

Assessment of the impact of the Heritage Lottery Fund Collecting Cultures Initiative

Annex 3: Case Studies



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Buxton Museum & Art Gallery, Derby Museums & Art Gallery and Belper North Mill: Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century

This collaboration was intended to expand the collections of the three partner museums relating to the Enlightenment and Derbyshire's place in the Industrial Revolution. The objects they hope to acquire include: fine and topographical art; geological and mineral specimens; early geological/natural science texts; clocks, watches and scientific instruments; and travellers', miners' and map-makers' equipment. Plans included recruiting around 60 volunteers and holding workshops and lectures. There would also be a series of summer walks themed around the area's historic factories and workers' accommodation.

Buxton Museum & Art Gallery: Holds regionally important collections of geology and archaeology, including archives and fossil records, as well as the Derbyshire Police Collection and the Randolph Douglas 'House of Wonders' collection consisting of locks and keys and some very unusual Houdini material. The fine art collection, dominated by 19th- and 20th-century watercolours, oils and prints, includes works by Sir Frank Brangwyn, Marc Chagall and Edgar Chahine. There are three galleries hosting a programme of exhibitions, mostly of work by contemporary artists. Housed in the former Peak Hydropathic Hotel, the museum was founded in 1891.

Derby Museums: Derby Museums is a charitable trust responsible for the rich cultural and creative history of Derby. The Trust manages three sites: the City Museum and Art Gallery, Pickford's House and The Silk Mill, and all art and collections are held and curated by the Trust. Opened in 1882, Derby Museum and Art Gallery hosts a collection which includes a gallery displaying many paintings by Joseph Wright of Derby, a large display of Royal Crown Derby and other porcelain from Derby and the surrounding area. Further displays include archaeology, natural history, geology and military collections.

Belper North Mill: Also known as Strutt's North Mill in Belper, is one of the Derwent Valley Mills, given UNESCO World Heritage Status in 2001. Belper North Mill trust was set up to help raise the public awareness of the industrial heritage of the Derwent Valley with special reference to North Mill, Belper and the Belper textile industries, and to promote the protection and conservation of this heritage for the public benefit.

Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century: Case Study Review¹



Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century collected objects to add to the collections of the three partner museums. Enlightenment! concerned the story of Derbyshire from 1702–1914, a period when the county was one of the most forward thinking places in the world; a place where the foundations for modern society were laid down and where the blueprint of factory production was created at Richard Arkwright's (1732–92) Cromford Mill. All this led to the Derwent Valley Mills being inscribed as a UNESCO World Heritage Site in 2001.

Enlightenment! acquired 100 objects at auctions, from dealers and on Ebay, including letters written by Joseph Wright, barometers made by John Whitehurst and a painting by William Marlow. It has changed the way each of the partner museums use their 18th century collections, and how they will use them in the future. Collecting Cultures allowed

¹ This Case Study Review draws upon the independent evaluation of the project undertaken in 2013 by Lucy Godfrey.

the partner museums to fill key gaps in these collections, and ensure that their collections were complementary. For example:

- Derby Museums have subsumed the Enlightenment! programme, and was a catalyst for the Designation of their Joseph Wright collections.
- Buxton Museum & Art Gallery has benefitted from innovative approaches to using its collections both internally and outside the museum (both physically and digitally), an approach that has informed the development of their HLF Stage 1 Grant to develop 'Collections in the Landscape'.
- Belper North Mill have improved their display space and increased the potential to improve their offer as a museum both in terms of permanent collections and also temporary projects.

Enlightenment developed good relationships with some auction houses, including Bamfords in Derby, and was supported by the British Museum in particular in developing such relationships (as well as the loan of five items in support of the project).

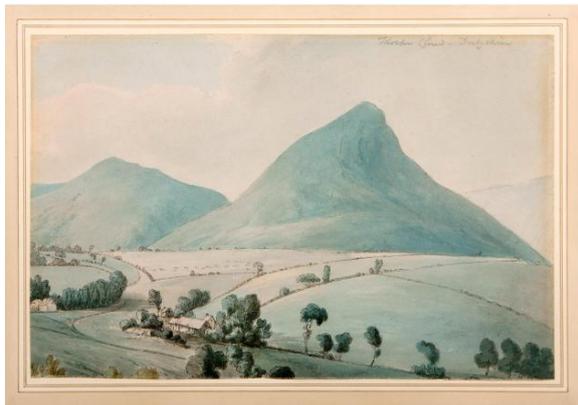
One of the legacies of Enlightenment! includes the formal **inclusion of the learning from the project, and its partnership work, in policies and forward planning** for all three museums. Whilst there has been a marked improvement in the range and quality of collections, the independent evaluation found that gaps remained, including scientific instruments, natural sciences and core social history areas (e.g. religion and education). The partnership approach allowed Enlightenment! to capture the whole picture of 18th and 19th Century Derbyshire.

Another legacy is the research that the partners have done in researching existing collections, including getting a specialist review of the collection to help the project identify unknown works, and make connections with other regional collections that have relevant work such as the Whitworth Art Gallery.

The project coordinator visited the Centre for British Art at Yale on a four week curatorial research fellowship to look at their Derbyshire topographical views and holdings. The research from this trip was fed back to partners and used to further understand and interpret collections, and was only possible because of the Collecting Cultures project.

A key element of Enlightenment! was the accompanying project blog (<http://enlightenmentderbyshire.wordpress.com/>), which was found to be a very effective mechanism for engagement, and also creating a legacy for the activity and learning created by the project. Regularly updated, this blog highlighted acquisitions and also covered events and other engagement and learning opportunities during the lifetime of the project. The blog serves as an excellent legacy for what Enlightenment! has achieved, and it is encouraging that it will be maintained and updated beyond the lifetime of the Collecting Cultures project, continuing to focus on 18th and 19th century Derbyshire, complimenting Buxton Museum's blog 'Collections in the Landscape', which covers their HLF Stage 1 Grant.

Enlightenment! helped to **strengthen internal relationships and networks** in each organisation, and also between partners, with individuals involved being much clearer in terms of who the specialists were in each museum. Staff involved in the project gained in confidence both from the acquisition process, and also from handling and managing valuable objects.



Enlightenment! used additional funding (from sources such as Purchase Grant Fund, Art Fund, Hedley Trust and funds specific to partner museums) to match fund high value items, which had they been purchased with Collecting Cultures money alone would have represented a high proportion of the overall project.

Enlightenment! was awarded a **Judge's Special Award for the realisation of an exemplary joint vision** at the Derbyshire Heritage Awards 2013, and were **Highly Commended for leadership development** by the East Midlands Heritage Awards 2013.

"This year we felt there was one outstanding project that could have fitted into all the award categories but its scope and realisation placed it beyond them all and has accomplished something of national significance. A partnership project between Buxton, Derby and Belper – Derbyshire should feel proud to have people with this scale of ambition to enhance the county's collections through strategic acquisition in what we all know are difficult times. They had the vision to develop partnerships both within and outside the sector that will leave something of lasting significance. It is a real honour to present this to the Enlightenment team as a glowing testimony to an outstanding project"².

Enlightenment! also commissioned a post-doctoral research student from Nottingham University to map the Derbyshire ephemera held regionally and in some National collections. This led to a report that is free to download from the blog and the project won the **'Best Care of Collections' award at the 2011 Derbyshire Heritage Awards**.

Enlightenment! also included a range of events (typically one a month over the five years of the project), ranging in formality and approach. At the end of the project, each museum had delivered a successful exhibition which showcased acquisitions made, and provided new opportunities for public participation in the project. These exhibitions were in addition to smaller displays during the project period, and a University of Derby Conference held in 2013.

There is a clear appetite to sustain the progress made by Enlightenment!, with a workshop held in the spring of 2013 to consider its future.

² Joy Hales on behalf of the Derbyshire Heritage Awards Judges, <http://enlightenmentderbyshire.wordpress.com/2013/08/06/2526/>

Chepstow Museum, Monmouth Museum: The Wye Tour

The partnership between Chepstow and Monmouth Museums looked to spend £149,000 on the acquisition of fine art – watercolours, oils, sketches – and travel accounts to enhance their collections that explain the history of the Wye Tour, which was made popular from the 18th century as the British equivalent of the Grand Tour.

A comprehensive public programme was planned, including: guided walks and tours and printed trails; a young peoples' project 'Why Tour Today'; and performance-based interpretation, with a tour of performances at local venues and village halls. It was hoped that a minimum of ten new volunteers will be recruited to undertake 200 days of volunteer labour. Volunteers were to have the opportunity to undertake research on material relating to the tour, learn about the acquisition process, documentation work and become involved in both the organising of the programme of activities and the activities themselves.

Chepstow and Monmouth Museums

Chepstow Museum displays the rich and varied past of this ancient town, once an important port and market centre. There are displays of Chepstow's wine trade, shipbuilding and salmon fishing as well as photographs, programmes and posters recalling the pastimes of local people. The 18th and 19th century paintings and prints illustrate the everlasting appeal of Chepstow and the Wye Valley to artists and tourists alike. The Museum is housed in Gwy House, an elegant 18th century house built by a prosperous Chepstow merchant family. Due to a range of circumstances, Chepstow was the lead museum through most of the Wye Tour Project.

For more information please see: <http://www.monmouthshire.gov.uk/home/explore-and-enjoy/things-to-do/chepstow-museum/>

Monmouth Museum, alternatively known as The Nelson Museum and Local History Centre features a collection of artefacts associated with Admiral Horatio Nelson. The Museum is located in the old Market Hall in the town centre in Monmouth. The museum also holds items relating to Monmouth town's history and archaeology, and an archive relating to Charles Rolls and his family. One notable example of this is the only known example of an original Monmouth Cap, dating from the 16th century.

For more information please see: <http://www.monmouthshire.gov.uk/home/explore-and-enjoy/things-to-do/monmouth-museum/>

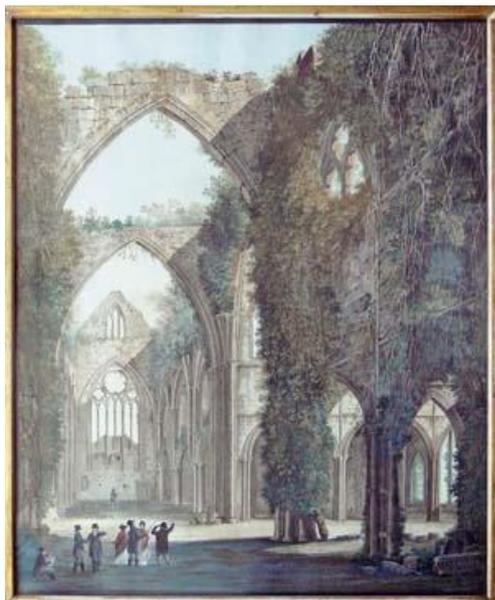
The Wye Tour: Case Study Review

The Wye Tour was an excursion past and through a series of scenic buildings, natural phenomena, and factories located along the River Wye. It was a popular destination for British travellers from 1782 to around 1850, and reached its peak popularity during the Napoleonic Wars, when travel (especially the Grand Tour) to Continental Europe was not an option.

Although tourists had been travelling down the River Wye since the middle of the 18th century, the Wye Tour became a must-see series of destinations after the publication of William Gilpin's *Observations on the River Wye* and several parts of South Wales in the summer of the year 1770, which established the Wye valley as an area rich in Picturesque scenes. After *Observations* was published in 1782, travellers from all across Britain flocked to Ross-on-Wye, typically used as a launching point for the Tour, and sailed downriver to Chepstow, the Tour's final destination, over a course of two days.

Whilst both Chepstow and Monmouth Museums have a diverse range of collections, neither had a huge collection of authentic work relating to the Wye Tour. The area attracts a lot of attention as a result of the Tour and the Wye Valley Area of Natural Beauty, and the Museums wanted to address this strategic gap in their collections. Visitors often expected Chepstow Museum in particular to have related Wye Tour material.

In developing the project, it was clear that the whole area of the Tour (from Ross-on-Wye to Chepstow) need to be represented, and it was originally intended that Monmouth would cover the upper part of the Wye, and Chepstow the lower part. The project sought to acquire watercolours, drawings and sketches of the period, plus filling notable gaps in print and antiquarian books. Monmouth had a stronger collection of anthropological books, so books tended to be added to the Monmouth element of the project.



The Wye Tour successfully used additional funding (from sources such as Purchase Grant Fund, Art Fund and the Beecroft Bequest) to match fund high value items, which had they been purchased with Collecting Cultures money alone would have represented a high proportion of the overall project. In total the Wye Tour secured a total of £66,350 from such sources.

From May to September 2010, Chepstow Museum held a temporary exhibition, **'The Wye Tour and its Artists'**³, of period art from the Wye Tour, curated by the author Julian Mitchell and in part inspired by the project. This exhibition brought together more than 70 watercolours from The National Museum of Wales, The British Museum, Tate, the Victoria and Albert Museum, as well as works purchased as part of the project, including artists from famous names like Turner to unknown

amateurs, showing what they would have seen in the Wye Valley between 1770 and 1850. The exhibition and the project attracted a great deal of media attention as a result.

In terms of programming, the production **'Wye, Oh! Wye'** was developed to complement the collection, created by Karl Daymond and Pippa Longworth. The cast was made up entirely of local people, with the music consisting of traditional English and Welsh folk songs as well as classical pieces from the Georgian period, and words based on letters and poems and art from the Wye Tour. The production raised awareness of and enthusiasm for this period in Wye Valley's history, giving both cast and audience a new perspective on the area, and was performed at the Drill Hall in Chepstow and the Savoy Theatre in Monmouth.

Collecting Cultures has transformed collections at Chepstow and Monmouth with regard to the Wye Tour, with Chepstow Museum in particular being regarded as a 'must see' venue for visitors. Chepstow Museum has broadened its profile and networks both thematically, and locally (notably including Wye Valley AONB, which has led to increased local cooperation around local leaflets and dayschools) as a result of the project. The Museum is also currently working with volunteers to establish what further related material is available.

³ A catalogue and detailed guide was published (Mitchell, Julian (2010). *The Wye Tour and its Artists*. Logaston Press)

Crafts Study Centre: Developing a National Collection of Modern Crafts

The Crafts Study Centre, part of the University for the Creative Arts in Farnham, sought to collect items from the period 1970–1990, in particular works by three key named artists in the areas of wood and furniture, calligraphy and stone carving and textiles. New acquisitions would be integrated into the existing collections, with a dedicated exhibition, online exhibitions and a new education programme specifically designed to engage new audiences. A series of crafts workshops for young people would look at the processes involved in making the objects in the collections, particularly calligraphy and textiles. An exhibition would be linked to these workshops and the Centre will work with students from the college to create and curate the exhibition.

Crafts Study Centre, University for the Creative Arts

The Crafts Study Centre is a specialist university museum open free to the public as well as a research centre of the University for the Creative Arts. The Centre's acclaimed collections include modern and contemporary calligraphy, ceramics, textiles, furniture and wood as well as makers' diaries, working notes and photographs dating from the 1920s.

The Centre has two galleries, which host exhibitions and gallery talks by leading artist-makers. The Centre fosters scholarship and writing about modern and contemporary craft through its website (<http://csc.ucreative.ac.uk/>) and through publishing new books and monographs.

Developing a National Collection of Modern Crafts Case Study Review⁴

Developing a National Collection of Modern Crafts was one of the three year Collecting Cultures projects, running from 2008 to 2011. The aim of the project was to enhance the holdings of the Crafts Study Centre's collection, with an emphasis on collecting '**substantial, significant and excellent**' modern British crafts from the period 1970-1995 where the collection is weakest; and on makers' archives, particularly those of makers already represented in the collection, which would otherwise be lost, destroyed or dispersed.

There was a focus on work of quality and highly specific interest by pioneer craftspeople who rediscovered and revived techniques that might otherwise have been lost, the focus of the project being guided by the Centre's Acquisitions Committee and its Acquisitions policy⁵. The Acquisitions Committee is made up of experts and specialists, and the project supported their development in terms of working as a team to help guide policy.

Acquisition was through a mix of private sales, and through operating at auctions.

The Centre has successfully collected three targeted archives, of national significance, with related objects:

- **Peter Collingwood, Textiles:** A paper archive of around 12,000 items which includes files, books, photographs, posters; 775 items from the Collingwood world textile collection (which includes 170 camel girths); 650 samples; 55 tools.
- **Ralph Beyer, Lettering:** A paper archive of some 363 drawings; two examples of carved lettering on stone.

⁴ This Case Study Review draws upon the independent evaluation of the project undertaken in 2011 by Sara Roberts.

⁵ http://www.csc.ucreative.ac.uk/media/pdf/6/m/Crafts_Study_Centre_Acquisitions_policy_2005_2010.pdf

- **Alan Peters, Furniture:** Preliminary drawings and paper archive (business correspondence, photographic records, etc), an estimated 12,000 - 13,000 items; 12 maquettes; a chair and Romanian-inspired chest.

Through the retention of archives in their entirety, valuable contextual material for the collection and for specific research purposes has been consolidated.

Unanticipated complexities following the deaths of these makers, and the sensitivities of the families concerned, have required careful handling and caused delays to acquisition. The acquisitions have been achieved, however, within timeframe of the Collecting Cultures project. The Trustees and Acquisitions Committee played a key role in the acquisition and negotiation process, which at times was particularly protracted and delicate.

The Collingwood and Beyer archives have been digitised, and work is ongoing on the Alan Peters archive. A Windgate Internship⁶ supported the documentation of the Ralph Beyer archive, and was secured through the enhanced international profile of the Centre as a substantial archive repository. Collecting Cultures funding for the cataloguing and digitising of the acquired material was a key element in the project's overall success.

