

# Norfolk Joint Museums Committee

Date: **Friday 1 April 2022**

Time: **2.00 pm**

Venue: **Council Chamber, County Hall, Martineau Lane,  
Norwich NR1 2DH**

**Advice for members of the public:**

This meeting will be held in public and in person.

It will be live streamed on YouTube and, in view of Covid-19 guidelines, we would encourage members of the public to watch remotely by clicking on the following link:

[https://www.youtube.com/channel/UCdyUrFjYNPq5psa-LFIJA/videos?view=2&live\\_view=502](https://www.youtube.com/channel/UCdyUrFjYNPq5psa-LFIJA/videos?view=2&live_view=502)

However, if you wish to attend in person it would be most helpful if, on this occasion, you could indicate in advance that it is your intention to do so. This can be done by emailing [committees@norfolk.gov.uk](mailto:committees@norfolk.gov.uk) where we will ask you to provide your name, address and details of how we can contact you (in the event of a Covid-19 outbreak). Please note that public seating will be limited.

Councillors and Officers attending the meeting will be taking a lateral flow test in advance. They will also be advised to wear face masks all times unless they are speaking or are exempt from wearing one. We would like to request that anyone attending the meeting does the same to help make the event safe for all those attending. Information about symptom-free testing is available [here](#).

**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](mailto:committees@norfolk.gov.uk)

## **Membership**

### **Norfolk County Council**

Cllr Julie Brociek-Coulton  
Cllr Barry Duffin  
Cllr Jane James  
Cllr Kay Mason Billig  
Cllr Ed Maxfield  
Cllr Saul Penfold  
Cllr Robert Savage  
Cllr Karen Vincent  
Cllr John Ward

### **Breckland District Council**

Cllr Robert Kybird

### **South Norfolk District Council**

Cllr James Easter

### **Norwich City Council**

Councillor Rachel Everett  
Cllr Jacob Huntley  
Councillor Martin Schmierer

### **Borough Council of King's Lynn & West Norfolk**

Cllr Elizabeth Nockolds

### **Broadland District Council**

Cllr David King

### **Great Yarmouth Borough Council**

Cllr Geoffrey Freeman

### **North Norfolk District Council**

Cllr Virginia Gay

## **Co-opted Members (Non-Voting)**

### **Arts Council**

Liam Wiseman

### **Museum Friends**

Felicity Devonshire

### **Norfolk Black History Month**

Danny Keen

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## **A g e n d a**

- 1 To receive apologies and details of any substitute members attending**
- 2 To receive the minutes of the previous meeting held on 28 January 2022 (Page 5 )**

### **3. Members to Declare any Interests**

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

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

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

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

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

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

- 4. To receive any items of business which the Chair decides should be considered as a matter of urgency**
- 5. Breckland Area Museums Committee (Page 11)**
- 6. Norwich Area Museums Committee (Page 26)**
- 7. Kings Lynn and West Norfolk Area Committee (Page 31)**
- 8. Norfolk Museums Service – Finance Monitoring Report (Page 35)**  
**Report by Director of Culture and Heritage**
- 9. Norfolk Museums Service –Risk Management (Page 42)**  
**Report by Director of Culture and Heritage**

**10 Collections Management Strategy 2022-2027**

**(Page 53)**

**Report by Director of Culture and Heritage**

**11. Norfolk Museums Service – Performance and Strategic Update Report**

**(Page 128)**

**Report by Director of Culture and Heritage**

**Note: this item will include a presentation about NMS' intention to apply to join Arts Council England's National Portfolio for 2023-26.**

Tom McCabe  
Head of Paid Service  
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Date Agenda Published: 24 March 2022



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## **NORFOLK JOINT MUSEUMS COMMITTEE**

### **Minutes of the Meeting Held on 28 January 2022 at 2.00 pm at Norfolk County Council**

#### **Present:**

##### **Norfolk County Council**

Cllr M Billig  
Cllr B Duffin  
Cllr J James  
Cllr E Maxfield  
Cllr S Penfold  
Cllr R Savage  
Cllr K Vincent  
Cllr J Ward (Chair)

##### **Norwich City Council**

Cllr J Huntley

##### **Borough Council of King's Lynn and West Norfolk**

Cllr E Nockolds

##### **Broadland District Council**

Cllr D King

##### **Breckland District Council**

Cllr R Kybird

##### **North Norfolk District Council**

Cllr V Gay

#### **1 Apologies for Absence**

- 1.1 Apologies for absence were received from Cllr J Brociek-Coulton, Cllr R Everett, Cllr G Freeman, Felicity Devonshire, Cllr M Schmierer, Mr L Wiseman and Mr D Keen.

#### **2. Minutes**

- 2.1 The minutes of the previous meeting held on 29 October 2021 were confirmed by the Joint Committee and signed by the Chairman.

#### **3 Declarations of Interest**

- 3.1 There were no declarations of interest.

#### **4 Matters of Urgent Business**

- 4.1 There were no matters of urgent business.

#### **5 Breckland Area Museums Committee**

- 5.1 Cllr Robert Kybird presented the annexed minutes of the Breckland Area Museums Committee meeting held on 22 November 2021 which were noted.
- 5.2 In introducing the minutes of the Area Committee Cllr Kybird referred to the following:
- There was a target completion date of 2024 for the work on the new displays at

the Ancient House Museum that would make more of the unusual connections with the Maharajah Duleep Singh and his family, especially his son Prince Frederick Duleep Singh. This date coincided with the 100th anniversary of the opening of the museum as well as the 50<sup>th</sup> anniversary of the founding of the Joint Museums Committee and the 20<sup>th</sup> anniversary of the opening of Time and Tide at Great Yarmouth.

- The Gressenhall Environmental Hub project was currently underway at Gressenhall Farm and Workhouse to help interpret and engage the public with wider NCC work and its priorities in relation to the environment. This project includes the installation of a new tree nursery on an area of ground at the farm which was being worked on over the winter period.
- The Chair said that many Parish and Town Councils across Norfolk (including Sprowston Town Council in his division) would also be creating tree nurseries as part of their participation in the NCC project to plant 1 Million Trees for Norfolk.

## **6 Norwich Area Committee**

**6.1** Cllr J. Huntley presented the annexed minutes of the Norwich Area Museums Committee meeting held on 7 December 2021 which were noted.

**6.2** In introducing the minutes of the Area Committee Cllr J. Huntley referred to the following:

- The opportunity given to Norwich Members to visit Norwich Castle on a “Behind the Hoardings” tour before the start of the Area Committee meeting.
- The good progress that was being made in the Norwich area with the Kick the Dust project.
- Work by the NMS to develop its digital offer.
- Work by museum learning teams to welcome schools back into Norwich museums.
- The excellent feedback that the NMS was receiving from Museum Pass holders about the tote bag that they received as a thank you for their continuing support throughout the pandemic.

## **7 Kings Lynn and West Norfolk Area Committee**

**7.1** Cllr E Nockolds presented the annexed minutes of the King’s Lynn and West Norfolk Area Museums Committee meeting held on 18 October 2021 which were noted.

**7.2** Cllr E Nockolds thanked the King’s Lynn Museums staff for their efforts delivering the service during the pandemic. She drew particular attention to the work as part of the *Kick the Dust* project and a new exhibition that told the story of gardens and gardening in King’s Lynn entitled ‘*Gardens, Sowing Seeds, Growing Stores*’ that ran until 12 June 2022. The displays told the story of gardens and gardening in the King’s Lynn area, including the display of collections from the Taylor’s seed merchants business in the town and material relating to the Walks and other public gardens.

## **8 Norfolk Museums Service - Finance Monitoring Report for 2021/22**

**8.1** The annexed report (8) by the Director of Culture & Heritage was received.

- 8.2** The Joint Committee received a report that covered the Norfolk Museums Service (NMS) forecast budget out-turn for 2021/22 and details about the latest monitoring position of the revenue budget, capital programme, reserves and provisions. The report also detailed savings proposals applied to the revenue budget for 2022/23.
- 8.3** Steve Miller, Director of Culture & Heritage, drew the Committee's attention to the following main issues for consideration by this Committee:
- The detailed budget position for 2021/22 was set out in the table at paragraph 1.1.2 of the report. The position was broadly similar to that reported to the previous meeting, although there was slightly less income from admissions and commercial activity in the lead up to Christmas 2021 due to Covid-19 than originally anticipated.
  - NMS budgetary pressures continued to be managed by the County Council at CES departmental level.
  - NMS continued to receive vital financial support from Government income support funds which helped the Service to provide a county-wide service and support critical projects over the short-medium term.
  - The table at paragraph 1.2 of the report set out the capital building programme for 2021/22.
  - The position regarding reserves and provisions was set out in paragraph 1.3 of the report.
  - The budget savings proposals for 2022/23 were set out in paragraph 1.4 of the report.
  - In reply to questions, it was pointed out that the NMS had more than 200 active volunteers who were working mostly on tasks that continued during the pandemic which would not otherwise be done by front of house or other members of staff. The considerable added value provided by volunteers would be explained in more detail in a report to a future meeting.

**8.4 The Joint Committee resolved to note:**

- **The latest monitoring position of the revenue budget, capital programme, reserves and provisions and forecast out-turn for 2021/22.**
- **The proposed budget savings and changes for 2022/23.**

**9 Norfolk Museums Service - Risk Management Report**

- 9.1** The annexed report (9) by the Director of Culture & Heritage was received.
- 9.2** The Joint Committee received a report that provided Members with the latest Norfolk Museums Service Risk Register for January 2022. The Norfolk Museums Service risk register was last reported to the Joint Museums Committee in October 2021.
- 9.3** The Committee's attention was drawn to the following issues:
- There were no material changes to the risk register since this matter was last reported to the Committee.
  - There remain financial implications for revenue generation resulting from the effects of previous site closures owing to COVID-19, and reduced visitor numbers to museums.
  - The target dates for risks RM14286 - Reduction of centralised support services

and RM14364 - Failure to deliver Arts Council England business plan 2018-22 had changed. The target date for risk RM14286 had been extended by three months to the beginning of July 2022 to allow for the embedding of the new MyOracle system and staff to familiarise themselves with it. For RM14364, with the Arts Council England business plan having been extended by one year to the end of the financial year 2022/23, the target date was adjusted to the beginning of April 2023 to mirror this.

#### **9.4 The Joint Committee resolved:**

**To agree the active and dormant risks as per appendices A and B of the report, noting latest updates associated with the COVID-19 pandemic.**

### **10 Norfolk Museums Service – Performance & Strategic Update Report**

**10.1** The annexed report (10) by the Director of Culture and Heritage was received.

**10.2** The Joint Committee received a report that provided progress with performance of Norfolk Museums Service over the current financial year 2021/22 including the Service's award-winning learning programmes and the Service's work with groups including Looked After Children, carers and foster families and vulnerable older residents across the County. The report also provided an update on all major projects, including the Norwich Castle: Gateway to Medieval England project and the National Lottery Heritage Fund supported youth development programme, Kick the Dust Norfolk.

**10.3** The following points were discussed and noted:

- The Joint Committee heard how the NMS continued to develop its social media presence. Digital output remained high with Instagram and YouTube continuing to be the fastest growing social media platforms and covering a wide range of subjects. The Norwich Castle platforms were especially popular, primarily due to the increased output around the *Royal Palace Reborn* project, including a new series of weekly 'behind the hoardings' updates.
- Applications for the next round of Teaching Museum trainee recruitment were currently being assessed. The trainee roles were in the Collections Team, Communications, Norwich Castle Learning, and Western area. The new trainees would take up their posts on 1 April 2022.
- The Joint Committee's attention was drawn to the *Kick the Dust: Norfolk project*, funded through the National Lottery Heritage Fund (NLHF) and delivered in partnership with a range of organisations including YMCA Norfolk that had continued to engage with young people aged 11-25 throughout the COVID-19 lockdown period. The project team had adapted their activities to support existing groups across Norfolk, in particular YMCA groups, using digital means. There were some new and exciting opportunities for further funding that would be reported to the next meeting of the Joint Committee.
- NMS continued to work closely with Broadland and with South Norfolk to support a wide range of work linked to Market Towns, and a new digital offer and wider learning programme around Robert Kett.
- For marketing and audience development purposes NMS had detailed information about the characteristics of those who visited its museums.
- The NMS was working with partners in the New Anglia Culture Board on a



range of initiatives, including the Cultural Tourism project, supported by Arts Council England and the New Anglia Local Enterprise Partnership. This involved working on a collaborative destination marketing project, *Head East*, currently focused on East London (including Islington, Highbury, Angel) which included bus panels and the Underground stations. In reply to questions, it was noted that the digital marketing for the campaign was highly focused outside of Norfolk and its success was being carefully evaluated.

- In reply to questions, it was pointed out that if it were not for Covid-19, NMS would have been more involved (as it had in previous years) in this year's activities to mark Holocaust Memorial Day, when communities around the world remembered the millions of people killed in the Holocaust. NMS was planning for important stories about the Jewish community in Norwich and their history to be told as part of the new exhibitions planned for Norwich Castle.
- In reply to further questions, it was pointed out that NMS was involved in the promotion of the green heritage of Norfolk including the promotion of walking and cycling initiatives across the county. NMS was also involved in a wide range of work on diversity issues including the Arts Council England creative case for diversity. Details about work with Arts Council England and other partners on diversity issues would be brought to the next meeting.
- The Joint Committee was reminded that 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 and that the Service had begun the process of applying for new National Portfolio Organisation funding over the coming months. Further updates will be given at the next JMC meeting.
- The Joint Committee gave its full support for the development of an expression of interest to the National Lottery Heritage Fund for the development of Time and Tide Museum in Great Yarmouth which would be 20 years old in July 2024. The museum had not received any significant capital investment since it first opened. The aim was for the development project to reinvent and reinterpret this historically significant building and its nationally important collections. The Joint Committee was informed about some recent successful diversity projects that involved material from the Great Yarmouth collections being used to interpret history in different ways and to sensitively engage with new and existing audiences.
- The Assistant Head of Museums gave an update on the work of the Norwich Castle Project Board and the schedule of works for the *Norwich Castle: Gateway to Medieval England Project* including updates on construction work, and the development of the British Museum Partnership Gallery of the Medieval Period. Details regarding the construction work and interpretation work were as set out in the periodic report and the subject of the next item on the agenda.

#### 10.4 The Joint Committee resolved:

1. To note progress on the 2021/22 position in light of the continued impact of Covid-19.
2. To note progress regarding development of the Norwich Castle: Gateway to Medieval England project.
3. To note progress in terms of key Arts Council England and National Lottery Heritage Fund programmes for 2021/22 and the Service's planning relating to its future Arts Council England funding.
4. To fully support the development of an expression of interest to the

**National Lottery Heritage Fund for the development of Time & Tide Museum.**

- 11 To receive a presentation from Hannah Jackson, Project Manager, Norwich Castle: Royal Palace Reborn**
- 11.1** The Chair introduced Hannah Jackson, the Norwich Castle: Royal Palace Reborn Project manager, who gave a power point presentation on the progress of the project which would be made available after the meeting on the Committee pages website.
- 11.2** The Chair said that Members of the Joint Committee were welcome to take part in the 'behind the hoardings' tour of the construction site for the Norwich Castle: Royal Palace Reborn project on Monday 31st January 2022. The tour of the construction site would provide Committee Members with the opportunity to meet members of the project team and to see how work was progressing on the transformation of Norwich Castle. Following the tour, Members would be able to take part in a visit to the museum itself where there would be an opportunity to view the fascinating exhibitions Alfred Cohen: New Horizons and Textile Treasures, and to meet Curatorial colleagues involved with both shows.
- 11.3** The Joint Committee thanked Hannah Jackson for the interesting and informative presentation.

**The meeting concluded at 4 pm.**

**Chair**

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## **BRECKLAND COUNCIL**

### **At a Meeting of the**

## **BRECKLAND AREA MUSEUMS COMMITTEE**

**Held on Monday, 28 February 2022 at 10.00 am in  
The Conference Suite, Breckland Council, Elizabeth House, Walpole Loke, Dereham,  
Norfolk, NR19 1EE**

### **PRESENT**

Cllr Robert Kybird (Chairman)	Cllr Phillip Duigan (Vice-Chairman)
Cllr Claire Bowes	Cllr Terry Jermy
Cllr Harry Clarke	Mr M. Kiddle-Morris
Cllr Chris Harvey	

### **Also Present**

Cllr Jane James  
Cllr John Ward

### **In Attendance**

Dr Robin Hanley	- Assistant Head of Museums
Mr Oliver Bone	- Curator of Kings Lynn and Thetford Museums
Jenny Caynes	- Project Officer, Norfolk Museums Service
	- Friends of Gressenhall Farm & Workhouse Museum
Ruth Tudge	- Democratic Services Officer

### **Action By**

### **1/22 MINUTES**

The minutes of the meeting held on 22 November 2021 were confirmed as an accurate record.

### **2/22 APOLOGIES**

Apologies had been received from Councillors Bushell, Eagle and Richmond and Andrew Smith and Keith Robinson.

### **3/22 CHAIRMAN'S ANNOUNCEMENTS**

None.

### **4/22 URGENT BUSINESS**

None.

### **5/22 DECLARATION OF INTERESTS**

None.

**Action By**

**6/22 ANCIENT HOUSE MUSEUM REPORT**

The Curator of Kings Lynn and Thetford Museums, Oliver Bone presented the report on activities at the Ancient House, Museum of Thetford Life covering the period from November 2021 to February 2022. He said that it felt really good for the Museum to be open and receiving visitors again after the long period of closure. He stated that all Norfolk Museums Service (NMS) had been closed and were now, on re-opening, offering a cautious approach with a focus on keeping staff and visitors safe through minimising the risk of transmission.

Building works at the former King's Head public house, a listed building next door to the Ancient House remained covered in scaffolding following the involvement of both Breckland District Council and the Health and Safety Executive. Repairs to the roof had been carried out in January 2022 and the scaffolding in front of the museum had now been removed, although the King's Head scaffolding still remained.

The museum had marked the 150<sup>th</sup> birth anniversary of Princess Catherine Duleep Singh, who had previously lived at Elveden Hall, with an exhibition in the hall of the Ancient House. Princess Catherine was the second daughter of the Maharajah Duleep Singh, the last Sikh ruler of the kingdom of the Punjab. The exhibition contained pop up graphics and artefacts on display, telling her story and featured a newly commissioned portrait of Princess Catherine by a leading contemporary artist Amandeep Singh, also known as Inkqusive.

In March 2022, the television programme, the Antiques Road Trip would be visiting Ancient House to film Peter Bance at the Museum to talk about Princess Catherine. Mr Bone said that when television programmes had previously visited, when the programme aired it increased the visitor numbers shortly afterwards and looked forward to this happening as a result of the filming having taken place at Ancient House.

The main current exhibition was related to the Thetford Treasure, a hoard of gold and silver that had been found on the outskirts of Thetford in 1979. The British Museum had loaned items to the Ancient House for this display and had agreed to an extension until 2 May 2022 to allow more people to see the exhibition which included gold jewellery and inscribed and decorated silver spoons. The NMS were grateful to the Trustees of the British Museum for the loan of the Thetford Treasure. Also on display was a hoard of roman glass objects that had been painstakingly pieced together by conservator colleagues which came from the Hockwold Hoard of glass, pewter and copper alloy finds from the roman temple site. This display would continue until July.

Ancient House continued to be a part of the National Lottery-funded Brecks River and Fen Edge landscape project. They were currently working on a Vikings exhibition involving members of the Teenage History Group in choosing and curating artefacts and themes for display. It was hoped this would give a feel of early medieval Britain

**Action By**

on the eve of the Vikings attacks that took place in the late ninth century. This exhibition should run from July and remain in place for a year.

Councillor Jermy said that all of the lecterns and roundels had now been replaced on the Heritage Trail in Thetford, one of which was dedicated to the Vikings and was very keen to link this in with the Ancient House exhibition as he felt this could encourage visitors in the Museum to go on the trail and people from the trail to visit the museum.

