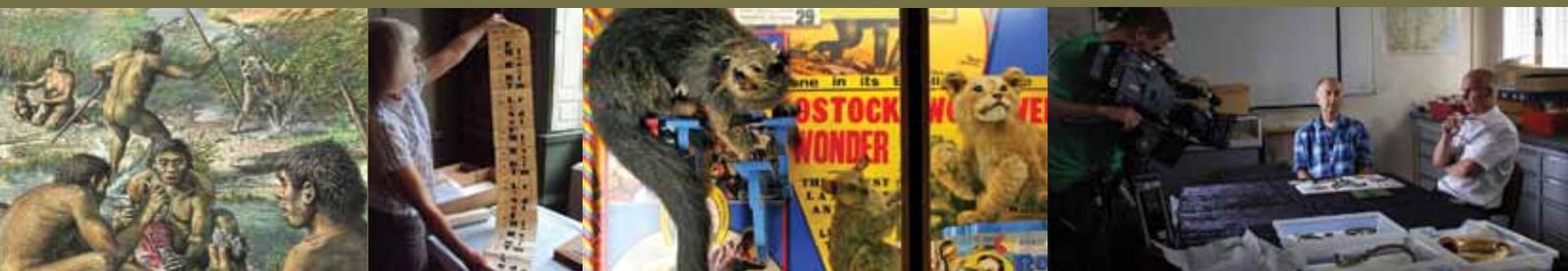




Norfolk Museums & Archaeology Service

Curator Report

2009-10



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1 INTRODUCTION

The Norwich Curators in 2009-10

This is the fourth annual report which outlines the range of activities in which the Norwich curators have been involved during the year. I hope that it helps to communicate the range of collections-related work in which we have been engaged.

Individual staff work programmes have required different members of the team to concentrate their contributions into specific tasks and projects but the output of the combined team collectively covers all aspects of collections-based work, through from collections care to providing events, displays, talks, publications and involvement with the media.

Some major projects are featured in this report, most notably the Bridewell development, the Natural History galleries and also the ongoing Norwich Castle Keep development.

Working with external partners has become increasingly important in many ways; facilitating new projects and improving the potential for income generation. The regional, national and international importance of the collections is becoming increasingly apparent through projects, requests for loans and to study the collections.

The work of the curators involves colleagues in all parts of NMAS. In particular, the activities undertaken in relation to exhibitions, events and learning have meant close working with colleagues in the departments of Display, Conservation, Collections Management and with the Registrar. Education and outreach rely on close working with the Learning team and the Interpreters. Team working is integral to all aspects of the curatorial role.

This year we are also pleased to include an over-view of the achievements of the NMAS Display Department within this report.

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Chief Curator
And Keeper of Archaeology

Meet the Curators

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2 WORKING WITH THE PUBLIC

Communicating with audiences

Communication is perhaps the most important aspect of the curator's role.

Curators transmit knowledge of the collections and their context to a wide range of audiences and in a variety of ways.

Royal Norfolk Regimental Museum:

Stronger links with Veterans groups have been forged this year: working with ex National Servicemen on a school project, meeting the Korean Veterans Association and hosting a Big Lottery Press call for the sponsored return trips by veterans to Europe. A large number of The Royal Norfolk Regiment Cyprus veterans met at the Museum, when a plaque was donated to us.

Norwich Castle Study Centre:

In 2009/10 Norwich Castle Study Centre continued to deliver a range of successful collections-based sessions to a variety of audiences. The study centre continued to develop its' collections based events programme and created a range of sessions tailored to the needs of a variety of different local groups including both student and adult groups.

Exhibitions

Major exhibitions have been featured throughout the year at Norwich Castle, in the Norwich Union and Bernard Matthews (the 'T') Galleries, with works from the permanent collection being featured in other galleries. Staff continue to work towards the future exhibition programme.

At Norwich Castle

We have been keen to learn more about the type of audiences that visit exhibitions as well as their views and opinions. 2009 has marked the first year that we have been able to make a concerted effort to gather together a far fuller understanding of the impact that exhibitions have on our visitors.

Evaluation is central to the Great British Art Debate project (GBAD); a national partnership project with Tate Britain, Museums Sheffield and Tyne and Wear Museums. This process enables us to monitor the audience reception to the different exhibitions over the four year partnership. Results from the evaluation are fed back into the project ensuring that the findings are being acted upon in order to deliver the best possible experience for the visitor.

The results overleaf are presented here in relation to each of the

principal temporary exhibitions that have taken place over 2009-10. Both *Great British Art?* and *Watercolour in Britain* were delivered as part of the Great British Art Debate. This information has been compiled with the advice and support of the Evaluation Officer Amanda Burke.

Moore Hepworth Nicholson: A Nest of Gentle Artists in the 1930s
Norwich Castle Museum & Art Gallery: 31 January – 19 April 2009
Graves Art Gallery, Sheffield: 20 May – 31 August 2009

The Art Department successfully conceived, originated and toured this exhibition which broke new ground in interpreting the role of the Norfolk locality at an important moment in the development of international modernism. We have collated the evaluation data and provide a summary of results for both showings below.

	Norwich Castle 31 Jan – 19 April 2009	Graves Art Gallery 20 May – 31 August 2009
Total no. of visitors	41,406 tickets sold	15,108
Total no. of school children	3,325	3,323 <i>under 16s exc family/school sessions</i> 4,097 <i>inc family/school sessions</i>
No. of family/student visitors for events	323	<i>162 family visits</i> <i>612 school visits</i> 744
No. of website hits	171,073	2,194

The show was very successful in drawing an enthusiastic response from visitors. Of those who responded to our questionnaires 67% of the Norwich visitors found it 'informative', 64% 'enjoyable', 60% 'well-laid out' and 45% regarded it as 'excellent'. In Sheffield, 39% found their overall visit to be 'excellent'.

Comments taken during the Norwich showing provided valuable evidence that the show was well-received and included:

*I loved all of it. Would change nothing.
Wonderful selection of pieces.*

Excellent balance of content.

Excellent interactive material for young people.

Descriptions helpful, space good, some beautiful pieces. I liked the photographs and letters that made the artists very human.

In Norwich, lunchtime gallery talks attracted between 45 and 85 visitors, while lectures delivered by Nicholas Thornton, Head of Modern and Contemporary Art, National Museum of Wales and Richard Calvocoressi, Director of the Henry Moore Foundation, drew capacity audiences. Over 200 visitors attended *The Rock and Fossil Road Show* run by the Natural History curators, which looked at the materials used by the artists, at Norwich Castle one Saturday.

Mary Newcomb's Odd Universe

Norwich Castle Museum & Art Gallery: 9 May - 28 June 2009

A rural visionary, Mary Newcomb (1922-2008) was a self-taught painter whose work is both unique and universal, growing from her life on Waveney Valley farms in the 1950s, to a late blooming of painted airy poetry. Mary Newcomb communicates the joy of living in the countryside amid rural rituals and the wonders of nature. She is now one of Britain's best-loved post war painters.

The exhibition followed the themes of fire, earth, water, air and moved from pottery via early earthy paintings and watery scenes to end in the poetry of flying things (insects, birds, balloons, planets). Mary's own words recreated the atmosphere of her studio; they were written in her diary, in letters or for the book by Christopher Andreae, *Mary Newcomb* (1996).