In addition to the three archives, the Project acquired works from makers highlighted in the Centre's Collections and Disposals Policy. This included further Peter Collingwood material, as well as works by

- Bernard Leach
- Georgina von Etzdorf
- Sue Hartree
- Peter Chatwin and Pamela Martin
- Tom Perkins
- Nick Barberton
- Gaynor Goffe
- Clive Bowen
- Henry Hammond
- Ann Richards
- Michael Cardew
- Jack Trowbridge
- Donald Jackson.

The HLF project has helped the Centre to consolidate its role as the only university museum of modern craft in the country, and its reputation as a site of academic research as well as exhibition and debate. It is attracting attention for the Centre as a repository for the archives of crafts commerce as well as production.

The Crafts Study Centre hopes that the acquisitions of three archives through Collecting Cultures, and increased exposure for their collection as a result, will serve as a driver for additional acquisitions by gift. There have been approaches by eminent designers inviting the Centre to purchase further key archives, and the Centre is confident that further enquiries will be forthcoming.

The collections acquired through the project have been displayed digitally, in a rolling sequence of images on a screen in the lobby of Crafts Study Centre since September 2011. Further **displays and exhibitions** have included acquisitions made through the Collecting Cultures project:

- 2010 'Calm Before the Storm', highlighted some of the early HLF project acquisitions by Ralph Beyer, Peter Collingwood, and Georgina von Etzdorf (which attracted 1,638 visitors).
- 2011 'Sourcing the World: collecting modern craft' exhibition presented newly acquired objects in the long-term exhibition space at the Centre.

⁶ Supported by the Windgate Charitable Trust and administered by the Center for Craft, Creativity and Design in North Carolina

Publications have included

- The Etchings of Bernard Leach, by Simon Olding, published by the Crafts Study Centre and The Leach Pottery in 2010.
- The lettercarver John Neilson has been commissioned to write a monograph on Ralph Beyer, with a focus on the acquired archive.
- Illustrated essays (on Collingwood by Jean Vacher, and on Beyer by John Neilson) have featured on the Crafts Study Centre website.

Events have included two craft collecting seminars for makers held at New Brewery Arts, Cirencester in 2009 and 2010, and around 15 makers attended each. A subsequent seminar was held at UCA, but promoted and delivered by the Centre, in 2010, with 36 attending; and a fourth event was held in November 2011 at New Ashgate Gallery in Farnham attended by 16 makers and collectors. An illustrated talk on Peter Collingwood was also given in November at Crafts Study Centre, with 10 attending.

An **education programme** was designed and delivered in 2010-11 by crafts education charity The Making. The programme generated successful outcomes, and all teachers evaluated the sessions as "Excellent." The programme consisted of eight days' work with artists and Centre staff, plus a half-day additional gallery visit, and the independent evaluation found that it had an ongoing effect on the commitment and enthusiasm of the pupils involved.

Professional development impacts included database training for all staff handling the archives, development of skills and expertise and staff cataloguing and documenting new acquisitions, and mentoring experience for senior staff.

The project helped to raise the profile of the Crafts Study Centre, especially amongst the weaving community.

Edinburgh University Collection of Musical Instruments: Enriching our Musical Heritage

EUCMI aimed to spend £70,000 on the acquisition of 10 bagpipes. They intended to support these acquisitions by a number of events and activities to promote the collection and disseminate research, in order to put into context the diverse piping heritage that exists throughout the UK and parts of Europe. A number of information-sharing workshops and consultation events were planned to allow owners, collectors and scholars to exchange ideas on the project and their experiences of different piping traditions. Research and purchase information was to be put on the museum website, as well as adding to the display information. Staff and volunteer training was to focus on handling, design, restoration, history and textile care. Following completion of the new exhibition, workshops for students and schools were to be offered, supported by a teacher's pack.

Edinburgh University Collection of Historical Musical Instruments (EUCHMI)

Edinburgh University Collection of Historic Musical Instruments ranks among the world's most important collections of musical heritage. All the main types of musical sound-making device are represented, and are presented to the public in two museums. The c. 5000 objects in the permanent collection constitute a rich research resource of both breadth and depth, and include many historically typical models of musical instrument spanning over 500 years together with prized rare and unique items. The instruments are supplemented by an archive of original materials, working papers and a sound archive. The Collection as a whole attracts researchers from far and wide and is an extensively cited resource in international scholarship. Instruments are lent from time to time to prestigious exhibitions at home and overseas.

Edinburgh University Collection of Historic Musical Instruments is recognised by the Scottish Government as a Significant Collection.

Enriching our Musical Heritage Case Study Review



1A set of pastoral pipes (probably Hugh Robertson, Edinburgh, c 1775-1800).

The development of this project for EUCHMI evolved for three main reasons. First, EUCHMI has what are regarded as world class collections for many of its musical instruments. However, one of the areas where there was a clear gap in this regard was for bagpipes and they wanted to address this. Second, given their location there was a public expectation that bagpipes should be well represented in the collection. Third, their role as a university (and the research focus this provides for the museum) was also a driver for the project, especially in terms of

developing their own bagpipe collection rather than depending on other collections (e.g. national collections) for access to these instruments which limits the research potential.

EUCHMI feel that the project has clearly met all three overarching aims of Collecting Cultures. In particular, **Enriching our Musical Heritage resulted in a step change around acquisitions for the University.** Whilst there was a good success rate on acquisitions pre-Collecting Cultures, the fact that the project enabled a focus on a whole

area of the collection and **allowed a pro-active strategy** around acquisitions to be developed was very helpful.

Typically, the acquisitions budget is low/negligible so one of the most important elements was actually having the funds to hand, which enabled EUCHMI to get more engaged in the world of bagpipes that would otherwise have been the case.

The items acquired came from elsewhere in the UK and internationally – and it is likely that none of these acquisitions would have been achievable without Collecting Cultures. Overall EUCHMI have achieved almost everything they hoped for in terms of the development of the collection – with the one omission being around pastoral pipes. A challenge generally in developing this type of collection is that new items are difficult to get hold of – many people who have items are inclined to keep them rather than offer them for acquisition.

The project **steering group were an important asset**, providing subject expertise and also having knowledge about contacts to approach to acquire items for the collection. In fact almost all the contacts for all of the acquisitions made came through the steering group – with no purchases made through auctions or via dealers.

In addition to purchases, EUCHMI did receive a small number of **donations** of items through the contacts they made through the project (including from some of those that they made purchases from) and a financial donation was also received on the opening night of the exhibition.

The project included an **Exhibition** (The Piper's Whim: Exhibition of Historic Bagpipes from Scotland, England and Ireland) which ran during August 2013 (during the Edinburgh Festivals), for which the Hall was open 6 days a week (rather than the normal two half-days a week it is open at other times of the year). This longer opening required support from volunteers to maintain these opening times, which has proved to be successful.

The exhibition was not a 'high volume' attraction, but did lead to the number of visitors to the Hall being two to three times what it normally would be due to the exhibition. The number of visitors increased to between 100 and 150 on the days in which concerts were performed. There has been specific interest from lots of players and lots of makers of historical musical instruments.

Bagpipe aficionados and enthusiasts have been a key audience for the exhibition – having an in depth interest and appreciation of the collection. There have also been a number of people 'off the street' that have visited the exhibition too.

As well as a one-day **Colloquium** on Bagpipes, three **concerts** have also been held in the Concert Room at St Cecilia's Hall – covering lowland pipes, Highland pipes and Northumbrian pipes – and all three were successful, with the Highland bagpipe concert proving to be the most successful.

The project has also led to the production of a **catalogue** - Catalogue of Bagpipes which forms Part G of Volume 2 of the Catalogue of the Edinburgh University Collection of Historic Musical Instruments.

The project also enabled **development of the learning and volunteering** programmes. There was both a learning programme and a volunteering programme (and a Friends group) already in existence. However, when the main exhibition was running the opening days/hours required substantial support from volunteers, and this involved lots of learning and training for the volunteers which was supported by Collecting Cultures.

All of the staff involved feel that they have learned a lot and developed and enhanced their skills through the Enriching our Musical Heritage project.

These include the development/enhancement of **museum specific skills** (such as curating an exhibition) as well as **project management skills**, volunteer management, grant applications, etc.. For more experienced staff the project provided an opportunity to round out existing experience and skills. This included making and cultivating contacts that have been established through the project, something that will continue after the conclusion of the project.

Notably, the skills development also included the enhancement of skills around label writing. This is a key issue for EUCHMI as they adopt an approach of having a tiered system of labels to ensure that they satisfy all user groups – from general visitors through to more scholarly visitors.

One lesson around project management relates to delivering a five-year project, as this means that the wider organisational context is likely to change as the project is being delivered. However, EUCHMI do feel that although five years is a 'long time' this length of time was needed to develop and deliver the Enriching our Musical Heritage project.

Other key lessons include an appreciation of the difficulties of trying to keep costs down, and Enriching our Musical Heritage has led to a change in the way that projects like this are costed by Edinburgh University.

In addition, Enriching our Musical Heritage has also **helped to develop a more professional approach to exhibitions** by Edinburgh University.

The project has also enabled EUCHMI to **engage with the wider museum community** – including giving a paper at the CIMCIM conference about Enriching our Musical Heritage. In particular, the mounting system that has been used to display the bagpipe collection has been very well received and there is a great level of interest in this method for displaying from others in the sector.

A key lesson for Edinburgh University from the project is about **getting the right people involved at the beginning (and keeping them involved throughout if possible)**. In particular, the steering group proved to be invaluable – they were highly expert, enthusiastic, and generous with their time - and gave their time for free (the only expense to the project being covering travel costs).

The plan going forward is not for the steering group to continue meeting on a regular basis but for there to be occasional meetings when there is a specific purpose for such a meeting.

Looking forward, there are now plans for a wider redevelopment project for St Cecilia's Hall (£6.5 million project funded by the university, public funds, and private trusts and foundations) that will form part of the redevelopment of the Cowgate area of Edinburgh. The redevelopment project will include a complete refurbishment of the exterior of the building, a new entrance, a box office reception point, an additional gallery, putting the original seating layout back into the Concert Room - allowing the whole story of music to be told in one place.

EUCHMI feel that **Enriching our Musical Heritage project supported by Collecting Cultures has been key in terms of informing and stimulating the wider St Cecilia's Hall redevelopment project**, with the HLF 'name' being a huge leverage in terms of garnering support for the redevelopment project. Enriching our Musical Heritage has effectively been a pilot for some aspects of the redevelopment project – in terms of the extended opening hours, using volunteers, labelling and displaying the instruments etc.

Since the case study review, the project has acquired a fine example of the one species of bagpipe which had hitherto been elusive. This was a set of pastoral pipes (probably Hugh Robertson, Edinburgh, c 1775-1800), purchased at auction. To buy this rare bagpipe Edinburgh University supplemented the remaining Heritage Lottery Fund money with donations from the Friends of St Cecilia's Hall and Museum, from the Lowland and Border Pipers' Society, and from other University funds.

Fermanagh County Museum, Derry Heritage and Museum Service, Inniskillings Regimental Museum: Connection and Division

This partnership between Fermanagh County Museum, Derry Museum Service and Enniskillen's Museum aimed to collect material relating to the period 1910– 1930 and the impact of the border on those communities in a three-year project aimed to help to make links between places, people, events and objects. £51,000 was allocated towards purchases, which included photographs, paintings, documents, costumes and films. Public involvement will begin almost immediately through a virtual 'collecting diary' and blogging facility, which will chart progress and encourage feedback.

The main collecting was scheduled to be carried out in the second year, alongside a programme of public consultation including existing and potential audiences. The final year was planned to consist of the development of new educational resources and a showcase exhibition, including all the purchases made by the partner museum.

The University of Ulster was offered an annual student placement, and a project evaluation and a seminar for museum professionals to disseminate findings was planned.

Fermanagh County Museum

Fermanagh County Museum, which is based at Enniskillen Castle, focuses on the county's history, culture and natural history. Exhibits include the area's prehistory, natural history, traditional rural life, local crafts, Belleek Pottery, and history of the castle.

For more information please see: <http://www.enniskillencastle.co.uk/>

Derry Heritage and Museums Service

Derry Heritage and Museums Service manages the Tower Museum, Workhouse Museum and Foyle Valley Railway. Its role is to promote greater awareness of the history and cultural heritage of Derry, and provide through its museums a forum for the understanding of the diverse cultural traditions that exist within the area. This is achieved by collecting, recording, conserving and curating evidence from the past and by making collections and research available to the public.

For more information please see: <http://www.derrycity.gov.uk/Museums/Heritage-and-Museum-Service>

Inniskillings Regimental Museum

The Museum tells the story of the town of Enniskillen's two regiments, The Royal Inniskilling Fusiliers and the 5th Royal Inniskilling Dragoon Guards. The Inniskillings Museum is housed in the Castle Keep and in the old cavalry stables and has displays which tell the story of the regiments from their formation in 1689 up to modern times.

For more information please see: <http://www.inniskillingmuseum.com/>

Connection and Division: Case Study Review

1910 to 1930 was a turbulent period of national and international conflicts and political upheaval. Ireland witnessed the move for and against Home Rule, the First World War, the Easter Rising, the War of Independence/Anglo-Irish War, Partition, civil war and the establishment of the border.

1910 to 1930 was also a period of great social and economic change and major technological advancements. A rapidly changing society witnessed the increasing

polarisation of communities. Connection & Division explored the impact of the wider events on the local landscape of the north western region of Ireland. Highlighting hidden histories of people who lived through the upheavals, Connection & Division sought to challenge some of the preconceptions held of the period today.

- The **major events** covered by Connection and Division included the move towards Home Rule; the Ulster Solemn League & Covenant opposing Home Rule; the First World War; the Easter Rising; the War of Independence; Partition and the Civil War.
- The **main themes** included personal stories; sites of significance; politics; everyday life (for example economic factors, emigration, recruitment, folklife, and music); and the deconstruction of misleading preconceptions.
- **Exhibition artefacts** included photographs; films; printed ephemera; costume; works of art; and contextual material.
- **Target audiences** included cross community groups and individuals; regimental affiliated groups; local history societies; teachers & educators; historians & researchers; community workers; churches; donors & collectors; migrant groups; primary & secondary schools & further education; victim groups; and members of the museum friend's organisations.

2 Carved RIC Truncheon 1918



Connection and Division undertook significant levels of cross community consultation to focus their approach to determine which objects were the most important for acquisition. In October 2011 the partners worked with a range of different groups, giving them the opportunity to handle and find out about a range of different objects. Connection and Division sought their personal reactions to objects, and to set out what the objects meant to them. These consultations involved on occasions difficult discussions about objects that had very different meanings for different communities, and resulted in debates that, whilst on occasion were uncomfortable, perhaps would not have been possible a decade before.

3 An artificial leg, WW1



The project also worked with schools, but found this element of the project worked less well than the other community engagement sessions. In the future such activity would be best delivered by going out to schools and supporting the topic as part of their formal curriculum (the 1910 to 1930 period is a compulsory topic for secondary schools in Northern Ireland).

The project developed a partnership with the University of Ulster/Academy for Irish Cultural Heritages, which involved further in depth research into special areas as part of annual student placements, as well as additional advice and support. The role of these placements were very important to the project, providing capacity for 10 research reports that examined specific topics in much greater depth (an example being

Flash Point Events 1920-1925 (providing details of important local stories from the aforementioned timescale from Fermanagh newspapers).

4 Commemorative Coin Easter Rising 1916



The project also undertook a number of research based activities to support the project, including tours of relevant sites (such as Ebrington Barracks, Pearse Museum, Kilmainham Gaol, Collins Barracks, IWM, Fort Dunree County Donegal, Somme Heritage Centre, the National Archives) and appropriate professional training (such as website, procurement, and professional development activity).

Moving forwards, legacies include an application to the PEACE 3 initiative for a 'Plantation to Partition' project, and developing other ways of building on the success of the consultation led approach taken by Connection and Division.

Connection & Division culminated in a joint exhibition presented at two sites at Enniskillen Castle Museums, Fermanagh and at the Tower Museum, Derry, Londonderry.

Gallery Oldham, The Harris Museum and Art Gallery: The Potters Art in the 20th Century

This collaboration aimed to develop the collections of 20th-century studio ceramics at Gallery Oldham and The Harris Museum. The Harris Museum was to focus on items from the first half of the 20th century, along with a small number of factory wares and Japanese and Islamic items. GO was to focus on post-war studio pottery by major artists. There were to be a wide range of opportunities for increased visitor involvement and learning across both partner museums, including handling and reminiscence sessions for visually impaired people, ceramics sessions for both primary and secondary school pupils and a 'Ceramics Information Pack'. Volunteer training was to focus on handling sessions and, at the Harris, training as tour guides and workshop assistants.

Gallery Oldham (GO) and The Harris Museum and Art Gallery

Gallery Oldham has been collecting artworks and objects since 1883 and is still collecting today. The current collections include over 12,000 social and industrial history items, more than 2,000 works of art, about 1,000 items of decorative art, more than 80,000 natural history specimens, over 1,000 geological specimens, about 3,000 archaeological artefacts, 15,000 photographs and a large number of books, pamphlets and documents.

Gallery Oldham brings together what were once separate museum and gallery services. Programming incorporates Oldham's extensive art, social and natural history collections alongside touring work, newly commissioned and contemporary art, international art and work produced with local communities.

Since 1893, **The Harris Museum & Art Gallery** has aimed to enrich the lives of visitors and the local community by creating links between people, collections and exhibitions, by celebrating creativity and stimulating learning. The vision is to extend the reputation as an outstanding museum and art gallery that is distinctive, ambitious, audience-focused and open to change.

Today, the Harris combines working closely with and for the local community with developing a national and international reputation for quality and innovative programmes, and it welcomes over 250,000 visitors annually. The Harris collections (of over 70,000 objects) include: Fine Art - paintings, sculpture, drawings and prints; Costume and textiles; Ceramics and glass; Contemporary Art - paintings, textiles, sculpture and digital media; Digital media; History - Preston and beyond; Archaeology.

