



Ceredigion Museum Collection for a Nation: Feasibility Study

Contents

Executive summary

Part One: Current Situation and Review

1.1	Introduction	2
1.2	Background to project	3
1.3	Local context and environment	3
1.4	The museum and its collection	5
1.5	Review of current collection storage	7
1.6	Current learning and community engagement work	12
1.7	Collections documentation and digital access	16
1.8	Challenges and opportunities	19
1.9	Aims and vision for the project museum vision	20

Part Two: Developing Opportunities

2.1	Reviewing collections and assessing significance	23
2.2	Results of collections review – management and use	28
2.3	Consultation and engagement during the development of this project	36
2.4	Developing the statement of significance for the woodworking tool collection	38
2.5	Assessing commercial opportunities for the project	52
2.6	Reviewing comparable storage facilities	63
2.7	Key findings from consultation and review	69

Part Three: Recommendations and Methodologies

3.1	Options appraisal, recommendations and the new facility	72
3.2	Methodologies for full collections audit, review and significance assessment	80
3.3	Recommendations and methodologies for improving collections documentation and digital access	89
3.4	Recommendations for learning and community engagement	98
3.5	Fundraising strategy	104
3.6	Commercial potential of the project	109

Appendices

A	Collections Review results and use of collections overview
B	Contributions to the Significance Assessment process
C	Comparable storage facilities
D	Collections review/audit and significance grids, forms and templates
E	Storage building cost plan

Part One: Current Situation and Review

1.1 Introduction

Headland Design with George+Tomos Architects and Jasmijn Muller from Amion Consulting were appointed by Ceredigion County Council to undertake a feasibility study for the Collection for a Nation project. This project aims to enhance physical and intellectual access to the collections of Ceredigion Museum.

This Feasibility Report will bring together the research and the findings in preparation for the Collection for a Nation project. It will set out the current position in terms of collections care, management and access (including digital). It will also summarise consultation and research, and pilot a methodology for collections audit, review and significance assessment. The final part will describe the options considered and set out the preferred option for the future storage of the museum collections and the opportunities for activities and interpretation alongside the new store.

The assessment will provide options for:

- Improving public physical, digital and intellectual access to the collections not currently on public display
- Enhancing opportunities for lifelong learning and community engagement e.g. by creating learning facilities, building heritage skills and targeting community engagement activities;
- Undertaking a full audit and significance assessment of the collections and their potential for rationalisation
- Improving collection care to safeguard the future of Ceredigion's heritage and its contribution to the well-being of future generations
- Identifying an innovative, environmentally-friendly and sustainable specification for a new storage facility which will reduce current maintenance and running costs while improving public access.

The work has been undertaken through:

- Stakeholder workshop
- Meetings with museum staff and volunteers to discuss collections management and current engagement
- Review of current museum collections documentation and management
- Pilot project with the wood working tools to develop significance statement and activities
- Developing a methodology for collections review and significance
- Review of digital access to collections
- Analysis of the nature of the collection and existing Storage Facilities used by the Museum
- Site visits to examples of newly developed storage facilities for other museums and archives.
- Initial Brief Development for the New Facility
- Analysis of Existing Sites which are available for the Facility and options appraisal
- Sketch Design Development and indicative costings for the preferred option to RIBA Stage 1

- Assessment of commercial opportunity
- Recommendations for future projects

1.2 Background to project

In 2013 Ceredigion Museum celebrated its 40th anniversary through an events programme, community consultation and evaluation project. This was an opportunity to celebrate the past and explore the future of the museum. A Feasibility Study assessed the best use of the Coliseum, Ty Lisburne and the Old Boots shop buildings. This led to a master plan: Amgueddfa Ceredigion Museum – Transformations Plan. The plan has been divided into three phases to ensure that the project is deliverable in terms of staff resources and to maximise funding opportunities.

The first phase, called New Approaches secured HLF funding to create a new entrance for the museum, with a new Tourist Information Centre (TIC), shop and café. This has created a stunning entrance and built new relationships with community groups and new audiences.