21,562 ticket sales were recorded during this exhibition. 19,264 visitors attended the exhibition which calculates as approximately 370 per day as the exhibition ran for only seven weeks whereas the average exhibition length is usually 3 months. The shop sold 1,000 exhibition catalogues, 90 copies of *Mary Newcomb* by Christopher Andreae, as well as 1,632 greetings cards and 60 dvds.

The response to the Tuesday lunchtime talks was extremely positive. Attendances ranged from 60 -120 per talk. The Art Fund lecture, delivered by author Christopher Andreae was similarly well received and attracted 74 attendees.

Ian Collins (author and arts correspondent for *Eastern Daily Press*) acted as guest curator. We were also extremely grateful to Robin Light of Crane Kalman Gallery and Charlotte Crawley, Director of East Anglia Art Fund for their additional support in presenting such a fitting tribute to Mary and her many achievements.



Visitors enjoying *No Visible Means of Escape* exhibition

No Visible Means of Escape

Norwich Castle Museum & Art Gallery: 18 July – 4 October 2009

Nottingham Castle Museum & Art Gallery: 31 October – 10 January 2010

No Visible Means of Escape was an international group exhibition that explored themes of imprisonment and surveillance in contemporary art. Drawing on the history of Norwich Castle, which was the county prison from the mid fourteenth century until 1887, the exhibition reflected upon issues of confinement, control and observation. It toured to Nottingham and was organised as part of Contemporary Art Norwich.

It is interesting to compare the visitor figures for *No Visible Means of Escape* with those of our partner, Nottingham Castle Museum & Art Gallery.

	Norwich Castle Museum & Art Gallery 18 July – 4 Oct 2009	Nottingham Castle Museum & Art Gallery 31 Oct 2009 – 10 Jan 2010
Total no. of visitors	39,843	33,775

We undertook a thorough survey of audience response in the knowledge that this show would be challenging for some. Of those who responded to our questionnaires 67% of the Norwich visitors found it 'informative', 64% 'enjoyable' and 60% 'well-laid out' and 45% regarded it as 'excellent'. In Nottingham, 39% found their overall visit to be 'excellent'.

Comments taken during the Norwich showing provided valuable evidence that the show was well-received and included:

Loved art work and really made me think what was going on in their minds.

I found each and every exhibit excellent. Very thought provoking and in a sense calming.

It's great to see that Norwich Castle is showing more challenging contemporary art. Anyone visiting East international should make the effort to add this to their itinerary.

We were delighted by the popular support of the public events programme in connection with this exhibition. In Norwich, lunchtime gallery talks attracted 85 visitors. 35 children attended the Summer School. 28 school children attended a workshop on contemporary art practice. Outreach work by our Learning colleagues at Wayland Prison comprised four art workshops taking place within the prison.

Great British Art?

Norwich Castle: 24 October – 10 January 2010

This exhibition launched *The Great British Art Debate* (GBAD), a programme which seeks to explore identities through art collections. This programme had been a year in preparation and involves a deliberate organisational change in the approach of



Britain Seen from the North 1981 by Tony Cragg, displayed in the Great British Art? Exhibition.

the Art Curators, by engaging directly with the public and also working in new ways with Learning colleagues, Colleen Cameron and Anna Green. This approach has also begun to inform the public art programme in general.

GBAD aims to increase the number of young people enjoying British art and help them to realise its relevance to life today. 2009 was conceived as a year of engagement, encouraging people to take part in a discussion about what art means to their lives today. This work was undertaken by our Learning colleagues. We are aiming to encourage the public to join in a debate about what British art has to say about identity and Britishness.

This first show placed a number of significant works, grouped in such a way as to elicit a response from the public. The principal themes to inform the debate were introduced through major individual works of art on loan from national collections and also drawn from those of Norwich and Norfolk's art collections. The works of art illuminated key ideas of nationhood and identity that have inspired artists over the period 1750 to the present day. Among the artists selected to represent the best of British Art were Thomas Gainsborough, J.M.W. Turner, John Constable, John Crome and John Sell Cotman, Tony Cragg, Tracey Emin and Chris Ofili. The selection included the work of Stanislav Mikula, a former Polish prisoner of war in the Norwich Castle collection. The exhibition explored the meaning of 'Britishness' through artworks chosen both to illustrate and to question our perception of art that we may find intrinsically moving, challenging or simply beautiful.

The results have provided a good start to the four year public programme. One of the most intriguing results was when asking visitors which was their favourite work, the winner was a contemporary work, Tony Cragg's *Britain seen from the North*, which was arguably unexpected of an East Anglian audience who might have been expected to select John Constable.

A programme of changes continued through the year in the Colman galleries:

Joseph Clover: Oil Sketches

Norwich Castle: Through until 22 November 2009

This show was drawn from the Colman Collection and provided an opportunity to showcase little known but delightful sketches by Norwich School artist Joseph Clover.

Drawing upon Cotman

Norwich University College of the Arts MA Student Show
5 Dec 2009 – 21 March 2010

This small show in the Cotman Gallery demonstrated the potential of using the collections as inspiration for the work of emerging artists. The exhibition, under the auspices of The Great British Art Debate, has suggested new ways of inter-departmental working between the Art and Learning Teams.

'A blaze in my heart':

The letters and watercolours of John Sell Cotman

Norwich Castle: 5 December 2009 – 27 February 2011

This exhibition, in association with the Norfolk Record Office, was the first public outcome of the joint initiative by the Art Curators and the Norfolk Record Office to acquire an important collection of the letters of John Sell Cotman originally written to his patron Dawson Turner family and to return them to Norfolk. This acquisition by the Norfolk Record Office, together with the resources of Norwich Castle, confirms Norwich as the national centre for Cotman collection studies. The exhibition followed on directly from **Norfolk Sky and Sea: A Selection of 19th and 20th century watercolours from the Norwich Castle collection (closed 15 November 2009).**

Watercolour in Britain: Travelling with Colour

Norwich Union and Bernard Matthews Galleries

30 January – 18 April 2010

This marked the first large-scale exhibition delivered as part of *The Great British Art Debate* project. Led by Tate Britain, the exhibition brought together unique and rarely seen works to offer an alternative interpretation of the medium of watercolour. Used in many different ways, by artists of very different backgrounds and interests, the project argued that there isn't just one story of 'Watercolour in Britain'.

The exhibition was organised into different modules available to each of the partner venues. *Travelling with Colour* was chosen by Norwich Castle due to the resonances of the subject with the

*James Bulwer,
Morston Church c.
1855, Norwich Castle
Museum & Art Gallery*



permanent collection. Immediately following the local 'soft' opening of the debate in Norwich with the initial 'taster' show *Great British Art?, Watercolour in Britain: Travelling with Colour* marked the national launch at Norwich of The Great British Art Debate. A four year collaboration with Tate Britain, Tyne & Wear Archives and Museums, and Museums Sheffield, The Great British Art Debate explores what it means to be British through regional and national collections in the run up to the 2012 Olympics.

Timothy Gurney Gallery

In with the New: Recent Art Acquisitions 1998 - 2008

Norwich Castle: Extended until spring 2010

This permanent collection show was extended to ease the work pressure for the Art Department while new staff joined the team. In addition a highly successful project undertaken by Great British Art Debate was programmed for the Visual Dialogues programme.