With the 100<sup>th</sup> Anniversary of the opening of the Ancient House Museum in 2024, work continued to make more of the unusual connections and to tell the story of the links between the Museum and the Maharajah Duleep Singh and his family. Mr Bone said he had been to London and seen a portrait of the Maharajah Duleep Singh painted by George Beechey when the Maharajah was approximately 13 years of age and before he came to England. Early discussions were taking place to enable the loan and display of the portrait at Ancient House which he believed would be a great draw for visitors. He said and they were approaching the National Lottery Heritage fund to find out the best way to fund the project.

Schools and teachers had been very keen to get back to in-person learning and workshops for school children and the Learning Officer, Melissa Hawker continued to be reactive to teachers needs and had adapted and developed bespoke sessions to support this.

The Ancient House Museum continued to use social media with both Twitter and Facebook followers increasing. Staff had developed the Ancient House YouTube channel to include 77 short films, many of which had been created during the pandemic period. The Museum also continued to provide online talks and events and had recently worked with the Commonwealth Graves Commission to look at their work and history.

In January the Museum held a hybrid event, a combination of both on-site and online which had been a book launch of a new children's book about Princess Sophia Duleep Singh which had enabled people to attend in person or from anywhere around the world.

The Museum was very pleased to welcome back the Teenage History Club and History Club which had restarted. During the pandemic the History Club had been on pause while the Teenage History Club had continued via Zoom. The Teenage History Club had planned a Covid-secure Escape Room for 5<sup>th</sup> March 2022 and all tickets had sold out.

Currently volunteering on site was still suspended but they were working closely with the volunteers to enable indoor volunteering to recommence as soon as it was possible and safe to do so.

The Friends of the Museum continued to support the Museum through fundraising and promoting the Museum in town.

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The Ancient House continued to feature on Radio Norfolk and with a regular slot in the monthly About Thetford magazine. The EDP provided a welcome boost to the museum's publicity around the Thetford Treasure exhibition and Dr Priya Atwal had written a piece for the BBC History magazine about the Ancient House which had resulted in a number of additional visitors.

Members of the Committee noted the report.

**7/22 GRESSENHALL FARM & WORKHOUSE REPORT**

Dr Robin Hanley, Assistant Head of Norfolk Museums Service, presented the report on activities for Gressenhall Farm and Workhouse that covered the period from November 2021 to January 2022. He explained that although the reporting period covered a period when the museum was closed to the general public, there had been lots of activity.

Dr Hanley thanked all museum staff across the region for working hard and responding creatively to work around museum closures and restrictions due to the pandemic. He felt that staff had been very imaginative and had been particularly inspired to develop a broad range of digital resources to support audiences, including resources for children and families and that the digital engagement had invited a significant expansion of social media activity.

The museum continued to put staff and visitors' safety as a priority and some guidance and infrastructure remained in place such as recommendations for the wearing of face masks, hand sanitizers and air circulation. It had been difficult, due to the age of the building, to ensure air circulation as there were no mechanical air systems in place so they were reliant on opening windows and doors which was not ideal due to the effect on the environment and security. The NMS had just taken receipt of some CO2 monitors across the service which would help manage spaces and assist in enabling volunteers to return to the museums. They were working closely with colleagues in the Norfolk County Council's Health and Safety Team around the thresholds and HSE guidance and information on how to read the monitors, and what action to take would be posted by the monitors to tell staff how to react to the warning signs.

As the site had been closed to the public during this reporting period, traditionally this was when any work was carried out across the museum and time was used for planning and preparation of events across the period ready for the re-opening of the museum. Gressenhall had organised several leisure learning short courses throughout the year. For this reporting period this included only one event which was an Apple Tree Pruning workshop for which tickets had been sold at full capacity.

The events programme for the 2022 season had been developed with events and exhibitions scheduled. The first event of the year would be an open season trail commencing on the day of opening which would be Monday, 14 March 2022, and would run for three weeks.

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Dr Hanley stated that there was an interesting exhibition planned for the summer called Georgie Meadows: Stitched Drawings a touring exhibition curated by the Welcome Collection, which would open mid-May and run until the end of the 2022 season. The exhibition collated together twenty textile artworks that explored personal experiences of ageing and dementia. Plans for an accompanying learning and events programme were being developed which it was hoped would include intergenerational work, a collaborative artwork and a series of talks. In addition, the previous season's exhibition More in Commons would be extended until early May 2022 to give more visitors the opportunity to see it following the Covid-19 disruption during 2021.

The new Gressenhall Curator, Rachel Kidd was assisting with the Farmer's Foundry Company steam engine project to get this up and running for the new season and a training plan was being developed to ensure it could be safely operated by volunteers during event days. It was felt that the steam engine would be a great addition to the Gressenhall collection and enable steam days and would also be a great draw for visitors.

With the support of the Friends of Gressenhall, two new Suffolk Punch horses had been purchased and welcomed to the farm by the Farm Manager Richard Dalton. Jack, 18 months old and Kingsman 9 months old and it was hoped that they would be on site for many years adding to the existing team of working horses at Gressenhall. It was important to manage the safety of the public with such large animals so it would take time to embed them and get them fully trained and they would work alongside the older, more established horses for learning. It would take a number of years for the young horses to become fully trained.

The new tree nursery being developed as part of the Gressenhall Environmental Hub project had been taking shape over the winter. The area had been fenced and now had raised beds and a poly tunnel was under construction. The nursery would be completed by late spring and the seed collected would be germinated, go into root trainers and then be planted in the raised beds. The long-term aim was to supply young trees to be planted at various sites around the county and supported the NCC ambition to plant a million trees for Norfolk as well as the DEFRA Trees Outside Woodland scheme. The outdoor landscaping volunteers had also been busy on site, assisting with several projects including the laying of hedges. These new hedges would help to create attractive stock proof boundaries around the farm. Work had also been undertaken in the woodland area to create pathways to improve visitor access. New bird boxes had also been installed. Later in spring an area of the farm would be sown with a special seed mix of nectar rich plants specifically to encourage bees. By using the site in different ways, it provided an opportunity to create a varied patchwork landscape that visitors could enjoy.

Maintaining and growing a strong social media presence remained a key priority for Gressenhall Farm and Workhouse and a digital report for the period had been provided.

**Action By**

Helen Bainbridge, the Chairman of the Friends of Gressenhall said that they were working on developing their social media presence, which had been difficult when indoor volunteers were not yet allowed back on the site. They were pleased to be able to contribute with securing the two new Suffolk Punch horses and hoped to work on more projects and have more of a presence once volunteers were allowed back and to be able to attend more events.

The Chairman, Councillor Kybird thanked the Friends for their hard work during a very difficult time and was very much appreciative of their continued influence and support which did make a difference to the success of the museum.

Dr Hanley reiterated this and said they were hugely grateful for the support of the Friends of Gressenhall, not only for their support with the heavy horse programme but across the site in many other ways and were very appreciative and pleased to continue to work with the Friends on this partnership approach. Preparations were being made so that the museum would be ready to support the return of indoor volunteering once it was possible to do so safely. It was anticipated that this would be in the Spring and plans would include volunteer refresher training, individual risk assessments and IT upgrades.

Councillor Ward asked about the current state of the Panhard Car which was based at Gressenhall and if it remained road legal. Dr Hanley explained that the car had been actively maintained during the pandemic but that it had not been out and about as it normally would have been due to restrictions but would expect it to be engaging fully both on and off-site and fully operational again in 2022.

Dr Hanley said it had been pleasing to see the strong level of demand for schools to return to visiting museums. Feedback from school visits remained excellent and he felt that it demonstrated that over the years, teachers recognised that they received a good quality experience, felt that it was well managed, and that the learning outcomes were really strong.

The Kick the Dust: Norfolk Project, funded through the National Lottery Heritage Fund and delivered in partnership with a range of organisations including YMCA Norfolk, had continued to engage with young people aged 11 to 25 throughout the COVID-19 lockdown period. The project team had adapted their activities to support existing groups across Norfolk using digital means.

Total engagement numbers for the project from October 2018 to 31 January 2022 were 11,000 interventions, involving 3,538 individual young people taking part in 5,340 hours of quality activity. Of these interventions, 262 volunteering opportunities had been provided to 124 individual young people.

Since October 2018, the breakdown of project activity taking place in each NMS area was: 47% in the West (covering Kings Lynn, Thetford and Gressenhall), 28% in the East (covering Great Yarmouth, Cromer



**Action By**

and Sheringham) and 25% in Norwich.

Throughout lockdown, project staff had continued to develop and deliver an online training offer for all staff and volunteers who supported youth engagement in NMS. In total 243 staff had taken part in training since October 2018, with 142 of those opportunities having taken part during the lockdown period.

Four young people had progressed onto the Kick the Dust bursary traineeship programme, with one Kick the Dust participant progressing onto the NMS Teaching Museum Traineeship Programme. Three other volunteers had taken on Young Ambassador and Young People's Champion roles to support Institutional Change within NMS.

The Digital Buddy programme continued to expand with six young people supporting five Norwich based curators and the Events and Visitor Programme Manager for Norwich Castle with social media.

Kick the Dust was set up as a three-stage journey (Player-Shaper-Leader), with young people developing transferable work-related skills and gaining experiences that they would struggle to find elsewhere, supporting them in securing employment. The project had been very tightly evaluated from the beginning with 12 other Kick the Dust projects across the Country.

The programme-wide evaluation had been commissioned by the National Lottery Heritage Fund from the evaluation specialists Renaisi.

Following their engagement:

- 80% of young people felt that there were jobs for young people like themselves to work in heritage with 13% not sure and needing to find out more. (Renaisi 67%).
- 90% of young people said they had learnt new and interesting things about heritage (Renaisi 85%).
- 85% of young people felt that heritage represented young people like them (Renaisi 73%).
- 81% of young people said they were more likely to become a volunteer because of their involvement in KTD (Renaisi 78%) and 81% stated they would be looking to take part in other local heritage events as a result of their engagement (Renaisi 73%).
- 96% of young people stated they felt welcomed and respected by staff (Renaisi 95%) and 84% felt a sense of achievement (Renaisi 82%).

Dr Hanley said that the project was not only about engaging with young people but that it was also about training new staff and building confidence in the wider staff field to ensure that engagements with young people across NMS were positive and it was good to see this coming through in the evaluation data.

**Action By**

Planning was in place to consider the next steps for Kick the Dust and the NMS Youth Engagement strategy, with the potential to build in cross-county partnership working with another Kick the Dust project in Leicester.

Councillor Jermy said it would be really interesting to identify any figures that demonstrated that young people who had not been engaged with museums before and as a result of the project were now very involved and would continue to be so. Dr Hanley said that it had been one of the aspirations of the project to encourage young people into the scheme and guide them through the project through the various stages and would hope in the future to provide further information and data to track the success of the project and that being able to evidence this was important.

Councillor Jermy stated that Breckland Council were developing a Jubilee Bursary Scheme for individuals to access further education and felt that it might encourage some of the individuals who had been involved in the Kick the Dust project to access the funds to enable them to continue with further education should they wish to do so.

Members of the Committee noted the report.

**8/22 UPDATE ON THE GRESSENHALL ENVIRONMENTAL HUB PROJECT**

Dr Hanley and Jenny Caynes, Project Officer, NMS gave a presentation on the Gressenhall Environmental Hub.

Dr Hanley explained that the Environmental Hub would be a chance for Gressenhall to really be a focal point to help communicate some of the environmental messages to a wider audience and support some of the priorities. The Hub would:

- Communicate Norfolk County Council's Environment Policy, which addressed Gressenhall's response to climate change
- Promote engagement in NCC priority projects, such as 1 Million Trees for Norfolk
- Make space for creative collaboration and learning
- Provide flexible, useable spaces for NCC and partner colleagues for learning and sharing

The Environmental Hub was funded through the Norfolk County Council Capital Programme and would work closely with the NCC Environmental Team.

The Hub would be located in the South Wing at Gressenhall, previously home to the Historic Environment Team and the rooms were being reconfigured to create a large communal flexible teaching space, a location for 'messy' demonstrations and a meeting room. They had received guidance from Andrew Gayton, the Historical Buildings Officer from Breckland Council and none of the works being done were invasive.

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New technology would be installed in one of the rooms to allow flexibility for meetings, learning and presentations and the rooms would be available to be booked by others such as community groups and schools. The project included new accessible improvements to the building and the pathway access would be extended to provide level, easier access for all.

The Gressenhall Community Tree Nursery would also form part of the Environmental project. The works at the tree nursery was being funded separately by DEFRA and this also funded a dedicated Trees Outside Woodland Project officer on Union Farm who had recruited a team of 12 volunteers who had been meeting weekly since Autumn and had been preparing beds and gathering seeds.

One of the key aims of the project would be Learning & Engagement and a dedicated Learning Officer, Ben Earle had been appointed in late 2021 who had been working on engagement with HE students, three onsite workshops were in development and there had been an outreach programme pilot with two local primary schools.

It was hoped that the large-scale events at Gressenhall would allow the Environmental Hub to really engage with visitors. Public engagement days planned so far:

- Dereham Day – Saturday 14 May 22
- Bee Day – 22 May 22
- Open Farm Sunday – 12<sup>th</sup> June 22
- Heritage Open Day – 11 September 22
- Apple Day – 16 October 22
- Continued engagement with Norfolk schools

Special Event Days such as Apple Day, also provided the opportunity to invite partner organisations such as the Wendling Beck Environment Project to share information on their projects. The Wendling Beck is a tributary of the River Wensum which runs from south to north covering an area of 2000 acres. This would be a large-scale project working along with farmers and landowners on the regeneration of farming land to improve water and soil quality, including habitat creation and nature restoration and include other organisations such as the Norfolk Wildlife Trust, NCC, Norfolk Rivers Trust and the Farming and Wildlife Advisory Group.

This project would also include improved walking and cycling routes from Dereham to Gressenhall, including the resurfacing from Mill Lane to Gressenhall Road. It was also planned to provide some foot bridges and sympathetic bird hides for public access at Dillington Carr.

The Chairman thanked Dr Hanley and Jenny for the presentation which he felt would be useful to all Members of Breckland Council and would organise the presentation to come back to a Full Council meeting.

Members of the Committee noted the report.

**Action By**

**9/22 NEXT MEETING**

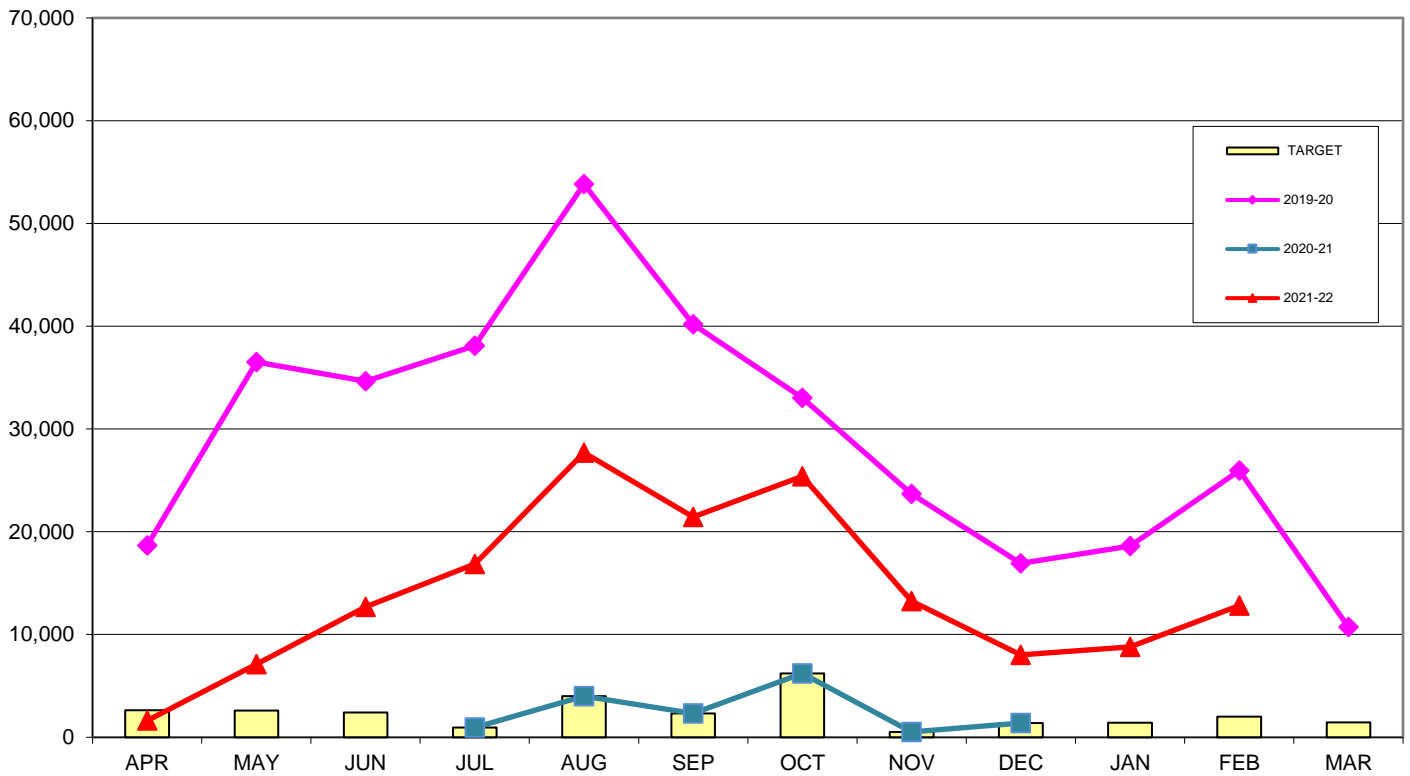
The arrangements for the next meeting to be held on Monday, 20 June 2022 were noted. Venue to be confirmed.