The second phase is Collection for a Nation, and focuses on creating educational and learning capacity and accessible storage. It will also assess the significance of the collections and develop partnerships with community groups who will be able to develop new skills for interpretation and collections care. In order to develop future projects and exhibitions it is critical to have a good understanding of the collections and their potential for learning and inspiring audiences. This work will also form a basis for creating clarity around Ceredigion Museum’s role in the Distributed National Collection in Wales. This will be an important piece of work that will help to demonstrate the significance of the Ceredigion Museum collections, described by John Marjoram as “comparable in significance and quality with Bangor and Newport Museums (two of the best regional collections).” The collections are well documented and the 65,000 objects are catalogued on a MODES database which provides a sound starting point. The inadequate storage of the collections has put objects at risk of deterioration, and they are also in many cases very inaccessible, meaning that they cannot be used to their full potential. The ongoing costs of storage are not sustainable and a new solution needs to be found.

1.3 Local context and environment

Ceredigion County

Ceredigion Museum is owned and managed by Ceredigion County Council, located in the historic town of Aberystwyth. Aber is the largest town in the county, home to Wales’ first university and is a popular seaside resort.

The County is one of the fastest growing in Wales with an increase in population of 15% since 1981, compared with the average growth in Wales of 4%. The main industries in the county are: agriculture, tourism, food manufacturing companies, retail, and scientific research with smaller businesses across the county. Education plays a big role within Ceredigion, with two Universities, a Further Education College, six secondary schools and 40 primary schools.

The County Council's vision and objectives are described in the Corporate Strategy (2017-2022). The strategy identifies and explains the main priority areas for the Council over the next five year period. These priority areas are influenced by national policies and priorities, the self-evaluation processes, stakeholder engagement, the Local Well-being Assessment, and a diverse range of consultation events.

The strategy also includes the Well-being and Improvement Objectives 2018-2019. The four main priorities are:

- Boosting the Economy
- Investing in People's Future
- Enabling Individual and Family Resilience
- Promoting Environmental and Community Resilience.

These priorities will enable the delivery of services that will enhance the social, economic, environmental and cultural well-being for the citizens of Ceredigion. Each priority refers to the issues which need to be addressed, what needs to be achieved / improved, the outcomes sought, how it will make a difference, and the well-being objectives.

"It is the vision of Ceredigion County Council that we will aim to deliver value for money sustainable bilingual public services that support a strong economy and healthy environment while promoting well-being in our people and our communities"

The Wales Spatial Plan (2008) highlighted Aberystwyth as a key settlement alongside Cardiff, Newport, Swansea, Bangor and Wrexham. This has led to focused intervention, in particular through the Regeneration Area which has seen investment in the region and the production of the Masterplan for Aberystwyth. This placed an emphasis on creating a vibrant promenade, a thriving town centre, delivering quality homes for local people and improving accessibility. The Action Plan has been delivered through a partnership of local people and organisations and has secured grants to improve the town centre buildings, enhancement of the railway station, new car parking, a Public Realm Strategy and the extension of the museum (through the New Approaches project).

Tourism and culture

Tourism and cultural attractions are important sectors in Ceredigion and Aberystwyth itself is home to the National Library of Wales and The Royal Commission on the Ancient and Historical Monuments of Wales, as well as regional and local institutions including Aberystwyth University Arts Centre, Canolfan Alan Edwards (county library and archive), Cwmni Theatr Arad Goch and the museum. A major new development is planned by the University to create a new destination at Old College on the promenade. This ambitious project is currently seeking funding from the National Lottery Heritage Fund to conserve the Grade I building and create new facilities for science, heritage and art alongside high quality facilities and accommodation.

Ceredigion Museum is the repository of the heritage for the historic county of Ceredigion. The museum service also cares for a number of historic buildings across the county and provides support for other historic sites, heritage centres and local history groups. The museum is located in the historic Coliseum Theatre close to the promenade in the centre of town. The Coliseum is a spectacular Edwardian theatre, built in 1904, a significant heritage asset in its own right and an

important part of a museum visit. The museum cares for a collection of over 65,000 objects, of which only a small proportion are on display with collections stored in three off site locations and in 10 different spaces in the Coliseum building.

Happy Museum

Staff and volunteers at the museum have been a Happy Museum partner since 2014. The Happy Museum looks at how the museum sector can respond to the challenge of creating a more sustainable future. It supports museum practice that places wellbeing within an environmental and future-facing frame, rethinking the role that museums can play in creating more resilient people, places and planet. Through action research, academic research, peer networking and training it supports institutional and community wellbeing and resilience in the face of global challenges. The museum has delivered a project 'Reaping the Knowledge' with support and inspiration from the Happy Museum, is part of their five year longitudinal study, helped deliver the 'Welsh Museums and the Wellbeing of Future Generations Act' report and taken part in networking and training events. The principles are embedded in the museum's Forward Plan and will be drawn on during this project.

