Arts Council England’s Submission to the Museums Review

November 2016

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“...That's why we have the Museum...to remind us of how we came, and why: to start fresh, and begin a new place from what we had learned and carried from the old.”

Lois Lowry, Messenger

1. Our vision for the future of English museums

England’s regional and national museums are arguably the best in the world and constitute an exceptional national asset. Their collections represent every part of history and every part of the globe. They tell the story of England, and the world, through science and engineering, art and creativity. These compelling narratives attract millions of visitors from abroad as well as from our own communities.

For many years, England's museums have received significant public investment from central government, from local authorities and from the National Lottery. This has supported high quality programming and the development of outstanding buildings. However, the last decade has seen a decline in public investment, particularly from local authorities. At the same time there have been many changes to society. Now, museums also need to change the ways they work, so that we can ensure future generations inherit and enjoy the collections we hold in trust for them.

To thrive, museums must be clear about what they are trying to achieve and for whom. This is not currently always the case. The best museums have a rationale for every part of their collection, and one or more clear and engaging stories to tell. They have a detailed and evolving understanding of those they seek to engage, and how they intend to go about it. They are run as enterprising cultural businesses, able to address the challenges and opportunities of the digital economy. The quality of their offer – from the way they interpret their collections through their education programmes to the menu in their cafés - is considered and appropriate for their audiences. They are always looking outwards - locally, nationally and internationally – positioning themselves in a fast-changing world and able to navigate a complicated investment landscape. Their programmes and workforce reflect the life of contemporary England and they have an active, participatory relationship with their communities.

Public investment in museums – whether from DCMS, Arts Council England, Heritage Lottery Fund or local authorities - will need to be focused where it can have most impact. It will need to support dynamic museums that are looking to innovate and are able to thrive in this time of change. Public investment will need to support museums that demonstrate a brave, creative and flexible approach, using a well-managed collection to engage as wide community as possible.
In the future, successful museums will need to operate in close partnerships with other cultural organisations, locally, nationally and internationally, bridging the gaps that exist between different kinds of audiences, and attracting new visitors.

For this new landscape to come into existence, we need to see the following changes:

**Museums as cultural enterprises**
England’s museums generally have strong assets including exceptional collections and fine buildings. They will thrive best when able to operate more freely. Increased independence has benefited the National Museums. We believe that museums of all operating types will become more effective cultural enterprises if given similar freedoms. We also believe that there is no contradiction between this independence and the traditional civic role of local authority museums as custodians of local assets.

**Collections that are dynamic**
England’s extraordinary collections need to develop to reflect the changing world. Museums will need more active support to ensure they can make strategic acquisitions that suit their purpose and reflect contemporary England, as well as help in using technology to interpret those collections for new and existing audiences. They will also need more support to ensure that they can undertake strategic curatorial reviews and be able to dispose ethically of collections that no longer serve their purpose. This ethical approach will underpin and direct positive change, rather than stifle it.

**A workforce that is fit for purpose and reflective of contemporary England**
Some specialist expertise is in decline in the museums sector. But museums have never held all the expertise they need to use their collections effectively. In a world where knowledge and expertise are mobile and more easily shared than ever before, museums need to be agile in the way they work with others – from local communities to universities - to illuminate collections. Museum staff need to become more effective connectors and catalysts. Public funding should be focused on developing an appropriately skilled museums workforce that better represents contemporary England.

**A more effective partnership network**
If museums are to become truly flexible and outward looking, they will need effective networks to access collections, expertise and new insight. This will include public investment in a stronger museum development service, with a particular focus on creating networks and supporting smaller
museums. These networks will include national museums, ensuring that high quality collections and expertise are easier to access. It will include continued public investment in the sector support organisations that develop and train the museum workforce. And it will also require a commitment on the part of museums to learning from the world outside their sector.

A tax system that better supports museums
We believe that the tax system can be made more effective for museum enterprises. The current changes under consideration in relation to business rates, VAT etc, need to be kept under review by DCMS to ensure that they deliver the maximum possible benefit to the museums and wider arts and cultural sector. The recent announcement about the extension of tax credits to permanent exhibitions is a particularly welcome demonstration of how the tax system can be used to benefit the museum sector as a whole.

Our vision is for an active, independent-minded museum sector that benefits from strategic national and local investment. We believe museums should reflect contemporary England in their collections, workforce and approach. Arts Council England will play a full and active role in helping England’s museums to prosper. To do this, we will seek to reflect the characteristics we espouse for museums. We will be intelligent and flexible, approachable and outward looking, and excel at working in partnership.
2. Executive summary
This paper is the Arts Council England’s submission to the Department for Culture, Media and Sport (DCMS) giving our analysis of the current situation for Accredited museums in England. We draw on our own data, research, intelligence and evidence as well as sources from the sector to outline the number and nature of museums in England, and the context within which they are operating.

Across England there are just over 1300 Accredited museums. Covering the breadth of this country, they hold collections that are uniquely diverse, representing every part of history and every part of the globe. Developed over hundreds of years, these tell the story of England and of the world. They reflect science and engineering, art and creativity. They show England at its best. As a result they attract millions of visitors from abroad and from our own communities.

In every part of this country we see museums that are bold innovators, active in their communities, providing an invaluable sense of place and collaborative and generous in sharing expertise and resources with peers. We see a museum workforce that is committed, motivated, passionate, highly skilled and knowledgeable.

We recognise that museums have experienced significant change over the last decade and that they are likely to continue to do so. We highlight opportunities to support museums on this journey of evolution in section 5, under five headings:

**Collections:** we celebrate the strength of collections in the museum offer across England. We highlight the need to demonstrate the relevance of collections, and to manage specialist knowledge about collections better in the future.

**Reach:** we celebrate the fact that more than half of adults visit museums every year. We highlight the need for visits to museums to be active and participatory experiences, and the need to ensure that all members of society feel welcome in museums.

**Cultural enterprise:** we applaud the contribution that museums make to the economy, and the opportunities they create to generate income. We recognise the barriers to enterprise. We argue that operating type is not the barrier to financial resilience; the determining factor is the ability of the operating body to manage all its assets effectively. We believe that this can be done effectively by any museum operator including local authorities.
**Workforce:** we celebrate the skills, commitment and dedication of a highly committed and educated workforce. We recognise that the workforce is under pressure to develop new skills at a time of transition and highlight the need for a workforce that is more representative of society.

**Education:** we celebrate the contribution of museums to education. We argue that museums as educational establishments are currently under-represented in formal learning research, debate and thinking and we highlight the opportunity of cultural education partnerships.

We argue for a stronger partnership network and a more beneficial tax system for museums. We assert the civic function of museums, their roles in place shaping and the need for greater freedoms and control of assets for museums of all operating types.

In section 6 we outline how we will contribute to the needs of the sector through our current and future actions. These will include the integration of museums into our investment strategy for 2018-22, engaging museums fully in our work on diversity and creative media and continuing our support for standards and programmes that help museums thrive. We are committed to convening sector colleagues and working in partnership on shared issues such as data intelligence and workforce development.
3. Arts Council England and Museums

Arts Council England champions, develops and invests in artistic and cultural experiences that enrich people’s lives. We support a range of activities across the arts, museums and libraries - from theatre to digital art, reading to dance, music to literature, and crafts to collections. Great art and culture inspires us, brings us together and teaches us about ourselves and the world around us.

Arts Council has a team of museum and collections specialists, working with colleagues across the wider organisation, drawing on their skills and expertise. This enables us to look at museums and collections ‘in the round’. This unique perspective informs our strategic conversations with key partners in localities across England.

Our mission is great art and culture for everyone. We have a 10-year strategy running from 2010 to 2020. This sets out our vision for the future and is supported by five goals.

Goal 1: Excellence is thriving and celebrated in the arts, museums and libraries. We want to use our investment and expertise to encourage and support artistic and cultural excellence across the country.

Goal 2: Everyone has the opportunity to experience and to be inspired by our arts, museums and libraries. We want to invest in artists and arts and cultural organisations that ensure their high-quality work reaches large and diverse audiences.

Goal 3: We want arts and cultural organisations to be resilient and sustainable. Our aim is for them to become more adaptable to all elements of the external world, including economic conditions and a changing environment.

Goal 4: The leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled. We want to encourage and promote a diverse and appropriately skilled workforce in the arts and cultural sector, by supporting investment in leadership development and the creation of fairer entry and progression routes, as well as more diverse leadership and governance.

Goal 5: Every child and young person has the opportunity to experience the richness of the arts, museums and libraries. We want to invest in arts organisations, museums and libraries that focus on creating high-quality arts and cultural learning experiences for, by and with children and young people.
Between 2015 and 2018 we will invest just under £1 billion in 664 National Portfolio and Bridge organisations. Over the same period, alongside this regular funding, Arts Council England will invest £210 million in Grants for the arts, our open-access funding programme and £225 million in strategic funding, designed to help us to target particular challenges and opportunities in achieving our mission of great art and culture for everyone.

Between 2015–18, we are also investing more than £118 million in museums through our 21 Major Partner Museums programme, Museums Resilience Funding and other grants. As well as investing directly in museums, Arts Council England has responsibility for a number of schemes and statutory functions that raise standards and recognise and develop public collections and public access.

In 2011 the Arts Council became the development body for English regional museums, and we have responsibility for effective investment and advocacy for all accredited museums. We want all museums to be sustainable, focused and trusted organisations that offer their visitors a great experience. The Accreditation Scheme sets out nationally-agreed standards that inspire the confidence of the public and funding and governing bodies. It helps museums to assess their current performance, and to plan and develop their services.

Our nation’s collections, held in organisations of many types and sizes across the country, constitute an irreplaceable cultural asset. These collections must be developed and cared for, celebrated and protected, so they can be enjoyed by as many people as possible. We understand that this is both a privilege and a challenge, which is why we provide standards, funding, development and advocacy to help meet these responsibilities. We also support the Designation Scheme, which recognises and celebrates the most important collections held outside the National organisations.

We want as many people as possible to be able to enjoy important cultural items, collections and objects. The Acceptance in Lieu, Cultural gift and Private treaty sales schemes help public collections acquire important items for public enjoyment. We work with museums and galleries through the provision of national security advice and cultural property guidance to ensure their collections are secure and that a wide range of objects can be exhibited. The Government Indemnity Scheme allows organisations to display art and cultural objects to the public that might not otherwise have been shown due to the high cost of insurance.
Despite success, many museums face difficult economic circumstances, with many local authorities – the largest investor in regional museums – facing particularly severe challenges in maintaining their investment in museums.

The Arts Council’s plan for 2015–18 responds to this challenge with a focus on building the resilience of museums and on close partnerships with other funders and cross-sector bodies to make best use of the resources available. In early 2016 we consulted with the sector on how we should invest in art and culture from 2018. As a result, we are making some significant changes to the way we invest in our National Portfolio. These changes will help us to better achieve our strategic goals and are set out in Chapter 6.
4. The Arts Council and the Museums Review

Arts Council England welcomes the DCMS Review of Museums. We were consulted on the need and timing for a review during the development of the DCMS White Paper on culture. We consider the review to be appropriate and timely. The Arts Council was also given the opportunity to comment and contribute to the terms of reference for the review.

In June 2016 Arts Council England received a request from DCMS highlighting three phases of work (see Appendix 1) and asking us to focus in particular on the themes of the review where relevant to local and regional accredited museums.

In response to this commission we set up an internal team including a dedicated project manager, a steering group and a working group featuring expertise from across the organisation. We allocated a budget of £30,000 for external research to help us gather more data data and better understand sector experiences of change.

We provided briefing information, data and background information for the DCMS review team about the history of museum investment and policy, our programmes and statutory functions, museum policy and data collection methodologies. We supported the DCMS regional visit programme with suggestions and introductions arising from our network of regional relationship managers and Area teams. We responded to ad hoc information requests and lines of enquiry from the review team and kept in regular contact throughout the process. We also supported the DCMS online consultation process by sharing it widely on our social and digital channels to promote the Review.

Our own programme leading to the creation of this submission had two distinct phases: data and evidence followed by reflection and analysis.

**Data and evidence:** we collated for the first time a comprehensive data set of all Accredited museums in England at a moment in time. This included postcodes by museum site, name of the governing body, governance type, scale of the organisation, visitor numbers (where given), local authority area and relative ranking of that area on the Index of Multiple Deprivation. We provided an update to DCMS after two subsequent Accreditation panels to ensure that the review team had access to the latest information available.

We commissioned external research to explore our Accreditation and investment data alongside each other for the first time, and collaborated with HLF to share investment data investigating
trends by region and by museum type. The findings of this work have been shared with the DCMS Museums Review team and also feed into this report.

We wrote 35 case studies reflecting on the themes of the Review, drawn from our sector development and investment work across the country. These are available in the appendices and are also drawn upon within this submission.

**Reflection and analysis:** we commissioned external research to help us understand and learn from museum experiences of change over the last five years. We reviewed our own analyses of the sector and related fields (see section 5). We developed and tested our thinking as an iterative process internally through different groups such as Area Management Teams, Area Council members, Area Leadership Group, Museums team and the internal working/steering groups.

In relation to the Museums Review, we have initiated and maintained regular contact with colleagues in other relevant sector bodies including the Association of Independent Museums (AIM), the Museums Association (MA), the National Museum Directors Council (NMDC), the Museum Development Network (MDN), the Collections Trust (CT), the Civic Museums in England Leadership Network and the University Museums Group (UMG).
5. The current state of the museums sector
What follows is our observations and analysis of the current situation in the museum sector in England, organised under the following headings, although this submission recognises the considerable cross over and overlap between these areas:

a. Collections and their relevance
b. The current reach of English museums
c. Museums as cultural enterprises
d. Workforce and skills
e. Education and engagement

England has just over 1300 Accredited museums of all shapes and sizes, featuring a diverse and eclectic range of collections spread across the whole country. Museums have a variety of different types of governance structures including wholly local authority owned and run, ex-local authority management trusts, university museums, and national museums. In addition, there are those that come under the aegis of the Ministry of Defence, the National Trust and English Heritage. At the point of writing, more than half of the museum sites in England have independent governance structures, and about a quarter are in local authority ownership.

This submission is focussed on Accredited museums in England only. When we refer to museums from now on we mean Accredited museums or those formally working towards Accreditation.

a. Collections and their relevance
Many museum collections in England are internationally and nationally important. Such collections are found in small as well as large museums and standards such as Accreditation and the expertise of the workforce are widely respected. There is a wide variety of collections throughout England, across all scales of museums and a range of programming for diverse audiences. Museum collections are often reflective of a place, of their locality, and play an important role in place shaping. There are 88 Designated collections in non-national Accredited museums distributed across the country. Museums are expected to be authoritative about their collections and are trusted by the public for being so.

English museums and their collections have a strong international reputation, and are seen by many to be more global in nature than the collections of regional museums of many other countries. This means they are often able to tell stories about the world, and to form the basis of
international partnerships. A high number of English museums are operating internationally and our recent sector consultation demonstrated an appetite and ambition to do more.

The museums sector in England also benefits from a mature infrastructure with well-developed sector standards and ethics including Accreditation, Designation, National Security Advice, the Code of Ethics, the Museum Development programme and Government Indemnity Scheme. There is strong collections specialist expertise and a dedicated workforce. This is shared and developed through the Subject Specialist Networks, the Collections Trust, Museum Development, National museums, Major Partner Museums and museum federations as well via sector agencies. There is considerable respect internationally for the UK museum standards and practice which are considered to be outstanding and world leading.

There have been improvements in the standard of programming and touring over the last decade. This has been supported by the development of national partnership schemes by some of the National museums and supported by Arts Council investment in organisations like the Touring Exhibitions Group and schemes like Ready to Borrow and the Winter Exhibition Programme at Two Temple Place. There has been an increase in cross-disciplinary art form working and the opportunity to interpret collections in imaginative ways. This has led to the development of collaborative practice – arts, museums, libraries – and a more holistic approach to strengthening the civic role of museums.

Museums in England have a mass of unique digital content, mostly in the form of digitised images and information about objects in their collections. There is an infrastructure for open source sharing collections online, supported by the Collections Trust and exemplified by another world-leading UK digital project built around aggregating collections, Art UK.

However, there is still a lack of documented knowledge relating to collections, including even basic cataloguing in some museums. In a three year period, 61% of Accredited museums in England were given documentation as an area for improvement by the Accreditation panel¹. Arguably, only with this basic knowledge of what is in their collections can museums demonstrate relevance across multiple agendas or manage their resources and plan, prioritise and develop their collections effectively. Relevance is crucial. Many museums need to strengthen and modernise their approach to engagement with their current and potential users, ensuring that their approach to contemporary collecting reflects the diversity of their communities now and in the future. This

¹ 609 of 995 museums submitting between Sept 2013 and Sept 2016 had documentation as an area for improvement: data provided by the Accreditation team
needs to go beyond collections specialists, so that there is a whole museum approach to
effect engagement with contemporary ideas and life. Many organisations find it difficult to collect
strategically, which is linked to availability of resources, appropriate skills as well as a clear sense
of mission and purpose as a collecting institution.

In general, across the sector, there is insufficient innovation relating to collections management.
Many adopt a conservative approach linked to their role in caring for collections in perpetuity.
Managing collections effectively is often resource intensive and therefore a lack of resources and
the corresponding expertise has led to proliferation of static and under-used collections. In
addition, the knowledge exchange infrastructure relating to collections is underdeveloped and
inconsistent. The strategic collection, management and preservation of both existing and ‘born
digital’ content is still underdeveloped in the sector.

Museum collections are under threat as a result of local authority budget cuts. It seems likely that
continued cuts may lead to an increased number of unethical sales from collections, further
reduction in services, reductions in specialist staff and the closure of museums. There is also
potential for further decline of buildings and collections and the loss of public trust having long-
term implications for museum support.

The collections ownership and management arrangements between some local authorities and
their museum trust relating to the stewardship of the collections is also putting some collections at
risk. This is particularly where there has not been adequate investment in the building and storage
infrastructure prior to the move to trust, and where the lease arrangements are too short-term for
the museum to be able to plan effectively or generate funds to support collections development.

There is sector concern and discussion about the issue of orphan collections. These are objects in
museum collections where legal title is uncertain, where the owner is unknown or where the owner
cannot be traced. This leads to a situation where museums are unable either to return certain
items to their owners or to use, lend or transfer these objects for the public benefit.

**Key issues**

The narrative about collections is currently focused on the challenge of managing assets. We need
to change the narrative to one that emphasises the value and potential bound up in them as a
resource for the future. We need to instil greater confidence in museums as collecting institutions.
Collections relevance is more important than object proliferation: the overall relevance of collections should be prioritised over the number of collections. Collecting to ensure contemporary and future relevance is key to the future prosperity of museums.\(^2\)

International partnerships can benefit museums of all scales and types. Regional museums need to collaborate better to facilitate inward international tours and to develop new international markets both for outward international tours and international visitors.

Closer partnership working between regional and national museums presents a range of opportunities to develop stronger approaches to sharing collections expertise, knowledge exchange, touring, lending objects and shared advocacy.