The meeting closed at 11.50 am

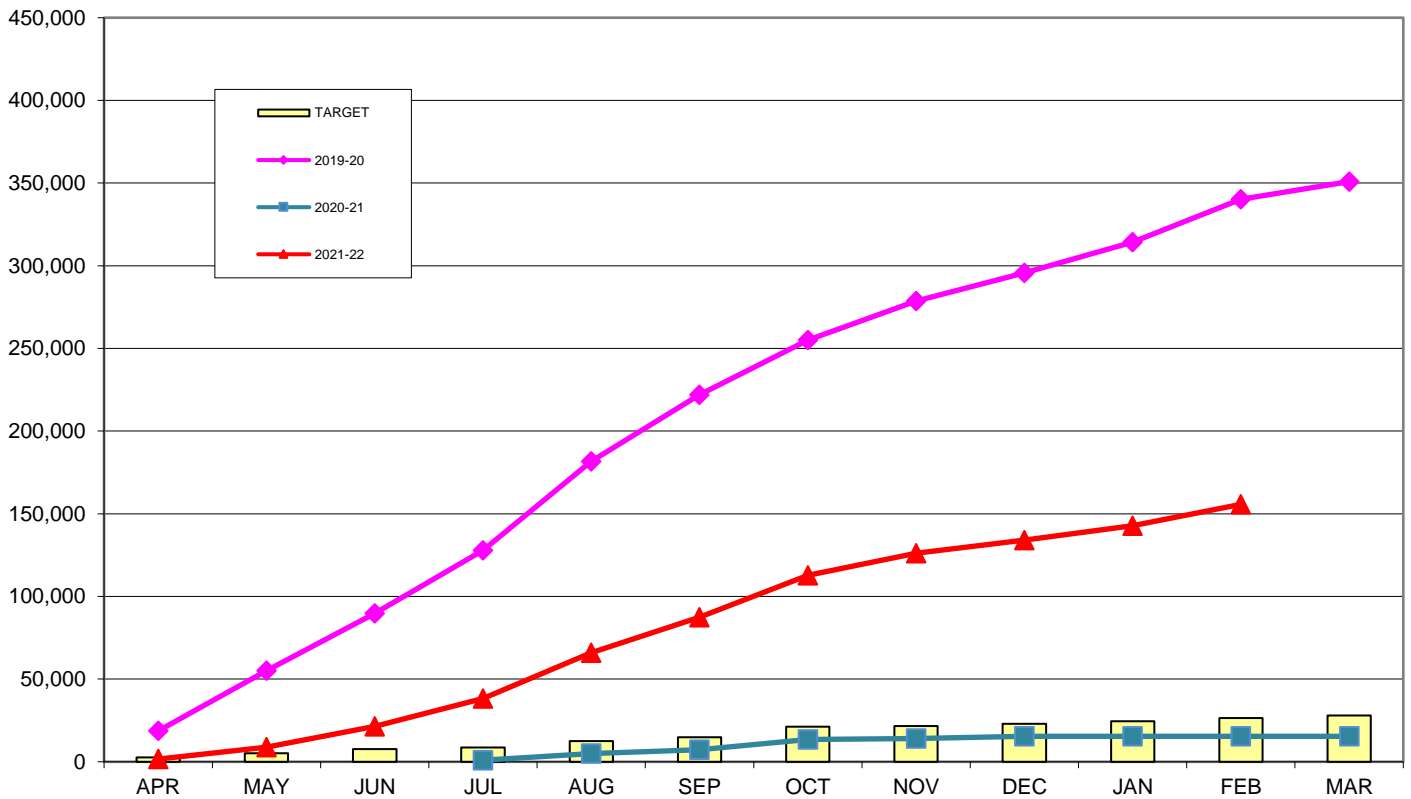
CHAIRMAN

**NORFOLK MUSEUM SERVICE** Minute Item 7/21  
**Actual Visits (Incl. all School visits)**

**3 year comparison by Month**



**3 year comparison - Cumulative**

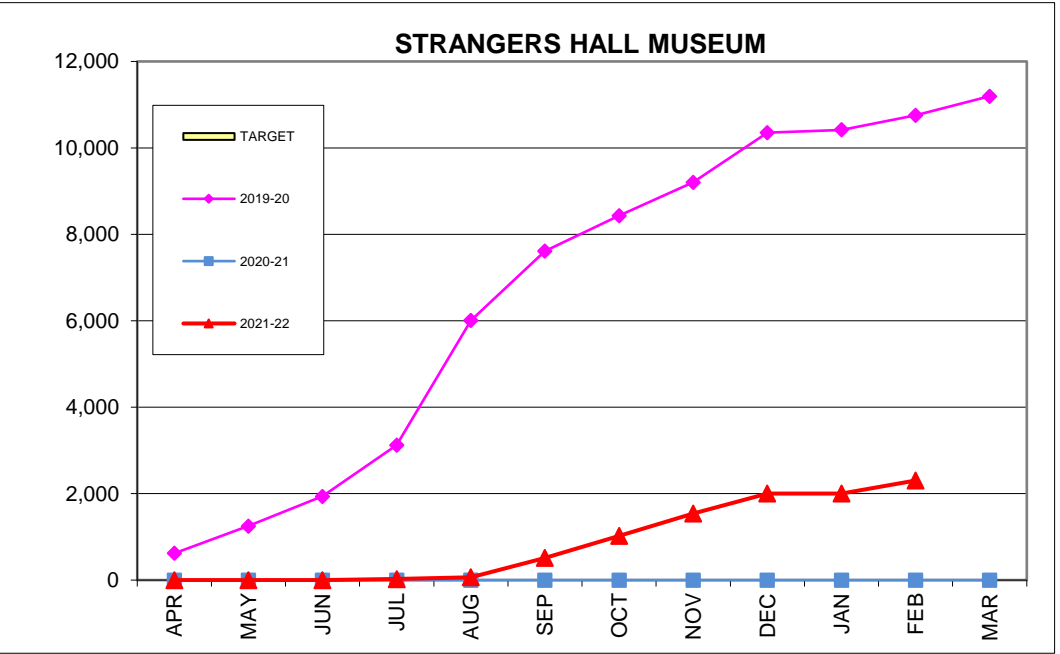
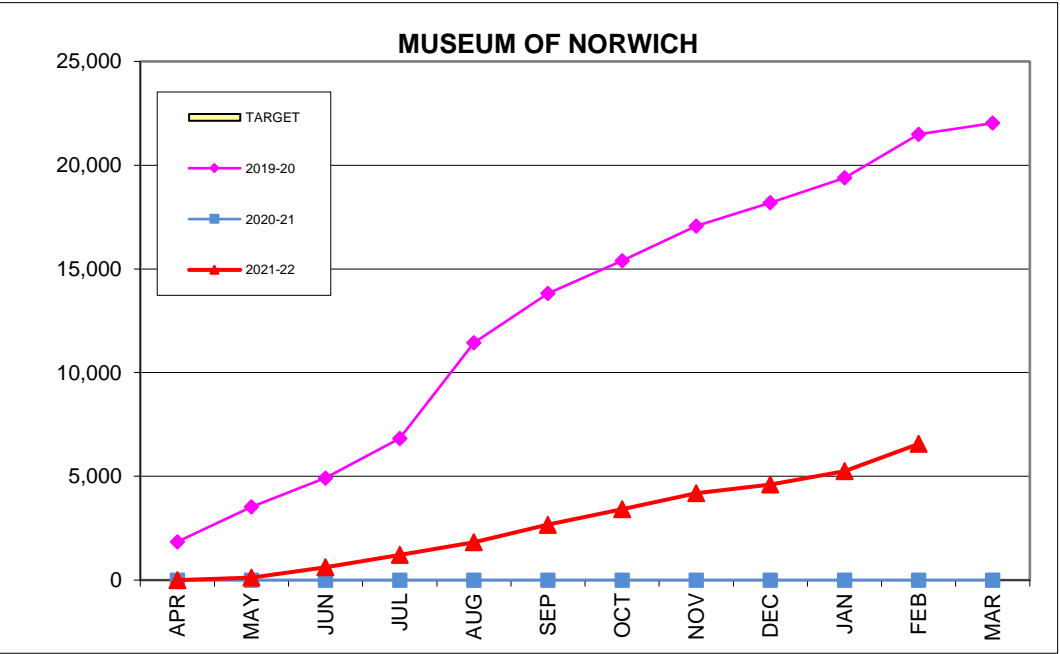
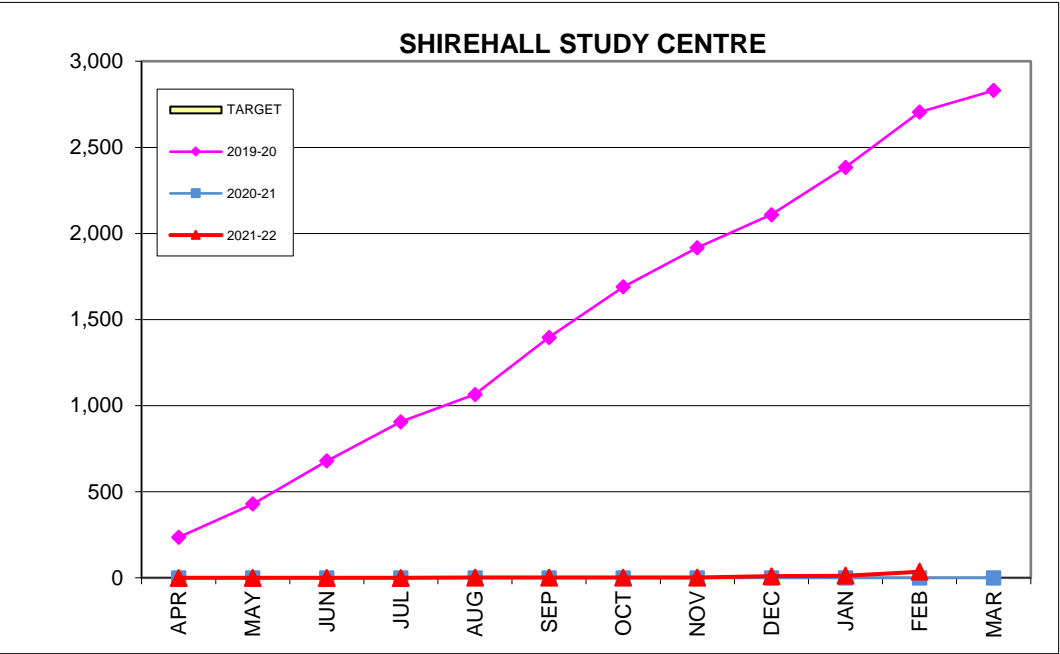
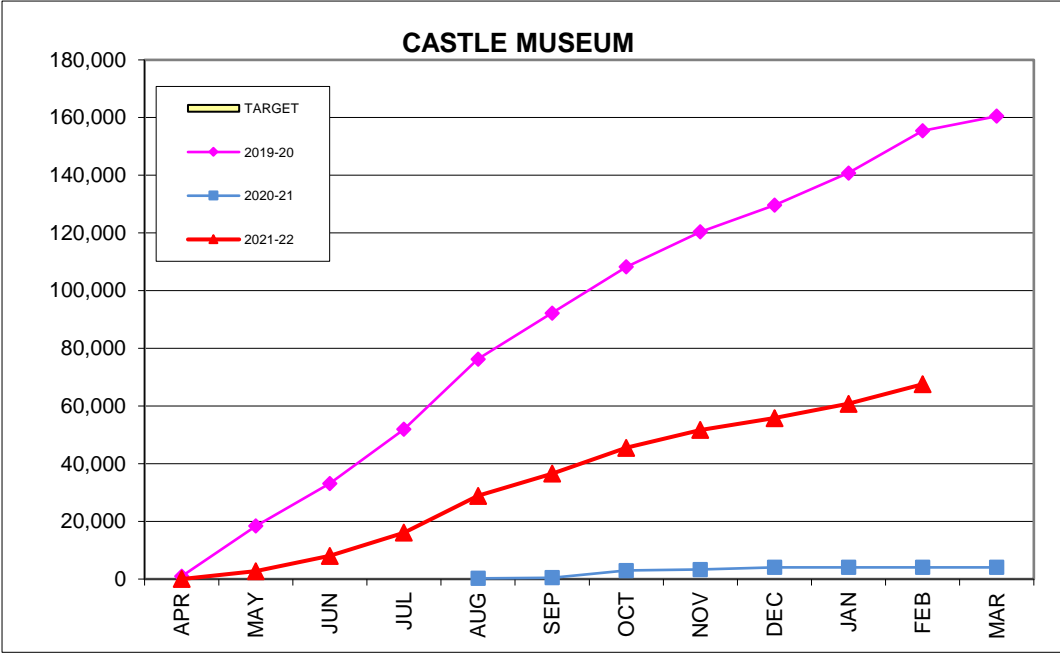


**NORFOLK MUSEUM SERVICE**  
**Visitors by Museum and County Total**

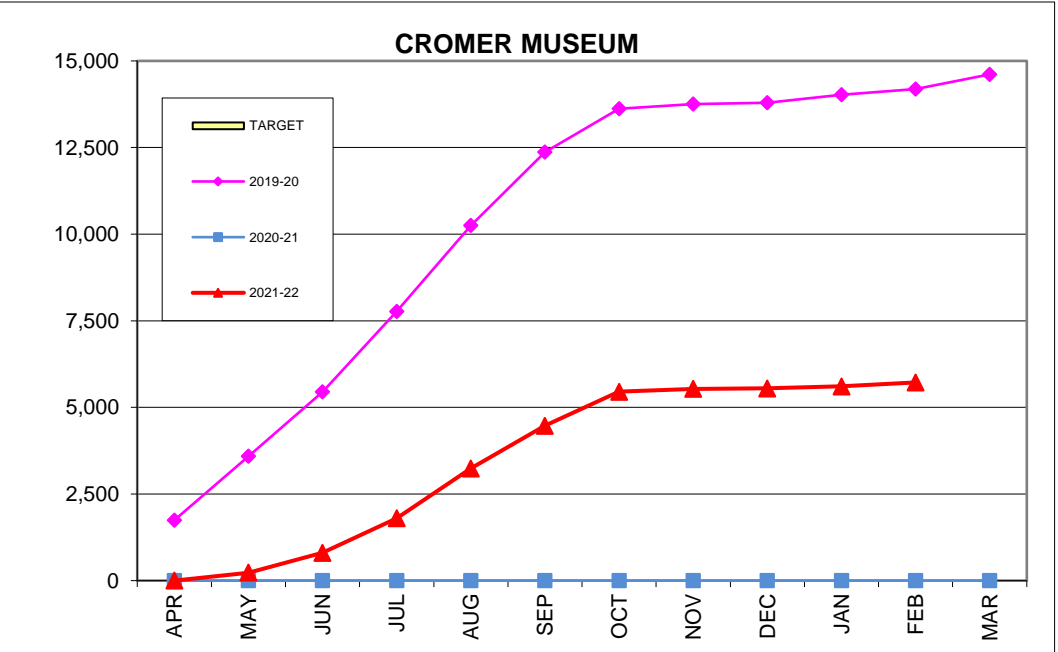
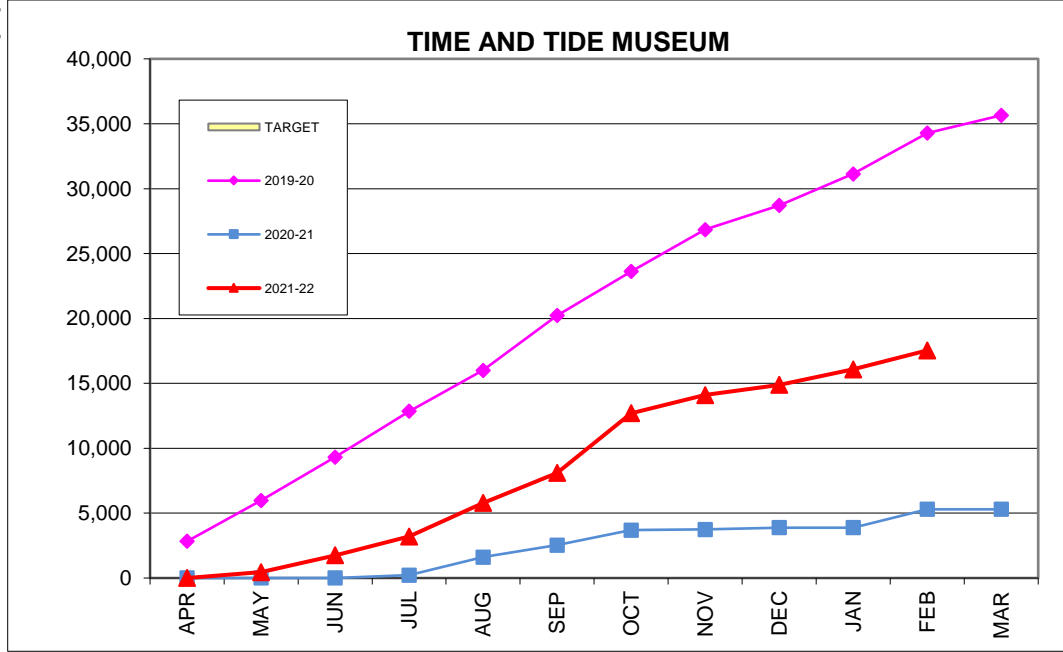
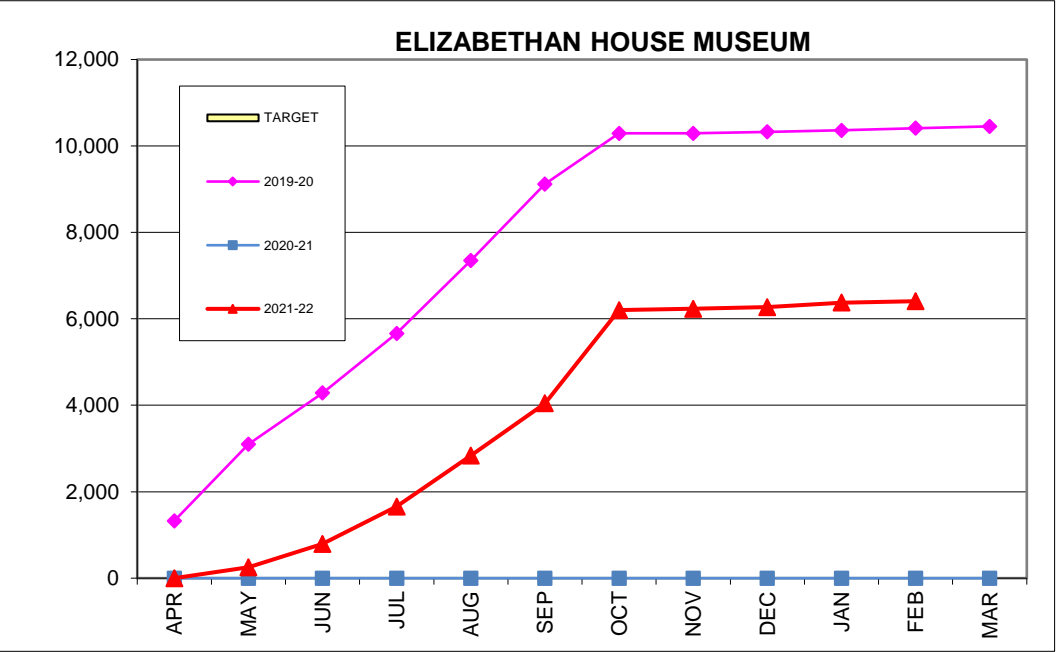
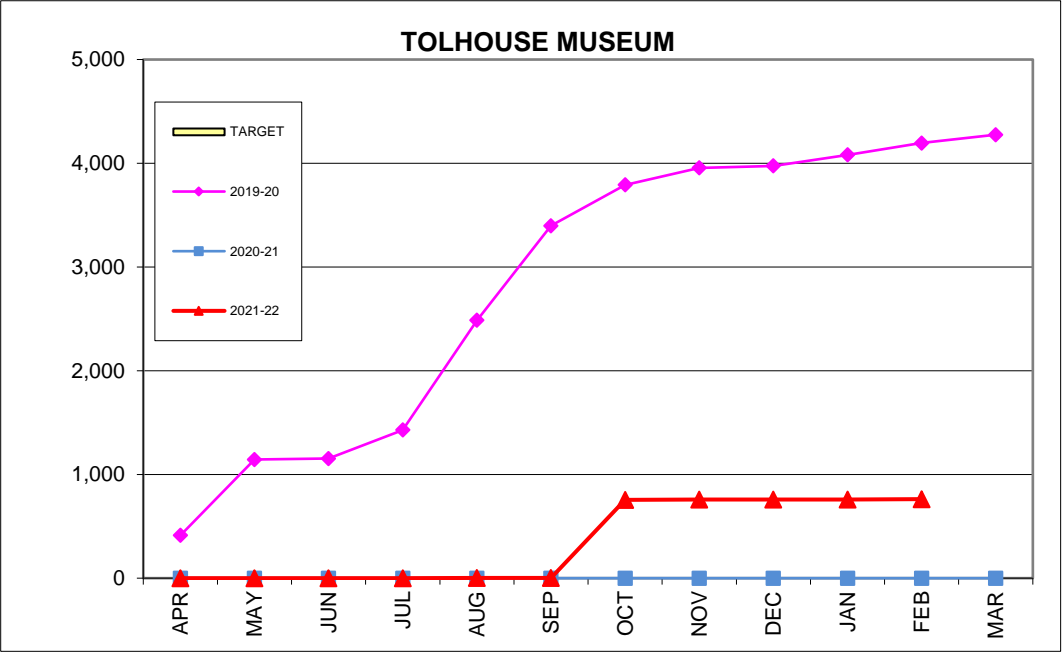
			APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC	JAN	FEB	MAR	YEAR TO DATE	TOTAL
N O R W I C H	Castle Museum	2019-20	953	17,435	14,755	18,760	24,373	15,953	15,978	12,187	9,255	11,141	14,644	5,032	155,434	160,466
		2020-21					245	238	2,454	357	756				4,050	4,050
		2021-22		2,732	5,309	8,053	12,796	7,652	8,964	6,226	4,068	4,962	6,790		67,552	67,552
	Norwich Castle Study Centre (Shirehall)	2019-20	235	194	249	228	159	331	294	227	192	275	320	126	2,704	2,830
		2020-21													0	0
		2021-22		0	0	0	2	0	0	0	7	3	23		35	35
	Museum of Norwich	2019-20	1,848	1,682	1,390	1,908	4,604	2,388	1,577	1,673	1,114	1,204	2,100	538	21,488	22,026
		2020-21													0	0
		2021-22		115	504	595	614	842	749	767	422	647	1,308		6,563	6,563
	Strangers Hall	2019-20	619	631	687	1,187	2,880	1,607	817	772	1,153	64	338	441	10,755	11,196
		2020-21													0	0
		2021-22		0	0	24	39	450	508	521	460	0	302		2,304	2,304
E A S T	Tolhouse Museum	2019-20	412	731	11	274	1058	912	394	163	20	106	114	80	4,195	4,275
		2020-21													0	0
		2021-22		0	0	0	3	0	751	5	0	0	3		762	762
	Elizabethan House Museum	2019-20	1,326	1,771	1,186	1,380	1,687	1,768	1,172	0	37	33	53	40	10,413	10,453
		2020-21													0	0
		2021-22		249	546	863	1,181	1,205	2,160	30	38	102	34		6,408	6,408
	Time and Tide	2019-20	2,828	3,145	3,349	3,532	3,144	4,221	3,394	3,228	1,866	2,427	3,153	1,363	34,287	35,650
		2020-21				218	1,392	918	1,162	51	146		1,407		5,294	5,294
		2021-22		451	1,302	1,449	2,588	2,307	4,600	1,399	782	1,195	1,465		17,538	17,538
	Cromer Museum	2019-20	1,744	1,847	1,856	2,323	2,479	2,120	1,254	130	41	234	160	423	14,188	14,611
		2020-21													0	0
		2021-22		231	574	994	1,438	1,232	984	80	16	57	114		5,720	5,720
W E S T	Lynn Museum	2019-20	1,050	1,063	971	1,580	1,504	1,722	1,778	1,709	995	1,649	2,143	757	16,164	16,921
		2020-21							629	18	247				894	894
		2021-22		308	736	906	1,614	1,446	1,316	1,381	889	899	1,289		10,784	10,784
	Ancient House Museum	2019-20	681	586	768	1,138	762	829	774	1,037	463	676	872	336	8,586	8,922
		2020-21													0	0
		2021-22		280	134	313	335	1,085	442	746	460	487	602		4,884	4,884
	Gressenhall Farm & Workhouse	2019-20	6,411	6,284	8,798	5,406	9,626	6,160	5,191	1,694	1,341	165	1,641	1,020	52,717	53,737
		2020-21				735	2,188	1,161	1,901	96	125				6,206	6,206
		2021-22	1,623	2,605	3,426	3,510	6,935	5,077	4,636	1,400	549	191	710		30,662	30,662
	Norfolk Exhibition Programmes incl. King's Lynn Town Hall SLA	2019-20	570	1139	618	394	1552	2188	399	864	458	633	421	560	9,236	9,796
		2020-21					173	3	68	2	116				362	362
		2021-22		152	147	150	152	133	275	708	317	255	181		2,470	2,470
2019-20		18,677	36,508	34,638	38,110	53,828	40,199	33,022	23,684	16,935	18,607	25,959	10,716	340,167	350,883	
2020-21					953	3,998	2,320	6,214	524	1,390				15,399	15,399	
2021-22		1,623	7,123	12,678	16,857	27,697	21,429	25,385	13,263	8,008	8,798	12,821		155,682	155,682	
TARGET		2,629	2,610	2,406	953	3,998	2,320	6,214	524	1,390	1,407	2,020	1,466	26,471	27,937	

