cromer, the Runtons, Upper Sheringham, Lower Sheringham, Weybourne, Salthouse, Cley, Blakeney, Morston, Stiffkey, Wells-next-the-Sea, Overstrand, Sidestrand, Trimingham, Gimingham, Mundesley.

Subject areas

Cromer Museum collects evidence of topographic change and architectural development through maps, pictures, photographs, documentary material, field evidence and records.

Social History – general

Collecting will concentrate on the social history of the locality especially as typified by the fishing families, notably the Fisherman's Cottage with furnishings of the late nineteenth century, and occupational costume.

Social History – Working Life

Collecting will focus on the longshore fishing industry and ancillary trades, maritime trade, emergency and safety at sea, and the holiday industry.

Fine art

Collecting will concentrate on developing the existing collection of works by local artists, topographic works relating to Cromer and Poppyland.

Decorative art

Collecting will focus on objects made by, decorated by, or made for and used by the people of West Norfolk, where these complement existing collections.

Archaeology

Collecting will be restricted to the acceptance of small finds, in consultation with the NMS Archaeology Department.

Natural History

The beach has an enduring fascination for residents and visitors and the collections should represent the interest this holds. There is active collecting of geological material reflecting the special interest of the locality and the opportunities for collecting that exist, but collecting of biological material is limited to display specimens only.

Handling collection

In recognition of the educational role that real specimens can provide, we have developed a handling collection of second rank biological and geological material collected from the area – especially from local beaches. Scientifically important material will not be added to this collection. The Geological Handling Collection will be curated (numbered, catalogued and stored) as normal but not accessioned formally. Items in this collection will be subject to loss and degradation through use by the public and will be replaced from time to time. Items from the accessioned collection will not be used for public handling. Other handling collections relating particularly towards Education have been created as well.

Limitations on collecting

Museum storage space at Cromer is very limited which is a severe constraint on collecting significant local material. This makes it essential at present to be very selective when adding to the collections. This lack of space needs to be addressed; relocation of some material may be possible.

5. Themes and priorities for rationalisation and disposal

There are no outstanding rationalisation issues. The museum was opened in 1978 and Martin Warren, the curator who was appointed not long after the opening had a strict

collecting policy that has ensured that there are few accessions that do not fit the criteria outlined in this document.

7. Collecting policies of other museums

As well as the general considerations for NMS as a whole, Cromer Museum will make special reference to the RNLi Henry Blogg Museum, Sheringham Museum, Mundesley Maritime Museum, the Fishermen's Heritage Centre (Sheringham), William Marriott Museum (North Norfolk Railway), the Cromer Signal Box Society and the Cromer Preservation Society.

Local history material from Sheringham and Mundesley will not normally be collected but offered to the Sheringham and Mundesley Museums. The museum will refer to the RNLi Henry Blogg Museum and the Fishermen's Heritage Centre about any material concerned with lifeboats and emergency and safety at sea.

In cases where local material is perceived to be significant to the collections of other NMS departments or museums it should be accessioned there but made available on loan to Cromer Museum for display if required.

Appendix 9 Great Yarmouth Museums

2. History of the collections

The Great Yarmouth collections are based over three museums in the town: The Tolhouse Museum & Gaol, opened in 1883; the Elizabethan House Museum, run in partnership with the National Trust which acquired the building in 1951; and Time & Tide Museum which opened in 2004.

The collections have been informed by the nature of each museum but a significant part came from the Shipwrecked Sailors' Home and the former Maritime Museum. The Sailors' Home on Marine Parade originally opened in 1861. It provided the survivors of shipwrecks with medical help, a change of clothes, food and a bed. It had a small museum which grew as sailors donated the souvenirs they had collected on their travels. The Home closed in 1964 and in 1967 the building reopened as the Maritime Museum which actively collected items relating to Great Yarmouth; the Museum closed in 2002. As the collections originate from a wide variety of sources there are varying levels of documentation across the collections and a range of collections management issues.