We believe that the nature of specialist knowledge in museums is changing. We are moving away from the position where each museum holds specialist expertise across the breadth of its collections. Many museums need to be more agile in accessing knowledge from other sources including universities, networks and from the public.

We would support practical measures, through law reform, to deal with the issue of orphan collections in an appropriate and proportionate way that would give confidence to museums in managing these objects.

\(^2\) Pomegranate, November 2016
b. The current reach of English museums

Museums have the ability to reach parts of the community that other cultural institutions do not. Over half of adults go to a museum every year. However, the latest evidence shows that there is a socio-economic participation gap in museum audiences: those in the lower socio-economic groups are less likely to engage than those in higher socio-economic groups. Across the arts and cultural sector, the difference is smallest for libraries (35.5% of those from high socio-economic groups use libraries compared with 30.3% of those from lower socio-economic groups) and greatest for museums and galleries (61.5% of higher socio-economic groups visit museums compared with 37.4% of those from lower socio-economic groups).

English arts and museums are held in high regard abroad. Data from the International Passenger Survey (2011) shows that, of those travelling to the UK, 27% of people visited museums or art galleries while here. Research conducted across five nations (Brazil, China, Germany, India and the US) by Ipsos MORI for the British Council evidenced that ‘cultural and historic attractions’, ‘cities’ and ‘arts’ were the top three characteristics in making the UK attractive to 18-34 year-olds across these five countries.

The public trust museums as spaces where they can be entertained, learn and feel confident to engage in debate around often difficult subjects. Museums are often open all day and are seen as safe places. Nearly all museums run lifelong learning and community programmes, and over 500 run health and wellbeing programmes. The museum sector in England has grown from an organic, non-federal model resulting in a lack of uniformity. There are many museums that are centres of excellence - but they are not spread evenly across the sector or across the country.

Museums often have detailed knowledge of audiences and audience development, with a long-term history of audience surveys including non-visitors. Programming for audiences has a high priority. Many museums demonstrate good practice, skills and experience of engagement, and effective outreach programmes with less engaged groups. This is an area of work where there has been significant development over the last decade. Latterly the sector has developed strong practice in participatory work that has led to a shift in engagement and inclusivity for some individual museums, including the notion of co-production with audiences. However, the museum sector is inconsistent in its collection, definitions and use of data. When the impact of museum work is

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5 Fieldwork – IPSOS MORI; Analysis – In2Impact
perceived as hard to evidence or there is a lack of adequate comparable data over time, there may be barriers to new partnerships between museums and other agencies.

Many museums are open and responsive to collaborative ideas from a range of partners and contribute to multiple agendas. There are museums leading multi-disciplinary cultural programmes including Tyne & Wear Archives & Museums acting as an Arts Council Bridge organisation, and Woodhorn Museum leading a Creative People and Places Scheme. There are examples of new business models for museum partnerships such as Joining up the Humber and the Cornwall Museum Partnership. However, there is limited capacity and resources for smaller organisations to operate in partnership; slow-burn partnership building often has to be sacrificed for short-term project delivery. Joint investment ventures between the Arts Council and Heritage Lottery Fund such as the £15m Great Places Scheme provide valuable opportunities for funders to work together on new approaches that encourage cultural, community and civic organisations to operate in partnership.

Arts Council England investment supports a range of different partnerships. For example museums may work in formal place based consortia such as the Cumbria Museum Consortium or work together thematically, as the partnerships between non-national and National museums in the Museums and Schools programme. We support new partnerships, including the emergent Museum University Partnership Initiative and long established partnerships including Subject Specialist Networks. Investing in partnership with other funders has enabled us to facilitate new partnerships beyond the sector, such as with technology and research partners through the Digital R&D fund for the Arts.

Museums offer universities a way to engage the public in their research. As part of a pilot project to understand the current and potential opportunities for museums and universities to develop partnerships, research was undertaken showing that in 2014, 6975 impact case studies were submitted to the Research Excellence Framework of which 6640 were published in a searchable data base. Of those submitted by Arts and Humanities departments, 40% featured museums, viewing them as places where the public can have meaningful encounters with current research. In contrast, only 2% of those in medical sciences, 5% in physical sciences and engineering and 6.6% in social sciences feature museums

Museums make a significant contribution to place making at a time when ideas about what is local are becoming increasingly important. Their collections often tell the story of a place and its people, what makes it distinctive as well as its connections to the world beyond. They often have highly
visible town centre sites; every city and most towns have a museum. There is evidence that museums can contribute to regeneration, community engagement, diversity and social inclusion\(^6\). They often excel at developing social capital.

There has been a significant increase in the number of people accessing museum and gallery websites in the last ten years from 15% in 2005/6 to 29% in 2015/16\(^7\). Digital technology can and does expand the range and quality of programming, increasing access to and development of collections and reaching new audiences. However, museums are behind the rest of the arts and culture sector in using digital technologies for engagement with audiences or potential audiences. Museums are significantly less likely than other art and culture sectors to post video or audio content online, use email marketing, and make use of social media video content advertising\(^8\).

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<th>Key issues</th>
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<td>Many museums need more clarity about their purpose and the audiences they seek to engage. They need a deeper understanding of those audiences and mechanisms to develop those relationships. Visiting museums should be an active and participatory experience.</td>
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<td>Museums are, generally, reaching more people from better off communities and underserving the families and individuals from lower socio-economic groups.</td>
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<td>The museum sector is inconsistent in its collection, definitions and use of data, impeding efforts to develop and diversify audiences.</td>
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<td>Digital technology needs to be viewed as a driver of change in the museum sector. This includes finding opportunities to reach audiences who cannot attend in person and ways of engaging with young people and next generation audiences, through digitised or digitally distributed content and resources.</td>
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<td>In the future the world of museums will rely more on collaborations and partnerships in order to engage the widest audiences with the best quality museum experience. There remains untapped potential for the development of local, national and international partnerships across a range of arts, cultural, education and other not for profit organisations to deliver a range of cultural and social outcomes.</td>
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\(^6\) See case studies in Appendix 2
Collections make a valuable contribution to civic society and place-making, telling the stories of individual places in the context of the wider world. Many local authorities and other local partners such as universities could do more to harness the place-making potential and civic power of museums.
c. Museums as cultural enterprises

The museum sector’s direct contribution to the national economy is £2.64bn. The sector generates £3 of income for every £1 of public sector investment. However museums are more reliant on public investment than the arts sector as a whole. Among Major Partner Museums, for example, earned and contributed income represents on average 39% of their total income whereas public funding of all types accounts for 61%. This compares to a 63%/37% split for the National Portfolio as a whole.

Over the last five years there has been a national decline in direct revenue funding of museums by local authorities from an estimated average £5.39 per head of population to £4.54 per head (a total reduction of £45m) though there are significant regional differences. This has precipitated a period of change in local authority funded museums as they seek to adapt their business models to make up the shortfall. The majority of larger local authority or civic museums are in the North and the Midlands with the South West and South East having a higher proportion of smaller, independent museums. Cuts to local authority budgets therefore bring a particular threat to the civic museums of the North and Midlands. In addition, local authorities are increasingly removing the discretionary 20% business rates discount for museums with charitable status, and using the commercial decapitalisation rate to review the rateable value of museums. This risks the financial viability of some museums and fails to take into account their unique character as educational charities.

Museum collections and the buildings they are housed in are physical assets that represent opportunities for generating income, and can form the basis for charitable appeals. Many museum enterprises are demonstrating an ability to diversify funding streams and increase the amount of earned income they generate. Museums have a high fixed cost as they are building-based with collections to look after. Those museums in historical properties can find efficiency savings and environmental sustainability more challenging. Museums are generally good at using membership and public donation schemes to gather audience data and start the process of engaging with visitors about the museum’s mission and programme, shaping relationships and the prospects for philanthropic support.

Some museums are changing their business models too slowly, struggling to generate new revenue at the pace at which they are losing local authority investment. There is a general lack of

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11 Research on the changing funding and operating models of Accredited Museums in England, DC Research, October 2016
12 Such as the Buy a Bird scheme at Derby Museums Trust http://www.derbymuseums.org/buyabird/
knowledge and confidence about how to become more financially sustainable, especially among public sector museums, resulting in over reliance on public or single funding streams. Museums also tend to be on average less digitally active compared to arts and culture sector as a whole and view themselves as late adopters of new technology.\textsuperscript{13}

There are many different operating models for museums in England, and many factors that contribute to their financial viability. The operating model for a museum does not determine whether an organisation is resilient or its collection relevant. The true determining factor is the ability of the operating body to manage all its assets in the best possible way. We believe that this can be realised by any museum operator including local authorities, independent trusts and universities. We also believe there is no contradiction between this independence and the traditional civic role of local authority museums as custodians of local assets. It is important to be clear that museums hold their collections as cultural assets for the long-term benefit of the public and not for their financial value: cross-sector bodies have been united in emphasising this.

In the past decade more than 60 museum sites have changed their governance model from local authority to independent trust\textsuperscript{14}. Our intelligence suggests that many more museums are considering this option. Independent trusts with strong, appropriate governance arrangements are generally felt to be more nimble, efficient and entrepreneurial as museum enterprises. However, the move to trust status is complex and risks overburdening the sector at a time of reduced resources. There is also an absence of up to date guidance for those considering changed status. Short term agreements, leases and management arrangements between the local authority and the trust may limit the opportunities for enterprise, income generation and development. Many ex-local authority museum trusts are in practice management organisations that do not own their assets, either buildings or collections. This limits their opportunities for enterprise.

Museums, in common with all arts and cultural organisations, are not commonly perceived to be charitable enterprises. Many museums find it difficult to make money by commercial means, given their historic context and the public’s perception that they are part of a free civic infrastructure. Furthermore, recent research on charging in museums has noted challenges in moving from free to charging\textsuperscript{15}. People that work in museums- in common with the wider cultural sector- can find it difficult to ask for money to support the organisation. Local authority museums

\textsuperscript{13} \url{http://artsdigitalrnd.org.uk/features/digital-culture-2015/Museums Fact Sheet}
\textsuperscript{14} DC Research, page 7
\textsuperscript{15} “The museums that have faced the greatest challenges are those that have moved from free to charging – with the perceptions and attitudes of visitors (notably local visitors) proving to be a notable challenge.” \url{http://www.aim-museums.co.uk/downloads/0bb517b6-7448-11e6-9df2-901b0e0dc93a.pdf}
face issues in generating donations, because they are perceived as being already supported by the taxpayer. In addition, local authority museums can face issues in applying to trusts and foundations if their accounts are not distinguishable from those of the parent organisation which can lead to difficulties in explaining costs and needs in an open and transparent way.

Museums use a variety of business models,\textsuperscript{16} generating opportunities to share good practice and learn from each other. Museum Development, Museum Federations and other networks within the sector infrastructure offer ways in which to do this. Accreditation drives organisational development and improvement, creating incentives for good governance, forward planning and collections care, which are used by Museum Development programmes as the foundation of resilient museum business practices. The governance and leadership of a museum can be a limiting factor in developing enterprising activity and act as a barrier to change. For example, local authority procurement, communication strategies and protocols can limit the ability of those museums to engage in digital activity and be innovative in their commercial activity.\textsuperscript{17}

The sector has a variable track record in being able to generate additional income as match funding for funding bids. Independent museums generate 58\% of additional income to match Arts Council investment in comparison to the 23\% raised by local authority museums.\textsuperscript{18} Partnership funding data from HLF shows a similar differential.

The sector is demonstrating awareness of issues around sustainable collections management and care, and there are examples of excellent practice that are leading reductions in energy usage and saving money\textsuperscript{19}.

\textbf{Key issues}

Museums are cultural enterprises. The world in which those enterprises operate in is changing rapidly and museums need to become better at navigating this changing environment, including understanding the latest evidence in relation to commercial activity and the impact of new business models\textsuperscript{20}.

Museum buildings and collections have a strong connection to the place in which they are located: this can be exploited to maximise giving including volunteering, financial giving and donation of

\textsuperscript{16} DC Research, page 4
\textsuperscript{17} Pomegranate, page 15
\textsuperscript{18} DC Research, page 15
\textsuperscript{19} http://www.juliesbicycle.com/latest/case-studies/5607-peoples-history-museum/
\textsuperscript{20} http://www.aim-museums.co.uk/content/evaluating_the_evidence_the_impact_of_charging_or_not_for_admissions_on_museums/
collections. Museums nature as (predominately) physical buildings present opportunities for explaining mission, purpose, status and harnessing support.

The broadening of the Section 33a VAT exemption to all eligible museums with a free on the door policy offers an opportunity to reclaim VAT on expenditure relating to free entry.

Classifying all museums and their subsidiary trading enterprises as educational hereditaments would make museums more financially sustainable; currently many local authorities are seeking to use the commercial decapitalisation rate to review the rateable value of museums.

National Museums have developed excellent practice in monetising their assets, including buildings and collections. There is an opportunity to share this learning more broadly across the sector.

There is potential to use digital collections creatively as means of generating new and additional revenues e.g. online donations, crowdfunding, online merchandising as well as attracting new audiences. There is evidence of, and a demonstrable appetite for, digital innovation and development in museums, including new technology.
d. Workforce and skills
The museum workforce is highly motivated, committed, skilled and educated: over 88% have a first degree and 59% a postgraduate qualification.21

Training and CPD has a high take up (over 70% of the workforce are engaged in some form or other) but is dominated by heritage specific training. There is a lower take up of business or management training which are the skills needed to help museums adapt to new operating environment.22 There is debate about whether this is a supply or demand problem. Similarly mentoring as a methodology is under-utilised in the museum sector. Professional development opportunities for ancillary specialisms in areas like learning, digital and commercial are also underdeveloped. Museum digital skills gaps have increased since 2013, and include data analysis, databases and customer relationship management, project management, intellectual property and rights clearance23. Many museums lack senior leadership who are expert in and see digital as a priority. New initiatives like Transformers, Happy Museum and Fresh Leads offer opportunities for middle management development, whereas new initiatives like the Teaching Museum and Opening Doors are bespoke root and branch programmes that address barriers to entry into the sector.

The museum workforce feels under pressure. A third of the workforce has been asked to do more within their current job for no additional monetary reward in the last three years, and 22% report that income generation has been added to their job description in recent years.24 Evidence suggest that the workforce feel critical of their organisations, particularly around the lack of support for CPD and in leading change. The senior management of museums get a lower rating than average when compared to other sectors25. The museum workforce as a whole is slightly more pessimistic and risk averse than the average: freelancers and management are more optimistic and have a higher tendency to take risks26. Volunteering is a strong culture within museums, however in the context of diminishing resources volunteers can be seen as a straight swap for paid/ qualified staff.

Local authority cuts have led to a loss of key expertise and consequent lack of understanding as to how best to use museums, their potential to contribute to multiple agendas, and the resources required place museums and their collections under threat. There is not yet a full understanding of the scale, detail and impact of this loss. There is a lack of succession planning, especially for

21 Character Matters: attitudes, behaviours and skills in the UK Museum Workforce, BOP, September 2016
22 Character Matters
23 http://artsdigitalrnd.org.uk/features/digital-culture-2015/ Museums Fact Sheet
24 Character Matters
25 Character Matters
26 Character Matters
specialist roles. It is evident that the rapidity of change in the economic and digital environment leaves most of the museums workforce unable to adapt and respond quickly. Changes in business models require entrepreneurial, commercial and digital skills that are beyond many museum professionals core expertise, and beyond what is taught on most post-graduate museum courses. Local authority cuts are leading to a reduction in the capacity of those organisations to offer museum mentors (a requirement for Accreditation for those museums without a paid museum professional).

The workforce is not representative of society; it is not diverse, particularly at Board and Executive leadership levels. Many Higher Education institutions across England offer specialist post graduate museum courses, marketed as routes to a career in the sector. However the perceived need for post-graduate qualifications to enter the sector is a contributor to the lack of diversity within the workforce. Museums should be an attractive proposition for specialists from other fields such as finance, digital, human resources etc.

Key issues
The workforce is not representative of society; it is not diverse, particularly at Board and Executive leadership levels. Museum employers should be encouraged to think laterally and creatively about employment practices, and continual professional development, ensuring that recruitment in museums learns from best practice in other sectors, and that museums are open to the widest range of talent.

Museum workforce needs to be well prepared to adapt to changes and new challenges as we have seen a shift in the last decade that is likely to continue. Key areas for development include developing and applying digital skills, and developing further business, management and leadership skills. Mentoring is arguably the most personalised method of development, currently underutilised in the sector. Exploring mentor programmes with people from outside museums with other relevant skills such as business and enterprise may reap rewards.

At a time when the development and sharing of expertise, such as subject specialist knowledge, is a concern, digital technology offers an unprecedented range of tools for linking people and information across and beyond the museum footprint.

27 “MPM boards are not representative of the communities museums serve. While data on board diversity needs to be improved, it is clear that women and black and minority ethnic people are under-represented on MPM boards.”
e. Education and engagement

Museums are educational establishments with nearly all museums running cradle to grave learning and community engagement opportunities.

Museums have a long history of working in partnerships with schools. The latest research\textsuperscript{28} shows that formal learning programmes for schools provide extensive coverage and reach across the country. Learning is embedded practice in many museums, including specialisms like working with special educational needs, looked after children and enquiry based learning as well as early years, apprenticeships and volunteering. However, school or children and young people programmes often rely on external funding which makes them vulnerable.

There are areas in which museums could have a substantial offer as a key partner but engagement is currently low, for example with secondary schools. The learning partnerships in the Real World Science network are an exception, demonstrating the opportunity that exists. However, building new networks and partnerships is resource intensive at a time when museums are reporting reduced capacity. Prospective partners for museums often require a bespoke approach, for example with schools due to the new curriculum and the move to academies. The emerging local Cultural Education Partnerships offer the potential for much closer working between varied cultural partners at a local level.

The Museums and Schools programme offers a new model for partnerships between non-national museums and national museums\textsuperscript{29} which has been developed over the last five years; placing non-national museums in the position of lead partner, driving the projects and partnerships in their localities and brokering the support needed from national museums.

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\textbf{Key issues} \\
Museums are well placed to support the delivery of the whole curriculum. Senior leadership within museums, together with the agencies that support museums to work with schools, could do more to champion the role that museums can play in our education system and give the workforce the means to create a more flexible and collaborative offer for schools. \\
Museums are underused as a learning resource by the education community, which adds to museums fragility in the current climate. Stronger collective advocacy for formal learning in
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\textsuperscript{28} \url{www.artscouncil.org.uk/learninginmuseums}
\textsuperscript{29} See case study in Appendix 2
museums would help assert the place of museums in the cultural education agenda and promote the distinctive benefits of learning in museums to the education sector.

Museums are not critically engaged with pedagogical theory and debate about material based learning. Larger museums, including nationals, could take a stronger role in coordinating research that aims at developing the evidence base for the value of formal learning in museums.