# NORFOLK MUSEUMS SERVICE CUMULATIVE VISITORS by INDIVIDUAL MUSEUMS

13



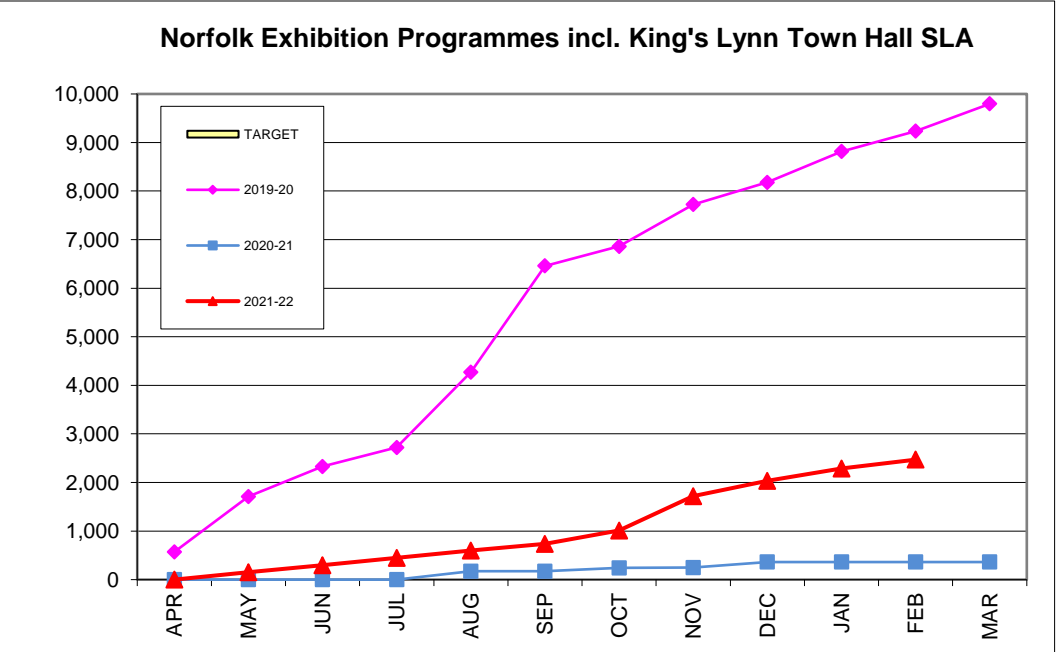
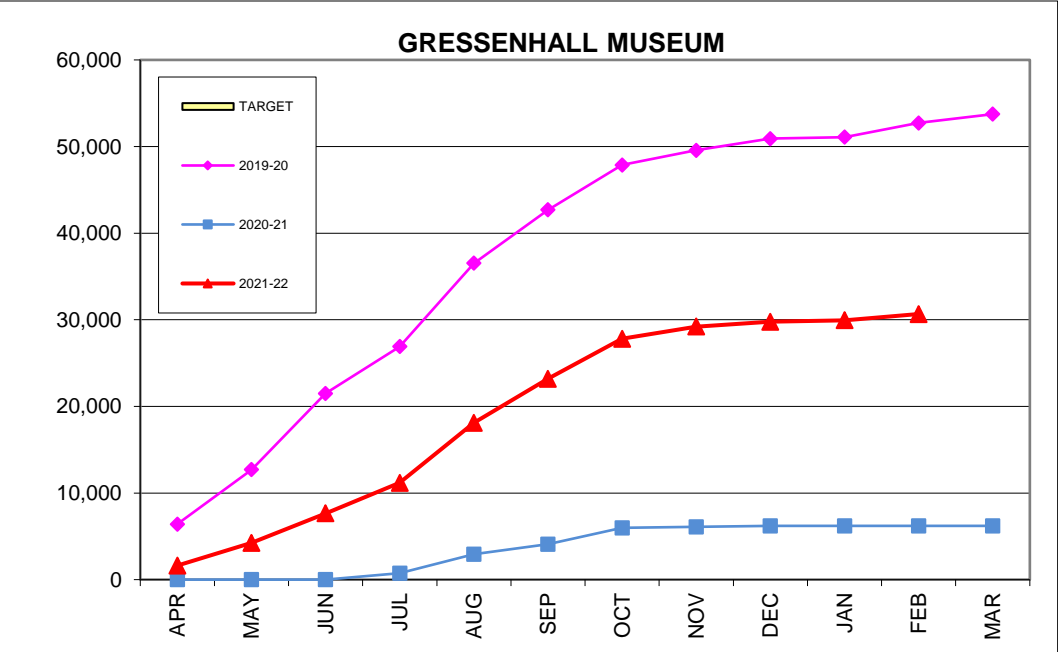
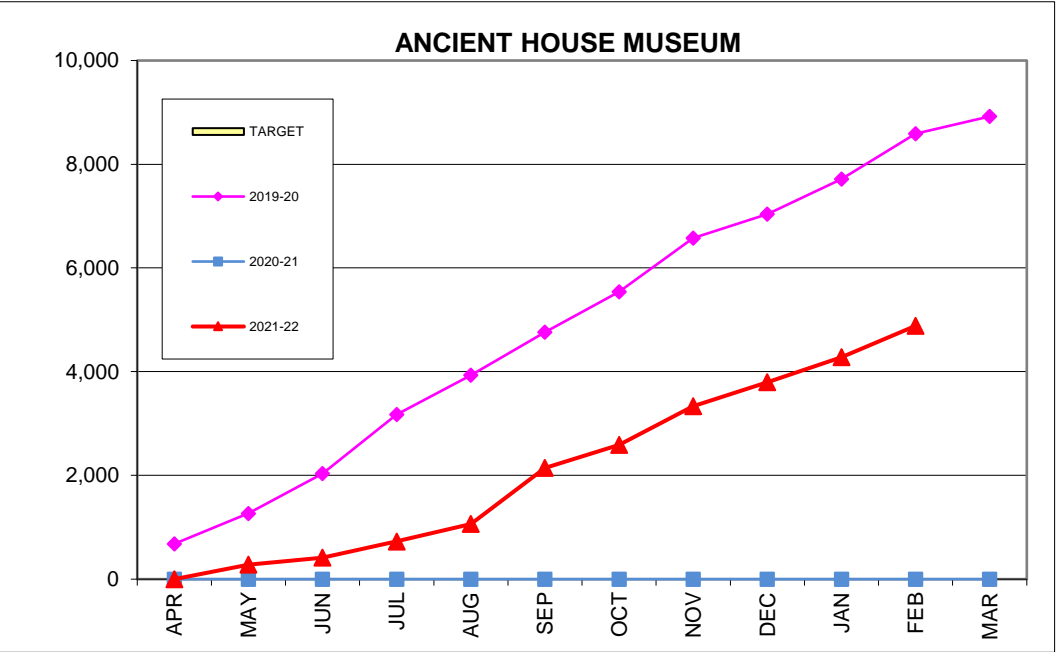
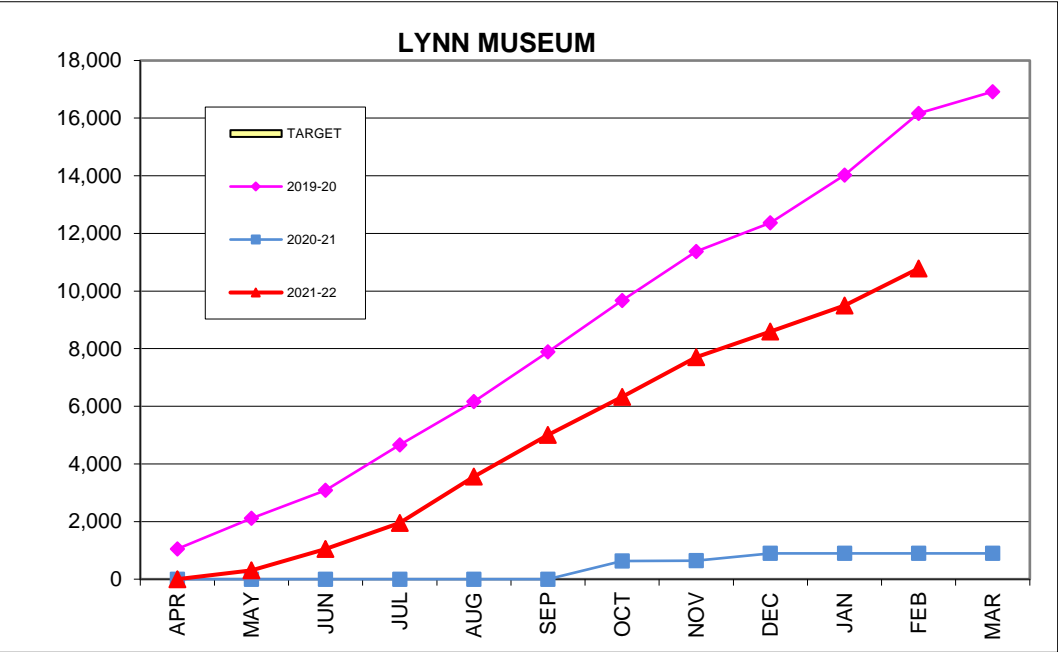
NORFOLK MUSEUMS SERVICE  
CUMULATIVE VISITORS by INDIVIDUAL MUSEUMS





NORFOLK MUSEUMS SERVICE  
CUMULATIVE VISITORS by INDIVIDUAL MUSEUMS

15





**Norwich Area Museums Committee**

**14:00 to 15:25**

**1 March 2022**

Present:

**City Councillors:**

Huntley (chair)  
Grahame  
Maxwell

**County Councillors:**

Birmingham  
Reilly  
Watkins  
Ward

**Co-opted non-voting members:**

Felicity Devonshire (Friends of Norwich Museums), Amanda Geitner (East Anglia Arts Fund) and Janey Bevington (substituting for Danusia Wurm (Norfolk Contemporary Art Society))

Apologies:

City Councillors Everett, Schmierer and Wright; County Councillors Brociek-Coulton (vice chair) and Rumsby; and Councillor King (co-opted non-voting member), Councillor Kybird (ex officio member) and Danusia Wurm (Norfolk Contemporary Art Society) (co-opted non-voting members)

**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 7 December 2021.

**4. Norwich Museums Report – December to February 2021**

The assistant head of museums introduced the report and proposed that he and his colleagues would present the relevant sections and pause after each section for members to ask questions or comment.

The assistant head of museums presented the first section of the report during which he commented that despite the ending of legal restrictions, many Covid-secure systems were still in place to manage a safe environment for visitors and staff. Visitors to the museums and staff were “expected and recommended” to wear face

coverings and abide by “respectful distancing” to minimise the risk of transmission. The development of digital resources during the pandemic was a tribute to the Norfolk Museums Service (NMS) teams who had learned new skills. An evaluation had been carried out and online content would continue to be provided. (A copy of the [Social Media – Headline Stats for Norwich Museums 1 December 2021 to 28 February 2022](#) is available on the city council’s website with the agenda papers for this meeting.)

The assistant head of museums commented on the arrangements for the “behind the scenes” officers to return to work on site and the current restrictions on occupancy levels. He pointed out that many volunteers, who worked indoors, also wanted to return on site. Their health and wellbeing would also need to be managed.

The operations manager reported on the section 2, Reopening the Museums. It was noted that the number of ceremonies taking place at Norwich Castle continued to be on track with around 600 ceremonies expected to take place by the end of March 2022. The high level of ceremonies was attributed to a backlog of ceremonies that had been postponed or delayed during the pandemic.

The assistant head of museums presented the section 3, Norwich Learning Team activity, on behalf of Dr Helen Lunnon, the Norwich learning manager. Dr Lunnon would be leaving the service at the end of March 2022 and had been a very effective learning manager during her three years in the post, which was reflected in the creativity and ambitions of the team. In reply to a member’s question, the assistant head of museums said that NMS recognised the importance of learning for the service. There were transitional arrangements in place, pending an appointment to cover this key role.

The committee noted that school visits continued to be fully booked for the rest of the Spring term and that this underlined the value that schools gave to visits, especially as many children had not had opportunities for outings during the pandemic. The schools offer had been maintained during the outbreak of the Omnicron variant. There was a strong demand for the Roman and Ancient Egyptian offers and activities at Strangers’ Hall, which reopened to schools after the February half term holiday. The layout of the Museum of Norwich at the Bridewell was more challenging for school visits. It was interesting to note that instead of being an alternative, the digital offer now supported on-site school visits. The Norwich learning manager had been pleased with the number of visitors attending the February half-term activities.

The assistant head of museums referred to the report and said that regretfully the *Christmas at the Castle* activities had been affected by the Omnicron variant. Norwich BID had led on The *Christmas Crowns Trail*, which celebrated the royal visit of King Henry 1 and Queen Adeliza to the city at Christmas 1121, by a trail of sparkling crowns displayed in shops, restaurants and other buildings across the city from 16 November to 5 January. Members were also advised that the Christmas Light Projections had been filmed and the animations were available to view on the Castle’s YouTube Channel.

The committee was reminded of the wider interest in Norwich Castle: Royal Palace Reborn project outside the county. Lee Warden, Keep Project Learning and Engagement Officer had taken the *Knight Club* to Tendring Technology College.

Over 1000 students took part over the week and with 6 teachers training to be providers, the college looked set to become a provider itself. Members were asked to contact NMS if they were aware of a school or group that would be interested in a *Knight Club* session or becoming a *Knight Club* provider.

The assistant head of museums presented the section on the Kick the Dust project. This included data to the end of January 2021. Funding for the project would end in November 2022 and NMS wanted to retain the momentum of Kick the Dust and the NMS Youth Engagement Strategy. There had been a meeting with Leicester's Kick the Dust project colleagues and potentially there could be a funding bid for specific projects, engaging young people, through the National Lottery Heritage Fund. During discussion, a member referred to the evaluation where 80 per cent of young people felt there were jobs for young people like themselves, and 81 per cent said that they were more likely to become a volunteer because of their involvement in the project and asked if this had happened. The assistant head of museums said that GDPR made it difficult to track individual young people once they left the project but at the heart of the project was the progress that young people made from player to shaper to leader, as they engaged and developed their skills. Young people had made significant progress through opportunities to participate in the steering group and paid traineeships. This demonstrated that they had the skills to take forward to longer term opportunities. In reply to a members' suggestion that there would be follow-up tracking for young people at the end of the project, the assistant head of museums agreed that the available information would be collated and reported back to members.

The assistant head of museums provided an oral update on section 5 Norwich Castle: Royal Palace Reborn project. The "WC block area" would be available to visitors from the end of May 2022 and was currently undergoing the final fit with the implementation of electricity, plumbing and internal partitions. This was a key part of the project. The improved facilities increased the capacity to accommodate large numbers of visitors. The facilities would be available for all visitors to use but there would be an adjacent dedicated entrance for school visitors. Members were advised of the construction works and that consideration was being given to the position of steelwork and where it would fit into the historic fabric of the building. Further surveys and investigation had been undertaken, as the underlying fabric of the building was not always as anticipated in this complex historic building. The project team and contractors were continuing to work closely with the city council and Historic England.

Members noted that the Museum of Norwich continued to offer a wide range of community activities. Members were advised that they could access the podcasts, produced by the 'Unlocking Our Heritage' Podcast Project volunteers, on *The Great Flood of 1912*, *Superstitions at Sea*, *Rationing during the Second World War* and *A Good Local Pub*, which were available to listen to on YouTube, via the links in the committee report.

It was also noted that there had been a positive story in the local press on the annual deep clean at Strangers' Hall. The deep clean had been carried out by a smaller team than usual because of the restrictions due to the Omnicron variant.

The senior curator of Norwich Museums and keeper of fine and decorative art presented section 7, Norwich Curatorial Update and the activities of each of the

curators, as set out in the report. The chair thanked the senior curator for the tremendous amount of work that she and her team did.

The operations manager presented section 8, Project Refresh at Norwich Castle, which was funded through the county council's capital programme to improve the environmental management of the temporary exhibition galleries. This work was due to be completed by 15 April 2022.

The operations manager presented section 9 of the report and said that visitor numbers at Norwich Castle continued to be impressive despite no major exhibitions being hosted during this period. There had been 2,500 visitors during half term week. In reply to a member's question, he explained that the high visitor numbers between July and October were due to the Crome exhibition and related learning activities, and that 10,000 visitors were attributed to the increased ceremonies which took place since May over the summer. A member asked how the figures compared with two years ago. The operations manager said that it was difficult to make a comparison because of the closure of the Keep and construction work, and the impact of Covid. The peak visitor numbers had been 222,000 due to the Nelson and Rembrandt exhibitions that year, but it was anticipated that projected figures, when the Norwich Castle: Royal Palace Reborn project was completed, would increase by 30 per cent to around 300,000.