Common Cause Foundation support a wide network of groups and organisations to voice compassionate values that underpin social and environmental concern. Research by Common Cause and others shows that most people care deeply about one another and the world around them, valuing things like equality, compassion and kindness. However, a large majority of people underestimate the extent to which their fellow citizens care about these things - and this can hold us back. Conveying a more authentic understanding of what people typically value has potentially transformative consequences. The museum has been working with Common Cause Foundation in the context of the Happy Museum.

The Distributed National Collection is a concept that was established by CyMAL (now MALD) to describe the principle that the objects, specimens and records that evidence the history, and tell the story of Wales and its people are contained within all the museums and archives of the nation¹. This has an impact on how collections are valued, where they are held and displayed and researched. The Federation of Museums and Galleries Wales has responsibility for developing the concept and recent work has identified the need for museums to work together to ensure that contemporary collecting is coherent, recognising that contemporary collecting of our social and cultural heritage is more generic and not specific to different geographical areas.

1.4 The museum and its collection

Ceredigion Museum collects artefacts and material culture that represent the heritage of the entire historic county. The museum has custody of historic properties elsewhere in the county and supports heritage groups and centres. Situated in the heart of the town within view of the promenade and housed in The Coliseum, a spectacular Edwardian Theatre which is a cultural asset in its own right, and now combined with the regional TIC, the museum enjoys an annual footfall of

¹ Libraries and Information Services Council for Wales (LISC Wales) report, The Future of Our Recorded Past (2000)

around 60,000 people. It is therefore one of Aberystwyth’s important assets that attract economic activity and tourism as well as promoting Ceredigion’s history and heritage.

1.4.1 History of the museum

Ceredigion Museum was established in 1971 with the aim of providing museum services for the historic county of Cardiganshire which became the unitary authority of Ceredigion in 1996. The museum was established by Cardiganshire Antiquarian Society, then transferred to the local authority.

The first Museum Officer, Dr John D. Owen, was appointed in 1972 and in the same year Aberystwyth Borough Council provided space in a Regency house on Vulcan Street in Aberystwyth rent free as a base for the museum. The museum moved to its current home within The Coliseum Theatre building in 1983. The Coliseum Theatre is Grade II listed, was built over a century ago, became a popular cinema, and has been at the heart of the community since that time.

1.4.2 Development of the collections

The museum was established with the aim of collecting items which depict the life of people in Cardiganshire (Ceredigion) throughout the ages.

Ceredigion Museum has a collection of about 65,000 items mostly collected from the County of Ceredigion. The majority of specimens are domestic and craft items that were made or commonly used in the county between about 1850 and 1950. The majority of specimens are donations. About 2% of the collection are items which have been accepted on loan and approximately 22% of the collection has been purchased.

The collections represent all time periods, from prehistoric, Roman and medieval to modern, the multifaceted histories of its many communities, and its position in the heartland of Welsh language and culture. The work of previous curators has resulted in large, comprehensive collections which have significant potential for both academic research and community engagement. Day to day life in Ceredigion is a strong focus, including many objects not represented in other museums, such as mass-produced popular products with outstanding social history value. The collections also include objects transferred to Ceredigion Museum by the National Museum of Wales from R.J. Thomas’ (Tre’r Ddol) collection (1,974 items), which is very significant in the history of Wesleyan Methodism in this County, and the Treen collection given to Ceredigion Museum by the University College of Wales, Aberystwyth (333 items) from its 19th century Museum collection.

The collections can be separated out into a number of key areas, set out in the table below:

Collection area	Size
Agriculture	about 3,500
Archaeology	about 330 specimens
Books and Documents	about 5,000 specimens
Coins, Tokens and Banknotes	about 1000 specimens
Costume and Fabrics	about 3,500 specimens
Crafts, Trades and Industries	about 2,000 items
Firearms	43 specimens
Geology Specimens	about 60 Specimens
Maps and Charts	about 250 specimens
Medals and Medallions	about 250 specimens
Natural History Specimens	about 100 specimens
Pictures, Prints and Art	about 1820 specimens

Photographs	about 20,000 specimens
Social History	about 25,000 items

The museum also has an extensive ‘handling collection’ of items that are not formally accessioned, so they can be used in the fullest range of educational sessions and public events. Unlike some areas in Wales and the UK as a whole, Ceredigion has retained its geographical and community identity from medieval times. Given this long history and strong identity its museum can be truly regarded as representing and being owned by the whole county and not just the town where it is located.