Place-based learning offers, including the new Cultural Education Partnerships, provide opportunities for partnership and economies of scale that provide a focus for collaboration between national and regional museums, as well as the wider cultural sector.

Museums are more likely to have digital educational resources available online in comparison with the whole arts and culture sector. However, digital capacity and expertise about cultural learning content is uneven in the museum sector.
6. Our plans for the future

From 1 April 2018, Arts Council England will make significant changes to its funding for museums, making a range of new funds accessible at a time of challenge and change. We will integrate our funding for museums with that for arts organisations. This will support strategic place-based decisions and strong partnership working across museums and the arts. It will give museums access to a larger pot of funding. Specifically, Accredited museums will be able to access:

- The National Portfolio, an investment of c. £400m a year, meaning that a wider range of museums across England can be supported with core funding between 2018-22. In addition, funding agreements will run for four years instead of three, enabling NPOs more time to plan, develop and create great work, as well as build their resilience.
- A range of strategic funds for areas such as resilience, workforce development and tackling the participation gap – c. £125m a year.
- Grants for Arts and Culture, a flexible and dynamic fund of c. £85m a year – available to support a wide range of museum activity.

We recognise that the museums sector can make a significant contribution to our goals. Examples of new opportunities that will open up for museums include Strategic touring, which is currently investing over £10m a year to enable more people to experience great art across the country. Museums are currently only eligible for this fund if they are touring contemporary work, or working with artists, but integration will enable funding for touring exhibitions of historical objects as well as contemporary work, with a particular focus on reaching people and places of low cultural engagement.

Arts Council England will continue to drive greater diversity in the arts and cultural sector through our Creative Case for Diversity. The Creative Case is based on the principle that diversity, in the broadest sense, is a major part of the creative process and of cultural experience. It is important in driving practice forward, creating opportunities for working together, innovation and risk-taking through embracing a wide range of influences and practices.

As part of goal 1, all National Portfolio Organisations 2018 will need to show how they will contribute to the Creative Case through the work they produce, present and distribute, through their programming or collections, and by demonstrating how their programme is reflective of contemporary England.
This culture-driven idea of diversity as opportunity represents a shift in perspective, from seeing diversity as an obligatory aspect of equality legislation to understanding its creative potential and the ways in which it can promote excellence and nurture talent.

Although many museums are positively engaged with the Creative Case, they have not previously had to show how they contribute to it in order to be able to receive investment. With an integrated portfolio we feel it is important to reinforce the contribution that all cultural organisations can make by putting diversity at the centre of their programming or work with collections and the experience they offer to audiences.

We will rate funded organisations each year on their performance against the Creative Case and publish this information in our annual diversity report.

Arts Council England will continue to drive digital development, engagement, content and innovation. National Portfolio Organisations with investment of more than £250,000 per annum will need to have a digital policy and plan. Our focus is on the following priority areas:

- Creative content, where digital media and technologies are a central part of the creation of new artworks and cultural experiences;
- Captured content, where existing works of art and culture, including performances and cultural collections, are produced and distributed digitally to engage and reach wider audiences,
- Cultural learning content about arts and culture that is produced, distributed and experienced digitally to increase cultural knowledge and encourage people to take part.

Digital policy development and planning guidance has been developed with sector partners which are suitable for all arts and cultural organisations including museums.30

Arts Council England will convene regular meetings of key sector stakeholders, including funders and membership organisations, to ensure a strategic approach to the development of museums.

We will support a move from data management to data intelligence. Accredited museums will be integrated into expanded programmes of quality data capture through Audience Finder and the Quality Metrics, and Museum Development services will provide standard data across the country.

linked to our wider efforts driving data culture. We will propose a single museum URN across funders for ease of data comparison.

Arts Council England will support Museum Development providers in providing a consistent and high quality service. Increased central co-ordination of the programme will reduce regional differentiation of opportunities for the sector without removing regional responsiveness to sector need. It will drive consistency in collections management, documentation and skills development/knowledge exchange.

We will also have a transparent framework for working with the Heritage Lottery Fund. This will include a national memorandum of understanding, a consistent approach to partnership at a regional level and clear messaging about funding programmes.

Arts Council England will work with other stakeholders to develop a more coordinated approach to museums at risk. This will include a clear framework for intervention, as well as support for ethical closure of museums where it is appropriate.

Arts Council England will continue to develop the Accreditation scheme, ensuring that it is fit for purpose and effective in supporting the development of the sector. We will consult with other stakeholders as we do this. As Accreditation approaches its 30th anniversary we have a welcome opportunity to reflect on how the UK standard is helping museums to secure long term public access to sustainable collections. Accreditation has been quietly transformative since its introduction in 1988 and we are confident that it is still valued and useful. However, we are also aware that elements of Accreditation would benefit from review to ensure that it remains fit for purpose. Therefore, in 2017 we will take a focussed look at Accreditation, in order to ensure that it continues to provide effective support for museums.

We will convene a cross-sector group that coordinates a strategic approach to museum workforce development. We will also continue to invest in leadership and workforce development programmes through our strategic funds.

Arts Council England will continue to invest in sharing the best collections and expertise - through the Government Indemnity Scheme and national security advice, through Subject Specialist Networks, and through investment programmes such as Strategic Touring. We will consider how best to ensure the continued success of the Government Indemnity Scheme in support of
collections exhibition and access for public benefit; ensuring that the Scheme is widely understood and adopted whilst the risks to collections and public finances are responsibly managed.

We believe that our approach to museums investment and development during the 2018-22 period – and especially our commitment to full integration of museums and arts activity - has the potential to strengthen significantly the museums sector and result in a more impactful, resilient and networked arts and cultural provision across the country.
Appendix 1

MUSEUMS REVIEW: COMMISSIONING BRIEF FOR ARTS COUNCIL ENGLAND
DRAFT

This commissioning brief should be read alongside the Terms of Reference for the Museums Review.

The Department of Culture Media and Sport wishes to create an authoritative dataset for the museums sector to inform the Museums Review and to understand better the strengths, weaknesses, opportunities and threats facing regional and local museums and the roles and responsibilities of Government (national and local) and statutory bodies, particularly Arts Council England (ACE) and the Heritage Lottery Fund (HLF) in supporting regional and local museums.

We would like to commission ACE to do the following, working closely with HLF:

**Phase 1: Data Provision (delivery by 1 September 2016)**

A. Mapping Accredited museums (plus museums working towards accreditation and non-accredited museums with designated collections) in England, providing a comprehensive dataset that enables interrogation by a range of characteristics including: type (governance model); collection (designated, art, natural history, local/social history etc.); visitor numbers; location. The dataset should include socio-economic information (e.g. population, levels of deprivation) about the geographical area in which each museum sits.

B. Presenting operating models of local and regional (Accredited) museums and consider the mix of revenue streams, including understanding the changing relative direct and indirect funding levels from government (central and local), ACE, HLF, philanthropy, sponsorship, trusts and commercial enterprise and looking at trends over last 10 years.

C. Data on (Accredited) museum closures, openings, change of status in past 10 years, including reasons for closures and the fate of collections.

D. Data on workforce (including demographics) and trends over past 10 years.

E. Up to 24 recent case studies of best practice examples from local and regional museums on the following themes, drawn from across all regions:
   - **Partnerships:** between museums (locally, nationally, in the devolved nations and beyond) and working with schools and universities;
   - **Shared services,** including storage;
   - **Digital:** digitising collections, audience engagement, operations and infrastructure;
**Collections:** public engagement, supporting research, expertise, storage, sharing and lending collections, collections development, conservation, digital access, disposals and orphan collections;

**Workforce:** skills, diversity and leadership;

**International activities,** including sharing collections, touring exhibitions, research, commercial activity and other collaborations.

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**Phase 2: Analysis (delivery by 31 October 2016)**

We would like ACE to explore and provide their analysis and recommendations on the following issues.

A. **Looking at Accredited local and regional museums:**
   a. The impact of changes in funding, governance and operating models;
   b. New models of working - what works, why and how to facilitate transitions;
   c. How to deal with museums in difficulty;
   d. How to ensure thriving collections and expertise;
   e. The role of local museums in delivering a local service and contributing to broader Local Authority agendas (including the different expectations and roles of local museums that have moved to trust status);
   f. Outlining the responsibilities of Local Authorities for the provision of service and care of collections.
   g. Outlining challenges, opportunities and how best practice might be supported for Accredited local and regional museums in following areas:
      i **Partnerships:** between museums (locally, nationally, in the devolved nations and beyond) and working with schools and universities;
      ii **Shared services,** including storage;
      iii **Digital:** digitising collections, audience engagement, operations and infrastructure;
      iv **Collections:** public engagement, supporting research, expertise, storage, sharing and lending collections, collections development, conservation, digital access, disposals and orphan collections;
      v **Workforce:** skills, diversity and leadership;
      vi **International activities,** including sharing collections, touring exhibitions, research, commercial activity and other collaborations.
B. Looking at the role of government and statutory bodies:
   a. An assessment and recommendations for the roles of government (DCMS and beyond), ACE, the HLF and other key agencies in working with museums. To include consideration of how ACE/HLF can work most effectively together to ensure that their funding programmes have maximum beneficial impact on the sector.
   b. A consideration of the roles of the Government Indemnity Scheme, the Reviewing Committee on the Export of Works of Art, Acceptance in Lieu, Cultural Gifts Scheme, Accreditation and Designation and how they might be best used to support the sector and sector issues;
   c. Advice on how ACE proposes to monitor Accredited museums, for example to identify museums in difficulty and sector issues to be addressed.

Phase 3: Informing recommendations (delivery throughout Autumn / Winter 2016-17)

Once the initial round of consultation and evidence collection is complete, we will identify a limited number of issues to explore in more detail (likely to be those which are judged likely to have the greatest impact on the sector and where there is a role for government and statutory bodies). We would like ACE to lead the consultation and engagement with local and regional museums. Likely by facilitating a series of around 5 roundtables, either by issue or by region. To be discussed in further detail in early Autumn 2016.

Methodology

ACE will agree a methodology with DCMS officials and the Museums Review Lead Reviewer. The lead official for this work at ACE will be expected to have regular catch-ups with the Review Team to discuss emerging findings.
Appendix 2: **Case Studies for the Museums Review**

This is a selection of 37 case studies drawn from the Accredited museum sector in England, in response to the review themes of partnerships, shared services, digital, collections, workforce and international.

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Bringing History to Life: the Spice Box, Plymouth

Plymouth City Council Arts & Heritage Service (Elizabethan House)
Themes: partnerships, public engagement with collections, digital

A collaborative project between National Portfolio Organisation the Barbican Theatre and Plymouth City Council’s Arts and Heritage Service was designed to breathe new life into one of Plymouth’s oldest buildings – The Elizabethan House. The Elizabethan House is a 16th century building in the Barbican area of Plymouth which has functioned as a museum since the 1930s. It was built in the late 1500s for a merchant and his family at a time when Plymouth was prospering due to the exploits of those whose livelihoods were based around the harbour. Iconic figures such as Sir Francis Drake, Catherine of Aragon, Pocahontas and Captain Cook were all associated with the area where the Elizabethan House is located and one of the objectives of The Spice Box project was to work with young people to increase footfall and raise interest in this important part of the city’s history.

30 young artists aged 16-25 from the Barbican’s Company b Theatre worked with heritage experts and theatre staff to research the house and its local area using Plymouth & West Devon Records Office, Local History Newspaper Collection and the collections of Plymouth City Museum and Art Gallery, a Major Partner Museum. Their findings were sculpted into a promenade theatre performance that travelled from the Barbican Theatre to the Elizabethan House, enabling audiences to experience the atmosphere and the lives and stories of some of the people who lived there.

The project was supported by the National Lottery through the Heritage Lottery Fund, Arts Council England and Plymouth Culture.

The Spice Box opened during Plymouth History Month, with 20 performances taking place during June and July. The entire run sold out within four days of the free tickets being released. Audience members were extremely appreciative, calling the show ‘a fabulous, intense, informative, and emotional experience’ with ‘fantastic use of history and Plymouth’s heritage.’

As well as creating a new way of illuminating Plymouth’s heritage and resulting in the production of a fresh new theatrical production, The Spice Box also provided 10 young people with professional experience in writing, producing, directing, arts management, historic research and marketing. It also resulted in the group gaining 10 Arts Awards recognising their achievement in the arts.

The Spice Box created eight new job roles and two paid mentorships in writing and producing and is now influencing planning for Plymouth’s new International History Centre and cultural planning for the 400th anniversary of the sailing of the Mayflower in 2020.

The project also left a digital legacy, with a film of the characters in the house uploaded to YouTube.
Imagine: Connecting Communities through Research

Museums Sheffield, University of Sheffield
Themes: partnerships, working with universities, collections research, public engagement with collections

Arts Council England investment: £35,000 via Major Partner Museum scheme

In Sheffield, Kim Streets, CEO of Museums Sheffield and Alan Silvester, Digital Producer worked with academics from the Universities of Sheffield and Huddersfield to explore the social, historical, cultural and democratic context for civic engagement at Park Hill; a 1960s housing estate situated in the heart of the city. This project explored the role and impact of civic engagement in practice and how communities can and do imagine their futures. The project included a series of oral history and film interviews with current residents, workers and developers at Park Hill for use in a film that will feature in the displays at Weston Park Museum from autumn 2016.

Establishing a strong partnership between the museum and the academics was vital to the success of this project, and regular sessions were held which considered ethics, audience and participant needs and the primary research questions. One of these was led by The Imagine Project partners with the Department for Communities and Local Government (DCLG) and National Council for Voluntary Organisations (NCVO), supported by the Economic and Social Research Council. Imagine Project researchers and community partners were joined by representatives from the Cabinet Office, DCLG, NCVO, The Association for Research in the Voluntary and Community Sector (ARVAC) and London Voluntary Service Council (LVSC).

Commenting on the event, Kate Pahl – Principal Investigator of the Imagine Project and Professor of Literacies in Education at The University of Sheffield said, “Today has been an incredibly valuable opportunity for us to bring our community partners together with policymakers to help them to understand the difference our co-produced community research is making and enable conversations about what each of us can learn from this”.

The Imagine project helped Museums Sheffield staff develop good working relationships with colleagues at the University of Sheffield and Imagine Project partners and a nuanced understanding of academic partnerships that will inform future work. Partners developed a clearer understanding of approaches to participation, engagement and co-produced community research, the economic and political context for this work and the important role of museums as welcoming civic spaces where conversations about the future can happen.
Museum University Partnership Initiative

National Co-ordinating Centre for Public Engagement
Themes: partnerships, working with universities
Arts Council England investment: £96,995 from our Creative Commissions programme (a series of one off investments in 2015/16 from the Museums & Libraries discretionary budget)

In 2015/16 a pilot project sought to explore how museums and universities could work together—particularly smaller and medium sized museums who might not otherwise have access to university networks and who need to develop greater resilience for the future.
The project was led by the National Co-ordinating Centre for Public Engagement and included a range of activities. This included a study of current museum-university partnerships and review of REF impact studies; the convening of a funder’s forum; networking & sandpit events bringing museums and universities together, and; a stakeholder event sharing the interim findings of the project.

Sandpit events drew museum and university staff/volunteers together to develop potential partnerships ideas. The events sought to network people together but more importantly it enabled them to bid for funding that gave them ‘thinking and planning’ time rather than project delivery.
The assumption was that many partnerships are made hurriedly in order to access funding, but that to be effective partnerships need time to come together and reflect on if and how they might work together.

Two sandpits were held involving 47 people (half of whom had not worked in a museum university partnership before) from 12 museums/9 universities. As a result, 13 grants were awarded for project planning.
The evaluation highlighted a range of benefits including new connections—‘meeting academics and hearing their enthusiasm for interdisciplinary public outputs got me talking to people who I might not have otherwise done (and with whom I will now be working)’ and the development of ideas ‘mixing and talking outside the box and seeing the academics pick up my ideas and giving them merit and legs’.

Examples of projects from the sandpits include Woolsthorpe Manor (National Trust) – inspiring disadvantaged young people in STEM with partner De Montfort University - £1,000 and the Lincolnshire Vintage Vehicle Society (small independent museum volunteer managed) – digital storytelling with museum volunteers and using the resource for interpretation – partners Loughborough University & De Montfort - £550.

Of the 13 funded projects 10 are continuing to work together after the sandpit funding and are actively seeking funding to realise their project ideas. The project has highlighted key learning
points: Networking is critically important; Working across difference is challenging; Museum University Partnerships have significant potential for improving museum resilience; There is more opportunity to involve smaller/medium sized museums; The funding available has a significant effect on Museum University Partnerships; Sharing good practise is really important
All of the organisations identify the importance of entering into a partnership of equivalence with equal benefits for both partners. The greatest challenges to the establishment of museum and university partnerships are sector differences including that of resourcing, which is why networking and knowledge exchange initiatives are considered so useful.

**Meeting Point – Museums and the Arts working together**

Arts & Heritage

Themes: Partnerships, public engagement with collections

Arts Council England investment: £187,250 through the [Museum Resilience Fund](#) (round 1)

Ten museums in the North East worked together to find creative ways of interpreting collections for audiences through commissioning contemporary artists.

Arts & Heritage led the project which was aimed to introduce particularly small and medium sized regional museums to the process of working with artists, to introduce artists to working in the museum environment and with collections and to provide new, innovative ways of engaging audiences with museum collections.

Arts & Heritage worked in partnership with Museum Development in North East and Yorkshire, the Contemporary Visual Arts Network (CVAN), 10 museums, 40 curators and professionals and brought together initially 43 artists.

As a result, 9 new high quality temporary artists’ commissions, all based on museum collections, will have been shown at museums across the North between April 2016 and November 2016. Meeting Point has resulted in a really diverse set of projects, for example: performance of music inspired by the collection of bagpipes at Morpeth Chantry Museum, which sparked additional performances at Woodhorn Museum in the summer; digital work at Thackray Museum bringing the historic building to life; ‘quieter’ installations of Cath Campbell at Head of Steam and Anne Vibeke Mou at Shandy Hall; a community engagement project by Pippa Hale at Pannett Art Gallery.

The project was highly successful in developing partnerships with the wide range of organisations and artists involved, and has provided workforce development for the partner museums, both staff and volunteers, in some cases changing perceptions of the role of art in interpreting museum
collections. Museum staff and volunteers were extremely enthusiastic about the project – including some who initially had been sceptical about working with artists – and the 10 venues intend to continue working together once the project has finished. Without the partnerships developed by Arts & Heritage this project would not have taken place. Arts Council England’s funding was essential to the success of the project, both directly through Museums Resilience Fund and indirectly through the support of Museum Development Officers in identifying potential museums to engage with the project.

**Canaletto: Celebrating Britain**

Compton Verney House Trust, Holburne Museum and Abbot Hall Gallery
Themes: sharing and lending collections, partnerships between museums nationally
Arts Council England investment: £130,253,672 of total cover from the Government Indemnity Scheme

In 2015 a magnificent group of paintings and drawings by Canaletto were brought together for the first time to provide an overview of Canaletto’s work created between 1746 and 1755, whilst he was visiting Britain. *Canaletto: Celebrating Britain* built on the Canaletto shows held at Dulwich/Yale and Birmingham in 2006 and 1993. These shows explored Canaletto’s commemoration of London’s river architecture, which implicitly compared London with Venice. This new exhibition sought to go further, analysing Canaletto’s seemingly deliberate intention to celebrate an eclectic mix of the very latest in British architecture.