In reply to a member's question the operations manager said that in the long term there would be interpretation covering the history of the castle as a prison from the medieval period to the Victorian era, as an immersive experience. In the short term, there would be a display case in the rotunda, which had been the prison governor's house in the Victorian period and the centre of the prison. The dungeon tours would also incorporate the prison stories, which included tales of murder, hangings and deportation. It was noted that the Museum of Norwich at the Bridewell was also a former prison. During discussion a member commented on the harsh sentences people received for petty crimes or dissenting and asked if there was any commemoration of Robert Kett and the rebellion. It was noted that there was a plaque near the entrance to Norwich Castle commemorating Robert Kett. The senior curator said that the only artefact from that period was ironically the Mace that had been given to Augustine Steward for putting down the rebellion. The operations manager advised members that there would soon be a virtual reality based exhibition on Robert Kett at the Museum of Norwich, using interactive displays previously located at Wymondham Heritage Museum, in partnership with South Norfolk Council.

Councillor Maxwell spoke of her personal experience as a member and chair of the committee, and a former Lord Mayor and the work of the NMS and thanked the officers and other members for their support. She had enjoyed being on this committee and hoped to continue her connection with NMS in a voluntary capacity.

**RESOLVED** to:

- (1) thank the assistant head of museums and officers for the [report](#);
- (2) record the committee's gratitude to Dr Helen Lunnon, Norwich Learning Manager for her contribution to the service;
- (3) continue the discussion on Robert Kett and potential monuments at a future meeting;

- (4) record the committee's gratitude to Councillor Maxwell for her service on the committee as both chair and member.

## **5. Reports of the Representatives of the Voluntary Organisations**

Felicity Devonshire presented the report on behalf of the Friends of the Norwich Museums which updated members on their activities. (A copy of the report is available on the council's website.) The Friends had been very pleased to receive a certificate to commemorate the Friends of Norwich Museums' 100 anniversary signed by Councillors Waters, Huntley and Ward, and she asked that their thanks could be recorded. The Friends were preparing for the Friends Centenary Luncheon at Houghton Hall, where it was hoped that two items, a silver Georgian soup tureen and a portrait of Robert Walpole and his hounds, which had originally been gifted from Houghton Hall would be on display. The Friends had reinstated the Talks in the Town Close Auditorium. The next one would be a talk from the local writer and biographer, Phyllida Scrivens on "The Great Thorpe Railway Disaster of 1874" on 17 March 2022 at 15:00. The Friends were also keen to recruit new members.

During discussion the senior curator said that there was another painting by Walpole that the Friends might consider to be more appropriate to display at their luncheon.

The chair acknowledged the gratitude of the Friends and said that the certificate had been designed by NMS.

Janey Bevington addressed the committee on behalf of the Norfolk Contemporary Art Society. The society continued to work closely with Dr Rosy Gray, the curator of modern and contemporary art, on The Singh Twins exhibition, and Amanda Geitner, East Anglia Art Fund and the Norwich University of the Arts (NUA). The society aimed to encourage young artists and students and provided a series of talks.

**RESOLVED** to thank Felicity Devonshire and Janey Bevington for their reports and record the committee's gratitude to the voluntary organisations that support the Norwich museums.

## **6. Schedule of Meetings**

**RESOLVED** to agree the following schedule of meetings, subject to approval at Norwich City Council's annual council:

Tuesday 7 June 2022 at 14:00  
Tuesday 6 September 2022 at 14:00  
Tuesday 6 December 2022 at 14:00  
Tuesday 7 March 2023 at 14:00

CHAIR

**BOROUGH COUNCIL OF KING'S LYNN & WEST NORFOLK**

**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, 14th February, 2022 at 2.00 pm in the Remote Meeting on Zoom and available for the public to view on WestNorfolkBC on You Tube - Zoom and You Tube**

**PRESENT:**

Councillors A Bubb, M de Whalley, A Kemp, E Nockolds (Chair) and A Tyler

**Norfolk County Councillors:**

Councillors L Bambridge and M Chenery

**Officers:**

R Hanley, O Bone, R Williams

**1 APOLOGIES FOR ABSENCE**

Apologies for absence were received from Borough Councillor A Kemp and County Councillors N Daubney and J Ward, L Bavin and S Thompson.

**2 MINUTES**

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The minutes of the meeting held on 18 October 2021 were agreed as a correct record, subject to Councillor Kemp to be added to the list of apologies.

**3 MATTERS ARISING**

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**Coaches visiting King's Lynn**

The Chair informed the Committee that she had enquired about coaches bringing visitors to King's Lynn and although it was impossible to ascertain the total number of coaches visiting the town, the Chair explained that she had spoken to a coach driver who had parked at Austin Fields and travelled from Leeds and advised that he brought visitors to King's Lynn a couple of times in the summer who spent a half day in King's Lynn.

During November and December it was noted that coach trips had been arranged to visit Thursford, visitors stayed at the Dukes Head Hotel and spent an afternoon in King's Lynn.

The Chair advised that in November 2021, visitors from another country had stayed at the Dukes Head Hotel and visited the Museums in King's Lynn.

#### 4 **DECLARATIONS OF INTEREST**

There were no declarations of interest.

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

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The Chair invited the Assistant Head of Museums to provide an overview on how the Museums staff had worked in difficult circumstances during the Pandemic. The Assistant Head of Museums provided an overview on how the Museums services was responding to Covid as set out in section 1.12 of the report.

The Assistant Head of Museums/Curator Lynn Museum presented a report which provided information in the King's Lynn Museum activities for the period October 2021 to January 2022.

The Assistant Head of Museums/Curator, Lynn Museum responded to questions and comments in relation to:

- Flexible staff working arrangements to deliver Museums events during the Pandemic.
- Summer Exhibition of Turner Painting – Walton Bridges and opportunity for curriculum activities with schools during the autumn term. Could the Turner Exhibition be linked with the maps that exist of Lynn and all the bridges the Ouse and the town and be available for sale in the Museum shop. The Curator undertook to look at opportunities to make connections and gave examples of the website, social media and other events. With regard to the sale of maps, the Curator undertook to explore possible retail development with the newly appointed Retail Manager.
- Black Abolitionists Exhibition – Reference was made to Thomas Clarkson in Wisbech and the potential to link with local connections. The Curator explained that Museums throughout the UK were developing awareness on the abolition of slavery.
- Lull - a new audio walk for winter exploring how plants, animals and fungi survive the darkest months. Packs also being available to purchase at Corn Exchange/other venues when the Museum was closed. The Curator to advise how many packs had been purchased and forward information to Committee. The



Curator to enquire if it would be possible if Lull packs could be purchased in other venues.

- Lynn Museum Seahenge Exhibition – loan to British Museum 17 February to 17 July 2022 and opportunity to promote the Lynn Museum/King's Lynn alongside the exhibition by having local information leaflets available for visitors. The Assistant Head of Museums undertook to explore the suggestion.
- Friends of Lynn Museum and recruitment of new Members to undertake committee roles – information to be forwarded to the Committee to promote joining the Friends of Lynn Museum (the Chair to discuss with the Curator) and Councillor Bambridge kindly offered to circulate the information amongst the societies she attends.
- Re-establishing coffee mornings at the Lynn Museum and linking with the care homes in King's Lynn.
- Number of school visits scheduled.
- Recruitment, role, importance and management of volunteers.
- Vaughan Williams 150<sup>th</sup> Anniversary Celebration of Man and Music Magazine – Councillor A Tyler explained that copies could be obtained to display in Lynn Museum/Stories of Lynn.
- NMS Teaching Museum traineeship – new Curatorial West Norfolk Trainee to start in April 2022.

On behalf of the Committee, the Chair thanked the officers for the report and for the excellent effort that had been put into flexible working arrangements to promote the Lynn Museum and Stories of Lynn during the Pandemic, specifically the provision on online events.

**AGREED:** The report be noted.

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## **REPORT FROM THE LEARNING AND ENGAGEMENT OFFICER - STORIES OF LYNN**

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The Learning and Engagement Officer, Stories of Lynn and Project Worker for Kick the Dust presented the updated report for the period 11 September 2021 to 31 January 2022 and responded to questions and comments in relation to:

- Engagement of young people and provision of skills development.
- Presentation to College of West Anglia and way to find young people to engage with the project.
- How the project could link with the Youth Skills Pledge and link to mental health trust to guarantee the future of the project.
- Overview of work being undertaken to identify funding opportunities to continue with the project in future years.

On behalf of the Committee, the Chair thanked the Learning and Engagement Officer for presenting a most informative and interesting report.

**AGREED:** That the report be noted.

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**DATE OF NEXT MEETING**

The next meeting of the King's Lynn and West Norfolk Area Museums Committee will take place on 13 June 2022 at 2.15 pm in the Assembly Roo, Town Hall, King's Lynn.

R Hanley/O Bone to advise if the Committee would be able to undertake a tour of the Lynn Museum at 1 pm prior to the formal meeting.

The Chair invited Members of the Committee to consider appointing a substitute to attend a meeting in their absence for future meetings.

**The meeting closed at 3.24 pm**

# Joint Museums Committee

Item No 8

<b>Report title:</b>	<b>Norfolk Museums Service – Finance Monitoring Report for 2021/22</b>
<b>Date of meeting:</b>	<b>01 April 2022</b>
<b>Responsible Cabinet Member:</b>	<b>Councillor Margaret Dewsbury (Cabinet Member for Communities and Partnerships)</b>
<b>Responsible Chief Officer:</b>	<b>Steve Miller (Director of Culture &amp; Heritage, Head of Norfolk Museums Service)</b>
<b>Strategic impact</b> This report covers the forecast position for Norfolk Museums Service (NMS) in 2021/22 as at 31 January 2022.	

## Executive summary

This report covers Norfolk Museums Service (NMS) forecast budget out-turn for 2021/22 and details the latest monitoring position of 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 a number of significant pressures for 2021/22.
- Latest monitoring position of NMS Capital Budgets.
- Movements in NMS Reserves & Provisions.

### Recommendations:

- **To consider and comment on the latest monitoring position of the revenue budget, capital programme, reserves and provisions and forecast outturn for 2021/22.**

## 1. Background and Purpose

### 1.1 Revenue Budget 2021/22

- 1.1.1 As a result of the ongoing impacts of the Covid-19 pandemic the Service is continuing to face significant uncertainty in relation to its financial position. As a result of the last lockdown all Museums were closed to the public until 12 April when Gressenhall Farm & Workhouse could re-open

its outdoor facilities as part of Stage 2 of the Lockdown easing. This was followed by other key sites re-opening their doors from 17 May when Stage 3 of Lockdown easing commenced, in accordance with the new Government guidelines and restrictions. However, at this time restrictions around visitor numbers and many elements of the operation, including catering, remained in place. The remaining smaller NMS sites re-opened during July and August 2021 following Stage 4 of the Lockdown easing in July. Covid-19 continues to require changes to normal operations, for example limiting the total number of visitors for events, etc. Museum attendances were further impacted by the Omicron variant, principally during December 2021 and January 2022.

- 1.1.2** The table below sets out the net revenue Service budgets for 2021/22 and the forecast outturn for NMS before any mitigations.

Service	Approved budget £m	Outturn £m	+Over/-Under spend £m	+Over/Under spend as % of budget
Norfolk Museums Service	2.289	3.034	+0.745	+32.54%
<b>NMS Total</b>	<b>2.289</b>	<b>3.034</b>	<b>+0.745</b>	<b>+32.54%</b>

- 1.1.3** The forecast over-spend is most significantly due to the predicted loss of income for the Service during the extended period of closure and a reduction in normal visitor numbers following site re-openings whilst the Government restrictions relating to Covid-19 remained in place, further impacted by the Omicron variant at the end of 2021.
- 1.1.4** The Service is not expected to return to normal in the short term, although whilst open there has been a positive return to museum visiting, with retail sales and café income which is helping to alleviate the current financial pressures.
- 1.1.5** The Government extended funding for local authorities until the end of June, specifically in relation to the loss of income for sales, fees and charges. An estimate has been included in the forecast outturn.
- 1.1.6** We are expecting to mitigate the forecast over-spend throughout the year by managing costs wherever possible, use of the of the loss of income scheme highlighted in paragraph 1.1.5 and if required the potential use of the income reserve. Due to the unprecedented nature of the pressures that the Service is facing this is an issue that is being managed at a wider CES departmental level and would be supported by the CES business risk reserve.

## **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. A number of NCC supported capital renewal schemes, both currently live and planned, for Norwich Castle are being delivered over the current 3-year period, including work 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 2021/22 capital programme is detailed in the table below and includes any programme revisions.

### Capital Programme 2021/22 – Norfolk Museums Service

Scheme or programme of work	Approved 2021/22 Capital Budget £m	2021/22 Capital Outturn £m	Slippage	Reasons
<b>Schemes in Progress</b>				
Norwich Museums Capital Projects	0.003	0.003	0	Project estimated to be completed in 21/22
Seahenge	0.001	0.001	0	Ongoing conservation
Norwich Castle Critical M&E Services	0.600	0.600	0	Project estimated to be completed in 21/22
NLHF Keep Delivery Phase	5.611	5.611	0	Project will be ongoing over the next 2 years
Gressenhall Playground Improvements	0.041	0.041	0	Project estimated to be completed in 2021/22
Gateway to Medieval England Project Management	0.266	0.266	0	Project will be ongoing over the next 2 years
NMS Replacement Tills	0.039	0.039	0	Project estimated to be completed in 2021/22
Support for Key Care of Buildings & Collections	0.258	0.258	0	Project ongoing until 2023/24
Develop Gressenhall Farm & Workhouse as an Environmental Hub	0.191	0.191	0	Project ongoing until 2023/24
<b>Total</b>	<b>7.010</b>	<b>7.010</b>	<b>0</b>	

### Funding of the NMS Capital Programme

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

- 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.
- 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 the Norwich Castle: Gateway to Medieval England to develop the project further during 2016-18. Following the submission of a successful Round 2 funding application, the National Lottery Heritage Fund awarded a further £8.757m funding towards a total project cost of £13.344m. Additional match funding included £1.950m NCC capital funding and funding from a number of external trusts and other organisations. Additional capital funding was approved by Full Council in February 2020 and subsequently a further award of £1.372m from the National Lottery Heritage Fund was received in 2021 giving a revised total project budget of £17.216m. The Norwich Castle: Gateway to Medieval England has now entered its delivery phase including the award of the main construction works contract, with all capital works expected to be completed by the end of 2023. The learning, skills and engagement programme which is a key part of the overall project funding and delivery, is ongoing.
- Policy & Resources Committee approved the funding of £0.400m to replace the existing woodland adventure playground at Gressenhall Farm & Workhouse which has become dated, and the key structures and equipment have reached the end of their lifespan. The new development is expected to give a substantial return on investment in terms of additional visitors in the next financial year and beyond. The new playground opened to visitors in October 2021.
- Policy & Resources Committee have approved the funding of £0.247m to support the Norwich Castle: Gateway to Medieval England project by providing the funds to secure the services of two temporary project staff, with project management and construction / technical experience as well as a clerk of work who will monitor quality on site during the construction phase.
- Policy & Resources Committee have approved the funding of £0.039m to replace the Museum Service tills. The old tills were at the end of their useful life and the operating software could no longer be upgraded and it was therefore essential to have them replaced.
- Policy & Resources Committee have approved the funding of £0.695m to support the key care of buildings and collections over the next three years. This involves the capitalisation of staff costs previously funded by revenue.
- Policy & Resources Committee have approved the funding of £0.507m to develop Gressenhall Farm & Workhouse as an Environment Hub for Norfolk over the next three years.

### 1.3 Reserves and Provisions

1.3.1 There are some changes to the 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.

<b>Reserves and Provisions 2021/22</b>	<b>Balances at 01 Apr 21</b>	<b>Balances at 31 Mar 22</b>	<b>Change</b>
	£m	£m	£m
<b>Norfolk Museums Service</b>			
Museums Income Reserve	0.513	0.513	0.000
Museums Repairs and Renewals Reserve	0.154	0.154	0.000
Unspent Grants and Contributions Reserve	0.924	1.267	+0.343
Service Total	1.591	1.934	+0.343

## 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, e.g., 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:**

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# Norfolk Joint Museums Committee

Item No: 9

**Report Title: Risk Management**

**Date of Meeting: 1<sup>st</sup> April 2022**

**Responsible Cabinet Member: Cllr Margaret Dewsbury** (Cabinet Member for Communities & Partnerships)

**Responsible Director: Steve Miller, Director of Culture & Heritage, Head of Norfolk Museums Service, Head of Norfolk Arts Service**

**Is this a Key Decision? No**

**If this is a Key Decision, date added to the Forward Plan of Key Decisions: N/A**

## **Executive Summary / Introduction from Cabinet Member**

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.

## **Recommendations:**

- 1. To consider and agree the active and dormant risks as per appendices A and B.**

## **1. Background and Purpose**

- 1.1** This report provides Members of this Committee with an insight into the key 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 regularly reviewed and updated in accordance with the Council's Risk Management Policy.

## **2. Proposal**

- 2.1 There are no major changes to the existing active or dormant risks managed on the service risk register, presented in appendices A and B. Members should note that there will be an upcoming risk pertaining to the sign-off of the business plan for future funding by Arts Council England (ACE), which will be reported with further detail to the next meeting of this Committee closer to the point of funding sign-off. This will be a known, routine risk that we will face, but nevertheless, one that we will provide Members with sight of for the next Committee.

## **3. Impact of the Proposal**

- 3.1 The current risks are those identified against departmental objectives for 2021/22 and are included in Appendices A and B.
- 3.2 The risk register currently contains seven risks. Of these, five risks are actively being managed, as presented in Appendix A, with the remaining two risks maintained on the risk register as low and continuous risks in their nature, as dormant risks shown in Appendix B. Each risk score is expressed as a multiple of the impact and the likelihood of the risk occurring. There are three risk scores to note;
- 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.

## **4. Evidence and Reasons for Decision**

- 4.1 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 the risk owner in conjunction with independent scrutiny from the Risk

Management Officer to ensure that the risks reflect the current position against current service objectives.

## **5. Alternative Options**

- 5.1 There are no key decisions to take within this report, therefore no alternative options are applicable.

## **6. Financial Implications**

- 6.1 There remain financial implications for revenue generation resulting from the effects of previous site closure owing to COVID-19, and reduced visitor numbers to museums. This is noted in risk RM14162 in Appendix A. Further detailed financial reporting can be viewed in the Finance report to this Committee.

## **7. Resource Implications**

- 7.1 **Staff:** As at March 2022, all museums remain open with museums staff continuing to work onsite. Previous resource implications from staff absence are easing with shielding no longer mandatory.
- 7.2 **Property:** All museum sites have re-opened. Museums sites have been adapted to ensure the museums' offering is delivered in a safe environment for staff and visitors alike.
- 7.3 **IT:** There are no IT implications to report and the online offer for museums continues alongside an on-site experience for visitors.

## **8. Other Implications**

- 8.1 **Legal Implications:** There are no legal implications to report.
- 8.2 **Human Rights Implications:** There are no human rights implications to report.
- 8.3 **Equality Impact Assessment (EqIA) (this must be included):** Not applicable.
- 8.4 **Data Protection Impact Assessments (DPIA):** Not applicable.

**8.5 Health and Safety implications (where appropriate):** Museums staff continue to ensure the continued safe physical environment of museums for all users.

**8.6 Sustainability implications (where appropriate):** There are no sustainability implications to report.

**8.7 Any Other Implications:** Developments regarding COVID-19 continue to be closely monitored and acted upon across the Council including the Norfolk Museums Service, and implications to the Service continue to be assessed.

