

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

Final Report, Year 5

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SUMMARY

Collecting Cultures has, for many of the museums involved, delivered a 'step change' in their ability to develop collections for future public use. An active museum or gallery is one that has an active collecting/collections development policy, and whilst only a proportion of acquisitions are by purchase, Collecting Cultures is one of only a few sources of accessible collections and collections development resources available to museums. Some museums have used Collecting Cultures to supplement existing work and fill gaps, whilst others have used Collecting Cultures to develop new collections, and all have derived significant benefits both internally - within their own museum, and externally - with their audiences and partners.

The **diversity of the range of acquisitions made by the 22 museums is most impressive.** Whilst it is not for this evaluation to comment on the curatorial importance of the range of objects purchased, it is clear that projects have been empowered to act to secure some very impressive material.

There is **a clear recognition that collecting is at the very core of what museums do** (*"it is what makes us different"*). Through Collecting Cultures, HLF has introduced strategy (and pro-activeness) into the process of collecting, as opposed to the process being solely opportunity led (and re-active). There is significant evidence of Collecting Cultures funded collections being used for extensive public programmes, with a number highlighting loans and temporary exhibitions as a key benefit of their project.

Collecting Cultures has been praised by many for being **enabling, and allowing museums freedom to deliver.** As a devolved programme, its overall success is greatly dependent on the judgment of the curators and the museums themselves. **This 'light touch' approach from HLF has led to additional outcomes that might not have been anticipated at the outset.**

Importantly, most Collecting Cultures projects were underpinned by a clear idea of the collections gaps that Collecting Cultures is able to fill, and the types of objects that best meet their needs, with most projects being **underpinned by a persuasive rationale as to the collections gap that Collecting Cultures was designed to fill.**

In all cases, it is clear from the museums that Collecting Cultures has led to **a marked improvement, through purchase, in the quality and range of their collection.**

Collecting Cultures has had an important role **in maintaining the prominence of collecting in ongoing debates around the future policy direction of museums,** and helped to inform museums thinkers on the role of collecting going forwards.

A number of projects highlighted that Collecting Cultures had also made a difference to their museum's success rate in **acquiring acquisitions not through purchase.** **Additionally,** projects **highlighted that Collecting Cultures had raised awareness with collectors that their museum is interested in collecting in their field,** either locally, through dealers, or in specialist networks.

Most projects highlighted the impacts of Collecting Cultures **in increased understanding of the significance of their collections,** with a number of projects embedding the process of understanding collections significance as a core part of their project. Research underpinned the approach for all projects to a greater or lesser extent, ranging from background work on objects on a case-by-case basis, to research being a process through which the precise area of acquisitions was determined.

Many projects also felt that their **understanding of the collection's significance had been enhanced by experts from outside their organisation**, such as academics, specialist societies and volunteers (and a number of **articles and publications have been produced in relation to Collecting Cultures projects**).

All projects have exposed staff to new approaches to making acquisitions, even with institutions that had recently acquired new objects for their collections. The ability to effectively acquire through auctions (online, by phone, or in person) have been enhanced, as has the ability to negotiate with dealers and galleries. The utilisation of specialist networks has also been enhanced, with projects being alerted as to item availability through a range of routes.

A number of projects reported that Collecting Cultures developed **entrepreneurial capability** in project staff, who had to make instant **decisions of judgement, and on occasion overcome fears of failure, to effectively acquire objects**. Many found this exhilarating, and it was clear from review discussions that **confidence, and levels of professional satisfaction, were significantly enhanced as a result**.

Projects took a varying approach to supporting their Collecting Cultures work through staff capacity. Some assigned staff time to the project as part of core activity, and others had a team of people (either in one organisation or in partnership) sharing the workload and taking the project forwards. On balance, those **projects that were able to have dedicated staff working on the project tended to be the more successful**.

Most projects have undertaken a range of learning and outreach programmes, often involving innovative approaches, and there has been a range of exhibitions, loans and related programming as a result.

Regarding the **benefits that Collecting Cultures projects have had for the wider museums community**, many projects highlighted the quality and uniqueness of their Collecting Cultures supported collections, the availability of collections for loans and exhibitions, and the new areas of expertise that have been developed through acquisition and the development of these collections.

All projects are looking to sustain Collecting Cultures activity in some form. Museums benefit from the collections, most of which now form part of the museums' overall collection, and there are a range of learning and exhibition resources and experiences that will continue to benefit the museums and their audiences. Many of the museums have fundamentally changed their approach to their collections, and to collecting as a result of their experiences of Collecting Cultures. Collecting Cultures has also influenced policies and approaches to forward planning in a number of museums.

Finally, a suggestion was made during one of the first project review visits conducted as part of this evaluation, that there could be value in arranging a celebration event/exhibition highlighting the achievements of Collecting Cultures. This could take the form of an event, (perhaps in London to engage opinion formers and decision makers), to highlight the diversity and success of the programme with stakeholders and opinion formers, and could feature a small number of objects from each project acquired as part of the programme, with each museum selecting their own objects.

This idea was supported by most project leads, who welcomed the opportunity of highlighting their achievements through the project.

1. INTRODUCTION

- 1.1 DC Research was appointed by the Heritage Lottery Fund (HLF) in September 2012 to deliver an evaluation of the Collecting Cultures Initiative to ascertain how well the programme have met its aims, and, consequently, what the overall impact of the programme has been. This included whether, and how, the museums demonstrate a step change in their collections development, how strategic collecting has impacted on overall collections development and the degree to which the museum's project has improved professional knowledge and skills.
- 1.2 The work has been commissioned over two phases, with the first phase (year 4 of the initiative) being completed in January 2013¹. This report concerns the second phase of the study, and is based on a series of review meetings with each of the 22 Collecting Cultures Projects conducted in the summer and autumn of 2013.
- 1.3 The Collecting Cultures programme was established partly in response to a number of debates around collections development in the museums sector. It has provided funding to enable institutions to build collections strategically through acquisitions over a period of time. The programme awarded grants to 22 projects totalling £3.14 million, supporting the aims of (i) the development and use of all types of collection; (ii) a broad geographic distribution of projects across the UK; and (iii) projects in a broad range of types and sizes of museum.
- 1.4 This Phase 2 Final Report (produced in November 2013) is structured as follows:
- **Section 2** introduces Collecting Cultures and summarises the findings of the Phase 1 report.
 - **Section 3** details some of the key museum specific impacts generated by the projects.
 - **Section 4** explores the delivery approaches and solutions developed by the projects.
 - **Section 5** sets out the wider impacts, lessons and legacies generated by the projects.
- 1.5 A summary will be completed following further discussion about findings and conclusions with HLF.
- 1.6 **Annex 1** lists the consultees and museums that have participated in the study, **Annex 2** lists the projects and funding awards. Summary Project Reviews for each of the 22 projects are contained in **Annex 3**.
- 1.7 The Study Team is grateful to everyone that spent time discussing the delivery and impacts of their projects with the Study Team. The Study Team is especially grateful to HLF staff for their advice, guidance and support throughout the study.