The Potters Art in the 20th Century Case Study Review

The initial application to HLF for a Collecting Cultures project was made by Gallery Oldham (GO) as a sole applicant, with feedback from HLF encouraging GO to partner up with The Harris Museum & Art Gallery, based on the complementarity of their respective collections in relation to studio pottery.

For GO studio **ceramics was a neglected part of their collection**, and through GO's recognition of the importance of studio pottery as an artform, as part of the emerging movement to recognise studio pottery as an artform they wanted to develop this aspect of their collection.

For The Harris, there was an interest in later studio pottery, and they had used loans to include studio pottery in their new galleries. The Harris already had a historical collection of pottery (18th and 19th century) and wanted to build on this.

It was agreed that in terms of each museum taking a specific focus to the development of their collection through the Collecting Cultures project, The Harris would focus on the

enhancement of their collection of 1930's and 1940's potter, whilst GO would focus on developing the collection of 1950's to 2000's pottery, which was a gap for both museums.

The Potters Art in the 20th Century project represented the second smallest value of Collecting Cultures grant, and was a partnership project – as such, both **GO and The Harris believe that they achieved good value for money** with the project.

An important benefit of the project being a partnership project was that it enabled a cross-institutional reflection on the collections policy for each Museum to take place.

A key supporting factor to the success of the Potters Art in the 20th Century project is attributed to the **very flexible approach to Collecting Cultures adopted by HLF**.

An important dimension to the Potters Art in the 20th Century project, that was only possible due to the way in which HLF managed Collecting Cultures, is that the list of proposed purchases included in the application for the Potters Art in the 20th Century was an indicative list – with the original intention being that no purchases would be made in the first year of the project. The first year was to be dedicated to research and this provided the **opportunity to develop expertise and specialism in the field, which was only possible due to the support from Collecting Cultures**.

One issue that the Potters Art in the 20th Century project had to deal with was a result of the changes to the wider context that have occurred since the project started back in 2008, including the 'collapse' of Bonham's ceramic catalogue, which had an impact on the market for ceramics – and changed the whole market within which GO and The Harris would be looking to make acquisitions. This led to ceramic collectors holding onto elements of their collections that they may otherwise have been willing to sell.

All of these factors led to a position where GO and The Harris found it very difficult to make acquisitions through purchases, which resulted in a scenario, where on reflection, the Potters Art in the 20th Century project was too tentative at the start of the project in making purchases. This scenario has evolved, and the Museums now have a far clearer idea of what the intended purchases were and what the general market for the type of objects has been, over the last couple of years.

This slow start did enable those involved to develop a better understanding of the subject, the market, their own decisions, and ensure that objects are of museum quality. Importantly, in this context, the **ability to discuss in partnership has been really helpful to both of the Museums**.

Another factor that influenced the acquisitions policy for GO (and other museums) was the regional audit carried out, which was important to this element of the project as it helped to reinforce that this was a regional project (and also supported joined up thinking). GO and The Harris think this was an important element and that such broader perspectives should be encouraged by HLF as part of schemes such as Collecting Cultures to ensure that there is joined up thinking across museums in terms of collections development.

In terms of what would have been achieved if Collection Cultures had not been available, the Museums feel that they would have collected a small amount of contemporary studio pottery, but that there would have been almost no collection of historic pottery at all. Whilst GO did have an acquisitions budget, so some purchases may have taken place, a **key additional element from Collecting Cultures was the funding for other activities (beyond acquisitions)**. GO feel that it is not enough just to purchase the objects – the wider activities need to take place as well.

This relates to the issues around resource capacity, which was an issue for the project, and in this context having the time to do things is felt to be as important as the funding.

Trying to **deliver a Collecting Cultures project alongside the 'day job' can be challenging.**

Collecting Cultures really **helped with engagement with various target groups for the Museums - including the visually impaired** – and also led to the introduction of handling projects which had not happened previously. Effectively, the use of the collections has changed due to Collecting Cultures, partly because the Potters Art in the 20th Century project helped to develop more working with the learning teams in the Museums, and it also led to the Museums working more collaboratively with visitors and volunteers.

In terms of skills development, **both volunteers and staff have developed and enhanced skills due to Collecting Cultures.**

The Potters Art in the 20th Century project has also **enabled ceramics to become more clearly a part of the core collection** at The Harris, and has also enabled ceramics to be part of the learning and family sessions at both Museums – with clay handling now part of some talks and activities, and pottery related activities have proved very popular for schools workshops.

A key success and major strength of the Potters Art in the 20th Century project has been the development of wider links with visual impairment groups (e.g. Galloway's Society for the Blind), which included training for staff around working with those with visual impairment.

The **collections development policy for both Museums has benefitted from Collecting Cultures**, with there now being a better understanding of what is achievable, with the Potters Art in the 20th Century project having provided an opportunity to think about collections development. The project has helped to influence the wider collections policy for both the Museums.

Collecting Cultures also helped to attract other sources of funds (e.g. Art Fund) for both of the Museums, and being able to mention HLF (because of Collecting Cultures) added value to bids to Art Fund and other funders.

In terms of the partnership element of the Potters Art in the 20th Century project, **both Museums feel that they got more out of the project due to it being a partnership project** – it brought the two collections together for exhibitions and helped the Museums to re-look at their existing collections and reinterpret them. A key asset for a partnership project is the inter-personal relationship between the project leads at each Museum.

Overall, **both of the Museums are very positive about what has been achieved** through the Potters Art in the 20th Century project – including the **development of networks and partnerships with a wide range of stakeholders** such as volunteers, visitors, and universities.

Groam House Museum: Developing the George Bain Collection, Rosemarkie

The artist George Bain became known as the father of modern Celtic design. Groam House Museum in the Black Isle village of Rosemarkie is currently the only museum in the UK that is actively collecting, researching and promoting George Bain's work but due to a previous lack of funds their acquisitions have been limited. They planned to allocate £50,000 to purchases, focusing on a small number of rugs and considerably more items of archive material, artworks and designs. Among other activities, they proposed holding a touring exhibition in locations which have a connection to George Bain, Celtic art competitions and an oral history project in the village to which George Bain and his wife retired. The museum planned to carry out a training needs analysis and individual skills audit of the staff and volunteers involved in the project.

Groam House Museum

Groam House Museum is situated in the Black Isle village of Rosemarkie, occupying an 18th-century building gifted to the community by Mario Pagliari. The museum is an Accredited Museum, has been in existence since 1980 and was the first independent museum to be formally recognised by Ross & Cromarty District Council when the Council prepared a Trust Deed in its favour in 1989.

The displays at Groam House Museum were refurbished in 1989 to reflect the Museum's role as a Pictish Centre for Ross and Cromarty. The Museum houses the famous Rosemarkie Cross Slab decorated with Pictish symbols. Also displayed are many other sculptured stones from Rosemarkie, the most recent being found in 1998.

In 1993 Groam House Museum was extended to include an exhibition gallery. Here, temporary exhibitions on aspects of local history are displayed, as well as items from the newly acquired George Bain Collection.

The museum's permanent display is focussed on 15 carved Pictish stones. All the stones originated in Rosemarkie, some dating back to the 8th century AD, when it was an important centre of early Christianity. The sculptures are amongst the works of Pictish Art that inspired George Bain, the 'father of modern Celtic design', most of whose surviving artwork is in the care of the museum.

Developing the George Bain Collection Case Study Review

The initial idea for the Developing the George Bain Collection project emerged following a briefing about Collecting Cultures that HLF held in Inverness as the programme was launching.

Groam House Museum saw it as an **excellent opportunity to develop the George Bain Collection** – there had been opportunities to acquire items for the Collection previously but Groam House had missed out on all of them due to a lack of available resources. To have funds 'in the bank' was immensely helpful in being able to develop the Collection.

Given the size and resources of Groam House, the Collecting Cultures project was a **major commitment for the Museum** – and on reflection, they did not fully appreciate the resources required to deliver the project when the application was submitted.

Overall, the Museum believes they have been **very successful in the acquisitions they have made** through the Developing the George Bain Collection project, having acquired a notable range of items. It is acknowledged that there does remain some gaps in the Collection (e.g. the Museum is keen to acquire a Chalice, but have been unsuccessful in their attempts to do so thus far).

The Developing the George Bain Collection project enabled Groam House to '**punch above its weight**' – and this has only been possible due to the **strength of the Board**, as well as the **number of volunteers**, and the **expertise of the volunteers** involved. Groam House believes that not every similarly sized independent museum could deliver a project like this – unless they had the same strength of Board, and scale and expertise from volunteers (it is estimated that around 15,000 volunteer hours have been involved in the delivery of the Collecting Cultures project for Groam House).

Groam House recognises that there has been a '**quantum shift**' in their acquisitions due to the Developing the George Bain Collection project, with a total of more than 100 objects being purchased. The project has allowed Groam House to develop good links with auction houses, in addition to which, people have approached Groam House direct with George Bain items for them to acquire – which has come about due to the profile of the project amongst those interested in/involved in George Bain. Some of the purchases were through antique dealers, and whilst some individual items were regarded as expensive they were unique items in terms of the collection that they would not have been able to acquire otherwise.

In terms of Aim 2 of Collecting Cultures, Groam House believes that the potential for research around the developed collection is immense, as part of the wider Celtic Art revival as well as specifically about George Bain. The project has included themed lectures and there is the potential for these to be published.

In addition, Groam House has **submitted an application for the collection to be Recognised** through the Recognition Scheme managed by Museums Galleries Scotland's on behalf of the Scottish Government, and the **Collecting Cultures project was a key supporting element and stimulus** to the development and submission of this application.

The **reputation and profile of Groam House is now high**, and they attribute much of this to the Developing the George Bain Collection project. Whilst Groam House was already well known in terms of its Pictish Stones collection, it is now well established in terms of its George Bain Collection – which has been achieved due to the additional activity that Collecting Cultures has supported.

The Collecting Cultures project inspired five major exhibitions throughout Scotland – from Rosemarkie and Ullapool in the Highlands to Glasgow, Edinburgh and Iona. In total these **exhibitions were seen by around 220,000 people**.

In particular, the major George Bain exhibition that took place at the Scottish National Gallery in Edinburgh (October 2011 to February 2012) brought George Bain (and Groam House Museum) to a national and international audience.

An example of the **enhanced reputation and recognition of the George Bain Collection** is evidenced in the 2012 National Strategy for Museums Galleries Scotland: *Going Further – The National Strategy for Scotland's Museums and Galleries*, where the George Bain Collection is featured under Aim 1 of the Strategy (Maximise the potential of our collections and culture). The Collecting Cultures project itself has also been used as a case study on the Museums Galleries Scotland website as 'a good example of shaping and developing a key collection which has much wider significance and relevance to Scottish culture in addition to its local importance'.

An important element of the project has been the **outreach programme** that has been delivered. Whilst this was funded by other sources, it was linked to the Collecting Cultures project. It has led to new visitors to the museum, local people who had never been to the museum before, due to what they have created through the Developing the George Bain Collection project, as well as a range of outreach activities. Specific activities have

engaged with target groups – including young people, older people (through links to care homes), those with special needs, and other groups. All of this has been very successful for Groam House and those involved (for example, in Ullapool the number of visitors increased by one-third, and the work helped to create a new audience for Ullapool).

The funding from HLF through the Collecting Cultures project proved to be the stimulus for much of the outreach programme through helping to attract other funding that was used to deliver the outreach.

The Developing the George Bain Collection project has also **supported a range of training opportunities** for Groam House Museum volunteers – including paper conservation training, marking and labelling, and other areas of collection development.

The increased profile of Groam House generally, and around George Bain specifically, through the Collecting Cultures project has also led to a **large number of loans of objects** to the Museum. This is an example of the range of activities that have been generated for Groam House and will continue to take place in the future that they credit to the Collecting Cultures project.

In addition, the success of the Developing the George Bain Collection project has also helped Groam House to **attract more funding** from other HLF programmes. Furthermore, the museum has received more donations so they have created a purchase fund at Groam House, and much of this has been stimulated by the Collecting Cultures project.

A key supporting element to all that has been achieved is the fact that Collecting Cultures provided the funding for the Developing the George Bain Collection project up front, enabling Groam House to have the funds to hand to make purchases when objects became available.

A lesson for Groam House (as for many other similar, smaller museums) is that the time commitment to deliver was underestimated. Delivering the project successfully took significantly more time. This is especially true around the project activities that were not directly related to purchases. Delivering the wider elements of the project was more time consuming than anticipated.

Having the Developing the George Bain Collection project also helped to develop the Museum in other ways – including **increasing the morale of the staff and volunteers**, and **increasing the sense of worth** of volunteers, and of the museum generally.

The role of volunteers has developed as well – whilst they previously staffed the museum, now they are involved in a far wider range of museum roles (including cataloguing and research).

The Collecting Cultures project is regarded by Groam House as part of (or a stimulus for) what is now an ongoing process for developing the collection and there has been an important shift for the museum due to the project. **Groam House has transformed itself due to Collecting Cultures.**

The Herbert Art Gallery and Museum, Coventry, and Wolverhampton Art Gallery: Peace and Reconciliation

This project helped both The Herbert and Wolverhampton Art Gallery (Wolverhampton Art Gallery) to more effectively tell stories surrounding conflict, peace and reconciliation in the UK and in their wider context. £172,000 was allocated to acquisitions, consisting of fine art, sculpture, photography, digital and installation-based work and social history artefacts and ephemera. Wolverhampton Art Gallery focused on gaps in their Northern Ireland collection and seek Middle Eastern Works as a comparison. The Herbert focused on works by artists from the Second World War onwards, reflecting and recording experiences of conflict linked to refugee communities and the anti-war and peace movements. Links were made to a variety of groups, including refugee communities, ESOL groups and disability charities. Formal learning included working with schools and, at Wolverhampton Art Gallery, working with an artist.

The Herbert Coventry

The Herbert celebrates the city's culture, history and arts, and is Coventry's creative media centre and history centre. Since re-launching in 2008 after an extensive redevelopment, the Herbert has increased its audience to over 300,000 visitors per year. The Herbert has extensive and wide ranging collections, including visual arts, social and industrial history, archaeology and natural history.

The Herbert won the Guardian Kids in Museums Family Friendly Award in 2010 and is a holder of the coveted Sandford Award for quality in Heritage Education. The Herbert is also able to support young people undertaking the Arts Council's Arts Award.

For more information see <http://www.theherbert.org/>

Wolverhampton Art Gallery

Wolverhampton Art Gallery opened in May 1884, and from early donations of art by several leading local figures, including industrialist Sidney Cartwright and Philip Horsman, whose contributions to Wolverhampton are marked by a fountain next to the gallery, in St Peter's gardens, the collection quickly grew in size and reputation. A new extension in 2007 included a dedicated Pop Art gallery and additional space for special exhibitions, while the Victorian Gallery was refurbished in 2009. Regularly changing exhibitions and displays reveal trends and themes, with contributions from major UK and international artists, both historic and contemporary. Work included ranges from painting, printing, drawing, photography and sculpture, to digital and installation art.

For more information see <http://www.wolverhamptonart.org.uk/>.

Peace and Reconciliation: Case Study Review

The Peace and Reconciliation project and the funding have enabled the Herbert to develop a strategic approach to collecting, including carrying out a review of its Visual Arts acquisitions strategy with input from a fellow from the Contemporary Art Society, which will continue to guide approaches to collecting in the future.

The Herbert has enhanced the overall quality of its collections of works by major artists (e.g. Snow Road by Peter Howson and John Keane's Scenes on the Road to Hell (V)). One of the Herbert's most significant acquisitions is a body of work by Peter Kennard, a key figure in the development of anti-war or protest art in the UK, as well as developing works by contemporary artists. Two artworks by the artists Jane and Louise Wilson were

acquired by the Herbert and Wolverhampton jointly with the Arts Council Collection, the first time any of these organisations had made a joint acquisition.

The artworks acquired by the Herbert have been featured in a major temporary exhibition **Caught in the Crossfire** which will also tour. The long term plan is for most of them to be incorporated into permanent galleries, including them in plans to redisplay the Gallery of Art since 1900, as well as including works in the Peace and Reconciliation and Sculpture galleries.

Building on the long term funding provided by Collecting Cultures, the Herbert has been successful in obtaining additional funding, securing a total of just under £70,000 from the Art Fund, the V&A Purchase Grant Fund, the Henry Moore Foundation and the Contemporary Art Society, and acquisitions that were less than 10 years old were acquired through these sources. Through the project, the Herbert has developed much stronger relationships with these funders.

Staff from the Herbert have engaged in a number of learning activities which have developed knowledge of the process of acquisition by purchase. These have included both formal and informal activities, such as meetings with external consultants and experts, visits to commercial galleries and discussions with their staff, visits to artists' studios, meetings with colleagues from other museums and galleries and training courses and seminars, including a conference on digital art. For example, in autumn 2012 the Senior Curator undertook a course on Navigating the Art Market, organised by the Art Fund and Sotheby's Institute of Art, which included a combination of on-line learning and attendance at a one day seminar.

The Herbert has also developed a considerable depth of knowledge of artists working in the fields of conflict, peace and reconciliation and the wider context in which they are working.



Collecting Cultures has enabled **Wolverhampton Art Gallery** to build on its existing collection of art related to the Troubles in Northern Ireland. This is an area of the collection that had already been identified as a strength and was therefore a natural development. The funding allowed Wolverhampton Art Gallery to undertake retrospective collecting and fill gaps, with works being acquired by Paul Seawright, Sean Hillen and Victor Sloane, as well as the acquisition of *Women of Belfast*

IX by FE McWilliam, which also received support from the Art Fund and the Wolverhampton Art Gallery Friends Group.