Significant individual items include Nelson's funeral drape and an Anglo-Saxon log boat. There is a fine collection of ship models and an important local marine art collection, including Pierhead paintings.

The Captain Manby collection reflects the eccentric owner of the ship rescue mortar. It consists of his famous mortar which is on display, paper ephemera, paintings of Manby and personal items such as his medals, garments and accessories. The collection also includes the monument to him as well as the largest collection of his inventions in model form.

Also significant is the Press Collection. Joseph Press (1847-1851) was a traveller and sailor from an influential Great Yarmouth family who brought back many items he used aboard ship which are on display at Time & Tide. The collection includes photographs and primary source material, including his own books and ledgers detailing his life and work as a merchant sea captain

Collecting now focuses on objects with a context that relate directly to the Borough of Great Yarmouth and the three museums. Since the creation of Time & Tide Museum the curatorial staff have done a great deal of work documenting the lives of fishermen, seaside landladies, offshore workers, the Port Authority, shipbuilders, herring curers and lifeboat crews in the local community. A community curators' forum has been employed to assist with contemporary collecting and commission films and photographs.

3. An overview of current collections

The accessioned collections are largely focused on Great Yarmouth's local history with a strong leaning towards maritime collections. All of the Great Yarmouth museums are situated in listed buildings. Each museum tells the story of a different period in the town's history and the buildings are collection items in themselves. Time & Tide Museum is located in a renovated Victorian herring curing works, the Tolhouse is a 12th century gaol and courthouse, and the Elizabethan House was built in 1596.

The collection encompasses around 30,000 objects and paintings, as well as a maritime archive of approximately 20,000 photographs and documents. The wide-ranging maritime

collection concentrates on fishing, shipbuilding and other maritime trades, merchant trade and lifesaving in Great Yarmouth. The emphasis is on herring fishing and curing from the last two centuries, but the collection as a whole covers archaeology from the Ice Age and ethnography, right up to objects from the 1990's.

The museum holds a comprehensive archive of photographs, plans and charts, research files and a database of Yarmouth registered vessels. The collection's strengths include photographs and shipbuilding plans and objects relating to herring fishing, and meets the key aims of Time & Tide Museum to reflect the diverse nature of maritime Norfolk generally and Great Yarmouth specifically.

A current rationalisation programme is identifying a range of objects that sit outside the museum's current collecting policy, mainly duplicate items or those in poor condition and/or with no Norfolk or maritime connection to Great Yarmouth. However there are no large parts of the collection that are no longer relevant to our purpose.

4. Themes and priorities for future collecting

Geographical area

The general area covered by the collecting policy of Great Yarmouth Museums is that represented by the Borough of Great Yarmouth. In certain circumstances the Museums may collect from a wider area as defined in the themes for collecting below, with reference to other museums in that area.

The collecting area of the former Great Yarmouth Maritime Museum was once the whole of East Anglia but Great Yarmouth Museums now concentrate available resources on Norfolk alone and particularly Great Yarmouth. The history of the inland waterways and the Broads is no longer within current collecting ambitions and new material will be referred to the Museum of the Broads in the first instance.

Subject areas

Social History – general

Great Yarmouth Museums collect material and associated information which reflects the history of the Borough of Great Yarmouth encompassing industries, trades and crafts, buildings, personalities, community life and events.

The museums hold a collection of costume and textiles which tell the story of life in Great Yarmouth and the surrounding area. Items range from christening robes and children's outfits to adult clothes including notably fishing clothing and local work wear. There is also a collection of accessories and associated handicrafts. Any further collecting for this collection will be carried out in liaison with the NMS Costume & Textile collections, and will be under the heading of Social or Maritime History collecting categories described below.

Social History – Community Life

1. Collecting will aim to build a picture of the lives of people in Great Yarmouth within living memory and contemporary life, in consultation with local people.
2. Architecture. Limitations of space preclude further collecting of architectural fittings. English Heritage has such a collection in The Rows House and it is our policy to cooperate with them.