Methodology

- 1.8 The Phase 1 report represented a continuation of a questionnaire-driven approach to evaluating Collecting Cultures. Whilst this yielded very detailed and consecutive evidence over the life of the programme, the annual provision of such detail was demanding on projects (the questionnaire used for the Phase 1 Evaluation contained over 100 separate questions). Whilst the Phase 1 report generated more evidence on impact than previous evaluations, a key recommendation was that this

¹ The Year 4 report is available from the HLF website. [Click here to download the report](#)

approach was limited in terms of capturing the detailed outcomes and impacts across all the projects for year 5, and that alternative options for Phase 2 should be considered.

- 1.9 Following the production of the Phase 1 Report in January 2013, four years of standardised evaluation evidence existed on the Initiative, and many projects, whilst recognising the need and requirement of the evaluation questionnaire, expressed a strong desire to be visited as part of the evaluation process.
- 1.10 Given this, the Study Team and HLF concluded face to face project reviews were more likely to provide insight and evidence on the progress projects had made against the aims and objectives of the Collecting Cultures Initiative (something that the survey approach had struggled to achieve). These reviews would consist of visits by the Study Team to each of the 22 projects resulting in (i) the development of a short (2 to 3 page) impact case study for each project, and (ii) a report containing programme-wide analysis of the impacts of the Collecting Cultures Initiative.
- 1.11 The project review meetings focussed on outcomes, impact, learning and legacy, and also sought to cover the following key programme issues:
 - The extent to which the Collecting Cultures project has achieved each of the three Programme Aims.
 - The key legacies the project has achieved for each Aim through Collecting Cultures for (i) each museum/project; (ii) for other partners directly involved in the project; and (iii) for the wider museum community.
 - Reflections on experiences of the programme, and the key aspects each project would want to ensure were kept/changed/removed for any future iteration of the programme.
 - The extent to which Collecting Cultures enabled the project to lever in additional funding from elsewhere.
 - The extent Collecting Cultures influenced governing body/board/trustees in terms of funding collections in the future.

2. INTRODUCING COLLECTING CULTURES; SUMMARY OF PHASE 1 FINDINGS

Introducing Collecting Cultures

- 2.1 The Heritage Lottery Fund was set up by Parliament in 1994 to distribute a share of the money raised by the National Lottery for Good Causes to a wide range of projects involving the local, regional and national heritage of the United Kingdom. The Heritage Lottery Fund is administered by the National Heritage Memorial Fund (NHMF), and is designed to sustain and transform a wide range of heritage through innovative investment in projects with a lasting impact on people and places. As the largest dedicated funder of the UK's heritage, with around £375 million a year to invest in new projects and a considerable body of knowledge, HLF are also a leading advocate for the value of heritage to modern life. Since its formation in 1994, HLF has supported over 33,000 projects allocating £4.97billion to Heritage projects across the UK².
- 2.2 The Collecting Cultures programme was established by HLF in 2007 to support strategic collections development programmes in the museums sector. The programme was open to all UK museums in the MLA Accreditation scheme, and offered grants of £50,000-£200,000 for projects lasting up to five years. In total, the programme awarded grants to 22 projects totalling £3.14 million to enable institutions to strategically build their collections through acquisitions over a period of time. The national focus of the programme was designed to support: the development and use of all types of collection; a broad geographic distribution of projects across the UK, and; projects in a broad range of types and sizes of museum.
- 2.3 The conditions of the Collecting Cultures programme also varied from previous HLF grant aiding conditions, as applicants did not have to identify the items to be purchased in advance, nor seek HLF approval for individual purchases as long as they were in line with the approved collecting strategy for the overall project. Additionally, whilst at least 50% of the funding was to be used to purchase items for the collection, projects were also required to deliver appropriate programmes of staff development, public involvement and public learning.
- 2.4 The key aims of the Collecting Cultures programme are to:
- **Make a step change** in the ability of the funded museums to develop their collections for future public use.
 - **Support the development of collections** and their use through strategic acquisition programmes, related research and public programmes.
 - **Enhance the professional knowledge and skills** of staff working in museums³.
- 2.5 In developing these aims, the Collecting Cultures projects are also designed to make progress against the following outcomes:
- A **marked improvement**, through purchase, in the quality and range of a collection.

² <http://www.hlf.org.uk/aboutus/Pages/AboutUs.aspx>

³ Cultural Consulting Network, (2009), Collecting Cultures Programme Evaluation Year One, Page 3.

- **An enhanced – and appropriately documented and interpreted – understanding of** the collection’s significance, and its relationship to other collections of the same kind.
- **Development of professional knowledge and skills** both in relation to the special subject area concerned and to the practical aspects of acquisition through purchase.
- **Greater public participation and learning** based on the collection.
- **Benefits to the wider museum sector** through consultation, collaboration, evaluation and sharing of expertise and learning⁴.

2.6 The museums currently involved in the Collecting Cultures programme are outlined in Table 2.1:

<ul style="list-style-type: none"> ▪ Scott Polar Research Institute (SPRI), Cambridge. ▪ Northampton Museums and Art Gallery and Kettering Manor House Museum. ▪ National Coal Mining Museum for England (NCME). ▪ Macclesfield Museums Trust. ▪ Museum of English Rural Life, Reading. ▪ Victoria and Albert Museum. ▪ Valence House Museum. ▪ Museum of Garden History. ▪ The Whitworth Art Gallery, University of Manchester. ▪ National Museums Northern Ireland (Ulster Folk and Transport Museum). ▪ The Herbert, Coventry Wolverhampton Art Gallery (WAG). ▪ Fermanagh County Museum, Derry Heritage and Museum Service, Enniskillen’s Museum. 	<ul style="list-style-type: none"> ▪ Gallery Oldham (GO), The Harris Museum and Art Gallery. ▪ Buxton Museum & Art Gallery, Derby Museums & Art Gallery and Belper North Mill. ▪ Edinburgh University Collection of Musical Instruments (EUCMI). ▪ Tain and District Museum. ▪ Norwich Castle Museum and Art Gallery. ▪ Groam House Museum. ▪ Crafts Study Centre, Farnham. ▪ Tyne and Wear Museums (TWAM). ▪ Dorset County Museums Advisory Service: Dorset County Museum, Portland Museum, Sidmouth Museum, Lyme Regis Museum, Wareham Museum, Swanage Museum, Langton Matravers Museum, Allhallows Museum, Fairlynch Museum, Royal Albert Memorial Museum Exeter. ▪ Chepstow Museum & Monmouth Museum.
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2.7 The evaluations of Years 1-3 of the Collecting Cultures programme demonstrated a significant amount of progress against these outcomes, with many museums extending the quality and range of their collections and their engagement with new and existing audiences. The security of funding, long timescales and freedom to purchase in a way and at a time to suit the museum, is considered to be fundamental to the success of the Collecting Cultures programme, and this is also thought to have supported continued development throughout the three years.