Royal Norfolk Regimental Museum:

- New permanent displays completed on Edith Cavell, The Second World War, The National Service Years, the Regiment in Ireland and the Home Front.
- Corunna 1809 a display commemorating 100 years since this famous event was put together to go with an illustrated talk by one of the interpreters over October half term. A new acquisition; a book of maps from the Peninsular War was used for the talks.
- Waziristan on the North West Frontier. A display looking at the troubled region of the boarder between Afghanistan and Pakistan and the activities of the Norfolk Regiment there in the 1920's and 1930's

Carrow House Costume and Textile Study Centre:

From summer 2009, visitors to Norwich Castle have been able to enjoy a display of some of the most fascinating items from the accessories collections usually stored at Carrow House Costume and Textile Study Centre. About My Person is a rich display of around 500 items, explores the uses and functions over the last 2000 years.

Carrow House collections also featured in regional exhibitions such as '60s Scene' at Colchester Museum, and a display about Edwardian childhood in Diss Museum. The new Arts of Living galleries in Norwich Castle include costume, embroidery, accessories and Norwich shawls from the Carrow House collections. These collections are planned to be changed every 3 years, enabling visitors to enjoy new selections of costume and textiles.

Events

The curator team have actively participated in and created

events throughout the year, both as initiatives at individual museums and in connection with wider themed activities.

The Second NMAS Volunteer Conference:

The second NMAS Volunteer Conference was held on 13th November at Gressenhall Farm and workhouse. Volunteers were invited from across the different county sites in order to share experiences and to learn about the many varied aspects of our museum work. A series of training workshops were provided for the volunteers during the afternoon session.

The workshops covered the following themes:

- Learning about Victorian domestic life
- How to handle museum objects
- Documentation and online resources
- Introduction to archaeological records and aerial photography
- Researching the workhouse
- Making better digital images
- Creating sustainable museums

The 2010 conference is currently in the planning stages and will be held at Norwich Castle on 19th November.

Art Department:

Each exhibition was launched with a highly successful opening event, attracting maximum audiences. Opening guest speakers were Anita Feldman (*Moore Hepworth Nicholson*); Ronald Blythe (*Mary Newcomb*); writer and former prisoner Erwin James (*No visible means of escape*); Faisal Abdu'allah (*Great British Art?*).

Royal Norfolk Regimental Museum:

A number of individual events were undertaken during the year. These included:

- Cyprus Veterans Meet 24th Feb 2010.
- Launch of Book '*Not Quite a Gentleman*'.
- Display at the Royal Norfolk Show in the Royal Norfolk Regiment tent. It focused on the role of the Norfolk Regiment in Afghanistan in the First (1842) and Second (1878-80) Afghan Wars and was attended by current soldiers with equipment they had used recently in Afghanistan. It attracted 900 visitors.

Norwich Castle Study Centre:

Norwich Castle Study Centre continued to deliver a range of stored collection- focused events over this period. The very popular '*Try it on a Thursday*' events aimed at the over 55s included sessions looking at taxidermy, Roman pottery, the Egyptology collection and still life painting. Other workshops included a creative writing session and a watercolour painting session, both drawing inspiration from pieces in the Fine Art reserve collection. The Heritage Open Days provided another opportunity to introduce visitors to collections of the Castle Study Centre.

Archaeology:

A conference was held at Norwich Castle on Saturday 30th January entitled, *Remnants of Rome*. Seven national specialists delivered papers on the subject of 'recent work on Roman finds from Norfolk and beyond'. This highly successful event attracted 110 attendees.

Carrow House Costume and Textile Study Centre:

Carrow House reopened in September 2009 after a period of closure due to building works. The Study Centre opened for Heritage Open Days, and enjoyed fully booked tours for two days. Over 100 people visited, including many who had not visited or used the site before. After reopening, Carrow House has continued to welcome in groups and researchers and has offered a wide range of events to suit all interests. With an event every Friday during the year, visitors to Carrow House have been able to try everything from felt making to lace making, as well as become involved in our Skills Sharing sessions, and talks programme.

History of the World Project:

NMAS is leading the Norfolk contribution to the British Museum / BBC 'History of the World' project, through the Curator team. The flagship product is a 100-part series on Radio 4, featuring objects from the British Museum collections. The project has also been rolled-out at regional level and liaison has continued with BBC Norfolk throughout the year.

The initial 10 Norfolk objects which have been chosen from the county, came from a range of museums. These objects all have a local significance and global connections.

Archaeological objects chosen include four from Norwich Castle:

- The Happisburgh handaxe (700,000 BC)
- Snettisham tubular gold torc (1st century BC)
- The Crownthorpe Hoard (1st century AD)
- Queen Balthild seal matrix (7th century)

Another contribution comes from the Lynn Museum:

- Seahenge (2,000 BC)

Activities associated with the objects were arranged during February half-term week and outside broadcasts were undertaken on Radio Norfolk. Additional outside broadcasts were arranged for May and a series of documentaries on the objects were broadcast on Radio Norfolk on Friday mornings.

Support was provided for the Sainsbury Centre *Museums at Night* event, which featured the History of the World project as its theme.

The History of the World project will continue throughout 2010.

Interpreting and understanding the historic and natural environment

Norfolk Museums and Archaeology Service has always played an important role in the understanding of the historic and natural environment. The general public of Norfolk have long made use of the 'open door policy' and identification services, which have provided vast quantities of information for county records. The museums have also provided a major source of expertise, which has been integral in interpreting the material and species found in the county.

Natural History:

Support has continued to be provided for the national investigation project into the site at Happisburgh, which has provided the earliest evidence for human activity in the whole of north-west Europe. The project, which is part of the national AHOB (Ancient Human Occupation of Britain) project, is led by the Natural History Museum and the British Museum.

The big news story this year was the publication of a paper in the scientific journal *Nature* of findings at Happisburgh by a team of scientists and archaeologists from the Natural History Museum, the British Museum, University College London, Queen Mary, University of London, and Norfolk Museums and Archaeology Service.

Nigel Larkin (former Curator of Geology, now a Research Associate in the Natural History Department), Dr Peter Robins (Research Associate, Archaeology Department), Dr David Waterhouse (Assistant Curator of Natural History), as well as Dr John Davies (Chief Curator) and Dr Tim Pestell (Curator of



*Happisburgh
Archaeology
excavation site –
Summer 2010*

Archaeology) all had an input into the excavation site itself. Nigel Larkin was one of the authors on the prestigious paper, meaning that Norfolk Museums and Archaeology Service even got a mention in the globally distributed science journal.

The paper describes the findings that ancient humans occupied Britain over 800,000 years ago, pushing back the date for the first known settlement in northern Europe by at least 100,000 years. The research reveals over 70 flint tools and flakes excavated over six years on the foreshore at Happisburgh.

Until recently, the oldest evidence of early humans in Britain was from Pakefield in Suffolk (a site Nigel Larkin was also involved in), indicating that humans had managed to reach Britain about 700,000 years ago. These groundbreaking findings from Happisburgh extend this record of human presence in Britain much further back in time.

The evidence from Happisburgh indicates that the site lay on an ancient course of the River Thames — long since obliterated during the later Ice Ages. Because of these findings, it has even been jokingly suggested that the name of the village be changed to 'Happisburgh-on-Thames'! The site now buried beneath the beach at Happisburgh, represents what would have been the floodplain of this large tidal river when Britain was a peninsula of the European continent some 800,000 to 950,000 years ago. This ancestral Thames floodplain would have been dominated by grass, supporting a diverse range of herbivores, such as mammoth, rhino and horse. Predators would have included hyaenas, sabre-toothed cats and of course humans.

