Norfolk County Council

Norfolk Joint Museums Committee

Date: **Friday, 05 April 2019**

Time: **14:00**

Venue: **Edwards Room, County Hall, Martineau Lane, Norwich, Norfolk, NR1 2DH**

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 B Iles
Mr G Nobbs
Ms C Rumsby
Mr T Smith
Mr M Storey
Mr J Ward

Breckland District Council

Mr R Kybird

South Norfolk District Council

Mr R Savage

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

Great Yarmouth Borough Council

Mr B Lawn

North Norfolk District Council

Ms V Gay

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

Under the Council's protocol on the use of media equipment at meetings held in public, this meeting may be filmed, recorded or photographed. Anyone who wishes to do so must inform the Chairman and ensure that it is done in a manner clearly visible to anyone present. The wishes of Members or any members of the public not to be recorded or filmed must be respected.

A g e n d a

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

2. JMC minutes of 11 January 2019 **Page 5**

3. 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, to a greater extent than others in your division

- Your wellbeing or financial position, or
- that of your family or close friends
- Any body -
    - Exercising functions of a public nature.
    - Directed to charitable purposes; or
    - One of whose principal purposes includes the influence of public opinion or policy (including any political party or trade union);

Of which you are in a position of general control or management. If that is the case then you must declare such an interest but can speak and vote on the matter.

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

5. Breckland Area Museums Minutes - 18 March 2019 **Page 13**

6. Gt Yarmouth Area Minutes - 29 January 2019 **Page 39**

7. King's Lynn and West Norfolk Area Minutes - 4 March 2019 **Page 51**

8. Norwich Area Minutes - 5 March 2019 **Page 107**

9. Finance Monitoring 2018-2019 **Page 115**
Report by Assistant Director, Culture and Heritage

10. Risk management **Page 121**
Report by Assistant Director, Culture and Heritage

11. Performance and Strategic update **Page 133**
Report by Assistant Director, Culture and Heritage

12. Collections rationalisation **Page 145**
Report by Assistant Director, Culture and Heritage

13. Presentation-Kick the Dust: Norfolk Project Update **Page**

Group Meetings

Conservative 2 pm Colman Room, Ground Floor

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

Date Agenda Published: 28 March 2019

IN TRAN
communication for all

If you need this document in large print, audio, Braille, alternative format or in a different language please contact Tim Shaw on 0344 800 8020, or Text Relay on 18001 0344 800 8020 (textphone) and we will do our best to help.

NORFOLK JOINT MUSEUMS COMMITTEE

Item 2

Minutes of the Meeting Held at County Hall, Norwich on 11 January 2019 at 2.00pm

Present:

Norfolk County Council

Mr R Brame (substitute for Mr H Humphrey)
Mr P Duigan
Mr D Harrison
Mr B Iles
Mr G Nobbs
Mr T Smith
Mr J Ward

Norwich City Council

Dr E Fulton-McAlister
Dr J Huntley
Ms R Taylor

North Norfolk District Council

Ms V Gay

Borough Council of King's Lynn and West Norfolk

Mrs E Nockolds

Broadland District Council

Mr D Buck

Breckland District Council

Mr R Kybird

South Norfolk District Council

Mr R Savage

Co-opted Member (Non-Voting)

Museum Friends

Mrs F Devonshire

1 Apologies for Absence

1.1 Apologies for absence were received from Mr H Humphrey, Ms C Rumsby, Mr M Storey and Ms K Fawcett.

2. Minutes

2.1 The minutes of the previous meeting held on 2 November 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 and Chairman's Comments

4.1 There were no matters of urgent business.

4.2 The Chairman brought to the attention of the Joint Committee the award of a British Empire Medal to John Newstead. John Newstead was a pharmacist in Wroxham Road and later Blenheim Road, Sprowston until he retired in 1990. Over the years, John Newstead travelled the country collecting what he could from pharmacies that were modernising or closing down and he built a small museum in his garden. It was this collection that was donated to the NMS in 1984 and used to set up the chemist shop in the Museum of Norwich at the Bridewell.

4.3 It was agreed that the Chairman should write to John Newstead congratulating him on his award.

5 Great Yarmouth Area Committee

5.1 The annexed report of the Great Yarmouth Area Museums Committee meeting held on 8 October 2018 was presented by Mr B Lawn.

5.2 Members were updated on the work that was being done as part of the *Making Waves Together* project which was aimed at building cultural partnerships, engaging new audiences and putting arts, culture and heritage at the heart of the local vision for the Great Yarmouth and Lowestoft area. As part of this project a feasibility study was being undertaken into the viability for co–curated content to be displayed in the Lowestoft partner museums, as well as designating the Time and Tide Museum as a centre for collecting, conserving and studying the cultural material of coastal community heritage in all its forms. The feasibility study would result in outline plans to reconfigure displays and galleries across several areas within Time and Tide and was expected to report to the Area Museums Committee in the next 12 months.

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

6 King's Lynn and West Norfolk Area Committee

6.1 The annexed report of the King's Lynn and West Norfolk Area Museums Committee meeting held on 3 December 2018 was presented by Mrs E Nockolds.

6.2 In introducing the report, Mrs E Nockolds drew the Committee's attention to the latest programme of NMS activities and the partnership work that NMS and the Borough Council undertook with other organisations including King's Lynn Festival and the New Anglia Local Enterprise Partnership to provide a good cultural offer for local communities and visitors to King's Lynn. Members said that there were lessons that could be learnt from the partnership working and conferences with a cultural theme that were held in King's Lynn and West Norfolk for other areas of the county.

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

7 Norwich Area Committee

7.1 The annexed report of the Norwich Area Museums Committee meeting held on 11 December 2018 was presented by Dr E Fulton-McAlister.

7.2 In introducing the report, Dr E Fulton-McAlister referred to the work of the Norfolk Museums Learning Team and of how their engagement with schools and teachers had increased the number of school visits to the Norwich museums and ensured that

museum events were relevant to the National Curriculum.

7.3 Dr E Fulton-McAlister also referred to the success of the televised Children in Need event which was an excellent showcase for the Castle Keep.

7.4 During the discussion, Members stressed the importance of the forthcoming Viking exhibition and of maintaining access during the construction phase of the Castle Keep project. It was noted that a Wider Impact Group had been established to ensure that disruption to the operation of Norwich Castle and operational difficulties in maintaining access was kept to a minimum. These matters were further addressed as part of the NMS periodic report and as part of the presentation by Dr Robin Hanley at the end of the meeting.

7.5 The Joint Committee noted the Girl Guiding event that was held to mark the International Day of the Girl on 13 October 2018 and the potential for NMS to coordinate the event in future years.

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

8 Norfolk Museums Service - Finance Monitoring Report for 2018/19

8.1 The annexed report (8) by the Assistant Executive Director, Community and Environmental Services was received.

8.2 The Joint Committee received a report that covered the forecast Norfolk Museums Service (NMS) budget out-turn for 2018/19, including the revenue budget, reserves and provisions and the capital programme. The report also detailed savings proposals applied to the revenue budget for 2019/20.

8.3 The Joint Committee was informed that NMS anticipated small shortfalls from partnerships income (including undesignated fundraising and sponsorship income) and admissions income at financial year end. The shortfall in admission income was mainly due to unfavourable weather conditions. A turnaround in admission income was expected in the coming months from the major exhibitions:Circus 250 and Viking: Rediscover the Legend, but this did not mean that the NHS would meet the very high levels of income achieved in the previous record-breaking year.

8.4 Members were informed that by reviewing all non-essential spend and by vacancy management NMS was still working hard to achieve a break-even financial position at year end and to be able to bring in a balanced budget for 2019/20.

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

a. **The latest monitoring position of the revenue budget, capital programme, reserves and provisions and forecast out-turn for 2018/19.**
b. **The proposed budget savings and changes for 2019/20 and beyond that were set out in the report.**

9 Norfolk Museums Service - Risk Management Report

9.1 The annexed report (9) by the Assistant Director, Community and Environmental

Services was received.

9.2 The Joint Committee received a report that provided Members with the latest Norfolk Museums Service Risk Register as at December 2018.There were no significant changes since the previous risk management report to the Joint Committee in November 2018.

9.3 Members were updated on the positive progress which had been made against the risks on the register. Members were informed that the reporting arrangements for the risks associated with the Castle Keep project were currently subject to discussions with risk management officers at County Council and would be included in the next risk management report.

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

The active and dormant risks that were set out in appendices A and B to the report and that the risks associated with the Castle Keep project would be reported as part of the next risk management report.

10 Norfolk Museums Service – Performance & Strategic Update Report

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

10.2 The Joint Committee received a report that provided progress with performance over the current financial year 2018/19, details as to museum education and learning programmes, marketing and PR, partnerships, commercial developments, Norwich Castle Keep and other strategic developments, NMS fundraising and delivery against the Arts Council England and Heritage Lottery Fund programmes.

10.3 During discussion, the following key points were noted:

- The Joint Committee noted that the Winfarthing Pendant, an Anglo-Saxon treasure acquired through the generous support of the Art Fund, the National Heritage Memorial Fund (NHMF) and the Friends of the Norwich Museums, was voted as the nation's favourite acquisition for 2018 in a national poll. The Pendant was currently on display at the British Library and would return to Norwich Castle in the Spring.
- Members were introduced to three of the 2018-19 cohort of museums trainees who delivered a huge range of impressive projects and programmes across the county. Each of the trainees explained the wide range of work that they undertook for the NMS. In reply to questions about the objects within the NMS collections that they found of special interest, the trainees identified an early example of a children's talking book from the 1880s, the Seahenge displays at Lynn Museum, and a taxidermy puffer fish. Members thanked the trainees for their detailed presentations and the answers that they gave to questions.
- The Joint Committee welcomed the NMS partnership work with the County Council's Public Health services and third sector partners to identify and support people with mental health issues and the early onset of dementia. Because many of these Public Health initiatives were of relevance to Borough/City/District Councils Members suggested that they should be given an opportunity to consider NMS involvement in this line of work at meetings of

the Area Museums Committees.

- Members were informed that the construction phase of the Castle Keep project was expected to commence in May 2019 and to be completed in phases during 2020. The prime draw for visitors to Norwich Castle during 2019 will be the *Viking: Rediscover the Legend* exhibition which will contain some of the most significant Anglian and Viking treasures ever discovered in Britain and feature star objects from the British Museum and Yorkshire Museum. Members would be given opportunities to see the Castle Keep while it was empty of contents and to see areas of the Castle Museum and the Shirehall that were not usually open to the public.
- A discussion was held amongst Members regarding access to museum experiences for those from lower socio-economic groups. It was suggested that this ongoing work could be referenced in the equality impact assessment paragraph. It was agreed that officers would investigate with the Council's Equality and Diversity Manager and report back to the next meeting of the Joint Museums Committee.
- In reply to questions, it was pointed out that NMS curatorial staff continued to progress the *Deep History Coast* Project Initiative and would provide a presentation on this subject to the next meeting of the Joint Committee.

10.4 The Joint Committee resolved:

1. **To note progress regarding development of the Norwich Castle: Gateway to Medieval England project.**
2. **To note the position for the current financial year 2018/19, including delivery against the Arts Council England and Heritage Lottery Fund programmes.**
3. **That because it is unfeasible for the County Council (the NMS governing body) to provide Arts Council England with a monthly cash flow statement for NMS's National Portfolio Organisation grant for 2018-22 and for NMS' Subject Specialist Organisation grant for Museum Development for 2018-22, the Joint Committee ask ACE to waive this payment requirement on the understanding that the County Council will commit to provide ACE with an assurance to underwrite any cash shortfalls across the life of the funding agreements.**

11 To Receive a presentation updating Members on progress with the Norwich Castle Gateway to Medieval England Project

11.1 Dr Robin Hanley, Assistant Head of Museums (Head of Service Delivery), gave the Joint Committee a power point presentation on progress with the Norwich Castle Gateway to Medieval England Project.

11.2 The Joint Committee noted the following:

- The Gateway to Medieval England project would provide a state of the art venue supporting an extensive and creative programme of formal and informal learning events, alongside commercial functions.
- The £13.5m project would re-create the 12th century Norman royal palace and develop a new British Museum Gallery of the Medieval Period.
- The Gateway to Medieval England project would help to 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.

- A new and much improved main entrance was being planned for the Castle Museum that addressed accessibility issues, gave improved customer service and supported the generation of partnership income.
- A fully accessible visitor bridge would provide a level public access to the Castle Keep. There would also be public lifts to all levels of the building for the first time in the history of the Castle.
- The Gateway to Medieval England project involved close working with the City Council Conservation Officer to ensure the approach was sympathetic to the important listed building.
- The project would deliver improved access to the Castle, a newly positioned café, improved toilets and a new Changing Places facility and improved facilities for school parties.
- Discussions were continuing with the City Council about the future of the Norwich Civic Regalia.
- The Castle Keep was due to be empty of contents by the end of Easter 2019. There would then be a few months in which visitors were able to see the Castle Keep before building work commenced.
- Medieval themed events were to be planned for across the City as part of the Activity Programme.
- A tapestry was to be produced referencing Norwich's medieval history.
- Members were informed that a separate Castle Museum interpretation plan would be put together to tell the wider story of the building.
- Members said that visitors should be informed on arrival when the Keep was not open to visitors or had restricted access. The rest of the museum, including parts which were not usually open to the public, would remain open throughout the whole of the development. Special behind-the-scenes tours and digital access to the Keep would also be made available for visitors, so that they could feel part of the development journey.
- Members were assured that any issues about public access during the development period would be kept under close review and that regular reports would come to both the Norwich Area Museums Committee and the Joint Committee.

11.3 RESOLVED

That Members place on record thanks to Dr Robin Hanley, Assistant Head of Museums (Head of Service Delivery) on his detailed presentation.

The meeting concluded at 4 pm.

Chairman

If you need these minutes in large print, audio, Braille, alternative format or in a different language please contact Customer Services on 0344 800 8020 or Text Relay on 18001 0344 800 8020 (textphone) and we will do our best to help.

BRECKLAND COUNCIL

Item 5

At a Meeting of the

BRECKLAND AREA MUSEUMS COMMITTEE

Held on Monday, 18 March 2019 at 10.30 am in Ancient House Museum, 27 Whitehart St, Thetford, IP24 1AA

PRESENT

Councillor C. Bowes
Mr R. F. W. Brame
Mr P. R. W. Darby
Mr R.G. Kybird (Chairman)
Mr P.J. Duigan (Vice-Chairman)
Mr F. Eagle
Mr W. R. J. Richmond
Mr M. Kiddle-Morris

Also Present

Mr J Ward
Mr D. Blackburn
Mr Bill Rhodes

In Attendance

Mr Oliver Bone	-	Curator of Kings Lynn and Thetford Museums
Dr Robin Hanley	-	Assistant Head of Museums
Andrew Smith	-	Operations Manager - West (&East), Norfolk Museums Service
Teresa Smith	-	Democratic Services Team Leader

Action By

1/19 MINUTES

Mr Ward was present at the meeting of the 8 October which had not been recorded.

Subject to this amendment, the minutes of the meeting held on 8 October 2018 were confirmed as a correct record and signed by the Chairman.

2/19 APOLOGIES

An apology had been received from Councillor Clarke.

3/19 CHAIRMAN'S ANNOUNCEMENTS

None.

4/19 URGENT BUSINESS

None.

5/19 DECLARATION OF INTERESTS

None.

Action By

6/19 GRESSENHALL FARM AND WORKHOUSE REPORT

Andrew Smith, the Operations Manager for East and West presented the report to Members that covered the period from August 2018 to February 2019.

Gressenhall continued to offer a broad programme of events based on the four operational models of Special Event Days, Days with a Difference, Norfolk School Holidays and Ticketed Events.

The 2019 events programme had been finalised and included firm favourites such as 'Horse Power' and Apple Day, and a new event devoted to birds entitled 'Winging It' had been introduced.

As part of the new Collections Gallery, a dedicated temporary exhibition space had been created to house an annual show. The 2018 season exhibition 'Beer and Brewing' proved very popular and included a real bar and objects relating to beer and brewing in Norfolk. The 2019 Exhibition entitled 'Once upon a Time' had opened on the 10 March and focused on favourite Children's books past and present.

The use of the cutting-edge technology in the new Voices from the Workhouse galleries have been well received, however, for some, it can have the potential to cause sensory overload. Early bird opening sessions delivered in partnership with Autism Anglia were introduced in 2018 and were very successful. Building on this success, further dates have been scheduled for 2019.

Gressenhall continued to develop a range of commercial activities and hosted five weddings during 2018 which were organised by the Events partner, The Norfolk Events Company. The Company had now launched a promotional campaign across social media sites to develop the offer further.

Members heard that funding had been agreed for the re-development of the adventure playground which had been a key part for the visitors of the museum.

The Friends of Gressenhall had agreed to support the project to restore the Farmers' Foundary Engine Boiler back to working use. Initial conservation work identified that additional resources were required to make the engine fully operational and an application to the Arts Council England Investment Fund had been successful.

A day had been planned with the Gypsy Roma Traveller (GRT) community to offer a wellbeing day. The day would offer free entry to the museum to engage in a series of family-friendly activities delivered by museum and local providers.

Visitor numbers were circulated which showed Gressenhall Farm and Workhouse had seen over 53,500 visitors year to date (March 2019 figures were yet to be added).

Councillor Ward asked what the museum would be doing to enhance

Action By

the play area. Dr Hanley responded that the core elements of the playground had been installed 10-years ago and after regular inspections it was felt that some areas should be replaced. A funding application to Norfolk County Council capital funding scheme had been successful and a further brief was being developed to create an appropriate themed play area. It was hoped the works would be completed ahead of the summer school holidays, and appropriate communication would be issued to inform visitors ahead of any closure of the playground.

Councillor Bowes asked how many bookings had been received for 2019, particularly for weddings. Members were informed that whilst there had been some strong leads there were no firm bookings as yet.

The Chairman asked if there had been any constrictions made as a result of Norfolk County budget constraints. Dr Hanley informed Members that as part of the reductions it did result in a redundancy of the assistant curator at Gressenhall however ways of mitigating the loss had been put in place.

The Chairman thanked Mr Smith for the detailed report.

Members noted the report as recommended.

7/19 REPORT OF ANCIENT HOUSE

The Curator of Kings Lynn and Thetford Museums, Oliver Bone, presented the report to Members that covered the period from August 2018 to January 2019.

The current exhibition at Ancient House displayed the life and work of pioneering British photographer Olive Edis and was proving popular with visitors. It would be on display at the museum until 14 September 2019.

The Teenage History Club curated an exhibition at the end of 2018 on Pride in People: Helping history out of the closet. It had provoked interest from visitors and the teenage club were working on a pop-up version of the exhibition to take the tour to various sites across Norfolk and would make a film.

Forthcoming displays would include an exhibition on studio ceramics featuring highlights from the decorative art collections, including recent acquisitions and items not previously on public display.

Ancient House applied to be part of the Brecks River and Fen Edge landscape project to focus on conservation and interpretation of the Brecks Area. If successful, the museum would produce exhibitions on themes of Vikings and Riverside Industrial Heritage.

The visitor numbers showed an increase during April 2018 to March 2019 which was seen as a great achievement.

Councillor Duigan asked if the weather had an impact on the visitor

Action By

numbers as Ancient House was predominately an inside venue and therefore not affected as other museums across the county. The Curator agreed, and added the regular community groups that make use of the museum also steadied the visitor numbers.

Councillor Darby asked if the museum had made links with the site at Desert Rats could be a vast amount of history at the venue that could be shared. The Curator would track down the organiser for the annual mid-summer event, to see if links could be developed.

Sam Parker, a trainee at the museum, provided Members with an overview on the experience she was gaining whilst working at Ancient House.

The Chairman thanked Mr Bone for the detailed report.

Members noted the report as recommended.

8/19 COLLECTIONS RATIONALISATION REPORT

The Assistant Head of Museums, Samantha Johns, presented the collections report to Members.

Councillor Kiddle-Morris asked what would happen if the objects were not acquired. It was confirmed that the object would be returned to store, or alternatively, if beyond repair would be disposed of, however that would come back to the Committee for decision.

Councillor Darby asked if independent museums received letters to inform them of collections that were being released. Members were informed that if museums belonged to the Museum Association, they would receive a copy of the Museum Journal of which the collections would be advertised in. Following discussion, it was also agreed that the information would be shared with SHARE to rehome objects.

RESOLVED that Members agree that the objects listed in Appendix 3 of the report be deaccessioned.

9/19 SHARE MUSEUMS EAST AND SUPPORT FOR INDEPENDENT MUSEUMS IN NORFOLK

Members received a presentation from Jamie Everitt, Regional Museums Development Manager and Su Booth Norfolk Museums Development Officer.

Mr Everitt explained how the Share Museums East supported museums in the East of England, providing advice and training on programmes such as Collections Care, audience development and resilience.

Ms Booth worked closely with the museums across Norfolk supporting independent museums by offering advice on how to enhance their audience and improve visitor numbers, as well as being the conduit for allowing museums to share knowledge with each other.

Action By

The Chairman thanked the Officers for their comprehensive presentation.

10/19 NEXT MEETING

The meeting dates were agreed, subject to County Councillor Members not required to attend a meeting on the 17 July.

The next meeting would be held on 17 July at Gressenhall Farm & Workhouse Museum. Time to be confirmed.

The meeting closed at 11.50 am

CHAIRMAN

SHARE Museums East
a network of know how

Support for Independent Museums in Norfolk

Jamie Everitt
Regional Museums Development Manager

Su Booth
Norfolk Museum Development Officer

SHARE Museums East

SHARE Museums East
a network of know how

Norfolk Museums Service

Supported using public funding by
ARTS COUNCIL ENGLAND

Our mission:

To support excellence, resilience and cooperative working in museums in the East of England.

- One of 9 regional providers in England
- Supporting 175+ museums
- **£1.745m** for 2018-22 (4.7% increase)

SHARE Museums East
a network of know how

Expenditure (total £1.74m)

SHARE Museums East
a network of know how

Our Programmes

- Collections care & interpretat
- Audience development
- Resilience
- Skills & diversity
- Children & young people

Supported using public funding by
ARTS COUNCIL ENGLAND

SHARE Museums East
a network of know how

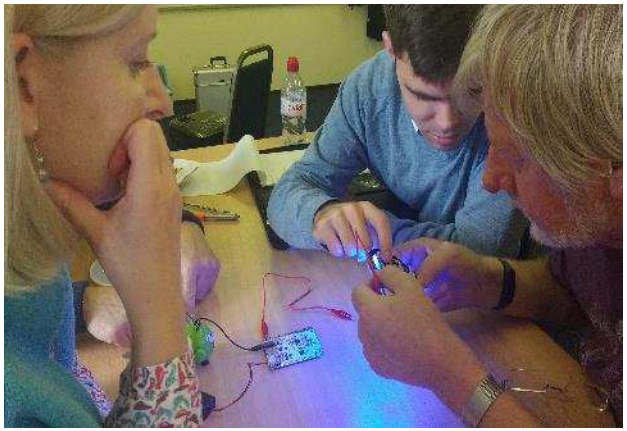
Excellence

- Collections care training
- Collections review and rationalisation
- ‘Hidden Histories’ – stories from the stores
- Support for regional collections networks

SHARE Museums East
a network of know how

Audiences

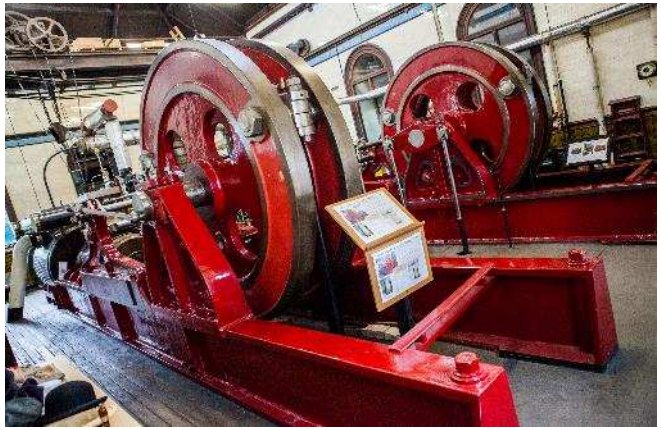
- Using audience data to reach new audiences
- Reducing barriers to engagement
- Improving the visitor offer – Mystery Shopper Scheme
- Developing digital technologies in museums



SHARE Museums East
a network of know how

Resilience

- ‘Think Like a Business’ – business-like ways of working
- Converting museums to incorporated trusts
- Fundraising training
- Sustainable and ‘green’ technologies
- Accreditation advice (175+ museums)



SHARE Museums East
a network of know how

Diversity & Skills

- SHARE Training Calendar – reaching 80% of museums
- Trustee skills development
- Volunteer recruitment and development
- SHARE Annual Conference
- Annual data survey – £80m of economic impacts

Children & Young People

SHARE Museums East
a network of know how

- Family-friendly museums
- Improving formal and informal learning offers
- National leadership role for MD provision
- Developing young volunteers

SHARE Museums East
a network of know how
Home
About
Support
Training
Resources
Networks
Sign Up to SHARE e-News
Supporting museums to develop their skills across a range of topics including collections management, audience development, leadership, learning, and economic sustainability
Support
We support museums to develop their skills across a range of topics including collections management, audience development, leadership, learning, and economic sustainability.
VISIT Support
Training
At SHARE Museums East we run a comprehensive programme of development opportunities and events for museums of all sizes and types.
VISIT Training
Resources
Welcome to our growing library of free museum resources; reports, presentations, papers, sample documents and more.
VISIT Resources

Home About Support Training Resources Networks

Sign Up to SHARE e-News

Training Calendar

month week October 2018 today

Mon	Tue	Wed	Thu	Fri	Sat	Sun
1	2	3	4	5	6	7
		9:15 am Museum Managers Network: Understanding Finance: the basics				
8	9	10	11	12	13	14
	10:00 am WordPress Training			**10:00 am** Applying for grant funding – Who might fund your project and how best to apply to them.		
15	16	17	18	19	20	21
			10:30 am Keeping Green: Reducing Your Energy Use	**10:00 am** Handle with Care		
				10:00 am Retail Forum: Inspiring teamwork through Retail		
22	23	24	25	26	27	28
29	30	31	1	2	3	4
	10:00 am Basic Display Techniques			**10:00 am** Logging on to Digital Fundraising		
				10:15 am Object Labelling & Marking		

Events Agenda

< >

September

- **18th** Heritage Engineering Net...
- **18th** Kids in Museums Training
- **20th** Volunteer Coordinators Fo...