⁴ NHMF (2012), Invitation to Tender Brief.

Key Impacts and Legacies of Collecting Cultures: Findings from the Phase 1 Report

2.8 The Phase 1 report, covering Year 4 of the Initiative, found that **Collecting Cultures has, for many of the museums involved, delivered a 'step change' in their ability to develop collections for future public use.** Some museums have used Collecting Cultures to supplement existing work and fill gaps, whilst others have used Collecting Cultures to develop new collections, and all have derived significant benefits both internally and externally. This includes:

- A marked improvement, through purchase, in the quality and range of their collections.
- Making a difference to museums' success rate in acquiring target acquisitions through purchase, and also not through purchase.
- Impact on museums' understanding of other parts of their collection.
- Impact on the future strategic development and research decisions affecting the rest of their collections.
- Improvements in the development of staff/volunteer knowledge and skills in relation to the special subject area concerned.
- Increasing confidence levels around making acquisitions.
- Opportunities provided by Collecting Cultures to speak to experts/collectors in the field of their collections.
- Developing and enhancing internal and external partnerships.
- Evidence of entrepreneurial activity in terms of public programmes and engagement with audiences.
- Evidence of entrepreneurial activity in terms of accessing other forms of funding to boost the funds available to their collecting activities.

2.9 These findings were further reinforced in Phase 2.

2.10 In terms of visitors, museums with **Collecting Cultures projects attracted nearly 1.6 million visitors** in the most recent year⁵. An average of 43% of these visitors were local to the museum, 31% were regional, and the remainder (26%) were from further afield. Eight museums felt their visitor numbers were higher as a result of Collecting Cultures, with visitor uplift typically being between 10% and 15%. Most of these museums expect such impacts to be long term. **Museums with Collecting Cultures projects also benefited from over 13,000 volunteer hours** from existing volunteers (7,000) and from new volunteers (6,600).

2.11 There is **a clear recognition that collecting is at the very core of what museums do** (*"it is what makes us different"*). Through Collecting Cultures, HLF has introduced strategy (and pro-activeness) into the process of collecting, as opposed to the process being solely opportunity led (and re-active), with there being significant evidence of Collecting Cultures funded collections being used for extensive public programmes, with a number highlighting loans and temporary exhibitions as a key benefit of their project, and this represents a significant outcome.

⁵ This analysis excludes a prominent national museum (for reasons of scale and bias), and also a partnership of 10 museums where it was not possible to gather consistent visitor data.

- 2.12 Collecting Cultures has been praised by many for being **enabling, and allowing museums freedom to deliver**. Collecting Cultures is a devolved programme, with overall success being greatly dependent on the judgment of the curators and the museums themselves. **This can be regarded as an unintended outcome in its own right, with this 'light touch' approach from HLF leading to additional outcomes that might not have been anticipated at the outset.**
- 2.13 **Qualitative improvement in collections recognition is a key outcome of Collecting Cultures**, and can often be manifested through increasing requests for the loan of material to temporary exhibitions, both in the UK and abroad. There are examples where Collecting Cultures has enhanced the relative importance of particular collections in the museum's context ("*transformed an area of our collection from weaker than other areas to one of the best*"), where collections have become more rounded and comprehensive, and also objects that are related to a relatively narrow theme are reported as having wider relevance and resonance.
- 2.14 Consultees agreed that **collections remain core to museums, and that collecting remains a vital skill for museums professionals**. An active museum or gallery is one that has an active collecting policy, and whilst only a proportion of acquisitions are by purchase, Collecting Cultures is one of only a few sources of accessible collections and collections development resources available to museums.
- 2.15 Overall, the Collecting Cultures programme has **demonstrated the benefits of taking a more strategic approach to collecting**, allowing museums to take advantage of opportunities to buy items for collections which often arise unexpectedly, or with short deadlines to develop funding applications.

Lessons from Collecting Cultures for the Successor programme

- 2.16 The Phase 1 report found that Future Collecting Cultures programmes **would benefit from bringing projects together on a regular basis to share ideas, experiences and learning**. A peer based approach amongst the projects themselves might have been beneficial to the projects and the programme as a whole, and should be considered as part of the successor programme.
- 2.17 Museums with projects in the current programme have enjoyed significant profile in the sector, whilst Collecting Cultures itself appears to have a more modest profile. HLF could look to **celebrate Collecting Cultures** via events highlighting some of the project successes and achievements.
- 2.18 Collecting Cultures has had an important role **in maintaining the prominence of collecting in ongoing debates around the future policy direction of museums**, and helping to inform museums thinkers on the role of collecting going forwards. The successor programme should look to continue to help inform debates on modern collecting.
- 2.19 Finally, whilst all supported museums have been able to deliver and also to respond to HLF's evaluation requirements, some had underestimated the level of effort that delivery would involve. Museums considering developing a project as part of the successor programme should be clear that whilst Collecting Cultures as a programme has a 'light touch' approach to management, there are **clear commitments required in terms of capacity to deliver**.
- 2.20 These findings have helped to shape HLF's plans to run a further Collecting Cultures initiative in late 2013, which will welcome applications from archives and

documentary heritage collections as well as museums. The new initiative is designed to:

- Encourage a strategic approach to collection development and acquisition.
- Achieve a step change in how collections are used and developed.
- Help organisations to use collecting to engage with new audiences.
- Develop collecting skills through both purchase and donation.
- Develop and retain collections knowledge in heritage organisations.

2.21 In addition, the approach to urgent acquisitions will also be simplified by removing the requirement for learning activities linked specifically to the acquisition⁶.

⁶ HLF, (2012), Heritage Lottery Fund Strategic Framework 2013–2018: A lasting difference for heritage and people, Page 29.

3. MUSEUM SPECIFIC IMPACTS GENERATED BY THE PROJECTS

- 3.1 This section presents and analyses evidence taken from the detailed project review meetings with each of the 22 projects. These reviews focused on outcomes, impacts, learning and legacy, and the added value and additionality of each project, and have provided the key source of evidence for the analysis contained in this report.
- 3.2 Key findings from the review meetings are included in the analysis contained in the major sections in this report. A summary case study for each project is set out in Annex 3.