Wolverhampton Art Gallery focussed on the conflict in Israel/Palestine and a major acquisition through Collecting Cultures was a film by John Smith called *Hotel Diaries*. In 2012, Wolverhampton Art Gallery secured funding from the Art Fund Renew to develop this strand further, co-acquiring works with the Imperial War Museum.

Works acquired by Wolverhampton Art Gallery through Collecting Cultures have been on frequent display in its permanent Troubles gallery, and the enhanced collection has allowed Wolverhampton Art Gallery to strengthen its reputation in the area of Troubles art.

Collecting Cultures also allowed Wolverhampton Art Gallery to develop partnerships with Ulster Museum and other organisations in Northern Ireland, and is currently working collaboratively with the Ulster Museum on an exhibition of their respective Troubles collections called 'Art of the Troubles'.

Community and learning based activity

The Herbert created a **community panel to advise on key themes** for the development of the collection, whose membership was drawn from organisations which have an interest or involvement in the themes of peace and reconciliation. This included the Centre for Peace and Reconciliation Studies at Coventry University, Coventry Cathedral, Peace House and other Coventry community based groups.

The Caught in the Crossfire exhibition allowed the Herbert to hold events aimed at engaging the community more closely with the collection and the themes. A programme of events included artists' talks, film screenings and a curator's guided tour. The Herbert also hosted a storytelling event linked to Refugee Week. For Museums at Night 2013 the Herbert staged various activities linked to the exhibition, under the heading 'I Protest', attended by over 1,300 visitors.

The artists kennardphillipps⁷ had a two week residency at the Herbert, involving 10 groups with over 200 individual participants, including postgraduates, students at Key Stages 4 & 5, a group of young people excluded from education, people seeking asylum in this country and people with physical and learning disabilities who attended with their carers. This was supported by a grant from Arts Council England. A further 120 pupils from KS2 and 3 were involved in creating a huge group-artwork using John Piper's painting of Coventry Cathedral after the Blitz for inspiration. 32 volunteers, contributing the equivalent of 126 days work, supported project activity.



Wolverhampton Art Gallery's community engagement programme included a series of talks and discussions plus film screenings in association with Lighthouse Media Centre and music events. Schools and FE colleges regularly use the exhibition as part of their teaching. The Troubles are part of the History curriculum in secondary schools, with the collection being an important learning resource.

⁷ <http://www.kennardphillipps.com/caught-in-the-crossfire-exhibition-at-the-herbert-art-gallery-and-museum/>

Exhibitions



The Herbert's 'Caught in the Crossfire' exhibition showcased acquisitions made as part of the Collecting Cultures project. The exhibition included all of the items acquired by the Herbert, together with a number of loans from Wolverhampton's collection, plus loans from other museums and private collectors. It received positive reviews in the *Museums Journal* and *Art Monthly*, and was very well received by local audiences. Caught in the Crossfire was attended by 29,521 people, making it one of the best attended temporary

exhibitions since the Herbert's re-launch in 2008. It is being made available to tour, with enquiries being received from Stadtmuseum in Dresden to host the exhibition in summer 2014.

Wolverhampton Art Gallery lent works to the Caught in the Crossfire exhibition, and have a permanent collection dedicated to its troubles collection.

Jurassic Coast Museums Partnership: Jurassic Life Initiative

This is a joint project by the Jurassic Coast Museums Partnership which was formed in 2003. The project aimed to spend resources on locating and acquiring scientifically important and exceptional fossils for 10 museums along the Dorset and East Devon Coast World Heritage Site. A varied learning programme and engaging displays were planned, with a focus on multi-generational activities around fossils. The training plan for volunteers and staff included training in earth science themes and conservation training in environmental monitoring and geological conservation standards.

Jurassic Coast Museums Partnership

The Jurassic Coast Museums Partnership was formed in 2003 and is led by Dorset County Museums Advisory Service and the Director of Lyme Regis Museum.

Partners also include: Dorset County Museum, Portland Museum, Sidmouth Museum, Lyme Regis Museum, Wareham Museum, Swanage Museum, Langton Matravers Museum, Allhallows Museum, Fairlynch Museum, and the Royal Albert Memorial Museum and Art Gallery Exeter.

Dorset and East Devon Coast World Heritage Site

World Heritage Sites are places of 'outstanding universal value' selected by UNESCO (United Nations Educational, Scientific and Cultural Organisation).

The Dorset and East Devon Coast World Heritage Site is England's first natural World Heritage Site - it is known as The Jurassic Coast. It covers 95 miles of truly stunning coastline from East Devon to Dorset, with rocks recording 185 million years of the Earth's history.

World Heritage status was achieved because of the site's unique insight into the Earth Sciences as it clearly depicts a geological 'walk through time' spanning the Triassic, Jurassic and Cretaceous periods.

For more information please see: <http://jurassiccoast.org/>

Jurassic Life Initiative: Case Study Review



Jurassic Life sought to support museums along the Dorset and Devon coast in developing collections in the ten partner museums to complement the area's status as a World Heritage Site.

As the Jurassic Coast erodes, new and important fossils continue to be discovered. The area has a rich tradition of 200 years of collecting, from the days of Mary Anning, who discovered the first ichthyosaurs and plesiosaurs to come to the attention of science. The project sought to ensure that local museums had the opportunity to develop their collections to reflect scientifically important and exceptional fossils.

The project matched its £200,000 HLF funding with an additional £30,000 from Dorset and Devon County Councils, and also received support from the PRISM fund. £140,000 was for acquisitions and the remainder for interpretation and education across the museums. Prior to the project, the collections of fossils in most of the local museums were limited,

and the project has been able to furnish them with high quality examples of their local fossils.

The project adhered to the fossil collecting code for West Dorset to reflect the fact that the Jurassic Coast is very productive and there is a lot of collecting. The code is a refinement of Natural England's approach to collecting which is essentially around responsible collecting, with the fossil code allowing the transfer of specimens to the collector so long as they collect responsibly and record their important finds, which is now in an online database at <http://www.palaeodata.com/dorset>. The code specifies that specimens must first be offered to UK accredited museums.

The project used local collectors and dealers and academics to determine valuations, and the project leaders felt that fair prices were paid to collectors.

Collecting Cultures has enabled museums to move quickly to secure and develop collections for future public use during its lifetime. The project was able to move quickly to secure specimens when they became available, with the best example of this being the turtle from Portland, which was split in half on two huge boulders that weighed about 18 tonnes in total and was sat, in a quarry and exposed to the elements. The project was able to quickly remove the fossil and get it prepared for Portland Museum in marked contrast to examples from previous years which have either disappeared or that face a less than certain future. Following the project, partners are looking to establish a new fund (the Mary Anning Fund) to continue to support museums in moving quickly to secure and prepare important new discoveries.

Jurassic Life has helped to fill spare capacity in a number of partner museums. Moving forward, it may be necessary for this capacity to be increased to ensure that future finds (such as another Pliosaur skull, or even a whole skeleton), and Lyme Museum is looking at options to increase its gallery space for this reason.

Four of the specimens acquired have been described in the scientific literature:

- The Pliosaur skull in Dorchester Museum, which has enabled a fundamental review of the genus, including the redefinition of two other specimens.
- The Portland Turtle, which is the oldest specimen of its genus in Europe.
- The Triassic jaw in Sidmouth Museum.
- The partial Plesiosaur in Bridport Museum which helps fill an important gap in their evolution.



In terms of events, the discovery of the Weymouth Pliosaur in October 2009, and its unveiling in July 2011 at Dorset County Museum by Sir David Attenborough attracted national media coverage for the project, the Jurassic Coast WHS, and HLF on both occasions. The Pliosaur, a marine predator from the Jurassic, is the fossilised skull of the most powerful predator ever to live on earth, and is 95% complete which, along with its size, means it is

internationally exceptional. There is arguably a larger fossilised skull from a similar creature in Australia, but much of this skull is reconstruction.

In terms of impact, Dorset County Museum reported a significant boost in their numbers including young people, with fossils remaining enduringly popular with younger audiences. Through the project, the partnership has developed relationships with larger institutions such as the Natural History Museum and Oxford University Museum, who may well display collections and local finds in the future.

The project benefited hugely from the expertise held by key individuals in the project team and connected to the wider Jurassic Coast partnership, and also the enthusiasm of the wider Dorset and Devon collecting community.

The project also produced a 'Box of Curiosities' in partnership with Forkbeard Fantasy, a longstanding independent performance company⁸, who produced an unconventional and hugely popular resource for use by the partner museums. Jurassic Life has also included a varied education programme.

As a result of Collecting Cultures and the work of the project, it is now possible see really significant fossils, from Britain's only natural World Heritage Site in local indigenous museums. This would not have been possible without the support of Collecting Cultures, and the dedication of the partnership.

⁸ <http://forkbeardfantasy.co.uk>

Museum of English Rural Life, Reading: Collecting Rural Cultures

The Museum of English Rural Life proposed a two-pronged approach to develop and explain a collection to explore the theme of 'rural Englishness' in the 20th century. Objects acquired included paintings, photographs and personal material. A programme of public activities included an exhibition with an accompanying publication, other interpretive resources, talks and events.

Museum of English Rural Life

The Museum of English Rural Life (MERL) was founded in 1951 by academics in the University of Reading's Department of Agriculture, and its collections have traditionally focussed on materials, crafts, and objects used by rural people and communities. It is dedicated to recording the changing face of farming, rural communities and the countryside in England, and houses designated collections of national importance that span the full range of objects, archives, photographs, film and books.

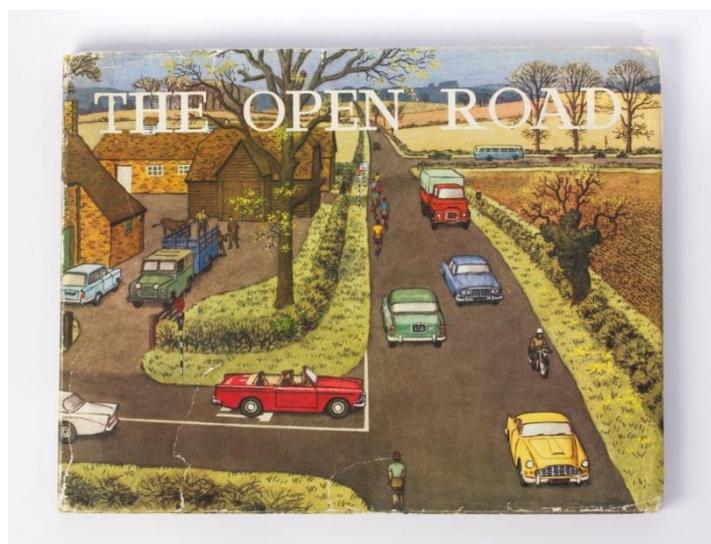
The Museum looks after more than 22,000 objects dating from the last 250 years. The collections include tractors, farm carts, mowers, hand tools, a portable steam engine and a threshing machine. It has a specialist library and houses other collections including the library of the Tools & Trades History Society.

For more information please see <http://www.reading.ac.uk/merl/>

Collecting Rural Cultures: Case Study Review⁹

Collecting Rural Cultures aimed to acquire material that built a picture of the countryside in the twentieth century, a period that was not especially well represented at the Museum. The project acquired over four hundred objects, ranging from Glastonbury Festival programmes and Corgi toys to Arts and Crafts furniture and industrial chemical advertising signs, and a Series 1 Land Rover.

5 The Open Road' was the 1962 follow-up to 'The Map that Came to Life' and was produced by the same author-illustrator team



Building on the work of the former MERL Keeper Dr Roy Brigden, who heavily influenced both Collecting 20th Century Rural Cultures and the wider Collecting Cultures programme¹⁰, the project gave the Museum the courage and means to find new ways to cope with the problematic scale of the large-scale facets of twentieth-century rural life.

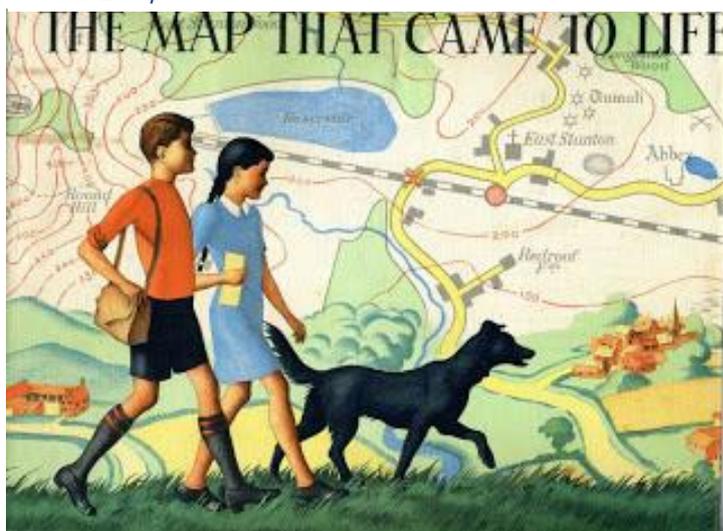
MERL collected toys and models rather than (with two exceptions, 'MAE' and an animal transport vehicle) large machinery, finding that they often held more interpretative value, illustrating changes to agricultural technology and to link material culture with

⁹ This Case Study Review draws upon a recent paper by Dr Ollie Douglas at MERL, entitled '*Oi, get orf moi laand': Considerations in contemporary and near-contemporary collecting in the English countryside*', forthcoming in *Collecting the Contemporary* / Owain Rhys and Zelda Baveystock (eds), Museums Etc.

¹⁰ See [http://www.reading.ac.uk/web/FILES/merl/Collecting_20thc_Rural_Culture_\(online\).pdf](http://www.reading.ac.uk/web/FILES/merl/Collecting_20thc_Rural_Culture_(online).pdf) for Dr Bridgen's vision for Rural Cultures and changes to how rural communities are collected and interpreted.

archival resources and trade records. Given the scale of much of MERL's earlier collections this approach had the additional benefit of taking up far less space and also being easier to conserve and catalogue. For example a 1937 Tri-ang Toys dolls' house known as 'The Stockbroker House' allowed the Museum to discuss the visual impact of ribbon development and suburban spread in the early-twentieth century whilst again capitalising on the crossover value of an artefact that is as much about childhood as it is about rurality.

6 Cover of the 1948 children's book 'The Map that Came to Life', as written by H. J. Deverson and illustrated by Ronald Lampitt



Collecting 20th Century Rural Cultures also moved MERL's scope of acquisition away from simply gathering things made or used in rural contexts, acquiring a range of items including Viz Farmer Palmer memorabilia, a doll's house, and toy models, as well as artworks portraying rural imagery, posters and flyers on appropriate themes, books and pamphlets on relevant subjects.

The objects acquired through Collecting 20th Century Rural Cultures had a significant impact on the way MERL now responds to offers of items by donation. For example, the donation by a private collector of a large number of

rurally-themed jigsaw puzzles would not have been acquired had their potential not been highlighted by the prior acquisition through the project of a Chad Valley jigsaw puzzle dating to the 1920s.

Another example was a set of over 300 toy farm pieces mostly made by Britains Ltd and gifted by a local woman who began to collect them in the late 1940s. They included a somewhat worn and unboxed example of a toy Fordson tractor; a similar toy Fordson had earlier been purchased through Collecting 20th Century Rural Cultures, this time complete with original box and in better condition albeit lacking the rich contextual history of the donated materials. Together these artefacts—one purchased and near-pristine and the other donated and well-loved—communicate the story of toy farm collectibles in a far more powerful way than either could alone.

Collecting Cultures has helped MERL detach from solely collecting and interpreting large agricultural technologies, heavy horses, or rural crafts, to engage with a wider set of cultural histories, and begin the process of rebalancing the Museum's collections, as well as its approaches towards those collections. MERL's collection now has the potential to grow to reflect the attitudes and ideas of the communities whose heritage it aims to record as well as the preferences of others with vested interests in that heritage.

Collecting undertaken through Collecting 20th Century Rural Cultures allowed MERL to facilitate engagement on themes and in relation to historical events and subjects. For example, MERL engaged with Jim Hindle, who was a protestor in the mid-nineties opposing the then proposed Newbury bypass. MERL has not only accessioned a copy of the book Hindle wrote about his experience of these events but by making direct contact with the author himself the Museum was able to collect clothing that he wore when protesting in this context.

MERL also acquired a Series One Land Rover, the acquisition of which harked back to Roy Brigden's initial blog post (<http://collecting20thculturalculture.blogspot.co.uk/>), which

featured an image of a Series One drawn from the MERL photograph collection and sought to characterise the vehicle as an iconic rural object 'that went on to have a much wider impact upon twentieth century culture'. Dr Brigden had always hoped that the right full-scale original might come to light before the project ended, and MAE 397 was acquired following encounters with Land Rover heritage enthusiasts and an appeal to the farming community.

Collecting 20th century rural cultures has enriched the collections with objects that have a greater focus on ideas, opinions and perceptions within and about rural places and people, and was documented through a project blog¹¹. The material collected is now being integrated with the wider collection.

Whilst MERL did not develop a specific exhibition around Collecting 20th Century Rural Cultures during the lifetime of the project, resultant activity has influenced both a number of exhibitions, and wider programming. For example, 'Everyday stories of country folk: celebrating 60 years of The Archers and MERL, 1951-2011'¹² drew on objects collected and its underlying rationale. It also influenced a symposium on the relationship between media and the countryside, and the shift in thinking it has provoked at MERL is continuing to influence the future direction of the Museum, not least in highlighting the need for a revising the interpretation strategy for the main galleries to include a place for this new material.