1.5 Review of current collection storage

1.5.1 Current situation

Ceredigion Museum’s collections are stored within the Coliseum Building and at several external stores, namely Bath Street Garage, Tre’r Ddol Chapel (a listed building), and the Old Reprographics store which is part of a modern industrial unit. All these spaces have their own challenges and issues, as summarised below, including overcrowding, lack of environmental control, and health and safety risks for members of staff and visitors.

	Store	Access & security	Environmental conditions and monitoring	Risks
	Storage in Coliseum Theatre			
C1	On the stage Behind curtain and on upper level (HSFB)	Access via public areas Lack of access space between objects	None	Use of unsecured ladder to access upper level Items stacked Includes non-collection items
C2	Under the stage	Access via public areas	None	Very restricted height a hazard to staff who cannot stand up
C3	Portland St Attic space Textile store Silver store – locked safe/cupboard	Locked door from public areas – staff & volunteer access only	Roof lined to seal slates Dehumidifier (empties into other space) Bug/hanging traps and regular checks Tyvek bags for quilts & rag rugs Bags for costumes Items repacked as part of a project with volunteer help	Hazards on floor – joists. Objects stacked at height without adequate room for manoeuvre
C4	Bath St Attic Store LB	Locked door from public area	Dehumidifier not working	Objects stacked at height without

		Gun cabinet locked	Squirrel enviro monitors Bug/hanging traps and regular checks Crumbling exterior wall and poor condition	adequate room for manoeuvre
C5	Archaeology Gallery Storage under the showcases	Cupboards secured with screws, but some have lost their thread.	Heated, dry space Dehumidifier and monitor	Gallery must be closed for staff to access storage
C6	First floor balcony Storage under displays	Locked cupboards	None	Balcony must be closed for staff to access storage
C7	Picture Store PB (Picture Box)	Locked door from public areas. Staff & volunteer access only Away from public area	Visual check on humidity and temperature	Below staff tea-room and risk of leaks. Work room as well as store
C8	Education room (Old Boots building)	Staff & volunteer access only. Currently used to store handling collection.	None	Aim to use the education room for learning activities when redeveloped
C9	Attic of Old Boots building (2 rooms)	Staff & volunteer access only	None	Poor access up narrow staircase
	External stores			
E1	Bath St Garage	Keys Alarm Council building	80% RH – but not currently monitored Dehumidifier not working Leaking roof at rear Freezer 1	Low beam at entrance to upper level and throughout that level Damp Trip hazards from exposed joists
E2	Old Reprographics Objects moved here in Dec. 2018 – temporary store	Keys Alarm	Heated & recently used for Reprographics dept. No environmental monitoring	Short term solution
E3	Tre'r Ddol Chapel Charitable status option to transfer title. Previously run as museum.	Keys Alarm	Roller racking for objects on ground floor Visual monitoring only	No staff facilities No phone Uneven floor Objects stacked high, lacking room to manoeuvre

1.5.2 Analysis of existing collection and storage facilities

Collection items which are not currently on display in the museum are stored at various locations in and around Aberystwyth. Analysis of the storage areas is summarised in the diagram below.