Social History – Working Life

1. Trades and Industries. Collecting will concentrate on those objects which relate specifically to Great Yarmouth (i.e. locally produced or branded) including the fishing industry and ancillary trades, and the lives of those engaged in these industries and their families.
2. Holiday Industry. This is an important but not adequately represented area. Collecting will concentrate on material culture which illustrates the lives and experiences of the visitors and the local community.

Maritime History

Maritime History is a key strength of Great Yarmouth Museums' collections, and cuts across traditional collections boundaries. The Museums will collect material and associated information which:

- Interprets the maritime heritage of the Borough of Great Yarmouth
- Reflects the maritime history of Norfolk to the present day, encompassing the development of ports and shipping, the maritime trades, crafts, industries and lives of people and communities associated with the sea.
- Is from outside the collecting area but provides a context for Norfolk material.

The criteria below will guide acquisition policy in the following specific collections:

1. Original Vessels. Work with other agencies to ensure the preservation of significant material.
2. Fishing. Collecting will concentrate on the important North Seas fishery collections and lives of families associated with it as they relate to Great Yarmouth.
3. Merchant Passenger Shipping. Collecting will concentrate on material relating to vessels of Norfolk origin or with Norfolk associations, and the families associated with these vessels.
4. Naval History. Collecting will concentrate on vessels, actions and personalities relating to Norfolk, (including Nelson) and particularly the collection of material and information concerning Norfolk naval bases and the two World Wars.
5. Shipping and associated industries. Collecting will concentrate on the development of the material culture relating to Yarmouth shipbuilders and their vessels, and the lives of the people who worked in the industry.
6. Navigation. Collecting will concentrate on material culture which relates to Norfolk.
7. Marine Engines. Will only be collected if they have a strong association with Norfolk.
8. Life-saving. Collecting will concentrate on material culture relating to life saving in Norfolk and the families and personalities associated with life-saving activities.
9. Ship Portraits. Collecting will concentrate on enhancing the existing fine collection of 'Pierhead portraits', with particular emphasis on portraits of fishing vessels by artists of the Yarmouth/Lowestoft school who are not currently represented, and on portraits of Norfolk vessels in foreign ports.
10. Offshore Industry. This represents an important but neglected field in the collections, but the complexity of the industry and its dominance by heavy engineering pose problems for the collection of representative objects. Collecting will concentrate on the development of material culture relating to the lives of people in the offshore industry.

Fine art

Collecting will concentrate on developing the existing collection of representative works by local artists of regional significance and works of local topography, local significance (including specifically local personalities and events) and marine art.

Decorative Arts

Collecting will focus on material and associated information which represents the works of local artists of at least regional significance, craftsmen and manufacturers to the present day, and which relates to specifically local personalities and events or local topography.

1. Ceramics. Collecting will concentrate on developing the existing collections of locally manufactured, decorated or inscribed pieces, particularly by Absolon.
2. Glass. Collecting will concentrate on developing the existing collections of locally manufactured, decorated or inscribed pieces, particularly by Absolon.

Archaeology

Collecting will be restricted to the acceptance of small finds, in consultation with the NMS Archaeology Department. Areas of interest include the pre-Roman settlement of the district, the Roman sites of Burgh Castle and Caister and the medieval and post medieval urban areas.

Natural History

Collecting will be restricted to mounted bird and other specimens related to local personalities or occupations and to the acceptance of small geological finds from the district, in consultation with the NMS Natural History Department.

Ethnography

Currently the Museums hold a collection of approximately 120 objects from the North West Canadian and American coast, Africa (across the continent), Asia, and Australasia. There are Haida, Tlingit and Maori objects in the collection. The North West Canadian coast collection has been described as being of particularly good quality, on a par with that held by national museums in Britain. Objects include weapons (swords, spears, and arrows), carved wooden artefacts (bowls, masks, and spoons), scrimshaw, shoes, accessories, religious items, baskets, pipes and pots. The collection is essentially closed but very limited collecting may take place, restricted to items complementing the existing collections or from the same individuals represented in the collections.