The lead partner, Compton Verney House Trust, was only able to borrow from The Royal Collection Trust by securing a three venue tour. This was to support The Royal Collection Trust’s strategic aim to share its collection with the nation as widely as possible. Compton Verney built on an existing relationship with the Holburne, Bath; and also forged a new relationship with Lakeland Arts (Abbot Hall Art Gallery).

Costs such as loan fees, conservation charges, crating and insurance would have been prohibitive had any of the partners been mounting the exhibition alone. Compton Verney took on the role of Lead Organiser, to curate the exhibition, to request loans for all venues and to negotiate loan terms with the lenders. Other partners supplied information as necessary and liaised with the lenders on venue specifics. Past relationships with lenders and Compton Verney’s established reputation as a borrower in regards to conservation and security of artworks in line with Indemnity Guidelines helped to secure the loans.
The partnership provided opportunities not only for the three exhibitions teams to collaborate, but also for marketing, learning, front of house and development staff to share ideas.

All three venues rely on the Government Indemnity Scheme (GIS) to insure the majority of incoming loans but this was such a major project that it would simply not have been possible without GIS:

‘Our exhibition budgets, like most small, regional organisations, are extremely restricted and we work hard to get the best from our limited resources. There are some areas where there is no possibility of compromise, however. One of these is insurance, and without GIS many of our exhibitions – and this particularly applies to the Canaletto – would be difficult or impossible for us to stage without severely impinging on other aspects of the programme, such as research and publications. The use of GIS ensures that we meet the strict security and environmental standards for the scheme and this, in turn, serves to reassure lenders that we are maintaining best practice in all parts of our operation.’ Abbot Hall.

The support of the Arts Council through the Government Indemnity Scheme enabled Compton Verney, along with the tour partners Abbot Hall and the Holburne Museum, to stage a high-profile exhibition of international quality, enjoyed by over 42,500 visitors.

For the Holburne Museum: ‘GIS enabled us to borrow loans of superlative quality, resulting in one of our most popular exhibitions ever. The 10,727 tickets sold exceeded our ticket target by 24.5%. The visitor questionnaire showed that an exceptionally large proportion of visitors to the Museum, 80%, were coming specifically to see the show. The exhibition and accompanying book inspired a varied and successful programme of events which attracted 2,114 participants, an unusually large number for the summer season. Comments from our visitors included: “This exhibition defines why I love England”. “Really appreciate that you brought this to us in Bath.” “It’s lovely to see paintings of such quality locally.” “A beautiful exhibition brilliantly put together.” “Powerful yet delicate, the detail moved me to tears.”

For Abbot Hall: ‘The Canaletto show played a significant role in the immediate aftermath of the devastating floods in Kendal in December 2015, which closed the gallery for a few days and had the longer term effect of keeping potential visitors away from Cumbria and Kendal for a period afterwards. The exhibition helped us keep the momentum of visitors going and help retain morale at this very difficult time – a less prestigious and popular show would, arguably, not have achieved this. In terms of our overall programme, the exhibition played a vital role in confirming Abbot Hall’s ability to stage quality historic shows (the majority of exhibitions focus
on modern and contemporary British). This was consolidated soon afterwards by our hosting of the National Gallery Rembrandt Masterpiece tour. As previously stated, the Canaletto exhibition would have been impossible for us to stage without the benefit of tour partners and without GIS.’

Ready to Borrow

University of Nottingham Museum
Themes: partnerships, sharing and lending collections
Arts Council England investment: £50,000 via Ready to Borrow round 1

The University of Nottingham Museum wanted to be able to host loans from National Museums and Major Partner Museums but their display cases were not up to Government Indemnity standard.

With help from the Ready to Borrow scheme, delivered by Museum Development Providers on behalf of Arts Council England, the museum was able to purchase cases and develop ambitious new exhibition projects with partners.

The first new exhibition project includes a British Museum spotlight loan- *A Greek in Egypt* which relates to the *Sunken Treasures* exhibition at the British Museum. It is one object – a 6th century BC limestone dedicatory statue of a hunter found at Naukratis (a city on the Canopic Branch of the River Nile). Thanks to the new cases, the museum was able to expand and develop an exhibition around this object and the site of Naukratis.

For the very first time collections from Nottingham City Museums and Galleries from Naukratis were put on display. Moreover, objects from Naukratis were borrowed from the Ashmolean Museum, Oxford, in a first collaboration with the museum. Also, Nottingham Museums and Galleries loaned their Roman mummy portrait from the Fayum in Egypt- a preview of an object than will be displayed in their new galleries at Nottingham Castle after its development.

Strategic investment via the Ready to Borrow scheme and development support from Arts Council England enabled several outcomes. For example, the immediate display of an exhibition in the Museum for the first time; the development of old and new partnerships; the display of local collections that have never been seen before.

On the back of these partnership developments, the University of Nottingham Museum has been chosen to host the British Museum and York Museums Trust *Vikings*. The Museum, in collaboration with Prof Judith Jesch of Centre for the Study of Viking Age at Nottingham
University, will display regional Viking collections and the Manuscripts and Special Collections Department will also display related collections in the Weston Gallery.

Other departments in the British Museum, including the Middle East Department and Coins and Medals Department, as well as the Science Museum are in dialogue with the University of Nottingham Museum about possible loans and exhibitions. In addition, the Museum will take part in a British Museum Knowledge Transfer Partnership, hosting their Iron Age Curator in order to help develop exhibitions and displays further.

This project has enabled step change, risk taking and innovation, supporting an ambitious vision for the Museum to become the recognised regional centre for archaeology with a high quality temporary exhibition programme to match.

Ready to Borrow is a £3.6m investment by Arts Council England, designed as a development and improvement scheme delivered locally by Museum Development Providers in each English region. Ready to Borrow grants facilitate new loan partnerships and greater dispersal of objects from national museum collections for people to enjoy across the length and breadth of England.

**Coast Ed: cultural learning in Adur, Arun & Worthing**

Worthing Museum & Art Gallery, Littlehampton Museum; Rustington Museum; Marlipins Museum, Shoreham

Themes; partnerships between museums locally, digital, working with schools, shared services

Arts Council England investment: £102,568 from the Renaissance Strategic Support Fund and the Museum Resilience Fund, round 1

Five museums in West Sussex worked together to develop a museum and heritage learning service for the Coastal area, [www.coast-ed.org.uk](http://www.coast-ed.org.uk). The aim of the Coast-Ed project was to establish a museum education offering that would serve primary schools in the coastal conurbation of Adur, Worthing and Arun stretching from Shoreham in the east to Littlehampton in the west. One of the main obstacles that needed to be overcome was the resources to get the project off the ground. Worthing museum had historically delivered an education service to schools in the local catchment area with in West Sussex. The service did not have a dedicated contact point and was delivered by the museum curatorial staff. The demand for the service was recognised by the museum staff, who did not have the capacity to deliver a consistent service. Some of the main challenges were:

- no designated contact point for museum education service
- lack of resources to set up and manage school bookings
resources to maintain education offer
resources to develop museum education service
resources to advertise the service and staff to deliver education service

A project manager was recruited to set up the Coast-Ed project. The post holder established a steering group which consisted of the partner organisations and the local Museum Development Officer who worked together to develop the education offering, outreach, school workshops, loan boxes and the development of set learning plans to fit in with the school curriculum. This was well timed as the Government changed the school curriculum at the start of the project. All the learning plans were written to the new curriculum requirements.

A steering group was set up with representatives from the partner organisations, Littlehampton Museum, Rustington Museum, Marlipins Museum, Worthing Theatres and Worthing Museum as the lead organisation. An agreed approach to the project was established which passed the formal learning remit for all of the partner organisations over to Coast-Ed. The project business model was agreed that would enable income to be reinvested in the project to enable its sustainability and development. The branding for Coast-Ed was established and the service was launched in September 2014.

Arts Council England development support and seed funding was crucial to the success of the Coast-Ed project. Worthing Museum staff have long recognised that given the opportunity, an education service could be established that would be self-funding, providing it got the seed funding to lay the ground work and establish the service and the brand. The funding enabled the recruitment of a project manager with the expertise to establish a sustainable education service. Over six terms, 4673 schoolchildren engaged with CoastEd from 44 schools: 40 Primary Schools; three Middle Schools and one Secondary School generating £8,844 of income for the scheme. As an established brand Coast-Ed now delivers education to primary schools across the Adur, Worthing, Arun coastal conurbation. Plans to develop the Coast-Ed brand into secondary schools, school clubs and FE colleges are currently being decided.
Museums and Schools
Arts Council England
Themes: partnerships between museums locally and nationally, working with schools
Arts Council England investment: £6m between 2012 and 2017, £1.2m per year from the Department for Education funded Cultural Education Programme

Over 177,000 school pupils have visited a local museum at least once since 2012, made possible by the Museums and Schools programme. The programme was established in 2012 in order to increase the number of visits to museums and galleries by schools in locations classified as areas of high deprivation where engagement between schools and regional museums has been low. In addition, to deliver high quality opportunities for school pupils to visit museums that is linked to the national curriculum and support classroom learning.

Museums and Schools is founded around partnerships. The programme consists of ten partnerships in 10 locations which have been classified as areas of high deprivation and levels of low cultural engagement. Each partnership includes regional museums, a cluster of around 100 schools, a national museum and the local Bridge organisation. The programme encourages pupils out of the classroom and into museums to take part in activities that are linked to the national curriculum and support classroom learning. Each partnership has developed into a way of working that suited the individual partners.

More than 4,000 Arts Awards have been delivered since the programme began, plus several national awards have been linked to the programme to date including SS Great Britain’s Full Steam Ahead online game receiving two national digital awards. Regional evaluation has shown the positive response from schools, teachers and pupils, with examples of pupil improvement. Museums and Schools has enabled a step change to occur in many of the regional museums and has meant their formal learning offer has flourished and increased sustainability despite the external economic challenges and the changing education landscape. The programme has enabled museums to develop deeper rooted and long-term relationships with neighbouring schools. Regional museums have also embarked on better ways of working including sharing resources and session development.

The partnerships between national and regional museums have gone from strength to strength including skills development and resources, leading to more loans of national objects and joint events. Spotlight loans include the Pyramidion of Wedjahor from the British Museum on display at Maidstone Museum, and a portrait of Mo Mowlam from the National Portrait Gallery exhibited
at Kirkleatham Museum. Using national objects in a local context is something highly valued by both teachers and pupils. Professional development opportunities for teachers are provided within the programme which is influencing teaching in the classroom by encouraging a more creative, cross-curricular or enquiry led approach and the use of primary source materials.

Arts Council England has brokered partnerships and enabled the exchange of advice and guidance. An Action Learning Set was created to enable all of the regions to exchange ideas and to also share things which haven’t worked too- once set up it has continued independently through the enthusiasm of the staff working on the programme.

**Engaging and inspiring: Cornwall’s Museums outstanding work with children and young people**

Cornwall Museums Partnership (Penlee House Gallery & Museum)

Themes; partnerships between museums locally, working with schools, shared services

Arts Council England investment: £1.8m since 2012 via the Museum Resilience Fund and Major Partner Museum scheme.

More children are engaging with museum collections in Cornwall thanks to the development of the Cornwall Museums Partnership and the county’s Museum Strategy. The expansion of affordable, accessible and inspiring activities for children and young people is a specific aim of the strategy. The visitor profile indicates that almost 39% of visitors are children, 11% attending with their schools but many more coming with families and friends.

The museums sector in Cornwall is extremely diverse, ranging from national award-winning museums through to very small volunteer-operated organisations. The challenge for many smaller museums is that they do not always have access to the skills or capacity to develop activity to meet the needs of children and young people. By working collaboratively, the museums can pool resources and share skills, increasing credibility for their offer.

In 2012 an informal partnership of larger museums in Cornwall came together to deliver the aims of a new Museum Strategy for the county; within two years, the partnership – now 70-strong - was seen as a flagship project for rural areas throughout the UK, where museums of all sizes are working together to share resources, skills and knowledge to help them deliver exciting programmes of exhibitions and activities.

Their work together has delivered joint programmes of activity including marketing, fundraising, collections’ development, learning programmes, advocacy and online retail but one of the most
successful aspects of the partnership has been the outstanding work with, by and for children and young people.

Partners have worked closely with Cornwall County Council and Visit Cornwall as well as with key strategic organisations such as RiO, the Arts Council’s Bridge organisation for the south west, tasked with providing an environment in which cultural education can flourish both in and out of school; KEAP, the arts education partnership in Cornwall; and Kids in Museums, a national charity working for greater access to museums for children and young people and their families. Some of the projects include Penlee House Gallery and Museum who partnered with a local secondary school and provided a range of creative child-centred learning experiences, which actively engaged young people in the running of their local museum for Kids in Museums Takeover Day.

In Troon, an area of significant social and economic deprivation and child poverty, King Edward Mine (run entirely by volunteers) engaged with young people at risk through the local Pupil Referral Unit with Arts Award.

National Maritime Museum Cornwall developed Cornish Voices, an outreach programme where museum staff in small venues worked with actors on specially commissioned performances to create work that engaged local children with their cultural heritage and the museum’s collections. By 2013, 600 students from 12 schools had taken part in the living history project, described by teachers as an invaluable learning experience which ‘brought the artefacts and stories to life in a way that made this an unforgettable experience for the children’

The Cornwall Museums Partnership’s approach to extending the range, quality and accessibility of experiences offered by museums for children and young people is to invest in and develop existing networks, to build local capacity and skills and to ensure young people have opportunities for genuine collaboration with museums. In order to do this the partners invest in coordination to ensure that every museum is linked effectively to all schools in their locality, providing relevant, local provision which is accessible to a diverse range of children and young.

Together they have developed a sustainable and cost effective model which enables arts and museum partners without large learning teams to work together to engage with schools and families, providing an exemplar for other rural regions and smaller museums.
At a time when some museums are cutting back their learning provision, Cornwall’s museums have developed a sustainable and practical solution which demonstrates leadership for the wider cultural sector.

**The Humber Museums Partnership** (Hull Museums Service, East Riding Museums, North Lincs Museums)
Themes: partnerships between museums locally, shared services
Arts Council England investment: £2.6m through [Major Partner Museum](#) scheme

Museums in the Humber sub-region have built a collaborative partnership using Arts Council England’s investment and development support that seeks to gain all the benefits of working together without losing that critical sense of a museum’s unique identity.

The shared objectives of the [Humber Museums Partnership](#) are: to develop/refine the partnership approach to improving the museums’ offer, engaging and developing audiences and increasing resilience across the Humber sub-region. Partners do this by:

- collaborating to share audience data (Audience Agency)
- innovating and learning from best practice
- sharing promotional activity, skills and expertise in a structured way
- expanding the skills base of staff
- embracing partnership and valuing difference
- maximising resources by collaborating.

But it hasn’t always been easy. What an outsider might perceive as small differences in structure (such as Hull Museums operating its learning team as a wholly traded service while East Riding and North Lincs operated theirs in-house) made working together surprisingly difficult particularly for the staff working groups. Staff took a long time to bed into this new way of working. They were worried about potential mergers (although never a consideration) and complained about the extra load imposed by partnership work. In the early days of the partnership, Hull Museums Service struggled under the extra work associated with being the partnership lead, especially with City of Culture looming.

Even the different understanding of words between members of partner organisations - using the same words with but with different meanings (such as ‘Audience Development’ and ‘Humber’!) became an issue. All these problems were eventually solved by honest up-front discussion between
all parties. Board discussions are now frank and open, and, as a result, are a much stronger partnership – open, frank and collaborative.

An early example of joined up working for this partnership was the ‘Joining up the Humber’ collaboration for the First World War Centenary. The project featured a joint commemoration programme which included displays, events, road shows, a web site, PR, joint ticketing, and audience research looking at cross service visiting. The three different learning teams worked closely together on research and as a result produced strategic joint learning material and services. The Joining up the Humber WWI project also led to substantial upgrades to display spaces including to Government Indemnity Scheme standards.

The experience of working in partnership on this project encouraged the partners to make a bid for Major Partner Museum funding 2015-18 which was successful. The programme for 2015-18 includes the joint working of the learning teams particularly around Under 5s provision and continues to reach out and engage with diverse and often non-traditional audiences through a range of Outreach projects (including Framed-the City is the Galley)

Winter Exhibition Programme at Two Temple Place (The Bulldog Trust)
Themes: partnerships between museums nationally, sharing and lending collections, workforce skills
Arts Council England investment: £405,000 through three different grants from the Museum Resilience Fund 2012-2017

Every winter for the past five years, the doors of a spectacular building in London have been flung open for an exhibition to showcase collections from museums across England, right in the heart of the capital city. The Bulldog Trust which has its headquarters at Two Temple Place has established

The Winter Exhibition Programme to fulfil three main aims:

- to give a platform to and highlight the amazing public collections around the UK
- to work with the Courtauld Institute to nurture up and coming curatorial talent, affording the opportunity to create their first major show
- to open Two Temple Place to the public and attract a diverse museum-going audience

Exhibitions are hosted in partnership with a single museum or a group of public museums, galleries or collections, each of which identify a very different set of challenges they find
themselves facing. Some of the issues previously raised have been: lack of engagement from local authorities, lack of resources to undertake research, development or necessary collection care and difficulty in attracting new audiences to the collections.

The focus of the Winter Exhibition Programme is an annual high-profile exhibition designed together with the partners and the curators to showcase chosen collections. Whilst making sure to fulfil its own aims, the Winter Exhibition Programme is very carefully developed as a platform to address partners’ concerns. The exhibitions attract both national and international media coverage across a wide range of print, online and broadcast media, giving renewed attention to museums and collections. Collaborative working towards the common goal of the exhibition has always resulted in strong relationships with partner institutions to enable the sharing of skills, best practice, materials, contacts and continued mutual support for future development of both museums and collections and the complimentary use of Two Temple Place to host high-profile advocacy events has allowed for new partnerships to be facilitated and existing ones with important stakeholders to be secured.

Each year The Bulldog Trust collaborates with its partner museums and the Courtauld, while also encouraging particular collaboration among the group of partner museums themselves. Success stories which have cited their involvement in the Winter Exhibition Programme as a key factor to future success include a £1m local authority investment for redevelopment of William Morris Gallery significantly influenced by the ‘William Morris: Story, Memory, Myth’ exhibition (2012) and Blackburn Museum securing funding for a full time curator and major investment in modernisation works by the Borough Council after 2015 ‘Cotton to Gold’ exhibition.