Improving, through purchase, the quality and range of collections

- 3.3 The **diversity of the range of acquisitions made by the 22 museums is most impressive**. Whilst it is not for this evaluation to comment on the curatorial importance of the range of objects purchased, it is clear that projects have been empowered to act to secure some very impressive material.
- 3.4 Objects range significantly in terms of value and quantity, with some projects (such as the Silk Heritage Trust, Jurassic Museums Partnership, Northampton Museum and Norwich Castle) purchasing a breadth of items, with others (such as NMNI, Enlightenment! and The Wye Tour) pursuing a smaller number of high value objects.
- 3.5 Importantly, most projects are underpinned by a clear idea of the collections gaps that Collecting Cultures is able to fill and the types of objects that best meet their needs, with most projects being **underpinned by a persuasive rationale as to the collections gap that Collecting Cultures was designed to fill**.
- 3.6 For example NMNI's Titanic Built in Belfast allowed the Ulster Folk and Transport Museum to engage local audiences around a key industry intertwined with resonating individual stories, as well as capitalise on a key opportunity around the centenaries of the launch and the loss of Titanic, complimenting visitor and commercial developments (i.e. RMS Titanic and the Titanic Exhibition on the Harland & Woolf site in partnership). NMNI 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.
- 3.7 Further examples include Changes and Exploration in Silk (Silk Heritage Trust), who were able to develop a substantial collection of historical international silk connected to the Silk Road, and broaden its focus away from local collections; and Collecting Rural Cultures (MERL) who have been able to focus on post war gaps in their collection, and move away from a larger items focus in their permanent collections.
- 3.8 Additionally, in most cases, once the project is completed (along with any specific accompanying programming and exhibitions are also completed), the **acquisitions will form part of overall collections rather than being kept separately** (so for example the Trainers, Sneakers, Pumps and Daps will form part of the overall shoe collection at Northampton Museums and Art Gallery; and Staying Power will be part of the contemporary photography collection at the V&A).
- 3.9 A number of projects found that they were **able to acquire much more material than they had originally planned** including Sharing Norfolk's Past (Norwich Castle Museum and Art Gallery), who have made nearly 200 transactions, many of which contained multiple objects; Northampton Museums, who purchased 660

pairs of pumps, sneakers, trainers and daps; Staying Power, who were able to acquire many more photographs than they had thought possible at the outset.

- 3.10 Others were operating in markets where values were high and well understood – most notably Titanic, where there is global interest, and where serious collectors have to operate in a very competitive arena, along with Jurassic Life, The Wye Tour, Tain Silver and Enlightenment!.
- 3.11 In most cases, **projects are clearly very careful to ensure prices have been fair and that sellers have not taken advantage of the fact that they have a Collecting Cultures grant.** There has been some suggestion of inflated prices with Jurassic Life, which can only be sourced through local networks for relevant objects, and projects that have been engaged in private sale negotiations have been subject to price pressure when the vendors became aware that they are in receipt of Collecting Cultures funding.
- 3.12 Independent valuations were required for objects over a certain value (£5,000), with some museums not pursuing a purchase if they thought the price was too high (for example Groam House in their pursuit of a chalice for the collection). This helped to ensure in most cases that Collecting Cultures did not lead to inflated prices.
- 3.13 On a couple of occasions, **projects were able to acquire objects that they had been interested in for some time,** and that dealers/collectors/artists had previously viewed as 'nest eggs'. The availability of Collecting Cultures resources, and generally less favourable market conditions meant that projects were finally able to acquire targets that had been on their acquisitions radar for some time.
- 3.14 Finally, Collecting Cultures has, during its lifetime, enabled museums to move quickly to **secure and develop collections for future public use.** For example Jurassic Life 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.

In all cases, it is clear that Collecting Cultures has led to a marked improvement, through purchase, in the quality and range of their collection.

Acquiring not through purchase

- 3.15 A number of projects highlighted that Collecting Cultures had also made a difference to their museum's success rate in **acquiring acquisitions not through purchase.** Projects highlighted that awareness that they were acquiring led to donations, with some makers/artists being prepared to either donate, or significantly discount works that had been previously unavailable or unobtainable.
- 3.16 Good examples of this include treasure donated to Norwich Castle Museum and Art Gallery by metal detectorists who placed great value on the fact their discovery was housed in a museum, and art works acquired by projects such as Peace and Reconciliation, Staying Power and Seeing the Whole Picture.
- 3.17 EUCHMI received 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.

- 3.18 MERL highlighted that 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 their Collecting Cultures project of a Chad Valley jigsaw puzzle dating to the 1920s.
- 3.19 The Arctic Visions project at the Polar Museum was able to develop excellent relationships with key collectors, with some loaning works to Scott Polar Research Institute (SPRI) for up to ten years. This reflects both the status, as a result of Collecting Cultures, that the Polar Museum enjoys as the UK's largest public collection of Inuit art, and the desire of collectors to have their objects on public display. In addition the Polar Museum are confident that the number of donations will increase as the importance of the Polar Museum's Inuit Art collection becomes more widely known. Collecting Cultures has successfully raised the Museum's national and international profile as a major collection holder, and this is a key factor in the ability of the Museum to receive such significant loans and donations.
- 3.20 The Crafts Study Centre hope 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 more will come.

Projects **again highlighted that Collecting Cultures had raised awareness with collectors that their museum is interested in collecting in their field**, either locally, through dealers or in specialist networks.

Enhancing the understanding of the significance of collections

- 3.21 Most projects highlighted the impacts of Collecting Cultures in increased understanding of the significance of their collections, with a number of projects embedding the process of understanding collections significance as a core part of their project. Many projects also felt that their **understanding of the collection's significance has been enhanced by experts from outside their organisation** (such as academics, specialist societies and volunteers) with this sometimes taking the form of a steering group or advisory group for the project (e.g. EUCHMI and TWAM).
- 3.22 This is illustrated by the number of **articles and publications that have been produced in relation to Collecting Cultures projects**. Crafts Study Centre, MERL, NCMME, Norwich Castle Museum, Ulster Folk and Transport Museum, the Polar Museum, Chepstow Museum, EUCHMI and the Enlightenment! partners have all generated publications either directly or indirectly as a consequence of their Collecting Cultures project.
- 3.23 Research underpinned the approach for all projects to a greater or lesser extent, ranging from background work on objects on a case by case basis (such as Enlightenment! and the Wye Tour), to research being a process through which the precise area of acquisitions are determined.
- 3.24 For example:
 - **Connection and Division**, a partnership project, 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.