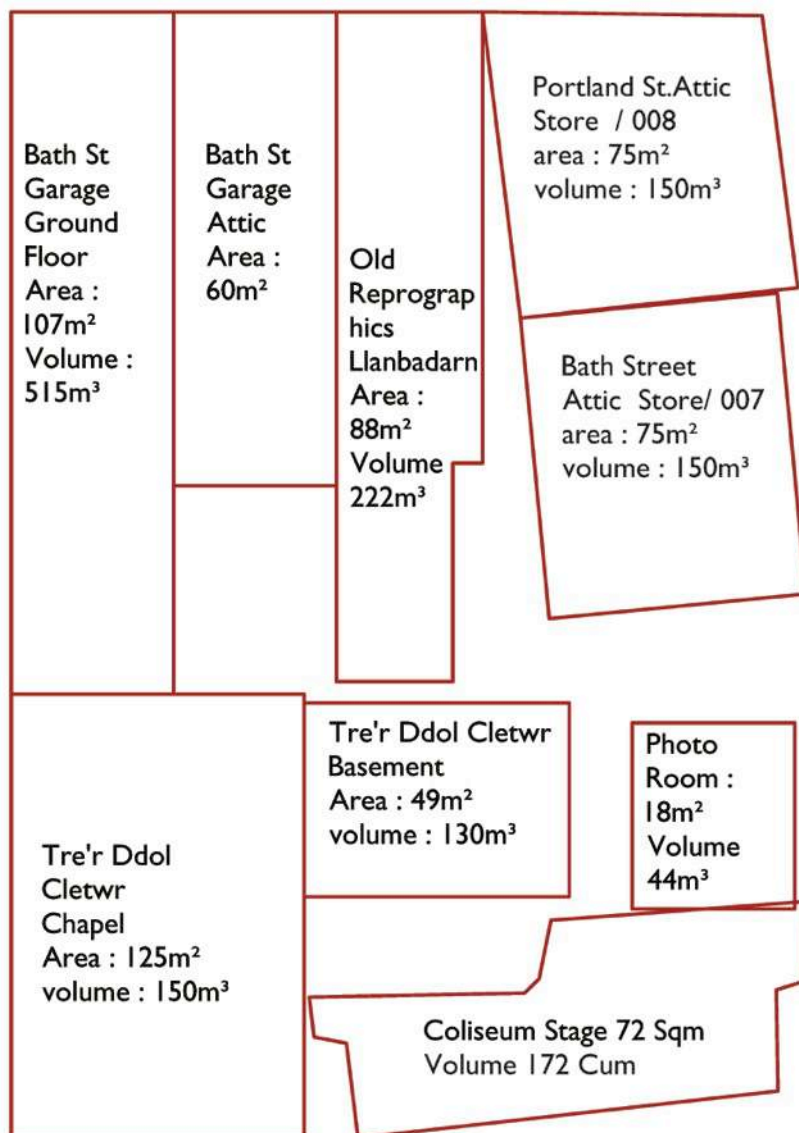


Diagram showing current storage facilities.

Storage in the Coliseum and Bath Street Garage

A significant part of the collection is currently stored in the Coliseum building, which houses the main museum, and Bath Street Garage which is around the corner in Bath St. about 500m away. The collection items stored at the museum are on shelving in a variety of different rooms, the largest spaces being the two attic areas, one of which stores the textiles collection, which ideally needs a temperature-controlled environment to prevent moth infestations.



Attic Rooms in the main museum (Portland St and Bath St attics within the Coliseum) – due to the nature of the spaces access and retrieval is very difficult.

In addition to the attic areas, the space behind and beneath the stage is used to store larger, more robust items, while the photograph collection is in a room on the second floor.



Area beneath stage and photography collection, it would be preferable for the photograph collection to be stored in a temperature controlled environment.

The Bath Street Garage (shown in diagram as Bath St. and Bath St. Attic spaces) is a two storey building which has single skin masonry construction. Its construction and overall condition does not allow environmental control, so is used to store the more robust items in the museum’s collection.



Bath Street Garage external view and ground floor.



Bath Street access to loft and loft space.

Apart from the photograph storage room the areas used for storage provide very challenging conditions for maintaining and accessing the collection. The largest areas are in the attic of the Coliseum and in Bath Street Garage in particular provide poor environmental conditions for the collection and due to the nature of the existing construction make controlling the humidity and the

temperature of the items stored in these areas very difficult, this is made more difficult due to the fact that the spaces are very awkward to access and monitor and, despite some innovative solutions, due to the nature of the spaces and their reduced headrooms are too small for the amount of items which are stored in the areas.

Tre'r Ddol Chapel storage and Llanbadarn

The other main areas used for collection storage are in Tre'r Ddol Chapel, which is 9 miles from Aberystwyth, and part of the Ceredigion County Council training building in Llanbadarn (the Old Reprographics Store), around 2 miles away. The chapel was subject to some refurbishment about 20 years ago. The main area of the chapel and basement is used for storage.



External view of chapel and main storage space.



Basement of chapel and moveable shelving.