Reconstruction of early humans at Happisburgh about 1 million years ago, based on the results of the recent archaeological fieldwork.
© John Sibbick/
Ancient Human Occupation of Britain Project



The humans that lived and hunted in Norfolk at this time were not modern humans like us (*Homo sapiens*); this was much earlier even than Neanderthals (*Homo neanderthalensis*) and 'Heidelberg Man' (*Homo heidelbergensis*); in fact the only people in Europe that we have any evidence for at that time is a species known as 'Pioneer Man' (*Homo antecessor*). Although no human fossils have been found at Happisburgh, evidence of human presence is plentiful because of the numerous flint tools they left behind.

The story made world headlines and was reported in (to name but a few), the Guardian (front page), the Times, the Independent, the Daily Telegraph, and the Daily Mail. Locally, the Eastern Daily Press ran the story on the front page on Thursday July 8th, with a follow-up article on Saturday July 10th. Television coverage included BBC News at Six, and a live report from Happisburgh on ITV Anglia News at 6pm. BBC Radio 4, North Norfolk Radio, and BBC Radio Norfolk's 'Chris Goreham At Breakfast' also ran the story.

In order to celebrate Norfolk Museum and Archaeology Service's important role in this project, a temporary tabletop display case was assembled at Norwich Castle Museum and Art Gallery. The display consists of fossils and artefacts found during six years of fieldwork at Happisburgh, allowing visitors to find out more about the animals and plants, as well as the environment in Norfolk 800,000 to 950,000 years ago. The display was in the Castle rotunda area for three weeks (ending on 2 August 2010).

Education and outreach

The staff actively work towards education outcomes. Learning is a key theme in all activities undertaken within the section.

Art Department:

The Learning Department and the Interpreter team provided activities and programmes to accompany the exhibition programme. As part of The Great British Art Debate, Colleen Cameron and Anna Green continue to work closely with the Art curators in developing an extensive programme of events and public engagement with the art collections over the period 2008-12.

Royal Norfolk Regimental Museum:

The museum provided a number of sessions:

- Adult Learner's week 'Food in the Army' session in collaboration with a nutritionist.
- Julian housing Project tour of the Museum.
- History Teacher's meeting at the Museum with the focus on 1st World War and our collection.
- UEA Retirement Association History Group tour of the Museum.

New handling collections have been put together for use with school groups and during holidays. This was part funded by the Their Past Your Future 2 national service project fund. They include 'Best Foot Forward, Feet & Foot Wear in the Army' and 'Marching on their Stomach'

Additions have been made to the Regimental Museum website (www.rnrm.org.uk): After the Second World War, National Service, Berlin, Independence of India, Korea, Cyprus. There is also an online version of the Edith Cavell display.

Norwich Castle Study Centre:

Norwich Castle Study Centre continued to host a range of events for local learning groups over this period.

Building on the positive relationship with Norwich University College of the Arts, a number of student projects were developed that either used the collections here as a starting point or as the main focus of the project brief. In addition to this, first year undergraduate and postgraduate students at NUCA were given introductory sessions to the study centre and the collections. The study centre also continued to work with older learners, again putting together an annual series of collections based sessions for a U3A Artefact group, as well as delivering sessions to groups from NNAB and Artlink.

Carrow House Costume and Textile Study Centre:

Staff from Carrow House Costume and Textile Study Centre have continued to work with NUCA students, and ran a series of induction tours as well as hand stitching workshops for Textile students. Working with a Learning Officer, staff also delivered schools sessions in Norwich Castle, and an afternoon workshop at City College using costume and textile collections.

Archaeology:

Staff have given presentations, interviews and sessions to students, members of the public, specialist academic audiences and the media.

Researchers into the archaeology collections came from the Universities of:

Cambridge, York, Southampton, Bradford, Birmingham, Cardiff, Reading, Nottingham and, Princeton and Duke University in the USA.

Staff provided 34 outreach talks over the year, both for the public of Norfolk and at conferences, covering a range of archaeological topics.

Programmed staff talks/tours:

Lunchtime talks at Norwich Castle

In 2009-10 the Curatorial team introduced a regular series of lunchtime gallery talks at Norwich Castle. A full rolling programme ensures that every Tuesday there will be a talk provided by a specialist member of staff between 12.30 and 1.00pm.

'Meet the Curator' talks

In addition, a second series of talks was trialled, under the label of '*Meet the Curator*'. These sessions involve pre-booked groups, who are given an introduction to specific displays at the Castle and then pay a visit to the Study Centre, where the Curator shows them associated reserve collections, behind the scenes.

The three pilot '*Meet the Curator*' events have been extremely well-received and sessions eagerly booked-up. The programme will be expanded.

3 IMPROVING THE COLLECTIONS AND DISPLAYS

Acquisitions

Acquiring new material to enhance existing museum displays is an integral aspect of the curatorial role. It also reflects the NMAS mission statement to 'hold our common heritage in trust and make it available to the widest possible audience'.

Acquisition is not an exercise in gathering more material that will fill storerooms, but a dynamic expression of the county's rich heritage within the museum, while being preserved to the highest possible standards for future generations to enjoy.

A.J. Caley's Chocolate Factory on Fire by Philippa Miller



below left: Strangers' Hall front courtyard before renovation work

below right: Strangers' Hall during installation of replacement window, 1926

Strangers Hall:

Strangers' Hall has recently acquired a series of watercolours painted during the Second World War by Philippa Miller, one of the Norwich teachers responsible for Spitfire Cottage. The pictures provide a unique record of the city following the Baedeker Raids in April 1942.



One of the most interesting acquisitions of the past year is a set of photographs showing the restoration of Strangers' Hall in the 1920s. The donor's grandfather Cyril Herbert Walker was City Estates Surveyor in Norwich from 1925 until 1930. Photographs show ceiling and windows being installed in the Sotherton Room and the transformation of the front courtyard. Cyril Walker went on to become Director of Housing for the LCC from 1945 until his retirement in 1953. He was responsible for clearing bomb damaged housing and for building post-war council housing, including the first blocks of flats.

Carrow House Costume and Textiles Study Centre:

The Costume and Textile collections have continued to develop with the ongoing work on the Handling Collection. After a rationalisation project which reduced the collection by 25%, staff have sought items to build a good quality collection which is both accessible and representative. It is now extremely well used and is available for loan.

Art department:

Fine Art Acquisitions

- NWHCM:2009.162

Views of Norwich; twelve photographic prints in paper cover

- NWHCM:2009.163

Thomas Gainsborough, 1727 = 1788

Farmyard with Milkmaid, Cows, Donkeys, 1755, oil on canvas

- Twenty-six works by Cloughton Pellew and Kechie Tennent are on long-term loan pending bequest
- Other works by Derek Morris, Richard Billingham, Christine Borland and Dennis Creffield.

Decorative Art Acquisition:

- Norwich Silver 17th century Dessert Spoon attributed to Edward Wright

Fine Art Conservation

- Fine Art
- 39 watercolours, drawings and prints were mounted by Levetons.
- Six other pencil, watercolour and ink drawings on paper conserved by Museum Conservation Services:
(* paid for with grant from Friends of Norwich Museums from 2008-9)

Archaeology:

Norwich Castle continues its commitment to attempt to acquire the best and most significant of these finds for the enjoyment and study of future generations. Strategic acquisition is being maintained through the 'Collecting Cultures' project, which runs until 2013. This project also involves the expansion of archaeological displays, development of a website and education outputs.