Another major output of the project was a temporary exhibition which can be loaned to other institutions. It draws out five themes - interactions, inspiration, representations, modernisation, and conflict - through interpretation banners which can complement each Museum's selection of objects from their own collections and also from MERL. There are six banners in total, but they have independent narratives so that any number or combination can be borrowed to suit each venue. The exhibition is designed to encourage rural museums and their users to think more critically about what and how they should be collecting. Since the project drew to a close, these resources have subsequently been used as the core of a temporary exhibition at MERL itself.

MERL also lent some of its acquired materials to the Museum of East Anglian Life (MEAL) in Stowmarket for inclusion in an exhibition aimed creating a dialogue around contemporary collecting at MEAL.

Further information about Collecting 20th Century Rural Cultures can be found at:

http://www.reading.ac.uk/web/FILES/merl/2776_B06471_Collecting_cultures_leaflet_web.pdf

¹¹ <http://collecting20thcruralculture.blogspot.co.uk/>

¹² <http://www.reading.ac.uk/merl/whatson/exhibitions/merl-everydaystoriesofcountryfolk.aspx>

Museum of Garden History: To Develop our Art and Design Collection

The Museum aimed to purchase, document and display around 80 Art and Design objects that tell the national story of gardens and gardening from 1600 onwards. A wide range of educational and access projects were planned including: mounting four exhibitions per year on retrospective historic, socio-cultural and children's themes, each with a different subject and target audience; running young people's activities to construct a piece of play equipment or sculpture for neighbouring St Mary's Gardens; delivering a schools' project 'Crystal Palace Park' to include site visits, workshops and hands-on horticulture sessions; and organising reminiscence activities on 'Gardens and Gardening between the Wars'. The staff development and training programme will enhance the professional knowledge and skills of staff in areas such as object handling, bidding at auction, reminiscence work and attracting object donors.

Museum of Garden History

The Museum of Garden History was set up in 1977 in order to rescue from demolition the abandoned ancient church of St Mary's which is the burial place of John Tradescant (c1570 – 1638), the first great gardener and plant-hunter in British history. His tomb is the centrepiece of a knot garden planted with the flowers which grew in his London garden four centuries ago.

In 2008 the interior was transformed into a centre for exhibitions and events by the construction of contemporary gallery spaces. Three exhibitions each year explore the making of British gardens, and a programme of over 30 talks and interviews celebrates heroes and heroines from the forgotten plant-hunters and gardeners of the past to the designers and writers in fashion today. The museum also has a permanent display of paintings, tools, ephemera and historic artefacts.

To Develop our Art and Design Collection: Case Study Review

The project aimed *'to develop the existing art and design collection, to tell the national story of gardens and gardening from 1,600 and to share the heritage of gardens and gardening in Britain with the widest possible audience'*. This would create a unique record of garden history, but will also illustrate the relationship artists, designers and gardens.

Since 2008, Collecting Cultures funding has enabled the Museum to greatly strengthen its holdings of designs and artists' views of gardens. The Museum has collected nearly 80 objects, including works of art illustrating all aspects of UK gardens and gardening. Themes covered include cottage gardens, country house gardens, garden design plans, allotments, domestic gardening, the suburban garden and city parks, with many being populated with people engaged in garden related activities.

Pictures by the photographer Martin Parr, prints by Anthony Gross, a Dig for Victory poster and many more art works have also been added to the collection through this fund, including:

- Historic images of parks and pleasure gardens.
- Images highlighting the significance of gardens to artists' communities (such as Great Bardfield).
- Exploration of domestic gardens and gardens in a range of social contexts.
- Images of horticultural interest in British history.
- Images relating to the flower trade.
- Second World War subjects.

- Images of advertising.

Whilst the project has successfully covered a range of topics, the Museum has researched a range of areas that the Collection could still usefully address in the future, including pre 1840 garden design (including medicinal and picturesque gardens).

A key exhibition was 'Collecting Cultures: From Cabbages to Kings', which ran from November 2012 to January 2013. It provided an opportunity for visitors to view what had been bought, how the Museum has used some of its new acquisitions to stimulate children taking part in our successful outreach programmes, and to help tell new and exciting stories in our exhibitions. The project was also included in the BBC's 'Your Paintings' project¹³.

The project has also influenced the approach that the Museum is taking for its new archive of modern and contemporary garden design.

The project is unusual in that it is only Collecting Cultures project that used volunteers directly in the acquisitions process, although the volunteer's interest in collecting in this case predated the project.

¹³ <http://www.bbc.co.uk/arts/yourpaintings/galleries/collections/garden-museum-538/foreword>

The National Coal Mining Museum: Seeing the Whole Picture

Seeing the Whole Picture aimed to collect two photographs and one piece of artwork each year for the four years of the project to fill significant gaps in the NCME's collection. Examples of the work they hoped to acquire include: works by the Ashington Group of painters in Northumberland; photography by Chris Killip and John Davies; and work from the Spennymoor Settlement in County Durham.

The NCME has a close working relationship with other institutions including the informal 'Coal Mining Collections Group' and have ensured that this project will not duplicate other activities within the Group. NCME will build on trial programmes to work with youth groups, GCSE and AS level art students and KS 3&4. Staff members will receive training that particularly focuses on enhancing their understanding of the collections.

The National Coal Mining Museum for England

The National Coal Mining Museum for England is based at the site of Caphouse Colliery in Overton, near Wakefield, West Yorkshire, England. It opened in 1988 as the Yorkshire Mining Museum and was granted national status in 1995.



Caphouse Colliery was sunk in the 1770s or 1780s and the Hope Pit in the 1820s. The colliery was nationalised in 1947, and closed in 1985. The Yorkshire Mining Museum opened in 1988 and the museum became the National Coal Mining Museum in 1995.

The museum offers free guided underground tours where visitors can experience the conditions miners worked in and see the tools and machines they used as the industry and the mine developed through the years. Above ground there is a visitor centre which houses

exhibitions on the social and industrial history of the mines. The extensive library and archive contains issues of "Coal News" and details of collieries throughout England.

The museum is an Anchor Point of ERIH, the European Route of Industrial Heritage.

For more information please see: <http://www.ncm.org.uk/>

Seeing the Whole Picture: Case Study Review

Seeing the Whole Picture has allowed the Museum to add new art and photographic works to its collections and enabled the National Coal Mining Museum for England to continue working with present-day and former coalfield communities to discover more about coal mining's rich heritage. The project has helped to diversify and improve its collections, balancing heritage related mining material with art and photography. It included work to capture community and industrial life, and the 1984/85 Miners' Strike, in parallel with artist-led workshops and loans boxes.

Seeing the Whole Picture has led to a number of significant new acquisitions for the Museum's art and photographic collections. This has included adding paintings and drawings by a diverse range of artists, including Keith Vaughan, George William Bissill, Peter Howson, Norman Cornish and Josef Herman and photographers such as John Davies, Don McCullin and Homer Sykes.

Seeing the Whole Picture has produced a number of **strong learning outcomes**:

- As part of the project the National Coal Mining Museum for England has delivered a series of **art workshops for secondary schools and colleges** where students worked closely with an artist to develop their art skills and discover more about the strong relationship between art and the coal mining industry. Activities have included taking part in activities such as drawing landscapes and sketching underground. A total of 293 pupils attended these workshops from schools in Wakefield, Kirklees, Barnsley, Halifax, Bradford, Rotherham and Huddersfield.

- The project also **delivered art projects in the summer holidays with groups of young people**. This included City Limits Young People's Centre, Wakefield, Paddock Youth Club and Ravensthorpe Youth Club visiting the Museum and then worked with an artist to create their own artworks inspired by the Museum's Seeing the Whole Picture acquisitions.



The National Coal Mining Museum for England developed a new outreach workshop as part of the project, and is now delivering this in primary schools and special needs schools. Work produced as part of these workshops was included as

part of the final project exhibition in 2012.

- The National Coal Mining Museum for England's Seeing the Whole Picture loans box, entitled '**Striking Images**', has provided an useful mechanism to illustrate the wide spectrum of debate and sometimes controversial opinion surrounding the 1984/85 Miners' Strike. It centres on original photographs supported by newspapers, oral histories, ephemera, films, plays and letters to provide an overall picture of life during the strike. It can be borrowed free of charge by KS3&4 teachers.
- Ten pilot **outreach workshops** were delivered to local SEN Schools. The workshops are now advertised as part of the Museum's on-going outreach provision, and samples of the artwork created by pupils involved in the pilots were displayed at the Museum in the 2012 Seeing the Whole Picture exhibition.

The Museum hosted a **symposium** (in association with the Woodhorn Museum) in 2011 based on the Ashington Group of artists entitled '**The Art of Industry**'.

Publications connected to, or inspired by the project also include:

- Imogen Holmes-Roe and John Bulmer, 2010 'Northern Soul: Life and Times in the 1960's' National Coal Mining Museum for England Publications.

- Jayne Ambrose, Emily Green, Imogen Holmes-Roe and Nicola Kenmir, 2012 'Seeing the Whole Picture: A Celebration' National Coal Mining Museum for England Publications.
- Jayne Ambrose, 2010 'Seeing the Whole Picture' GEM Journal 31.

Other outcomes included:

- **Development of interactives, which are a sustainable resource for the Museum to use with the public:** The project funded the development of three art interactives: an art cart; a sensory jigsaw based on a piece of art work by George Bissill and a 'build your own picture' interactive, which allows visitors to rearrange segments of artworks and frame them to make their own masterpiece. These interactives have allowed NCMME to cater for different learning styles will improve the accessibility of our art collection on a permanent basis. They also provide opportunities for our visitors to be creative around the site.
- **Consultation/partnership work with teachers which has led to lasting relationships with schools and teachers:** Consulting with teachers, pupils and other organisations has been a significant part of the project. NCMME continue to work with many of the schools we made links with and are able to use our contacts with teachers to ask their advice about potential events and workshops.

Underpinning all of NCMME's activities was the **aim of changing people's perception of the Museum/coal industry and raising the profile of the art and photography collection**, in its own right and as a creative learning tool to engage people in coal mining history.

Many of the young people and teachers NCMME worked with were unaware that the Museum had an art and photography collection or of the link between mining and art, so the project made a real difference in improving access to the collection and highlighting the cultural life of coal mining communities. NCMME also use the art and photography collection much more widely in our team as a way into exploring different themes with its visitors, especially schools.

Seeing the Whole Picture delivered a much higher level of programming and supporting content as a result of dedicating a proportion of curator and learning officer time to the project than would have been expected given the level of their award.

Northampton Museum and Art Gallery and Kettering Manor House Museum: Trainers, Sneakers, Pumps and Dabs.

Northampton Museum and Art Gallery, home to a designated shoe and boot collection, planned to expand their collection of sports footwear and training shoes, which at the time of application represented around four percent of the total collection. Within the project they were also able to purchase celebrity sports shoes. Three exhibitions were planned: an exhibition 'Sport to Street' that was initially shown at Northampton and has now become a travelling exhibition; a second exhibition 'Sneaker Peak' in which youth groups took part in an inter-generational photography project and a third exhibition at Kettering Manor House Museum focusing on the manufacture of training shoes and links between working conditions now and in the past. Students from the University of Northampton were invited to become involved with the project, by constructing a three-year archive chronicling the footwear fashion of Northampton.

Northampton Museums

Northampton Borough Council's museum service cares for the largest collection of objects charting the history of shoes in the world. The collection is designated as being of national and international significance and consists of 12,000 shoes and 50,000 archival records including documentary footage and fine art. The collection covers shoes from the Ancient Egyptians to the present day, with two galleries dedicated to footwear. The collection is of national and international significance but is also locally significant. A key element of Northampton's history and development has been focussed around shoemaking. The collection was founded as a resource for Northampton's shoemakers to understand shoemaking practise across the world.

Some of the paintings on display reflect the museum's focus on footwear, such as the 17th-19th century Dutch and Flemish works by Jan Miel and Hendrik van Oort featuring cobblers, shoemakers and shoeshiners. The museum also holds local history collections telling the story of Northampton Borough. Shoemaking is core to this story which is told on the 3rd floor. The second floor displays fine art and decorative arts as part of a changing exhibitions programme.

For more information see <http://www.northampton.gov.uk/museums>

Kettering Manor House Museum

Kettering Manor House Museum was originally built to house Sir Alfred East's painting collection, which he gave to the Borough of Kettering in 1910. It now holds a significant collection of 19th- and 20th-century works by many notable British artists, including Thomas Cooper Gotch, born in Kettering. Covering the history of the Borough, the Museum includes archaeology, natural history, geology, and costume collections.

For more information see <http://www.kettering.gov.uk/museums>

Trainers, Sneakers, Pumps and Dabs: Case Study Review¹⁴

Northampton Museum aimed to use the Collecting Cultures project to shift local perceptions of the museum and what it can be to people, and particularly young people. The project was intended to meet the following objectives:

- Enhance the Designated Collection of footwear at Northampton Museums.

¹⁴ This Case Study Review draws upon the independent evaluation of the project undertaken in 2011 by Jim Grevatte.

- Augment the knowledge of museum staff to create a centre of excellence.
- Create sustainable partnerships with local, national and international organisations.
- Create lifelong museum users in the 10 to 25 age group.
- Promote the museum as a place where the stories of the community are listened to and represented.
- Create an archive for the future, covering the three years of the project.

Northampton Museum undertook a programme of activity including traditional research and collecting new material through purchase, alongside wider related collecting and information gathering with young people. Kettering Museum and Art Gallery were a partner in the project, and developed a temporary exhibition focusing on Kettering's relationships with trainers and sports shoes.

The project included two new exhibitions held at Northampton Museum and Art Gallery.

- Sport to Street was a major exhibition showcasing the new collection in the story of the development of the trainer from sports equipment to fashion item.
- The Sneaker Peek exhibition was the culmination of a three-month project where young people worked with photography to explore the museum's growing collection of sneakers.



As part of these exhibitions, the museum built a skate ramp, which was successful in engaging young people. Overall, 32% of visitors to Sneaker Peek and Sport to Street were under 19 and 68% were 39 and under. In addition to the exhibitions at Northampton and Kettering, the project also engaged in public talks, store tours and new learning resources, which included a school loans box.

The project was able to acquire more objects than it originally thought feasible, purchasing 660 pairs of Trainers, Sneakers, Pumps and Daps. This followed in-depth research to develop a rounded and representative collection of trainers, sneakers and dabs, and included using volunteers to document acquisitions.



Relationships have been built with private collectors and experts bringing valuable knowledge and information into the collecting and cataloguing process. In particular the project team developed a vital relationship with a key collector (known as 'Deluded Monkey'¹⁵) who was able to suggest a range of objects, and often source them.

The project developed a lot of interest in its developing collection of trainers, sneakers and dabs, which included a sneaker symposium

¹⁵ <http://www.deludedmonkey.com>

in April 2011. This was a catalyst for the formation of specialist groups to come together and share research from public institutions and private collectors alike.

Research into this area of footwear required the Museum staff to build relationships with academics, private collectors and manufacturers. Central to the project was the desire to capture the wearer's perspective of this type of footwear, not just the academic and specialist. Staff at the Museum ran a Revisiting Collections session with young people from Northampton to capture more emotional and personal connections and associations people have to trainers and the lifestyle of the wearer. This has provided the museum with rich material from uniquely relevant perspectives as a complementary archive for the future which would otherwise not be captured.

Trainers, Sneakers, Pumps and Dabs was one of the Collecting Cultures Projects that run for three years, and finished in 2011. It now forms part of the overall shoe collection at Northampton Museums and Art Gallery.

Northampton Museum and Art Gallery have loaned objects to a range of exhibitions and museums/galleries, including the V&A, The Turner Contemporary and The Wellcome Institute.

Norwich Castle Museum and Art Gallery: Sharing Norfolk's Past

Sharing Norfolk's Past was intended to fill specific gaps in Norwich Castle's archaeology collections relating to Prehistory, including Palaeolithic to Neolithic material, Bronze Age goldwork, Iron Age, Roman, Anglo-Saxon and Viking, Medieval, Early Post-Medieval, and Numismatics. Norwich Castle allocated £110,000 to acquisitions and intended to buy items which have been declared Treasure but which are unaffordable from the Museum's own resources. They sought to develop and extend a number of learning programmes, including programmes for schools (KS2 onwards) and family learning, particularly aimed at parents from deprived backgrounds to support their children's learning, improve interpretation and hold temporary exhibitions. They also planned to offer staff training in order to help curatorial staff update their knowledge on strategic purchasing of objects and interpretation.

Norwich Castle Museum and Art Gallery

Norfolk Museums & Archaeology Service (which runs Norwich Castle) comprises museums, collections study centres and countywide services relating to archaeology and education. The service is a 'Major Partner Museum' in the context of Arts Council England's Renaissance Programme, and included a range of venues and collections.

Norwich Castle is one of the City's most famous landmarks; it was built 900 years ago by the Normans as a Royal Palace, and has also been a prison. Now a Museum and Art Gallery, the Castle houses outstanding collections of fine art, archaeology and natural history.

Sharing Norfolk's Past Case Study Review



Sharing Norfolk's Past was designed to build on Norwich Castle's collections telling the story of Queen Boudica and the Iceni; the Anglo-Saxons and Vikings in East Anglia; and also Prehistoric material, Bronze Age goldwork, Iron Age, Roman, Medieval, Early Post-Medieval and Numismatics collections.

Norfolk yields between 35% and 40% of all UK portable antiquities and 20% of all English cases of Treasure reported under the 1996 Treasure Act. Prior to

Collecting Cultures, many of these objects left the county, and often the UK, as Norwich Castle was unable to resource the acquisition to develop a 'critical mass' of material to increase its archaeological holdings to 'create an outstanding archaeological collection of national standing'.