Arts Council England has been instrumental ensuring that the right people were in attendance to begin the all-important dialogue at advocacy events. One instance of this was a cross sector event, chaired by Sir Peter Bazalgette, with funding institutions, arts organisations, experts on collections and local media and council members. This meeting generated invaluable discussions on support for local museums, investment in culture and potential benefits for the local community as a whole.
Cumbria’s Curatorial Excellence Programme (Lakeland Arts, Wordsworth Trust, Tullie House Museum)
Themes: partnership between museums locally, sharing and lending collections, digital, shared services, workforce skills

Arts Council England investment: £3.135m for whole Major Partner Museum programme 2015-18 of which the Curatorial Excellence project is part.
Museums in Cumbria are working together on a curatorial skills development programme and have gained additional investment from the John Ellerman Foundation (£90,000 over three years). The Cumbria Museum Consortium (CMC) was established in 2012, and comprises the museums run by Tullie House (Carlisle), The Wordsworth Trust (Grasmere) and Lakeland Arts (Kendal and Windermere). The consortium contacted all Cumbrian museums, inviting them to participate. As well as the CMC museums (who each took a lead in organising and hosting the events), the programme involved Keswick Museum, Penrith Museum, The Beacon (Whitehaven). Ruskin Museum (Coniston), Cumbria Museum of Military Life (Carlisle), Brantwood (Coniston).

The Arts Council England’s investment in the Cumbria Museum Consortium paid for the Manager to coordinate and administer this project, communicating with participating museums and lead curators. This ensured equal and shared commitment to the programme which has been central to its success. The project is now into year two, and already the benefits can be felt. The meetings have a collaborative air about them – there is a genuine sharing of ideas and expertise, and a trust and bond has developed within the group. For the first time in a long time, staff and volunteers (other than at CEO level) in a variety of Cumbrian museums have come together regularly for mutual benefit.

Practical skills have been learned and a plan for action has been created: this relates the digitisation of artefacts for which a hands on photography / scanning session was led by a member of the group and a plan made whereby each museum committed to creating a set number of images.

The museums have also contributed their existing catalogue records to a joint online database that is available in prototype and is currently being tested. The hope is that by sharing access to all the records (about 175,000 at the moment), museum staff will be able to see the holdings of other collections, perhaps to aid research for displays or other projects. The addition of the newly created digital images will add to the value of this resource. The resource is funded for the next 5 years.
There is also excitement about hosting a series of high profile loans to a number of museums countywide. The group discussed a topic and possible lender for the loans, and how these loans might create a coherent story to promote all museums involved. At the time of writing, the theme may be of the coming and impact of the railways to Cumbria.

Without significant Arts Council England investment for the Cumbria Museum Consortium over an extended period it is unlikely that this project would have happened. Sustained investment enabled the consortium to build its capacity and establish a track record of achievement. In a broader sense, the aspirations of *Great Art & Culture for Everyone* helped to shape ideas for the project.

**The Maclise ‘Waterloo Cartoon’ project**

Royal Academy of the Arts
Themes: conservation of collections, digital access to collections
Arts Council England investment: £51,475 through the [Designation Development Fund](#)

One of the Royal Academy’s hidden treasures out of the vaults and into public view for the first time in over 40 years.

Daniel Maclise's monumental cartoon (drawing) for [*The Meeting of Wellington and Blucher after the Battle of Waterloo* (1861)], a fresco in the Houses of Parliament has been conserved, digitised, displayed and interpreted. The project was timed to ensure that the cartoon could be exhibited during 2015, the year of the bicentenary of the Battle of Waterloo. This epic Victorian drawing was purchased by the Royal Academy in 1870 and was exhibited at Burlington House but due to its size, fragile condition and, to some extent, its subject matter, it was hidden from public view for most of the last century. Measuring over thirteen metres in length and over 3 metres in height, the cartoon is divided into ten separate panels and was in 'deep storage' before the project began.

Conservation was key to opening up the story of the cartoon and maximising public access to it both physically and virtually. The project also aimed to contextualise this work within the Royal Academy’s Collection by allowing the digitisation of a wide selection of material depicting warfare and conflict in art, including paintings, drawings, prints and illustrated books.

The first steps were for paper conservators to access the cartoon to assess it and produce a treatment plan. It was then necessary to find a suitable space in which to treat such a large drawing. After considering various options, an artist’s studio in the Royal Academy Schools was
converted into a temporary conservation workshop. It was necessary to put together a team of specialist conservators who worked on the panels concurrently in order to complete the work in the time available.

The size of the drawing was a challenge in terms of treatment and also in finding a suitable gallery in which to exhibit it. A partnership was developed with the Royal Armouries, Leeds, and this institution borrowed the cartoon from May – August 2015 as the star object of the exhibition ‘Waterloo 1815: The Art of Battle’. It was then exhibited at the Royal Academy from September 2015 – January 2016 in a display focusing specifically on the cartoon itself.

Awareness of this previously little-known work has been significantly raised and the drawing has been preserved for future generations through careful conservation treatment. The Waterloo Cartoon was on public display for much of the 2015 Waterloo anniversary, and now that it is back in storage it remains accessible online (see link above). Royal Academy Publications also produced an accompanying guide to this work, featuring an essay on the history and context of the cartoon as a work of art and another – written by a specialist from the Royal Armouries - focusing on the depiction and identification of arms and armour.

It would have been impossible to display the cartoon, at the Royal Academy or at the Royal Armouries, without it first being conserved. Designation Development funding, in addition, supported much more than just the conservation treatment. Audiences were able to use the interactive both online and in the galleries, as well as benefiting from a range of free events and the publication.

The Royal Academy benefitted from great interest in this project from the media, including Front Row (Radio 4), The One Show (BBC 1) and national newspapers (Telegraph, Guardian). The cartoon was shown for over 6 months and, at the end of the exhibitions, has been safely rehoused in bespoke travel frames which mean that it is more easily accessible and moveable in the future. The project also offered many opportunities for sharing with the sector and for reaching out to specialist audiences as well as the general public. The display of the cartoon was accompanied by various different events at the Royal Armouries as well as at the Royal Academy. The Arts Council grant funded a study day for conservators, academics and curators which focused on the cartoon’s conservation issues as well as its history and context. A ‘show and tell’ event for conservation students was also held and there were numerous visits by specialist groups including the British Association of Paper Historians and a group of former Inniskilling Dragoon Guards.
Notice Nature Feel Joy    Derby Museums Trust

Themes: public engagement with collections, working with universities
Arts Council England investment: £47,000 from Renaissance Strategic Support Fund (now closed) plus £120,000 from DCMS Woolfson

Over 1,380 specimens from Derby Museums Trust’s natural history collection have been redisplayed in a new gallery, using a new open, playful, experimental and emotive approach and extensive community engagement.

The Notice Nature Feel Joy gallery was delivered using their bespoke Human-Centred Design Approach. Human-Centred Design is ‘the discipline of generating solutions to problems and opportunities through the act of making ‘something new’, driven by the needs, desires, and context of the users for whom we are making it’ (ref: PDD Consultancy). The Derby Museums’ Human-Centred Design Methodology draws inspiration directly from the 18th Century Enlightenment and applies to our 21st century needs. The HCD design approach compromises of six stages – define; understand; think/imagine; model/prototypes; test and evaluate; and produce/ share. This continuous process enables the project to be flexible and adaptable to changes to ensure the desired outcome is achieved. The project involved a number of key challenges:

- Specialist Knowledge – developing a new gallery without a specialist curator. After the initial community project lab stage the Trust called out to regional specialists and enthusiasts for support in identification and to select the most authentic chosen specimens.
- Space - the gallery stayed open throughout the entire process, visitors were welcome to watch and take part as the installation emerged. The gallery space acted as a giant project lab as templates for fixtures and selected specimens emerged on the floor and walls.
- Design - All of the fixtures were designed and made in house (except for the Hippo case). Utilising the Silk Mill workshop, staff skills and a core group of volunteers to design and develop unique, low cost fixtures that suited the aesthetic of the room and the collection.

The project worked with a range of departments at Derby University including 42 graphic design students, geology, forensic biology, zoology, psychology, illustration and product design students. Close collaboration with the University of Derby has enhanced the development and longevity of the project. Arts Council Strategic funding supported staff costs to deliver the project, marketing and a contribution towards the capital costs. Digital interventions were funded through the Innovation in Museum Displays Fund.
Derby Museums Trust had a strong desire to do this with people and not do it to people. They wanted to share the collection as a resource for creative, personal and emotional response in addition to scientific and historic interrogation. To co-design a space that was conducive to interesting encounters, could elicit wonder and curiosity and the desire to ‘find out more’. The aim is for the gallery to act as a stimulus, to excite and inspire people to take notice of the collection and their ‘own natural world’. Throughout the development and installation process the museum have openly experimented with possibilities for the gallery, inviting people to drop into the project space to test and play with prototypes and to help shape the design and interpretation. This open approach gave people an understanding of what went on behind the scenes; people felt the momentum of the project building and loved seeing the display develop. People felt involved and included. [www.dmnature.tumblr.com](http://www.dmnature.tumblr.com)

**Shifting Worlds – Industry and the Artist**

Ironbridge Gorge Museum and Meadow Arts
Themes: partnerships, public engagement with collections

Arts Council England investment: £87,228 from [Grants for the Arts](https://www.grantsforthearts.org.uk)

Ironbridge Gorge Museum Trust (IGMT) has a reputation for excellence in the fields of industrial archaeology and industrial heritage spanning 50 years, but has recently begun to work more creatively to develop an artistic programme that builds on, and adds to their academic achievements. The project with [Meadow Arts](http://www.meadowarts.org.uk), Shropshire, looked to build on IGMT’s previous art based installations while increasing and attracting a more diverse audience to the site as well as developing new relationships and building its own creative capacity.

The project was also designed to confront both visitor expectations (showing contemporary art in unusual places) as well as delivering an artist in residence, a contemporary art exhibition, a family oriented participatory event and a symposium that brought artists, academics, heritage practitioners and the public together to discuss the legacy of the Industrial Revolution.

At the heart of the project is the partnership between Meadow Arts and Ironbridge Gorge Museum, enabling them to understand and become familiar with an organisation in a different area of the cultural sector.

The public have been extremely receptive to the placing of contemporary art. David Nash’s piece entitled [Three Black Humps](http://www.dmnature.tumblr.com) received very favourable comments from the public as well as other
stakeholders within the Trust. The criticisms that were noted always led to valuable discussions about the role of contemporary art in a historical context.

The project also has had a positive effect on existing relationships enabling new conversations to be had, most notably with Historic England (who had to give scheduled ancient monument consent for the piece) that enabled the Trust to engage a national legislative body in a dialogue about the value of such arts in such a sensitive location.

The participatory events successfully brought in a new more diverse audience to Ironbridge and the Symposium created an exciting and interesting clash of ideas and provided thought-provoking discussions between artists and academics on the industrial heritage.

The partners learnt a great deal from each other – most notably recognising and acknowledging the different working practices between them, which required the need for good communication in order to deliver all elements of the project – however all agree that ‘it has been a productive and developmental experience with the output successfully delivered to a high quality.

The project looked at Industrial History through an artistic and creative lens, it confronted the public with new ways of looking at the past and brought new (contemporary art) audiences into the museum.

As the national development agency for Arts and Museums, the Arts Council England is able to bring cultural partners together creating new ways of looking at art and the past.

**Securing the Future of our Past**

Powell Cotton Museum

Themes: public engagement with collections, workforce skills, working with universities

Arts Council England investment: £240,000 from the Museum Resilience Fund

Everyone can be a researcher at Powell Cotton museum at Quex park.

The project aimed to increase access to and awareness of the museum’s collection, diversify its audience and highlight the important research that occurs behind the scenes. By creating a space where visitors could actively engage with the collections, the Museum hoped to create new stories
around objects, which were not always told from the Museum’s point of view. The tagline ‘everybody can be a researcher’ aimed to both broaden access to and appeal of the entire collection.

Bringing longstanding staff and volunteers on board with the project was fundamental to the legacy of this new gallery space. Many staff and volunteers felt disconnected from the process of redevelopment, or were frightened that change would not be positive. Others felt it was the museum’s role to ‘teach’ people and that actively involving visitors was irrelevant. “Philosophical Inquiry” – discussions involving staff and volunteers, and later visitors – offered a secure and non-judgemental environment in which these worries could be aired and worked through. Continual internal and external consultation showed those involved in the museum that the team leading the development were serious about including all staff/volunteers within the wider team developing the space.

Once those within the museum were on board, wider consultation with users (and, importantly, those who were not yet users) became key to the development of the project. Historically the museum had operated in a very insular fashion. In order to move away from telling visitors what they wanted to know or see, consultation with key stakeholder groups (including Philosophical Inquiry sessions like those held with staff) was very important.

It was important to the Museum to work with local stakeholders and businesses in the creation of the new space, as the majority of visitors to the museum come from the local area. This included using local designers and craftspeople in the build, and working with locally based HE institutions (such as the University of the Creative Arts) to create university projects based around the museum, which in turn brought new audiences. Families were identified as a key audience they needed to work harder to attract and so a partnership was created with the local children’s centres, offering parents on under 5s entry for £1 so that they could enjoy multiple visits with small children who might not want to stay for long (and therefore many parents were put off from bringing their small children and paying entry).

Arts Council England development advice and investment support allowed the museum to take risks and experiment with a type of gallery this museum had never experienced before. Whilst hands on spaces and interactive design are common features elsewhere, this was a new experience in the local area. Clever design and innovative ideas allowed the museum to pull off something more commonly seen in a larger museums with more staff. Visitor feedback has shown that doing something radically different from both the Museum’s own past way of working and different from other local museums, was a risk worth taking, as it has been hugely popular.
The investment didn’t just provide the money to refurbish a gallery, but provided a project to focus how the museum’s staff worked as a team. This was especially true of the education/collections departments, which had operated very separately. The project also created a focus for volunteers from across the site, who often felt isolated from the work others were doing, or did not feel involved. Overall, the project created a more cohesive feeling amongst staff and volunteers.

The end result has been the creation of a gallery that is very popular with visitors, often exceeding their expectations. The accessible handling collection continues to be a large draw, with visitors commenting that they feel privileged to be allowed to handle objects. The gallery has become a central hub for families visiting the museum and has increased the dwell time for visiting children within the museum. The experience has highlighted that the museum needed to provide a better offer for the clearest visitor group – families.

The organisation and visitors have benefitted by having a dedicated space in which activities can take place and visitors can express their own creativity through play, object handling and art, rather than just being told about objects through written labels that can only be seen though glass. The impact has been an increase in school visits and a higher uptake on family activities during the school holidays. Linking in with local children’s centres has increased their under 5s audience and has begun to make Powell Cotton museum a destination for carers of young children during the week, an audience that was significantly smaller before the project.

Within the organisation, the project has provided tools working better together across the organisation and broken down barriers between departments. This way of working continues to have a positive impact on the museum’s organisation health.
Voices of Asia: Telling the story of Asia in Leeds

Leeds Museums & Galleries
Themes: public engagement with collections
Arts Council England investment: £48,000 via Major Partner Museum scheme

There are over 6,000 Asian items in the museum collection in Leeds, which is the result of Leeds people travelling and working in Asia from the late 18th century onwards, as well as a more general appreciation of Asian art that led collectors to buy art here in the UK. In the gallery there are able to see star objects like an early stone sculpture, a Gandhara Buddha from 3rd century AD, a friendly Chinese New Year tiger puppet or a beautifully gilded chest from Myanmar, which is late 19th century.

Leeds has a significant Asian population. The museum wanted to find a way to tell the story of these communities and their heritage in a living, breathing, organic way, and to make the Voices of Asia exhibition one of the crowning elements of their world cultures displays. The focus of the gallery is three of Leeds’s Asian communities – Pakistanis, Indians and Chinese. The museum has always engaged with communities, but decided to go a step further, and set up a semi-formal network bringing together community and voluntary organisations with academics to provide advice, insight and context.

The group helped the museum team to identify objects in the collection, as well as community artists and performers who helped contribute to four films and a supporting cultural programme. The title ‘Voices of Asia’ was deliberately chosen to represent the many Asian communities living within the city, the different languages spoken in the continent, and passion for contemporary film that is incorporated in the new displays. The displays, which have been planned in partnership with local Asian community groups and a local Advisory Network, will change annually to reflect different projects, themes and world faiths.

Set to last for five years, the gallery will feature a changing programme of displays exploring a different world faith each year along with other fascinating topics related to each theme. Local Asian businesses and performers will also be given the opportunity to feature, presenting a local link between the continent and the thriving multi-cultural city that Leeds is today. This has led to a better exhibition, but also helped the museum to deepen the way they engage with communities- ‘We have always had good links, but never before in such depth.’ [museum]

In the preparation of the programme, the museum worked with students, interns and volunteers, all of whom have gained useful experiences, life and job skills.
Arts Council England’s investment has supported the development of a vibrant new gallery but, perhaps more importantly, the establishment of a community network that is now well established and continues today. Far from being a one-off exercise, it continues to prove an invaluable and stimulating partnership with these communities, which has a major impact on work at Leeds Museums & Galleries.

**Sport in Museums**

A range of different organisations from across the cultural, sport, and heritage sectors

Themes: collections expertise; sharing and lending collections; partnerships between museums nationally; digital; workforce skills; working with universities

Arts Council England investment: £129,000 over three years (2015 – 2018) through the Museum Resilience Fund Subject Specialist Network (SSN) strand

People are fascinated by the heritage of sport. Sporting collections provide museums with a significant opportunity to appeal to new and hard to engage audiences because the audiences traditionally associated with sports often tend to be non-traditional museums visitors.

However, historically there has been insufficient strategic or policy support for the development of sport in museums or wider heritage provision around the history and heritage of sport.

There are a range of significant barriers for those working in the sector which prevent large-scale delivery of sporting exhibitions and programming by museums. These include:

- a lack of understanding of sporting collections or how to engage the relevant organisations to support them
- a lack of central place information about where sporting collections exist and how to access them
- a challenging issue around the perception of sport’s place within museums and culture
- a lack of support and networking with and for those outside of the museum sector holding major sporting collections and incredible knowledge of the sporting past – often private collectors or Higher Education Institutions

In addition, the general lack of research and evaluation into the role and value of sport in museums and its impact on wider policy areas, prevents museum professionals from being able to make the case for delivering sports programming and to attract wider funding investment into the
sector. These issues had resulted in a disparate collection of sporting heritage held by a range of different organisations and individuals, tending not to work together.

The Sport in Museums Network aims to change all this by supporting work across the fields of sporting heritage to increase the use of sporting programming in museums venues.

The Subject Specialist Network funding from the Arts Council supports professional development activity for the museums sector, and wider related partners, and removes barriers inhibiting the development of engaging, enjoyable and quality sporting provision in museums. The Sport in Museums network provides a catalyst for change. In dialogue with members, the network has sought to establish long-term sustainable activities which will last beyond the life-span of the funding. This includes the ongoing development of the National Sports Museum Online. This is a free resource for users and draws together all information about sporting collections nationally (152 collections so far).