Events List by Venue

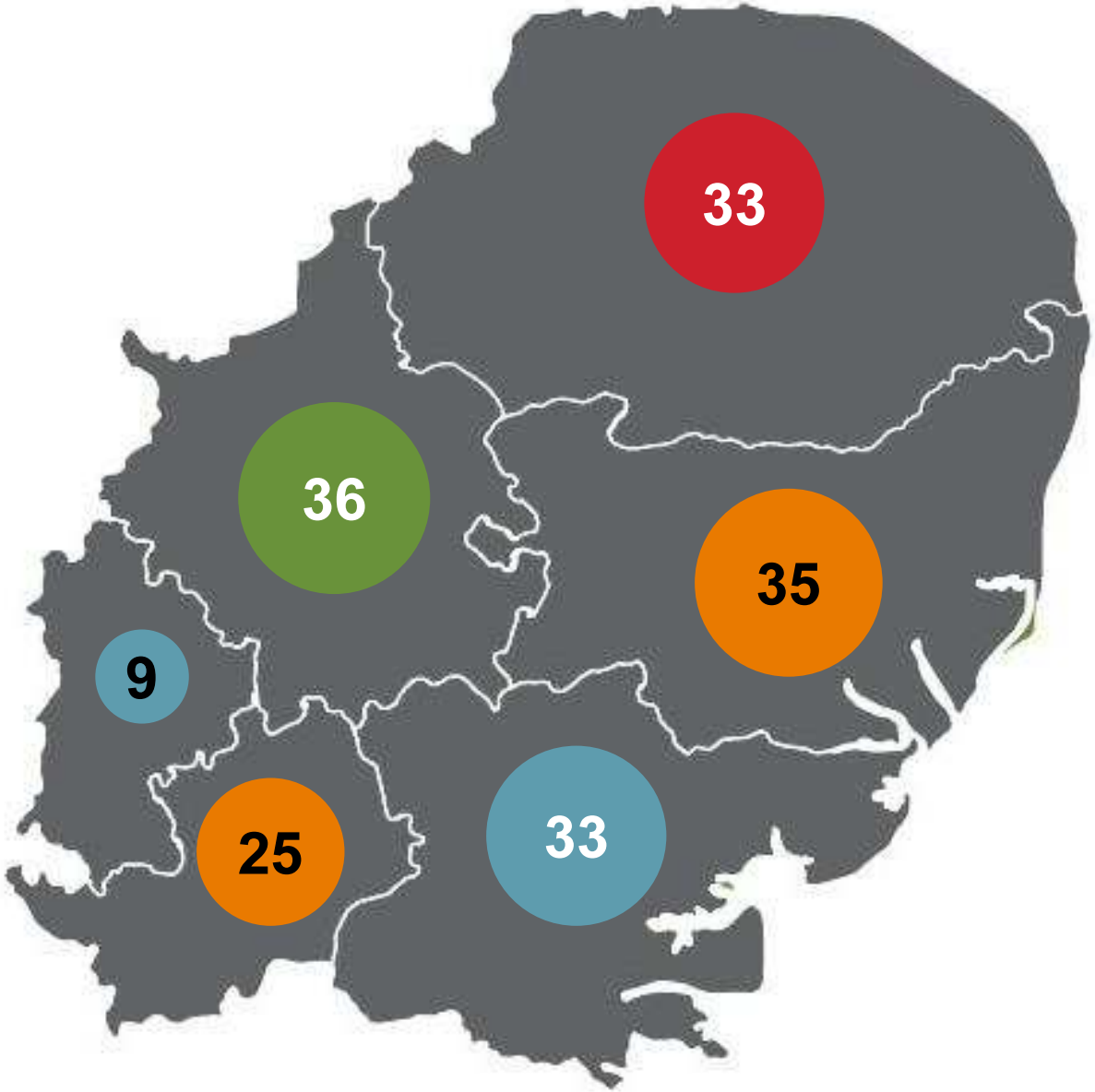
Select Venue

Events List by Categories

Select Category

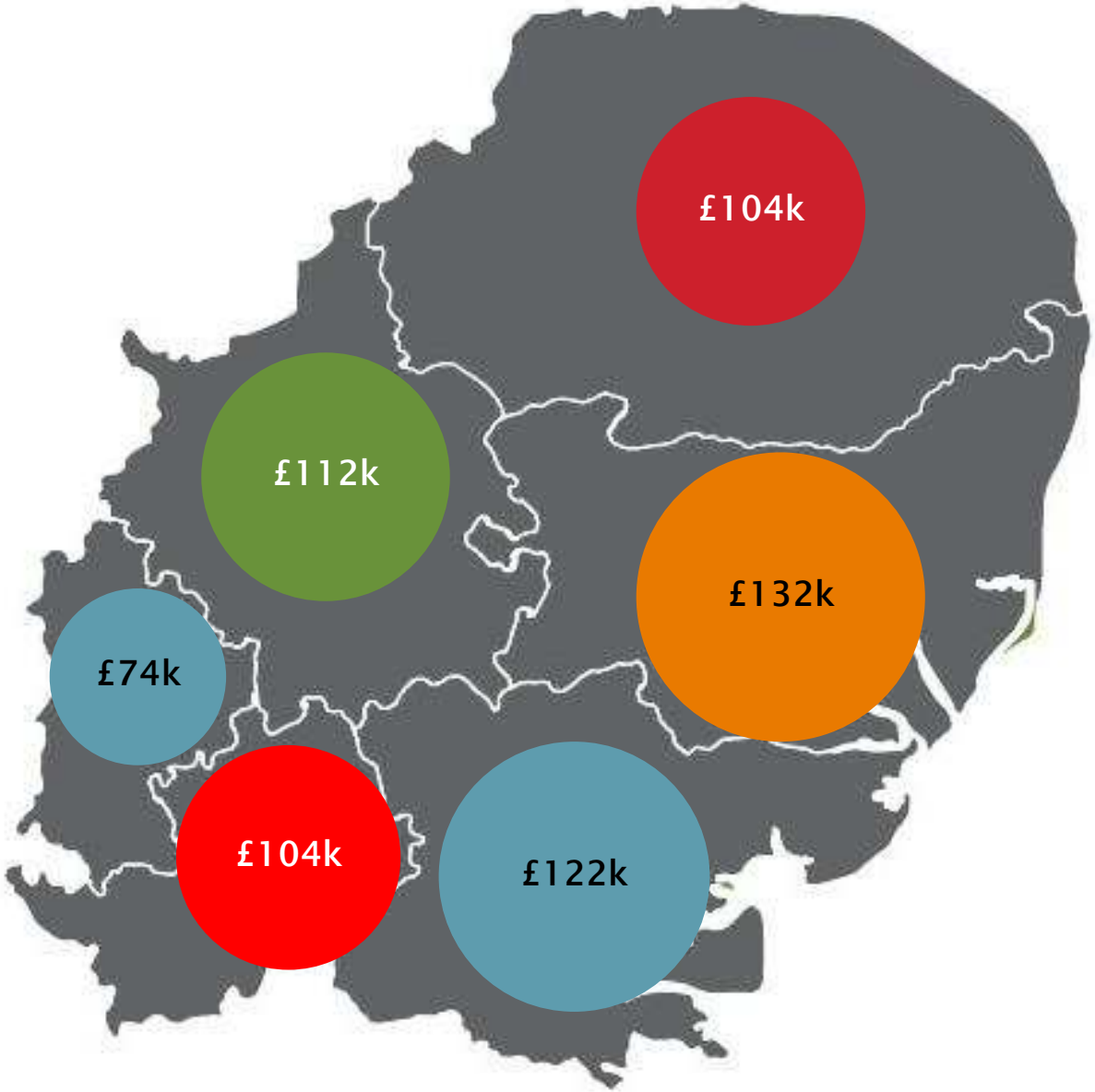
SHARE Museums East
a network of know how

Accredited Museums 2018



SHARE Museums East
a network of know how

SHARE Funding 2018–22



SHARE Museums East
a network of know how

Support for Norfolk museums

- 22 non-NPO Accredited museums
- County MD budget increased to £26,000 (+63%)
- Reinstatement of Museum Development Officer
- Continue close working with Museums Norfolk Group
- In 2017-18, 37 people from 16 Norfolk museums attended SHARE training events

Museum Development in Breckland

Su Booth

Norfolk Museums
Development Officer

SHARE Museums East
a network of know how

Norfolk Museums Service

Supported using public funding by
ARTS COUNCIL ENGLAND

Norfolk Museums Development Officer

- Helping to deliver the SHARE activity plan in Norfolk
- Supporting Accredited museums and those who show an interest in meeting Accreditation standards
- Signposting opportunities
- Facilitating joint working
- Working with Museums Norfolk
- Can seek support from within NMS

Museums Norfolk

Museums Norfolk has three overarching aims

- to **support** their members
- to be a **champion** for them and the sector
- to act as a **catalyst** and **facilitator**

- They work with all heritage organisations and are changing their name to Heritage Network Norfolk to reflect this
- Their Board includes volunteers from Swaffham and Watton Museums

Breckland

Swaffham Museum

- Accreditation Mentor from NMS
- Howard Carter exhibition 2022
- Museums Norfolk audience development project

Watton Museum

- Accreditation advice and finding a Mentor
- Advice from NMS staff for example on archaeology collections

Breckland

Bishop Bonner's Cottage Museum

- New Trustees and volunteers
- Conversion to CIO charitable status
- Exhibition and display support
- Retail advice
- Accreditation Mentor from NMS

Charles Burrell Museum and Dad's Army Museum

- Not currently Accredited

Benefits of Museum Development

- More confident museums
- Better visitor experiences
- More resilient museums
    - Rationalisation
    - Improving income generation opportunities
    - Trustee and governance support and development
    - Strengthened relationships between museums and their audiences

Area Museums Committee

Item 6

Minutes

Tuesday, 29 January 2019 at 10:00

Present :

Councillor Mavroudis (in the Chair); Councillor Cordiner-Achenbach. and Robinson-Payne.

Also in attendance :

Mrs S Wintle (GYBC); Mr A Smith, Dr R Hanly, Mr C Stott, Mrs J Jones,Mr P Miles and Mrs S Johns (Norfolk Museum Service)

1 APOLOGIES FOR ABSENCE

Apologies for absence were received from Councillors Drewitt, K Grey, Jeal, Walch and County Councillor Smith-Clare.

2 DECLARATIONS OF INTEREST

There were no declarations of interest declared at the meeting.

3 MINUTES

The minutes of the meeting held on the 8 October 2019 were confirmed.

4 GREAT YARMOUTH MUSEUMS BRIEFING

The Committee received and considered the Operations Manager's report which presented the Great Yarmouth Museums briefing for the period October 2018 to January 2019.

The Operations Manager's report advised Members of the following exhibitions at the Time and Tide Museum :-

Circus ! Show of Shows which had been running from the 6 October 2018 and would be in place until the 3 March 2019.

This exhibition had been in the planning stages for nearly two years and is a collaborative show created in association with Museums Sheffield, The National Fairground and Circus Archive at the University of Sheffield and Tyne and Wear Archives and Museums. The Exhibition was in response to the 250th Anniversary of the creation of Circus by Philip Astley and formed part of the national events programme lead by the 'Circus 250' group.

The partnership project has been funded by the Heritage Lottery Fund (HLF). The exhibition was the second of three themed exhibitions to open in the UK to mark the 250th anniversary along with inspirational and engaging events programmes. The Project was 50% funded by a grant from the Heritage Lottery Fund in addition to the gratefully received GYBC, NCC and Arts Council England funding. It was designed to tackle the hidden histories of circus and highlight key local stories in each of the three partner venues. These included Women in Circus, Black Circus performers and owners, Animals in Circus, among others.

As well as being able to draw heavily on the national archive held in Sheffield, borrowing key works not normally on public display, the museum were fortunate to be able to work with Peter Jay and the Great Yarmouth Hippodrome in ensuring that the local story of this iconic circus and building was told against the backdrop of the national celebrations. Great Yarmouth's circus story began in 1845 with the first recorded visit to the town by a circus, Cookes Equestrian Circus, whose performance was held in a wooden building on Theatre Plain.

Medieval Medicine - 30 March 2019 to 22 September 2019

'Medieval Medicine' is a touring exhibition from the York Archaeological Trust and the Jorvik Viking Centre. Designed to be family friendly yet addressing serious subjects, this exhibition follows the story of five key medieval medicine practitioners – A Plague Doctor, Religious figure, Cunning Woman, Apothecary and Barber Surgeon. Although curated by York, the exhibition has some strong links and themes to the history of Great Yarmouth.

A section of the exhibition will tell a local story which will be incorporated into the main exhibition design. We have chosen the devastating effect of the 1348 plague on the town where over 7,000 of the estimated 10,000 population died of the disease.

Tattoo: British Tattoo Art Revealed (19 October 2019 – 8 March 2020)

Following Medieval Medicine we will be hosting 'Tattoo: British Tattoo Art Revealed' an exhibition on a UK wide tour produced by the National Maritime Museum Cornwall. The Museum is the only venue in the East of England showing the exhibition. It is estimated that about one in five of the UK population as a whole is tattooed and this figure rises to one in three for young adults. The exhibition explores our historical and contemporary relationship with tattoos and shows that while the word tattoo may have come into the English language following Captain Cook's voyage, this was not the start of the story of British tattooing. While showcasing the rich maritime heritage of tattoos, the exhibition also shows how people from all areas of society have always been tattooed.

Events

October Half Term events

This year October half term started with the Magic of Circus to celebrate the opening of the new exhibition. Visitors had a chance to try out some circus skills with SeachangeArts, creating a circus persona with costume and face painting as well as making miniature tight-rope walkers.

October half term also featured the Herring Day event, celebrating everything fishing-related along with our maritime heritage. Shanty songs by the Rogue Shanty Buoys gave an accompaniment to Fisher Girls busily gutting herring and preparing their equipment. Family-friendly activities like making an exhibition related clown fish, the herring in costume, along with a Crazy Coast game and object handling were delivered.

At the Tolhouse Gaol and Elizabethan House, a little Halloween magic was added to the mix with the Double Bumper History Day: Wicked Witches and Furry Familiars. Here visitors could explore both museums and find the real stories of witches as well as the folk tales that evolved around them to then design their own familiar.

Christmas Events at Time and Tide

Visitors enjoyed the Christmas spirit at Time and Tide with *Christmas Time and Tidings*(Friday 8th December 5-8pm) a free evening event. Father Christmas made a visit and families could enjoy children's activities like our Christmas craft station, making angels and miniature Christmas trees. Adults

could indulge in some retail therapy as local crafters hosted festive stalls in the galleries with their handmade decorations, jams, honey and much more. To add to the atmosphere festive tunes and carols were heard throughout the museum, played by the enthusiastic Great Yarmouth Future Brass Band from the fishing gallery.

Over the Post-Christmas weekend (Friday 28th-Sunday 30th) the Clowning Around at Christmas activity was held in which visitors could make their own custom clown face. On the Saturday added another great activity with our Tightrope character, in which visitors could make figures which balanced and moved across a line. This weekend Christmas event attracted 171 visitors in total.

Winter talks program

The Friday Winter talks schedule started with two special speakers. Historical author Charles Nicholl explored the fascinating life and works of Elizabethan playwright Thomas Nashe and his link to the town, as part of the Thomas Nashe Project. The other special guest speaker was Professor Vanessa Toulmin, one of the leading experts on Circus History and co-curator of our 'Circus: Show of Shows' exhibition. Through this illustrated talk Professor Toulmin explored the history of Circus in the UK from its development in the early 1770s onwards. Tracing the first circuses of Astley, Hughes and others to the peak of Victorian showmen such as Lord George Sanger, Barnum and Pablo Fanque. Professor Vanessa shall be returning during February Half term to deliver another talk, Women in Circus.

Two other Circus related talks had been held; one by Jack Jay about the history and the productions of the Hippodrome Circus, another by the entertaining Cosmo Foolhardy of Foolhardy circus as he talked about his life as a clown as well as the "subtle" art of clowning. Other talk topics have included Signs of Norfolk, Feminist Children's Literature, Sir Astley Cooper-Great Yarmouth Surgeon, The Seven Stages of Women and Bog Bodies. Audience numbers have increased by 11% to 439 compared to the same period last year and the average audience size is 44 people.

February Half Term

This half term will see the embracing of everything circus as part of our 'Circus: Show of Shows' exhibition. Every day there will be a circus-themed craft activity inspired by famous acts of the ring. The museum shall have activities on Monday, Wednesday and Friday hosted by SeachangeArts who shall be teaching mini classes in juggling, diablos and hula hooping. We will be also visited by Print to the People who shall be helping people create their own Circus posters. These shall be accompanied by face painting and dressing up and other circus themed craft activities which shall be running everyday over the Half Term break. Also, The museum have the leading circus expert Professor Vanessa Toulmin back to give another special exhibition talk on Thursday 21st on Women in Circus. This has already proved hugely popular and is nearly fully booked.

Other museum projects and developments

Curatorial update

The centenary of the end of the First World War, 2018 saw a refresh in the Time and Tide War Gallery, with a new display honouring the courageous actions of local war hero, Walter Poll OBE.

Teaching Museum Trainees Nicole Hudson and Ruth Stanley increased collection access and interpretation, organising a Kids in Museums Teen Take Over Day for ESOL (English as a Second or Other Language) students from East Coast College. The students were given the opportunity to handle collections, learn conservation techniques, and reinterpret the exhibition text in *Circus! Show of Shows* in their first languages.

A crocodile was also welcomed back into the collection, returning from Norwich Castle where it had been displayed on loan in the Paston Treasure Exhibition.

Sea History Differently project – Esmee Fairbairn Collections Fund

The Touring Maritime Beach Hut is a pop up exhibition package which has been developed as part of the working partnership between the Time & Tide Museum and Esme Fairburn Foundation. Under the*Sea History Differently* banner, the project is devoted to increasing access and engagement with maritime heritage.

The finished beach hut has spent the Christmas holidays in the Fishing Gallery at the Time & Tide to test its robustness before it goes out on location, and is now fully booked through until the end of June, which is exciting news for the project as a whole.

Making Waves – Seaside Heritage project

As part of the Making Waves Together project, work began recently to co-curate a set of History Handling Boxes on behalf of the Time and Tide Museum. The Making Waves Together project aims to broaden access to cultural heritage in Great Yarmouth and Lowestoft. One of the ways to achieve this is to create a selection of themed objects boxes which reflect what members of the community identify as important to their own past. The boxes will be used as an outreach resource or as the basis for a supported museum visit so must be accessible and inviting to all, including those with differing physical, mental, cognitive or cultural awareness. To this end, consultation was undertaken with Great Yarmouth MIND where several members wanted to develop a handling box with a maritime theme.

The project was so popular that it has been extended to allow participants to put their learning into practice and assemble the completed boxes.

Colin Stott, Learning Manager provided Member with a detailed presentation on the learning that had taken place at the Time and Tide.

The schools offer continues to be very popular. By the end of January 2019 7,714 students will have visited Time and Tide Museum, 541 to the Elizabethan House Museum and 222 to the Tolhouse. A new event has been developed for the Circus exhibition at Time and Tide where children will learn about the fascinating stories of people who performed at the Hippodrome in the past and learn some circus skills. Some of our forthcoming circus schools events will include activities at the Drill House with circus performers from Seachange Arts.

These circus events were funded by HLF as part of the NMS Circus 250 project and will have seen 700 students visiting by the end of the exhibition. The schools team are now working on two new events for the forthcoming 'Medieval Medicine' exhibition that will be on show at Time and Tide from Easter.

Clare Parker has recently been recruited to the role of Learning Officer leading the schools team. Clare has over 20 year experience teaching in local schools and is a governor at St Georges Primary School.

Early years

Little Kippers

Little Kippers under 5s sessions restarted in the autumn with some new children joining the group. These sessions provide a fun introduction to the Time and Tide Museum with themes such as *Work, Work, Work* and*Flying Things*

Magic Aycorns

Time and Tide hosted a week long residency by a group of artists for an ACE funded action research project led by Great Yarmouth Community Trust, AYCORN (Arts and Young Children Regional Network) East and the Festival Bridge (FB). The Magic Aycorns project enabled artists, early years specialists and museum staff to work together to explore new ways to make museums more engaging for children aged 0-5. The artists used creative approaches and technology to enable the children to investigate the galleries, including interactive playdough, remote cameras and pressure pads triggering sound effects. Two members of the museum learning team then attended a weekend residential training weekend at Snape Maltings led by Paulo Rodrigues Musica Teatral from Portugal exploring the theme of 'Tuning, People, Birds and Flowers'. A research report will be published shortly and we will be working with AYCORN East to seek funding to use this to inform the development of the early years offer at Time and Tide.

Youth Engagement

Requiem Concert Film

Following the success of the Requiem First World War centenary project we are pleased to announce the completion of the full film of the evening orchestral concert at the Hippodrome in June.

Kick the Dust – Norfolk

Work has started on the Kick the Dust – Norfolk Project which is funded by as new HLF fund designed to test innovative new ways to engage young people with heritage. The project will work across NMS and will create a model that establishes radical new ways of working for heritage organisations. It will facilitate impact and sustained engagement with the young people of Norfolk, including those most hard to reach. Norfolk Museums Service (NMS) will deliver this programme with YMCA Norfolk and Creative Collisions, two organisations with a strong record of engaging the most vulnerable young people.

Young people will create their own individual journeys through active engagement with Norfolk's heritage, using structured progression pathways based around a menu of options, tailored to meet individual needs. Outcomes for young people will include certificated skills and training, enhanced employment opportunities, improved self-confidence, active involvement in programming and projects, and a chance to shape the direction and governance of the service.

Norfolk Journeys is an ambitious trailblazer project. It is the first of its kind to offer complete opportunities for young people outside of formal education, and it has the ambition to support young people encountering significant barriers to engage in wider society to access and enjoy new opportunities and challenges in life.

A Project Co-ordinator has been appointed to work with new Project Workers based with learning teams around the county including Time and Tide Museum. The project will run until March 2022

Saturday Art Club

It is the third year of The Saturday Club and began this year with 10 returning and 5 new members, producing colourful screen prints inspired by our Circus 250 exhibition and led by Tutor Donna Harold. This was followed by a double session of dynamic figure drawing of acrobat Tia from Seachange and run by local artist Kate Coleman, the results were then displayed in the community gallery.