Sharing Norfolk's Past used Collecting Cultures funding to acquire objects that whilst highly important/significant, would struggle on an object by object basis to be supported by other funders. This enabled the Collecting Cultures funds to be used for acquisitions that would otherwise not have been possible, and other resources could be used to acquire objects without reducing the Collecting Cultures budget. In essence, Norwich Castle's strategy was to focus Collecting Cultures on objects that whilst



were strategic acquisitions, would not attract sufficient profile to attract funding from other sources (such as the Purchase Grant Fund, The Headley Trust, and The Art Fund). This approach has ensured that Collecting Cultures funds have gone further.

The project was able to acquire more objects than it originally thought feasible, making nearly 200 transactions over the lifetime of the project, many of which contained multiple objects.

The project entrepreneurially encouraged events for metal detectorists (their main source of new finds), which gives wider ownership of this public collection and increases the likelihood of donation. In particular, a very strong network has been developed with detectorists from the US who come to Norfolk on organised and well managed visits, often donating finds in exchange for an official certificate authenticating the find and crediting the detectorist.

As well as making nearly 200 purchases (many of which were for more than one item), Sharing Norfolk's Past also improved Norwich Castle's success rate in **acquiring acquisitions not through purchase**. Awareness that they were acquiring led to donations, with treasure being donated by (mainly American) metal detectorists who placed great value on the fact their discovery was housed in a museum. As part of the project Norwich Castle hosted an annual metal detectorist evening (with the first event being held in 2009 with 100+ attendees) and a 'Find of the Year' competition being contested.

A key conservation impact on Norwich Castle as a result of Sharing Norfolk's Past has been the **purchase and use of five coin cabinets** to house coinage acquired through Collecting Cultures. This allowed new acquisitions to be correctly contextualised, and also provided a stimulus to improve and enhance the documentation of existing holdings, and highlight the gaps that remained in the collection.

Similarly, Collecting Cultures supported work on **conserving and appropriately storing sigillographic objects** held in the collection. Working with a PhD student researching medieval seal matrices, this work found that Norwich Castle had a large and very important collection of these matrices – perhaps the finest outside the British national museums. Collecting Cultures supported the acquisition of further matrices to reinforce the depth and standing of this collection, and also pay for conservation (individually inserting them into inert foam).

Norwich Castle has experienced a significant increase in loan requests for archaeological material as a result of Sharing Norfolk's Past. This has included:

- Cologne (part of the Merovingian Queens exhibition).
- Durham Cathedral (part of the Lindesfarne Gospels exhibition).
- Frankfurt Archaeological Museum (part of the Merovingian Queens exhibition).
- Grovesnor Museum, Chester ('Reap and Tillage' Viking exhibition).
- Paderborn (part of the Credo exhibition).
- Peterborough Museum ('Vikings' exhibition).
- Sainsbury Centre, Norwich ('East Anglian Masterpieces' exhibition).
- Sutton Hoo (annual summer exhibitions).

Sharing Norfolk's Past has also supported the publication of three academic articles:

- Pestell, T (2012) 'Paganism in Early Anglo-Saxon East Anglia' in T.A. Heslop, E. Mellings and M. Thøfner (eds), *Art, Faith and Place in East Anglia: from Prehistory to the Present* (Woodbridge), pp. 66-87.
- Pestell, T (2013 'Imports or Immigrants? Reassessing Scandinavian Metalwork in Late Anglo-Saxon East Anglia' in D Bates and R Liddiard (eds), *East Anglia in the North Sea World* (Woodbridge), pp. 230-55.
- Pestell, T and Marsden, A (2012) 'Three Repousse Foils' in M Biddle (ed) *The Winchester Mint: and Coins and Related Finds from the Excavations of 1961-71 Winchester Studies 8* (Oxford)

The education and learning department at Norfolk Museums have built on Collecting Cultures acquisitions and research to develop learning programmes that engage a range of schools groups. The number of events and workshops has increased significantly since 2008, suggesting that schools have appreciated the work done with staff and freelancer training and the additional resources which have enhanced the sessions. The Table below sets out the education events and workshops undertaken, with the number of students shown in brackets:

Education events and workshops undertaken					
Events	2008-9	2009-10	2010-11	2011-12	2012-13
KS2 Day with the Romans and Iceni	13 (1362)	15 (1466)	11 (1028)	14 (1053)	26 (2207)
KS1 Life in a Castle	-	13 (759)	16 (878)	14 (1053)	24 (1951)
KS3 Storming the Castle	7 (587)	9 (813)	20 (1733)	27 (1918)	25 (1457)
Early Years (under 5s)	19 (380)	16 (366)	19 (378)	37 (584)	20 (1445)
Minimus (KS1/2 Latin)	-	-	-	-	1 (48)
Workshops	2008-9	2009-10	2010-11	2011-12	2012-13
Roman and Iceni	-	11	10 (415)	18 (509)	9 (319)
Medieval	-	12	11 (414)	13 (378)	10 (437)
Digging and Dustbins (archaeology)	-	5	2 (137)	5 (332)	4 (4020)
Castle Tours	-	-	-	15 (344)	12 (404)
Source: Norwich Castle Progress Report 2012; Norwich Castle 2012/13					

In addition to the learning and events set out in the table above, Collecting Cultures funded objects have supported other events and workshops, and provided resources for language schools.

New displays will be installed in the Castle Keep by December 2013, with the new medieval objects purchased with the aid of Collecting Cultures mounted alongside existing finds from Norwich Castle's medieval collections. Whilst this element of the project is delayed, this was due to work to secure an element of funding for display work within a much larger £160,000 EU grant as part of a 'Norman Connections' Interreg project. This means that **Sharing Norfolk's Past Collecting Cultures display money has been doubled**, enabling an even richer display of new material. This work will also be tied in with the development of our existing partnership with the British Museum, allowing Norwich Castle to borrow a number of high-quality objects from the national collections to display alongside their new purchases.

The key challenge for Norwich Castle will be continuing to find ways of acquiring material to maintain representative collection without Collecting Cultures funding.

Scott Polar Research Institute, University of Cambridge: *Arctic Visions: Inuit Art and Material Culture*.

The Scott Polar Research Institute (SPRI) planned to increase their world-class collection of Inuit art and artefacts by acquiring approximately 250 key pieces from the period 1950–1990. This would enable the SPRI to provide a fuller examination of Inuit life, traditions and culture in Canada, Alaska and Greenland. The SPRI planned to offer training for volunteers in a variety of areas, including acting as guides for exhibitions and activities. The Institute intended to organise creative writing and art workshops for school groups, print workshops for the general public, object handling events, storytelling sessions, artist workshops and lectures. They planned to hold a touring exhibition in collaboration with other museums, as well as creating a virtual exhibition.

Scott Polar Research Institute and the Polar Museum

The Scott Polar Research Institute is a well-recognised and long-established centre for research into both the Arctic and Antarctic regions. It is part of the University of Cambridge and is a sub-department of the Department of Geography.

The Polar Museum holds a unique collection of artefacts, journals, paintings, photographs, clothing equipment, maps and other materials. It underwent a significant redevelopment in 2009/10. The Museum cares for and displays a collection illustrating polar exploration, history and science, with particular emphasis on British expeditions of the Heroic Age (including for example, the last letters of Captain R.F. Scott and his companions, and the four expedition diaries of Sir Ernest Shackleton). The Institute also has an international reputation for its research on the Arctic and Antarctic, in both the natural and social sciences.

For more information see <http://www.spri.cam.ac.uk/museum/>

Arctic Visions: Inuit Art and Material Culture: Case Study Review¹⁶

Following research on their Arctic Material Culture collection, SPRI discovered that it lacked a range of artefacts from any one Inuit cultural area sufficient to fully interpret that culture to a British audience. The project therefore sought to use Collecting Cultures to develop its collection of contemporary Inuit Art, with a particular emphasis on creating representative holdings from Canada, Greenland and Alaska.

This approach guided SPRI's object selection and acquisition strategy, focusing on art producing communities in the Canadian Arctic, in particular Nunavut and Nunavik. This included first generation carvers, particularly the Keewatin masters, and the first five years of print releases from Cape Dorset. Whilst HLF funding prevented collecting works from recent fourth generation artists, 2000 onwards, recent works were acquired through other funding sources or by donation.

Whilst successfully acquiring works through commercial channels, the project was also effective in acquiring objects through donation and loan. The Narwhal Inuit Art Education Foundation (NIAEF) offered SPRI donations of eleven important pieces in support of the project, and a further ten pieces were donated by a private collector, as well as several individual pieces from other donors.

SPRI's staff are confident that the number of donations will increase as the importance of the Polar Museum's collection becomes more widely known. Collecting Cultures has successfully raised SPRI's national and international profile as a major collection holder,

¹⁶ This Case Study Review draws upon an evaluation of the project undertaken in 2013 by Heather Lane, SPRI.

and this is a key factor in the ability of the Museum to receive such significant loans and donations. This can best be illustrated through the donations of works by Henry Evaluardjuk, through the legacy of one collector and in the memory of another.

The project has also developed relationships with UK based collectors with a view to donation, and to temporary and long term loans.

During the redevelopment of the Polar Museum, acquired items were stored at NIAEF, and then transferred to SPRI in 2010. Items have been accessioned and fully documented and the item records added to the museum's online catalogue, and research into the artists and communities has produced a range of further documentation, including artist biographies. Researching the new collection has led to the development of strong relationships with other institutions, notably the British Museum and the Royal Pavilion & Museums, Brighton.

The project provided opportunities to train staff in a number of key areas:

- Research skills
- Developing selection criteria for acquisitions
- Documentation and quality assurance
- Negotiation with artists and agents
- Financial management
- Volunteer management
- Exhibition skills
- Public speaking
- Surveys and evaluation

In terms of exhibitions, the Polar Museum included the provision of **permanent exhibition space for Inuit art** in the 2010 refurbishment of the Polar Museum. Since reopening in June 2010, four redisplay of Inuit art in the main gallery have been completed. These have highlighted the Museum's collection of Greenlandic dolls to coincide with a temporary exhibition on loan from the Yukon Arts Centre, a display on dogs to form part of an extensive trail established for a special event on working dogs in the polar regions held in October 2011 and, most recently, an exhibition of the range of bird sculptures in the collection.

Two linked simultaneous temporary exhibitions ran from June to September 2010, in the Polar Museum (Inuit Art: Masterworks from the Arctic¹⁷) and at Canada House, Trafalgar Square, London (Sananguaq: Inuit Art in Britain¹⁸). The exhibitions featured works from the existing collection and selected new acquisitions alongside the finest pieces from a number of private collections.

Further temporary exhibitions have included:

- *Sewing our Traditions: Dolls of Canada's North*, organized and circulated by the Yukon Arts Centre and supported by the Yukon, Northwest Territories and Nunavut Governments, which ran from May to August 2011.
- A mini-exhibition for the late May Bank Holiday 2013 showing two monumental pieces as a taster for the exhibition of carvings and print works, *Life on the Land*, which ran from July to September 2013.

In terms of publications, NIAEF and SPRI worked in association to produce a book (*Tuvaq: Inuit Art and the Modern World*) to act as an exhibition catalogue for the first two

¹⁷ <http://www.spri.cam.ac.uk/museum/exhibitions/inuitart/>

¹⁸ http://www.canadainternational.gc.ca/united_kingdom-royaume_uni/events-evenements/inuit_art.aspx?lang=eng

temporary exhibitions, and to showcase a number of the key items newly acquired in addition to masterworks in British and European collections.

Following the appointment of an Education and Outreach Officer at SPRI in January 2010, work began to develop this aspect of the project, with outreach elements being in place to coincide with the opening of the new Polar Museum in June 2010 and the launch of the temporary exhibitions. This included:

- **Public workshops** with two visiting Inuit artists, Andrew Qappik and Jayko Ishulutak, in Cambridge (with Andrew Qappik creating a printwork for presentation to the Earl and Countess of Wessex at the official opening of the Polar Museum on 8 June 2010).
- Four dollmakers and two curators from communities across northern Canada visited for a week during the *Sewing our Traditions* exhibition. This included providing a range of **public talks and lectures** and inviting visitors to join them in the gallery making dolls and clothing and sharing stories of their lives.
- **Training for volunteers** to interpret the Inuit art collections for the public and their regular involvement as stewards for in-gallery talks on the subject given by curatorial staff.

There were a range of learning outcomes from the project, as follows:

- A range of Inuit-related sessions produced as part of a wider series of free family events provided during the University of Cambridge's Festival of Ideas in the October 2010 half term week.
- In December 2010, the Museum ran four storytelling sessions over two consecutive evenings, presented by Paul Jackson, accompanied by a British Sign Language interpreter, focusing on Inuit folk tales and aimed at a family audience.
- In May 2011, four Inuit and First Nations dollmakers visited SPRI to provide a series of workshops and lectures in conjunction with the *Sewing our Traditions: Dolls of Canada's North* exhibition.
 - In 2013, the Keeper of Collections gave a public lecture on Inuit art as part of the House Guests programme at Kettle's Yard, Cambridge and an informal session during the Hidden Treasures scheme sponsored by the Independent <http://www.independent.co.uk/arts-entertainment/discover-the-hidden-treasures-behind-the-scenes-at-some-of-the-nations-most-exciting-museums-8703695.html>
- Arctic storytelling sessions have proved a very popular addition to the Museum's outreach programme and are now held on a regular basis.

The Arctic Visions project enabled staff to develop excellent relationships with key collectors, with some donating material or agreeing to loan works to the Scott Polar Research Institute for up to ten years. This reflects both the status, as a result of Collecting Cultures, that SPRI enjoys as the UK's largest public collection of Inuit art, and the desire of collectors to have their objects either on public display or accessible for research.

The Silk Heritage Trust: Changes and Explorations in Silk

The Silk Heritage Trust aimed to fill gaps in their collection focusing on five themes: the development of dyestuffs; the illustration of the chemical and physical properties of silk; marker costume pieces to illustrate changes in silk production; icons of world silk that have spread knowledge; and innovative techniques and non-fabric uses of silk. The museum planned to work with a range of groups, including the local probation service. Volunteering opportunities include researching potential acquisitions and taking part in educational events. The new acquisitions were planned to allow the museum to broaden its existing schools education programme. Staff were to be trained on different aspects of the silk industry, as well as collections and acquisitions procedures.

The Silk Heritage Trust

The Silk Heritage Trust is the custodian of Macclesfield's Silk Heritage, and is uniquely placed to inspire pride and curiosity in many aspects of the town's rich and diverse history, for both local people and visitors. The Museum has the most complete representation of the story of silk in the UK, and probably in Europe.

The Silk Heritage Trust evolved from Macclesfield Museums Trust in 2008, which was formed in 1987 to accept the collections assembled for display at the then new silk museum in the Heritage Centre and at Paradise Mill. The Silk Museum opened in 2002 in the former Art School in Park Lane, and includes a special 'hands-on' experience allowing children and adults to better understand the processes involved in silk manufacturing.

Macclesfield Museums tell the definitive story of silk - exploring its origins from the humble silkworm cocoon to the manufacturing process and beyond. Compelling exhibits on three sites show a working Victorian Silk Mill, costumes and silk manufacturing displays and an extensive variety of machinery including Jacquard Looms. The Museum's Archive holds local photograph and newspaper archive, a collection of silk costumes and costume patterns, a large collection of samples, and the largest pattern book collection in Europe.

Changes and Exploration in Silk: Case Study Review

The recent acquisitions funded through the Heritage Lottery Fund 'Collecting Cultures' grant have enriched the collections, particularly in the area of silk costume. The Trust has been able to improve the uniqueness and rarity of its collection, improve its geographical coverage along most points of the Silk Road, and have a better representation of key creators, makers and manufacturers.

In terms of filling a gap in collections, the museum was able to use Collecting Cultures Funding to develop a substantial collection of historical international silk connected to the Silk Road, and broaden its focus away from local collections. The project engaged a textile author and academic to provide advice and act as an intermediary on acquisitions.

Volunteers have been involved in a range of activities, including collections management and conservation, documentation of acquisitions. The Silk Heritage Trust has also strengthened relationships with other museums, creators, makers and manufacturers, and independent experts.

Changes and Explorations in Silk has underpinned The Trust's ambitions to **develop towards become the National Silk Centre**, improving and expanding displays to better



explore the historical and contemporary art and design importance of silk, and developing more extensive education and training activities. Ultimately the Trust wishes NSC to be a nationally and internationally significant attraction which will play a key part in the town's regeneration, and which will anchor the creation of a new 'Silk Quarter' for Macclesfield. Collecting Cultures has clearly been an important step towards developing and understanding the Trust's collections as part of this ambition.

Silk Heritage Trust arranges a range of temporary exhibitions throughout the year, and through the project, the museum has developed a parallel exhibition designed specifically for school children.

A number of acquired items are on permanent display, with many more being catalogued and conserved, with staff being trained on different aspects of the silk industry, as well as collections and acquisitions procedures.

As a result of the project the Museum has made contacts amongst textile collectors and dealers and following the end of the project has subsequently been able to purchase through money from the "Friends" an 18th century coat with original Macclesfield buttons, a key acquisition for the Trust, and one which eluded the project during its lifespan.



Also as a result of the project the Museum has hosted a designer in residence (Charlotte Butler) who has supported the project and takes inspiration from the acquired objects for her own work (<http://maccite.com>).

Beech Hall School are working towards an exhibition at the museum next year inspired by Chinese textile imagery acquired as part of the project. The exhibition will also include work by a secondary school in Macclesfield and will be co-curated by the designer in residence.

A number of specialist visiting groups have also has organised trips to view the acquisitions, typically with a 'behind the scenes' tour, which includes the Trust's library (which has also benefited from the project in terms of supporting research materials).