In addition the Sport in Museums website has been set up: this is a site specifically aimed at sharing information to support Continued Professional Development in sport in museums. And the network is now setting up regional networks across the UK with 9 volunteer network leads, a mentoring programme, a national conference and associated journal about the impact of sport in museums, education resources. It is also investigating a membership and investment programme to enable a more sustained programme of activity due to be launched in 2017.

Activities are driven by partnership working across the public, private and third sector. The network includes 350 different organisations as diverse as health professionals, sports governing bodies, teachers, museum staff, archive managers and academics – the range and type of organisations involved means access to knowledge, experience, and support from many different areas. For example:

- universities such as Manchester Metropolitan University, Leeds Beckett University and UCLAN in Preston to support research and evidence based programming
- local authorities, such as Nottinghamshire County Council, support the National Sporting Heritage Day and provide in-kind support for the annual conference
- sector organisations such as the Association of Independent Museums and Museums Development, help to interpret best practice guidelines for the sector to match specifically to sport in museums
- sports clubs and governing bodies help to advocate for the role of sporting heritage and establish best practice models
other networks, such as the Medical Museums Network and the Army Museums Ogilby Trust, to ensure best use of funding and support for members.

Arts Council England’s small grant has enabled the beginnings of a structured approach for the sport in museums sector including supportive and challenging development advice. The network now has functioning infrastructure online; a developing social media presence where network members can share and discuss in real time; a developing strategic programme of regional events and support; a growing understanding of the future needs of the sector and the activity needed to support that.

The Sport in Museums Network is now recognised as the leading organisation in the field: feedback from members suggests that without the network, they would either be unable to deliver their activity entirely, or would struggle and provide less engaging, lower quality work, Arts Council England has also brokered engagement with Sport England and can support the future development of the network by helping it to feed into wider strategic meetings – for example education, health and wellbeing, and community cohesion.

**Centre of Ceramic Art** (York Art Gallery, York Museums Trust)
Themes: collections research, partnerships, collections expertise, working with universities
Arts Council England investment: £60,689 from Museum Resilience Fund Subject Specialist Network strand plus part of Major Partner Museum funding and £8m capital support.

York has generated new interest and new audiences in contemporary ceramics. York Museums Trust’s ambition was to create a Centre of Ceramic Art (CoCA) as a way of raising the profile of the collections of British studio ceramics, encouraging its use and enjoyment. The idea was to make CoCA a nationally and internationally known brand, creating opportunities to share collections and to collaborate with institutions in the UK and beyond.

Research into York Museums Trust’s rich collection of contemporary ceramics and supporting archives has increased with the creation of new shared knowledge. That knowledge is being shared with colleagues in the sector through the Contemporary Studio Ceramics Subject Specialist Network. CoCA is a brand new UK based resource founded on the Trust’s rich collection of contemporary ceramics and supporting archives, which is one of the biggest and has the broadest coverage of artists in the UK. CoCA displays present ceramics in a range of unexpected and challenging ways, offering something different to other UK collections. York Museums Trust are
committed to working with artists and collectors in creative ways and also to building a body of research based on the collections and the broader subject of British studio ceramics.

The York Museums Trust put the CoCA at the centre of plans for the major £8million capital redevelopment of York Art Gallery, using it as a unique selling point for raising funds and raising awareness of the strength of the collections. This ensured that CoCA had a high profile before it launched and that there was an audience eager to see it. Before launching CoCA the team attended a number of high profile ceramics events such as giving lectures, having stands promoting CoCA using objects from the collection, producing marketing material to give away) which proved extremely effective. In 2012 the Trust set up the *Contemporary Studio Ceramics SSN* to position CoCA as a leader in the sector. They also launched a website and a social media campaign called *Rethink Ceramics*.

There have been many positive outcomes since the CoCA opened as many artists have produced events and now sell work through the shop. Academic institutions undertake new research, provide practical events and with ceramics organisations to ensure CoCA reaches specialist audiences, for example collaborations with the Crafts Potters Association to create *Ceramic Art York* a new annual selling event. The Curator of Ceramics succeeded in getting a Jonathan Ruffer Curatorial Grant from the Art Fund to do some international trips to begin identifying a potential partners for CoCA in the USA and Europe.

Arts Council England’s investment was crucial to the major £8million capital redevelopment of York Art Gallery, creating two new gallery spaces dedicated to CoCA to house changing displays, exhibitions and commissions and commissioning artist Clare Twomey to produce a major new work. The Arts Council funding has helped support the research and development of displays and founded the UK wide *Contemporary Studio Ceramics SSN*. CoCA launched to great critical and public success and received some fabulous coverage in the UK and beyond. Organisations from the UK and abroad have visited and asked for advice on various aspects of CoCA.
Compton Verney: Redisplaying the Chinese Collection

Themes: collections development, public engagement with collections
Arts Council England investment: £89,000 from the Designation Development Fund and £101,268 from the DCMS/Wolfson Foundation

The Compton Verney House Trust (CVHT) collection of ancient Chinese bronzes is the gallery’s most important permanent collection, and currently the only one to enjoy national designation. Moreover, it is one of the most important of its kind in Europe.

However, since the gallery opened in 2004, this valuable collection had been curated in line with the Founder’s original wishes that it should feature no interpretation – with no captions, texts or other interpretative material. Nor was the display helped by being housed largely in high cases which were inaccessible for children or disabled visitors. As a result, the Chinese galleries were treated by most visitors simply as a corridor, with most passing straight through without recognising the importance of the objects they had just passed.

The intention of the redisplay was to reinterpret the collection to make it more accessible and engaging visitors, and to properly recognise its importance as one of the most important collections of its kind in Europe.

The collection is now arranged thematically, with emphasis on the ways in which vessels were used and on their continued importance in both China and the West. All objects have a wall caption and a gallery guide provides further information about the most important works in the collection and their context. There is a new illustrated timeline and an iPad with an app detailing how bronzes were produced. All objects are now housed in showcases which meet Government Indemnity Scheme specifications, and almost all objects are fully encased, meaning they will not need conservation cleaning as often as previously.

The adjacent Discovery Room was also equipped with Chinese activities, books, Kurt Tong photographs of contemporary paper offerings, new modern Chinese posters, and a cased bronze from the collection. At the same time, Compton Verney’s highly successful shop was replanned to reflect the redisplay with an extended range of new Chinese merchandise, the popularity of which has helped to increase spend per head in the shop to £2.82, an increase of 42 pence or 17.5% ahead of budget.
Visitor feedback has been excellent, with front of house staff observing that visitors now spend far longer in the Chinese galleries than previously. After four months of trading, this increase in footfall had resulted in admissions income exceeding budget by £80,000 (32%) and retail exceeding budget by £12,000 (13%).

The ‘Chinese Month’ in September 2015, in particular, proved highly successful in visitor terms, helping to animate the traditionally quiet period between special temporary exhibitions. The first-ever ‘China Revealed’ Sunday alone brought an additional 400 visitors – tripling the average gate for a between-exhibition Sunday.

As this case study shows, investment in arresting displays and engaging interpretation is key to increasing visitor numbers the investment by Arts Council England in the Chinese redisplay has been a major factor in helping CVHT achieve ambitious visitor number targets.

Interact: Strengthening Collections at the National Holocaust Centre and Museum

For 20 years Holocaust survivors have presented their testimonies in person at the National Holocaust Centre and Museum (NHCM) to school pupils and others on a daily basis. The impact has been huge with thousands of children and adults inspired by what they have heard. Many have felt empowered to challenge behaviours taking place in communities today. This method of learning will soon not be possible as the survivors will not be able to take part in the future.

The Digital R&D fund for the Arts project investigated how interaction can be maintained and created between audiences and significant individuals with unique knowledge or experience, even post-mortem, utilising technology. NHCM developed a means of interacting with a pre-recorded set of testimonies from individual survivors of the Holocaust, so that the survivor appears to be able to answer the audience’s questions. This involved the use of speech recognition, Natural Language Processing (NLP), stereoscopic 3D, laser scanning and 3D visualisation and ambisonic sound. The result is that in total ten Holocaust survivors have been captured in a stereoscopic 3D 4K format giving their testimony and answering hundreds of pre prepared questions frequently
asked by children and adults. The application of technology means that in the future audiences can still interact with a Holocaust survivor and the results are now being piloted at the centre. The museum also houses items which tell part of a remarkable individual story of survival. This project has enabled their stories to be brought alive by the people who owned them. Through meeting with survivors in their own homes with artefacts, NHCM’s curatorial team have unlocked memories and learning that has never been vocalised at the centre before. Personal witness has been captured in a way which will stand the test of time. The resources are now being used to develop new education programmes, new digital interpretation in the exhibitions and has supported significant improvement of the Collections area of the website.

NHCM delivered the digital project in partnership with interpretive design consultancy Bright White Ltd. Professor Eunice Ma, Associate Dean (international) and Professor of Digital Media and Games at the University of Huddersfield worked with NHCM on research supporting the project’s development. They also collaborated with the US-based specialists USC Shoah Foundation, the Institute of Creative Technologies (ICT), and design consultancy Conscience Display on the technological developments. This project brought new partners for NHCM and these partnerships are now continuing on new projects.

NHCM can now prepare for a future which will be very different to its first 20 years. Interact has contributed to the wider interactive testimony project which is now on test in the centre and audiences are interacting with a filmed / virtual survivor and finding it an educational and inspirational experience. NHCM are looking at producing a web based version for use nationwide and adding more survivors’ stories using the same techniques. The collections has produced resources which can be used in the exhibitions, learning programmes and online. It has shaped a way of working with survivors to document and record as many of their experiences as possible while this is still possible.

Arts Council England’s role was critical to the development of both projects. NHCM said as a result of Arts Council advice the projects became more outward focused, looking at the impact they could have on the sector as a whole rather than just the field of Holocaust education. They also became more focused on wider engagement and accessibility. Staff appreciated Arts Council England’s links with other organisations which NHCM staff have been able to build on and following the end of arts council funding NHCM have been able to secure the interest and support of other agencies including government. NHCM value the way arts council staff (from different specialisms) work in tandem when being asked for support and that requests for advice are always comprehensive and quickly received. In this project the arts council role has helped to bring the two projects together
demonstrating that digital does not stand in isolation and that collections are still hugely important to the future.

Tyne & Wear Archives & Museums Digital Programmes

Themes- digital, partnerships, working with universities, workforce skills and leadership

Arts Council England investment: TWAM is a Major Partner Museum plus £113,000 Digital R&D fund for the Arts

Tyne & Wear Museums & Archives (TWAM) wanted to inspire new and existing audiences with its museums and collections through the use of new technologies and contemporary digital practice. There were two key challenges to this- understanding rapidly evolving digital behaviours and increasing digital literacy across the organisation. How could the museum create interconnectivity with external digital partners and networks, in order to sustain and grow organisational engagement with the digital programme?

From 2014 the museum worked on multiple initiatives in collaboration with a range of arts, research and technology sector partners to pursue these aims. Research into online collections engagement evidenced that a limited range of audiences explore TWAM’s large and diverse online collections. Two key projects were produced as a result. Collections Dive received £113,000 funding from the Digital R&D for the Arts programme to develop an innovative online interface that engaged more diverse, non-specialist audience with cultural heritage collections. Secondly, Future Makers was developed to create new in-venue engagement via digital participatory programmes bespoke to individual museums.

With each project, TWAM’s Digital team ensured a range of teams (including Learning, Events, Curatorial) were invested in this programme. Additionally, the Digital team programmed a range of CPD workshops, site visits and network events to inspire and build staff knowledge. TWAM leads the region’s Digital Cultures group, a network of arts and culture professionals, creative technologists, designers, producers and researchers. This serves as a best practice guidance forum for colleagues of all departments including Outreach, Learning and Communications

Microsoft Research and Newcastle University served as technical and research partners on the development of Collections Dive. Future Makers was a pilot programme produced with acclaimed innovation lab FutureEverything. Five TWAM venues worked with five producers from digital arts and design sectors as well as gaming, maker and hack networks to plan and deliver bespoke participatory public activities and events.
TWAM’s digital literacy drive has developed learning activity with a range of partners, including Life Science Centre and all five of the North East (NE) region’s universities. The Digital Cultures group comprises of members from NE arts organisations, artists, researchers and technologists. Major Partner Museum funding was crucial and supported all activity, from funding the *Future Makers* programmes and its communications activity, to financing new posts. Arts Council England’s advice and guidance gave TWAM the ambition to develop this whole programme, as well as supported the development of the *Collections Dive* application and helped TWAM connect to new networks of UK arts and technology organisations and producers.

*Collections Dive* culminated in the production of a web interface and software development kit (for adoption by the wider sector). Six months from launch, this interface tripled the number of visitors engaging with online collections through TWAM’s website, and demonstrated a high depth of engagement (average dwell time of 3.2 minutes).

*Future Makers* engaged a high proportion of new visitors at each of its venues (from steam enthusiasts and coders collaborating at hack days at Stephenson Railway Museum to the intergenerational production of wearable technology at Shipley Art Gallery), with 44% of audiences stating they had not previously visited those venues, each engaging on average for 3.5 hours in venue.

TWAM’s ongoing digital literacy activity has engaged over 50 staff from across the organisation, supporting the development of more than 20 venue-based Digital projects since 2014, engaging targeted audiences totalling over 21,000 people.

70% of audiences engaging with *Collections Dive* stated they were inspired by collections they would not have found otherwise. Key learnings for TWAM include in order to engage more diverse audiences with collections, we must design more for casual, curious audiences. User-centric insights have been shared internally to support future collections development. This project won the 2016 Journal Culture Award for ‘Museum of the Year’. TWAM has been invited to speak nationally and internationally on the project and its findings (including the prestigious Museums and the Web, USA).

91% of participants in the *Future Makers* programme stated they would engage with future digital participatory programmes at venues. Currently seven venues are developing targeted programmes in response to these findings, to be delivered across 2016-18, with 115% increase in staff now engaged with the ongoing digital programme.
TWAM has been recognised as a leader in building connectivity between regional arts and technology sectors through the ACE-funded North Networks programme, commencing July 2016. This project seeks to establish networks in North West and Yorkshire (led by Abandon Normal Devices and National Media Museum respectively) that emulate the positive work of the Digital Cultures network. TWAM will serve as lead on the development of the overall project. Additionally, TWAM’s Digital work has been recognised through prestigious speaking slots at CultureGeek 2016 and keynote at 2015’s UK Museums on the Web.

**Wikipedia Yorkshire Network Project**
York Museums Trust with Wikimedia UK, Museum Development Yorkshire
Themes: digital, public engagement with collections, partnerships between museums locally
Arts Council England investment: Major Partner Museum (York) and Museum Development Yorkshire

Yorkshire Museums go digital!
The Yorkshire Network Project was the first GLAMwiki project to operate at a regional level. Working with Wikimedia UK and Museum Development Yorkshire, the project gave accredited museums across the county – many with little or no previous experience of open licensing and digital knowledge sharing - the chance to engage with Wikipedia. The project’s aim was to build a self-sustaining network of skilled and knowledgeable museum professionals and Wikimedians that would facilitate the ‘opening up’ of collections across the county.
The project had a number of challenges:
- Gauging digital literacy and capacity, training staff and volunteers not only how to edit Wikipedia, but how to collaborate with the Wikipedia community
- Instituting policy change and help larger organisations understand how they can go about embedding open culture, open licensing and knowledge sharing into their digital agendas
- Encouraging the donation of images – particularly digital surrogates of works already in the public domain or not subject to third-party copyright restrictions
- Exploring opportunities for museums to innovate on Wikipedia and Wikimedia Foundation platforms.

The project had many successes, the biggest being that it was used as a template for Wikimedia UK and National Libraries of Scotland’s Wikipedian in Residence programme.
Arts Council England funding underpins York Museums Trust’s (YMT) Digital Team and the Museum Development Yorkshire programme. Without it exciting and innovative projects like this would not be possible. Arts Council England development support has helped YMT modernise its digital infrastructure and internal processes – and without this groundwork a project advising other institutions and helping them develop digitally would not be possible. It is testament to the root and branch rethinking of digital within York Museums Trust that subsidiary projects – such as the new curator-led Wikipedia project on Roman Coinage – can happen without further investment.

As a result of this strategic approach the project connected with a third of accredited museums regionally (50 institutions), 50 people were trained to edit Wikipedia – including 12 individuals from arts and heritage organisations. Three partners released openly licensed content onto Wikimedia Commons, seven Wikipedia editors collaborated on the project remotely. Since the project ended artefacts from YMT’s collection have been viewed on Wikipedia 9.9 million times, Harrogate Museums collections have 2.7 million views and the Laurence Sterne Trust collections almost 1 million views. YMT had a new article featured on the Wikipedia homepage on the day the art gallery reopened. This was written and researched entirely by external volunteers. Images were provided from YMT’s openly licensed image collection.

YMT positioned itself as an innovator in digital openness. This was a new and risky project that had uncertain outcomes, but resulted in a huge amount of learning about where on the spectrum Yorkshire museums and art galleries are in terms of their digital capacity, literacy and innovation. It has shown the power of releasing clearly licensed, open content on open platforms that encourage collaboration. In addition the benefit of museums relinquishing control of their assets and supporting volunteers to re-interpret collections online. At the same time, it has resulted in plenty of soul searching when it comes to upskilling institutions that do not have digital departments, and demonstrated the benefit / necessity of top-down support for digital projects.

**3D scanning the West Yorkshire Hoard** (Leeds Museums & Galleries)
Themes- digital, collections research, public engagement with collections
Arts Council England investment- Leeds is a [Major Partner Museum](#)

How do we digitally preserve objects without damaging them? [Leeds Museums and Galleries](#) (LMG) love a good challenge so they are investigating contemporary 3D scanning technology to develop 3D data models of objects in the [West Yorkshire Hoard](#), which is a small group of Anglo-Saxon gold rings and other items found in the Leeds area. One of the objects found from the hoard
include a stunning, unusually large 10th Century gold ring with a round decorated bezel. 3D scanning the hoard will allow LMG to make it accessible to researchers across the world, as well as for local audiences to appreciate the physicality of the treasures.

For conservation reasons, the items from the West Yorkshire hoard cannot be scanned the same way as other objects, as usually a fine powder is applied to gold to stop the light reflecting during scanning. Because the objects are so precious, putting any sort of coating on the items risks leaving a residue, particularly on the objects that are very highly decorated.

Three different types of scanning technologies were identified, including this infra-red laser that scans at 458000 points per second at a resolution of 5 microns (One micron is 1/1000 mm (1/25,000 of an inch).

In order to achieve the perfect scan, the object needs to be able to rotate 360 degrees so the laser can pick up all the information. These items are over a thousand years old; the arms usually used to do this could potentially harm the surface of the objects.

Leeds are now working with scanning organisation Europac, who are developing a special arm for Leeds Museums and Galleries to use which will be both stable enough to rotate the objects securely but padded so as not to damage their delicate surface. The next stage is to come back to Europac once the arm has been developed and to scan all the objects properly.

Arts Council England have been instrumental in this project through their encouragement to work with partners and engage in innovative work.