A trip to London saw the group meet up with other Saturday Clubs from around the country at Central Saint Martins art school where their collective 'Portrait' exhibition was on show. They were formally welcomed by Sir John and Lady Frances Sorrell and spent the day taking part in group activities with

the other club members.

Some of the highlights for this coming spring term will be the ‘Masterclass’; a session run by an industry profession artist or designer, two local artists running workshops in glass and sculpture, both taking inspiration and looking to feed into our ‘Medieval Medicine’ exhibition.

Young Communicators Yarmouth

Creative Collisions has been awarded an Arts Council England Project Grant of £11,290 to set up a brand new creative media team for Great Yarmouth. Creative Collisions are collaborating with project partners Young Norfolk Arts Trust who have run a Young Comms team in Norwich for five years.

Games Design at Great Yarmouth Museums

Time and Tide Museum is working with level 4 Games designers at East Norfolk Sixth Form to create four new games interactives for Time and Tide, Tolhouse and Elizabethan House and forthcoming temporary exhibition ‘Medieval Medicine’. Thirteen students have made two research trips to all three sites and to the Lydia Eva before presenting their initial proposals to a museum panel. The games will be installed in May 2019 and will represent the students’ final major showcase before they move on to university and Games Design careers.

Make Yarmouth

Creative Collisions was awarded £19,000 from NEACO (Network for East Anglian Collaborative Outreach) to deliver ‘Make Yarmouth’, a project designed to encourage young people into higher education. Throughout the summer of 2018 Creative Collisions and Original Projects delivered thirty free artist led design workshops for teenagers. Five mini art and design projects were introduced by inspirational designers (Furniture by Martino Gamper, Architecture by Hana Loftus from HAT Projects, Product Design by Will Shannon and graphic design with Maki Suzuki from Abake).

Twenty six teenagers took part in one or more workshop and many attended regularly. The project was very successful in reaching local young people who are living in NEACO target postcodes. Relationships with Children’s Services and youth charities such as Prospects and MAP were consolidated and this helped to engage and support young people. In order to maintain these relationships and continue to offer skills workshops to local young people the project will be funded for another year by Norfolk Museums HLF-funded *Kick the Dust Norfolk* Programme. Make Yarmouth sessions will continue throughout 2019 on Tuesday evenings in term time and the group will focus on creating retail products inspired by museum collections.

Takeover Day

Our annual Takeover Day event took place on the 22nd November at Time and

Tide Museum. This year it was led by our two Teaching Museum trainees Ruth Stanley (Learning) and Nicole Hudson (Curatorial). They worked with 28 ESOL (English as a Second or Other Language) students from East Coast College taking part in three main activities: an object handling workshop, including mystery objects. The collection of artefacts included hand lamps from the Second World War, a mammoth tooth, a Tudor watering can and an eel trap. The session also included an “Archaeology Bin”, an activity the young people found enjoyable but challenging, where students were given various groups of objects from different periods of history: the Stone Age, Iron Age, Roman and Viking, to Tudor and Victorian which they then had to identify and place in chronological order. In a lost property activity the students were given a handbag containing personal items and tasked with trying to deduce, in as much detail, who the handbag might belong to. Head of conservation for NMS, Man-Yee Liu gave a presentation about conservation and then led an active session where the young people learned reconstruction techniques using broken flower pots. Exhibitions Officer, Philip Miles, gave a guided tour of the Circus exhibition and spoke to the students about the history of circus.

Enjoy Great Yarmouth Local Cultural Education Partnership

The museum are continuing to lead the Enjoy LCEP with additional capacity and funding provided by the HLF-funded Making Waves Together project. Since the beginning of the autumn term the museum programme have supported 41 school staff with CPD workshops; launched 4 Culture school programmes; trained 6 young volunteers for the first Great Yarmouth Youth Arts Festival, and coordinated the equivalent event in Lowestoft; festivals that saw a combined audience of over 200 young people attending creative workshops during October half-term.

Teachers CPD

In September a teacher training day for all the staff at St George’s Primary school was held. The training focused on using drama techniques, as well as museum objects and paintings, to enable teaching staff to inspire creative writing from their pupils. Even those without a penchant for amateur dramatics threw themselves into the day, creating characters, using paintings to inspire poetry and multisensory approaches for storytelling.

A circus themed CPD workshop was held, linking in with the temporary exhibition at the Time and Tide museum. With 7 schools represented, including Red Oak Primary in Lowestoft, it was a good turnout thanks in part to the growing Enjoy and Lowestoft Rising teaching networks.

The session started at Seachange Arts with an introduction to circus skills that help develop pupil’s concentration and resilience. Then an exploration of the circus exhibition at Time and Tide museum with Genevieve Rudd, who then supported a session on mono-print that saw the attendees creating their own circus posters. Kate Argyle highlighted potential curriculum links with circus as a theme and finally all were treated to a tour of the Hippodrome museum, an extraordinary place brimming with circus paraphernalia and tales of daring do.

Enjoy's *Culture School* programme moved on a pace this term with 4 new projects; St Nicholas Priory CEVA Primary had an after school drama club delivered by their arts partner, St George's Theatre; St George's Primary and St Mary St Peter Catholic Primary schools started their exploration of Gobbolino with Into Opera, a 2 year project that will see this well-loved children's story transformed into an opera; and at Edward Worlledge Ormiston Academy children from year 4 worked with a local visual artist exploring the theme of journeys

October half-term was all about two brand new Arts festivals for 11-19 year olds. NessFest in Lowestoft was pulled together in a very short period of time to deliver 10 workshops from 6 venues to over 80 young people who attended the afternoon of free arts and cultural activities.

Young@Arts Festival

That week the museum also helped to develop and deliver the inaugural Young@Arts festival in Great Yarmouth. Led by Mancroft Advice Project the festival for 11-19yr olds was steered by teenagers and engaged 140 of their peers in a fantastic variety of workshops and performances. We staged festival themed T-Shirt printing at Time and Tide and horror film *Woman in Black* at the Tolhouse where screaming and laughter were generated in equal measure. Both museums were free entry for young people with a festival wrist band, attracting over 50 young people. A real highlight was the National Art & Design Saturday Club, Silver Arts award group YOMA who staged an exhibition of youth art at Skippings Gallery.

The Operations Manager hereby presented the Visitor Numbers year to date for the Time and Tide, Elizabethan House and Tolhouse Goal.

5 RATIONALISATION REPORT

Samantha Johnss (NMS Collections Development Manager) summarised the great Yarmouth Museums Associations Rationalisation report which links into and conforms with the Arts Council Accreditation standards.

The Committee discussed a visit to the Gressenhall Collections Museum to be able to see the vast amount of items stored at the Museum. It was agreed that this visit be looked into.

RESOLVED :

The Committee supported the proposals set out in the Rationalisation report.

6 TIME AND TIDE EXHIBITION PROGRAMME FOR 2019-20

The Committee received a presentation from Phillip Miles on the upcoming

exhibition programme for 2019-2020.

The meeting ended at: 12:00

BOROUGH COUNCIL OF KING'S LYNN & WEST NORFOLK

Item 7

KING'S LYNN AND WEST NORFOLK AREA MUSEUMS COMMITTEE

Minutes from the Meeting of the King's Lynn and West Norfolk Area Museums Committee held on Monday, 4th March, 2019 at 3.00 pm in the Council Chamber, Town Hall, Saturday Market Place, King's Lynn PE30 5DQ

PRESENT: Councillor Mrs E Nockolds (Chairman)
Councillors A Bubb, M Chenery of Horsbrugh, Mrs E Nockolds, T Smith, J Westrop and Mrs S Young
Mrs S Thompson, Chairman of the Friends of Lynn Museum

Officers: O Bone, R Hanley, M Saganowska, A Tullett – Norfolk Museums Service

1 **APOLOGIES FOR ABSENCE**

Apologies for absence were received from Councillors D Buck, H Humphrey, A Tyler and J Ward.

2 **MINUTES**

The notes from the meeting held on 3 December 2018 were agreed as a correct record, subject to the following amendment:

Page 6: second set of bullet points – 3 be amended to read:

"The Friends of Hardwick Cemetery had been successful in obtaining a grant for a Baines Memorial."

3 **MATTERS ARISING**

The Assistant Head of Museums advised that Christine Marsden, Kick the Dust Project Co-ordinator would attend the next meeting on 17 June 2019 to give an update on the project.

4 **DECLARATIONS OF INTEREST**

Councillor Chenery declared an interest as a trustee of the Norfolk Records Office Charity.

5 **REPORT OF THE ASSISTANT HEAD OF MUSEUMS**

The Assistant Head of Museums provided an update on the changes to the Heritage Lottery Fund now called the National Lottery Heritage Fund. A copy of the document is attached to the minutes.

The Assistant Head of Museums and Curator, Lynn Museum presented the report which provided information on the King's Lynn Museum activities for the period from November 2018 to January 2019.

The visitor numbers were tabled and discussed. It was highlighted that the figures had increased in 2019, for the same period in 2018. Officers reported that it was anticipated that the total number of visitors at year end would exceed the previous year.

The Assistant Head of Museums responded to questions and comments relating to:

- Thomas and Henry Baines exhibition at the Lynn Museum in the summer of 2020 and potential to linking of sites within the town via a trail.
- Green Pilgrimage interreg project.
- 2019 Journeys, People and Place Pilgrimage.
- Current exhibition at the Lynn Museum – Animal ABC from Ammonite to Zebra.
- Iron Age Snettisham Hoard.
- Annual Easter pilgrimage from the Ouse to Walsngham. It was noted that the pilgrimage would be filmed and used for the 2019 Journeys, People and Place Pilgrimage exhisition.
- School holiday programmes and levels of attendance.
- Seahenge souvenir publication was yet to be completed and once printed would be available to purchase in the museum shop in 2019.

The Chairman, Councillor Mrs Nockolds informed Members that a new light projection show was currently being displayed on the Custom House which had been researched and designed by the pupils who were home education and would be available to view for an additional week. The Chairman, Councillor Mrs Nockolds thanked the staff at the Lynn Museum and Trues Yard as the group informed her that they very much appreciated the support they received from the staff of both museums.

The Chairman of the Friends of Lynn Museum provided an update, the details of which were set out at section 3 of the report. The February Newsletter had been circulated to the Committee for information.

In response to questions regarding the legacy of £500, the Chairman of the Friends of Lynn Museum advised that the Friends wished to purchase a specific item which had to date not yet been identified by Lynn Museum.

The Chairman, Councillor Mrs Nockolds thanked the Assistant Head of Museums and the Curator for an interesting report.

Councillor Smith referred to an article in a railway magazine relating to the 1912 Hunstanton to King's Lynn railway line. Councillor Smith to email O Bone details.

Councillor Mrs Westrop made reference to The Richard III Society and the annual 3 day international conference being held at the Dukes Head in King's Lynn on 4 to 6 April 2019 which would focus on King's Lynn and Hanseatic Ports.. Dr Paul Richards was a speaker. It was **agreed** that O Bone would contact R Williams to see if any contact had been made by the organiser. Councillor Mrs Westrop to forward details to the Democratic Services Officer to circulate to the Committee.

The Committee received an overview of the work which had been undertaken during 2018 and 2019 by the Teaching Museum trainees, Andrew Tullett and Monika Saganowska which were funded through the Norfolk Coastal Treasures project.

On behalf of the Committee, the Chairman, Councillor Mrs Nockolds thanked the trainees for all the valuable work which they had undertaken during their time with the Norfolk Museums Services and wished them both well and every success for their future careers.

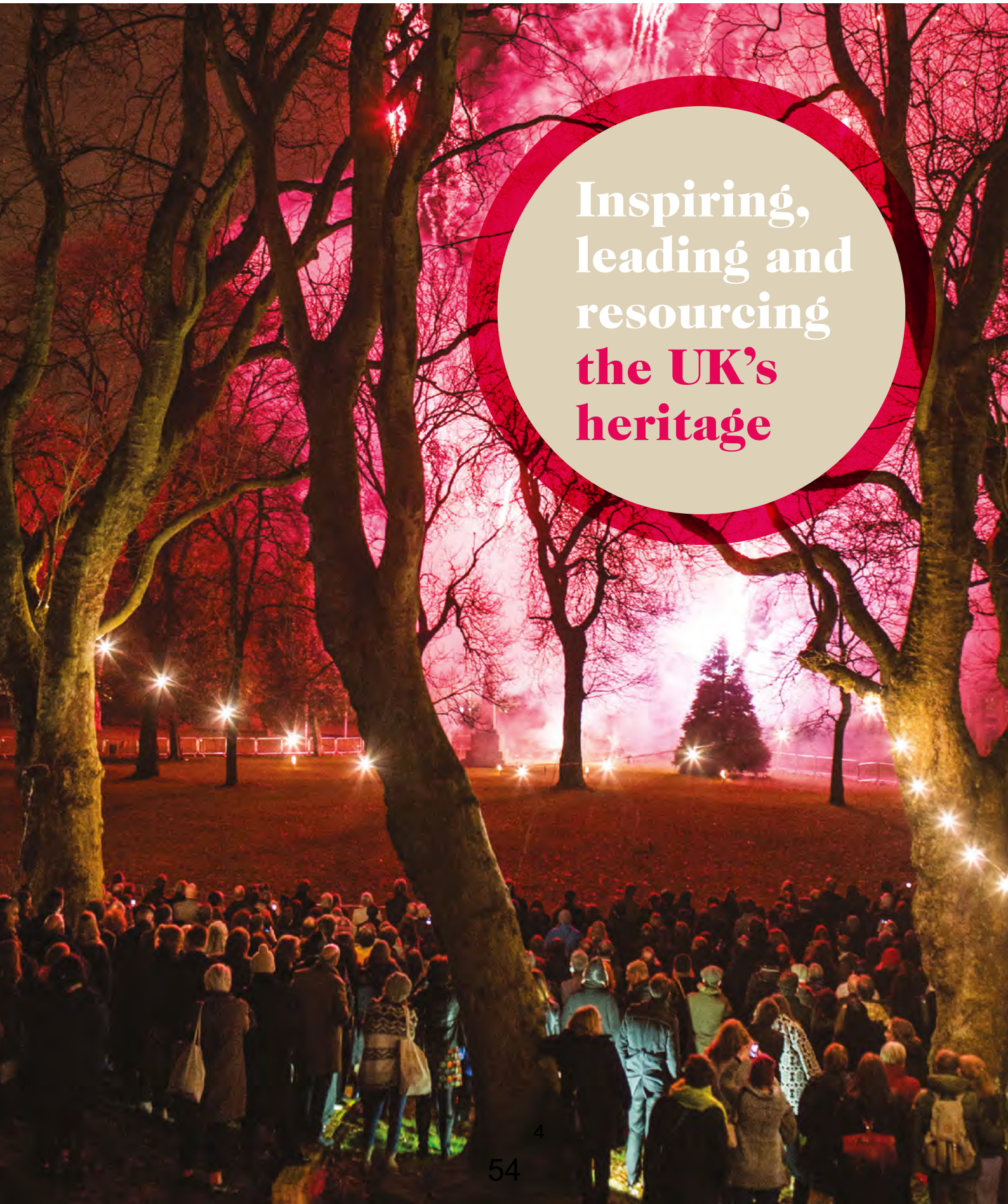
6 **DATE OF NEXT MEETING**

The next meeting of the King's Lynn and West Norfolk Area Museums Committee would be held on Monday 17 June 2019 at 2.15 pm in Lynn Museum, Market Street, King's Lynn.

The meeting closed at 4.17 pm

The National Lottery Heritage Fund
Strategic Funding Framework 2019–2024

HERITAGE FUND



Inspiring, leading and resourcing the UK's heritage

Front cover
The 21st Century Gallery in the Park: Extending Access to the Whitworth's Collections
University of Manchester

Left
Flow to the Future: connecting people and peatlands
RSPB Scotland

Contents

	Foreword by Sir Peter Luff	**04**
	Overview by Ros Kerslake	**06**
01	**Our vision and ambition for 2019–2024**	**08**
02	**Our portfolio**	**30**
03	**Inspiring and leading**	**36**
04	**Resourcing**	**46**
05	**A positive and lasting change**	**48**
	Appendices	**50**
	Developing our strategy	50
	Our policy and operating context	51

Acknowledgements

Published January 2019.

Copyright © The National Lottery Heritage Fund 2019.

Information correct at time of publication.

Designed and produced by 23red.

Printed on 100% recycled paper, which is certified in accordance with the FSC® (Forest Stewardship Council). Please recycle after use.

Photography

© The National Lottery Heritage Fund, except: Whitworth (cover image) © David Levene; Flow to the Future © Maciej Winiarczyk; Peter Luff © Paul Pickard; Ros Kerslake © Jeff Gilbert; Pages of the Sea © 14–18 NOW; Hull City of Culture © Chris Pepper; St Mary at the Quay © Andy Marshall; Punk in Walsall © Steve Pottinger; Brompton Cemetery © The Royal Parks; Bat © Hugh Clark Bat Conservation Trust; Wildlife Skills Scheme © Sam Frost; V&A Dundee © Hufton Crow; Yr Ysgwrn © APCE-SNPA; Jodrell Bank © Ant Holloway; Dolphin © Gregory "Slobirdr" Smith; BAM! Sisterhood © The Angelou Centre; Polli:Nation © Polli:Nation; Oatcake Obsessions © Caudwell Children; Norwich Castle © Norfolk County Council; Daniel Adamson © Matt Thomas Photography; Bannockburn © National Trust Scotland; Fire Station Sunderland © David Allan; Improving Futures © Jason Lawton / IWM North; Harland and Wolff © GOC Photography; Great Place Scheme © Great Yarmouth Borough Council; Back from the Brink pine marten © Anne-Marie Kalus; The Piece Hall © Paul White Photography.

More information on the projects featured can be found on our website www.heritagefund.org.uk

Foreword

Sir Peter Luff, Chair

Everything we do for the heritage of the United Kingdom is made possible by National Lottery players. So we must spend their money wisely and the projects we support must bring benefits to them and their communities. This demands of us an absolute commitment to diversity and inclusion. Heritage defines what we all are. It must be accessible to everyone.

Heritage illuminates history. It includes buildings and landscapes, museums and memories, objects and species, but we do not define or limit its scope. While our work is informed by experts, we ask people to decide what they value from the past and wish to hand on to the future. That is the heritage we support.

Bringing heritage into a better condition and making it fully accessible to diverse audiences brings a host of wider benefits. These include developing skills and improving wellbeing, boosting local economies and creating jobs, sustaining biodiversity, and encouraging a sense of identity and belonging.

Our approach is probably best summed up by the phrase, "It's not enough to save something – you've got to make it live". That's because a living heritage is most likely to be sustainable and to bring greater benefits to people and communities.

This new Strategic Funding Framework marks a significant new direction for us. It's secured on the foundations of the Heritage Lottery Fund's quarter-century of experience, extensive research and the Tailored Review of the Fund conducted in 2017. It also reflects the need to respond to a changing environment, including less certainty in our income and changing expectations in society. So, like the heritage we support, this strategy itself must live and evolve to face these challenges.

We will continuously monitor the effectiveness of our new approach, consulting with all our partners as we do so, and make the changes necessary to deliver our vision and ambitions.

Improving the condition of our heritage remains one of our prime objectives. But we will be doing many things differently from now on.

"We will seek to make National Lottery players' money work even harder"

Firstly, we are changing the way we work to make us more devolved and better resourced. Our new organisational structure will enable us to inspire and lead the heritage sector. It addresses new challenges, such as the impact of digital technologies, and will also allow us to resource the new priorities set out in this strategy.

Secondly, we are making it easier for applicants and all our partners to work with the Fund. We are simplifying our processes and the outcomes we look for in projects, while taking our work closer to the communities we serve.

This should also speed up decision-making and help our outstanding staff to do an even better job for the heritage of the United Kingdom.

Thirdly, we will seek to make National Lottery players' money work even harder. Grant-making will remain our most important function, but we will look for new ways of doing business, embracing loans and social investment models in our portfolio of financial assistance to heritage organisations and their projects.

Finally, we are changing our name to make the link with the National Lottery more explicit. This, we hope, will encourage more people to play as they see more clearly the amazing things their money achieves.

Welcome to the National Lottery Heritage Fund.

Top
Hands on Heritage
Kick the Dust project
National Museum Wales

Ros Kerslake,
Chief Executive

Overview

This Strategic Funding Framework for 2019–2024 sets out our vision and the principles that will guide our National Lottery investment for the next five years.

It's an ambitious framework rather than a rigid plan. We are introducing new strategic directions and ways of working to support and strengthen the UK's heritage through uncertain times, and will respond flexibly to changes and opportunities as they arise.

When we started developing our strategy, we asked players of the National Lottery what the 'good causes' money should achieve for heritage and people. Their response was both inspiring and challenging. Our established principles of supporting the full breadth of heritage UK-wide and ensuring that heritage is enjoyed by the widest range of people were resoundingly endorsed by the players. This position also remains strongly supported by the general public and the customers and stakeholders who responded in detail to our consultation. We will continue this overarching direction that, since 1994, has enabled many thousands of successful heritage projects to achieve fantastic results, transforming communities across the UK.

Over the next five years, we expect to invest around £1.2 billion in the UK's heritage. This is a huge opportunity to build on the past 25 years of achievement, and a great responsibility. Our ambition for the money raised by National Lottery players is to inspire, lead and resource the UK's heritage to create positive and lasting change for people and communities.

What will this mean in practice? We will stand up for the enormous good that heritage delivers for society, using our evidence and experience to be a strong advocate with national and local government and other agencies. We will support the capacity and resilience of the heritage sector as a whole, and encourage innovation and collaboration, including working across sectors with a wider range of partners. We have set ourselves six objectives to capture the impact of National Lottery investment in heritage up to 2024 and we will regularly measure our progress against these.

By investing a proportion of our income, initially small, in social investments (for example through loans and impact funds) we will recycle some of our funding and increase our impact. We will build capacity in organisations to take advantage of repayable finance, and use additional investment to grow the overall 'pot' available for heritage.

Encouraged by the recommendations of our recent Tailored Review, we will expand our activity in other areas too. We will support heritage organisations to engage internationally and benefit from exchanging knowledge and skills. We will build digital capabilities in the sector and in our own organisation, including sharing our data openly. We will invest proactively in other strategic opportunities such as dynamic approaches to collecting, and enterprising approaches to revitalising heritage at risk, through occasional

UK, country or local campaigns, and innovation and partnership funds.

Our customers and stakeholders have called for maximum flexibility in our funding, and we are responding with a radically streamlined grant-making portfolio. This delivers the vast majority of our funding through National Lottery Grants for Heritage, an open programme for any type of heritage project from £3,000 to £5 million. We have simplified our application processes and requirements, including introducing single-round grants up to £250,000. Our customers will see some immediate improvements to our online processes, with more significant changes to follow from 2020 as we modernise our digital grant-making systems. This aims to make the experience of working with us as efficient and straightforward as possible.

"We will stand up for the enormous good that heritage delivers for society"

We are making changes to our organisation too. We are already heavily devolved in our grant-making, with local decisions on grants up to £2 million. We strongly believe these investment decisions should be taken by people who live or work in the areas and communities that benefit, and who understand the different strategic needs and distinctive character of the heritage across the four countries of the UK. For the first time we will delegate all funding decisions up to £5 million to committees in Scotland, Northern Ireland, Wales and three new geographical areas in England – North; Midlands and East; and London and South. This will amount to around 80% of our annual budget, compared with around 45% under the current strategic framework.

We will continue to provide great support for applicants, with a wider range of accessible and helpful digital resources. We will provide targeted help to higher priority applicants who are under-represented in our funding, and to those applying to us for the first time, to support them in achieving their aspirations. By investing in technology we will be able to work more locally with communities, with a wider network of office and staff locations across the UK supporting our devolved governance structure.

The success of the National Lottery is critical to achieving our vision across the UK. Our new name and brand uses the highly recognisable National Lottery crossed-fingers logo to strengthen the association between play and the heritage cause, and to raise awareness of the tremendous impact for heritage and communities that this significant investment delivers. Everyone benefits from a thriving National Lottery and the National Lottery players we consulted were enthusiastic advocates for promoting this good news more clearly. As one participant in a workshop at Beamish Museum observed:

"I had no idea where my money is going to, when I play the [National] Lottery. And if I'd realised it's been spent for heritage in the way it is, I'd buy two tickets. Buy more tickets, give more money to the heritage funding. It's not only our future, it's our children's future, grandchildren's future."