Important recent acquisitions include:

- Prehistoric flintwork
- The internationally important archive from the excavation at Lynford Quarry. This collection represents the most important Neanderthal site in the country, dating from 60,000 years ago, from the site where mammoths were being butchered by the Neanderthals.
- A rare gold and garnet Anglo-Saxon sword scabbard boss. When found, the only parallel was from the Sutton Hoo ship burial, but with the discovery of the spectacular Staffordshire Hoard in 2009, another parallel was found.
- An unusual Anglo-Saxon silver object in the shape of a fish
- A Viking weight
- An exquisite silver pin with a bird-shaped terminal

Responding to equality and disability issues

Carrow House Costume and Textile Study Centre:

Building work to Carrow House Costume and Textile Study Centre resulted in improved access and facilities, including an accessible entrance and accessible toilet.

Art Department:

All exhibitions are now prepared in consultation with the Access Group.

Collection Management Issues

Care and maintenance of collections is an important element of daily curatorial work.

Archaeology:

Work has continued at Shirehall on the reorganisation of the stores and assessment of the bulk archaeology collections temporarily held at the North Walsham store has started. A space saving exercise has begun, initially through a re-boxing programme.

Developing our museums

The Bridewell Museum Project:

Over the past year, The Bridewell team has been working on developing our plans for the museum. The key aim of The Bridewell Project is to create a museum that tells the story of Norwich people and their city.

Norwich was historically one of England's most important cities. We want the Bridewell to be a source of pride in the City and to reflect and articulate a local sense of identity. To achieve this, the choice of collections and interpretation approaches will be

generated through participation and consultation, involving people with a wide range of life experiences.

A significant proportion of the budget is being spent on making the museum accessible. The museum will have a new accessible entrance on Bridewell Alley, which will be designed to significantly increase our visibility and presence in this historic streetscape. There will be lifts to enable visitors to explore the different levels within the building as well as accessible lavatories. The courtyard will be dramatically improved to create a gathering space for all to enjoy. All of our services will be designed with the needs of the visitor in mind.

A range of NMAS teams are working on the project, including curators, learning officers, access specialists and our own in-house Display, Conservation and Front of House Teams. In addition, we are recruiting external specialists, such as designers, to support our in-house capacity.



Staff workshop looking at the Bridewell brand, facilitated by Shorthose Russell.

Over the past year we have been working in a number of areas to realise our vision, which states:

“Our vision is to create a vibrant, friendly museum that explores the histories of Norwich and its people; to encourage greater engagement with the museum collections and the stories they tell, to inspire local pride in our shared heritage and to encourage all our visitors to make sense of their own place in this wonderful changing city.”

We have also developed a set of strategic aims which will underpin the ethos of the project:

- Refurbishing this historic building by carefully improving

access, services and displays

- Offering a warm welcome to everyone
- Being accessible in our attitudes and approach to the building, our visitors, museum collections and activities
- Creating varied opportunities to learn and interact with the museum collections
- Sharing our enthusiasm and knowledge
- Developing dynamic displays that our visitors can identify and engage with
- Engaging a wide range of audiences through our services and programmes
- Preserving and developing the museum collections for the needs of today and tomorrow
- Increasing access to the building and exploring its own part in the story of Norwich
- Consulting with our visitors and local people
- Building partnerships within our local communities
- Working flexibly to ensure the museum remains responsive to local needs
- Creating a positive working environment for our staff and volunteers
- Making sure our museum operates as sustainably as possible

Access

Improving access to our building, collections, knowledge and services is at the very heart of this project.

Whilst we are investing a large proportion of our funding to improve physical access to the building and the spaces within it, we are also fully committed to increasing access to everything else that we do.

Site meeting – the beginning of the new entrance off Bridewell Alley.



This commitment is underpinned by NMAS' stand on access as it expressed in its access standards policy 'Access for All: Core Standards for Design, Display and Communications'.

Since 2004, the Curator of Community History has channelled funding from Renaissance into improving access to The Bridewell's services and spaces. A great working relationship has been developed with the NMAS Access Advisory Group and many

interesting projects have already been undertaken. This group has supported this project from its early days and has played an important role in the consultation process so far. As our plans develop, we will continue to consult with this group and we look forward to working with them to ensure that the displays are not

only as accessible as possible, but reflect a range of diversity in the themes that they explore.

Consultation

The Bridewell Project has been developed with community consultation and evaluation at its heart. Over the past three years, extensive research has been carried out with users and non users about the proposed redevelopment project. As such, we are now equipped with extensive information about what people would like to experience in the redeveloped museum.

During the summer 2009, we conducted a second phase of focus groups, where the team tested out potential areas for research / display. This work has informed our new Interpretation Plan.

Further consultation will continue throughout the project. Key consultative panels will be formed at certain testing stages, whilst we may develop community based panels that can help us as the project develops. For instance, we intend to continue to work with students at Hellesdon High School, on a variety of consultative and creative activities.

Sharing Skills and Developing Ideas

The Bridewell Project is committed to creating opportunities for its staff to develop and share their skills and expertise.

The project has so far been developed by having sessions that have enabled staff to freely share their thoughts and develop new ideas. These sessions have ensured that we have a fuller understanding of the strengths and weaknesses of the museum in the past, whilst asking the teams about their aspirations for the new museum. This fact finding approach has been invaluable for forming a clear understanding of what we want to achieve.

Looking beyond our own skills, we have been keen for staff to visit other museums, to see best practice, discuss issues with practitioners and share their knowledge on their return. Recent museums visited include:

Weston Park Museum, Sheffield; Leeds City Museum, Leeds; Herbert Museum and Art Gallery, Coventry; Colchester Museums; Stockwood Park, Luton; Ancient House Museum, Thetford; Time and Tide Museum, Great Yarmouth; Lynn Museum, Kings Lynn; Croydon Clocktower.

We will continue to come together to share ideas and review progress so far. We will also encourage staff to develop new skills through open discussion, a series of local history talks, communication with local specialists and specific training events.

So far, we have asked local specialists and enthusiasts to come and share their knowledge and interests with us. We have covered topics such as the Norwich Yards, Norwich Industries,

Norwich 1850-1950 and Norwich from the Medieval period to the C19th. More talks are planned on Tudor and Stuart Norwich and Norwich Makers.

Developing ideas for galleries

The findings from our last phase of public consultation showed us that more detailed research needed to be carried out in order to develop a clear strategy for developing display areas.

The Focus Group Report, produced in July 2009, showed us that people are really interested in change in Norwich and that they want to make sense of the past. There's a sense of pride in the city and an affirmation of the notion that Norwich people 'do different'. People also thought that a timeline would be a good way to put the history of the city in context. There was a consensus that we should be telling the stories of 'ordinary people'.

The Interpretation Team studied the results of this phase of consultation carefully, along with previous findings, and came up with some key themes to research, including Norwich's history as a second city to London, a Norwich timeline, research into the history of the building, Shopping and Trading, Canary City: Norwich Identity, The Bridewell Pharmacy, Do Different, Industrious City, Changing Cityscape and People's Lives. Throughout winter 2009, these teams conducted research into these themes and considered if these ideas could be translated into feasible gallery ideas.

In January 2010, we then formalised this research into new gallery themes.

New Gallery Teams were formed and they were asked to develop their research further, by considering key messages, themes and sub themes and suggesting key objects.

We will then take this work forward and present ideas with our designers, to develop gallery concepts and then detailed gallery layouts.