Limitations on collecting

Museum storage space at Yarmouth is very limited which is a severe constraint on collecting significant local material. This makes it essential at present to be very selective when adding to the collections. This lack of space needs to be addressed; relocation of some material may be possible. Some storage space is available at the Norfolk Collections Centre at Gressenhall Farm & Workhouse, but that too is limited.

5. Themes and priorities for rationalisation and disposal

Rationalisation will focus on duplicate items and collections which have no known provenance, and material which does not relate specifically to Great Yarmouth (with the exception of the ethnographic collections).

Priorities for rationalisation and disposal at Great Yarmouth Museums are:

1. duplicate objects within the collections
2. objects that are duplicated in other museums, both in NMS and the wider sector
3. objects with little or no provenance
4. objects with no known relevance to the local history of the area
5. poor quality objects that now require large conservation resources to be of display standard

7. Collecting policies of other museums

As well as the general considerations for NMS as a whole, Great Yarmouth Museums will make special consideration and reference to the collecting policies of The Rows House, the Nelson Museum, the Museum of the Broads, the Lydia Eva & Mincarolo Trust and Lowestoft Maritime Museum.

In cases where local material is perceived to be significant to the collections of specialist NMS departments or museums it should be accessioned there but made available on loan to Cromer Museum for display if required.

2. Documentation Policy

Name of governing body: The Joint Museums Committee of Norfolk County Council

Date on which this policy was approved by governing body:

Date at which this policy is due for review: July 2018

1. Principles of Collections Information Management

It is the responsibility of all who work with collections to effectively maintain the collection information systems that are in place. The systems that we have and data we hold makes for a more efficient organisation; their role is to support NMS business functions. If these systems were to break down or fail to be maintained there would be a significant negative impact on almost every aspect of service delivery including loans, exhibitions, emergency planning, disaster recovery, enquiries, insurance, audit, education provision and public access.

Good collections information management provides an integrated approach to developing and maintaining information about collections and enabling the public to access, engage with and learn about NMS collections. Our users depend on stories to help them shape their world by building on the lessons learned from the past. NMS aims to reveal the stories buried in its collections. Our duty is as much to future users as to current ones.

Now is the time to develop and build on the wealth of collections related knowledge which has been created in the past and use this to embrace and develop new digital strategies and products which offer the opportunity to reach greater audiences, work collaboratively with our users and peers, and help present NMS as a high achieving, leading regional museums service.

2. Aims of the NMS Documentation Policy

The aims of the NMS Documentation Policy are:

1. To promote the principles and methods of high standard documentation to staff and volunteers.
2. To ensure that all staff and volunteers concerned with documentation and collections information are aware of their responsibilities and able to fulfil them.
3. To ensure that all documentation procedures meet Spectrum minimum standards.
4. To ensure that for each object in its collection:
 - NMS has documentary proof of legal title which meets ethical standards

- There is an accurate record on the Collections Management System (Modes Complete)
- There is an accurate entry in the accessions register
- A unique accession number is allocated which identifies the object with its accession register entry and which is labelled or otherwise marked on the object
- That there is a robust link between the objects and its associated documentation
- The museum has an accurate and up to date record of location

3. Documentation Policy

1. NMS will ensure that these aims are met for all new acquisitions and will plan to achieve them for all collections and objects acquired prior to this policy.
2. This policy applies to all collections and museums in NMS, including any items in handling collections. It is to be read in association with the NMS Collections Development Policy, Care & Conservation Policy and Documentation Manual.
3. With the exception of accessioning, labelling and marking, this policy also applies to every object on long term loan (over 1 year) to NMS.
4. Each site or department within NMS must have an individual Documentation Plan to support this policy. Each site or department will work with the NMS Collections Documentation Officer to write their plan within 9 months of the policy's approval. These plans will be reviewed quarterly with the Collections Documentation Officer.
5. This Documentation Policy will be reviewed at least every five years.