Our vision and ambition for 2019–2024

Pages of the Sea,
Downhill Beach, Derry
14–18 NOW

A flexible framework for the four countries of the UK

National and local

The National Lottery Heritage Fund is unique in covering the full breadth of natural, cultural and intangible heritage, across the UK. Since 1994, National Lottery grants amounting to £8 billion distributed to more than 44,000 projects have sustained and transformed the UK's heritage. Through the scale of this investment we've had significant influence over 25 years, driving an inclusive and democratic approach to heritage which is widely supported by National Lottery players and the public.

> "We take account of different policy priorities in the four countries, and the strategic roles of other agencies"

Our UK-wide operation and regional and country presence enable us to work strategically with governments and a wide range of partner organisations. At the same time, we're also closely engaged with people and communities looking after and celebrating their heritage at a local level. Within our framework, we take account of different policy priorities in the four countries, and the strategic roles of other agencies. From 2018–19, we have new Policy Directions for the UK, Scotland, Wales and, for the first time, England. We work closely with local government and other local strategic partners to ensure that the value of heritage and its contribution to civic life and communities is fully understood. Under this Strategic Funding Framework, our business delivery, governance and investment decisions will be even more devolved.

Right
Hull City of Culture 2017
Hull UK City of Culture 2017 Ltd

“All decisions up to £5m under National Lottery Grants for Heritage will be taken locally”

All decisions up to £5 million under National Lottery Grants for Heritage (see page 32) will be taken locally, with our UK Board deciding on UK-wide strategic interventions and major awards over £5 million.

Responsive and strategic

Through our new, simpler funding portfolio and commitment to innovation and collaboration, we will have a flexible funding offer over the next five years that is responsive to national and local circumstances. We will take account of the priorities and activities of other agencies, strengthening and deepening our partnership working to add value to National Lottery investment and attract additional capacity, expertise and resources for heritage.

Our vision and role

"Inspiring, leading and resourcing the UK's heritage to create positive and lasting change for people and communities, now and in the future"

The story so far...

Over the last 25 years we have been the largest dedicated grant funder of the UK's heritage, making "a lasting difference for heritage and people". We have driven a progressive and inclusive approach, enabling organisations to transform their heritage offer to the public and allowing a much wider range of people to take part in heritage activities. Investment from the National Lottery has brought about a renaissance in our national heritage, transforming many of our great institutions as well as reaching into every community in the land, improving daily lives for millions.

Our vision for 2019–2024

Over the next five years, we will build on this track record of achievement. We aim to be a strong thought leader and change-maker for the full breadth of heritage. We want to demonstrate and champion the impact and benefits to society that heritage achieves, and attract investment and support from others. We want heritage to be more widely recognised as a vital contributor to the economy, social cohesion, better places and individual wellbeing.

Our role

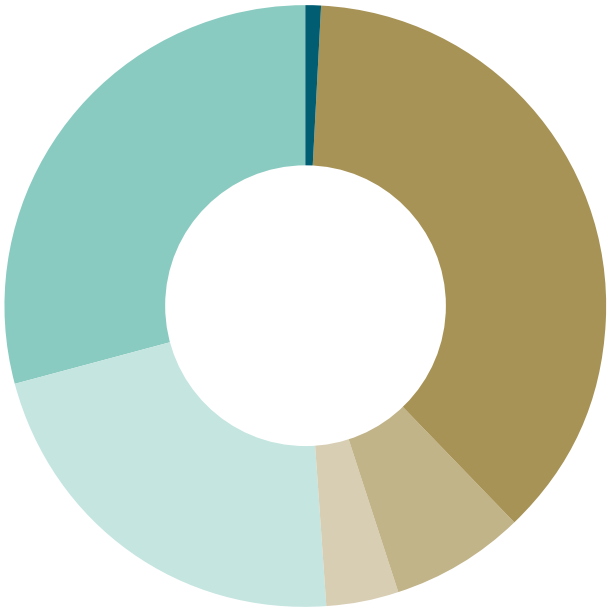
After a decade of reduced public spending, the financial environment for heritage remains challenging. We will champion innovation in business models, and build capacity, skills and resilience in heritage organisations to enable them to diversify their income.

We will move beyond grant funding, investing National Lottery income as grants, loans or other financial interventions, where they will best respond to strategic needs. We will maximise our impact through recycling some of our income, as well as leveraging investment in heritage from others. We will build strategic partnerships and collaborations, inspire and support innovation and champion the resilience of the heritage sector.

We will provide leadership and support, drawing on our 25 years of experience delivering heritage projects, from small community celebrations to multi-million pound, multi-year capital developments. Alongside those agencies with responsibility for sector development, we will convene opportunities to network and collaborate, using our data and research to share learning and best practice. We'll also support organisations to measure and demonstrate their social impact through heritage.

Top right
St Mary at the Quay, Ipswich
Churches Conservation Trust

National Lottery funding by heritage sector since 1994



Heritage Area

- Historic buildings and monuments **37%**
- Industrial, maritime and transport **7%**
- Intangible heritage **4%**
- Nature and landscapes **22%**
- Museums, libraries, archives and collections **29%**
- Community heritage (introduced as a category in 2012) **1%**

Our strategic objectives

We are setting six specific objectives with key performance indicators (KPIs) for this Strategic Funding Framework to support better evaluation of the impact of National Lottery investment. See page 48 for more detail.

> **"We are setting six specific objectives with key performance indicators (KPIs) for this Strategic Funding Framework"**

We will:

- continue to bring heritage into better condition
- inspire people to value heritage more
- ensure that heritage is inclusive
- support the organisations we fund to be more robust, enterprising and forward looking
- demonstrate how heritage helps people and places to thrive
- grow the contribution that heritage makes to the UK economy.

The contribution of National Lottery players

Our income is raised by people playing the National Lottery, and we set our budgets for investment annually depending on the returns it generates for heritage good causes. In order to ensure that the National Lottery continues to thrive, it is increasingly important to champion public awareness and recognition of its vital role in a healthy and vibrant civil society.

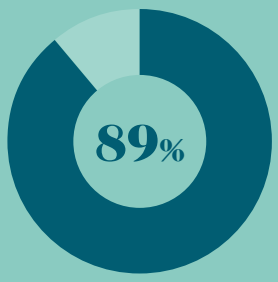
In this Strategic Funding Framework, we will support those we fund in strengthening the National Lottery branding of their successful projects and look for new ways for its contribution to be promoted and acknowledged. In 2019, as 25 years of National Lottery funding is celebrated, we anticipate key heritage partners and projects contributing to a strong National Lottery heritage funding story, with promotional plans to mark this. We will encourage – and, where appropriate, collaborate on – higher profile promotion and publicity plans as an integral part of National Lottery-funded heritage projects. This includes delivering opportunities to thank, acknowledge and involve the people who contribute by buying tickets.

Top right
Punk in Walsall: life and legacy
Walsall Creative Factory

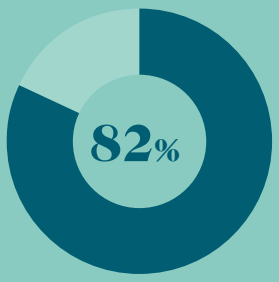
Middle right
Mary Rose Museum, Portsmouth Historic Dockyard
Mary Rose Trust

Bottom right
Brompton Cemetery
The Royal Parks, London

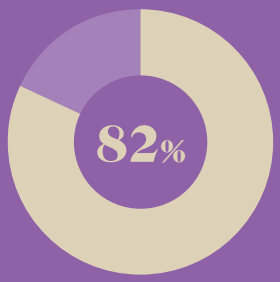
We have received significant support for our objectives. For example, based on our YouGov survey of over 10,000 UK adults in 2018:



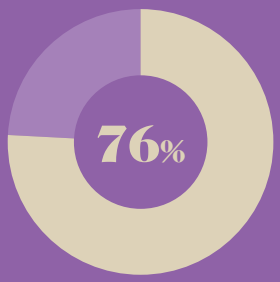
89% agree heritage should be enjoyed by as wide a range of people as possible



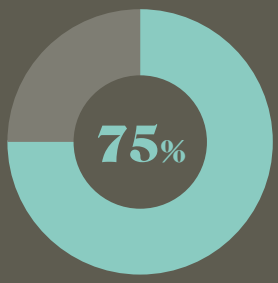
82% agree heritage should have a strong social benefit in local areas, helping people and places to thrive



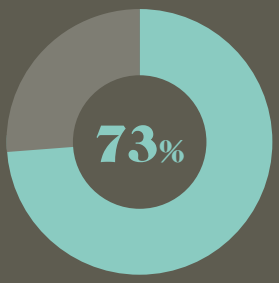
82% agree people should be inspired to value heritage more



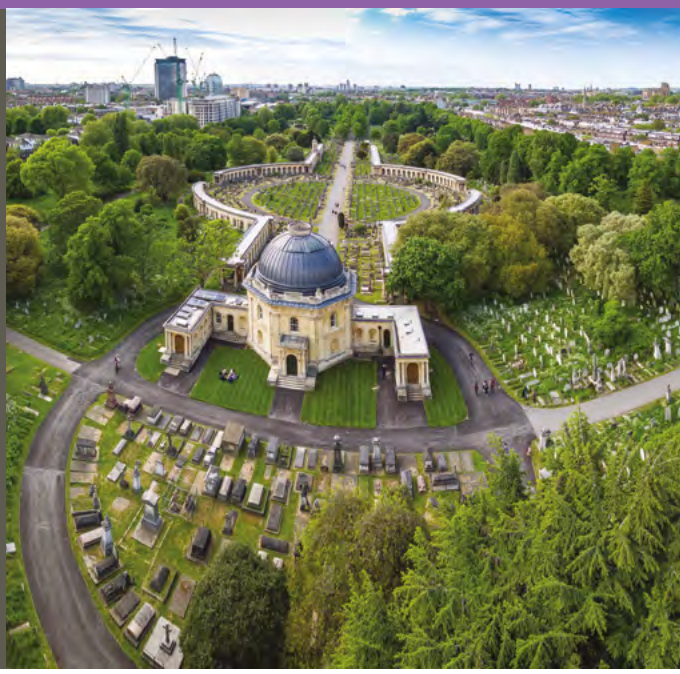
76% agree heritage should be brought into better condition



75% agree heritage should be enterprising and forward looking



73% agree heritage can have a significant effect on the economy



The full breadth of heritage

The National Lottery Heritage Fund will continue to fund the full breadth of heritage across the whole of the UK, enabling people to define heritage for themselves, so that what they value can be enjoyed and passed on to future generations. This scope and reach is essential to our role as a distributor of National Lottery funding for heritage, and our approach is recognised as having made heritage more democratic and widely appreciated than before.

> **"Our approach is recognised as having made heritage more democratic and widely appreciated than before"**

Heritage at risk

Our funding plays a vital role in conserving, protecting and passing on heritage of all kinds which is at risk of loss, damage or neglect.

Our understanding of the ways in which heritage might be considered at risk is broad. It includes:

- heritage that is likely to be lost, damaged or forgotten
- heritage that is designated as 'at risk'
- physical heritage sites that are decaying or neglected
- heritage at risk due to financial difficulty
- intangible heritage and cultural practices that might be lost
- important habitats and species in decline.

Consideration of whether the heritage is at risk will continue to be an important factor in our decision-making.

Heritage in the four countries of the UK

Our strategic consultation confirmed that there is broad support from across the UK for our proposals. When we asked how we should take account of different priorities in the four countries, respondents favoured recognising local needs or plans. Projects should either align with those objectives, or we should ensure that we consult with local experts or those 'on the ground'. This is reflected in how we respond to Policy Directions issued to us by each government.

Our consultation on priorities for heritage highlighted much similarity, but also some differences, between the needs of England, Scotland, Wales and Northern Ireland. The top three areas of need across the UK were recognised as:

- natural heritage and biodiversity
- connecting local people with their heritage
- built heritage.

Within these, natural heritage was a slightly stronger priority for the three countries outside England. Our role in supporting the capacity and resilience of the heritage sector was seen as important across the UK, and this was also slightly stronger in Scotland, Wales and Northern Ireland.

Top left
Tomintoul and Glenlivet Hidden Histories Landscape Partnership
Cairngorms National Park Authority

Top right
Wildlife Skills Scheme
Wiltshire Wildlife Trust

Bottom left
Bats in Churches
Natural England

Bottom right
Islington's Pride LGBT+ Archive
London Borough of Islington

LONDON
LESBIAN
& GAY
CENTRE

Dame Seona Reid

Chair, Committee for Scotland

From iconic landscapes and rare species to important museums and galleries; from rich cultural traditions to historic townscapes and our industrial past, heritage is central to Scotland's identity. It is also understood to have an important role to play in its future. The National Lottery has made a major difference to Scotland's heritage since 1994, both through capital investment in its infrastructure and by bringing heritage to life for a very wide range of people.

> "Heritage has the power to transform the lives of people and communities in Scotland"

With a third of the UK land area and two-thirds of its coastline, it's no surprise that recent consultation identified natural heritage as Scotland's top heritage priority. This is followed by community heritage and built heritage, with an underpinning commitment to engage less privileged and excluded communities. The flexibility of this new Strategic Funding Framework will enable us to respond to these priorities, and to opportunities and strategic partnerships which are distinct to Scotland.

The emerging Environment and Culture Strategies for Scotland place heritage at the heart of cross-cutting themes, including the role of heritage in place-making. They also recognise its potential to improve community cohesion, contribute to community empowerment, promote inclusion and enhance health and wellbeing. We will work in collaboration with heritage sector bodies, local and national government, social enterprise, tourism, arts bodies, local communities and others to make the most of the opportunities that arise from more interconnected working. In doing so, we are committed to supporting the sector to become more resilient, build capacity, develop skills and encourage innovation and the exploration of new approaches.

We will build on recent initiatives such as Scotland's Great Place Scheme and our response to Scottish Government Themed Years with dedicated National Lottery funds, most recently the Year of History Heritage and Archaeology and the Year of Young People. Forthcoming Themed Years relating to Coasts and Waters (2020) and Scotland's Stories (2022) both offer great potential for future collaboration.

Heritage has the power to transform the lives of people and communities in Scotland. And the National Lottery Heritage Fund has a major role to play – a role we embrace enthusiastically.

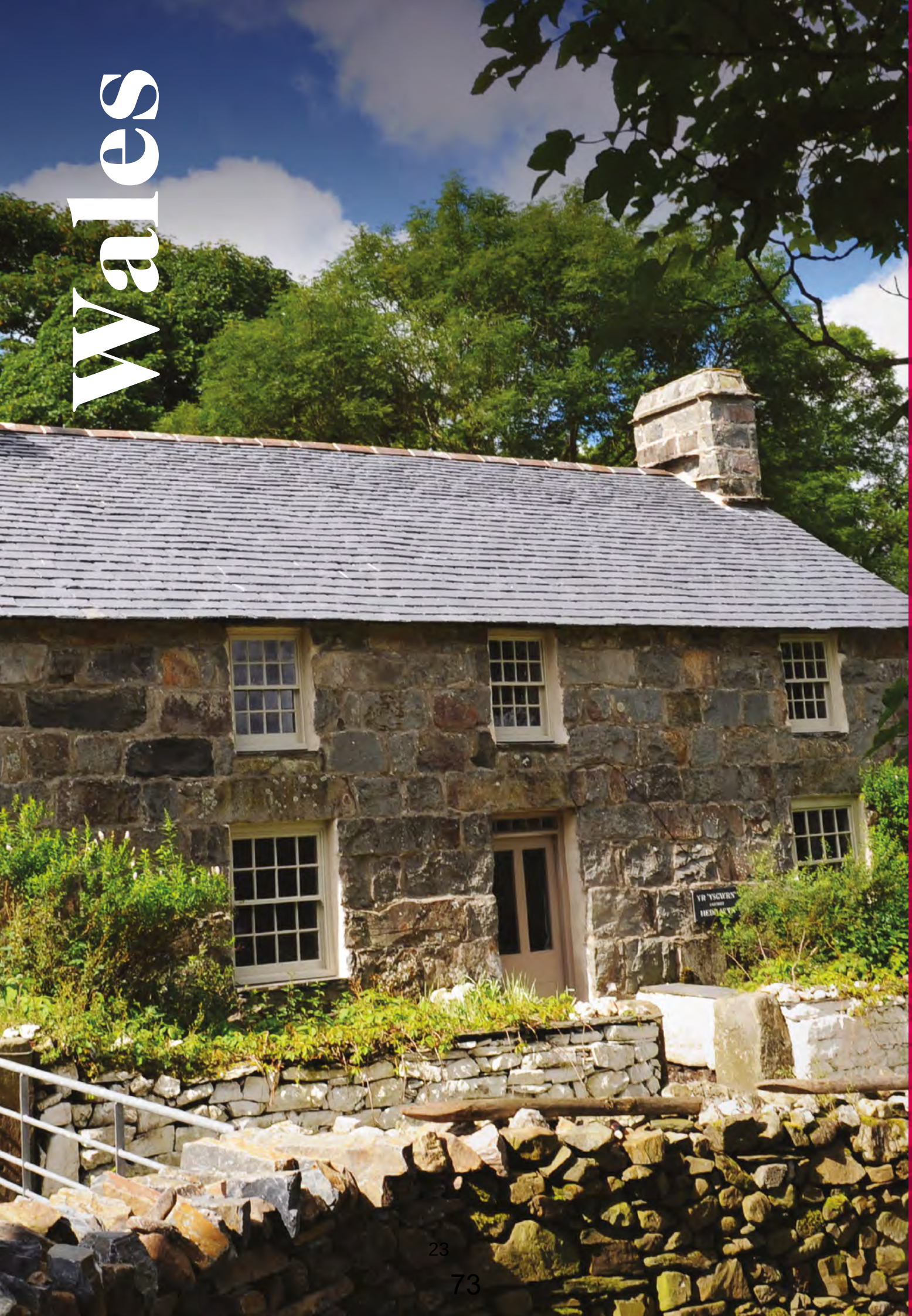
Right
V&A Dundee
Dundee City Council
City Development

Scotland

22

72

Wales



Baroness Kay Andrews

Chair, Committee for Wales

The heritage of Wales is diverse, complex and immensely rich. Our country has a profound sense of place – whether that is in the valleys of South Wales, the wild landscapes of Snowdonia or our fabulous coastline. Our rural and urban landscapes and townscapes and their different communities, different cultures and languages all contribute to our distinctive Welsh identity.

"Different cultures and languages all contribute to our distinctive Welsh identity"

At the National Lottery Heritage Fund we celebrate that diversity and recognise the immense changes that have marked our country. We support projects across Wales that put heritage at the heart of the ambitions communities have for a richer and more resonant future. We do this by investing National Lottery funds in powerful partnerships between heritage organisations and other local agencies to help create better places to live and work. In short, we help to put culture and heritage where it should be – at the heart of sustainable regeneration and resilient communities.

Our work recognises what we all know instinctively: that what makes people and communities thrive is a sense of involvement, identity and belonging. Those connections often grow most powerfully when people both value and relate confidently to their own culture, history and heritage – whether that is found in language and customs or by cherishing and caring for historic buildings, landmarks, parks or natural habitats. We aim to inspire such confidence in the projects we support.

When communities become involved in conserving or enhancing their own heritage it can bring manifold benefits – everything from better health, to better skills, better jobs and greater wellbeing. For young people, or for poorer communities, our investment can make a unique difference. Engaging with heritage projects can mean greater success in school or college, and in later life, empowering young people to find their voice and to pursue new interests and skills, all contributing to the goals of the Well-being of Future Generations (Wales) Act.

In Wales we also have opportunities to create unique partnerships, including with the Welsh Government, as evidenced by our involvement and support for the Fusion programme. These partnerships are based in the poorest communities in Wales. Our intention is to promote not only a greater understanding of the value and potential of heritage in all its forms, but also, in partnership with health, housing or child development agencies, to build and extend confidence, knowledge and skills.

Left
Yr Ysgwrn – home of poet Hedd Wyn
Snowdonia National Park Authority

Anna Carragher

Chair, Committee for Northern Ireland

At the heart of our new Strategic Funding Framework is the recognition that heritage has the power to transform the lives of people and communities, socially and economically. This builds on the work that we have undertaken over the years, transforming Northern Ireland's heritage through our investment of National Lottery funding in landscapes, townscapes, buildings, museums and community heritage, while enhancing and enriching the local Programme for Government's emphasis on wellbeing and inclusion.

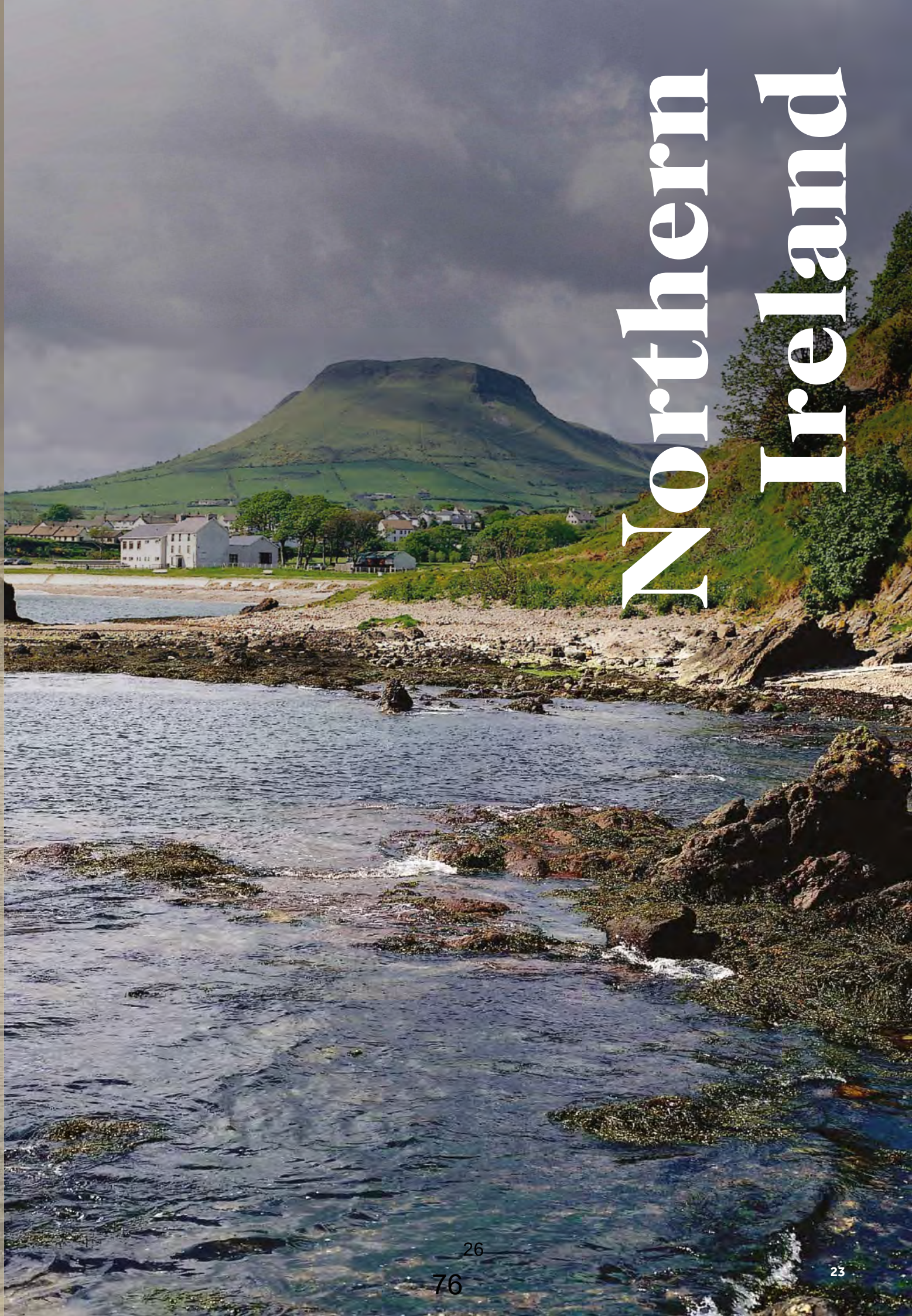
> **"We recognise the role that heritage can play in building cohesive and confident communities"**

The framework recognises that Northern Ireland faces unique challenges as a society in which heritage and identity are both contested and appropriated. Consequently, we will continue to work alongside museums and other partners to navigate this challenging space and create a better understanding of that past through the recognition of multiple narratives, historical complexity and neglected histories.