Like the main museum store, the chapel also has challenging conditions for storing collection items. Although the building is structurally sound, the environmental control, particularly humidity, is difficult. These issues are made worse by difficult access to the chapel along a narrow entrance. The distance from the museum also raises concerns regarding security. The rest of the collection is stored in an area of Ceredigion County Council's training building, which offers slightly better ambient conditions, but is due for redevelopment which will soon discontinue this museum storage.

Analysis of the storage areas has highlighted the following areas of concern:

- Underlying construction of the main areas used for collection storage is unsuitable, and therefore expensive to run and challenging in terms of maintaining the condition of the collection.
- The main spaces are also unsuitable, resulting in physical difficulties for staff to access and manage the collection. In some cases, staff are at risk.
- The location of some storage areas and distance from the museum raise further concerns about access, management and security.

1.6 Current learning and community engagement work

Workshops and discussions with the museum staff enabled us to gather notes and information about how people already engage with the museum collections, historic buildings, and heritage of Ceredigion.

Stakeholders

The stakeholders identified for this project are:

- The Friends of the Museum - meet quarterly and support the work of the museum through fundraising, volunteering and support for projects
- Ceredigion Council – owns and manages the museum
- Aberystwyth Town Council – provided a grant for the New Approaches project and generally supports museum activities
- MALD – provides information on best practice, collection care, grants and friendly advice
- Funders – National Lottery Heritage Fund, Cynnal y Cardi and several trust and charities
- Common Cause and the Happy Museum – have developed tools and principles that underpin the work of the museum staff

Community engagement

Museum staff have engaged with a huge number of groups through:

- Providing a venue for groups to deliver events
- Providing a stage for performances
- Working in partnership on exhibitions
- Working on joint projects
- Outreach events and talks

The summary below describes the groups that have engaged since 2016, arranged in the categories listed above. A diagram at the end of the narrative illustrates this.

A great place to meet

The museum provides a safe and pleasant space for groups to meet and hold their own events.

Workways+ is an organisation that offers training and paid work experience opportunities to long term unemployed people and uses the museum space to meet with their users. **The Youth Justice Prevention Service** work with young people at risk of offending and have several groups that meet regularly and use the museum as a place to meet, bringing activities or using the space for conversations. **Aber Friendship Group** visit the museum regularly to meet, chat and to take part in activities. **Ceredigion Local History Forum** and **Aberystwyth Civic Trust** host events and talks at the museum and are interested in the local history collection. Aberystwyth is twinned with four towns, and the group that organises events and liaison with **St Brieuc** in Brittany use the museum for events and meetings. **Menter Aberystwyth** is a regeneration partnership for Aberystwyth and uses the museum for events. The museum takes part and supports the events run by Menter across the town. **Aberystwyth Extinction Rebellion** and **Aber Food** use the museum for events and are interested in future exhibitions and projects.

The new café above the reception and TIC is proving popular with local people and museum visitors, and is a regular meeting place for informal groups who are able to linger over their refreshments.

A place to perform

The Coliseum's history as a theatre and cinema, and the stage, acoustics, and screen and projection facilities, are attractive for drama performances and film shows. The stage is used by groups such as the **Showtime Singers** for their musical performances, or for events that are part of the museum's programme. **Aberystwyth Folk Club** and **Ceredigion Music Service** put on performances that are both part of the museum's programme and their own events. The **Wardens Amateur Dramatic Group**, **Gigs Cantre Gwaelod** and **Aber Opera** also use the Coliseum's auditorium for events.

Partnership with a recent NLHF-funded project added a different kind of performance to illustrate its impact on Aberystwyth. In addition to various groups using the space for their own performances, several projects have created performances to interpret our heritage.

Putting on exhibitions

The museum's changing programme of exhibitions features four per year, at least one per year is delivered in partnership with community groups and organisations, such as: **Aberystwyth Camera Club** and **Ceredigion Arts Society** regularly use the museum for exhibitions of their work. The Arts Society have recently taken part in a local archaeology exhibition after being invited to learn more about local archaeology, explore the collections on display and learn from RCAHMW staff to inspire their work. **Aberystwyth Postcard Club** have an annual meeting at the museum and have contributed research about the museum's postcard collection. The **Towards the West** exhibition told the story of the people who moved to Ceredigion during the 19670s, and local people contributed memories and objects to the exhibition and the collections. There have also been several joint exhibitions with the University's **School of Art**, and students have in the past staged art Interventions. **Aberystwyth Printmakers** have put together exhibitions of their own work and works from the museum and University collections.