- **Staying Power**, another partnership project, 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.
 - **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.
 - An important dimension to the **Potters Art in the 20th Century** project, was the original intention for no purchases to be made in the first year of the project. The first year was dedicated to research and this provided the opportunity to develop expertise and specialism in the field, something that was only possible due to the support from Collecting Cultures.
- 3.25 Some projects are using volunteers to research and document acquisitions (such as Trainers, Sneakers, Pumps and Daps), and most felt Collecting Cultures enabled them to undertake new research to enhance understanding of the significance of the objects.
- 3.26 The increased significance in terms of 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 at **Groam House 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’*.
- 3.27 In addition, Groam House submitted in summer 2013 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 application has recently (November 2013) been confirmed as successful – and the George Bain Collection at Groam House is now designated as a Recognised Collection through the Recognition Scheme, with the overall aim of the scheme being to celebrate, promote and invest in the nationally significant museum and gallery collections around Scotland held outside the nationally run institutions.

- 3.28 Crafts Study Centre secured a **Windgate Internship**⁷, which supported the documentation of the one of its acquired archives, and was secured through the enhanced international profile of the Centre as a substantial archive repository.
- 3.29 Connection and Division also 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.

Development of professional knowledge and skills in relation to practical aspects of acquisition

- 3.30 **All projects have exposed staff to new approaches to making acquisitions, even with institutions that have recently acquired.** The ability to effectively acquire through auctions (online, by phone, or in person) have been enhanced, as has the ability to negotiate with dealers and galleries. The utilisation of specialist networks has also been enhanced, with projects being alerted as to item availability through a range of routes.
- 3.31 A number of projects developed **good relationships with dealers and auctions houses.** Dealers could often be sympathetically minded towards museums/projects, and sell objects at discounted prices, and auction houses often have given projects early warning when items of interest became available.
- 3.32 The project has left many museums professionals with **significantly enhanced levels of confidence** in terms of acquisition and strategic collecting, and also knowledge about their collections.
- 3.33 A number of projects reported that Collecting Cultures developed **entrepreneurial capability** in project staff, who had to make instant **decisions of judgement, and on occasion overcome fears of failure, to effectively acquire.** Many found this exhilarating, and it was clear from review discussions that confidence, and levels of professional satisfaction, were significantly enhanced as a result.
- 3.34 Some respondents have a career long track record in the subject of the collection, which has been updated and enhanced by Collecting Cultures, whilst others have benefited hugely in terms of interest and confidence engaging with specialists.
- 3.35 All projects reported significant progress in their professional and subject specialist confidence from their involvement in Collecting Cultures. However, the finding from the Phase 1 report highlighted how difficult projects found it to utilise volunteers, mainly due to the specialised nature of searching for specific objects on auction sites and engaging with dealer networks, was reinforced by the reviews. Only one project (The Museum of Garden History) used volunteers directly in the acquisitions process (and the volunteer's interest in collecting in this case predated Collecting Cultures). Given the draft outcomes for the second Collecting Cultures Initiative, it is clear that HLF now accept that Collecting Cultures is not especially useful in terms of attracting and developing new volunteers (although it is able to utilise existing voluntary expertise in some circumstances).

⁷ Supported by the Windgate Charitable Trust and administered by the Center for Craft, Creativity and Design in North Carolina

Complementing Collecting Cultures with additional sources of funding

- 3.36 A number of projects were also able to access other sources of funding in parallel to Collecting Cultures. Sources included the Purchase Grant Fund (administered by the V&A), the Art Fund, the Esmeé Fairbairn Foundation, the National Fund for Acquisitions (NFA), and the Headley Trust. In addition, a number were able to draw on supporter groups ('Friends') for specific projects.
- 3.37 Some projects (such as the Wye Tour, Cultural Reflections and Enlightenment!) used this additional funding 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.
- 3.38 Others have built on the success of their Collecting Cultures project to secure additional funding to purchase works that Collecting Cultures could not support. For example 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. As a consequence of Collecting Cultures the Herbert has developed much stronger relationships with these funders.
- 3.39 Sharing Norfolk's Past (Norwich Castle Museum and Art Gallery) took a different approach, and 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 eating in to the Collecting Cultures budget.

4. DELIVERY APPROACHES AND SOLUTIONS

Project delivery capacity

- 4.1 Projects took a varying approach to supporting their work through staff capacity. Some have assigned staff time to the project as part of core duties (for example Seeing the Whole Picture (NCME), Titanic Built in Belfast), and others having a team of people (either in one organisation or in partnership) sharing the workload and taking the project forwards. In particular, 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. **Other projects have been delivered by project leads working on Collecting Cultures around their existing responsibilities, which creates delivery pressures when other priorities intervene.**
- 4.2 A lesson for projects for smaller museums 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.
- 4.3 On balance, those **projects that were able to have dedicated staff working on the project tended to be the more successful.** This is not to say that it was the same staff working on the project throughout its lifetime (as five years is a long period of time in terms of staff turnover), and a number of projects had to cope with key people leaving posts (for example Peace and Reconciliation, The Museum of Garden History, and MERL). A number of projects have particularly benefitted from the project lead's commitment to the project and passion for the subject area (e.g. The Wye Tour, Arctic Visions, Enlightenment!, Sharing Norfolk's Past and Jurassic Life).
- 4.4 Some projects felt that capacity would have been enhanced through the provision of support (either administrative or delivery), rather than the appointment of a dedicated project manager to deliver the work. Such an approach would have the benefit of retaining the specialism and in many cases the passion and commitment of the person leading the application, as well as avoiding issues related to fixed term contract staff in terms of retention over a five year period.
- 4.5 The project that has the most staff involved was **Staying Power at the V&A.** The V&A report that the Project Team have benefited significantly from the project partnership. The Project Team (which includes the Black Community Archives) have continued to hold acquisition meetings and photographer portfolio reviews to discuss current and potential acquisitions, as well as interpretation meetings to discuss the development of the oral history programme, events programme and website.

Working within HLF's 10 year rule

- 4.6 HLF will not fund acquisitions that are less than 10 years old, and this has caused some frustration with some of the projects that are developing more contemporary collections. However one project felt it was helpful in informing their collections policy and managing internal pressure to use the funding for contemporary acquisition. Another noted that the rule prevented projects from collecting material that had not been properly evaluated *"an object has proved itself if it is still worth collecting after 10 years"*.

- 4.7 Whilst on occasions projects have had to pursue other opportunities, **a number have been able find solutions** to ensure that works by particular artists of longstanding importance to the collection are represented, and **HLF have been flexible in their interpretation of the rule**. In addition, given the Initiative's timeframe (five years in most cases), objects that could have been acquired at the beginning of a project could well be eligible towards the end.
- 4.8 HLF are very clear about their remit, and **projects in the successor programme will need to accept it, and either adapt** (as many of the current Collecting Cultures projects have successfully done) **or look for other sources of funding** for acquisitions that are less than 10 years old.