Second City	The rise of the City from Medieval Times to c 1800, focusing in depth on the period 1750 – 1800.
Shopping & Trading	The story of Norwich as a thriving shopping and trading centre for hundreds of years, focussing from late C18 to C21.
Building	The history of the Bridewell building, with greater exploration of The Bridewell and its inhabitants.
Timeline	A chronology of events and changes in Norwich history from 1000 to the present day. Plus display on stairs: Images of City.
Innovative City	An introduction to C19 and C20 Norwich, highlighting the city's reputation for innovation. To be developed further.
Pharmacy	Interpretation of the chemist shop set in the 1930s, plus an insight into John Newstead and his collection.
Industrious City	Examining the changing face of industry from the C19 onwards, considering how the city adapted and with a strong focus on the workforce that made it happen.
People's Lives	The story of Norwich people in the C19 and C20, looking at what it was like to live in the city, examining reasons for change and the effects this had on the city's residents. (Incl. Canary City)

Building Works

Norwich-based building contractors, Draper and Nichols were appointed following a competitive tender process. The building was formally handed over to the contractors on 9th April, and work started on site on 12th April. NMAS has a good track record of working with Draper and Nichols. The company were the main contractors for Ancient House, Thetford. The same core team, including site manager, has been assigned to the Bridewell.

Draper and Nichols also have a good working relationship with architects Lucas Hickman Smith. Work up to the end of April involved enabling works, scaffolding, and removal of some partition walls, left from old museum displays, and early work on the new lift shaft. Draper and Nichols has provided the



Project Team with their programme; taking into account a Christmas shutdown for a fortnight, building works are on schedule to complete on week commencing 17th January 2011.

Enabling works starting – scaffolding in the courtyard.

Working with external display designers

Following lengthy discussions with the Display Team, it became apparent that the team did not have capacity within their schedule to carry out all of the work involved in the design of the new galleries in the time required. We decided to out-source the first stages of the display work.

We sent out tender documents to ten companies, ranging from large, well known international designers, to smaller 'one man bands'. We had returns from six companies to the pre qualification questionnaire, with prices ranging from £64k to £38k. Two companies were invited to interview on 29th January. The interview panel was made up of the core project team, and the internal display department. We interviewed Ugly Studios, and The Exhibition Factory. Following the interview, which included a presentation of their ideas from a brief for one gallery, references were sought for both companies. The interview panel were split, almost equally on who should win the contract. Further discussions were held, and subsequent questions regarding technical detail – such as software programmes used – were put to Ugly Studios, and following that, Ugly Studios were appointed.

Since mid March, Ugly Studios have been working with NMAS gallery teams during the key phase of working up concepts for each space. By the end of April, Ugly studios had held three meetings with each of the gallery teams, and looked through their gallery briefs in order to come up with the concepts, and rough layouts for each area, which were agreed. The designers have also been involved in liaising with the architects where their designs are starting to impact on the building scheme. We will be working with two designers from Ugly Studios; both of them have been involved in NMAS re-displays, and are currently concluding another high profile heritage project – work at the Narthex Visitor Centre at the Catholic cathedral. They are a local company, who at interview demonstrated their passion for the project, and passion for heritage in the city. We are confident that their initial ideas presented at interview are in line with our determination to present a vibrant, and individual social history museum.

The external designers have been working closely with Lynne Johnson and Katie Jones. Lynne and Katie have been present on each of the gallery development teams.

Bridewell Collections

A team of packing assistants were recruited and worked alongside John Renton and Dave Harvey, in packing up all the collections on display, and collections in store, which all had to be moved off site. Following three quote comparisons, the removals contract was offered to local company; Ollands. The



*John Renton,
preparing large items
for removal off site*

bulk of the collections were moved over a number of days in late February, and early March, to North Walsham, the NRO, Strangers Hall and Gressenhall. A couple of items have been taken by other museums; a lathe to the science museum, a small fire engine to Bressingham and a windmill model to the Norfolk Windmill Trust. Some of the collections, notably the Jacquard loom, silk press and oak shield, required specialist lifting gear, and local engineering firm, Rackhams were contracted to carry out this work.

Of an estimated 30 thousand objects removed off-site, there was only one very slightly damaged item.

The project display team is currently working on object lists, to be finalised in mid-August.

The team has been working closely with Sam Johns, and Martin Warren in order to come up with the most efficient way of using MODES xml for the project at this stage.

Carrow House Costume and Textile Study Centre:

Until September 2009, the Costume and Textile Study Centre had been closed for over 2 years during which some major building work was carried out on the site. Important additions to the building during this time included an accessible entrance through the conservatory and an accessible toilet next to a new kitchen area. The closed period also gave staff the opportunity to rethink spaces and move around collections. As a result, upon reopening visitors have experienced a more welcoming and easier to use building and public area. This includes browsable spaces such as the library and resources rooms, which holds over 20,000 books, publications, patterns and images.



Norwich Castle Keep

The Keep development project

Norwich Castle Keep was identified through the Service Planning process as the next substantial display priority within NMAS. A phased approach to this project has been planned. The phases of the project are as follows:

PHASE 1 To remove and re-locate the existing prison displays from the Keep main floor and clear space for a focus on the Norman and medieval period.

PHASE 2 To develop research links between the Norwich Castle collection and the British Museum collection and to develop a major British Museum collaboration project.

PHASE 3 In collaboration with partners in Kent, Sussex, Essex and in Calvados in Normandy, to explore and interpret the international context of Norwich Castle's Norman heritage.

PHASE 4 Bring to fruition the complete re-interpretation of the Castle Keep and the integration of British Museum collections and NMAS collections in new displays.

The first Phase was completed in summer 2010, which involved the opening of the new prison display in the Keep basement.

Current work is being focused on the development of the Normans theme, as well as developing the collaboration with the British Museum.

The Natural History Galleries:

In late 2008 work began re-designing the popular Mammal Gallery at Norwich Castle Museum and Art Gallery. Financial support was given by the Wolfson Foundation, The Friends of Norwich Museums, the Jarrold Trust and the Band Trust. Because of an innovative 3D design system, which consisted of the construction of a 'mock-up case' within the Natural History stores, the gallery remained open up until Summer 2009. As all the objects for re-display had already been placed in a MDF replica of the mahogany gallery cases, installation was quick and relatively problem free.

The old Mammal Gallery hadn't had any major work done to it for almost 40 years – well overdue for a makeover! The taxidermy displays were arranged by geographical area, and

the hessian backgrounds and polystyrene maps, looked decidedly dated. In this age of the internet, where information about each species can be found at the touch of a button, it was felt that the stories behind the individual specimens and the amazing people who collected them were much more worth while telling in the new gallery. The idea was to go back to specimen rich displays, with short labels, but with the opportunity to find out more through the Internet, expanded label folders, gallery talks and handling sessions.

The re-display was completed and opened to the public at Christmas 2009. The refurbished gallery features previous favourite exhibits (such as the Lions and Tiger), alongside additional fascinating specimens previously held in storage, like the extinct Great Auk. The magnificent Polar Bear has a brand new icy home. The Fontaine-Neimy collection of rare and beautiful butterflies is now permanent display and the Red Kangaroo's bizarre history as a famous boxer has been revealed!

As well as being innovative and quirky in the design process, the opportunity was taken to install state-of-the-art low energy lighting systems. All the hardwood in the gallery was recycled from old museum displays, and all the furniture and props are recycled. Even the plastic used in the handling walls are made from recycled CDs and recycled bank notes!

The adjacent Bird Gallery has also been refreshed. This gallery contains examples of nearly every species found in Britain, most of which date from the 19th Century. In 2009 the birds were given new habitat backgrounds, which match where they would naturally be found in the wild. In addition, all information labels have been re-written and updated with the latest information for each of the 318 species of birds.