Projects

In 2013 the 'Storming the Walls' project helped the museum to begin to engage with new audiences, and through consultation with users and potential users developed understanding of the barriers that prevent people accessing the museum. Group involvement included:

- School of Art students and volunteers worked with the project artist Janetka Platun
- Local volunteers helped excavate the Tudor ruin at Llanon
- Local people worked with digital artists at Llanon and Llangeitho
- Outreach activities with agricultural collections – Young Farmer's Club and local people
- New Quay Dance School created a performance that was filmed and used as a projection during the final theatre performance
- School pupils at New Quay used museum maritime collections
- Ceredigion Heritage Youth Project (CHYPs) curated exhibitions at the museum
- Theatr Felinfach created a performance about local history, called Dyma Le (Here is a Place)

The **CHYPs group** was set up at Ceredigion Museum during the Storming the Walls project and have been involved in projects and exhibitions since then. The group is now based at the Royal Commission on the Ancient and Historical Monuments of Wales (RCAHMW), and currently working on a project to record Llanon Cottage, linked to the museum's collection of domestic items, and have just completed a project on lead mining in Ceredigion. The **Vernacular Architecture Group** also provided support and research on the Llanon cottage.

The **RCAHMMW** has a long working relationship with the museum, sharing expertise and developing projects and exhibitions in partnership. They are currently working on a 3-year project about 'Unloved Heritage' in Ceredigion, specifically local mines, Llanon cottage and a deserted cottage. Staff from RCAHMMW also oversee the museum's display and collection of archaeological items.

The museum has worked with **MIND** on several projects, starting with an artist in residence for the Storming the Walls project. They were also involved with the Gospel Ship project, exploring identity and values and helped the museum staff to select and appoint an artist in residence for the New Approaches project. The **Muscular Dystrophy Charity Shop** also worked with an artist during the Storming the Walls project.

The **Jen Jones Welsh Quilt Centre** (based in Lampeter) worked in partnership with the museum to create the mid-Wales Quilt Trail. Jen is very knowledgeable about the museum's quilt and textile collection.

Tir Coed is a charity and social enterprise that provides woodland activities to help people develop skills and improve the natural landscape. They have worked with the museum on a project called 'Reaping the Knowledge' to create the 'Hadau' range of wooden objects for sale through the museum shop, inspired by the museum collections. This project was supported by and followed the principles of the Happy Museum.



Ceredigion Spinners and Weavers Guild have been working in partnership with the museum to deliver workshops linked to the 'Sheep' exhibition.

The Gospel Ship Project used a print called the Gospel Ship from the museum collection as a starting point to work with new audiences connected to the sea and coast and discuss shared values. The 19th century print shows a ship with biblical quotes painted on the sails. The project was designed to be delivered in 2 stages: the first was based around

community activities with local artist Janetka Platun, and the second is to be a voyage around the coast. The first part was delivered with support from the Happy Museum, with people from: **Borth Choir, Aberystwyth Rowing Club, RNLI, MIND, Sea Cadets and MOROL.**

The New Approaches Project was Phase 1 of the 'Transformations' project and involved groups in development, design and activities.