We will continue to work towards greater strategic engagement across the heritage sector, building on existing relationships, developing new ones, encouraging innovation and skills development, while recognising the challenges that heritage faces in relation to resilience and capacity building. We'll encourage a more strategic approach to be taken towards oral history and maritime heritage. And we will continue to build on our Decade of Centenaries work and the challenges of commemoration over the period of the new Strategic Funding Framework, which will span the centenaries of the foundations of the state of Northern Ireland, the Republic of Ireland and the United Kingdom.

A further priority will be place-making; at an urban and rural level, our unique landscapes offer particular opportunities. In this work we recognise the role that heritage can play in building cohesive and confident communities, establishing shared spaces and helping communities to function better. We will build relationships with those who can bring about positive change: local and national government, tourism authorities, the social economy sector, communities, and heritage and other groups. In particular, we will engage with excluded and deprived communities, some of whom are new to Northern Ireland.

Right
The Heart of the Glens Landscape Partnership
Causeway Coast and Glens Heritage Trust



Northern Ireland

England

Jim Dixon

Trustee

England is a wonderfully diverse, exciting and modern nation. From the vantage point of where I live in the Peak District, the scale of England is evident, at least on the clearest days, when you can just about see from coast to coast and for well over a hundred miles north to south. Evident too is the diversity of the landscape, the impact of millennia of human settlement and of modern infrastructure.

> **"Heritage can help articulate and bring to life those things that most define people"**

Across the whole of England, the impact of the National Lottery has been striking. The cultural success of the great city of Manchester has been fuelled by major grants such as the award-winning Whitworth Gallery, while on the Cheshire Plain the dish of Jodrell Bank is a grand reminder of the technological heritage that we celebrate and are making more accessible to visitors of all ages. In the valley of the River Derwent, the pioneering mills at Cromford and Derby celebrate the advances of new forms of commerce. In Staffordshire, one of the country's most important war memorials, the National Memorial Arboretum, welcomes visitors in a building funded by National Lottery players.

Far in the distance, on a fine day, Lincoln Cathedral is a reminder of the ancient heritage of our religious buildings, great and small. In Sheffield, a new model of management of the city's parks in partnership with the National Trust is showing that these urban green spaces can have a great future. National Lottery funding has touched everything, from our best nature reserves like Minsmere, Slimbridge and Bempton Cliffs, to the great cathedrals in Durham, Hereford and Canterbury, and to the finest national museums and collections, many in London but many elsewhere.

At a time of great national debate about our identity, a better-managed, more accessible and more acutely interpreted heritage will play an ever-greater role in defining what place means to people. Whether your allegiance is to your town, village or city, your region or your country, or to a sector of society whose beliefs and interests you share, heritage can help articulate and bring to life those things that most define people. And in sharing those parts of our heritage that instil most pride, there is the basis for a thriving visitor economy that in itself creates wealth and breaks down the barriers that can exist between groups of people or nations.

The face of England has been touched, enhanced and made more relevant by our ability to fund fantastic heritage projects, thanks to National Lottery players. Through this Strategic Funding Framework we will continue to play a critical role in supporting the people and communities who want to protect and celebrate their heritage.

Left
First Light at Jodrell Bank
University of Manchester

Priorities for heritage

Within our broad approach to heritage overall, our consultations with stakeholders and the general public identified two priority areas of focus:

- landscapes and nature
- community heritage.

Landscapes and nature

Landscapes and nature form the bedrock of our culture and heritage. But over recent years, the scale of nature loss and people's lack of understanding of the importance of nature has become increasingly stark. Never before has the need to aid nature's recovery been more urgent.

We are one of the UK's largest investors in landscapes and nature, and with that comes great responsibility. In this Strategic Funding Framework, we will make sure that the projects we support do their utmost to reduce biodiversity loss, to maintain the beauty and quality of our urban and rural landscapes, and help people to reconnect with the UK's natural heritage.

"Never before has the need to aid nature's recovery been more urgent"

Whether our funding is conserving a nature reserve, a museum, a public park or a building, we will expect projects to take the opportunity to create positive benefits for nature by, for example, creating roosts for bats, including green roofs, providing ponds for natural drainage and increasing tree planting.

Projects with a focus on nature should demonstrate how they will effectively and strategically help address the key challenges faced by landscapes and nature in the future. We are particularly keen to encourage projects that:

- deliver conservation at a landscape scale and increase people's understanding of the cultural value of landscapes and nature
- deliver more, better, bigger, better-connected and more resilient habitats for nature
- reconnect people to the importance and value of nature to their daily lives
- use partnership working to increase and broaden collaboration, particularly where it engages organisations that may have a direct impact on the future of landscapes and nature
- explore and test new ways of doing things that are scalable and include sharing the learning.

We will continue to help those working to conserve landscapes and nature to develop skills to establish new sources of income, through developing fundraising skills to engage effectively with philanthropists, individual donors, trusts, foundations and business. We will use our convening powers to help inspire and support creative new thinking, fresh ideas for delivering social change, better public engagement and behaviour change to support our natural heritage in the future.

Top right
Living Sea Wales: Moroedd Byw Cymru
North Wales Wildlife Trust

Bottom right
BAM! Sisterhood
The Angelou Centre, Newcastle upon Tyne

Community heritage

We have championed the idea that heritage is what people value and want to hand on to the future, regardless of official recognition or designation. We will continue our strong support for local and community heritage in a number of ways. We have simplified the application process for grants up to £10,000, and will continue to make the majority of our awards (by number) through National Lottery Grants for Heritage £3,000–£10,000, which is designed to be accessible to community groups. New local heritage campaigns (see page 34) may focus on community heritage, for example to encourage applications celebrating a locally important anniversary, a much-loved local building or space, or local heritage heroes.

Any application to us for more than £10,000 under National Lottery Grants for Heritage may now include a community grants scheme, which can give small-scale conservation and activity grants. The scheme, and the activity it funds, can be the main way of achieving the project's outcomes, or it can be a small part of a wider project. We hope this new approach will enable organisations to respond to local need.

Examples of this may include:

- training volunteers at natural heritage sites
- offering local groups funding to take part in a heritage festival
- empowering individual young people to undertake heritage-related social action
- digitising archives held by different organisations and putting them online.

Learning from successful community grants schemes run under previous targeted programmes, we will encourage projects to use an open application process and to involve local people in decision-making.

Inclusive heritage

Heritage for all

Heritage has a crucial role to play in contributing to a flourishing, more equitable society in the UK. We will continue to ensure everyone is able to participate in heritage, regardless of their background, personal characteristics or circumstances. There is still some way to go before the sector has a diverse workforce and governance, and the people who visit and benefit from heritage are reflective of UK society. But we want to inspire and support projects to create positive and lasting change, and we are raising our ambition to achieve greater inclusion.

> "We are raising our ambition to achieve greater inclusion"

We will ask every project to achieve our new inclusion outcome: "A wider range of people will be involved in heritage" (see page 32). We will expect all projects to take steps to reach out to new people, to share heritage beyond their organisation, and to embed inclusive practice in a way that is proportionate to the size of our grant and appropriate for the type of project. We will provide new guidance and case studies to help applicants understand how we can help them contribute to making heritage inclusive.

Addressing under-representation in heritage

Reflecting the priorities of National Lottery players, we will have a particular focus on reaching those millions of people in the UK who are typically under-represented in heritage or who face barriers to being involved. Through our outreach support, we will particularly encourage and enable applications from organisations that work with, and seek to benefit:

- disabled people
- young people
- people from minority ethnic and LGBT+ communities
- people from lower socio-economic backgrounds.

Organisations applying to us for the first time will also be a priority for our help.

We will support these organisations to explore and share their heritage. We'll also expect mainstream heritage organisations to create more opportunities to collaborate with them to deliver inclusive projects. Our expectations of organisations receiving larger grants will be high: strong projects will offer credible and ambitious plans to reach audiences they know to be missing. Projects will be supported to exceed minimum standards for physical and intellectual accessibility.

Supporting areas under-represented in our funding

Stakeholders are strongly supportive of us addressing under-representation in our funding of geographical areas, with a focus on two aspects:

- areas that have received least funding in the past
- areas that experience deprivation.

Using measures of our spend per capita and standard indices of deprivation, we have identified 13 local authority areas that fulfil both criteria. Our local teams will work strategically with stakeholders, from within heritage and beyond, to identify the best way to support organisations to meet local needs. This will include, if appropriate, soliciting applications for priority heritage projects, and offering micro-grants as successfully trialled in Barrow-in-Furness in 2017.

The 13 areas are:

Brent (Greater London)
Corby (Northamptonshire)
Enfield (Greater London)
Knowsley (Merseyside)
Inverclyde (Scotland)
Luton (Bedfordshire)
Newham (Greater London)
North East Lincolnshire
North Lanarkshire (Scotland)
Neath Port Talbot (Wales)
Rhondda Cynon Taff (Wales)
Tendring (Essex)
Walsall (West Midlands)

Top
Polli:Nation
Learning through Landscapes Trust

Bottom
North Staffordshire Oatcake Obsessions
Caudwell Children

Our portfolio

02

Norwich Castle: Gateway to Medieval England
Norfolk County Council

Simplifying our approach

We understand the time and resources that go into making funding applications, and the barriers that a complex portfolio, forms and processes can present to smaller and less experienced organisations.

We want to make the application process as straightforward as possible for the full range of organisations we work with, applying proportionate requirements depending on the scale of our investment. We will continuously improve our online customer experience with shorter, clearer forms and a wider range of digital resources and guidance to help plan high-quality projects.

> "We want to make the application process as straightforward as possible for the full range of organisations we work with"

National Lottery Grants for Heritage

We have radically simplified our funding portfolio and will offer funding through a single open programme for all types of heritage, with occasional time-limited heritage campaigns and partnership initiatives. Through this single open programme, we will respond flexibly to high-quality proposals of all kinds, from all parts of the heritage sector and from the widest range of applicants. Our application forms, processes and requirements will be shorter and simpler for smaller grants, and we will offer more applicants a quicker decision by increasing the upper limit for single-round awards from £100,000 to £250,000.

For larger grants (£250,000 to £5 million) we will introduce an early 'expression of interest' stage, based on submission of a brief project proposal, to reduce the levels of competition and risks involved in making a full application.

We will have two competitions for major awards of over £5 million: in 2020–21 and 2022–23. More details on this will be available during 2019.

Outcomes

We will continue our outcomes-based approach with an emphasis on capturing the difference our investment makes for heritage and people. We will give more support to help applicants carry out high-quality evaluations and show the impact they have. As well as introducing one new outcome (wellbeing, see page 41), we have simplified the outcomes framework while still recognising the full impact that heritage projects deliver and the benefits they bring.

Our outcomes are now:

- Heritage will be in better condition.
- Heritage will be identified and better explained.
- People will have developed skills.
- People will have learnt about heritage, leading to change in ideas and actions.
- People will have greater wellbeing.
- A wider range of people will be involved in heritage.
- The funded organisation will be more resilient.
- The local area will be a better place to live, work or visit.
- The local economy will be boosted.

Top
The Daniel Adamson Marine Heritage project
The Daniel Adamson Preservation Trust

We want to make heritage more inclusive and enable everyone to enjoy it. So all projects must achieve the outcome "A wider range of people will be involved in heritage".

Our expectations will be proportionate, with larger projects needing to demonstrate real ambition in engaging new people with their heritage. Applicants will not need to achieve all of these outcomes. They may achieve one exceptionally well, or several, depending on the size, scale and aims of the project. We expect that projects receiving larger amounts of funding will make a greater contribution to achieving outcomes, and therefore supporting our progress against our objectives for our funding overall (see page 49).

Working strategically and championing innovation

We will continue to identify opportunities for strategic collaborations that will develop the impact and influence of heritage in society. We'll also champion innovative approaches to support the capacity and resilience of the sector as a whole.

Heritage campaigns

Alongside National Lottery Grants for Heritage, we will run heritage campaigns to:

- fulfil identified strategic needs or funding gaps
- create opportunities for advocacy and strategic leadership
- stimulate innovation
- bring in new sources of expertise, audiences and resources for heritage through partnerships.

"We are committed to driving innovation, testing and learning from new approaches"

Each campaign will have a clear geographical reach (UK-wide, national or local) and will be time-limited. Alongside our funding, campaigns will also offer opportunities to share new knowledge and learning to benefit the heritage sector.

In the early years of the Strategic Funding Framework we expect to run the following UK-wide heritage campaigns:

- Capacity building and organisational resilience, responding to continued strategic needs and priorities expressed in our strategic consultation (2019–21, see page 38).
- Digital capabilities, responding to our Tailored Review and the UK Government's Culture is Digital project (2019–21, see page 40).
- Wellbeing, to encourage collaboration between heritage and health/wellbeing organisations, and to support high-quality projects (2020–21, see page 41).
- Dynamic Collections (2020–21, see page 45).
- Place (2021–22, see page 43).

Other UK-wide, country and local campaigns will be announced periodically.

Innovation and partnerships

We are committed to driving innovation, testing and learning from new approaches, working with partners to share resources and add value to these initiatives. One way we will support this is by releasing Open Data about our grant funding from April 2019, and updating this on an annual basis.

We will seize opportunities for new strategic interventions as they arise. Our work with partners on the future of the UK's public parks is one example of our approach to this. With Nesta and the National Lottery Community Fund we are delivering the Rethinking Parks initiative to support innovation in the management of public parks and urban green spaces.

We are developing this further through a new UK-wide initiative in 2019, Future Parks Accelerator, in partnership with the National Trust. This will enable local authorities and communities in up to eight places to develop long-term transformational solutions for the funding and management of their whole urban green space estate, protecting and enhancing the vital benefits to communities. The Accelerator will aim to catalyse and share innovation as well as develop new funding streams such as social investment and community enterprise. We will share all learning to help others and continue to act as a champion for the value of urban green spaces.

Bottom
Representing Birmingham
Birmingham Museums Trust

Inspiring and leading

Battle of Bannockburn Visitor Centre
National Trust for Scotland and Historic Scotland

Capacity building and resilience

Stakeholders ranked supporting the capacity and resilience of the heritage sector as a whole as the most important priority for us beyond grant-making.

Since 2012 we have offered a range of funding designed to strengthen the resilience of organisations in the heritage sector through:

- building fundraising capacity
- strengthening governance, and business and enterprise skills
- enabling organisations to diversify their income.

> **"Many organisations in heritage still need help to adapt and change"**

Our research shows the effectiveness of capacity-building interventions so far, but the operating environment remains challenging and many organisations in heritage still need help to adapt and change.

For every £1 invested in the Catalyst Umbrella capacity-building programme, beneficiaries raised an additional £3.82 for their organisations through fundraising: over £9 million in total.

Under National Lottery Grants for Heritage £3,000–£10,000 and £10,000–£250,000, we will continue to offer heritage organisations support to build their capacity and resilience.

This ranges from small-scale funding to test new ideas or develop new fundraising approaches, to larger projects focusing on achieving strategic organisational change.

In 2019 we are launching a two-year heritage campaign focusing on capacity building across the heritage sector. Working with partners and building on learning from previous funding programmes, we will advocate for best practice, share knowledge, encourage networking and collaboration, and pilot new ideas. We will commission business support programmes to increase resilience and skills in fundraising, business and financial planning, governance, commercial enterprise and engaging with social investment. We will support the sector's capacity to engage internationally (see page 41) and support increased digital capabilities (see page 40). And we will explore new ways to offer matched funding incentives, building on our crowdfunding pilot developed with Nesta and Arts Council England, using our investment to encourage private giving.

Loans and social investment

There is a growing appetite to make use of loans and other social investments in the heritage sector, in order to diversify income, strengthen business models and reduce reliance on grants. In our strategic consultation, 21% of respondents said they already use non-grant finance and a further 17% were interested in exploring it.

We see a range of opportunities to make National Lottery investment go further by recycling a proportion of it, and strengthen the capacity of organisations to engage with alternative types of finance.

We will develop a number of repayable finance interventions during the Strategic Funding Framework, piloting some approaches in the early stages. This will include offering a proportion of our funding as repayable grants, loans or other types of social investment. We will work with partners where our investment can attract additional funding for heritage from others, for example in an impact fund model. We'll also continue to provide help and support in investment readiness to enable more organisations to gain the financial and other skills needed to use repayable finance.

Heritage Impact Fund

Launching in 2019, the Architectural Heritage Fund's Heritage Impact Fund includes our first significant commitment to provide working capital and capital investment loans to organisations with a social or community purpose operating within historic buildings. With a £2.25 million National Lottery investment, and a further £250,000 for capacity building through mentoring from 'business angels', the £7 million fund includes other contributions from Rathbone Greenbank Investment, Historic England, Historic Environment Scotland, and the Architectural Heritage Fund itself. The Heritage Impact Fund will provide loans of between £30,000 and £500,000 at competitive interest rates, filling a market gap for this type of lending.

Top
The Fire Station Sunderland
The MAC Trust

Digital

We will be supporting organisations to embed digital thinking in every project to ensure that they can take full advantage of new technology to conserve heritage and to make it more inclusive.

"We will be supporting organisations to embed digital thinking in every project"

This will include providing new tools such as the Digital Maturity Code and Index, being developed in partnership with Arts Council England, for use by heritage organisations across the UK. We will also run a UK-wide digital capacity-building campaign, which will offer grants totalling £1 million in 2019–20 and 2020–21 as part of our commitment to the Culture Is Digital project, developed by the Department for Digital, Culture, Media and Sport.

International

Engaging internationally opens up opportunities for heritage organisations to exchange knowledge with other countries, promote themselves in new areas, work with new partners and drive inbound tourism. International work is already integral to the work of many large organisations, particularly major museums which have an explicitly international role. However, for much of the heritage sector it is the lack of capacity and funding which is holding them back.

We want to see the UK's heritage grow and learn by taking up opportunities to engage internationally. While we will continue to fund only UK-based projects, we will promote opportunities to build the capacity of organisations to make international connections and to benefit from doing so. We will cover appropriate costs such as travel, insurance, heritage activities and learning provided that the international activity has a clear rationale and offers benefits to heritage, people and communities in the UK and value for money.

Wellbeing

Our new outcome is "People will have greater wellbeing". We want to encourage exciting new approaches and partnerships between organisations working in heritage and those with broader health and wellbeing aims, helping individuals to be more active and feel more satisfied with life.

> **"We want to encourage exciting new approaches and partnerships between organisations working in heritage and those with broader health and wellbeing aims"**

There is growing evidence that those with the lowest relative wellbeing benefit most from high-quality interventions. These interventions will also support our inclusion priorities, in particular for young people and people on low incomes. Young people not in education, employment or training, and people with long-term health conditions or disabilities are most likely to experience poor mental health and wellbeing. Our new focus on wellbeing should have a positive impact for more of these people.

Some cultural and natural heritage organisations are developing a track record for undertaking activity to deliver wellbeing impacts, with research demonstrating some established ways of measuring these. Our new good-practice guidance will point projects to these resources.

However, our consultation revealed a lack of confidence that heritage bodies were equipped to deliver wellbeing effectively. We will therefore focus one of our first UK-wide heritage campaigns on wellbeing. Alongside this funding from 2020–21, we will deliver a programme of thought leadership, sharing practice and collaboration to build heritage organisations' capacity and confidence.

Left
Improving Futures: Volunteering for Wellbeing
Imperial War Museum North and Manchester Museum

Enterprise

Building on our recent track record through the Heritage Enterprise programme, we will continue to support projects that secure new uses for under-used, derelict or at-risk historic buildings. We'll also welcome commercial elements to these new uses where they support the viability of the scheme as a whole. In future, these types of project may be led by for-profit organisations in collaboration with not-for-profit organisations. Projects will need to deliver positive social and community outcomes and demonstrate that the public benefit will substantially outweigh any private gain.

Top
The former Harland and Wolff Headquarters building and drawing offices, Belfast
Titanic Foundation Ltd

Right
Great Place Scheme: Making Waves Together – Reimagining the Seaside Towns of Lowestoft and Great Yarmouth
Great Yarmouth Borough Council

Housing

We are committed to addressing the long-term economic regeneration of local areas. Stakeholders support the inclusion of small-scale community-led housing schemes and social housing within mixed-use schemes, and while we have always been able to fund these, we will welcome these projects more explicitly in future.

"We are committed to addressing the long-term economic regeneration of local areas"

We are keen to work strategically with partners, including the private sector, to demonstrate how the redevelopment and re-use of disused and derelict buildings could play a role in addressing areas of housing need, particularly where this also improves the condition of historic sites and buildings at risk.

Place

Heritage is recognised as contributing to local identity and pride, as well as economic and social regeneration. Many projects we support already make a significant contribution to their local area. This could be through new enterprises, increased tourism and new training opportunities contributing to sustainable economic growth and jobs, as well as through improving residents' quality of life and opening up local heritage to everyone. Projects are building a wide range of sustainable local partnerships, for example when working at landscape scale or in a city.

Our investment in 34 Great Place Schemes across the UK is showing how heritage can become more central to wider local agendas such as health and education, in both rural and urban settings. This is the concept of 'networked heritage' in action (see Heritage, Identity and Place at www.thersa.org).

We have commissioned research into the distinctive contribution heritage can make, and are exploring opportunities for strategic place-based investment with other funders, social investors and the private sector, as the focus of a future heritage campaign. We will welcome projects that take a place-based approach through National Lottery Grants for Heritage.

Environment

In future, all projects we support will be able to demonstrate that they are good for the environment. This further develops our commitment to support environmental sustainability and to encourage organisations to adopt environmentally responsible measures which may also contribute to their resilience.

"We will encourage organisations to adopt environmentally responsible measures which may also contribute to their resilience"

We'll also offer practical guidance on how to do this, including through a new collaboration with Fit for the Future. This is an environmental sustainability network that supports people to make good decisions about integrating environmental measures into their projects.

We will take a proportionate and pragmatic approach. For example, projects receiving small grants of under £10,000 should think about simple steps, such as making a commitment to minimising waste and using recycled or biodegradable materials. Large capital projects will be expected to take a much more focused approach and to consider sustainability holistically across a much broader range of issues.

Left
Back from the Brink: saving England's most threatened species
Natural England

Museums and collecting

We will build on our previous investment in strategic collecting to support museums, archives and libraries across the UK through a heritage campaign focused on dynamic collecting. This will include development of curatorial skills, sharing expertise, storage solutions, developing and rationalising collections, and utilising collections to benefit people and communities.

Dynamic collections management is also one of the priorities identified for museums in England in the Mendoza Review. We are working closely with Arts Council England to deliver the Review's recommendations. We will use both organisations' expert knowledge of English museums to inform grant decisions, and will work together through a series of formal partnerships and collaborations where our interests as National Lottery distributors coincide.

"Our consultation with National Lottery players revealed a strong appetite and enthusiasm for public involvement in our work"

Public involvement

Our consultation with National Lottery players revealed a strong appetite and enthusiasm for public involvement in our work and the projects that we support – as audiences, participants, volunteers, supporters and decision-makers. There was a clear message about involving the communities and local people who would benefit in deciding what is funded, as well as support for involving people with a wide range of backgrounds and experiences.

We already undertake open recruitment for decision-makers on our country and English regional committees.

We also ask organisations we fund to demonstrate how they have involved their local community and other partners in developing their plans. Recently, we involved young people in making grant decisions for our youth programme, Kick the Dust, and they have since actively championed heritage as young ambassadors.

We will explore and trial other options for involving the public in our work over the next five years, balancing the resources required to do this with the benefits to projects, the National Lottery Heritage Fund and National Lottery players.

Resourcing

04

Income and budgets

We receive 20% of the National Lottery's 'good causes' income and set our budgets for investment annually depending on its performance. We will review our plans regularly and may need to make changes during the life of the Strategic Funding Framework in response to external developments, including fluctuations in our income.

As a guide, and based on current income forecasts, we plan to award around £1.2 billion in total during the five-year life of the Strategic Funding Framework.