## **9. Risk Implications / Assessment**

9.1 A risk relating to loss of income for Community and Environmental Services as a whole continues to be mitigated.

## **10. Select Committee Comments**

10.1 There are no Select Committee comments to report.

## **11. Recommendations**

- 1. To consider and agree the active and dormant risks as per appendices A and B.**

## **12. Background Papers**

12.1 There are no background papers to note for this report.

### **Officer Contact**

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

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<b>Risk Number</b>	RM14381					<b>Date of update</b>		04 March 2022		
<b>Risk Name</b>	Failure to successfully deliver the Norwich Castle: Gateway to Medieval England Project within agreed budget, and to agreed timescales.									
<b>Portfolio lead</b>	Cllr. Margaret Dewsbury					<b>Risk Owner</b>		Steve Miller		
<b>Risk Description</b>					<b>Date entered on risk register</b>			29 January 2019		
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,										
<b>Original</b>			<b>Current</b>			<b>Target</b>				
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	Sep-22	Amber
<b>Tasks to mitigate the risk</b>										
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.										
<b>Progress update</b>										
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. An audit of the project has been carried out with the final report being delivered in April 2021. The report was positive with assurance received on the adequacy and effectiveness of the controls in place to deliver the objectives of the project. The Project Board last met in February 2022 and continues to be updated on progress and any new emerging risks are added into the project risk register.										

Risk Number	RM14286					Date of update		04 March 2022		
Risk Name	Reduction of centralised support services									
Portfolio lead	Cllr. Margaret Dewsbury					Risk Owner		Steve Miller		
Risk Description					Date entered on risk register			23 June 2020		
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			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	Jul-22	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.										
Training is being carried out for the movement to the new MyOracle system which goes live in April 2022. As a result, the target date has been amended to beginning of July 2022 to allow for the embedding of the MyOracle system.										

<b>Risk Number</b>	RM14364					<b>Date of update</b>		04 March 2022		
<b>Risk Name</b>	Failure to deliver Arts Council England business plan 2018-22									
<b>Portfolio lead</b>	Cllr. Margaret Dewsbury					<b>Risk Owner</b>		Steve Miller		
<b>Risk Description</b>					<b>Date entered on risk register</b>			03 October 2018		
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.										
<b>Original</b>			<b>Current</b>			<b>Target</b>				
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-23	Amber
<b>Tasks to mitigate the risk</b>										
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.										
<b>Progress update</b>										
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 monitored and maintained as far as possible in the current climate. Arts Council England are requesting that all relevant organisations extend their business plans by 1 year, which we are doing. As ACE have now confirmed extension of the business plan by 1 year, the target date has been amended to the end of the financial year 2022/23.										



<b>Risk Number</b>	RM14162		<b>Date of update</b>		04 March 2022					
<b>Risk Name</b>	Failure to generate additional income streams for 2021/22 in accordance with service plan.									
<b>Portfolio lead</b>	Cllr. Margaret Dewsbury			<b>Risk Owner</b>	Steve Miller					
<b>Risk Description</b>			<b>Date entered on risk register</b>		23 June 2020					
Failure to generate additional income streams will lead to reliance on alternative budget savings to balance the budget.										
<b>Original</b>			<b>Current</b>			<b>Target</b>				
Likelihood	Impact	Risk score	Likelihood	Impact	Risk score	Likelihood	Impact	Risk score	Target Date	Prospects of meeting Target Risk Score by Target Date
5	3	15	5	3	15	4	3	12	Jul-22	Red
<b>Tasks to mitigate the risk</b>										
Establish and implement a phased re-opening plan for post COVID-19 lockdown. Continue to review additional income levels generated.										
<b>Progress update</b>										
Sites have re-opened but challenges remain due to the impact of Covid and additional pressures on secondary spend. Ongoing review of performance through monthly SMT meetings and through Operations and Finance meetings. The current likelihood score remains 5 and the impact score 3.										

Risk Number		RM14027		Date of update		04 March 2022				
Risk Name		Theft of museum objects								
Portfolio lead		Cllr. Margaret Dewsbury		Risk Owner		Steve Miller				
Risk Description			Date entered on risk register			23 June 2020				
Breaches in security resulting in loss of museum objects, damage to reputation and loss of confidence in the museums service.										
Original			Current			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	3	6	2	3	6	1	3	3	Sep-22	Green
Tasks to mitigate the risk										
Review of display case security undertaken Review of security staffing and systems completed, factoring in those museums that currently remain closed due to COVID-19. Additional CCTV coverage provided. Upgrade of case locks where necessary completed. Installation of additional case alarms where necessary completed. Ensure that staff are vigilant in monitoring any suspicious behaviour by the public or contractors.										
Progress update										
Reviewed by SMT. NCC Internal Audit confirmed external security actions have been taken and agreed security procedures are being adhered to. NMS will continue to maintain vigilance in this key area. The likelihood has been maintained at 2 to reflect this. The impact remains scored at 3.										

Risk Number		RM13947				Date of update		04 March 2022		
Risk Name		Failure to maintain historic buildings								
Portfolio lead		Cllr. Margaret Dewsbury				Risk Owner		Steve Miller		
Risk Description					Date entered on risk register			23 June 2020		
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 partners that adequately identifies our additional needs it could result in damage to our exhibits, undermine safety and negatively affect our reputation.										
Original			Current			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	3	6	2	3	6	2	3	6	Mar-23	Met
Tasks to mitigate the risk										
Close liaison with our partners going forward 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 our partners. Ensure that our building staff are continuously monitoring our buildings to supplement the security provided by contracted partners. Ensure we have appropriate emergency response procedure in place in all premises.										
Progress update										
Constructive discussions with partners 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 this site up to required standard.										
As this is an ongoing low level risk, the target date has been amended to end of March 2023.										

<b>Risk Number</b>	RM13948					<b>Date of update</b>		04 March 2022		
<b>Risk Name</b>	Significant flooding at any of the Museum sites.									
<b>Portfolio lead</b>	Cllr. Margaret Dewsbury					<b>Risk Owner</b>		Steve Miller		
<b>Risk Description</b>					<b>Date entered on risk register</b>			23 June 2020		
There is a risk of significant flooding at any of our sites, with particular focus on river flooding in Great Yarmouth and Kings Lynn.										
<b>Original</b>			<b>Current</b>			<b>Target</b>				
Likelihood	Impact	Risk score	Likelihood	Impact	Risk score	Likelihood	Impact	Risk score	Target Date	Prospects of meeting Target Risk Score by Target Date
1	2	2	1	2	2	1	2	2	Mar-23	Met
<b>Tasks to mitigate the risk</b>										
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										
<b>Progress update</b>										
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 an ongoing low level risk, the target date is set for the end of March 2023. There is no material change to this risk following COVID-19.										

## Norfolk Joint Museums Committee

Item No. 10

<b>Decision making report title:</b>	<b>Norfolk Museums Service - Collections Management Strategy 2022-2027</b>
<b>Date of meeting:</b>	<b>1 April 2022</b>
<b>Responsible Cabinet Member:</b>	<b>Councillor Margaret Dewsbury (Cabinet Member for Communities and Partnerships)</b>
<b>Responsible Director:</b>	<b>Steve Miller (Director of Culture &amp; Heritage, Head of Norfolk Museums Service)</b>
<b>Is this a key decision?</b>	<b>No</b>
<b>Executive Summary</b> The NMS Collections Management Strategy has been updated. There are no significant changes which need to be considered.  <b>Recommendations</b>  <b>1. Committee to review and note the NMS Collections Management Strategy 2022-2027 at Appendix A.</b>	

### **1. Background**

- 1.1. The NMS Collections Management Strategy is updated periodically and the current Strategy covers the next 5 year period, from 2022-2027.

### **2. Financial implications**

- 2.1. None.

### **3. Issues, Risks & Innovation**

#### **3.1. Issues**

There are no issues which require particular discussion.

#### **3.2. Risks**

There are no risk which require particular discussion.

#### **3.3. Innovation**

There are no areas of innovation which require particular discussion.

### **4. Background papers**

- 4.1. None.

### **Officer Contact**

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

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# Norfolk Museums Service

## **Collections Management Strategy 2022-2027**



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# 1. Collections Development Policy

**Names of museums:** Norwich Castle Museum & Art Gallery; Museum of Norwich at the Bridewell; Strangers' 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 periodically, at least once every five years.

**Date at which this policy is due for review:** July 2027

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

## Background to the Policy

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

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

This policy applies to:

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

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

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

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

### **Ownership of the collections**

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

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

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

## **1. NMS Statement of Purpose**

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

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

Norfolk Museums Service was awarded Band 3 National Portfolio Organisation (NPO) status by Arts Council England for 2018-2022. *(extended to 2023 due to the pandemic, NMS is currently in the process of submitting the bid for the forthcoming period)*

One of only 67 band 3 NPOs receiving substantial revenue funding from Arts Council England in order to achieve ACE's 'Let's Create' strategy for the arts and culture sector through four key strands:

### **Ambition & Quality:**

Ambition and Quality is about being ambitious and committed to improving the quality of our work. Ensuring our work links to wider aims and ambitions, investing in professional development and working with partners to refine what we do.

**Dynamism:**

The principle of dynamism is about responding the challenges of the future, having a model that is flexible and able to adapt to changing environments

Understanding the value we create for the communities we serve, while considering the needs of those we are yet to reach. Investment in leadership and governance that inspires positive change and skilled teams and individuals that are inclusive, resilient and equipped to deal with change.

It is supported by an approach that embeds technology appropriately across activities and uses data to inform decision making

**Environmental responsibility:**

The climate crisis is one of the major significant challenges facing us all. We are looking to support a move beyond environmental sustainability towards environmental responsibility. Embedding environmental thinking in all aspects of our practice.

**Inclusivity and Relevance:**

Is focussed on ensuring that we better reflect and serve our communities, a commitment to achieving greater fairness, access and opportunity. Identifying who is under-represented and which communities are under-served and taking action to address this.

The aim is to create a service that is relevant to more people and better placed to realise its creative ambitions, drawing on the rich lived experiences from all our communities.

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.

#### 4. Themes and priorities for future collecting

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

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

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

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

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

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

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

## **5. Themes and priorities for rationalisation and disposal**

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

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

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

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

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

## **7. Collecting policies of other museums**

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

Specific reference is made to the following museums/organisations:

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

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

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

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

## **8. Archival holdings – photographs & archives**

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

### **Photographic collections**

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

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

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

### **Archives**

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

The Norfolk Record Office (NRO) is the primary repository of archives in Norfolk and collects material from across the county covering all historical periods to the present



day and from all subject areas. As with photographs it is important to avoid duplication in collecting across NCC Cultural Services.

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

## **9. Acquisitions**

The policy for agreeing acquisitions will be managed by the NMS Collections Committee.

The Committee comprised of NMS Senior Curator, 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 (provenance) 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, provenance 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

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.

Ref: NMS Human Remains Policy

## **11. 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.

## **12. 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).

## **13. 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' 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.

Ref: NMS Restitution and Repatriation Policy

## **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 a route for disposal of NMS collections

NMS Collections Committee comprising the Senior 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 may be taken into account if conditions were in place at time of acquisition.

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

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

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

### **Disposal by Exchange**

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

If the exchange is proposed with an Accredited non-Accredited museum, with another type of organisation or with an individual, the museum will place a notice on the MA's Find an Object web listing service, or make an announcement in the

Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).

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

### **Disposal by Destruction**

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

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

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

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

## Individual museum and department collecting policies

### Appendix 1 Norwich Castle Museum & Art Gallery

#### A. Archaeology

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

##### 2. History of the collections

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

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

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

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

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

##### 3 An overview of current collections

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

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

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

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

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

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

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

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

#### 4 Themes and Priorities for future collecting

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

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



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

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

### **Geographical area**

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

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

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

### **Subject areas**

Local archaeology from excavations

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

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

#### Individual archaeological items

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

#### Numismatic collections

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

#### Foreign archaeology

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

#### Ethnography

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

#### Arms and armour

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

#### ***Early printed maps and manuscripts***

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

#### ***Norwich Prison***

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

#### ***Records***

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

#### **Limitations on collecting**



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

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

## **5. Themes and priorities for rationalisation and disposal**

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

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

## **7. Collecting policies of other museums**

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

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

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

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

### ***Liaison between museums***

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

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

## **Appendix 1 Norwich Castle Museum & Art Gallery**

### **B. Fine Art**

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

### **2. History of the collections**

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

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

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

### **3. An overview of current collections**

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

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

### **4. Themes and priorities for future collecting**

#### **Geographical area**

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

## **Subject areas**

### ***Norfolk fine art***

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

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

### ***National fine art***

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

### ***Sculpture***

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

### ***Contemporary art (all media)***

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

## **Limitations on collecting**

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

## **5. Themes and priorities for rationalisation and disposal**

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

## **7. Collecting policies of other museums**

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

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

## **Appendix 1 Norwich Castle Museum & Art Gallery**

### **C. Decorative Art**

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

### **2. History of the collections**

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

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

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

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

### **3. An overview of current collections**

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

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

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

#### **4. Themes and priorities for future collecting**

##### **Geographical area**

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

##### **Subject areas**

Collecting will focus on the following subject areas:

##### ***Pottery and porcelain***

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

##### ***Glass***

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

##### ***Silver***

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

##### ***Craft***

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

### **Teaware**

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

### **Limitations on collecting**

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

## **5. Themes and priorities for rationalisation and disposal**

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

## **7. Collecting policies of other museums**

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

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





## Appendix 1 Norwich Castle Museum & Art Gallery

### D. Natural History

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

### 2. History of the collections

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

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

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

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

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

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

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

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

### **3. An overview of current collections**

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

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

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

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

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

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

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

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

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

### **4. Themes and priorities for future collecting**

#### **Geographical area**

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

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

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

## **Subject areas**

### ***Biology***

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

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

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

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

### ***Geology***

Staff resource has impacted on proactively adding to this important collection however this is supplemented when important Norfolk material comes to light, which has good associated data and is in urgent need of a permanent home.

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

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

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

### **Limitations on collecting**

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

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

## **5. Themes and priorities for rationalisation and disposal**

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

## **7. Collecting policies of other museums**

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

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

## **Appendix 1 Norwich Castle Museum & Art Gallery**

### **E. Costume & Textile**

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

### **2. History of the collections**

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

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

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

### **3. An overview of current collections**

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

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

The Costume & Textiles Department collects only to enhance its specialist collections or to fill in gaps. For example, there is a photographic archive of everyday and sub-cultural dress in Norwich from 1985 to the present day which it uses as the basis for collecting dress from the past 30 years. Collecting continues to reflect changes in communities and society by adding recent examples to the working, religious and sporting dress. Also collected are

examples of Norwich shawls and textiles (usually with grant assistance) and contemporary textiles which offer the opportunity to demonstrate a continuum of practice and highlight key themes seen in the textile techniques and teaching collections such as mending and making clothing.

#### **4. Themes and priorities for future collecting**

##### **Geographical area**

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

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

##### **Subject areas**

###### **Costume**

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

- Subcultural clothing worn in Norwich to connect to our photographic archive
- Late 20<sup>th</sup> / early 21<sup>st</sup> century dress – male and female, children's, working, sporting and religious dress 1970-2020s

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

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

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

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

###### **Textiles**

The main aim of the textile collection is to collect textiles and related material which record and illustrate East Anglian industries. The main collecting areas of the textile collection are as follows:

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

### **Resources Collection**

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

### **Limitations on collecting**

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

## **5. Themes and priorities for rationalisation and disposal**

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

## **7. Collecting policies of other museums**

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

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





## **Appendix 2 Museum of Norwich**

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

### **2. History of the collections**

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

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

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

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

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

### **3. An overview of current collections**

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

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

### **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.

### **Subject areas**

#### ***Social History – Community Life***

The purpose of the museum is to be at the heart of city life, and actively engaged in and representing the local community. Building on and strengthening links with community groups will enable us to represent the diverse communities that Norwich is comprised of. 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
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***

While underrepresented groups are featured in the museum and collections there is potential to develop these personal stories further by collecting a limited number of objects and the people they represent.

### ***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.

## **5. Themes and priorities for rationalisation and disposal**

Objects which have no provenance, which do not meet the main collecting policy, or which are in poor and deteriorating condition. We will also work towards rationalising areas of the collection where there is duplication, ensuring we have enough examples to rotate objects on display. This will enable us to realise valuable storage space to enable existing collections to be stored effectively and ensure their long term viability and for storage resource for new acquisitions.

## **6. Collecting policies of other museums**

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

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

## **Appendix 3 Strangers' Hall**

### **2. History of the collections**

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

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

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

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

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

### **3. An overview of current collections**

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

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

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

personal equipment, writing equipment and home entertainment. The collections benefitted from the donation of significant fittings from demolished historic houses in Norwich. A redisplay of early period rooms in 2006-07 to focus attention on the history of former owners of Strangers' Hall and its central place in the history of Norwich has involved the selective use of commissioned replica ceramics, tableware and Norwich textiles, which are not accessioned.

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

#### **4. Themes and priorities for future collecting**

##### **Geographical area**

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

##### **Subject areas**

Current collecting will focus upon:

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

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

##### **Limitations on collecting**

Museum storage space at Strangers' Hall is very limited which is a severe constraint on collecting significant material. This makes it essential at present to be very selective when

adding to the collections. Some storage space is available at the Norfolk Collections Centre at Gressenhall Farm & Workhouse, but that too is limited.

## **5. Themes and priorities for rationalisation and disposal**

Current rationalisation priorities are:

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

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

## **7. Collecting policies of other museums**

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

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



## **Appendix 4 Royal Norfolk Regimental Museum**

### **2. History of the collections**

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

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

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

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

### **3. An overview of current collections**

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

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

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



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

#### **4. Themes and priorities for future collecting**

##### **Geographical area**

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

##### **Subject areas**

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

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

##### **Limitations on collecting**

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

#### **5. Themes and priorities for rationalisation and disposal**

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

#### **7. Collecting policies of other museums**

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

## **Appendix 5 Gressenhall Farm & Workhouse**

### **2. History of the collections**

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

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

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

### **3. An overview of current collections**

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

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

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

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

#### **4. Themes and priorities for future collecting**

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

##### **Geographical area**

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

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

##### **Subject areas**

###### ***Social history – general***

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

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

Collecting will exclude the following:

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

###### ***Community Life***

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

22 workhouses encompassing paper ephemera, oral histories and objects. This is an area of active collection and we are actively seeking material relating to the entire history of workhouse buildings within the county. Archival material from Norfolk's workhouses is accessioned at Gressenhall but stored at the Norfolk Record Office.

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

### ***Domestic Life***

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

### ***Personal Life***

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

### ***Working Life***

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

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

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

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

### ***Archaeology***

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

### ***Fine Art***

1. Collecting will focus on developing the existing collection of naive works by local artists with subjects appropriate to other areas of the collecting policy.

2. Art work reflecting specifically Norfolk's rural life – example Norfolk breed animal portraits from Norfolk farms, building on existing collection.
3. Fine art depicting Norfolk workhouses is a current collecting priority.

### **Limitations on collecting**

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

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

## **5. Themes and priorities for rationalisation and disposal**

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

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

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

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

## **7. Collecting policies of other museums**

As well as the considerations for NMS as a whole, Gressenhall Farm and Workhouse will make special consideration and reference to the collecting policies of the Museum of East Anglian Life, Denny Abbey Museum and Museum of English Rural Life. Reference to the collecting policies of members of the Museums Norfolk Group will also be made where material may have a more suitable local museum.

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



## **Appendix 6 Lynn Museum**

### **2. History of the collections**

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

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

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

### **3. An overview of current collections**

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

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

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

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

### **4. Themes and priorities for future collecting**

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

#### **Geographical area**

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



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

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

### **Subject areas**

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

#### ***Social History – Community Life***

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

#### ***Social History – Personal Life***

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

#### ***Social History – Working Life***

Collecting will concentrate on:

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

#### ***Fine art***

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

#### ***Decorative art***

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

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

#### ***Archaeology***

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

#### ***Natural history***

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

- photographs of disappearing habitats and temporary phenomena

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

### ***Firearms and Armour***

This collection will not be added to.