Working within procurement processes

- 4.9 A number of projects have had to work with procurement processes and policies that have impeded their ability to operate in markets. This issue is most acute for a number of local authority hosted projects, where purchasing has to comply with corporate processes.
- 4.10 This can mean individual auction houses have to be registered with a procurement department, but a number of issues have had the potential to jeopardise the effectiveness of projects. Examples include:
- One project being told to get three quotes for a unique 18th Century artwork being sold at auction.
 - Individual collectors being asked to submit invoices for payment.
 - Payments being delayed (creating issues with dealers and galleries, and being contrary to auction house terms, which can lead to items being lost).
 - Projects being prevented from using internet auction sites.
- 4.11 As well as jeopardising a potentially successful acquisition, such issues can also strain relationships that have been developed and enhanced over time (say between a curator and a collector). In a number of cases, late payment has strained such relationships, particular where a discount has been given as the objects were being acquired for a museum.
- 4.12 Project leads have, in the main, found ways to adapt to these issues (often by making purchases individually to secure items, and securing high level officer exemption from processes). For the successor programme, HLF should consider supporting projects in securing appropriate delegation and exemption from procurement processes, and encourage applicant organisations to ensure that their payment policies do not act as a barrier to acquisition.

Partnerships and governance

- 4.13 It is interesting to note the **different size and governance arrangements of the projects**. They include national museums, university museums, municipal and independent museums. Whilst all museums face difficult decisions about priorities in the current financial climate, Collecting Cultures' focus on strategic improvement to collections has led to very worthwhile projects being supported that a solely needs based focus might have missed.
- 4.14 This point is perhaps best illustrated by Staying Power. 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. BCA 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.

This reinforces the importance of an opportunities based approach to project selection, and Collecting Cultures has most likely generated impacts and an outcomes beyond what would have been possible through using a needs based selection approach.

- 4.15 A number of the projects represent **partnerships** of organisations. Where this works well (such as Connection and Division, Enlightenment! Potters Art in the 20th Century, and Staying Power) it brings each partner added value to both the rationale and the outcomes of the project.
- 4.16 There are less obvious partnership benefits for projects where each organisation effectively does its own thing with its share of the Collecting Cultures money (such as Peace and Reconciliation, where each partner had a different collecting emphasis), or where there is one main partner that distributes acquisitions to other partners (such as Jurassic Life where the project leads distributed acquisitions across a larger number of mainly small museums). Often it is capacity pressures that limit the ability of such joint working.
- 4.17 Other projects started off as partnerships, but **over time one museum has assumed a leading role**, usually as a result of staff changes and departures at the other museum. Examples of this include the Wye Tour, where Chepstow Museum assumed the lead: and Trainers, Sneakers, Pumps and Daps, where Northampton Museum assumed the lead. Such instances are to be expected with partnership projects over a long project period, especially where there are significant spending pressures in the sector.
- 4.18 A number of projects forged partnerships with organisations outside of museums/heritage networks, including World Heritage Sites, community organisations, tourism operators, etc. The Arctic Visions project was able to develop a partnership with the Canadian High Commission (Canada House), who hosted an exhibition based on the project, and felt it was the most successful exhibition that they had ever hosted.
- 4.19 Some projects found that partnerships were eroded by wider circumstances – with The Wye Tour losing a key partner at Monmouth when the director retired and was not replaced; and Northampton Museums and Art Gallery finding that funding cuts prevent Kettering Manor House Museum from being as involved as had been envisaged at the outset.

Further lessons for successor programmes

- 4.20 Collecting Cultures was praised by partners in the Phase 1 report for its lightness of touch, and a lack of over-monitoring, and most of the 22 projects reinforce this finding. However it is interesting that many projects have informally created their own processes in the absence of more formal monitoring. In some cases this results in the retaining of experts (either academics or agents/dealers) to reinforce the quality of acquisitions research and decision making, whereas others felt additional support was not necessary.
- 4.21 For example Changes and Exploration in Silk (Silk Heritage Trust) engaged a textile author and academic to provide advice and act as an intermediary on acquisitions.

In other cases, projects worked with academics (Connection and Division) or created in effect their own governance structures (Enlightenment! and Staying Power).

- 4.22 Whilst bringing in external support was important in helping projects, there is a risk that the knowledge and knowhow about strategic acquiring is not retained by the museums themselves. It tended to be those projects that had a recent (pre Collecting Cultures) track record of actively acquiring, and/or a research based governance framework that did not require further support in this regard.
- 4.23 Nevertheless, on occasions developing relationships with such experts was crucial in the success of the project. For example Trainers, Sneakers, Pumps and Daps developed a vital relationship with a key collector who was able to suggest a range of objects, and often source them.
- 4.24 Many projects felt that they had no feedback from their local HLF office following the submission of annual reports, and this in part fuelled concerns as to whether they were taking the right approach ("*is it OK?*"; "*are we doing the right thing?*") On balance, it is not unreasonable for HLF to acknowledge such reports, even if it is just to note their contents. If regional offices lack clarity around what is expected in terms of progress for Collecting Cultures (which a number of projects suspect), then there might be a rationale for such contact to be with the national HLF office.

For the successor programme, there would be **value in better integrating HLF grants officers with the programme beyond the application and appraisal stages**. For example, attendance at cohort meetings could provide acquisitions training opportunities for grants officers, and enhance their understanding and appreciation of the programme.

- 4.25 A number of projects **highlighted the need to include budgets for travel and research in successor initiatives**. However there is little evidence to suggest that this issue has hampered the ability of these projects to effectively acquire, mainly due to **excellent adaptive strategies used by projects** (such as most visitors to Canada from The Polar Museum being persuaded to visit Inuit communities over the project's duration) which can be seen as **a positive and unexpected outcome from the programme**. This is not to say there would not have been benefits in such visits being allowed, but that the **inability to travel abroad did not appear to impact on project success**.
- 4.26 A related issue concerned the **varying attendance at annual Collecting Cultures Cohort Meetings**. It was notable that the meeting in May 2013, held at MERL in Reading was attended by five out of the 22 projects, with only two projects (one of which was the host museum) out of five from the South East and London being in attendance. There will always be debate as to location, but at review meetings most projects agreed that London was the 'least worst' location in terms of minimising overall cost and travel time.
- 4.27 On balance, HLF could consider both supporting travel costs for these meetings where necessary (say for smaller museums, or those travelling more than 200 miles), but also making clear to projects that attendance at such meetings is expected, if not mandatory. A number of projects felt they would have benefited from more engagement with other projects, and annual attendance at such meetings to share ideas and experiences is not an unreasonable condition of funding.

5. WIDER IMPACTS, LESSONS AND LEGACIES

- 5.1 This section sets out the wider impacts, lessons and legacies generated by Collecting Cultures.
- 5.2 Most projects have undertaken a range of learning and outreach programmes, often involving innovative approaches, and there has been a range of exhibitions, loans and related programming. For example '**Wye, Oh! Wye**' was developed to complement The Wye Tour. 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.