Tain and District Museum: Tain Silver, The Collection

Tain silver describes the work of seven silversmiths who were resident in Tain between 1700 and 1840. As prices for Tain silver have escalated beyond the museum's ability to purchase, this project aimed to allow Tain and District Museum to acquire examples of their work and that of other unknown silversmiths attributable to Tain in that period, including dirks, luckenbooth brooches, cups, spoons, jewellery and quaichs (a type of shallow, two-handled drinking cup or bowl). £67,000 was set aside for acquisitions. There were to be opportunities for local people to be involved, such as demonstrations on silversmithing techniques, lectures and talks by volunteers and a talk by a leading silver expert. More school visits were to be encouraged; the museum planned to create an education pack and outreach events. Training sessions for up to 30 volunteers were planned, covering both the care of and presentation of the collection. A catalogue was to be published and the research and details of the objects placed on the museum's website.

Tain and District Museum

Tain & District Museum (part of Tain Through Time) is home to an extensive and varied collection of objects, photographs and archives of local, regional and national significance.

Among the rarest items in the collection are examples of silverware made in Tain in the 18th and 19th centuries. Between 1700 and 1835 there was a continuous series of silversmiths whose work is represented in the collection. These silversmiths were Hugh Ross (three generations of the same name), Alexander Stewart, John Sellar, William Innes and Richard Maxwell Wilkie. In 1997 the museum held the first exhibition ever dedicated entirely to Tain silver, consisting of about 150 items from a range of private and institutional owners across the UK as well as from its own collection.

Tain Through Time is run by the Tain & District Museum Trust, a charitable trust founded in 1991 to hold the museum collection in trust for the public. The primary charitable purposes of the trust are the advancement of the education of the general public and the preservation and interpretation of the museum collection.

Tain Silver – the Collection Case Study Review

Tain and District Museum submitted their application for Collecting Cultures at the point where they had already submitted an application to be a Recognised Collection to Museums Galleries Scotland.

At this time, Tain and District Museum felt that they already had something special in terms of the Tain Silver Collection. Silver was a very particular element of the Museum's collection, and the objects are highly sought after, and often go for a high price at very short notice when they become available. Given these issues, the Tain Silver – the Collection project **made it much easier to purchase objects for the collection**. Most of the acquisitions were made via auctions, with staff at Tain involved in the purchases knowing the field well. The Museum feels that they **now know much more about the Tain Silver Collection**, and about the challenges around acquiring objects. Most collectors want to retain any objects that they have, resulting in the auctions where objects were available being competitive.

Overall, the Museum did not initially believe that it would be able to purchase all that was achieved by the end of the project. No major objects became available early on, with the three major items being purchased towards the end of the project. Tain and District Museum had to find additional funds from elsewhere for some of the purchases, with the National Fund for Acquisitions and The Art Fund being two of the other main sources for match funding.



The major objects that became available at the end of the project had in fact never been seen and there was no awareness that they existed (they were held in a private collections, two of which were overseas). As such, it is anticipated by the Museum that there could be additional Tain Silver objects being held in private collections about which there is no broader awareness.

Now that the project is complete, Tain and District Museum feel that they are 'back to square one' in terms of funding for further development of the collection. In other

words, they have no specific budget for acquisitions and would find it challenging to raise funds at short notice if/when any relevant objects did become available.

The project resulted in a **wide range of skills development for staff and volunteers** involved in Tain and District Museum – including skills relating to the development of the **catalogue** that was produced, the making of the films for the **DVD** that was produced, ordering cases for the objects, and general **project management** (e.g. completing and returning forms and reports etc.).

On reflection (as with other smaller museums) Tain and District Museum now appreciate that it was a **major task to manage and deliver the project**, and that there are lessons for the Museum around this. These delivery pressures came from the Museum itself not from HLF – the level of bureaucracy from HLF around the delivery of the project is regarded as low by the Museum, resulting in the Museum being able to get on and deliver the project.

Due to the price competition that exists for Tain Silver objects, several of the pieces that became available through auction had to be subject to independent valuation before the Museum attempted to purchase them. The links developed with the auction houses through the project enabled the Museum to develop good contacts with individuals at some of the auction houses, who were then able to alert the Museum to other objects that became available.



A range of **learning and outreach activities** took place at the end of the project, all of which were new activities for the Museum, and these gave greater prominence and more profile to the Museum and the silver collection. These included **training days** (about making silver), **demonstration days** and a final **Open Day**. Support around the training activities included assistance from Evaluation Support Scotland, as well as specific training around silver making and collection care. Activities included visits to other museums with volunteers for training.

The project has **helped to raise the profile of Tain in terms of its silver collection** so that it is now regarded alongside other silver collections in Scotland in terms of its collection of objects.

In addition to the objects acquired through purchase, a **small number of donations were also made** to the Museum. Whilst the Museum was already well known in terms of its silver collection, it now gets a greater number of calls from the public, and the Museum is also now more aware of other silver collections generally – including those held by local collectors, than was the case before the project.

Engagement with schools is due to take place in Autumn 2013, and the education pack that will be used was still under development (at the time of the case study visit). The education pack, once developed, will provide an ongoing resource for the Museum that will continue beyond the life of the Collecting Cultures project.

In terms of impact, the Museum has noted that **visitor figures for the museum showed a clear increase** (relative to comparable other times), and there have been more direct contact with specific people interested in the silver collection, as well as an increase in the number of general enquiries about silver. There has also been an increase in the number of online visitors to the Museum's website, although this has not been a significant increase (partly due to the need to refresh the website, which will include a complete review of the website, and will change the way in which the silver collection is presented online).

The catalogue that has been developed as part of the Collecting Cultures project is available to buy via the website, in addition to which the documents (e.g. research notes) and also lists of the items now in the collection are also available on the website.

The project has also enabled Tain and District Museum to develop **links with the wider museum community** – including museums in Scotland (National Museums Scotland, Inverness, Dundee, and Aberdeen) as well as with museums overseas. The longer term plan is to maintain and further develop links with overseas museums and to borrow objects from these museums and collections in due course for exhibiting at the Museum as loan items. It is anticipated that borrowing such items would form part of a Loan Exhibition that Tain Museum plans for 2015.

Overall, the Museum, the enhanced silver collection, and the display and interpretation of the silver collection now look much improved in appearance than they did previously, due to the support from the Collecting Cultures project.

Whilst the initial Recognition application was ultimately unsuccessful, there is the potential to submit a partnership application with other relevant museums. However, resources and capacity are limited (for Tain and District Museum and for the museum sector generally), so the effort and time required to do this would need to be given careful consideration before this was taken forward.

In summary, the Tain Silver – the Collection project for Tain and District Museum has been fantastic, and the **Museum now believes that it has something very special in terms of its silver collection as a result of the Collecting Cultures project.**

The Museum also has a better understanding through the project about what else, in terms of Tain Silver, exists in other museum and private collections, and it is expected that those who hold such objects would be attracted to Tain given what is now held in the Tain Collection.

The Museum anticipates that it is **now more likely for any bequests of Tain Silver to be given to Tain and District Museum** because, through the support of the Collecting Cultures project, there is now a **profile and awareness that Tain and District Museum is the place for Tain Silver to be held.**

Tyne and Wear Archives and Museums: Collecting Design

Tyne and Wear Museums' project aimed to improve existing design collections by acquiring a wide variety of objects made for use in a domestic setting from the late 19th century through to the 20th century. There was to be a particular emphasis on movements and styles from 1880 as well as filling gaps in the collections from the 1940s onwards. Tyne and Wear Museums aimed to put together plans for an exciting range of public activities which include: annual outreach events involving a different community group each year of the project; learning activities for schools, families, Further Higher Education (FHE) and study days; and a 'People's Panel' working with community groups. Staff were to be given special training on developing acquisition skills as well as learning more about design history and theory.

Tyne and Wear Archives and Museums

Tyne & Wear Archives & Museums (TWAM) is a major regional museum, art gallery and archives service. It manages a collection of nine museums and galleries across Tyneside and the Archives for Tyne and Wear, supported by the five local authorities of the area and Newcastle University. TWAM is also a Major Partner Museum funded by Arts Council England and has Core Funded Museum status.

TWAM's venues hold outstanding collections in the fields of archives, art, science and technology, ethnography, archaeology, military and social history, maritime history and natural sciences. The art, natural science, archives and science and industry collections have been awarded Designated status by the Department for Culture, Media and Sport in recognition of their national importance.

The Shipley Art Gallery opened in 1917 with a collection of 504 paintings bequeathed by local solicitor Joseph Shipley. Since then the collection has grown to include nearly 800 paintings and collections of works on paper, decorative art and contemporary craft.

The Shipley Art Gallery's craft and design collection began in 1977. The Shipley collects craft by British makers that demonstrate innovation, experimentation and technical excellence. The gallery prioritises work which blurs the boundaries between the crafts and other art disciplines.

Collecting Design Case Study Review

The focus of the Collecting Design project is 20th Century design – an area of their design collections where TWAM felt there was a gap to be addressed. Design objects have been the focus of the Collecting Design project, and in particular there has been a focus on domestic objects. TWAM feel that there is not another collection anywhere else in the region which has developed this side of their collection, and as such, this is viewed as an important regional collection.

TWAM already had various objects related to design prior to the Collecting Design project, but did not regard it as a design collection – and this is what they wanted to develop through the project. Discussions with the V&A informed the focus for the development of the collection, with the V&A advising TWAM to ensure that they developed a local perspective through the collection of objects to ensure it did not duplicate the V&A's design collection. This local perspective took longer to develop than TWAM expected, so this impacted on the time it took to deliver the project and purchase the objects.

The Shipley Art Gallery has a focus on contemporary crafts whilst The Laing Art Gallery focuses on decorative crafts. Therefore, developing a design collection has been regarded as a new venture for TWAM and the collection developed through the Collecting Design project is held/shared across the two venues.

The delivery of the Collecting Design project has been delayed – primarily due to organisational restructure and a resultant reduction in capacity. The project is still delivering and has (at the time of the case study visit) an extension to the end of 2013 to deliver the project.

TWAM used a steering group for acquisitions to support the project, bringing in key individuals with relevant expertise who offered their time for free. The groups operated as an advisory panel (mainly by email) to advise on the potential acquisitions for TWAM. **The steering group is regarded as one of the most valuable elements of the project by TWAM.**

All of the objects collected so far for the Collecting Design project have been bought via auctions, which means that TWAM have had to react quickly to potential purchases becoming available. In addition, the need for independent valuations for some objects has had resource and cost implications - primarily in finding someone to carry out the valuation.

TWAM had lots of previous experience of buying at auctions (and operated mainly as a 'phone bidder' for this project). They were outbid for some items, as there was a clear rule that they should not exceed the pre-agreed price limit for each object, so they have lost out on some objects that they were very interested in. Having to rely on auctions as the primary route for objects also meant that TWAM needed to be reactive to whatever became available.

As well as the purchasing of objects, TWAM also received a donation of objects from a local collection – so the **Collecting Design project has increased general awareness that TWAM is interested in collecting these objects**, and this was also picked up by auction houses – although these links are with local rather than national auction houses. TWAM feels that on this aspect of their collection they have not yet got the profile with the national auction houses.

TWAM has also found it challenging to find out about private collections relevant to the Collecting Design project, and do not have the links with collectors.

TWAM feel that they **without Collecting Cultures support they would not have managed to acquire any of the objects purchased** through the project. The normal acquisitions budget for The Shipley is a few hundred pounds, so to be able to even consider doing so do would have required lots of work and support from Friends groups etc.

The project has included a **public involvement programme** – including family fun days related to the new acquisitions purchased through the project. The family fun days were already well established, but the added value from Collecting Design related to being able to make the design objects a focus for some of these days – including some single object focused family fun days that used objects purchased through Collecting Cultures.

There are also study of the collection events which prove to be very popular, and there has been a design focus to some of building on the Collecting Design project. In addition, TWAM have been able to offer teacher training too, and without the Collecting Cultures support this teacher training would not have happened.

The Collecting Design project has also **supported skills development for staff** at TWAM, including in acquisitions. It has also enabled outreach, learning, and curatorial staff to work better together and more closely together and this **better, more joined-up approach to working together will continue once the project is finished.**

The project has also **raised the quality of the collection**, and TWAM believe there is now an international/European importance to what has been collected. Collecting Design

has also enabled a more cross-disciplinary approach to developing the collections and helped to integrate the collections policy.

A specific benefit for TWAM is also that in terms of categorising collections, TWAM can now give objects multiple categories – which is a notable shift in terms of museum policy and has changed the way the collections are viewed by staff.

One final reflection about the project from TWAM was that the **Collecting Design project may have benefitted from a stronger focus on just one collection in one location** (rather than being a TWAM wide approach) – and having a more specific focus would have been better.

Ulster Folk and Transport Museum: Titanic Built in Belfast

The project was designed to tie in with the centenary of the 10 most significant events in the life of the Titanic, from the laying of the keel in March 1909 to her launch and subsequent loss in 1912. Funds were set aside for acquisitions relating to affordable Titanic and other White Star Line material to illustrate the international significance of White Star Line ships and the important role of Belfast in their development and construction.

The Ulster Folk and Transport Museum planned to provide a wide programme of public access, engagement and learning activities, among key audiences such as ex-shipyard workers, schools and local communities. UFTM also planned on holding interactive sessions, during the lifetime of the programme and 10 community workshop sessions.

Ulster Folk and Transport Museum

The Ulster Folk and Transport Museum comprises two separate museums, the Folk Museum and the Transport Museum. In 1998, the Ulster Folk and Transport Museum merged with the Ulster Museum, the Ulster-American Folk Park and Armagh County Museum to form National Museums Northern Ireland.

The **Folk Museum** illustrates the ways of life and traditions of the people in Northern Ireland, past and present, and houses a variety of historical buildings and dwellings which have been moved from their original locations and rebuilt in the grounds of the museum, brick by brick. Some 170 acres are devoted to illustrating the rural way of life in the early 20th century, and visitors can stroll through a recreation of the period's countryside complete with farms, cottages, crops, livestock, and visit a typical Ulster town of the time called 'Ballycultra', featuring shops, churches, and both terraced and larger housing and a tea room.

The **Transport Museum** explores and exhibits methods of transport by land, sea and air, past and present. The museum ranks among Northern Ireland's foremost visitor attractions and is a former Irish Museum of the Year. The Transport Museum houses an extensive transport collection, and endeavours to tell the story of transport in Ireland, from its early history to the modern era, and is the largest railway collection in Ireland.

For more information please see: <http://www.nmni.com/uftm>

Titanic Built in Belfast: Case Study Review

Titanic Built in Belfast acquired significant Titanic and related White Star Line material, to highlight the important role of Belfast in the development and construction of Titanic and her sister ships. Acquisitions also extended the collection in important directions that facilitated an interpretative strategy locating Titanic within its wider social and cultural context. Of all the Collecting Cultures projects, Titanic Built in Belfast was perhaps the most dependent upon successfully competing in international auction markets, and the Ulster Folk and Transport Museum needed to ensure it was able to act effectively in these markets, especially in the run up to key Titanic centenaries.

The project was cognisant from the outset of the forthcoming visitor and commercial developments which would be part of the anticipated public and community engagement with the Titanic story. It thus complemented these developments, particularly the major new visitor centre on the Harland & Wolff site



The Ulster Folk and Transport Museum was able to secure a further £450,000 from the Department of Culture, Arts and Leisure (DCAL) to support further acquisitions following the success of the application to HLF. These included an internationally significant collection of White Star Line material.

Ulster Folk and Transport Museum already held relevant material, which Collecting Cultures allowed to be developed and added to, creating a coherent collection highlighting personal stories connected to Titanic and the White Star Line.

The exhibition explored themes of design and build, the experience of life on board, and the mythology surrounding Titanic as a phenomenon in popular culture. As a priority, the exhibition also revealed the reasons for the construction of the Olympic class ships and examined the remarkably successful relationship between Harland & Wolff and the White Star line. All of these themes were illustrated with reference to personal stories. In emphasising the human dimension, such stories provided a basis for effective public engagement. An example of this is the contrasting circumstances of three women who survived the disaster - Rosa

Abbot (the only Third Class woman to be successfully retrieved from the water), Elsie Dowling (a Second Class passenger), and Lady Duff Gordon (a controversial First Class survivor who was among a number of passengers to survive in a lifeboat that was only half full).

The Ulster Folk and Transport Museum used Collecting Cultures to fill key gaps in their collections to develop two parallel initiatives using 500 original artefacts and objects, bringing coherence to UFTM's maritime collections and bringing together both sides of the site to provide an integrated offering for visitors:

- **Titanica The Exhibition** used UFTM collections, along with some material recovered from the wreck and loaned by RMS Titanic (the official salvor in possession of Titanic).
- **Titanica The People's Story** again used UFTM collections, and incorporated buildings in Ballycultra to allow visitors to walk the historic streets, shops and interact with characters portraying those that built the ship and lived in her time.

Accompanying this was a detailed book (**Titanic**, Behind the Legend, authored by William Blair, Head of Human History at NMNI). This highlighted many of the items purchased with support from Collecting Cultures to accompany the exhibitions, and told many of the stories connected to the acquired objects.

The Titanic Built in Belfast project included public programming associated with the centenaries of the launch and loss of Titanic (2011-12) that was wide ranging, and included a range of activities:

- Lectures by authorities in the areas of Titanic, the White Star Line and early 20th century emigration.
- Titanic Festival weekends; Titanic Film weekends; brass band days; drama weekend; street theatre.

- A Titanic play for primary schools; drama and re-enactments on an ongoing basis as part of the People's Story.

The Brass Band days, Drama Weekend, the TITANICa Festival, and the Titanic Film Weekend attracted over 5,500 visitors. In addition many of these activities helped to engage communities who did not traditionally use museum services.



The Ulster Folk and Transport Museum commissioned two plays (Mines, Mills to Maritime; and White Workers Story), and the provider trained staff and volunteers to develop a complete series of interpretations and dramas that could continue to be used.