### ***Ethnography***

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

### ***Handling collections***

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

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

### **Limitations on collecting**

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

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

## **5. Themes and priorities for rationalisation and disposal**

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

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

## **7. Collecting policies of other museums**

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

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

## **Appendix 7 Ancient House Museum**

### **2. History of the collections**

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

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

### **3. An overview of current collections**

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

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

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

### **4. Themes and priorities for future collecting**

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

#### **Geographical area**

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

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

## **Subject areas**

### ***Social History – general***

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

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

### ***Social History – Personal Life***

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

### ***Social History – Working Life***

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

### ***Archaeology***

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

### ***Natural history***

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

### **Limitations on collecting**

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

## **5. Themes and priorities for rationalisation and disposal**

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

## **7. Collecting policies of other museums**

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

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

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



## **Appendix 8 Cromer Museum**

### **2. History of the collections**

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

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

### **3. An overview of current collections**

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

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

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

### **4. Themes and priorities for future collecting**

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

#### **Geographical area**

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



## **Subject areas**

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

### ***Social History – general***

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

### ***Social History – Working Life***

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

### ***Fine art***

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

### ***Decorative art***

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

### ***Archaeology***

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

### ***Natural History***

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

### ***Handling collection***

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

### **Limitations on collecting**

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

## **6. Themes and priorities for rationalisation and disposal**

As current practice the collection will be reviewed for duplicate examples or items in poor condition for rationalisation in line with the collecting policy and requirements of the communities it serves.

## **7. Collecting policies of other museums**

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

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

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



## **Appendix 9 Great Yarmouth Museums**

### **2. History of the collections**

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

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

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

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

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

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

### **3. An overview of current collections**

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

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

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

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

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

#### **4. Themes and priorities for future collecting**

##### **Geographical area**

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

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

##### **Subject areas**

###### ***Social History – general***

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

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

###### ***Social History – Community Life***

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

### ***Social History – Working Life***

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

### ***Maritime History***

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

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

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

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

### ***Fine art***

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

### ***Decorative Arts***

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

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

### ***Archaeology***

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

### ***Natural History***

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

### ***Ethnography***

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

### **Limitations on collecting**

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

## **5. Themes and priorities for rationalisation and disposal**

Rationalisation will focus on duplicate items and collections which have no known provenance, and material which does not relate specifically to Great Yarmouth.

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 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 Cromer Museum for display if required.



## 2. Documentation Policy

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

**Date on which this policy was approved by governing body:**

**Date at which this policy is due for review:** July 2027

### 1. Principles of Collections Information Management

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

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

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

### 2. Aims of the NMS Documentation Policy

The aims of the NMS Documentation Policy are:

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

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

### **3. Documentation Policy**

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

#### ***Backup and storage***

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

#### ***Documentation***

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

#### ***Accessibility***

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

#### ***Data Protection***

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

## 3. Conservation and Collections Care Policy

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

**Date on which this policy was approved by governing body:**

**Date at which this policy is due for review:** April 2027

### **The purpose of the Conservation and Collections Care Policy**

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

### **Principles of conservation and collections care**

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

### **Approach to conservation and collection care**

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

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

## **1. Buildings and environments**

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

## **2. Displays, exhibitions and loans**

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

## **3. Collections and individual objects**

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

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

#### **4. Remedial conservation treatments**

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

#### **5. Emergency planning and response**

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

#### **6. Training/learning/dissemination**

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

#### **7. Staffing levels and budgets**

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

Version Number	Revision Date	Change Description	Changed Name	Approved Name	Comments
1.0	July 2014	final		Jamie Everitt	Agreed JMC
1.1	July 2018	Updated - final		Samantha Johns	Agreed JMC
1.2	April 2022	Updated - final		Samantha Johns	

## Norfolk Joint Museums Committee

Item No. 11

<b>Decision making report title:</b>	<b>Performance &amp; Strategic Update Report</b>
<b>Date of meeting:</b>	<b>1 April 2022</b>
<b>Responsible Cabinet Member:</b>	<b>Councillor Margaret Dewsbury (Cabinet Member for Communities and Partnerships)</b>
<b>Responsible Director:</b>	<b>Steve Miller (Director of Culture &amp; Heritage, Head of Norfolk Museums Service)</b>
<b>Is this a key decision?</b>	<b>No</b>
<p><b>Executive Summary</b></p> <p>This report provides an update on performance against Norfolk Museums Service (NMS) Service Plans.</p> <p><b>Recommendations</b></p> <ol style="list-style-type: none"> <li><b>1. To receive an update on the 2021/22 position</b></li> <li><b>2. To note progress regarding development of the Norwich Castle: Gateway to Medieval England project.</b></li> <li><b>3. To note progress in terms of our key Arts Council England and National Lottery Heritage Fund programmes for 2021/22 and the Service's planning relating to its future Arts Council England funding</b></li> <li><b>4. To note NMS' status as a National Portfolio Organisation since 2018.</b></li> <li><b>5. To approve NMS' intention to apply to join Arts Council England's National Portfolio for 2023-26</b></li> <li><b>6. To approve submission of an Expression of Interest and Round 1 application to the National Lottery Heritage Fund, either as lead applicant or project partner to continue the Service's work with young people currently delivered through Kick the Dust.</b></li> </ol>	

### **1. Background**

- 1.1. This report notes the performance of Norfolk Museums Service over the current financial year 2021/22, including the Service's award-winning learning programmes and the Service's work with key identified groups including Looked After Children, carers and foster families, and vulnerable older residents across the County. The report also provides an update on all major projects, including the *Norwich Castle: Gateway to Medieval England* project and the National Lottery Heritage Fund supported youth development programme, *Kick the Dust Norfolk*. Despite the



reopening of all museum sites, Covid continues to impact operational performance and visitor patterns are not expected to return to normal for at least the rest of the financial year.

## 2. Performance Summary

- 2.1. The following details the performance summary from 1 April 2021 to 31 January 2022.
- 2.2. Since Stage 3 of the Lockdown easing (17 May onwards), the Museums Service has been able to reopen all sites. Timed visitor tickets and capped numbers to manage social distancing have been in place for a significant part of the season, although capacity was increased at most sites over the summer and into autumn. NMS also took part in the national Heritage Open Week event in September, offering special events and free access where possible.

Government announcements relating to the omicron variant impacted visitor numbers in the run up to Christmas and into the first two months of 2022. Overall, 142,516 visits were made across all NMS museums up to 31 January 2022.

- 2.3. The Museums Learning Team continue to be very busy in terms of online provision as well as physical visits, and have developed a strong 'hybrid model', blending physical visits with high-quality digital resources for pre- and post-visit. 14,489 physical visits were delivered up to 31 December 2021, and 5,773 virtual visits, giving a total of 20,262 school visits for the first 9 months of the year.

## 3. Digital engagement and Learning Team Highlights

- 3.1. NMS has continued to see an increase in followers across our key social media platforms in the last two months, with Instagram and YouTube continuing to be the fastest growing. We've seen a good increase for the Norwich Castle platforms especially, probably due to the increased output around the Royal Palace Reborn project, including our ongoing series of weekly #CastleReborn project updates.

### 1. Headline Social Media Statistics 1 January to 28 February 2022

Facebook			
Account	Total Followers December 2021	Total Followers February 2022	% Follower Increase (to the nearest %)
Norwich Castle	13,005	13,223	2%
Gressenhall	7,339	7,370	0%
Time & Tide	4,269	4,281	0%
Twitter			
Account Name	Total Followers December 2021	Total Followers February 2022	% Follower Increase (to the nearest %)
Norwich Castle	14,746	14,929	1%
Gressenhall	6,155	6,180	1%
Time & Tide	5,534	5,590	1%

<b>Instagram</b>			
<b>Account</b>	<b>Total Followers December 2021</b>	<b>Total Followers February 2022</b>	<b>% Follower Increase (to the nearest %)</b>
<b>Norwich Castle</b>	7,181	7,414	3%
<b>Gressenhall</b>	2,022	2,032	0%
<b>Time and Tide</b>	1,715	1,762	3%
<b>YouTube</b>			
<b>Account</b>	<b>Total Followers December 2021</b>	<b>Total Followers February 2022</b>	<b>% Subscriber Increase (to the nearest %)</b>
<b>Norfolk Museums</b>	656	680	4%
<b>Norwich Castle</b>	485	540	11%

In total, the ten Norfolk Museums Service sites (including the above) have a combined **137,739** followers across these four key social media platforms representing a total **1.25% increase** since the previous report in January 2022.

## 2. YouTube Highlights

Video highlights in January and February have included:

- [A new project overview film](#), exploring the key aims and outcomes of the *Royal Palace Reborn* project.
- [A short film looking at the work of the Castle Curators](#), a group of young people who are working with the project team to develop new displays in the Castle Keep.

## 3. Blog Highlights

In January [The Norwich Castle blog](#), featuring posts from Museum of Norwich and Strangers' Hall, published a look behind the scenes on the building site at Norwich Castle, focusing on excavations and discoveries in the former entrance area at Norwich Castle. Further project posts are being finalised to publish in March including a look at side-by-side photographs of the Castle Keep in the 1890s and now, and another on 'Mixed Reality' in the Keep with tech company UrbanXR.

The [Great Yarmouth Museums' blog](#) published a post looking at early photographs of Cromer from the museum's collection which proved popular with their dedicated group of followers and local history fans.



#### What Lies Beneath: Archaeological Excavations at Norwich Castle

Uncover the secrets of Norwich Castle's main entrance as we lift the floor!

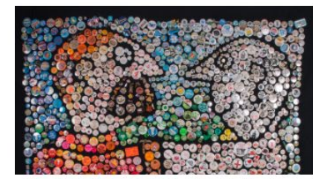
[Edit](#)



#### The Royal Christmas, or what happened in Norwich 900 years ago

Relive a royal visit in 1121!

[Edit](#)



#### World AIDS Day: An Interview with 'Duvet of Love' creator, David Shenton

David Shenton, creator of the 'Duvet of Love' kindly agreed to be interviewed on his incredible piece for World AIDS Day.

## 4. NMS-wide Social Media Campaigns

NMS has continued its regular 'Object of the Week' collaboration with BBC Radio Norfolk in which a member of staff guests on the Saturday Breakfast Show with Kirsteen Thorne to talk about a favourite object from our collection, with supporting posts about the object and its story on our social media channels.

NMS' social media accounts took part in a number of national and international campaigns and remembrance days in January and February, including:

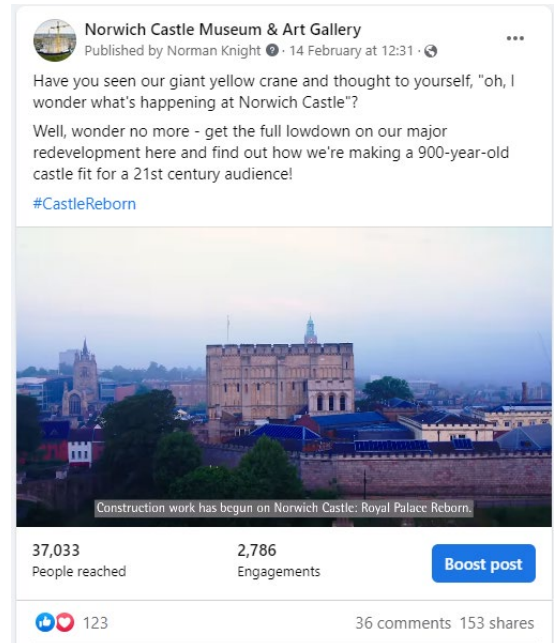
- #HeadEast (to promoting the diversity of arts, culture and heritage across Norfolk & Suffolk)
- LGBT+ History Month
- The National Lottery Heritage Fund's #HeritageTreasures Day
- Holocaust Memorial Day

## 5. Social Media Highlights from our museums

### Norwich

Norwich Castle's current exhibition *Textile Treasures* has a weekly spot across our social media channels for the duration of the run, co-ordinated and delivered by Digital Comms trainee Beatrice Prutton, and it has continued to be popular with our followers, exploring the works in the show and the makers behind the textiles themselves.

The *Norwich Castle: Royal Palace Reborn* project also has a regular Monday slot on social media, with posts, blogs and videos taking our followers 'behind the hoardings' and sharing finds, plans and progress. The new project overview film was a great success on Facebook in particular, reaching over 18,000 people reached within the first 24 hours. After the first two weeks the post has received more than 150 shares and nearly 600 positive 'reactions'.



Strangers' Hall have been taking visitors behind the scenes at their annual deep clean, giving followers an insight into how museum staff keep the museum clean and pest-free, and sharing interesting discoveries through the process.

The Museum of Norwich have shared regular updates on the wonderful Community Culture Club, a wellbeing group for older people or those living with long-term health conditions, and their carers. Posts about the project generated press interest, leading to articles in the EDP and Norwich Evening News.





## Eastern Area

As *The Wonderful World of Ladybird Book Artists* drew to a close in January, Time & Tide Museum of Great Yarmouth Life turned their attention to promoting the new exhibition, *Painting Faces: The Art of Flattery* and associated events for young people over half term.

Both The Tolhouse and Elizabethan House shared some of their fascinating collections for Heritage Treasures Day in January, including an embroidered tabard and matching 18thC portrait of it being worn.

Cromer Museum continued to engage their local audience with archive photographs and fascinating stories about the town. Their monthly Facebook 'Mardles' were as popular as ever, covering the topics of crab fishing and the history of the West Beach.



## Western Area

To celebrate LGBT+ History Month, Ancient House's social media feeds shared an A-Z of LGBT+ history throughout February, using objects from the museum's collections. These explored a wide range of items including paintings, photos, coins, book, cassette tapes and household objects.

They also took part in a range of national and international social media campaigns including History Begins At Home's *#HBAHFood* campaign looking at food in history, *#archaeology31* which encouraged archaeologists to show their work, and International Brain Teaser Month.

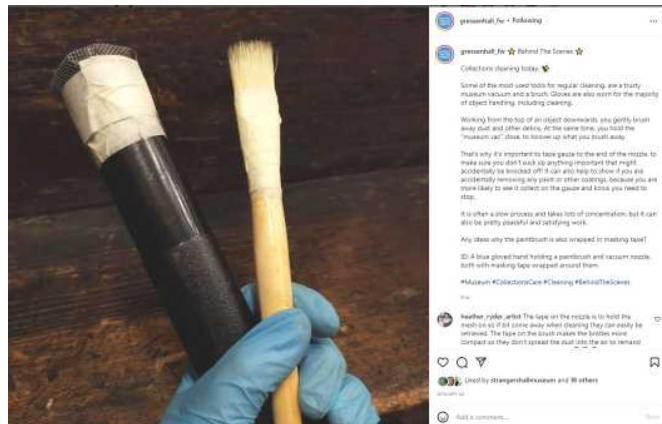
In February Lynn Museum celebrated the opening of the British Museum's exhibition *The World of Stonehenge*, which features palisade timbers from Seahenge on display for the first time, while promoting the central stump which remains on display in Lynn.

They also promoted their current temporary exhibition, Gardens: Sowing Seeds, Growing Stories and shared objects from their collection including archive photographs, posters and artworks.



In February, Gressenhall shared the exciting news of their two new arrivals, Jack and Kingsman. A series of posts introducing them as they settled into their new home proved popular with our followers.

They also continued their regular series taking visitors behind the scenes at Gressenhall with posts on object cleaning, documentation and storage.



## 4. Teaching Museum, Kick the Dust & Skills

### 4.1. Teaching Museum update

Recruitment for this year's Teaching Museum cohort is now complete. We received 262 applications which was higher than expected and is a very encouraging response.

We had made specific changes in this and the previous recruitment to try to make it easier to recruit a diverse cohort of trainees and to make the form easier to complete and easier to score. Gratifyingly we received double the number of applications from people of colour than in 2019 and a consistently high number of applicants declaring a disability. The way the specification and questions are written we were also able to convert a correspondingly high proportion of applicants of colour, with a disability or another protected characteristic, into names on the shortlist.

Diversity is important in jobs across the board at the council, but the challenge is possibly greater in the very competitive arts and cultural sectors which is associated with a narrow and un-representative demographic.

Assessment centres happened last Monday and survived the twin challenges of high winds and covid to mean that most shortlisted candidates were able to attend. We held the assessment centres at Museum of Norwich this year which worked out very well. 12 colleagues from across the service and NCC's Equality and Diversity team were involved as assessors and 22 candidates worked through a couple of activities and interviews over the day. We recruited a cohort of 4 trainees of very strong candidates who also meet our targets for equality and diversity. They will be taking up posts at Norwich Castle and Thetford and King's Lynn.

The Teaching Museum Manager will be presenting a conference later in the month at the British Museum (virtually) on the topic of 'rethinking recruitment'. She will share experiences from the Teaching Museum which have found new ways of

recruiting to the sector and has registered success of recruiting diverse cohorts of trainees and has an excellent success rate of those trainees going onto jobs in the sector.

Of the current trainees 1 has already found a new role to take up once she finishes with us, not in the sector but relevant to the comms role she has been doing at Norwich Castle since September. Another has recently been offered a place on the relief register at Time and Tide so will be delivering there once her traineeship comes to an end.

The Teaching Museum Manager and Volunteer Coordinator are attending an event at East Norfolk 6<sup>th</sup> form college this Month (March) to talk to young people about careers in the sector.

The TM Manager is co-hosting a conference organised by the Migration Museum which will look at case studies of museums in the region working successfully with refugees and recent migrants in the area. This builds on ongoing work across the service with the City of Sanctuary movement.

#### 4.2. **KICK THE DUST**

1<sup>st</sup> April 2020 to 31 January 2022

The following report highlights the work of the Kick the Dust team in terms of how it has adapted its approach to accommodate activity since the start of lockdown in March 2020 enabling us to continue to support all groups across Norfolk, including YMCA, through digital and face to face engagement. The team continues to deliver more face-to-face sessions which is having a positive impact on the young people and this is reflected in the data. This report shows the comparisons with the other 12 national Kick the Dust projects through the Renaisi data produced for the National Lottery Heritage Fund between October 2020 and September 2021.

Current number of interventions with young people:

From the start of lockdown to the 31 January 2022 there were a total of 4928 interventions, involving 1823 individual young people taking part in 2208 hours of quality digital activity. Following reopening and access to groups on site and in outdoor settings, the team has delivered 286 face to face sessions (39% of all delivery) with young people across the county, out of a total of 716 sessions delivered between May and January 2022, 56% of this activity occurring between 22 November 21 and January 2022, a slight fall due on the previous month to groups having to return to online engagement in December.

*Total numbers from October 2018 are 11,000 interventions, involving 3538 individual young people taking part in 5340 hours of quality activity, taking us beyond the initial target of 8000 interventions. Of this activity 4% has been at Pre-Player level (YMCA), 27% has been at Player level, 42% at Shaper level and 27% at Leader level. More importantly, of these activities, 74% involve young people in leading and designing projects as well as acting as mentors to staff and playing a leading part in the newly formed Youth Board.*

*Breakdown of activity taking place in each area since October 2018:*



- 47% (1169 opportunities) in the West (covering Kings Lynn, Thetford and Gressenhall),
- 28% (701 opportunities) in the East (covering Great Yarmouth, Cromer and Sheringham)
- 25% (604 opportunities) in Norwich,
- 262 volunteering opportunities have been provided to 124 individual young people.

Throughout lockdown we have continued to develop and deliver an online training offer for all staff and volunteers who support youth engagement in NMS. In total 243 staff have taken part in training since October 2018, with 142 having taken up opportunities in lockdown. As we have opened the opportunities to volunteers, a further 29 young volunteers have taken part in training, with 4 young people progressing onto the Kick the Dust bursary traineeship programme, one Kick the Dust participant progressing onto the NMS Teaching Museum traineeship programme and 3 other volunteers taking on the Young Ambassador and Young People's Champion roles to support Institutional Change within NMS. Fifty-two staff including 26 from FOH teams have registered for the British Sign Language course, 30 staff have signed up to the Autism Awareness course and 20 places have been reserved for the Mental Health First Aid training, both courses running in March. The new training programme accommodates the needs of staff and includes opportunities for FOH staff to take part linked to the new outcome in the Institutional Change findings focusing on equipping staff to feel confident in working with young people facing more complex barriers to engagement as well supporting Front of House and Visitor Services staff to have increased awareness of the opportunities to engage with young people.