Greater public participation and learning based on the collection

- 5.3 NMNI's **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 (e.g. lectures by authorities in the areas of Titanic, the White Star Line and early 20th century emigration; Titanic Film weekends; brass band days; drama weekend; film weekend; street theatre; Titanic play for primary schools; drama and re-enactments), many of which helped to engage communities who did not traditionally use museum services. NMNI's project will culminate in an event in September 2013 to celebrate the success of the project.
- 5.4 Projects have run a range of programmes through Collecting Cultures, with one (**Norwich Castle Museum and Art Gallery**) entrepreneurially encouraging 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.
- 5.5 Other notable examples include:
- **Enriching our Musical Heritage** culminated with a reception hosted by the University of Edinburgh's Principal and Vice Chancellor to mark the completion of the project and the opening of 'The Piper's Whim': Exhibition of Historic Bagpipes from Scotland, England and Ireland.
 - **Changes and Exploration in Silk (Macclesfield Museums Trust)** developed a parallel exhibition designed specifically for school children.
 - **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.
 - **The Wye Tour** developed a production inspired by the collection, Wye, Oh! Wye which was performed at Chepstow Drill Hall with a cast made up entirely of local people, and was a celebration of 200 years of tourism along the Wye.
 - In addition, some projects have authored **books** (e.g. Titanic) and **journal articles** based on Collecting Cultures projects, including Sharing Norfolk's Past, Collecting Rural Cultures (MERL) and Seeing the Whole Picture (NCME).

- **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.
- 5.6 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.
- 5.7 Other projects have developed permanent displays, catalogues, DVDs temporary exhibitions, touring exhibitions, lunchtime talks, outreach events in communities, events with families and learners across all age groups, day schools, guided tours and behind the scenes study sessions, demonstration events, and demonstration of making.

Benefits to the wider museum sector

- 5.8 Regarding the **benefits that Collecting Cultures projects have had for the wider museums community**, many projects highlighted the quality and uniqueness of their Collecting Cultures supported collections, the availability of collections for loans and exhibitions, and the new areas of expertise that have been developed through acquisition and the development of these collections.
- 5.9 Some projects have already disseminated their learning at workshops and conferences, with others sharing expertise and experiences through forums and museums groups. There will be a Collecting Cultures seminar at the 2013 Museums Association Conference.

Sustainability and ongoing legacies of Collecting Cultures

- 5.10 All projects are looking to sustain Collecting Cultures activity in some form. Museums benefit from the collections, most of which now form part of the museums overall collection, and there are a range of learning and exhibition resources and experiences that will continue to benefit the museums and their audiences.
- 5.11 Many of the museums have fundamentally changed their approach to their collections, and to collecting as a result of their experiences of Collecting Cultures. For example:
- Collecting Cultures has helped MERL detach from collecting and interpreting large agricultural technologies, heavy horses, or rural crafts, and to engage with a wider set of cultural histories, and begin the process of rebalancing the Museum's collections, and 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. Similarly Collecting Cultures has helped NCMME 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 Miner's Strike, in parallel with artist led workshops and loans boxes.
 - Collecting Cultures has enabled Jurassic Coast 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 was 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 continuing to move quickly to secure and prepare important new discoveries.

5.12 Collecting Cultures has influenced policies and approaches to forward planning in a number of projects. For example:

- 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.
- Titanic Built in Belfast 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.
- 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.**
- EUCHMI feel that Enriching our Musical Heritage project supported by Collecting Cultures has been key in terms of **informing and stimulating the wider St Cecelia's Hall redevelopment project** (there are plans for a £6.5 million redevelopment project of St Cecelia's Hall), 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.
- The Collecting Design project 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 will continue once the project is finished.**

5.13 A number of Collecting Cultures projects are yet to complete for various reasons. On balance, HLF has been reasonable in extending these projects, and in most cases the extensions have allowed projects to either make the most of their resources, complete the research process necessary to underpin their collecting, or get the best value and impacts from programming and learning activities.

5.14 Based on the Case Study Reviews, Table 5.1 overleaf provides a summary assessment of the strength on contribution made by each project to each of the Collecting Cultures Aims:

Table 5.1: Strength of Contribution to the Collecting Cultures Aims
 (x = moderate contribution, xx = significant contribution, xxx major contribution)

Aim	Make a step change...	Support the development of collections...	Enhance professional skill and knowledge...
Arctic Visions: Inuit Art and Material Culture	XXX	XX	X
Changes and Exploration in Silk	XXX	XX	XX
*Collecting Design	X	X	XX
Collecting Rural Cultures	XXX	XXX	X
Cultural Reflections: Strategic Acquisition for the Whitworth Art Gallery Wallpaper Collection	X	XXX	X
Developing a National Collection of Modern Crafts	XX	XXX	X
Developing the George Bain Collection	XXX	XXX	XX
Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century	XXX	XXX	XX
Enniskillen's Museum – Connection and Division	XX	X	XXX
Enriching our Musical Heritage	XXX	XX	XX
Jurassic Life Initiative	X	XXX	X
Peace and Reconciliation Project	XX	XX	X
Seeing the Whole Picture	XXX	XXX	XXX
*Sharing Norfolk's Past	XX	XXX	X
*Staying Power – The story of Black British Identity 1950 – 1990s	XXX	XXX	X
Tain Silver – the Collection	XXX	XX	X
*The Industries of Barking and Dagenham	X	X	X
The Potters Art in the 20th Century	XX	XX	XX
The Wye Tour	XX	XXX	X
Titanic Built in Belfast	XXX	XX	X
To Develop our Art and Design Collection	X	XX	X
Trainers, Sneakers, Pumps and Daps	X	XXX	X
Note: Projects marked with *are still to finish as of September 2013, and therefore contributions may change once the project is complete			