Our investment portfolio

Our investment portfolio will comprise:

- National Lottery Grants for Heritage £3,000–£5 million – project grants responsive to applications for all types of heritage.
- Heritage campaigns focused on cross-cutting themes or areas of heritage which will draw together opportunities for research, advocacy and partnership working as well as grant funding for specific activities (e.g. capacity building in 2019–2021). These may operate UK-wide, or on a country, area or local basis.
- Joint funds to deliver strategic initiatives in partnership, such as Rethinking Parks.
- Social investments such as impact funds and loans.
- Two rounds of major grants of over £5 million in 2020–21 and 2022–23.

The key features of our processes for application, decision-making and monitoring for National Lottery Grants for Heritage £3,000–£5 million are available on our website. We will announce the details of other strategic interventions periodically, including timetables for applications and decisions, usually in our annual business plan.

Our approach to allocation and delegation

We will continue our current practice of per capita allocation of budgets for all funding not reserved for strategic interventions or UK-wide competition. We will also retain a 'country reserve' for Scotland, Wales and Northern Ireland for high-priority cases that cannot be accommodated in the delegated budgets.

Decisions on around 80% of all of our funding will be made by local decision-makers – committees and senior staff in Scotland, Northern Ireland, Wales and the three areas of England. This will include decisions on project grants between £3,000 and £5 million through National Lottery Grants for Heritage, and on any country or local heritage campaigns, joint funds or social investments that are being funded through delegated budgets.

In the case of England any national intervention will be top-sliced from the English area budgets, or through agreement between the English areas themselves.

Our UK-wide Board will retain oversight and decision-making for all UK heritage campaigns, joint funds, impact funds and major awards over £5 million.

The per capita allocation of budgets is:

Northern Ireland	2.9%
Wales	4.8%
Scotland	8.4%
England – North	23.7%
England – Midlands and East	25.3%
England – London and South	35%

Top
The Piece Hall – Halifax Heritage
Calderdale Council

A positive and lasting change

05

Strategic objectives and key performance indicators

We have six strategic objectives for our investment during the life of the Strategic Funding Framework and have identified some clear key performance indicators (KPIs) that will be simple to track.

We will demonstrate our impact through monitoring the change between the KPI baseline levels (where relevant) set in 2018–19 at the start of the funding framework, to what they are during and after the end of the funding framework in 2024–25. We will need to track the economy-related KPI for a greater time period, as economic impacts will take longer to realise and evidence.

We will continue to bring heritage into better condition

This conveys the importance we place on the condition of heritage. For example, we will measure the extent to which heritage is no longer at risk as a result of our investment by tracking grant data.

We will inspire people to value heritage more

Heritage must remain at the core of every project we fund. Our research shows that a broad range of heritage is important to National Lottery players. We will track the public perception of the value of heritage.

Outcomes and strategic objectives

The projects we support will achieve one or more of the outcomes set out below. When aggregated across our funding they will in turn deliver the objectives we have set for our funding as a whole.

Outcome	Strategic objective
Heritage will be in better condition	We will continue to bring heritage into better condition
Heritage will be identified and better explained	We will inspire people to value heritage more
A wider range of people will be involved in heritage	We will ensure that heritage is inclusive
The funded organisation will be more resilient	We will support the organisations we fund to be more robust, enterprising and forward looking
People will have developed skills People will have learnt about heritage, leading to change in ideas and actions People will have greater wellbeing The local area will be a better place to live, work or visit	We will demonstrate how heritage helps people and places to thrive
The local economy will be boosted	We will grow the contribution that heritage makes to the UK economy

We will ensure that heritage is inclusive

We will do this by measuring and reporting on the demographics of the people engaged through all our work (as visitors, participants, staff, volunteers, trainees and those leading and governing projects), and by tracking the geographic spread of our grant funding across the UK.

We will support the organisations we fund to be more robust, enterprising and forward looking

We will evaluate a sample of organisations before and after our funding to assess whether they have become more resilient.

We will demonstrate how heritage helps people and places to thrive

National Lottery players want to see us fund projects that produce a strong social benefit in local areas. We will measure the added value of our intervention in 13 priority areas (see page 29) compared to other areas using a range of established indicators.

We will grow the contribution that heritage makes to the UK economy

Heritage creates economic benefit. We will measure how much benefit is created in terms of jobs, Gross Value Added and tourism, and what proportion of that can be attributed to our investment.

Appendix 1: Developing our strategy

Strategic research and evidence review

Our plans for 2019–2024 are grounded in a wide range of strategic research, data analysis and evaluations of the impact of past funding. Full reports are available at www.heritagefund.org.uk.

What you told us

During 2017–18 we consulted widely with National Lottery players, customers and stakeholders on the opportunities and challenges facing the UK's heritage over the next five years and what our priorities should be for National Lottery investment. We also surveyed over 10,000 people UK-wide on their views about heritage. Overall, over 13,000 people and organisations have helped us shape our plans.

National Lottery players' priorities for spending on the heritage good cause

Our researchers held workshops with over 200 National Lottery players across the UK to discuss heritage and share views on funding for heritage and the National Lottery Heritage Fund (previously Heritage Lottery Fund). What they talked about can be grouped into five broad themes:

- Breadth of funding: National Lottery players were pleasantly surprised by the variety of funding, and liked the fact that both smaller and larger projects can access funding. They were keen for this diversity to continue.
- Heritage alleviating social issues: the impact heritage can have on social, cultural and economic issues, contributing to wellbeing and the local economy, is a priority for National Lottery players.
- Being proactive: participants felt that it was important for us to be active in communities by finding out what local people want for their heritage and supporting people who want to do heritage projects.
- Involving the public in decision-making: participants felt that decisions about community funding should include the views of people from that community.
- Raising awareness: National Lottery players thought it was important that people understand what the National Lottery Heritage Fund does, what is being achieved with Lottery funding and what we are supporting in their local area. By raising awareness of our work, people can volunteer, visit and feel proud of what their National Lottery ticket purchase is doing.

Public perceptions of heritage

A survey of over 10,000 people in the UK investigated the public's views on heritage and how it is valued; whether the views expressed in the National Lottery player research were also true of the general population; and what people thought about our proposed strategic objectives. In general, the findings from the National Lottery player research were validated and a large majority of people agreed with all six of our strategic objectives.

Consultation on our Strategic Funding Framework proposals

People from over 1,500 organisations responded to our strategic consultation, conducted online and at a UK-wide series of events. There was widespread support from stakeholders for our plans for 2019–2024, and we have made adjustments and improvements to some in the light of views expressed.

Appendix 2: Our policy and operating context

Tailored Review of Heritage Lottery Fund

In developing our approach we have been supported by the Government's 2017 Tailored Review of the Heritage Lottery Fund. The Review found that we are an effective and efficient organisation and its recommendations have encouraged our ambitions in this Strategic Funding Framework to:

- take a stronger leadership position, setting clearer strategic priorities for heritage across the four countries of the UK within a UK-wide framework
- test alternatives to pure grants, such as social investment and other types of repayable finance to increase the sustainability of the sector
- support the sector in working internationally
- support increased use of digital and enhanced digital capabilities
- support the development of the National Lottery brand.

Policy Directions

During 2018 the UK Government consulted on new Policy Directions for our work UK-wide and, for the first time, in England. These were published in November 2018.

The Scottish and Welsh Governments also issued us with new Policy Directions in early 2019.

Heritage sector agencies across the UK

We work with a wide range of partners, including governments, non-governmental organisations (NGOs), national and regional cultural agencies and umbrella bodies such as the Heritage Alliance. The following organisations are the statutory bodies for our work across the UK. There are no statutory agencies responsible for Parks, some aspects of Industrial, Maritime and Transport Heritage, and Intangible Heritage.

Built environment and Industrial, Maritime and Transport Heritage

Historic England
Historic Environment Scotland
Historic Environment Division, Department for Communities Northern Ireland
Cadw
National Historic Ships UK

Museums, libraries and archives

Arts Council England
Museums Galleries Scotland
Northern Ireland Museums Council
Museums, Archives and Libraries Division, Welsh Government
The National Archives
National Records of Scotland
PRONI (Public Record Office of Northern Ireland)
British Film Institute

Landscapes and nature

Scottish Natural Heritage
Scottish Environment Protection Agency
Natural England
The Environment Agency
Natural Resources Wales
Northern Ireland Environment Agency

For contact details please see our website
www.heritagefund.org.uk

#NationalLotteryHeritageFund

NORWICH City Council

Item 8

MINUTES

Norwich Area Museums Committee

14:00 to 16:00 **5 March 2019**

Present:	**City Councillors:** Fulton-McAlister (E), (chair) Bradford Maxwell Price Trevor	**County Councillors:** Nobbs (vice chair) Clipsham Jones (B) Ward Watkins
	Co-opted non-voting members: Felicity Devonshire (Friends of Norwich Museums), Brenda Ferris (Norfolk Contemporary Art Society) and Amanda Geitner (East Anglia Arts Fund) and County Councillor Buck (Broadland District Council)	
Apologies:	City Councillor Huntley and County Councillor Rumsby; and, co-opted non-voting member, Councillor Hardy (South Norfolk Council)	

1. Public questions/petitions

There were no public questions or petitions.

2. Declarations of interest

None.

3. Minutes

RESOLVED to agree the accuracy of the minutes of the meeting held on 11 December 2019, subject to the insertion of text to penultimate paragraph of item 4, *Norwich Museums briefing: September to November 2018,* as follows:

> "The committee asked that customer satisfaction was monitored throughout the period when the Keep was closed and that it received regular information during this period."

4. Norwich Museums briefing: December 2018 to January 2019

(Members of the Kick the Dust project team were in attendance for the first part of this item: Rachel Daniel, project worker Norwich Area; Rachel Duffield, project worker West, Rachael Williams, based at Stories of Lynn in King's Lynn, Tricia Hall, youth engagement worker for the east (interim); and, Jade Prentice, youth engagement officer YMCA.)

Christine Marsden, the project co-ordinator for the Kick the Dust Project gave a presentation on the progress of the project and introduced the members of the team. The project worker for Great Yarmouth would be taking up her appointment in April. The project was a four year project being delivered in partnership with YMCA Norfolk and Creative Collisions which aimed to engage young people in a range of structured heritage activities that will develop their skills, experience and confidence. Members were advised that the embedded youth engagement officer working within the YMCA was unique and provided an opportunity to work with youth groups and develop skills such as learning how to conduct a tour of an exhibition and talk about it. Members of the committee were invited to contact the project co-ordinator with ideas of activities or information about groups of young people who could engage with this project.

During questions, the project co-ordinator confirmed that there was no cost to young people engaging in the project as it was fully funded. She explained that where young people gave a tour as part of their personal development, for instance the *Norwich in 1959* exhibition, friends and family members would receive a special invitation as it was an opportunity for them to celebrate the young person's personal achievement. Members were advised of other activities in Thetford which engaged the younger age group and that family days had been held. There should be something for everyone. The team was working with Children's services and providing activities that would help young people with English and maths skills. Members were advised that young people were initiating and developing ideas which were creative and included issues such as poverty and taboo subjects, such as menstruation.

The assistant head of museums updated members on changes to the Heritage Lottery Fund which was a key source of funding for the Norfolk Museums Service (NMS). A new funding strategy to 2024 had been developed and the funder would be known as the National Lottery Heritage Fund. Further details would be circulated with the papers for this meeting.

The assistant head of museums then presented the report and said that because of the committee timetable it covered a shorter period than normal. The *Viking Rediscover The Legend* exhibition had opened on 9 February 2019. This was a significant exhibition and had been put together by the same partnership as the Roman Empire exhibition a few years ago. There was a visitor events programme to complement this exhibition as well as activities for schools. There would be a regular programme of exhibitions in the Timothy Gurney Gallery. The current exhibition *Visible Women* (to 28 April 2019) showcased the work of women artists in the NMS art collections. The sector led *Excellence Learning Framework,* which was used by the learning team to develop and evaluate the informal learning programme was continuing to evolve and now included the Arts Council's *Creative Case for Diversity* and key environmental categories based on the county council's environmental policy and the Green Tourism Award scheme. This ensured that the programme offer had a strong focus on quality and was an exemplar of good practice. The learning team was also developing a new strand of programming, *Taboo* in response to the Arts Council's *Creative Case for Diversity.* The first of these, *Colonialism and the Decorative Arts,* would be launched in March. Members also noted that the Kick the Dust project would also be developing this strand.

Members noted that the Winter Wildlife weekend (19 to 20 January 2019) had 2,500 visitors over the two days, with free admission for children and a special price (£2.00) for adults. The chair referred to the high attendance at the event last year and asked how many of these had been "return visitors". Stuart Garner said that there was a legacy of return visits from free and discounted events, such as the Heritage Open Days. He also noted that visitor numbers were currently constrained to no more than 860 visitors at a time in the Castle due to fire safety restrictions.

The assistant head of museums said that the second Knight Club course had been completed and had received excellent feedback. It had been covered by local television news and was available to watch on line:

(https://www.itv.com/news/anglia/2019-02-17/knights-at-the-museum-arise-sir-seb-and-friends/)

The operations manager referred to the report. There had been a 157 per cent increase in visitors to the Christmas events at Strangers' Hall, increasing from 610 in 2017 to 1,570 in 2018. Building on this success, consideration was being given to enhance the offer and increase the number of days that the event was available. This would include reviewing the online booking facility to enable sales on the day of the event rather than having to close online bookings in advance. In reply to a question, the operations manager said that secondary spending on items from the shop and refreshments was important income. A member suggested that a line of Christmas items, in addition to the photos and mulled wine already being made available should be considered. Members were advised that there had been some initial expenditure for the event this year, for the purchase of decorations, and a small profit had been made. In reply to a question, the operations manager said that the *Twas the Night Before Christmas* event had been featured in the Norfolk Magazine.

Discussion ensued on the Strangers' Hall annual deep clean. The assistant head of museums said that this was a joint effort of staff, teaching museum trainees and volunteers, including 17 volunteers from English+, a local charity which supports newly-arrived residents in Norwich. Discussion ensued on the Lord Mayor's coach which was stored at the museum. The operations manager and the assistant head of museums advised members that the coach was closely monitored because there was an ongoing risk to its soft furnishings. An update on the conservation of the Lord Mayor's coach would be given to the next meeting.

The committee noted that Dr Helen Lunnon had been appointed to the post of Norwich learning manager and would be taking up her new role in April.

The assistant head of museums gave a verbal update on the progress of the Keep Project. He explained that formal "permission to start" had been received from the Heritage Lottery Fund and that recruitment would shortly commence on key posts for the project, including a curator, learning engagement officer and marketing officer. The project architects were now working up the detailed designs. He advised the committee that the building works would be complicated given that access to the mound was constrained to the bridge. A detailed programme of works would be reported to a future meeting of the committee. The project team was working closely with the city council to ensure the discharge of the planning conditions.

The assistant head of museums said that the Keep Project was a strong catalyst that would engage different people. Preparation was being made to interpret what was going on during the construction works to visitors. The Activity Plan action plan was a key element to ensure that visitor numbers were retained during the works and, following discussion with the chair, would be reported to the September meeting of the committee. This would give the learning manager and the learning engagement officer an opportunity to settle into their posts and for new streams of work such as the Kick the Dust project and the reality of the commencement of the building works to be incorporated. Councillors had a key role in sign posting people to the action plan and engagement with NMS. The Activity Plan action plan would run for 4 years which was beyond the construction period. It would include all aspects of engagement from early years and preschool age, schools work, informal engagement with young people (including Kick the Dust), health and well-being through a community café and herb garden and work around dementia on the lines of the Museum of Norwich at the Bridewell, in partnership with Age UK and Norwich Mind. Councillors were asked to help make connections with the Keep Project and people in their wards and divisions. The action plan would be flexible and a live document and would benefit from input from this committee.

The operations manager then presented part 7 of the report, *Other Developments.* Venue hire at Norwich Castle had brought in 300 additional visitors over the festive period. Strangers' Hall had hosted another successful *Fright Nights* paranormal investigation event.

The committee then considered the report on the Wider Impact Group, which was chaired by the operations manager. He advised members that the museum's café was currently scheduled to close in July as part of the preparations for the first phase of the building work and an alternative catering unit would be available. In September the temporary entrance and ticket desk for museum visitors would be constructed in preparation of the closure of the current reception and visitor entrance. The proposal was to facilitate the phases of building work so that Norwich Castle could remain open to the public. Communication was key to ensuring that people were aware that Norwich Castle was open for business and it would be important to manage the process.

During discussion about the decanting of collections during the building phases, the chair said the city council would make arrangements for its civic regalia. In reply to a question from a member, the operations manager said that whilst no changes were proposed to the Egyptian gallery, the collection would be moved for safekeeping and to prevent the risk of damage from vibrations during the construction works.

The committee noted that, as reported at the last meeting, the external lift would be closed from 18 March to 17 May 2019 for refurbishment and was funded by a capital grant from the county council. During discussion, the operations manager referred to the report and the refurbishment of the basement toilets and the Rotunda area in general with funding from WREN. The toilets had been refurbished and were about to become available to the public. In answer to a member's question, the operations manager said that the smell that was sometimes reported was thought to come from a disused sewer pipes under the Rotunda and the Natural History galleries which could not be dug up but could be masked or contained. The Rotunda basement toilets were inaccessible to wheelchair users, however, it was noted that there would be two new and accessible toilet blocks delivered as part of the Keep Project.

Members were advised that the replacement furniture for the Rotunda comprised hard wood trestle tables and benches which would be the same as that used in the café. The works included painting the whole of the Rotunda, and new furniture and planting, to complement its 60's architecture. The new design would focus around the centre and people would walk around the side rather than through the centre of the Rotunda. Following the Keep project, most visitors would access the Rotunda from the Keep, coming out at balcony level. The operations manager said that the procurement of a new public address system was planned but was not part of this phase of works. Brenda Ferris said that this was very much needed for openings and events.

Discussion ensued on the visitor numbers which were circulated at the meeting. Members noted that the Viking exhibition was already having a positive impact on visitor numbers. Members commented on the detrimental impact of the hot weather during July and August on visitor numbers. The History Mystery and Christmas events had enhanced visitor numbers. In reply to a member's question, the operations manager apologised for the figures for the other Norfolk museums not being available, due to a technical error and said that these would be available at the next meeting. Members were advised that visitor numbers to Norwich Castle during the unseasonable sunny weather last month had remained high and bode well for the success of the Viking exhibition.

Members then discussed engaging young people and it was noted that most school children in Norfolk visited a museum at some point whilst at school with over 20,000 school visits per annum. The range of exhibitions needed to target all ages and engage families and young people. The Kick the Dust project was specifically targeted at an under-represented age group, 16 to 25 years, and to incorporate this group in the core offer. A member said that whilst it was important to look at increasing visitor numbers in general, it was equally important to consider the targets.

RESOLVED, to:

(1) thank the assistant head of museums and the operations manager for the report;

(2) thank Christine Marsden and the members of the Kick the Dust project team for the presentation and attending the meeting, and note that members are invited to contact Christine Marsden about engagement with the project;

(3) ask the assistant head of museums to provide an update on the conservation work on the Lord Mayor's coach at the next meeting;

(4) note that Charles Wilde, the county council's marketing manager will be attending the next meeting of the committee.

5. Norwich Collections Rationalisation – Items for consideration

(Members were advised to disregard pages 31 to 43 as these items had been considered previously for disposal and the committee officer had included the items

the report to the committee, 7 March 2017, in error. A revised annex 2 is available on the website with the papers for this meeting.)

Samantha Johns, the collections development manager, presented the report and explained that the items for consideration were set out on the table from page 44 to 50. In reply to a member's question, the collections development manager, acknowledged that acquisitions were through bequests and that the NMS collections' review and rationalisation programme sought to find alternative homes for objects which were not deemed suitable for future display, in accordance with the Arts Council England's Museums Accreditation Standard and the Museums Association's Code of Ethics. Members were assured that the objects would not be disposed of until an alternative home could be found for them. The only exceptions were where the objects was made of a hazardous substance or had an infestation, or where there were ethical reasons not to retain the objects. Rationalisation reduced storage costs provided better access to the collections that were useful and beneficial to the public. The items for rationalisation were considered by an internal committee, the area museums committees and the Joint Norfolk Museums committee.

The collections development manager then presented the list of objects for rationalisation in the Norwich area, starting with the set of Rees encyclopaedia and explained the reasons for disposal of the items set out in the report. Several of the items, comprising metal horseshoes, timber posts, carts, metal trap had been found in the undercroft of the Museum of Norwich at the Bridewell.

A member asked how often did the rationalisation process take place given that the clearance of the Keep project might similarly uncover objects that were not suitable for display. The collections development manager explained that this was an ongoing process of accreditation and auditing of the collections. Members expressed an interest in regular reports on the work of the collections development team, including information on acquisitions and loans to other museums.

RESOLVED to:

(1) recommend to the Norfolk Joint Museums committee the rationalisation of the items listed in Annex 2 (as revised);

(2) ask the collections development manager to report regularly to the committee on the work of the collections development team.

6. Friends of the Norwich Museums – update report

Felicity Devonshire presented her report on the recent activities of the Friends of the Norwich Museums and its preparations for the celebrations of its 100th birthday. This included the promotion of a trail between the three Norwich museums for families and highlighting a hundred objects that the Friends had helped purchase over its 100 years. The Friends had helped fund the digital information touch screen for the display of the Samson, and provided financial assistance to support a number of other objects including the Sceatta Hoard of silver coins, a Middle Bronze Age gold torc that was found at Great Dunham, financial underwriting of a stature of St Anthony and the embroidered tapestry being made for the Castle Keep. She had also visited the Anglo-Saxon Kingdoms exhibition at the British Library where objects from Norwich Castle had been on display.

During her presentation, a member suggested that the 100 objects CD should also be available on other social media platforms, such as You Tube and Facebook. As the father of a young family, he considered that this would help encourage younger members and families to join the Friends.

RESOLVED to:

(1) thank Felicity Devonshire for her report;

(2) record the committee's gratitude to the Friends of the Norwich Museums.

7. Committee Schedule of Meetings

RESOLVED to agree the schedule of meetings of this committee for the civic year 2019 to 2020, all meetings at 14:00 on Tuesdays:

4 June 2019;
10 September 2019;
10 December 2019;
3 March 2020.

8. Councillor David Bradford

The chair led the committee in thanking Councillor Bradford, who was stepping down from the council after 40 years as a councillor for the Norwich City Council, for his contribution to the work of this committee as both a chair of the committee and a member for several years.

RESOLVED to record the committee's gratitude to Councillor Bradford for his services to this committee and the Norwich museums.

(Following the conclusion of the meeting members of the committee took the opportunity to attend an informal tour of the Viking – Rediscover the Legend Exhibition facilitated by Dr Tim Pestell, exhibition curator.)

CHAIR

Joint Museums Committee

Item 9

Report title:	**Finance Monitoring Report for 2018/19**
Date of meeting:	**5 April 2019**
Responsible Officer:	**Steve Miller, Assistant Director, Culture and Heritage**

Strategic impact
This report covers the forecast position for the Norfolk Museums Service (NMS) in 2018/19 as at 28th February 2019.

Executive summary

This report covers the forecast Norfolk Museums Service (NMS) budget out-turn for 2018/19. The report details the latest monitoring position for the revenue budget, capital programme, reserves and provisions.

The main issues for consideration by this Committee are:

- Monitoring of the NMS Revenue budget indicates that the Service is currently projecting an over-spend position at year-end.
- Latest monitoring position of NMS Capital Budgets.
- Movements in NMS Reserves & Provisions.

Recommendations:
Committee Members are asked to consider and comment on:

- **The latest monitoring position of the revenue budget, capital programme, reserves and provisions and forecast out-turn for 2018/19.**

1. Proposal (or options)

1.1 Revenue Budget 2018/19

1.1.1 NMS is currently projecting an over-spend of £0.047m on the revenue budget. The projected over-spend has significantly reduced since October 2018 and we are anticipating a positive final period of trading which will hopefully reduce this further.

1.1.2 NMS is currently projecting a shortfall of -£0.042m on Admissions income, which is currently 3.06% below target. Income performance made a slow start to the year, which was mainly due to the adverse weather conditions in April and May, combined with the impact of planned downtime between exhibitions. Unfortunately, the downward trend has continued over the usually busy Summer months with the exceptionally hot weather being the main factor. This has resulted in an overall decrease of £0.089m on the

year to date compared to 2017/18. The Service has begun to see a turnaround in the figures with key exhibitions over the Autumn / Winter period, including Armistice, Circus 250 and Vikings: Rediscover the Legend playing a key part, although it is unlikely to meet the very high income generating levels of last year.