NMS and NCC continue to work together through the 'Making Creative Futures' group where members from across Children's Services identify ways to engage the hardest to reach and most vulnerable children and young people through a joint effort. The group continues to play a key part in the delivery of activity as part of the DfE funded Holiday Activities and Food (HAF) project through the Big Norfolk Fun programme ([Big Norfolk Holiday Fun - Active Norfolk](#)) and through our own contributions to this through our Kick the Dust offer.

#### Breakdown of respondents

The age ranges reflect the way the team is currently working and having access to young people through partners. We continue to work with a higher number of older young people as we work with YMCA clients who are aged 17-25 years of age. Whilst we have engaged with fewer young people aged 11-16 directly, we have engaged indirectly through the range of resources which they have received through our partner networks. As we move to more face-to-face engagement, the number of 11-16-year-olds has increased taking part in the work experience offer and our county-wide groups have been able to return to site. The comparison with

the Renaisi data is in brackets and highlights the changes since the last Renaisi report in 2020 where the number of older age groups was significantly lower.

- 7% aged 11-13 years (15%)
- 13% aged 14-16 years (17%)
- 29% aged 17-19 years (24%)
- 27% aged 20-22 years (22%)
- 24% aged 23-25 years (23%)

Target audiences: (some young people fall into more than one category and reflect the current situation)

- FE/HE – 36%
- YMCA clients – 34%
- Secondary schools – 25%
- Young people with mental health issues – 17%
- SEND – 8%
- Outside of mainstream education – 6%
- Looked after children and adopted living those at home - 5%
- NEET – 5%
- Young Offenders and those at risk of offending – 3%
- Young Carers – 2%
- New arrivals and refugees – 2%
- Care Leavers – 1%
- Pregnant young mums and teenage parents – 1%

As part of the feedback, young people are asked how aware they are of the range of job roles available within NMS and the heritage sector and how they perceive museums in terms of being spaces for young people.

- Before taking part in a KTD programme, 77% of young people stated they had little or no knowledge of job roles in NMS or the heritage sector. After their engagement 61% of these young people stated they now had a good understanding of the different job roles available in the sector and a further 36% felt more knowledgeable. 91% stated that the skills they had learnt would be useful to them in the future (Renaisi 92%). This shows that Kick the Dust as a programme enables young people to gain a greater understanding of the opportunities within the heritage sector and develop transferable work skills.
- Following their engagement, 88% felt that museums were a space they would use in the future.

When we compare all our data to the Renaisi findings, (which uses data from October 2020 to September 2021 across all 12 national Kick the Dust projects), it shows we are in line with other Kick the Dust projects, scoring higher in 9 of the 13 areas. (The Renaisi responses can be found in the brackets).

Following their engagement:

- 80% of young people felt that there were jobs for young people like themselves to work in heritage with 13% not sure and needing to find out more. (Renaisi 67%).
- 90% of young people said they had learnt new and interesting things about heritage (Renaisi 85%); 85% of young people felt that heritage represented young people like them (Renaisi 73%)
- 81% of young people said they were more likely to become a volunteer because of their involvement in KTD (Renaisi 78%) and 81% stated they would be looking to take part in other local heritage events as a result of their engagement (Renaisi 73%).
- 96% of young people stated they felt welcomed and respected by staff (Renaisi 95%) and 84% felt a sense of achievement (Renaisi 82%).
- 90% felt heritage delivered in this way would engage other young people (Renaisi 92%) with 81% of young people stating they now had a better understanding of heritage having taken part in the programme although 19% weren't sure and needed more engagement. (Renaisi 85%)
- 64% of young people felt they had the opportunity to influence decisions. (Renaisi 64%)
- 92% stated there was something for everyone irrespective of background (Renaisi 91%) although this needs to be put into context of other demographic data for Norfolk.
- 98% of young people felt that the programme was easy and affordable to get involved in but had concerns that they may not be able to do this in the future if there was a significant cost to them with 50% of this number stating financial concerns as a barrier. (Renaisi 93%).
- 78% of young people said they had found heritage more relevant than they had before embarking on their Kick the Dust journey with 19% neither agreeing nor disagreeing (Renaisi 81%).

## Summary

As the Kick the Dust project enters its final year of funding, evidence clearly demonstrates the impact on young people and staff engaging in activity. As we deliver more face-to-face delivery, this impact is increased as more staff engage in the co-delivery of activity and see the benefits to their own development.

Kick the Dust was set up as a three-stage journey, with young people developing transferable work-related skills and gaining experiences that they would struggle to find elsewhere, to support them in securing employment. Whilst young people cite

being involved in curation and creating exhibitions as the main areas they have enjoyed, it is through these activities that they hone their skills and understanding of the workplace, which will help them secure employment longer term.

Our aim this year is to support more working age young people to progress into employment, training or further learning and long-term volunteering. We have seen young people move through the programme, gaining the confidence to take on volunteering roles within NMS, others securing their first job through the Government's Kick Start 6-month placement programme; three young people completing their Bursary traineeship and gaining their Level 3 Diploma in Cultural Heritage in September 2021, three others who have taken up positions within NMS Front of House teams, five young people progressing onto the Teaching Museum and Kick the Dust bursary traineeship programme following their engagement in Kick the Dust, one young person progressing onto Teacher Training and three young people taking on the Young Ambassador and Young People's Champion roles. Others have stated that their involvement has helped them make choices around subjects and options at school and college.

#### QUOTES

*'Make Yarmouth & Saturday Art Club have influenced me to do more creativity and thanks to Kick the Dust for helping and supporting us. I was really shy when I started and didn't speak much. I feel quite confident and have improved a lot more by being here and learning and artists and the history of Time and Tide' (Young Carer in the East).*

*'I chose film production after a National Saturday Club taster session at East Norfolk Sixth Form. She is now applying for a volunteering role as a result.'*  
(Project Worker East)

*'I still thought it was worth emailing to say thank you for the photos of the museum club enjoying the trail, it's so lovely to know they gave it such positive feedback as well! It was a lovely project to be involved in and I feel I have learned a lot about creating heritage projects in more practical terms, so thank you for that. I also hope that when I have the time there are more Kick the Dust projects I can get involved in!'* (Young Person on the Faith and Ritual YAF project)

Take up continues to expand through the establishment of new partnerships with schools, colleges, Children's Services, and other cultural organisations. The launch of the new Kick the Dust web pages on the NMS site is bringing traffic and enquiries from young people who would not ordinarily come to us through our existing partnerships which will support this growth and solidify the way NMS approaches youth engagement going forward.

Planning is now in place to consider the next steps for Kick the Dust and Norfolk Museums Service Youth Engagement strategy with the potential to build in cross-county partnership working with another Kick the Dust project in Leicester.

**Recommendation:** As part of developing future funding options to maintain the successful youth engagement activities delivered through the Kick the Dust project, NMS is seeking approval for the submission of an Expression of Interest and Round 1 application to the National Lottery Heritage Fund, either as lead applicant or project partner.



## 5. Partnerships

- 5.1. NMS continues to work closely with Broadland and with South Norfolk, with a new agreement signed in 2021 to enable the Museums Service to support a range of new work, including supporting development programmes linked to Market Towns, and a digital learning programme around Robert Kett. Planning is currently underway for 2022/23.
- 5.2. Despite the impact of Covid-19, Norfolk Museums Service continues to work closely with partners in the New Anglia Culture Board on a range of initiatives, including the Cultural Tourism project, supported by Arts Council England and the New Anglia Local Enterprise Partnership. A new collaborative marketing project, *Head East*, was launched in June 2021 and the current campaign involves both digital media and geographically targeted campaigns (most recently in Cambridge and London).

For more details, see <https://www.visiteastofengland.com/head-east>

- 5.3. NMS continues to work closely 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 Cultural Partnership work with the Borough Council of King's Lynn & West Norfolk. New work continues to focus on the development of the historic Guildhall in King's Lynn, with an application currently being planned for submission to the National Lottery Heritage Fund.

- 5.4. NMS is looking to develop a new Memorandum of Understanding (MoU) with Norwich University of the Arts (NUA) covering a range of services and programmes.

## **6. Exhibitions**

### **6.1. Textile Treasures; Norwich Castle Museum & Art Gallery, 23 October 2021 – 20 February 2022**

Textile Treasures is a celebration of some of the best loved textiles in Norwich Castle's nationally important Costume and Textile collection. The exhibition showcases local connections and personal histories as told through textiles created to provide comfort, care and as a medium for self-expression.

The exhibition includes examples of patchwork, applique, and embroidery – the techniques traditionally used to make bedcovers. The pieces on show combine incredible artistry with emotional resonance which offer an insight into the lives of ordinary people. With themes of collaborative creativity, gift-giving, recycling, friendship, family and love the exhibition is even more relevant after the experiences of the past 18 months.

The textiles are presented on open display, not behind glass, offering visitors a uniquely intimate view of pieces which are not usually on show to the public. We're delighted to be able to mount this stunning exhibition and invite visitors to connect with the past and make links with their own lives.

We are grateful to the [Costume & Textile Association](#) for their generous support of this exhibition.

### **6.2. Painting Faces: The Art of Flattery; Time & Tide Museum, Great Yarmouth, 5 February – 19 June 2022**

Painting Faces explores the fascinating history of the art of 'making-up'. Featuring over 40 drawings, prints and objects from the collections of the Ashmolean Museum, University of Oxford. The exhibition focuses on the history of make-up and its portrayal in artworks from the Ancient Egyptians to Instagram.

People have been perfecting their faces since the very earliest times, whether painting portraits or decorating human skin. With exhibits ranging from an Egyptian make-up palette, used for grinding green eye make-up, to seventeenth-century prints from England and France exploring European attitudes towards cosmetics and the fashions of the aristocracy, to Hollywood's influence and the mass-marketed cosmetics of the 20th century, Painting Faces shows our enduring need for 'self-fashioning' both on skin and canvas.

## **Conclusion**



Normal performance continues to be impacted by Covid-19. However, strong progress continues to be made in terms of key projects and programmes, including Kick the Dust, the Teaching Museum, and schools' programmes.

## **7. Strategic Developments**

### **7.1. Norwich Castle: Gateway to Medieval England project**

Despite the impact of Covid-19, progress on the Norwich Castle: Gateway to Medieval England project has been very positive with construction beginning on site in August 2020 and continuing to progress well over the last 18 months.



A visit from Paddy Rogers, Director of Royal Museums Greenwich and Sarah Lockwood, Head of Engagement for RMG, February 2022

The Norwich Castle Project Board, including Cllr John Ward, Chair of the Joint Museums Committee last met on 9 February and a full report on progress was given to the Board, including updates on planning, and the development of the British Museum Partnership Gallery of the Medieval Period.

An update on the latest developments will be given at the meeting.

### **7.2. Norfolk Museums Development Foundation (NMDF) & Fundraising**

- 7.2.1. Delivery of the fundraising strategy via the Norfolk Museums Development Foundation continues, although the negative impact of Covid-19 continues to be felt by all charities. The website for the Foundation is: <http://nmdf.org.uk/>

- 7.2.2. Current focus for the Foundation remains the Keep development project. Applications to grant-giving trusts and foundations continue to be developed and submitted.
- 7.2.3. 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. The Adopt an Object initiative, which allows members of the public to adopt a museum object connected with Norwich Castle, was relaunched again for Christmas 2021, and performed very well with many new adoptions.
- For more details, visit [www.adoptanobject.co.uk](http://www.adoptanobject.co.uk)
- 7.2.4. Discussions with potential new corporate sponsors are currently ongoing, led by Jo Warr, Head of Development.
- 7.3. **Norfolk Museums Service – 5 Year Strategic Framework**
- 7.3.1. Following support from the Joint Museums Committee, the new 5 Year Strategic Framework went to Norfolk Museums Service's Cabinet for endorsement on 13 January 2020 and was approved.

<https://www.museums.norfolk.gov.uk/about-us/5-year-strategic-framework-2019-2023>

7.4. **Arts Council England**

- 7.4.1. Norfolk Museums Service has been in receipt of annual funding from Arts Council England since 2012.

Museums and arts organisations in receipt of regular annual funding from the Arts Council are called National Portfolio Organisations (NPOs). NMS joined the National Portfolio in 2018 and was awarded £4,856,956. Due to the pandemic the 4 year funding agreement was extended for a further year securing a further £1,225,308 for 2022-23.

The Arts Council is now inviting applications for organisations wishing to join the National Portfolio for 2023-26.

**Current Position**

NMS is currently in receipt of £1,225,308 per year until 31 March 2023.

83% of the funding supports museum salaries across all departments and sites. This funding supports 34 members of staff (29 FTEs) and high-profile programmes such as the Teaching Museum, digital content and the Service's schools programme.

The funding supports delivery of the 25 goals set out in NMS' 5 Year Strategic Framework for 2019-23, including activity around skills and training, health and wellbeing, learning and access, collections, sector leadership, and resilience. This support has been invaluable in terms of delivering key services to Norfolk communities and vulnerable groups.



There are only 57 museum organisations in England that are in the National Portfolio representing around 200 museums. Of the 57 NPOs, only 12 are in the top tier of museums that receive in excess of £1M per year and NMS is one of these 12, expected to demonstrate sector leadership.

### **Arts Council's 10 Year Strategy**

The Arts Council's 10 Year Strategy for 2020-23 is called *Let's Create*. The vision of the strategy is:

*By 2030, we want England to be a country in which the creativity of each of us is valued and given the chance to flourish, and where every one of us has access to a remarkable range of high-quality cultural experiences*

Museums and arts organisations wishing to join the National Portfolio for 2023-26 will need to demonstrate how they contribute to the outcomes that the Arts Council has identified that will help it to achieve its vision.

The outcomes set out in Let's Create are:

- Creative People – Everyone can develop and express creativity throughout their life
- Cultural Communities – Villages, towns and cities thrive through a collaborative approach to culture
- A Creative and Cultural Country – England's cultural sector is innovative, collaborative and international

Arts Council England's investment strategy will be underpinned through four investment principles:

- Ambition & Quality – Cultural organisations are ambitious and committed to improving the quality of their work
- Inclusivity & Relevance – England's diversity is fully reflected in the organisations and individuals that Arts Council England supports and in the culture they produce
- Dynamism – Cultural organisations are dynamic and able to respond to the challenges of the next decade
- Environmental Responsibility – Cultural organisations lead the way in their approach to environmental responsibility

### **Levelling Up**

The Arts Council has been instructed by the Department of Culture Media & Sport to support the Government's Levelling Up Agenda by reducing investment in London and distributing more funding in areas outside of the capital, particularly in areas where there are low levels of cultural engagement and the potential for

growth. The Government has identified 109 'Levelling Up for Culture Places' where funding will be prioritised. These 109 places include:

- Breckland
- Great Yarmouth
- King's Lynn and West Norfolk
- North Norfolk

This puts NMS' application in a strong position as seven of our ten museums are located in these priority places.

### **Conclusion and recommendation**

Arts Council funding is integral to the delivery of NMS' 5 Year Strategic Framework and the committee members are asked to support the Service's application to retain its important status as a National Portfolio Organisation for 2023-26.

### **Recommendation: To approve NMS' intention to apply to join Arts Council England's National Portfolio for 2023-26**

- 7.4.2. The Museums Service received feedback in September 2020 on its work around the Creative Case for Diversity, a key focus for Arts Council England and for the Museums Service.

The overall rating for the Service is now **Strong** with the following summary received from Arts Council England:

'Overall NMS has been making great strides towards diversity and inclusivity, and, therefore, receives a strong rating for the year 2019/20.'

This important work continues to be a high priority across all NMS departments.

### **7.5. Deep History Coast Project**

- 7.5.1. NMS curatorial staff continue to progress the Deep History Coast Project initiative which moved into full delivery mode during 2019.
- 7.5.2. Staff are supporting North Norfolk District Council (NNDC) in the delivery of a range of Deep History Coast projects, with a good degree of overlap with the €23m EU-funded EXPERIENCE project, run by the County Council's Environment Service with additional support from NMS and Norfolk Arts Service.
- 7.5.3. 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 with planning now underway for the forthcoming programme of activities and a major academic event is currently being explored, although the impact of Covid-19 is necessitating a review of the existing plans.

## 7.6. **National Lottery Heritage Fund**

- 7.6.1. The National Lottery Heritage Fund (NLHF), like Arts Council England, has responded to the Covid-19 emergency by announcing a number of emergency measures and approaches detailed on the NLHF website:

<https://www.heritagefund.org.uk/responding-coronavirus-covid-19>

The NLHF has been very responsive and supportive in terms of the delivery of our two major projects, the Norwich Castle: Gateway to Medieval England project and Kick the Dust.

## 7.7. **Health & Wellbeing**

- 7.7.1. 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.

- 7.7.2. Norfolk Creativity and Wellbeing Week 16-22 May 2022  
Norfolk County Council is pleased to confirm our 4th annual Norfolk Creativity & Wellbeing Week which will take place between 16-22 May 2022. Creativity and Wellbeing Week is a national festival celebrating the power of creativity and culture to transform our health and wellbeing and is promoted by the London Arts and Health Forum and the Culture, Health & Wellbeing Alliance.

Our first Norfolk Week which launched in 2019 was a great success and this now annual event is an important part of our ongoing work to encourage and support greater collaboration across culture and health. It also provides a key opportunity to highlight, both locally and nationally, the year-round work of our cultural services, arts organisations and artists to provide creative and cultural activities with and for Norfolk communities. The theme for 2022 is 'Get Creative, Get Outdoors' and our programme will include a wide range of activities, both online and physical, available throughout Norfolk.

- 7.7.3. 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".

Wellbeing continues to be a high priority for Norfolk County Council in terms of Service delivery and is now focused on recovery from the Pandemic.

## 7.8. **Volunteering**

- 7.8.1. Volunteer numbers across the Service continue to be high, despite the lack of physical opportunities. Of particular note is the outstanding work of the volunteers

working on the Friends of the Norwich Museums' Tapestry, one of the most significant elements of the planned interpretation.

Michelle Gaskin, NMS' Volunteer Coordinator, is the lead officer for this important work.

## **8. Museum Development across Norfolk**

- 8.1. 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 c.£1.3m per annum from Arts Council England to provide professional support, advice and guidance to museums for the four-year period 2018-22, extended in December 2021 until March 2023. The programme of support is delivered by SHARE Museums East.
- 8.2. 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.
- 8.3. The SHARE Museums East team has been focused on supporting museums across the East of England in dealing with the Covid-19 crisis, including distributing a range of grants and providing essential business support and advice. In addition to this emergency work, the team have moved many activities online and were able to deliver the biannual SHARE Museums Volunteers Award virtually. Work programmes are now moving into a focus on recovery.
- 8.4. The Arts Council supported annual Share Museums East conference took place virtually on 23 November 2021. The conference was entitled 'Regroup, Rethink, Reset' and explored how museums will evolve and work in a post-pandemic world.

## **9. Issues, Risks & Innovation**

### **9.1. Issues**

The major new issue relates to the continuing impact of Covid-19, and particularly its impact on income generation.

### **9.2. Risks**

The NMS Risk Register has been updated in light of the impact of Covid-19.

### **9.3. Innovation**

New initiatives in the Museums Service include support for vulnerable members of our communities and delivery of recovery programmes. New approaches have also been taken in terms of the delivery of the Service's major projects, and in its work with other key partners.

## **10. Conclusion**

- 10.1. Normal operations in terms of museums visits, school visits and work on site continue to be restricted to some degree by Covid-19, although all 10 sites are now open again (although some are currently in their normal winter closure states).

- 10.2. Despite the impact of Covid-19, the Norwich Castle Gateway to Medieval England project continues to progress positively with construction work beginning on site in August 2020 and progressing positively over the last 20 months.
- 10.3. Delivery of the Arts Council England business plan for 2018-22 was temporarily paused due to the impact of Covid-19, although the majority of mainstream delivery programmes have now been restarted, including exhibition programmes and physical visits for schools. Support from Arts Council England had been invaluable in terms of the continuing delivery of key services to Norfolk communities and vulnerable groups.

### **Officer Contact**

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