The Ted Ellis Norfolk Room, containing original 1930s dioramas was also refreshed in 2009. The cases were groundbreaking when they were created and still stand the test of time. However, conservation work needed to be undertaken, both on the specimens and on the background artwork (which had become cracked over the years). The opportunity was also taken to re-write the labels and update the old-fashioned species keys, which are next to each of the dioramas.



The newly re-furbished 'Travelling Zoo' case in the redeveloped Natural Histories Gallery

The British Wildlife gallery refresh is also well under way. The huge extinct Giant Deer skull and antlers are now above the doorway leading into the main Natural History Gallery. Plans are also afoot to redisplay the scientifically important West Runton Elephant material, as well as new labels for the native mammals, and a case for the deer specimens which came off display in the Mammal Gallery.

So far, visitor feedback has been good since the refurbished Natural History Galleries opened. Perhaps the best feedback though, was something overheard during the Easter holidays – a small child who left his family sitting in the Rotunda Café, poked his head into the new Natural History Gallery. He ran back to his table and said, “Grandpa, grandpa, come and see – this is a REAL museum!”.

Using the collections

Archaeology:

The Department continues to receive regular requests for loans from its collection. Requests for future loans have come from:

- The Museum of Normandy, Caen, for artefacts associated with Caen stone, for their summer exhibition.
- Falaise Castle, Calvados, for artefacts of the Norman period, for a new display in their Keep.
- The Norfolk Record Office, for its ‘Norfolk in the North Sea World’ conference/exhibition.
- The Grosvenor Museum, Chester, for its Vikings exhibition.

Loans during the period included two drinking horn terminals to the exhibition on ‘Feasting’, at Sutton Hoo.

Strangers Hall:

Much curatorial time this year has been spent in preparation for the re-display of the Bridewell. Hundreds of objects illustrating

Helen Renton showing colleagues a potential object for display – ‘Spitfire Cottage’



domestic life have been selected from the collections for inclusion in the new displays. One favourite object from Strangers' Hall to find a permanent home at the Bridewell will be Spitfire Cottage, the model house two Norwich teachers built to keep themselves awake during World War II fire-watching duties. The miniature 1930s house was made entirely from scraps, and is complete in every detail from tiles to toothbrushes. Once complete the model was exhibited at the Blyth School and £40 was raised towards the cost of building a new Spitfire for the war effort.

Carrow House Costume and Textile Study Centre:

Carrow House Costume and Textile Study Centre has continued to welcome a wide range of visitors including students from higher and further education, school age children, individual researchers and enthusiasts, academics, historians, U3A groups, WI groups and adult learners.

4 IMPROVING ACCESS TO COLLECTIONS

Developing access to knowledge and information

Carrow House Costume and Textile Study Centre:

Whilst Carrow House Costume and Textile Study Centre was closed, staff and volunteers took the opportunity to audit and freeze the collection of over 25,000 items of historic dress and textiles. This work has resulted in improved documentation and access to information for visitors, as well as better stored collections.

Art Department:

Now that the fine and decorative art collections are on line we are experiencing much heavier number of enquiries, ranging from information and photographic requests to receiving individual research and group visits.

Royal Norfolk Regimental Museum:

The Royal Norfolk Regimental museum answered 428 written enquiries over the year, excluding identifications. Many of these are research on a particular person often connected to family history.

Norwich Castle Study Centre:

In 2009/10 Norwich Castle Study Centre continued to receive a high number of enquiries and visitors, with 2,200 visitors recorded.

Archaeology:

Work continues towards the publication of the volume entitled: *'The Iron Age in Northern East Anglia: New Work in the Land of the Iceni'*. This work is the proceedings of a conference organised by the Archaeology Department in May, 2008. Contributions from a series of national scholars have now been received and are being prepared for submission to the publisher.

John Davies' book, *'The Land of Boudica: Prehistoric and Roman Norfolk'* was published (by Oxbow Books) in August 2009.

John Davies' book *'Boudica: Her Life, Times and Legacy'* was published (by Poppyland Publications) in November 2009.

The Egyptians Project

A significant development has been a project to conserve the Ancient Egyptian 18th Dynasty, inscribed, mummy shroud, which has been identified as an artefact of international importance. A timetable has been agreed, together with an action plan. The shroud will be with the British Museum's Organic Conservation Department between January – March 2011. Conservation will be undertaken by a textile conservator/student, under the direction

of the Museum's textile conservator. NMAS conservation staff will be involved at key stages during the process, which will also serve to develop the team's skills. This skill-sharing is seen as an important aspect of the partnership project. The project will also:

- Be documented through a short video and set of digital images.
- Be published by NMAS and the British Museum, which will include the full background and a translation of the hieroglyphs and results of scientific analyses.
- Include a series of education and access programmes, including study days and 'Conservation in Focus' events, both at Norwich Castle and the British Museum.

A small number of enquiries and identifications in relation to the Egyptians are received and are dealt with by the specialist Research Associate.

5 INVESTING IN THE SECTOR

Partnerships

Staff are involved in facilitating key partnerships, on behalf of NMAS, which include the British Museum, Tate, Norwich University College of Art and the University of East Anglia.

Partnership UK

Partnership UK is the name of the partnership with the British Museum. The major involvement during 2009-10 has been the History of the World project. Staff attended meetings at the British Museum, during the development of the national project. They have subsequently developed a local programme involving Norfolk objects, in partnership with BBC Norfolk (see Events section of report).

A second British Museum partnership initiative is to explore and develop a new medieval display project in Norwich Castle Keep (see Developing our museums section of report).

Art Department:

The clearest expression of the partnership working of the Art Department has been through the temporary exhibition programme, outlined in previous pages. In addition we are working with visual arts organizations across the Eastern Region as part of the Arts Council Turning Point Strategy

The Art of Faith project in partnership with the University of East Anglia was managed by Andrew Moore and Francesca Vanke, supported by Fi Hitchcock in association with the University of East Anglia.

Tate Partnership

The main current involvement is the Great British Art Debate (GBAD).

Norman Connections

A partnership entitled '*Norman Connections*' has been constructed with a series of partners:

- Colchester Borough Council
- Hastings Borough Council
- Medway Council
- Normandy Department of Tourism
- Department of Calvados
- The town of Caen
- The town of Falaise
- The town of Bayeux

All partners seek to explore and develop an interpretation of our joint Norman heritage, employing a cross-border joint approach, through our range of Norman castles, buildings and collections.

Our joint bid for European funding, under the Interreg programme, has been successful and will provide an integral element of the Norwich Castle Keep development.

Royal Norfolk Regimental Museum:

The Trustees of the Royal Norfolk Collection are an important partner in the museum, often helping to fund capital projects or displays. This year stronger links have been made with the museums of the other ancestor Regiments to the Royal Anglian Regiment and with the Royal Anglian Regiment Museum, Duxford. A joint exhibition opening June 2010 is the catalyst for this.

The Curator Kate Thaxton continues to be curatorial Advisor for the RAF Air Defence Radar Museum.

Carrow House Costume and Textile Study Centre:

Ruth Burwood is Curatorial Advisor for Diss Museum.

Archaeology Subject Specialist Network

The Archaeology Department has actively worked towards the establishment of a new Museum Archaeology Network in the East of England, which has been facilitated by the Renaissance SHARE scheme. This new Partnership also involves museum-based archaeologists in Colchester, Ipswich, Luton and Cambridge.