Backup and storage

6. NMS museums will store its accession registers where possible in fire-proof safes, and will make security copies of registers which will be kept in secure storage away from museum sites. Security copies may include photocopies, digital facsimiles, and electronic backups of the Collections Management System.
7. NMS uses the IT infrastructure provided by Norfolk County Council and relies on that to ensure proper backup of its files. Backup copies are made daily. NMS will monitor any changes to IT infrastructure which may impact on the security of museums data.

Documentation

8. NMS uses Modes Complete as its Collections Management System.
9. NMS will periodically review its Collections Management System to ensure that it has a system which meets the needs of the Service and its users.
10. Museum staff or volunteers will not be permitted to carry out documentation procedures until they have been trained to the level their duties require.
11. Each object will be catalogued on Modes Complete to meet Spectrum minimum standards and the aims described in section 2.4 above. NMS always aims to achieve more than the minimum standard.
12. NMS aims to capture and record contextual information about objects in its Collections Management System and hardcopy files, including digital images, photographs, supporting information and notes, oral history recordings and AV footage as appropriate.

Accessibility

13. NMS will make its collections information publicly accessible via its website and online catalogues, whilst respecting the rights of donors and others associated with its collections.
14. NMS will make its collections information publicly accessible in partnership with third party organisations.

Data Protection

The personal information NMS collects relating to acquisitions, loans, disposals is used for the sole purpose of managing the collections. The data will not be shared with any third party unless in line with legitimate business interests and will be held securely in accordance with current data protection legislation.

3. Conservation and Collections Care Policy

Name of governing body: The Joint Museums Committee of Norfolk County Council

Date on which this policy was approved by governing body:

Date at which this policy is due for review: July 2018

The purpose of the Conservation and Collections Care Policy

1. To preserve collections and buildings in the care of NMS
2. To maximise the safe use and access to collections
3. To support the service plan cost-effective and sustainable use of resources of the NMS
4. To promote the conservation ethic and teach the principles and methods of conservation and collections care.

Principles of conservation and collections care

1. The policy covers all activities that are designed to preserve the cultural assets of NMS and objects in its care (e.g. loans), including preventive measures as well as interventive/remedial conservation.
2. The policy aims to maximise intellectual access to collections by sharing understanding of their physical nature and needs. It aims to present collections in the best possible condition.
3. The policy aims to promote physical access to and use of collections, while minimising risks to the objects and to users.
4. The policy aims to make sustainable use of resources in local/regional/global contexts.
5. The policy involves all staff of the NMS

Approach to conservation and collection care

1. The preservation of NMS cultural assets will be optimised by assessment and reduction of risks to them, with priorities decided in the light of their needs and significance.
2. NMS will aim to meet appropriate published standards and benchmarks in collections care. It will adhere to relevant legislation, and professional code of ethics.
3. NMS will document all activities covered by the policy to the standards outlined in Spectrum.
4. NMS will employ qualified and experienced staff to implement the policy.
5. NMS will seek to obtain appropriate specialist advice where necessary, under the direction of the Conservation Department.
6. NMS will deliver this policy through the Collections Management Plan and site specific Collections Care Plans.
7. Conservation and collections care factors and costs will be considered when NMS makes decisions on acquisition and disposal.

8. NMS will seek to benefit from close partnership with the Norfolk Record Office in the care of archives and other paper-based collections.
9. Projects and exhibitions involving collections will have a 'lead conservator' assigned to each one at an early stage.