1.1.3 There is a projected income shortfall of £0.040m on Partnership income, including undesignated fundraising and sponsorship income.

1.1.4 The Service is continuing to review all non-essential spend and withhold vacancies as appropriate with a view to minimising the projected over-spend.

1.1.5 The table below sets out the net revenue service budgets and out-turn for the NMS.

Service	Approved budget £m	Outturn £m	+Over/-Under spend £m	+Over/Under spend as % of budget
Norfolk Museums Service	2.580	2.527	0.053	2.05%
NMS Total	**2.580**	**2.527**	**0.053**	**2.05%**

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 NMS 2018/19 capital programme is detailed in the table below and includes any programme revisions.

Capital Programme 2018/19 – Norfolk Museums Service

Scheme or programme of work	Approved 2018/19 Capital Budget £m	2018/19 Forecast Capital Outturn £m	Slippage	Reasons
Schemes in Progress				
Voices from the Workhouse Project	0.047	0.047	0	Project completed in 18/19
Castle Keep Improvements	0.286	0.286	0	Stage 1 completed in 18/19
Norwich Castle Critical M&E Services	0.010	0.010	0	Stage 1 Development phase to be completed in 18/19
Norwich Castle Access Improvements	0.004	0.004	0	Preliminary work in 18/19. Project estimated to be completed in 19/20
Norwich Museums Capital Projects	0.008	0.008	0	Project estimated to be completed in 18/19
Time & Tide Health & Safety Work	0.002	0.002	0	Project estimated to be completed in 18/19
WREN Improvement Works	0.210	0.210	0	Project to be completed in 18/19
HLF Keep Delivery Phase	0.350	0.350	0	Project will be ongoing over the next 4 years
Total	**0.917**	**0.917**	**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 National Lottery Heritage Fund (NLHF). £1.800m funding has been 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.

- Initial capital funds for Castle Keep Development were received in July 2015 from Historic England £0.800m prior to the NLHF bid. Further development funding of £0.462m was received from the National Lottery Heritage Fund for Norwich Castle: Gateway to Medieval England to develop the project further during 2016-18.

- Policy & Resources Committee approved funding of £1.950m to support the major project to re-develop the Medieval Keep at Norwich Castle Museum. The £13.5m project will re-create the 12th century Norman royal palace and will develop a new British Museum Gallery of the Medieval Period. A

successful bid has been made to the National Lottery Heritage Fund for £9.2m accounting for the majority of funding. Additional fundraising is ongoing.

- 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.

- Norwich Castle Access Improvements is funded by NCC to develop a new entrance for immediate use for wedding parties at Norwich Castle. This will address some accessibility issues and support the generation of income.

1.3 Reserves and Provisions

1.3.1 There are some changes to reserves and provisions to report. The 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 2018/19	Balances at 01Apr18	Forecast Outturn at 31Mar19	Change
	£m	£m	£m
Norfolk Museums Service			
Museums Income Reserve	0.163	0.163	0.000
Museums Repairs and Renewals Reserve	0.165	0.150	-0.015
Unspent Grants and Contributions Reserve	0.399	0.368	-0.031
Service Total	0.727	0.681	-0.046

2. Financial Implications

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

3. Issues, risks and innovation

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 consider.

4. Background

There are no other documents to refer to.

Officer Contact

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

If you have any questions about matters contained in this paper, please get in touch with:

Officer Name, Tel No. and Email address:

Steve Miller

Assistant Director,
Community & Environmental Services (Culture & Heritage), Head of Norfolk Museums Service, Head of Norfolk Arts Service

Tel: 01603 493620

Email : steve.miller@norfolk.gov.uk

Julie Berry

Finance Officer
Budgeting & Accounting Team
Finance

Tel: 01603 223423

Email: Julie.berry@norfolk.gov.uk

IN TRAN
communication for all

If you need this report in large print, audio, Braille, alternative format or in a different language please contact 0344 800 8020 or 0344 800 8011 (textphone) and we will do our best to help.

Joint Museums Committee

Item 10

Report title:	**Risk Management Report**
Date of meeting:	**5 April 2019**
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 April 2019. 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 January 2019, and following review in March 2019, there are two significant changes to report as per the recommendations below.

Recommendations:

Committee Members are asked to consider and agree:

- **the new risk RM14381 - Failure to successfully deliver the Norwich Castle: Gateway to Medieval England project within agreed budget, and to agreed timescales.**
- **the change in scores to risk RM14286 – Reduction of centralised support services.**
- **The active and dormant risks as per appendices A and B**

1. Proposal

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 2019/20 and are included in **Appendices A and B**.

2.3 The register currently contains seven risks. Of these, three risks are actively being managed, as presented in Appendix A, with the remaining four risks having already met their target score by the target date but maintained on the risk register as low and continuous risks in their nature, as shown in Appendix B. Each risk score is expressed as a multiple of the impact and the likelihood of the risk 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 There is one new risk to report;

RM14381 - Failure to successfully deliver the Norwich Castle: Gateway to Medieval England project within agreed budget, and to agreed timescales.

This risk was identified in late January 2019, with a view to managing this risk for the lifetime of the project, or until suitably mitigated. This risk will continue to be reported into the Communities and Environmental Services departmental management team for information, and input, as necessary, and is managed on the departmental risk register.

There are also score changes to report;

2.6 **Risk RM14286 – Reduction of centralised support services**

There is a change to the current and target risk score. The current risk score has been lowered from 8 to 6 (with the impact score being lowered from 4 to 3). The target score has also been lowered from 4 to 3 (again, impact moving from 4 to 3).

This change to impact scoring reflects staff working within the Norfolk Museums Service being more familiar and confident with using HR Budget Manager, being more self-sufficient using HR Direct, and less reliant on other central support services, carrying out basic administration duties using these tools where appropriate.

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 report.

Officer Contact

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

Officer Name, Tel No. and Email address:

Steve Miller

Assistant Director,
Community & Environmental Services (Culture & Heritage), Head of Norfolk Museums Service, Head of Norfolk Arts Service

Tel: 01603 493620

Email: steve.miller@norfolk.gov.uk

Thomas Osborne

Risk Management Officer,
Finance and Commercial Services

Tel: 01603 222780

Email: thomas.osborne@norfolk.gov.uk

IN TRAN communication for all

If you need this report in large print, audio, Braille, alternative format or in a different language please contact 0344 800 8020 or 0344 800 8011 (textphone) and we will do our best to help.

Appendix A

Risk Number	RM14381	**Date of update**	12 March 2019
Risk Name	Failure to successfully deliver the Norwich Castle: Gateway to Medieval England Project within agreed budget, and to agreed timescales. Item 10		
Risk Owner	Steve Miller	**Date entered on risk register**	29 January 2019

Risk Description

Failure to successfully deliver the Norwich Castle Gateway to Medieval England project within agreed time and budget would have a number of serious financial and reputational impacts for both Norfolk Museums Service and the JMC partners, especially Norfolk CC and Norwich CC,

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**	3	3	**9**	2	3	**6**	Apr-21	**Amber**

Tasks to mitigate the risk

An experienced Project Board has been established to support the project, including the oversight of the detailed project risk register. The Project Board will liaise closely with the project partners and with the National Lottery Heritage Fund, the majority funder of the project.

Progress update

Continued close liaison with project partners and stakeholders.
All project programmes and schedules are being closely monitored.
Continued quarterly reporting to the Joint Museums Committee to keep Members informed of progress with progress.
NMS revenue budgets continue to be carefully monitored with appropriate risk management in place.

Appendix A

Risk Number	RM14286	**Date of update**	12 March 2019
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, IMT, 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	3	**6**	1	3	**3**	Mar-20	**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.

Strengthening independence of staff through increasing familiarity with central support services that they can use independently.

Progress update

Risk regularly reviewed by the Senior Management Team.

Greater familiarity amongst staff using HR Budget Manager, increased self sufficiency using HR Direct, and greater ability of staff to perform basic administration duties independently using these tools.

Appendix A

Risk Number	RM14364	**Date of update**	12 March 2019
Risk Name	Failure to deliver Arts Council England business plan 2018-22		
Risk Owner	Steve Miller	**Date entered on risk register**	03 October 2018

Risk Description

Failure to successfully deliver Arts Council England business plans, including meeting the Arts Council's requirements around the Creative Case for Diversity, could result in a loss of significant revenue funding for the 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
3	3	**9**	3	3	**9**	2	3	**6**	Mar-20	**Amber**

Tasks to mitigate the risk

Close liaison with Arts Council England Careful delivery of programmes and activities
Regular reporting to Joint Museums Committee
Maintenance of Local Authority funding support and other revenue streams.

Progress update

Continued close liaison with Arts Council England.
A diverse range of programmes and activities continue to be delivered with close monitoring of public uptake / interest.
Continued quarterly reporting to the Joint Museums Committee to keep Members informed of progress with programme and activity delivery.
Revenue streams continue to be maintained and monitored.

Appendix B

Risk Number	RM14162	**Date of update**	12 March 2019
Risk Name	Failure to generate additional income streams in 2019 in accordance with service plan.		Item 10
Risk Owner	Steve Miller	**Date entered on risk register**	21 March 2014

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-20	**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 end of March 2020.

Appendix B

Risk Number	RM14027	**Date of update**	12 March 2019
Risk Name	Theft of museum objects		
Risk Owner	Steve Miller	**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-20	**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 vigilence in this key area.
Given the rare occurance 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 on-going basis, the target date has been amended to end of March 2020.

Appendix B

Risk Number	RM13947	**Date of update**	12 March 2019
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-20	**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 on-going basis, the target date has been amended to end of March 2020.

Appendix B

Risk Number	RM13948	**Date of update**	12 March 2019
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-20	**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.

As this is a risk to be managed on an on-going basis, the target date has been amended to end of March 2020.

Norfolk Joint Museums Committee

Report title:	**Performance and Strategic Update Report**
Date of meeting:	**5 April 2019**
Responsible Officer:	**Steve Miller, Assistant Director, Culture and Heritage**

Item 11

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 project**
- **To note the position for the current financial year 2018/19, including delivery against our Arts Council England and National Lottery Heritage Fund programmes.**
- **To note progress regarding our National Lottery Heritage Fund project 'Kick the Dust Norfolk'.**

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 National Lottery Heritage Fund supported youth development programme, Kick the Dust Norfolk.

2. Performance Summary

2.1. Total visits across the 10 museum sites for the period 1 April 2018 to 31 January 2019 were 330,991 compared to 371,820 for the period 1 April 2017 to 31 January 2018, an 11% decrease on the year to date. The last quarter has seen a continuing improvement on the year-to-date figures, though the impact of the very hot summer continues to leave a legacy in terms of the overall visitor numbers.

2.2. School visits across the 10 sites for the period 1 April 2018 to 31 January 2019 were 38,353 compared to 39,800 for the period 1 April 2017 to 31 January 2018, still broadly on track to match last year's excellent figures.

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

3. Performance/Service Plan highlights

3.1. Viking: Rediscover the Legend; Norwich Castle

Some of the most significant Anglian and Viking treasures ever discovered in Britain have gone on display at Norwich Castle.

Featuring star objects from the British Museum and Yorkshire Museum, Viking: Rediscover the Legend offers a fresh perspective on how Vikings shaped every aspect of life in Britain.

The exhibition includes the Anglian York Helmet, the most outstanding example of its type to survive, as well as the most significant Viking hoards ever found in the UK - the Vale of York Viking Hoard, Cuerdale Hoard and the Bedale Hoard.

These finds are being shown alongside highlights from Norwich Castle's collections and will be interpreted in new ways to challenge our perceptions of what it means to be Viking.

A varied programme of talks and events run alongside the exhibition.

Exhibition runs 9 February 2019 – 8 September 2019

3.2. Circus! Show of Shows; Time and Tide, Great Yarmouth

This exhibition details the origins of Circus from the Ancient Greek 'Hippodromes' through to the Great Yarmouth 'Hippodrome' of modern day, and will feature a series of loans from private lenders and objects drawn from the Norfolk Museum Service collections.

Many of the pieces featured have not been displayed in public since they were last used in performances and will be themed around animals in circus, women in circus, inspiring future circus performers and key local stories to Norfolk including:

- Pablo Fanque (William Darby), the notable Black Circus owner and Equestrian trainer, who was born in Norwich, a poster advertising his circus was the inspiration for John Lennon when writing the Beatles classic "Being for the benefit of Mr. Kite!"
- Clown Roma (Animal trainer, Marcus La Touche) who was from Swaffham in Norfolk and travelled with a Hungarian Circus before retiring back to the county with his dog Viscount
- The Great Yarmouth Suspension bridge disaster which occurred following a stunt by Nelson the clown who sailed down the river Bure in a washtub pulled by four real geese causing the deaths of 78 people, mostly children
- The history of the Great Yarmouth Hippodrome which turns 115 years old

this year, among many other stories and images

A programme of talks and events run alongside the exhibition.

The exhibition is part of a nationwide museums partnership with Museums Sheffield and Tyne and Wear Archives and Museums, supported by the National Fairground and Circus Archive in Sheffield and funded by the Heritage Lottery Fund.

Exhibition runs Saturday 6 October 2018 – Sunday 3 March 2019.

3.3. **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.

Exhibition runs 14 April until Spring 2019.

3.4. **Animal ABC; Lynn Museum**

From Ammonite to Zebra! This family friendly exhibition looks at the variety of the Lynn Museum collection with a focus on the animal kingdom.

Lynn Museum was founded in 1844. At this time there was a great interest in the natural world. The museum curators collected a wide range of objects from Norfolk and overseas.

Over the years the museum has continued to collect and now has a diverse collection of over 55,000 objects.

Displayed are a range of objects from, or inspired by, nature. These include items from the museum's archaeology, art, social history, textiles and natural history stored collections. Highlights from the display include a 170 million year old ammonite fossil, a watercolour by Sir Alfred Munnings, RA and a cape made from ostrich feathers**.**

Exhibition runs 30 June 2018 - Saturday 8 June 2019.

3.5. **Medieval Medicine; Time and Tide Museum**

Explore the methods of five medieval medical practitioners and discover how archaeological science has uncovered more about these individuals and their patients.

Get up close to human skeletons from the period and discover diverse approaches to treatment. Find out about diseases through interpretation; including a facial reconstruction of an unfortunate leprosy sufferer.

Discover medical methods through the barber surgeon's chest of tools, the physician's uroscopy wheel and the apothecary's medicinal ingredients and treatments.

Plus a chance to see the short film A Touch of Plague, written by Horrible Histories author, Terry Deary, exclusively for the exhibition.

Exhibition runs 30 March - 22 September 2019

3.6. **Snettisham Treasure; Lynn Museum**

The Snettisham Treasure is the largest assemblage of Iron Age bronze, silver and gold objects found in Europe. It consists of a number of separately buried hoards containing torcs (neck rings), coins, ingots and other objects.

Visit to see a special display of three items from the famous Snettisham Treasure, on loan thanks to generous support from the British Museum.

Exhibition runs Tuesday 12 March - Sunday 1 September 2019

3.7 **Redisplay of Samson; Museum of Norwich at the Bridewell**

The famous oak statue of Samson, carved in the 17th century, will be going on display at the Museum of Norwich at the Bridewell on 2 April.

The conservation and redisplay was made possible thanks to a successful crowdfunding campaign and generous support from The Art Fund (Art Happens), the Friends of the Norwich Museum, Paul Bassham Trust, the Geoffrey Watling Charity and the Norfolk and Norwich Archaeological Society.

Exhibition: permanent.

4. Learning Team highlights

4.1. Dr Helen Lunnon, currently a Lecturer in Cultural Heritage at the University of East Anglia, will be taking up her post of Head of Learning for Norwich in April.

4.2. The NMS museums enjoyed a very strong February Half Term with special family

events taking place across the 10 museums. At Norwich Castle the week was filled with Viking themed events branded as 'Legendary', including a 'Viking beauty salon'.

4.3. The NMS museums opened free on 8 December 2018 as part of the National Lottery #ThanksToYou initiative. The #ThanksToYou initiative will run again in 2019.

4.4. NMS is part of the partnership delivering the National Lottery Heritage Fund and Arts Council England funded *Great Place* scheme. This national programme is delivering 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. The Norwich CEP has been relaunched with good representation from Norfolk County Council, including Libraries, Arts and Museums.

5. Teaching Museum & Skills

5.1. Recruitment for the Teaching Museum's 2019/20 intake has been successfully completed and the new Trainees are as follows:

Emma Price	Learning and Youth Engagement
George Baines	Keep Learning Team
Katie Carter-Street	Costume and Textiles
Wednesday Batchelor	Collections Management
Paula Murphy	Curatorial Western
Tom Beese	Museum Development

5.2. Excellent progress is being made with the Norfolk 'Kick the Dust' project, a £750,000 project funded by the National Lottery Heritage Fund. This national project aims to transform how heritage organisations engage with young people and in Norfolk the work is being delivered in partnership with the YMCA Norfolk and other key public and third sector partners.

Dr Robin Hanley, Assistant Head of Museums, will give a presentation on the early successes of the project at the Joint Museums Committee meeting.

6. Marketing and PR

6.1. The Winfarthing Pendant, an Anglo-Saxon treasure acquired through the generous support of the Art Fund, the National Heritage Memorial Fund (NHMF) and the Friends of the Norwich Museums, was voted as the nation's favourite acquisition for 2018 in a national poll. Following its successful loan to the British Library, the pendant has returned to Norwich Castle.

6.2. Marketing over the last period has focused on *Viking: Rediscover the Legend* and the *Circus! Show of Shows* exhibitions. Media coverage for the opening of the Viking exhibition was particularly strong, helped by the presence of Dr Hartwig Fischer, Director of the British Museum, who opened the show.

6.3. Work is underway to prepare for 2020, a year in which a series of high-profile Norfolk projects and anniversaries will be delivered, including the first phase of the 'Norwich Castle: Gateway to Medieval England' project. A meeting of the key stakeholders took place at County Hall on 27 February.

6.4. Norfolk Museums Service has been shortlisted in the 2019 Museums & Heritage Awards (the 'Oscars' of the museums and heritage world) for the restoration of the historic statue of Samson, led by the Museum's conservation department and Plowden & Smith. The announcement of the winner will be made at the annual awards ceremony in May.

7. Partnerships

7.1. The long-term partnership with the University of East Anglia continues to develop well with new initiatives including student placements and a visit from UEA partners the University of Georgia planned for March.

7.2. Norfolk Museums Service worked with partners in the New Anglia Cultural Board to put in an application to the Government's Cultural Development Fund, part of the Industrial Strategy. The application was unsuccessful, but the Board has been encouraged to take forward several of the project strands through alternative funding programmes.

7.3. Norfolk Museums Service is currently supporting the Paston Footprints project, a National Lottery Heritage Fund supported project being led by UEA and the Paston Society with input from the Norfolk Records Office.

7.4. 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. The King's Lynn Festival took place from 12-14 October and included an exhibition of contemporary art from the NMS collections curated by Rosy Gray, Curator of Contemporary & Modern Art. Further developments are being planned for 2019.

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.

8.2. Wedding bookings for Norwich Castle for 2018/19 continue to exceed the year-to-date figure in comparison to last year's bookings. Across other sites, weddings continue to be delivered at Strangers' Hall, Elizabethan House and Gressenhall and the Museums Service continues to actively work with the Registrar team on the 'Marry in Norfolk' campaign. Planning is currently underway for the coming wedding season.

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 including the *Friendly Invasion* campaign which is aimed at the United States' market.

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 new external contracts, across the County and beyond.

For more details visit www.conserveanddisplay.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.

8.6. *The Merchants' Vaults* escape room game, set in the Undercroft of the Museum of Norwich, continues to exceed expectations for the first year of operation and will be joined in the New Year by a second game, run from Shirehall. *The Merchants' Vaults* has an average '5 Star' Trip Advisor review.

8.7. **Conclusion**

The Service is on track to deliver its key priorities in terms of programmes and events for 2018/19. Following the very hot summer of 2018, there is a continuing budget pressure, but with the early strong performance of the 'Viking: Rediscover the Legend exhibition' and continuing careful management of costs, achieving a breakeven budget, or very close to, is still possible.

9 Strategic Developments

9.1. **Norwich Castle Keep**

9.1.1. Following the departure of Dr John Davies, Chief Curator and Project Director and Angela Riley, Project Manager, the new team led by Dr Robin Hanley and Hannah Jackson, is now in place.

9.1.2. The Project Board met on 21 January 2019. Two new members have been added to the Board, Nikki Rotsos, Deputy Chief Executive at Norwich City Council and Jeannine De Sousa, Capital Projects and Facilities Manager at Norfolk County Council.

9.1.3. The current focus continues to be procurement and detailed design work. An update will be given to Members at the meeting on the current procurement timelines and the project schedule.

9.1.4. Planning for the Partnership Gallery with the British Museum is progressing very well. A meeting with Jonathan Williams, Deputy Director of the British Museum, took place in January 2019.

9.1.5. Following the successful granting of Planning Permission for the project, the discharge of the planning conditions is currently underway.

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 with submissions to the Foyle Foundation and several new trusts and foundations currently live.

9.2.3. 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

9.2.4. Discussions with potential new corporate sponsors are currently underway, led by Jo Warr, Head of Development.

9.3. **Norfolk Museums Service – 5 Year Strategy**

9.3.1. The new 5 Year Strategy has been completed and is currently with the Museum's designers. The 5 Year Strategy reflects the priorities of NMS' partners and major funders.

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.

Additional funding was secured from Arts Council England in January 2019 to develop a new Subject Specialist Network focusing on workhouses nationally. This network will be led by the Gressenhall team.

9.4.2. Norfolk 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.

A key focus for the Arts Council over the current period continues to be the *Creative Case for Diversity*.

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 are supporting North Norfolk District Council (NNDC) in the delivery of new external interpretation boards and a digital App. A stakeholders' event took place in March.

9.5.3 NMS staff continue to work with North Norfolk District Council (NNDC) on the DHC Steering Committee in order to shape the future direction of the project in North Norfolk.

9.6. **National Lottery Heritage Fund**

9.6.1 The Heritage Lottery Fund has been rebranded as the National Lottery Heritage Fund (NLHF). The NLHF has also launched its new Strategic Funding Framework for the period 2019-24. For further details, visit https://hlf-live.axis12.com/publications/strategic-funding-framework-2019-2024

9.7. **Health & Wellbeing**

9.7.1. 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.

9.7.2. London Arts in Health Forum and the Culture, Health and Wellbeing Alliance are working together to expand the very successful London Creativity and Wellbeing Week into an annual national event from 2019. Building on our long-standing collaborative arts and health partnership working, Norfolk Arts Service is initiating an inaugural Norfolk Creativity and Wellbeing Week 10-16 June 2019. This presents an exciting opportunity to work together to promote the many ways in which arts and culture contribute to health and wellbeing in Norfolk. 46 partners, organisations and creative practitioners have already signed up to deliver the largest number of events in any area outside of London. NMS will work with the Arts Service on this exciting progamme. For more details and an interactive map showing the events, visit

http://www.creativityandwellbeing.org.uk/

9.7.3. 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".

9.7.4. The Strategy was officially launched at a conference at the King's Centre in Norwich on 5 December.

9.8. **Volunteering**

9.8.1. With support from Arts Council England, NMS have appointed Michelle Gaskin to the role of Volunteer Coordinator. Updates on our development work with volunteers will follow in future meetings.

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 has enabled the recruitment of a new museum development officer for Norfolk. Su Booth, the new post-holder, is supporting museums across the County in a variety of ways and is based at Cromer.

10.5. The 8th Annual SHARE Museums East conference took place at the Firstsite Gallery in Colchester on 19 November 2018. The conference dealt with a range of current topics including the new Accreditation standard and delivering major projects. Keynote addresses were given by Isabel Wilson, Senior Manager Museums Development, Arts Council England and Tim Bryan of the British Motor Museum, Gaydon.

For more information on NMS' leadership role in museum development in the region and the SHARE scheme visit: www.sharemuseumseast.org.uk

11. Issues, Risks & Innovation

11.1. Issues:
There are no new issues identified in this report.

11.2. Risks:
There are no new risks identified in this report.

11.3. Innovation:
New initiatives in the Museums Service include the Service's work with the Arts Service on the Health & Wellbeing agenda and the Service's Kick the Dust Programme working with young people across the County.