Great Fire website
Museum of London
Themes: partnerships, digital
Arts Council England investment: The Museum of London is a Major Partner Museum

The 350th anniversary of the Great Fire in September 2016 and the anticipated increased national profile of the topic provided the perfect opportunity to develop the website for anyone interested in the topic, not just schools, but nationally and internationally. The City of London was keen to forefront the outstanding fire-related collections of its cultural institutions as part of the anniversary of this iconic city event.
The Great Fire is a hugely popular subject for the Museum of London—over 20,000 pupils visit the War, Plague & Fire gallery every year. The Great Fire was the most commonly searched topic on the museum’s main website.

The anniversary also provided an opportunity to work with specialist partners to produce a Great Fire Minecraft experience. Minecraft has a huge following, with 70 million users worldwide and at least 1 million people playing at any one time, so is potentially a very effective way to engage new audiences with the story of the Great Fire and the partners’ cultural assets.

The site is a partnership between the museum and three other City of London cultural institutions—London Metropolitan Archives, Guildhall Art Gallery and the Monument. All partners are providing object images and records for the site (around 100 in total) and are members of the project team. We are also working with a number of collaborators who are also providing content, for example the National Portrait Gallery, The National Archives and London Fire Brigade Museum.

The site will be launched on 2 September 2016 at www.fireoflondon.org.uk and features:

- a new design and navigation based on an intuitive map and timeline interface
- a brand new interactive story aimed at KS1 pupils that includes challenges and games
- layered content aimed at adults, structured around key themes
- around 100 rich object records with high quality full-screen images, including a selection of 3D objects that users can manipulate
- a page linking to the Great Fire 1666 Minecraft experience which enables users to explore the 17th century City of London, fight the fire and rebuild London. The ‘maps’ that make up the experience are the largest ever produced in Minecraft.

Investment from Arts Council England has enabled the development of the site and enabled the Museum of London to lever £50,000 of additional support from the City of London.
Claymills Pumping Station Accreditation success

Claymills Pumping station
Themes- workforce skills and leadership, collections development

Arts Council England administer the Accreditation scheme

Claymills Victorian Pumping Station is a nationally important Grade II* and Grade II listed site on the outskirts of Burton on Trent. The complex, built in 1885, contains buildings, engines and other equipment erected for the purpose of pumping sewage waste, mainly brewery effluent, from Burton to a sewage farm two and half miles away. Claymills has the largest collection of ‘on original site’ steam engines in the country, including four large Gimson beam engines.

From 1971 onwards the site was unused and falling into dereliction until listed, following which Severn Trent Water and English Heritage invested significant funds to restore the fabric of the building and remove asbestos etc. The Claymills Pumping Engines Trust was incorporated in 1986 for the purpose of restoring the dilapidated steam-powered sewage pumping station. Work on restoration didn’t start until 1993 when the site owners, Severn Trent Water plc, handed over a set of keys to the entrance gate. There was no written agreement regarding access to the site between the owners and the Trust.

The first large beam engine was restored to working order, a boiler was renovated, and a steam-powered workshop restored by 2000. The restoration work was made possible by the highly-skilled volunteer base drawn from the local area which has a strong manufacturing and engineering tradition. At this time the Trust began to develop the site as a tourist attraction and a working museum. Business methods were introduced and a view was taken that the site should aim to become an Accredited museum.

Members of the Trust had no experience of museum practices nor anyone with museum experience, but received enormous help and encouragement from the Museum Development Officer and their Museum Mentor. One big obstacle to achieving Accreditation was the lack of any formal agreement regarding tenure of the site.

The whole process of Accreditation was a steep learning curve for the volunteer team, particularly implementing collections management procedures to SPECTRUM standards. The Trust has always aimed to achieve the highest standards in all activities, whether it be restoration of buildings and machinery, or business practices, and the same principles were applied to achieving and maintaining Accreditation.
The benefit of achieving Accreditation was “street cred” within the museum fraternity and opportunities to apply for outside funding to help with restoration.

The main issue to gaining Accreditation was the lack of a long-term lease. Severn Trent Water had indicated that lease discussions were not on their agenda in 2013 and the Trust was having real difficulties gaining access to their top level management. The Trust therefore gained help from their local Member of Parliament (Andrew Griffiths) who has an interest in industrial history. He was of enormous assistance and held meetings with the Severn Trent CEO. This kicked off lease negotiations. At the same time the Trust appointed a President and elected Sir Alan Jones to the post. It was the ability to broker relationships with local stakeholders which led to the Trust being granted a 60-year lease in October 2014. Working towards Accreditation was useful leverage in obtaining security of the site.

Accreditation was achieved by a small sub-committee reporting directly to the Management Board. The support of the Museum Development Officer (MDO) and the Museum Mentor were crucial in setting standards and providing education to the accreditation team. The Management Board attended many workshops provided by the MDO and were able to learn from other Museums’ experiences. The Trust also achieved a number of recognised standards such as Visit England’s Visitor Attraction Quality Assurance Scheme; STEM (the government initiative to encourage children into the sciences); Learning Outside the Classroom Quality Badge as well as various awards of which the most prestigious is the Queen’s Award for Volunteering.

The Trust achieved Full Accreditation in March 2016. As a result of the work leading up to the award, the museum side of the Trust, particularly regarding documentation standards, operates at a much improved level and the volunteer staff are confident in what they are doing. The main impact of achieving Accreditation is in the mind-set of the management. The Trust is now recognised to be a working museum with collections held for long-term public benefit, rather than just a restoration project or a visitor attraction. The management board considers aspects of Museum Accreditation standards where these impact on other areas of concern. One example is when the Trust was offered a steam engine which was not original to the site, Accreditation’s focus on the aims of the museum and a focussed collections development policy enabled the Trust to make the strategic decision to turn down the offer. Accreditation has also opened up avenues to outside funding that were previously not available (e.g. Association of Independent Museums small grants programme).
Strengthening the Workforce in Cambridgeshire Museums


Themes- museums working in partnership locally, workforce skills

Arts Council England investment: £90,000 through Museum Resilience Fund

If you are a volunteer in one Cambridgeshire museum you can get reciprocal free entry to others in the partnership: just one great idea from the Strengthening the Workforce in Cambridgeshire Museums (SWIM) project.

Cambridgeshire’s independent museums, most of which are volunteer-run, needed to deliver improved customer service. Cambridgeshire County Council led the project designed to develop partnership-working across clusters of museums, with the emphasis on volunteer and trustee recruitment, training, co-ordination and management. Almost all the county’s independent museums receive some level of local authority annual grant. At a time of serious reductions in local authority investment there was also a universal need for trustees with financial, marketing and fundraising skills to improve resilience.

Two Volunteer Co-ordinators were appointed, each of whom worked across six museums across the county, one in the south and west, the other in the north and east. The main objectives for the project were the recruitment and training of volunteers and trustees.

The project built on the good work undertaken through the Arts Council funded Museum Development programme in Cambridgeshire (SHARE Museums East) as well as with Museums in Cambridgeshire (MiC) which contributed partnership funding.

During the delivery of the SWIM Project, the Cromwell Museum, Ely, went through a change of governance. Recruiting a sufficient number of trustees and volunteers with the necessary skills were vital tasks to ensure the sustainability of the museum once it became a Trust. The SWIM Project was therefore in a good position to offer support to The Cromwell Museum with volunteer recruitment- recruiting over 50 volunteers to work in Front-of-House roles and helping the museum to stay open.

The project has led to multiple positive outcomes including:

- volunteer hours are now been accurately recorded across most of the SWIM museums with the use of sign in/out sheets
• many museums are committed to using the Volunteer Equality and Diversity form, a new tool to help them monitor diversity in their organisations
• many museums have recruited volunteers with a more diverse range of skills in areas that are directly benefiting museums, e.g. social media, marketing, finance
• more opportunities for networking amongst participating museums, leading to improved communication and the sharing of ideas and best practice.

“By volunteering at the museum, I do feel that I am more a part of the town. I’ve only lived here for five-six years whereas some of the other volunteers have lived here all their life. Being in the museum, when people wander in, it’s good to feel part of something. I’m quite delighted I did it [became a volunteer].” (St Neots Museum volunteer)

“I originate from Manchester and moved to Wisbech in 2013. As a result I have little knowledge of the surrounding area and Burwell [Museum and Windmill] was unknown to me prior to my interest in helping. Since then I have researched the area, updated the Wikipedia article a little and have learned about other museums in the vicinity.” (Burwell Museum volunteer)

**Future Proof Museums (Pilot Phase)** Arts Marketing Association (AMA)
Themes: workforce skills and leadership, digital
Arts Council England investment: £215,170 through the [Museum Resilience Fund](#)

*Future Proof Museums* is a national project led by the Arts Marketing Association (AMA) and designed to significantly improve the resilience of Accredited museums across England. The Future Proof concept and design is its advocacy of a ‘top-down and bottom-up’ approach for directing change in museums. Museums increasingly need to respond to change. This programme seeks to empower museums through a new inclusive and more creative process designed to generate confidence throughout the company around an agreed future direction.

The programme is delivered in three stages. Each participating museum undertook an initial diagnostic session involving the museum director, members of staff, trustees and volunteers. The team-focused diagnostic sessions were aimed at driving ambition for change across the team, and to be genuinely involved in it from the beginning. A three-day intensive residential programme for directors of participating museums followed during which they each created a manifesto defining their museum’s core purpose or cause; analysed their business model to produce an innovative one-page business model canvas, and assessed their leadership style. The residential gave the CEO the tools to lead a process of change within their museum.. The third stage of the programme is
focused on ongoing mentoring and facilitation support linked to the programme’s key topics of manifesto, business model canvas and leadership style. This supports the CEO to lead that strategic planning and change process within their museum. The leadership sessions are therefore partly about their leadership style and partly about how to manage change and create an agile, more entrepreneurial culture that is open to change on an ongoing basis.

Twenty museums took part in the Future Proof pilot which runs from September 2015 to Spring 2016. The range and scale of museums included Major Partner Museums, local authority and independent museums and specialist collections from throughout England. The museums interviewed reflect different constituencies and diverse internal cultures but they all recognise that they need to change in ways they had not previously considered - 'staying the same is a downward spiral'. Future Proof is already leading to a shift in mind-set and to move beyond a fixation with finance and making visionary and creative use of their assets. The real outcome for Future Proof is not to stimulate rhetoric but to pave the way to sustainability and resilience through cultural change in museums.

Participants say that Future Proof is differentiated from other current museum resilience programmes by its innovative structure and the quality of the course content, the expertise of its programme leaders, and the support given to participants to empower the implementation of change. Future Proof has led to changes in understanding of what resilience can mean to a museum; and the AMA has created a working definition for Future Proof: 'Resilience requires the capacity to adapt to a constantly changing environment, without losing sight of your core purpose.' The changing funding landscape is causing much anxiety about the future funding of museums. One strategy to deal with this is a ‘batten down the hatches’ mentality that looks to saving money whilst preserving the status quo - Future Proof adopts a very different ethos. The programme embeds an interpretation of resilience that develops the ability to bend and make radical change and transformation to be true to purpose. All facets of an organisation flow from this purpose or cause, whereas sustainability tends to focus on finance.

**Beamish: the Living Museum of the North**

Themes: workforce leadership, partnerships, public engagement with collections

Arts Council England investment: £2,128,749 via the [Major Partner Museum](#) scheme

In 2008, when Richard Evans took over as Director at [Beamish](#) the museum was facing considerable challenges. Visitor numbers had declined from a peak of 500,000 in 1989/90 to
297,000 in 2008/9, and the museum faced an increasing operating deficit of £500k in 2009/10 as a result of not being able to meet increasing running costs with income gained from operations. The museum was potentially at risk of becoming unsustainable.

Richard and his team developed a four year plan – the “Business and Operational Improvement Plan 2009-2013”. The process begun with a review across all areas of museum operations to identify areas for improvement. The plan was underpinned by the crucial aim to become self-sufficient, rather than relying on core revenue funding from local authority partners, the DCMS through the MLA Renaissance programme. The business plan set out four clear objectives:

- position the visitor at the heart of everything Beamish does
- drive income and control costs to secure financial sustainability
- sustain and if possible increase visitor numbers by offering value for money, attracting people year-round and re-engaging with regional audiences/stakeholders
- provide solid foundations for a longer-term development plan

The delivery of the 2009 – 2013 business plan was very successful, especially given the economic climate. Key operational improvements included the introduction of the value offer Beamish Unlimited ticket, giving 12 months entry for the price of a day ticket; investment in major festivals and events to heighten the visitor experience and extend the season. In addition, developing volunteering opportunities and prioritising work with local communities and children and young people. A governance review was initiated and started the process of moving the museum out of local authority control. The operating charity Beamish Museum Ltd (BML) was established in 2008, leading to investment in new systems and a restructure of resources.

The growth in visitor numbers and in turnover vastly exceeded the objectives set in the 2009 - 2013 plan. Beamish achieved a healthy operating surplus each year, enabling the museum to invest in more staff, establish reserves and fund maintenance and capital developments to deliver further improvements to the visitor experience.

Beamish has invested c. £5m in an incremental capital programme since 2009, to introduce new attractions (87% of visitors say new exhibits are the key motivating factor driving repeat visits), enhance the visitor experience and maximise income generating opportunities. The programme began in 2009 with the purchase of an Edwardian Fairground. There has been significant investment in the retail and catering offer on site, and the museum has taken the previously franchised exhibits - the sweet shop and pub - back in house, and immediately saw a significant increase in catering income.
The museum is currently working to an ambitious 12 year vision for the site, set out in the “Development and Engagement Plan 2013 – 2025” (DEP). The 12 year vision was developed following extensive consultation with key stakeholder groups. The DEP is underpinned by three guiding principles that will sustain the museum’s growth and resilience, focusing on being a living museum that shares stories of everyday life in the region through time, involving and reaching out to communities across the North East, and seeking opportunities to innovate and operate entrepreneurially.

“Remaking Beamish” is the flagship project that delivers on the first phase of the vision. The £18M scheme will take the museum forward, with the creation of a 1950s town and farm, as well as additions to the existing 1820s area. Beamish is at stage 2 for an award of £11.5M from the Heritage Lottery Fund, and construction works are due to start in 2017, completing in 2020/21.

The aim of the project is to reach new audiences and develop an even more resilient and sustainable museum. There are 30 buildings in the scheme, providing additional income opportunities, including a Georgian Coaching inn offering overnight stays, a relocated cinema, a fried fish shop, and a block of Aged Miners’ Homes that will be a dedicated space for the museum’s health and wellbeing programmes primarily aimed at older adults and those living with dementia. The scheme will create 95 new jobs on completion and is anticipated to attract an additional 100,000 tourist visitors to the region. Revenue forecasts through to 2020/21 and beyond are positive, and the museum will move towards being sustainable in both revenue and capital terms.

Beamish is run by the charity, which has taken over control of day-to-day operations from the local authority joint committee that formed to set the museum up in the 1970s. The governance review recognised that whilst local authorities are no longer significant sources of revenue funding, they remain core partners as a result of their founding role in the creation of Beamish. Local authorities have provided an important strategic role in support of Beamish’s 12 year plan, for example by helping to advocate for investment in capital works, and by underwriting the funding shortfall for the Heritage Lottery Fund bid. Beamish has reconnected with all 12 local authority partners across the region, and works with them on mutually beneficial agendas through a regional stakeholder group. Five local authorities (Durham, Sunderland, Gateshead, South Tyneside and Newcastle) pay a small subscription for representation on the museum’s board.

Over the past seven years, annual visitors have more than doubled to over 670,000 and turnover is c. £11M. Beamish has created more than 200 jobs and now has over 400 staff and c.450 volunteers, who contribute over 44,000 hours a year. Beamish has reserves of c. £1.9M and is using these to part-fund its programme of development and refreshing the visitor offer. Taking
franchises in house has contributed to the surplus it is generating – in 2015/16 catering income was at £2.8M and retail at £0.6M with other income generating activities (admissions, guidebooks etc) taking total income to £9.3M. It is estimated that through the Beamish Unlimited scheme each pass sold generates about one third of additional visitors through repeat visitors. Beamish is now the most visited museum and paid-for attraction in the North East of England. The Remaking Beamish developments are projected to generate surpluses of £600k - £900k per annum post completion in 2020/21, and will attract an additional 100,000 visitors.

Beamish is now fully self-sufficient in revenue terms and aims to become sustainable in both revenue and capital terms following the Remaking Beamish developments. Audiences have increased and half of all visitors are from lower income groups (C2DE). Arts Council England development support and investment funding has contributed to Beamish’s success, supporting some key programmes and initiatives that have contributed to financial sustainability. Beamish was formerly local authority controlled, and whilst the role and support of local authorities is still critical (Sunderland and Durham LAs have provided a £4.5m funding guarantee until 2020 to ensure that Remaking Beamish can go ahead), Beamish’s Board has clearly benefitted from diversifying its make-up and skill set.

**Humber Museums Partnership Internship Programme**

Hull Culture and Leisure Ltd, North Lincolnshire Museum Service, East Riding Museums Service, University of Hull

Themes: partnership between museums locally, workforce skills, working with universities

Arts Council England investment: £51,000 from the overall [Major Partner Museum](#) programme

The [Humber Museum Partnership](#) (HMP) is providing much needed vocational, and importantly paid, heritage sector experience for individuals in one of Britain’s most economically challenged regions. The structured internship programme is enabling the HMP to test and evaluate the feasibility and impact of work-based placements in a range of areas across the partnership.

Initial recruitment round in Year one for two Collections Interns at North Lincolnshire Museums attracted almost 70 applicants. The sought-after nature of collections work attracted high standard applications from across the country on an unexpected scale.

The HMP worked with staff at Hull University to select a student who will gain intensive training in Hull’s Heritage Learning team from September 2016. This approach intends to provide a model
for partnership working between heritage organisations and universities by supporting students to make the transition from formal learning to practical work-based skills.

As the programme has progressed, a number of lessons have been learned. One challenge has been how to develop a coherent programme which addresses multi-organisational needs and expectations across the HMP. Another has been how to realistically encourage more applications from the local diverse populations. In the future the programme will therefore focus on recruiting people from non-traditional backgrounds and on broader roles. It will also focus expanding both internship and apprenticeship opportunities in vital support service areas such as volunteer management and customer service during Hull’s transformative City of Culture year.

A key aim has been to provide development opportunities which boost interns’ skills and experience in a way that facilitates them in becoming work-ready. One recent intern has since secured a full time position at the Museum of Design and Architecture in London and noted that “I am in no doubt my experience at North Lincs, particularly with the decorative arts collection at Normanby Hall, helped me get this position.”

Another recent intern commented that “this internship was incredibly valuable, as it allowed me to prove to myself, but also to future employers, as well as those I was undertaking the internship for, that I do have the qualities and skills needed to work in a museum environment. It allowed me to gain skills in various areas. Particularly helpful was gaining experience in everyday tasks such as using databases and accessioning donations, as this is not normally done in volunteer work, and is an invaluable skill to have and hard to gain elsewhere.”