1. Buildings and environments

1. NMS will seek to ensure that all collections are housed in buildings that meet agreed minimum standards of construction and condition.
2. NMS recognises that the maintenance of a building's fabric and services is fundamental to the preservation of both buildings and collections. Working with NPS Property Services and contractors, NMS will seek to secure adequate funding and promote good practice in these areas.
3. Internal environments will be monitored, as an aid to achieving the conditions that promote the preservation of collections.
4. Control of the internal environment whether actively (e.g. by heating, cooling, humidification, de-humidification, mechanical ventilation and lighting) or passively (e.g. through solar controls, natural ventilation and natural lighting) is vital to preservation. Conservation advice will be sought whenever changes are planned.
5. For reasons of economy and sustainability NMS recommends passive controls over mechanical controls wherever feasible.
6. Cleaning, housekeeping and pest management are important to the preservation of collections. NMS will establish and maintain programmes that should aim for best practice and use standards such as Benchmarks in Collections Care.
7. Objects that may be infested must be quarantined when they enter NMS premises.
8. NMS will consult Conservation at an early stage when planning building developments, repair programmes and changes of use so as to ensure cost-effective and sustainable measures are taken for the benefit of collections.

2. Displays, exhibitions and loans

1. NMS will ensure that lenders' conservation requirements can be met before agreeing to borrow objects.
2. The loans committee will consider the risks, benefits and resource implications to lending objects including conservation implications.
3. A condition report will be made before NMS lends an object. Objects borrowed and loaned by NMS will be condition checked on arrival and departure.
4. Conservation will contribute to the selection of objects for new displays and temporary exhibitions by assessing their condition and advising on work needed.
5. Conservation will contribute to the selection of furniture, materials, mounting and presentation aids used in production of new displays and exhibitions, having reference to current best practice.

3. Collections and individual objects

1. Conservation will contribute to the selection of furniture, materials, mounts, packaging and presentation aids used in collections stores, having reference to current best practice.
2. All NMS staff will be aware of Integrated Pest Management at sites where they work, and contribute to its implementation, as the financial and ethical costs of an infestation are high.

3. Specialist trained staff and contractors will be used to handle and transport large, heavy and/or fragile objects.
4. All working objects will be agreed with Conservation and a plan of care written and recorded.
5. NMS will record appropriate access level for objects using agreed practice. These records will be used as a basis for selection of handling collections.
6. Conservation will provide further advice and practical help with packaging and care of objects in handling collections.

4. Remedial conservation treatments

1. Only conservation staff and conservation students under supervision will carry out remedial treatment. Where work is contracted out, freelance conservators appropriate to the job, will be selected by NMS Conservation. Conservation will always advise on the most appropriate conservator for remedial work on NMS collections.
2. Volunteers may be employed in basic object cleaning and then always under the supervision of a suitably qualified curator or conservator. Anything more than this should not be attempted unless specifically authorised and supervised by a conservator.

5. Emergency planning and response

1. Conservation will contribute to the content of the emergency plan for each museum.
2. Conservation must be notified immediately of any incident involving collections.
3. All response teams will include at least one conservator.

6. Training/learning/dissemination

1. As part of their induction, all NMS staff should be made aware of the issues around handling objects and working within a museum environment. Those who have direct contact with collections will receive training in object handling.
2. NMS conservation team will share expertise and information as widely as possible with diverse groups of learners and in response to requests from individuals and institutions.

7. Staffing levels and budgets

1. NMS will review the Service Plan in order to balance the available resources of the Conservation Department against the needs of the collections.
2. Conservation should determine the range and type of work done on collections by volunteers and trainees. The in-house team must approve the person who supervises volunteers that work on collections.
3. Conservation costs generated by projects and exhibitions should be identified with advice from Conservation, and either paid for out of project funds or recognised as part of NMS match funding, and scheduled through Countywide Programming.
4. When acquiring large collections, NMS will seek endowments for their housing, care and conservation.

Version Number	Revision Date	Change Description	Changed Name	Approved Name	Comments
1.0	July 2014	final		Jamie Everitt	Agreed JMC
1.1	July 2018	Updated - final		Samantha Johns	