12. Conclusion

12.1. Good progress has been made on all programmes and plans for 2018/19 with a continuing focus on new sources of earned income, fundraising and capital development.

12.2. The 'Norwich Castle: Gateway to Medieval England' project continues to progress positively.

12.3. Positive progress has been achieved in terms of delivering against the new Arts Council England programmes for 2018-22.

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:

Officer name: Steve Miller **Tel No.:** 01603 493620

Assistant Director,
Community & Environmental
Services (Culture & Heritage),
Head of Norfolk Museums
Service, Head of Norfolk Arts
Service

Email address: steve.miller@norfolk.gov.uk

If you need this report in large print, audio, braille, alternative format or in a different language please contact 0344 800 8020 or 0344 800 8011 (textphone) and we will do our best to help.

Norfolk Joint Museums Committee

Report title:	**Collections Review and Rationalisation Programme** Item 12
Date of meeting:	**5 April 2019**
Responsible Officer:	**Steve Miller, Assistant Director, Culture and Heritage**

Strategic impact

This report sets out the background to the ongoing review of collections at NMS and recommends deaccessioning a group of social history items from Gressenhall Farm & Workhouse, Norwich Social History and Great Yarmouth Museums in accordance with the NMS Collections Management Strategy 2018-22, which incorporates the NMS Collections Development Policy (Appendix 1). The Collecting Policy for Gressenhall Farm & Workhouse is outlined (Appendix 2) and Norwich Social History (Appendix 3) Great Yarmouth Museums (appendix 4).

Executive summary

As part of its strategy to review service needs and reduce costs Norfolk Museums Service (NMS) has an ongoing Collections Review & Rationalisation programme whereby collections are reviewed on a regular basis, and those which are not suitable for future display or study needs may be found alternative homes.

The programme follows best practice as advised by Arts Council England's Museums Accreditation Standard and the Museums Association's Code of Ethics standards of which have been incorporated into the NMS Collections Development Policy. The outline of which is noted in Appendix 1.

Recommendations:

Committee Members are asked to consider and approve the rationalisation of:

- **The Norwich Social History items listed in Appendix 5**
- **The Gressenhall Farm & Workhouse objects listed in Appendix 6**
- **The Great Yarmouth Museums objects listed in Appendix 7**

1. Proposal (or options)

1.1. The Joint Museums Committee is asked to consider and recommend for rationalisation:

- The Norwich Social History items listed in Appendix 5
- The Gressenhall Farm and Workhouse objects listed in Appendix 6
- The Great Yarmouth Museums objects listed in Appendix 7

2. Evidence

2.1. Collections Development Strategy – Appendix 1 to this report

3. Financial Implications

3.1. The review and submission of this strategy is fully funded through Arts Council

England's National Portfolio Organisation funding. There are no other revenue implications.

4. Issues, risks and innovation

4.1. An ongoing review of these collections is being undertaken in order to :

- Improve access to the collections as a whole
- Release storage space and resources to allow improved collections management
- Ensure collections retained are in line with current NMS collecting policy and rehome museum objects to institutions in line with their collecting policies.
- Remove threats posed by possible insect infestation
- Remove threats posed by inappropriate storage conditions

5. Background

5.1 The objects listed in Appendices 5,6,7 are from the Gressenhall & Farm and Workhouse Collections and the Norwich Social History Collections and recommended for rationalisation by the methods proposed against each object.

The objects have been scrutinised by NMS' internal Rationalisation Committee, which comprised the Chief Curator, departmental Curator, Collections Development Manager, Registrar, Head of Conservation, Collections Development Officer and Documentation Officer. The objects have been reviewed by the members of the respective Area Museums Committees: Norwich 5.3.2019, Breckland 18.3.2019, Gt Yarmouth 29.1.2019.

Collecting and rationalisation within the NMS is undertaken in accordance with the Collections Development Policy approved by the Joint Museums Committee (Appendix 1) and the Museums Association Code of Ethics. This Collections Development Policy is reviewed every five years and sets out the strengths of the collections, areas for future collecting and constraints on collecting, such as resources, space and expertise. As part of a responsible collections management strategy the NMS undertakes regular reviews of its collections to ensure that material is properly classified and adequately housed. Objects that are deemed unsuitable for retention as past of the core collection are identified and alternative homes found.

5.2 To summarise the collections review process, material is proposed for rationalisation which:

- Does not fall within the current collecting policy
- Is of good quality but would fit better into another organisation's collections (including those of Norfolk Record Office and Norfolk Library & Information Service)
- Does not provide important information about Norfolk and its history
- Has no reasonable expectation of being useful for display or research
- Has been unethically acquired
- Is unprovenanced (i.e. has no background information to provide a context)
- Is of poor quality compared with other examples in the collection

- Has deteriorated beyond any useful purpose (e.g. through decay or infestation. This might be a natural history specimen that has suffered pest infestation)
- Poses a threat to other objects or people (e.g. by contamination. This might be WW2 gas masks with degraded asbestos filters or radioactive geological specimens)
- Is an unnecessary duplicate
- Offers no reasonable expectation that NMS will be able to provide suitable levels of curation or collections care.

Meeting one of the above criteria does not automatically condemn any object. Each will be considered on its merits. There may well be good reasons why objects that fall into one or more of the above categories should be kept, but they will be critically examined and justified in line with the NMS Collections Development Policy and the Museums Association Code of Ethics.

5.3 Options for disposal:
There are several proposals offered in the MA Code of Ethics in which material that is not suitable for the NMS core collections might continue to fulfil a useful purpose including:

- Transfer to another Accredited museum by gift
- Transfer to another public institution by gift
- Return to donor or lender
- Repatriation to country of origin
- Charitable donation
- Set dressing or adapted to repair working objects
- Sale on the open market, or
- Destruction (as a last resort)

Any income generated by sales of objects is allocated to a ring-fenced fund for the purchase of new collections or the care of existing collections.

5.4 Once Committee has agreed the list of proposed disposals the following steps will be taken:

- As required by the conditions of the Museum Accreditation Scheme, and the Museums Association Code of Ethics a notice will be placed in the Museums Journal or on-line equivalent, and any other appropriate specialist publication, advertising the availability of significant material to other Accredited museums.
- Direct contact will be made with any Accredited museums or other public institutions that would have a particular interest in any of the objects.
- If no Accredited museum is interested and the material was donated within the last 20 years, attempts will be made to contact the donor to return the item.
- Non Accredited museums will be considered for potential rehoming of objects, this will be reviewed on a case by case basis by the NMS Rationalisation Committee
- Material in which no interest is expressed will be either returned to the core collections, sold at auction or destroyed; these options are reviewed on a case by case basis by the Rationalisation Committee.
- Complete records of all transactions and processes will be kept.

6. Conclusion

The collections review is proposing to remove items in appendices 5, 6 & 7 which are of minimal relevance to the collections policies and remit of the relevant curatorial departments and will free up space and resources for the benefit of the remaining collections and the wider public benefit.

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:

Officer name : Steve Miller

Assistant Director, Community & Environmental Services (Culture & Heritage), Head of Norfolk Museums Service, Head of Norfolk Arts Service

Tel No. : 01603 493620

Email address : steve.miller@norfolk.gov.uk

IN TRAN communication for all

If you need this report in large print, audio, braille, alternative format or in a different language please contact 0344 800 8020 or 0344 800 8011 (textphone) and we will do our best to help.

Item 12

Appendix 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 Coucncil 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 main 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.

Appendix 2 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 by and 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 where 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 3 Museum of Norwich

The Museum of Norwich was known until 2013 as The Bridewell Museum. Since its redevelopment and redisplay (2009-2012) 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 4 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

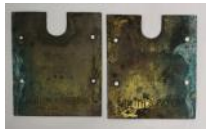
7. Collecting policies of other museums

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 & Mincarlo 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 Great Yarmouth Museums for display if required.

Record number	Object simple name	Brief Description	Image	Disposal Reasons	NMS Committee Recomendations
NWHCM : 1938.20	book	45 Volumes of Rees encyclopedia, c. 1879		Poor condition and outside of collecting policy.	Transfer - Offer to accredited museums via Museums Journal.
NWHCM : 1975.183.10	electric light fitting	Display unit showing the development of electric light from 1906 to 1956, contains one 8 candle power carbon filament bulb round with pip, about 1900; one 10 candle power cf bulb about 1896; one 60w cf bulb 1923; one 60w tungsten filament bulb 1923; one 60w tungsten coiled bulb 1934; one 60w charm light, 1936; one 60w sodium lamp 1935; one 20w 2ft fluorescent tube about 1940; one 80w mercury vapour u.v. 1935; space for 250 w mercury vapour, 1933; also literature on the history of the electric light and spare light bulb		This object does not fit within our collecting area as it is classified as Working Life (Energy Industry) being a display about how electric light works. Presumably designed for a teaching context, again this is not an area that we actively collect in. I cannot envisage either a research enquiry or display opportunity which would justify its retention. I am also concerned about whether there are possible H& S aspects which make it less suitable for keeping in storage. (Fragile glass, old wiring, possible asbestos content).	Transfer - Offer to accredited museums via Museums Journal. Note - If object cannot be re-homed with an accredited museum it must be safely disposed of by NPS as it contains asbestos.

Record number	Object simple name	Brief Description	Image	Disposal Reasons	NMS Committee Recomendations
NWHCM : 2003.20.2	bag	2 carrier bags in yellow plastic printed with Census 2001 in blue lettering		These objects are in poor condition and do not fit with the department collecting policy as they have no discernible link with the Norfolk area.	Transfer. Offer to accredited museums via Museums Journal.
NWHCM : 2018.90.4	horseshoe	Box of metal horseshoes		Object is in poor condition and has no provenance.	Transfer. Offer to accredited museums via Museums Journal.
NWHCM : 2018.90.5	post	Timber post with six holes on each side, marked with the letter P.		Object is in poor condition and has no provenance.	Transfer. Offer to accredited museums via Museums Journal.
NWHCM : 2018.90.9	scales	Metal balances		Object is in very poor condition and has no provenance.	Transfer. Offer to accredited museums via Museums Journal.
NWHCM : 2018.90.11	beam	Possible wooden part of a cart or trailer, various metal fixings including hooks.		Object is in very poor condition and has no provenance.	Transfer. Offer to accredited museums via Museums Journal.
NWHCM : 2018.90.12	trap	Metal trap, with two locks attached and metal cross attached to a chain.		Object is in very poor condition and has no provenance.	Transfer. Offer to accredited museums via Museums Journal.

Record number	Object simple name	Brief Description	Image	Disposal Reasons	NMS Committee Recomendations
NWHCM : 2018.90.16	table	Wooden table with a square hole cut in the middle.		Object is in very poor condition (leg missing) and has no provenance.	Transfer. Offer to accredited museums via Museums Journal.
NWHCM : 2018.90.21	bell	Metal bell attached to bent metal plate.		Object is in very poor condition and has no provenance.	Transfer. Offer to accredited museums via Museums Journal.
NWHCM : 2018.90.22	press	Part of a linen press		Only piece, the rest of the press is missing. Does not belong with any other press in the collection.	Transfer. Offer to accredited museums via Museums Journal.
NWHCM : 2018.90.28	pulley	Round wooden pulley with rusty metal hook, possibly part of another object.		Object is in very poor condition and has no provenance, and may be an incomplete object.	Transfer. Offer to accredited museums via Museums Journal.
NWHCM : 2018.90.31	plaque	Two metal plaques for J.A.S Cartland and Sons, Birmingham, brassfounders, inscribed 'Smith's Patent'.		Objects are in very poor condition, they relate to a Birmingham company and as such are outside of our collecting policy.	Transfer. Offer to accredited museums via Museums Journal.

Record number	Object simple name	Brief Description	Image	Disposal Reasons	NMS Committee Recomendations
NWHCM : 2018.90.32	eyelet machine	Hand operated eyelet machine mounted on a wooden board with a cast iron base and frame.		We have four other eyelet machines in the collection all in better condition and with a strong local provenance, this has none. Object is also in poor condition.	Transfer. Offer to accredited museums via Museums Journal.
NWHCM : 2018.90.34	stove	Metal stove on four legs, most of its black paint has corroded.		Object is in poor condition, has no provenance and is duplicated elsewhere in the collection.	Transfer. Offer to accredited museums via Museums Journal.
NWHCM : 2018.90.35.1	punch	Blacksmiths punch.		Object is in poor condition, has no provenance and is duplicated elsewhere in the collection.	Transfer. Offer to accredited museums via Museums Journal.
NWHCM : 2018.90.35.2	punch	Blacksmiths punch.		Object is in poor condition, has no provenance and is duplicated elsewhere in the collection.	Transfer. Offer to accredited museums via Museums Journal.
NWHCM : 2018.90.37	sack	White canvas sack.		Object is in poor condition and has no provenance.	Transfer. Offer to accredited museums via Museums Journal.

Record number	Object simple name	Brief Description	Image	Disposal Reasons	NMS Committee Recomendations
NWHCM : 2018.90.39	blade	Two pit saw blades, handles missing.		Object is in very poor condition and has no provenance.	Transfer. Offer to accredited museums via Museums Journal.
NWHCM : 2018.90.42	shelving	Metal shelving, 11 sections.		Outside of collecting policy and no provenance.	Transfer. Offer to accredited museums via Museums Journal.

Record number	Object simple name	Brief Description	Image	Disposal Reasons	NMS Committee Recomendations
GRSRM : 1977.33	plough	Horse drawn snow plough made of wood and iron formerly used for clearing roads during the 20th century.		Object is in incredibly poor condition. Dennis, Megan 30.7.2018	Transfer - Offer to rural life museums and other accredited museums via Museums Journal.
GRSRM : 1980.44.2	washing machine	Wooden and metal washing machine with metal stand; c.1920		This object is incomplete. In addition it is in very poor condition.	Transfer - Offer to rural life museums and other accredited museums via Museums Journal.
GRSRM : 1980.57.14a	washtub	Part of an early 20th century washing machine in three parts; round wooden washing tub suspended on wooden stand; tub rotated by turning a handle		Although this object has a local provenance it is incomplete as the stand has already been rationalsied due to poor condition. Kett, Wayne 5.12.2017	Transfer - Offer to rural life museums and other accredited museums via Museums Journal.
GRSRM : 1981.24.55	drill	Large cast iron drill with fly wheel and wall and floor mounting.		Object is in poor condition and has no provenance. Dennis, Megan 30.7.2018	Transfer - Offer to rural life museums and other accredited museums via Museums Journal.
GRSRM : 1983.146.1	counter	Printer's shop counter used by Rounce and Wortley of Norwich; six drawers (various sizes); painted green along front; early 20th century		Object is in increibly poor condition. Kett, Wayne 9.11.2017	Transfer - Offer to rural life museums and other accredited museums via Museums Journal.

Record number	Object simple name	Brief Description	Image	Disposal Reasons	NMS Committee Recomendations
GRSRM : 2018.18.1	drill	Pedestal drill		Object is in poor condition and has no provenance. Kett, Wayne 3.8.2018	Transfer - Offer to rural life museums and other accredited museums via Museums Journal.
GRSRM : 2018.18.2	pulley	Metal frame with a pulley attached.		Object is in poor condition and has no provenance. Kett, Wayne 3.8.2018	Transfer - Offer to rural life museums and other accredited museums via Museums Journal.
GRSRM : 2018.18.3	bench	Wooden work bench with geared metal fixings.		Object is in poor condition and has no provenance. Kett, Wayne 3.8.2018	Transfer - Offer to rural life museums and other accredited museums via Museums Journal.
GRSRM : 2018.18.4	tool	Scuffler, metal with two handles.		Object is in poor condition and has no provenance. Kett, Wayne 3.8.2018	Transfer - Offer to rural life museums and other accredited museums via Museums Journal.

Record number	Object simple name	Brief Description	Image	Disposal Reasons	NMS Committee Recomendations
NWHCM : 1967.766	book	Incomplete farm wages book with covers missing. Dated 1846 to 1847.		This book is in poor condition and does not fall within our collecting policy (archival material). Norfolk Record Office have agreed to acquire this book and are able to provide the specialist conservation care it requires. Dennis, Megan 8.8.2017	Transfer to Norfolk Record Office

Record number	Object simple name	Brief Description	Image	Disposal Reasons	NMS Committee Recomendations
GRYEH : 1986.77.1	bowl	water closet bowl; removed from the toilet room on the ground floor at 22 Euston Road and comprising a water closet bowl of glazed white earthenware with transfer printed trade mark on inside - the Shower Rd No 359810, circa 1900		Architectural Salvage falls outside of Great Yarmouth museums collecting policy. There is very little chance of these objects ever being displayed.	If object cannot be re-homed with Great Yarmouth Preservation Trust or another accredited museum it will be retained.
GRYEH : 1986.77.2	seat	Seat and cover; removed from the toilet room on the ground floor at 22 Euston Road and comprising a seat and cover of varnished wood hinged together to a wood back strip		Architectural Salvage falls outside of Great Yarmouth museums collecting policy. There is very little chance of these objects ever being displayed.	If object cannot be re-homed with Great Yarmouth Preservation Trust or another accredited museum it will be retained.
GRYEH : 1986.77.3	bracket	Bracket; one of a pair of seat support brackets of decorative cast iron with impressed rd no 2647; removed from the toilet room on the ground floor at 22 Euston Road		Architectural Salvage falls outside of Great Yarmouth museums collecting policy. There is very little chance of these objects ever being displayed.	If object cannot be re-homed with Great Yarmouth Preservation Trust or another accredited museum it will be retained.
GRYEH : 1986.77.4	bracket	Bracket; one of a pair of seat support brackets of decorative cast iron with impressed rd no 2647, base broken; removed from the toilet room on the ground floor at 22 Euston Road		Architectural Salvage falls outside of Great Yarmouth museums collecting policy. There is very little chance of these objects ever being displayed.	If object cannot be re-homed with Great Yarmouth Preservation Trust or another accredited museum it will be retained.

Record number	Object simple name	Brief Description	Image	Disposal Reasons	NMS Committee Recomendations
GRYEH : 1986.77.5	cistern	Cistern; rectangular wooden box, lead lined containing brass lever and flushing syphon with iron chain and rubber chain pull, plastic ball float and lever is a replacement, sawn off lead overflow pipe attached to one end of cistern, circa 1900; removed from the toilet room on the ground floor at 22 Euston Road		Architectural Salvage falls outside of Great Yarmouth museums collecting policy. There is very little chance of these objects ever being displayed.	If object cannot be re-homed with Great Yarmouth Preservation Trust or another accredited museum it will be retained.
GRYEH : 1986.77.6	bracket	Bracket; one of a pair of cistern support brackets of cast iron with impressed mark A.K. and Sons 10 x 8 (A. Kenrick) no, circa 1900; removed from the toilet room on the ground floor at 22 Euston Road)		Architectural Salvage falls outside of Great Yarmouth museums collecting policy. There is very little chance of these objects ever being displayed.	If object cannot be re-homed with Great Yarmouth Preservation Trust or another accredited museum it will be retained.
GRYEH : 1986.77.7	bracket	Bracket; one of a pair of cistern support brackets of cast iron with impressed mark A.K. and Sons 10 x 8 (A. Kenrick) no, circa 1900 removed from the toilet room on the ground floor at 22 Euston Road)		Architectural Salvage falls outside of Great Yarmouth museums collecting policy. There is very little chance of these objects ever being displayed.	If object cannot be re-homed with Great Yarmouth Preservation Trust or another accredited museum it will be retained.
GRYEH : 1986.77.8	pipe	Pipe; a length of lead pipe with connections at top and bottom for attachment to base of cistern and back of water closet bowl; removed from the toilet room on the ground floor at 22 Euston Road		Architectural Salvage falls outside of Great Yarmouth museums collecting policy. There is very little chance of these objects ever being displayed.	If object cannot be re-homed with Great Yarmouth Preservation Trust or another accredited museum it will be retained.

Record number	Object simple name	Brief Description	Image	Disposal Reasons	NMS Committee Recomendations
GRYEH : 2018.54.1	bottle	35 assorted glass bottles		There are many hundreds of bottles in the collection with a clear link to Great Yarmouth. These are plain bottles that have no obvious link to Yarmouth and cannot be matched to any documentation.	Transfer. Offer to accredited museums via Museums Journal.
GRYEH : 2018.54.2	bottle	24 assorted glass milk bottles		There are numerous milk bottles in the collection with a clear link to Great Yarmouth. These are plain bottles that have no obvious link to Yarmouth and cannot be matched to any documentation.	Transfer. Offer to accredited museums via Museums Journal.
GRYEH : 2018.54.3	bottle	23 assorted earthenware bottles		There are numerous similar bottles in the collection with a clear link to Great Yarmouth. These are plain bottles that have no obvious link to Yarmouth and cannot be matched to any documentation.	Transfer. Offer to accredited museums via Museums Journal.

Record number	Object simple name	Brief Description	Image	Disposal Reasons	NMS Committee Recomendations
GRYEH : 2018.54.4	bottle	6 assorted glass bottles, all originating from Lowestoft.		There are many hundreds of similar bottles in the collection with a clear link to Great Yarmouth. These are from Lowestoft and so fall outside of Great Yarmouth museums collecting policy.	Transfer. Offer to Lowestoft Museum and other accredited museums via Museums Journal.
GRYEH : 2018.54.6	bottle	4 Stoneware bottles, 2 Lawrance's, 2 Hunts		Although these bottles have a link to Great Yarmouth they are duplicated elsewhere in the collection. Examples in better condition have been retained.	Transfer - Offer to Time and Tide learning team and other museums via Museums Journal.
GRYEH : 2018.54.7	bottle	1 brown glass bottle, Steward and Patteson		Although these bottles have a link to Great Yarmouth they are duplicated elsewhere in the collection. Examples in better condition have been retained.	Transfer - Offer to Time and Tide learning team and other museums via Museums Journal.
GRYEH : 2018.54.8	bottle	2 glass codd bottles, YABC		Although these bottles have a link to Great Yarmouth they are duplicated elsewhere in the collection. Examples in better condition have been retained.	Transfer - Offer to Time and Tide learning team and other museums via Museums Journal.

Record number	Object simple name	Brief Description	Image	Disposal Reasons	NMS Committee Recomendations
GRYEH : 2018.54.9	bottle	9 glass bottles from Hunts & Sons		Although these bottles have a link to Great Yarmouth they are duplicated elsewhere in the collection. Examples in better condition have been retained.	Transfer - Offer to Time and Tide learning team and other museums via Museums Journal.
GRYEH : 2018.54.10	bottle	4 glass bottles from Lawrance's		Although these bottles have a link to Great Yarmouth they are duplicated elsewhere in the collection. Examples in better condition have been retained.	Transfer - Offer to Time and Tide learning team and other museums via Museums Journal.
GRYEH : 2018.54.11	bottle	3 Wilshak glass codd bottles		Although these bottles have a link to Great Yarmouth they are duplicated elsewhere in the collection. Examples in better condition have been retained.	Transfer - Offer to Time and Tide learning team and other museums via Museums Journal.
GRYEH : 2018.54.12	bottle	1 brown glass Watney man bottle. World Cup 1966.		Although these bottles have a link to Great Yarmouth they are duplicated elsewhere in the collection. Examples in better condition have been retained.	Transfer - Offer to Time and Tide learning team and other museums via Museums Journal.

Record number	Object simple name	Brief Description	Image	Disposal Reasons	NMS Committee Recomendations
GRYEH : 2018.54.13	bottle	1 clear glass bottle. Lea's Gorleston on Sea		Although these bottles have a link to Great Yarmouth they are duplicated elsewhere in the collection. Examples in better condition have been retained.	Transfer - Offer to Time and Tide learning team and other museums via Museums Journal.
GRYEH : 2018.54.14	bottle	1 clear glass codd bottle F.W. James		Although these bottles have a link to Great Yarmouth they are duplicated elsewhere in the collection. Examples in better condition have been retained.	Transfer - Offer to Time and Tide learning team and other museums via Museums Journal.
GRYEH : 2018.54.15	bottle	1 brown glass bottle, Lacon's		Although these bottles have a link to Great Yarmouth they are duplicated elsewhere in the collection. Examples in better condition have been retained.	Transfer - Offer to Time and Tide learning team and other museums via Museums Journal.