The aims of the Partnership are:

- to develop links with other collections in the region.
- to work towards the development of a strategic approach for managing the region's archaeological collections.
- to safeguard knowledge so that others may benefit in the future.
- to provide opportunities for extending this knowledge to those who will benefit from it.

Members of the Network participated in a study visit to the west of our region on the 14th and 15th Dec, visiting museums and stores in Luton, Welwyn, Hatfield and St Albans. A further familiarisation and study visit to Peterborough Museum was undertaken on 31st March.

The SHARE scheme was established through Renaissance East of England to structure support from the Hub museum staff to the wider museum sector. The Archaeology Department have provided assistance through two Assignments, at Dragon Hall in Norwich and Swaffham Museum.

Investing in the Sector

Carrow House Costume and Textile Study Centre:

As well as attending the Dress and Textile Specialist Conference in November 2009, staff and volunteers from Carrow House took

part in an MA Costume master class, made possible through the Monument Fellowship Scheme.

Art Department:

Francesca Vanke received a Visiting Scholarship at Yale, November Dec 2009, for which she received additional support from the Jane Thistlethwaite Bursary.

Supporting the sector

Carrow House Costume and Textile Study Centre:

As lead partner in the Costume and Textile Network for the East of England, Carrow House staff helped deliver 3 training courses for staff and volunteers from the wider museums community. The course was called Working with Costume and Textiles and included practical sessions on dating and identifying costume, packing costume, and rolling textiles. Staff from Carrow House also visited sites around the region to support and offer advice to stitching groups and collections staff.

Archaeology:

Tim Pestell continues to serve on the Bury St Edmunds Cathedral Fabric Advisory Committee, and the Council of the Norfolk & Norwich Archaeological Society.

Tim Pestell continues to sit on the Department of Culture, Media and Sport *Treasure Valuation Committee*.

Tim Pestell and Alan West both undertake the role of Curatorial Advisor for local independent museums in Norfolk:

- The 100th Bomb Group Memorial Museum at Thorpe Abbots (TP)
- The Norwich Aviation Museum (AW)

Metal-detecting liaison

Staff from the Archaeology Department continue to have an active relationship with metal-detecting in the county. Tim Pestell has attended metal-detector club meetings and stood in to help cover for members of Norfolk Landscape Archaeology's *Finds Identification and Recording Service* at these events. Staff also contribute specialist reports on objects for finders and for the HER.

Art Department:

- Francesca Vanke advised the Cathedral on the redisplay in the Cathedral Treasury of the diocese silver.
- Francesca Vanke gave a careers talk at UEA about becoming a curator.
- Andrew Moore, Harriet Godwin and Giorgia Bottinelli each gave a seminar to UEA Students
- Five requests for images of or to view Civic Portraits off site took place.

- 20 images of NMAS watercolours were supplied for the Councillors' Room at County Hall following a selection by the Chairman of Norfolk County Council.

Volunteers and placements

Royal Norfolk Regimental Museum:

The Curator provided instruction and training enabling the hardworking volunteer team at the Regimental Museum to expand and develop their role. In addition members of the Interpretation team have taken on wider responsibilities in relation to temporary displays and holiday activities. This is particularly important whilst a large part of the Curator's time is spent on the Bridewell project.

Archaeology:

The Department continues to benefit from the voluntary specialist assistance of two Research Associates. Long-term volunteer Dr Peter Robins continues his work on the lithics collection and since 2008 the Egyptian collection has had a volunteer Research Associate, Faye Kalloniatis, working on the collection for one day every week.

Dr Matthew Sillence has remained involved in work on the Department's medieval seal collection.



Dr Matthew Sillence

Art Department:

Charlotte Harrison of Interpreter Team has volunteered a day a fortnight to learn how to use modes and object locations, undertaking research on the teapot collection.

Emily Crane worked two days a week with Giorgia Bottinelli and Harriet Godwin from January – September 2010. Emily left Norwich Castle in order to take up her place on the Museology MA at UEA.

Carrow House Costume and Textile Study Centre:

On average, Carrow House was supported by a team of 20 volunteers throughout the year, with 4 short term placements. Volunteers continued to be involved in all aspects of the work of the Study Centre, including documentation, conservation, events and research. This amounted to an estimated 2000 hours of volunteer time spent on the collections.

6 APPENDIX

Communicating through publications and other media

Art Department:

We were delighted to be able to launch the entire Great British Art Debate to coincide with the opening of the *Watercolour* exhibition at Norwich Castle on 27th January 2010.

Media coverage for the exhibition included local press as well as national magazines.

- *Eastern Daily Press* – Exhibition preview – 30 January 2010 - Ian Collins
- *The Jackdaw* – Exhibition review - March 2010 – David Buckman
- *Museums Journal* – Exhibition review – March 2010 – Simon Stephens
- *Eastern Daily Press Evening News* – 24 February 2010
- *BBC Look East* – 2 February 2010

The exhibitions received coverage in press listings and A Gentle Nest of Artists was reviewed in *The Burlington Magazine*.

Press coverage for *No visible Means of Escape* (CAN09):

- Preview mention in *Eastern Daily Press*, Tuesday 16 June, 2009
- Preview article in *Eastern Daily Press*, Thursday 25 June, 2009
- Listed in 'Three to see', *Guardian G2*, 21 August 2009
- Article on 'The best art shows to see this week', *Guardian Unlimited*, 25 August 2009
- Article on *BBC Norfolk website*, 15 July 2009
- Picture in *Independent Monitor*, September 2009
- Review on *Leftlion website*, December 2010 (shown in Nottingham)

Natural History:

Research Associate, Nigel Larkin delivered the following;
BBC1: *The Museum of Life: Digging Up The Past*: talking at Happisburgh site 3. 25th March 2010.

Look East, talking about the Happisburgh handaxe. February half term

BBC Radio Norfolk, talking about the Happisburgh handaxe. February half term:

Also, Maggie Secker between 3.00 and 6.00 p.m. Sunday 28th March.

Display Department

The display department had a very busy year juggling a series of high profile display projects throughout the county. A major milestone was the completion of the full design and installation of the Natural History Galleries at Norwich Castle. Installation of the Seahenge Central Stump at Kings Lynn proved challenging due to the heavy but extremely delicate nature of the object. Another project of note was the successful completion of the new 'Prison Stories' Gallery located in the Castle Keep Basement, for which the department co-ordinated the design and graphics and carried out the procurement, production and installation.

The department have been involved in 3D and graphic design, installation and procurement for re-displays and small jobs in the Regimental, Cromer and Lynn Museums, as well as refurbishment of the interactive benches in the ASV Gallery at the Castle. New lightbox graphics and bird sounds have been introduced in the Ted Ellis gallery.

Display input for temporary exhibitions in Norwich has ranged from the complete design, procurement, production and installation of the exhibition (Art of Faith and Through the Eyes of a Child) to installations and production of graphics for travelling exhibitions (Beatles to Bowie, Bridget Riley and Great British Art). Contributions have also been made to temporary exhibitions in the county, including case design, installation and co-ordination of graphics for the Circus Exhibition at Gt Yarmouth, Maharajah exhibition at Ancient House and WW2 travelling exhibition at Kings Lynn and Thetford.

The department have been involved in a number of SHARE training days, offering training in the production of labels, fabric covering and pinning on objects. Another important element of the work programme is the operation of a small jobs schedule which includes the maintenance of various interactives around the county.



*Lynne Avery-Johnson
mocking up a display
for the Natural History
Gallery*