The accompanying learning programme included a series of interactive workshops for schools, using clothing, hats and luggage for passengers in each of the three classes of travel. The programme was attended by 3,871 young people from 105 different schools and groups. Other activities included 'Science of Titanic' workshops for children and families, attended by 4,600; a Titanic play; and a Titanic Learning Module for adults.

Older adults from "shipyard communities" and others who did not traditionally use museums were targeted through the project and its exhibitions, with a range of community groups also having a guided tour of the exhibition.

The project has significantly influenced the approach NMNI now takes to strategically reviewing and managing its collections, and the learning around programming will benefit future activities. Staff have learnt from exposure to commercial acquisition (often under very competitive circumstances), and this had led to increased confidence and skillsets.

Titanic Built in Belfast culminated in an event in September 2013 to celebrate the success of the project.

For more information go to <http://www.nmni.com/titanic/Home.aspx>

Valence House Museum: The Industries of Barking and Dagenham

Valence House Museum planned to acquire items relating to the post 19th-century industrial heritage of Barking and Dagenham. This was intended to include a Ford Escort, as well as items relating to smaller industries such as lemonade, fertilisers, asbestos, popcorn and lifebelts. The museum planned a range of activities to support the acquisitions, including employing two research officers to document the histories of industries in the area and collecting oral histories from industrial workers. Staff and volunteers would be trained in areas such as car restoration, preservation needs assessments and materials identification. Exhibitions would be held as the project develops to show items purchased and showcase oral history interviews.

Valence House Museum

Valence House (listed grade II*) is a mediaeval manor house on a moated site, and is the local history museum for the London Borough of Barking and Dagenham. Valence House Museum's collections consist of a wide range of artefacts which reflect the history and development of the community of Barking and Dagenham. They are mostly of local importance but some items in the Fanshawe collection are of national significance. The collections are strongest in their coverage of the later nineteenth and early twentieth century social history.

The Museum is accredited under the scheme operated by Arts Council England (formerly MLA) and as such meets the minimum requirements expected of an Accredited Museum. The Museum is also the approved depository for archaeological finds from excavations within the Borough.

The Industries of Barking and Dagenham Case Study Review

During the 19th and 20th century industry played a major role in shaping the modern landscape of Barking and Dagenham. Some industries, such as Ford Motor Company Ltd, became closely identified with their local communities. Valence House identified a gap in their industrial collections, predominantly in those relating to the 20th century. In particular, the industrial collection represents a small but locally important collection of material that relates predominantly to the 19th and 20th century industrial history of the area. Recent discoveries have prompted Valence House to reassess its understanding of the development of local industries, particularly in relation to the smaller manufacturers.

The project aimed to enhance the knowledge and understanding of these industries by undertaking historical research using material currently held by Valence House Museum, LBBD 's Archive and Local Studies Library, as well as other relevant archives. The specific project outcomes were:

- To redress the balance between the Archive and Museum collections by:
 - Purchasing museum-standard objects that will improve the quality and scope of the current collections.
 - Enhancing the understanding of the collections.
 - Developing the knowledge and skills of staff and volunteers.
- To develop and produce a memory box for people with early stages of dementia and Alzheimer's.
- To inform residents of the local industries and their importance in the local and national economy.
- To create a map of 20th-century industries in the Borough working in partnership with the community.

- To devise a series of talks and a touring exhibition about the history of industry in the borough.
- To promote the borough's industrial heritage on a locally and regionally to other museums and heritage agencies.

Concurrent to the Collecting Culture Project, Valence House has undergone a substantial capital redevelopment. The Museum closed in December 2007 and reopened in June 2010, including a new purpose built archive and local studies centre. This complex project has delayed the delivery of the Collecting Cultures project, and to address this, an extension to the project was negotiated with HLF, and Valence House bought in external expertise to support the delivery the project in 2012 and 2013.

The project has found that it needed to consider a much greater breadth of industries to better provide an overall vision of Barking and Dagenham's rich and diverse industrial history. As a result it has investigated and researched a greater number of the borough's manufacturers in less depth, which means that the great range of industries that had a presence in the Borough would be better represented. This involved researching all the 20th-century industries and manufacturers in Barking and Dagenham, and establish the industries to be studied in depth.

A long list of these industries includes:

- | | | |
|------------------------------|--|--------------------|
| ▪ Batteries | ▪ Cycle Manufacturer | ▪ Nautical related |
| ▪ Cables | ▪ Food and Drink | ▪ Paint |
| ▪ Chemicals/ Pharmaceuticals | ▪ Gun Makers Joinery/ Flooring/ Fibres/ Wood | ▪ Record Players |
| ▪ Clothing | ▪ Metals | ▪ Textiles/fibres |

From this research, five to seven industries to study in-depth will be identified, along with any gaps in knowledge and/or artefacts in the collections with the aim of obtaining objects and artefacts for the collection. From this work, a touring exhibition will be developed, with the exhibition being permanently displayed at Eastbury Manor House. Other outcomes will include:

- Objects being selected for a memory box from the industrial collections.
- A map of relevant industries being developed in partnership with volunteers.
- Talks on the project to be hosted at Valence House, and also another London based venue.



Valence House will need to ensure that the project ends strongly, and builds on the profile raised by acquisitions such as 'Bolenium Bill' in capturing the diversity of industries in the Borough, and connected histories and interpretation.

'Bolenium' is the brand name for industrial clothing manufactured by W A Smith & Co between 1915 and 1995. They manufactured overalls, boiler suits, bib and braces, jackets and trousers, warehouse coats, grocers' jackets, painters' whites and from the 1950s until the 1970s, racing white coveralls as used by Formula One drivers, Sterling Moss, Jackie Stewart and James Hunt.

Victoria and Albert Museum and the Black Cultural Archives: Staying Power: Photographs of Black British Experience 1950s-1990

This project aims to fill the gaps in the Victoria and Albert Museum (V&A)'s collections relating to the works and experiences of African and African-Caribbean artists. The project aimed to collect around 25–35 photographs reflecting Black British identity between 1950 and 1990. Examples of the type of work the project hoped to collect include the 'Growing Up Black' series by the photographer Dennis Morris as a young man in the 1970s.

A complementary project will collect 60 testimonies over the course of the project based on themes inspired by the collection. 10 volunteers will be recruited and trained to carry out this work and there will be three six-week courses held to explore issues reflected within new and existing collections. The V&A is working in partnership with the Black Cultural Archives to build staff capacity in working with artefacts that resonate with black Britain, whilst sharing knowledge with the Black Cultural Archives on collecting and collections care and management.

The Victoria and Albert Museum

The Victoria and Albert Museum is the world's largest museum of decorative arts and design, housing a permanent collection of over 4.5 million objects. For more information see: <http://www.vam.ac.uk/content/articles/s/staying-power-about-the-project/>

Black Cultural Archives

Black Cultural Archives was founded in 1981 as a grassroots community and voluntary organisation and works to collect, preserve and celebrate the contributions black people have made to the culture, society and heritage of the UK. The Black Cultural Archive's unique and growing archive collection provides insight into the history of people of African descent in Britain and includes rare documents, photographs, oral history testimonies and objects dating from the second century to the present day.

Black Cultural Archives promotes education about the cultural identity and history of people of African and African-Caribbean descent in Britain. It aims to become the leading national institution dedicated to collecting, preserving and celebrating the histories of black people in the UK. The Black Cultural Archive's collection includes rare historic documents, oral histories, photographs, as well as a unique collection of periodicals and independently published material.

Black Cultural Archives operated from a shop front location in the centre of Brixton, South London for its first 20 years. It is currently working to open the UK's first black heritage centre, which will house its archive, library, learning and exhibition spaces.

For more information please go to: <http://www.bcaheritage.org.uk/>



7 Untitled, Al Vandenburg

Staying Power: Photographs of Black British Experience 1950s-1990: Case Study Review

Staying Power: Photographs of Black British Experience 1950s-1990s is a project to increase the number of black British photographers and images of black Britain in the V&A collection. It aims to raise awareness of the contribution of black Britons to British culture and society, as well as to the art of photography, and are being used to generate oral histories.

Staying Power built on learning from a previous project, '*Capacity Building and Cultural Ownership*', from which the V&A discovered that audiences wanted to view more contemporary material and established an Africa Collections Group, and a post dedicated to developing this work.

For The Black Cultural Archives, partnering with the V&A was very important. As an organisation they were close to the subject of Staying Power, knew some of the photographs, and were best able to identify with the subjects and engage with their communities. Black Cultural Archives have learnt from the partnership and benefited in terms of curatorial and exhibitions expertise, and developing relationships with audiences.

Black Cultural Archives were trusted by the photographers and communities involved, and the V&A provided validation and recognition for the photographer and the subject.

The project reached out to communities to source photographs, and as a result acquired works from a number of less well known and previously unknown photographers. It also acquired works from better know photographers (Dennis Morris, Normski, Jenni Baptiste and Yinka Shonibare MBE).

Topics included depictions of people of different ages and from all walks of life; of the everyday as well as key events; highlighting interaction between black and other communities through different styles and genres of photography including documentary, portraiture, fashion, still life and fine art photography.

8 Raga Crouching, Jennie Baptiste



Staying Power benefited from the early formation of an Advisory Panel (consisting of historians, academics, thinkers and journalists) that considered in detail which works, and photographers, the collection need to include, examining the relationship between the context of the photo, and its artistic merit. Whilst the debates that the group engaged in have on occasions delayed the progress of the project, they discussed issues fundamental to the way in which the project balanced the artistic and the culturally important and significant priorities of the project, and greatly shaped the overall success of the project to date.

The V&A and the Black Community Archives have developed outcomes through Collecting Cultures that neither would have achieved working alone. The V&A bring a profile and curatorial gravitas to the collection, and a status to photographers that have previously been overlooked. The Black Cultural Archives brings community credibility to project, a

considered approach to determining which images are important, and crucially a sense of trust when engaging with both photographers and their subjects. The project has clearly taken both partners on a journey that would have not happened without Collecting Cultures.

The project was able to acquire many more photographs than it originally thought feasible, (117 works from 17 photographers) mainly due to discovering and developing relationships with previously unknown photographers. The kudos of having works in the V&A's National Collection of the Art of Photography for many of these photographers highlights strength, and the reach of, the partnership that underpins Staying Power.

9 Admiral Ken Sound System, Club Row, Shoreditch. Dennis Morris



The project, which is now due to complete in 2015, plans to jointly exhibit photographs and oral history testimonies, from photographers and community members, at both the V&A and The Black Cultural Archives's new heritage centre in Brixton.

The completed collection now forms part of the V&A's National Collection of the Art of Photography, and there will be a programme of related events both leading up to and during the exhibition.

Whitworth Art Gallery: Cultural Reflections - Strategic Acquisition for the Wallpaper Collection

The Whitworth sought to fill gaps in its wallpaper collection relating to the 17th and 18th centuries, as well as more modern examples from the 1950s and 1960s. The Gallery planned to develop an outreach programme, including curriculum-linked projects with schools, family workshops and research opportunities for art and design students, as well as developing exhibitions around the new acquisitions and related tours and talks. Two apprentices were to be employed, along with ten work placements directly related to the wallpaper collection. Volunteer opportunities were likely to be specialist in nature, but will make use of the close ties that the gallery has with the University.

The Whitworth Art Gallery

The Whitworth Art Gallery is an art gallery in Manchester, England, containing about 55,000 items in its collection. The museum is located south of the Manchester University campus, in Whitworth Park. The Gallery plans to build a new extension which will be operational by 2014 and will double the gallery's public space and reduce its carbon footprint.

The Whitworth has notable collections of watercolours, sculptures, wallpapers and textiles. The gallery focuses on modern artists, and the art collections include works by Henry Moore, Barbara Hepworth, Ford Madox Brown, Eduardo Paolozzi, Francis Bacon, William Blake, David Hockney, L. S. Lowry, Paul Gauguin, Vincent van Gogh and Pablo Picasso, and a fine collection of works by J.M.W. Turner. One of its most famous works is the marble sculpture Genesis (1929–1931) by Sir Jacob Epstein.

For more information please see: <http://www.whitworth.manchester.ac.uk/>

Cultural Reflections: Strategic Acquisition for the Whitworth Art Gallery Wallpaper Collection: Case Study Review

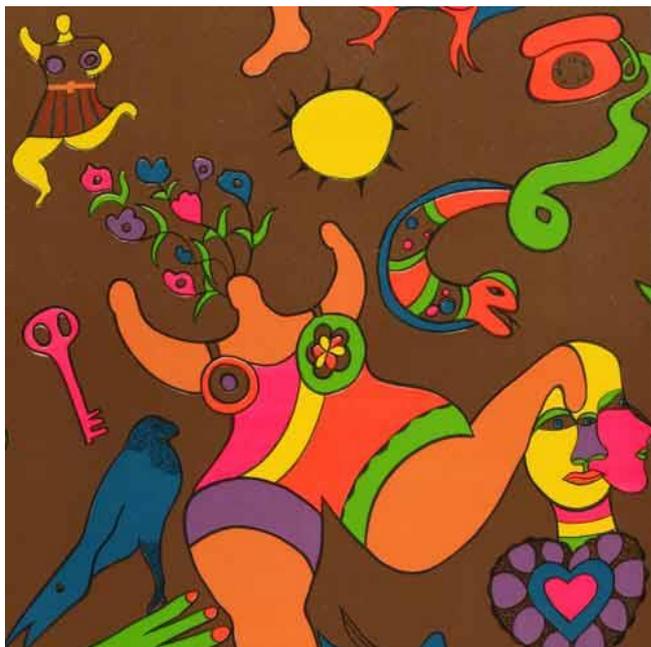
The Whitworth's wallpaper collection comprises several thousand examples and has an international reputation. The bulk of the collection was given to the Gallery in 1967 by The Wall Paper Manufacturers Ltd., which had controlled most of the UK wallpaper industry since 1899. Since the 1970s further donations and purchases have helped to make the Collection one of the most important in the country.

The collection contains wallpapers and other wallcoverings dating from the 17th century to the present, from simple patterns printed on small sheets of paper, 18th century luxurious embossed and gilt leather hangings to numerous late 19th century examples by well-known designers such as William Morris, Voysey and Crane. The 20th century is represented by products showing the skill of craftspeople involved in producing a wide variety of decorations, the inventiveness of early post-war designers and the exuberance of those working in the 1970s. A relatively recent departure is the acquisition of work by late 20th/early 21st century artists such as Abigail Lane, who use wallpaper in a fine art context.

Cultural Reflections aimed to:

- Acquire by purchase items which fill gaps in the collection.
- Undertake appropriate conservation for access and develop, purchase and install storage solutions for new acquisitions.
- Train and develop an Assistant Curator, Intern, volunteers and other relevant Whitworth staff.

- Run extensive public and learning programmes using the new acquisitions and wider wallpaper collection as a starting point.



The project has acquired wallpaper dating from the 18th to late 20th centuries, including rare French hand-painted arabesque panels (c1795), space fantasies and stunning large-scale 1980s florals. Acquisitions also included are by 20th century artists such as Virgil Marti, Dorothy Carr, Allen Jones and Niki de Saint Phalle.

The project benefited from its relationships with other museums. For example, The Whitworth shared an acquisition with a French partner, receiving in return a paper that it had struggled to source previously.

The project used Collecting Cultures as leverage to secure other funding (such as the Art Fund and Purchase Grant Fund) and also the Friends of Whitworth

Art Gallery resources. The Whitworth does have funds tied to specific collections, but Collecting Cultures provided a specific fund for wallpapers for the first time.

Wallpapers acquired through Cultural Reflections have featured in a range of exhibitions during the lifetime of the project.

Putting on the Glitz (Wallpapers and wallcoverings with that extra something):

Traditionally, wallcoverings incorporating precious metals could only be afforded by the wealthy. For those aspiring to wealth, such luxury was highly desirable. Putting on The Glitz, which ran in November 2009, explored how this desire has been satisfied, both by the real thing and by extremely effective imitations and featured luxurious 18th century decorated leather, 19th century Japanese and French imitations, foils and other metallic finishes from the 1960s/70s.

Walls are Talking in 2010 featured early Cultural Reflections acquisitions alongside material from the Whitworth's existing collection. The exhibition was extended by three months due to popularity and attracted over 68,000 visitors. A programme of public engagement and learning programmes have ran alongside Walls Are Talking, including:

- An extensive programme of public engagement and learning programmes.
- Public tours of the exhibition led by curators.
- 'The Student Social' (exhibition related student parties).
- Artist-led exhibition related workshops with secondary and post-16 students and tutors.
- Self-guided visits with 11-19 year olds.
- A range of staff development activities.

The exhibition **Private Paradise** ran from February to August 2011, and showed historic and contemporary wallpapers which offer an element of escapism, mysterious landscapes, peaceful gardens and exotic floral arrangements. The large scale scenic wallpapers that were exhibited were particularly popular with visitors.

Cultural Reflections – the exhibition, celebrated the end of the Collecting Cultures project, opening in March 2013 and running until September 2013, when the Gallery closed for the second phase of the capital development. The exhibition used the items acquired to highlight the radical changes in how wallpaper has been designed, produced and studied, and demonstrated how the significance of wallpaper as cultural capital has been recognised and is now a source for social and design historians as well as style commentators.



The exhibition also marks 25 years of development of the Whitworth's collection of historic and modern wallpapers and wallcoverings, culminating in the Cultural Reflections project.

Cultural Reflections has allowed the Whitworth to develop and enhance entrepreneurial approaches to collecting through a wider circle of contacts and networks. It has also prompted approaches to exhibitions that mix old and contemporary works.

As a result of using Collecting Cultures resources to build on its existing collection, The Whitworth now ranks among the major international repositories and rivals the national collection of wallpapers at the V&A.