This ongoing programme aims to offer intensive training opportunities and alternative entry routes into areas of the sector where clear direction is lacking, enabling individuals to demonstrate their aptitude and commitment through early-career training.

**Young People’s Skills Programme – Over 16’s Apprenticeships**
London Transport Museum  Themes: Partnerships, workforce skills
Arts Council England investment: part of a £823,000 project via the Renaissance Strategic Support Fund (closed) and part of the £844,519 project funded via the Museum Resilience Fund

The London Transport Museum’s (LTM) over 16s Apprenticeships programme was launched in 2014 as an alternative route for young people aged 18-25 to access a career in cultural heritage. In
order to ensure that priority is given to the target group, the apprenticeships are not open to anyone with higher than a NVQ Level 3 qualification. Apprentices are paid the London Living Wage to ensure that young people without the financial means to work long-term as volunteers can apply. It also draws in young people who may not be aware of career opportunities in museums.

The emphasis of the programme is to offer an authentic work experience through:

- **A real recruitment process** - LTM used its pre-employment training course Route into Work to deepen understanding of the role and signpost young people towards the opportunity. There was a three stage recruitment process. Stage 1 - an ‘Is it for you?’ open evening for candidates. Stage 2 – a group recruitment day where applicants participated in various activities observed by museum staff and partner organisations. Stage 3 – interview and presentation to panel of LTM staff and a Young Freelancer. The application process includes a group interview, an interview ‘tips and techniques’ evening followed by a formal interview.

- **A real job** - Colleagues develop cross-museum projects that will engage apprentices in meaningful, real jobs for a minimum of one year. Job descriptions focus on a real entry-level job outlining what the LTM will offer and what will be expected of apprentices. A personal work plan is agreed between organisation and apprentice. Roles are linked to departments in which apprentices are interested in career development and appropriate mentors provided. For example, in 2015-16 an apprentice led the Young Volunteer project as part of the Designology exhibition, developed half term family activities and led on physical improvements to the education space.

- **A real qualification** - LTM is working with Creative and Cultural Skills (CCSkills) to support apprentices achieve a NVQ Level 3 in Cultural Venue Operations. Apprentices also work towards Arts Award, including Gold, which is recognised by UCAS in applications for higher education.

- **Real training and skills development** - Apprentices receive bespoke induction, combing LTM’s new staff induction with added sessions for young people who have not worked in an office environment.

LTM worked with the London Apprenticeship Company (LAC) on the recruitment process. In the 2015-18 iteration of the programme LTM partnered with CCSkills instead as this delivered the NVQ training to apprentices remotely, rather than by attending college. The apprentices reported significant change, including increases in feelings of self-worth, the ability to take control, have developed a range of relevant skills and ambitions to progress careers in the sector. Apprentices who have secured paid positions at LTM include one as a Youth Travel Ambassador Coordinator and one working four days a week in the Public Programme team who has achieved LTM’s first
Gold Arts Award. Another has secured a Level 5 Apprenticeship with the Department of Transport as a result of working on a museum programme that inspired young people into engineering.

**Adriaen van de Velde: Dutch Master of Landscape**
Themes: international, sharing and lending of collections
Arts Council England support: total amount covered by **Government Indemnity Scheme:** £21,542,351

*Adriaen van de Velde: Dutch Master of Landscape* is a major temporary exhibition organised by Dulwich Picture Gallery in collaboration with the Rijksmuseum, Amsterdam, and is the first ever exhibition to be devoted to the short lived artist, who died at the early age of 35. The exhibition will be a complete revelation as it is the first time that 60 of Adriaen van de Velde’s works will be on public display. It is also the first time that a number of his preparatory sketches will be reunited with the finished oil paintings.

The aim of the project is to enhance the international touring and partnership opportunities in order to showcase van de Velde’s work to a UK audience. As a two venue tour assembled from international loans the direct exhibition costs were a challenge for the project, as was organising the tour in the most efficient way for the budget and division of administrative responsibilities. The main obstacle was the insurance/indemnity cover for the transfer leg between the Rijksmuseum and Dulwich. The cost to Dulwich of the commercial insurance would have been prohibitive.

Securing British **Government Indemnity** to cover the extra transfer leg was vital to the successful delivery of the project. Dulwich Picture Gallery worked closely with the Government Indemnity Scheme staff to draft a justification plea for consideration that described the reasons for asking them to cover two transport legs on a two venue tour. Indemnity for the extra leg covers risks where an arrangement had been planned and agreed in advance of the commencement of the tour and where such arrangement was aimed at achieving a ‘package’ approach to sharing the cost and risk between the participating tour venues: Dulwich Picture Gallery and the Rijksmuseum, Amsterdam.

Dulwich Picture Gallery was responsible for managing the ‘shared cost budget’ for the exhibition. Shared costs include curatorial fees, packing and crating, transport costs, courier ticketing, loan fees, conservation/framing, and catalogue production. The design, marketing, interpretation and installation are local venue costs. Rijksmuseum is responsible for arranging the insurance cover for
the transport from the Lenders to the Rijksmuseum and for the display at the Rijksmuseum via commercial insurance. Dulwich Picture Gallery is responsible for arranging insurance for the display at Dulwich and the return to lenders via the Government Indemnity Scheme.

The exhibition is of tremendous public benefit as it is the first show ever dedicated to the Dutch artist. The Rijksmuseum has been a very important contributor to the exhibition, not only because they have generously loaned a number of van de Velde works from their collection and have contributed to the scholarship of the exhibition. The successful delivery of the project meets two of Dulwich Picture Gallery’s Strategic Aims by creating international partnerships and bringing new scholarship to our audiences. Projected visitor figures are 28,000. The number of high profile lenders from private, UK and foreign public institutions collections and the Royal Collection Trust involved in the exhibition has meant greater expose and the opportunity to build relationships for the future.

**Working with China**

Tullie House Museum & Art Gallery, Carlisle and Imperial Decree Museum, Xuzhou

Themes: international, workforce skills, sharing and lending collections

Arts Council England investment: Tullie House is a [Major Partner Museum](#)

The project is a collaboration between Tullie House Museum in Carlisle and the Imperial Decree Museum in Xuzhou in China. There are two principal aims: to improve the knowledge and understanding of how the Imperial Decree Museum can attract and develop new audiences through tailored engagement activities and to bring outstanding Chinese collections from the Han Dynasty to the UK for the first time to show alongside Tullie House’s nationally important Roman collections. This would mean that the audiences have the opportunity to compare and contrast Eastern and Western cultures 2000 years ago.

The main challenges have been communicating with a very different culture over 5000 miles away, with limited email access (due to limitations with Google), and trying to understand the motivations of the Chinese partners.

Face-to-face visits have been essential for a number reasons, including the Chinese place huge importance on status (the infamous ‘Face’) so senior staff had to visit and ‘approve’ the standing of each venue. The Imperial Decree Museum’s management team had to visit Tullie House (and other
Cumbria Museum Consortium venues) to understand and witness how UK museums engage audiences. Tullie House had to visit Imperial Decree Museum to understand, select and negotiate the loan of artefacts for a major exhibition planned for 2018.

In 2015 rather than simply visit to select potential loan collections the Tullie House team took a small collection of Roman artefacts and used these to run a number of handling sessions with schoolchildren and students at three venues. This was the first time that sessions like this had been held in these museums and the response was sensational, gaining national TV and newspaper coverage and huge interest from other regional museums.

Tullie House received advice from ICOM UK’s Working Internationally Regional Project (which is funded by Arts Council England’s Museum Resilience Fund) in partnership with the National Museum Directors' Council (NMDC), the British Council, and Heritage Without Borders (HWB) plus from various museums in the UK who have collaborated with Chinese museums.

The project is now in its fourth year – due to the cultural, geographical and financial challenges it is only possible to deliver activity in a concerted effort once every 12 months. The results to date include:

- exposing audiences to the contrasting cultures of East and West (specifically Roman and Han cultures) 2000 years ago and developing their knowledge and understanding of ancient civilizations
- a greater understanding of museum management, including loan protocols, material culture and education and community engagement
- the opportunity to borrow internationally important collections that have never been seen outside of China and show them to UK audiences
- developing and growing the status of both Tullie House Museum and the Imperial Decree Museum on the international stage

The Tullie House staff have benefited from an enormous amount of professional development: from negotiating export licences to explaining global loans, from speaking through interpreters to understanding the protocols of hosting foreign dignitaries. From delivering practical education sessions to primary school children in another culture to giving academic lectures in Chinese universities. This learning has been brought back to the UK and has been shared, both within the Cumbria Museum Consortium but also across the UK (Tullie staff have spoken at three national conferences on the experience and had the project published on both the ICOM and British Council websites).
As part of this project Tullie House has also uncovered its own small Chinese collection and is now working with experts to try and document and curate this collection so that it can be put to better use in the future.

The audiences at three Chinese museums (in Xuzhou, Tianshui and Suzhou) have benefitted a huge amount from the experience. School teachers (as well as parents and children), inspired by the handling sessions we delivered, informed the Imperial Decree Museum’s management that if they could have education sessions structured and delivered this way they would come to the museum everyday.

The Chinese museums now have a much greater understanding of how to use their own collections to engage audiences, they now know what they have to do to lend collections abroad, and they understand the status and funding of UK museums.

It is too soon to measure the success in terms of Tullie House’s audiences. The proposed exhibition in Carlisle to coincide with Chinese New Year 2018 will be the true UK test of the project.

**Abstract Expressionism** Royal Academy of Arts and Guggenheim Museum Bilbao
Themes: international, sharing and lending of collections
Arts Council England support: £2,132,189,244 of cover from the Government Indemnity Scheme

Despite the term ‘Abstract Expressionism’ being coined in 1946 it was not until the 1950s that major museums in the US began to acquire work by some of the most recognised exponents of Abstract Expressionism – Jackson Pollock, Mark Rothko, Franz Kline, Still, Philip Guston and Newman. In 1958 MOMA organised an exhibition which included much of this newly acquired art. It was entitled ‘New American Painting’ suggesting another alternative to the term Abstract Expressionism and one that emphasized, controversially, the novelty and native quality of this ‘movement’ of sorts. The exhibition toured to eight European cities, including the Tate Gallery in 1959. The latter was the last major collective exhibition of this work in the United Kingdom. Although many of the celebrated exponents of Abstract Expressionism have been the subject of retrospective exhibitions in London over recent years including Guston, Pollock and Rothko.

The Abstract Expressionist canon, and the artists who are viewed as its primary exponents, has been a subject of debate from almost the moment that the movement first emerged in the late 1940s. The vision for this exhibition is intended to be one for the twenty-first century, and its interpretation will be informed by the latest scholarly thinking in this area. It will be inclusive,
without paying undue attention to peripheral figures, fresh - extending beyond painting to sculpture and photography and, above all, rigorous in terms of the quality of the individual works. At its core the exhibition will include key works of the 1940s and 1950s by the recognised major artists associated with Abstract Expressionism, Jackson Pollock, Mark Rothko, Barnett Newman, Clyfford Still, Willem de Kooning, Franz Kline and David Smith.

The Royal Academy (RA) is confident that this exhibition is timely and confident that it will be a wonderful celebration and reappraisal of what was, alongside Cubism, one of the two most important artistic movement of the twentieth century – and one whose influence extends to the present day.

The request for loans is well underway and highly ambitious the RA is seeking work of the highest importance, however the argument behind the exhibition has persuaded many institutions and lenders to support it. The main challenge was agreeing lenders to accept indemnity for such valuable works and for the Government Indemnity Scheme (GIS) to provide cover for such high overall insurance value (GBP 2.3 Billion)

The Government Indemnity Scheme accepted covering the transfer to Bilbao, which helped securing a second venue much needed in the sharing of transport costs. This was on the basis of the Royal Academy achieving a “package” approach to sharing the cost and risk between the participating venues. The Royal Academy would not be able to mount such an important and costly exhibition such as Abstract Expressionism without the partnership with the Guggenheim Bilbao (GMB). In partnering with the GMB, RA is making savings on loan costs, transport and conservation costs for preparing the loans for exhibition. Without UK GIS indemnity the RA would therefore either have to find the considerable budget to insure the transit with commercial fine arts insurance, or lose GMB as a partner on this exhibition, therefore making the mounting of the exhibition an impossible cost for the RA to burden alone.

Christopher Wood: Sophisticated Primitive  Pallant House Gallery
Themes: Sharing and lending collections; international
Arts Council England support: £11,285,000 cover provided by the Government Indemnity Scheme

Pallant House Gallery’s exhibition ‘Christopher Wood: Sophisticated Primitive’ is ambitious in its scope. Its purpose is to bring together around 80 works in a regional venue, which will not only bring new understanding to Wood’s short and tragic life, but also shed light on the important role he played in shaping British modernism through his engagement with ‘primitive’ art and cultures.
Given that a major exhibition of Wood's work has not been staged in over four decades, an important aim has been to feature several private loans that have rarely been seen in public. This includes works inspired by his collaboration with the British painters Ben and Winifred Nicholson and the self-taught artist Alfred Wallis, as well as those which demonstrated his early assimilation of the modern styles he observed first-hand in Paris.

Requests were made to borrow loans from public collections across the UK including the National Galleries of Scotland, Edinburgh, Leeds City Art Gallery, Towner Art Gallery, Bradford Museums Trust and Museums Sheffield. A number of significant loans from Kettles Yard, Cambridge were also negotiated, including Wood’s largest and most iconic painting, his self-portrait of 1927. A third of the final selection came from private individuals, including set designs from a collector in London, unseen since the Redfern Gallery exhibition in 1938, and a seminal painting representing Irises, currently owned by an individual in Hong Kong. A major achievement was to uncover a pair of semi-autobiographical paintings, ‘The Little House by Night’ (1930) and ‘The Artist’s Cottage, Paris’ (1930) which represent identical views of Wood’s house in Paris by night and by day. Reunited for the first time in several decades, these works demonstrate the increasing conflict in Wood’s personal character which began to emerge in the final year of his life and therefore they have been crucial to the narrative of the show.

The fact that Pallant House Gallery meets the criteria of the Government Indemnity Scheme (GIS) instilled confidence in the lenders, which was particularly crucial for those organisations and private individuals not previously worked with. The terms of GIS, made in accordance with the UK Registrars Facility Report, provided an important benchmark from which partners were able to agree the arrangements for transporting and displaying loans to this exhibition.

Securing Indemnity for temporary loans such as the Christopher Wood exhibition has significant financial implications for the Gallery. The total value of the incoming Christopher Wood loans was over 12.5 million, however with indemnity cover the amount born by Pallant House Gallery was reduced to just 1.2 million. In the case of the Christopher Wood exhibition, GIS also meant that loans abroad were possible, including the painting from Hong Kong. A further level of security offered by GIS is that all values submitted in the application are reconsidered by independent advisors. The thoroughness of this process was particularly appreciated by private individuals, and it became clear that GIS was particularly valuable when working with these partners as some had not had their works valued for some time.
In this project the role of the Arts Council England and GIS has been essential, enabling a non-national organisation such as Pallant House Gallery to present an ambitious and aspirational exhibition in a regional area.

**Acceptance in Lieu allocation of Lucian Freud Collection of Frank Auerbachs and four other works**

Arts Council Collection and Arts Council England Collections and Cultural Property team

Themes: Sharing and lending collections

In 2014 the Arts Council England had an unprecedented opportunity to distribute major works across the country so that every part of the UK benefitted. The Lucian Freud collection of paintings and works on paper by Frank Auerbach covering the artist’s career from the 1950s to the first decade of the 21st century and four other works by Picasso, John Lessore, Michael Andrews, J B Yeats, having been accepted for the nation through the Acceptance in Lieu (AiL) Scheme. 22 museums and galleries across the UK in Aberdeen, Glasgow, Belfast, Newcastle-upon-Tyne, the Lake District (Kendal), Hartlepool, Wakefield, Leeds, Liverpool, Manchester, Birmingham, Walsall, Bristol, Cardiff, Norwich, Cambridge, Oxford and London received works at no cost to them.

Given the number of works and to enable distribution across the UK, for the purposes of allocation the Acceptance in Lieu Panel (the Panel) divided the collection into 15 groups, each containing at least two works.

The availability of the material for allocation to UK museums and galleries was made known via the Arts Council England’s website and institutions were invited to apply for allocation indicating a 1st, 2nd and 3rd preference in relation to specific groups and or individual works.

The Panel agreed that any recommendation be guided by the following principles: that, as far as possible, there should be an equitable share of the collection to all parts of the United Kingdom, broadly reflecting the proportion of each area’s share of the UK population; that as the collection was offered without wish or condition, applications from museums which previously had benefited infrequently or not at all from the AiL scheme should be given particular consideration and finally, any museum recommended for allocation should be able to provide an appropriate context within which the works recommended for allocation could be displayed. At its December 2014 meeting, the Panel considered the strengths of the various applications received together with statistics relating to population counts across the regions and previous AiL allocations per region and
applicant. Taking into account the guiding principles it had agreed, the Panel decided to recommend that in some cases the proposed groups should be divided between applicants. Following a vote, the Panel agreed its recommendation to the English, Scottish and Welsh Ministers. After ministerial approvals the applicants were informed of the outcome and a public announcement was made.

Following acceptance of the collection, Tate and Manchester City Art Gallery generously agreed to hold a free exhibition to allow the public to see the collection together and to enable institutions interested in acquiring the works an opportunity to view them. The entire collection was on public display at Tate Britain from 25 August to 2 November 2014 and highlights at Manchester City Art Gallery from 17 May to 10 August 2014. The Arts Council England also worked with various internal and external networks as well as press to ensure that it was widely known in the museum sector that the works were available for allocation.

The Arts Council England team provided advice to interested institutions on how to apply and what criteria applications should address, i.e. suitability of the items to the collection; ability to care for them; public access; educational use.

Whilst there is no formal feedback process for museums to communicate this, many of the institutions that were allocated works wrote letters of thanks in which they spoke of the way in which the allocation had extended the scope of collections and bought delight to both visitors and staff. At a time when acquisition budgets are severely diminished and market prices for major works by key Post War artists are booming, the possibility of acquiring such works on the open market would be beyond most institutions that received a work from the collection at no cost to them.

For the Hatton Gallery in Newcastle, Hartlepool Art Gallery and the New Art Gallery Walsall these were their first ever allocations of AiL works. For the Barber Institute of Fine Arts the allocation allows the gallery to display the work of a living artist. The allocation to Aberdeen Art Gallery is only their second AiL allocation in 25 years. Abbot Hall Art Gallery received its first allocation in 20 years. Manchester Art Gallery received its first AIL painting in almost 30 years. Glasgow Museums received only their second AIL allocation in over 35 years.

The Acceptance in Lieu Scheme provides essential support for developing collections in many different types of organisations across the UK. Whilst the Freud Estate was an exceptionally extensive group of material, the case showed how sensitive and imaginative handling by Arts
Council England, the Acceptance in Lieu Panel, the Estate and applicants could extend the benefit of these important works as far as possible.