ANNEX 1: CONSULTEES

Name	Museum	Project
Heather Lane	The Polar Museum, Scott Polar Research Institute	Arctic Visions: Inuit Art and Material Culture
Bridget Cusak	The Polar Museum, Scott Polar Research Institute	Arctic Visions: Inuit Art and Material Culture
Annabel Wills	Silk Heritage Trust	Changes and Exploration in Silk
Sim Panesar	Tyne and Wear Archives and Museums	Collecting Design
Dr Ollie Douglas	MERL	Collecting Rural Cultures
Isabel Hughes	MERL	Collecting Rural Cultures
Margaret Edwards	Derry Heritage and Museums Service	Connection and Division
Sarah McHugh	Fermanagh County Museum	Connection and Division
Bronagh Cleary	Fermanagh County Museum	Connection and Division
Mark Scott	Inniskillings Regimental Museum	Connection and Division
Dr Elizabeth Croke	University of Ulster	Connection and Division
Jo Beggs	The Whitworth Art Gallery	Cultural Reflections: Strategic Acquisition for the Whitworth Art Gallery Wallpaper Collection
Christine Woods	The Whitworth Art Gallery	Cultural Reflections: Strategic Acquisition for the Whitworth Art Gallery Wallpaper Collection
Prof Simon Olding	Crafts Study Centre, University for the Creative Arts	Developing a National Collection of Modern Crafts
Jean Vacher	Crafts Study Centre, University for the Creative Arts	Developing a National Collection of Modern Crafts
Su Wompra	Groam House Museum, Rosemarkie	Developing the George Bain Collection
Wendy Sanders	Groam House Museum, Rosemarkie	Developing the George Bain Collection
Eric Grant	Groam House Museum, Rosemarkie	Developing the George Bain Collection
William Bound	Groam House Museum, Rosemarkie	Developing the George Bain Collection
Ros Westwood	Buxton Museum & Art Gallery	Enlightenment!
Anna Rhodes	Buxton Museum & Art Gallery	Enlightenment!
Jacky MacBeath	Edinburgh University Collection of Historical Musical Instruments	Enriching Our Musical Heritage
Sarah Richardson	Edinburgh University Collection of Historical Musical Instruments	Enriching Our Musical Heritage
Professor Arnold Myers	Edinburgh University Collection of Historical Musical Instruments	Enriching Our Musical Heritage
Richard Edmonds	Dorset County Council	Jurassic Life
David Tucker	Lyme Regis Museum	Jurassic Life

Name	Museum	Project
Martin Roberts	The Herbert, Coventry	Peace and Reconciliation
Marguerite Nugent	Wolverhampton Art Gallery	Peace and Reconciliation
Rosemary Preece	National Coal Mining Museum for England	Seeing the Whole Picture
Jane Ambrose	National Coal Mining Museum for England	Seeing the Whole Picture
Imogen Holmes-Row	National Coal Mining Museum for England	Seeing the Whole Picture
Dr Tim Pestell	Norwich Castle Museum Art Gallery	Sharing Norfolk's Past
Collie Mudie	Norwich Castle Museum Art Gallery	Sharing Norfolk's Past
Paul Reid	Black Cultural Archives	Staying Power – The story of Black British Identity 1950 – 1990s
Doreen Foster	Black Cultural Archives	Staying Power – The story of Black British Identity 1950 – 1990s
Lucy White	Victoria & Albert Museum	Staying Power – The story of Black British Identity 1950 – 1990s
Marta Weiss	Victoria & Albert Museum	Staying Power – The story of Black British Identity 1950 – 1990s
Emmajane Avery	Victoria & Albert Museum	Staying Power – The story of Black British Identity 1950 – 1990s
Janet Browne	Victoria & Albert Museum/BCA	Staying Power – The story of Black British Identity 1950 – 1990s
Morag Bremner	Tain and District Museum	Tain Silver – the Collection
Estelle Quick	Tain and District Museum	Tain Silver – the Collection
Leeanne Westwood	Valance House Museum	The Industries of Barking and Dagenham
Dinah Winch	Gallery Oldham	The Potters Art in the 20th Century
Caroline Alexander	The Harris Museum & Art Gallery	The Potters Art in the 20th Century
Anne Rainsbury	Chepstow Museum	The Wye Tour
Dr Jim McGreevy	NMNI	Titanic Built in Belfast
William Blair	NMNI	Titanic Built in Belfast
Paddy Gilmore	NMNI	Titanic Built in Belfast
Emily Fuggle	The Museum of Garden History	To Develop our Art and Design Collection
Jane Seddon	Northampton Museum and Art Gallery	Trainers, Sneakers, Pumps and Daps
Rebecca Shawcross	Northampton Museum and Art Gallery	Trainers, Sneakers, Pumps and Daps

ANNEX 2: COLLECTING CULTURES PARTICIPATING PROJECTS

- Scott Polar Research Institute (SPRI), Cambridge - *Arctic Visions: Inuit Art and Material Culture* (HLF grant: £200,000).
- Norwich Castle Museum and Art Gallery - *Collecting Cultures: Sharing Norfolk's Past* (HLF grant: £199,500).
- Northampton Museums and Art Gallery and Kettering Manor House Museum - *Collecting Cultures - Trainers, Sneakers, Pumps and Daps* (HLF grant: £130,000).
- Buxton Museum & Art Gallery, Derby Museums & Art Gallery and Belper North Mill - *Enlightenment! Derbyshire Setting the Pace in the Eighteenth Century* (HLF grant: £200,000).
- V&A - *Staying Power – The story of Black British Identity 1950 – 1990s* (HLF grant: £157,500).
- Valence House Museum – *The Industries of Barking and Dagenham* (HLF grant: £60,000).
- Museum of Garden History - *To Develop our Art and Design Collection* (HLF grant: £99,400).
- Tyne and Wear Museums (TWM) – *Collecting Design* (HLF grant: £145,000).
- Fermanagh County Museum, Derry Heritage and Museum Service, Enniskillen's Museum – *Connection and Division* (HLF grant: £100,000).
- National Museums Northern Ireland (Ulster Folk and Transport Museum) - *Titanic Built in Belfast* (HLF grant: £174,500).
- The Whitworth Art Gallery, University of Manchester - *Cultural Reflections: Strategic Acquisition for the Whitworth Art Gallery Wallpaper Collection* (HLF grant: £196,500).
- Gallery Oldham (GO), The Harris Museum and Art Gallery - *The Potters Art in the 20th Century* (HLF grant: £82,000).
- Macclesfield Museums Trust - *Changes and Exploration in Silk* (HLF grant: £74,500).
- Groam House Museum - *Developing the George Bain Collection, Rosemarkie* (HLF grant: £99,000).
- Tain and District Museum – *Tain Silver – the Collection* (HLF grant: £98,400).
- Edinburgh University Collection of Musical Instruments (EUCMI) – *Enriching our Musical Heritage* (HLF grant: £80,000).
- Crafts Study Centre, Farnham – *Developing a National Collection of Modern Crafts* (HLF grant: £180,000).
- Museum of English Rural Life, Reading – *Collecting Rural Cultures* (HLF grant: £95,000).
- Dorset County Museums Advisory Service: Dorset County Museum, Portland Museum, Sidmouth Museum, Lyme Regis Museum, Wareham Museum, Swanage Museum, Langton Matravers Museum, Allhallows Museum, Fairlynch Museum, Royal Albert Memorial Museum Exeter – *Jurassic Life Initiative* (HLF grant: £200,000).
- Chepstow Museum Monmouth Museum – *The Wye Tour* (HLF grant: £200,000).
- The Herbert, Coventry Wolverhampton Art Gallery (WAG) – *Peace and Reconciliation Project* (HLF grant: £199,500).
- National Coal Mining Museum for England (NCME) – *Seeing the Whole Picture* (HLF grant: £60,000).