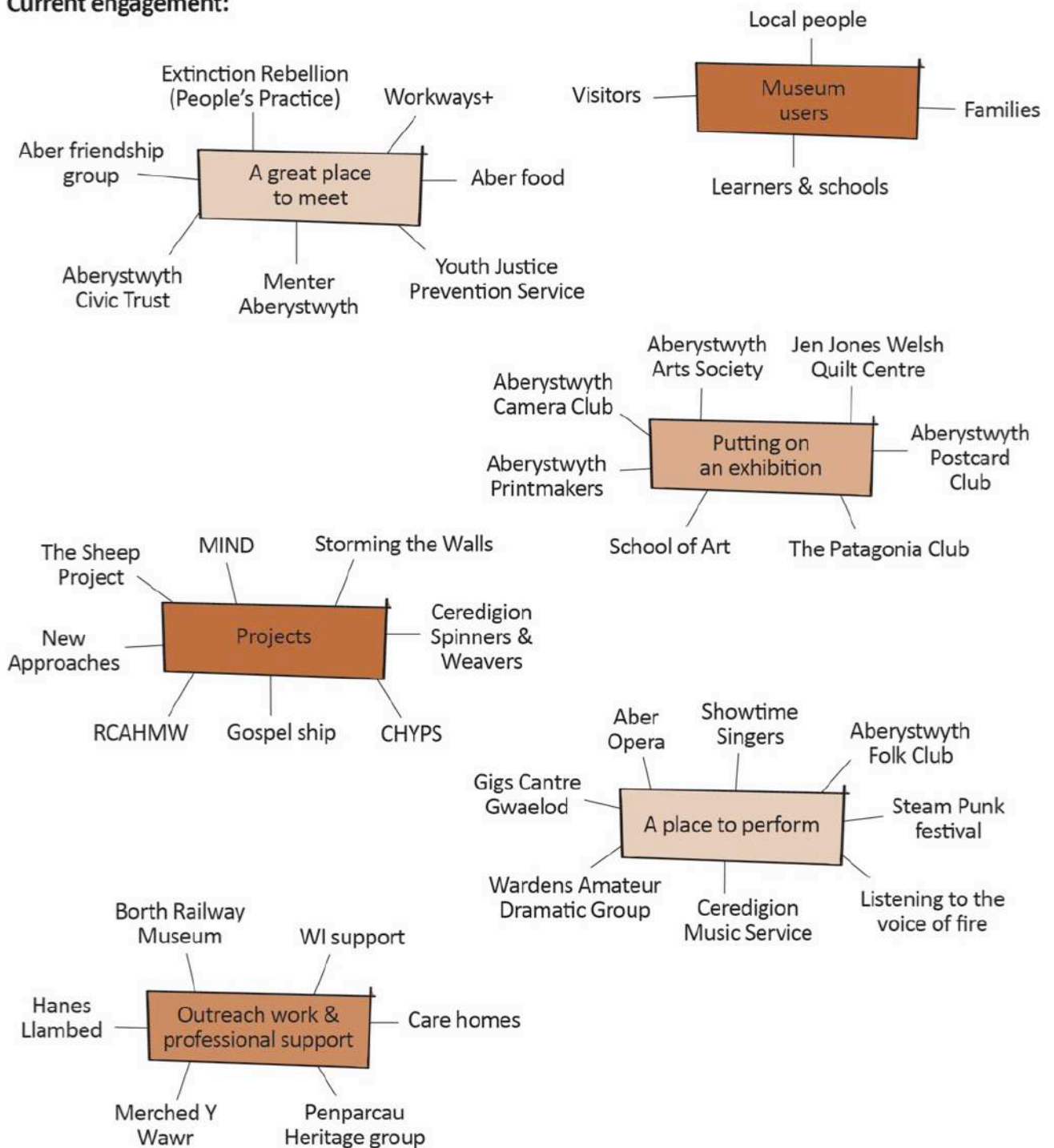
- **RAY Ceredigion** helped to develop craft workshops and pilot the Magic Carpet activities.
- Students from Coleg Ceredigion designed and produced display furniture for the new shop and reception area.
- The CHYPs group worked on a film project linked to the Coliseum's history as a theatre and cinema.
- Budding craftspeople investigated the museum collections for inspiration to create shop products.
- **Ponterwyd Art Club** helped design/create the Magic Carpet out of quilt pieces for storytelling
- Volunteers recruited during the project have become involved with all aspects of the museum

Outreach work

The museum has an unusually large handling collection, based on the donation of a private collection called 'Aberystwyth Yesterday' which was on display in the town as a visitor attraction. The handling collection is used for outreach work, including reminiscence sessions at **Plas Cwmcynfelin Care Home**, where there is also a display of objects from the handling collection. Groups often request talks by museum staff, including the **WI and Merched y Wawr**.

Museum staff also provide professional and curatorial support to **Hanes Llambed**, a local history group which runs the town's museum in partnership with the University of Wales, Trinity St David's and located in the University's old porter's lodge. They also support **New Quay Heritage Centre**, **Tregarrong Kite Centre**, **Borth Railway Museum** and the **Penparcau Heritage Group** in the same way.

Current engagement:



1.7 Collections documentation and digital access

1.7.1 Review of collections documentation

Current documentation issues are set out in the museum's Documentation Plan, which was prepared as part of Ceredigion Museum's 2017 Accreditation application. Other relevant documents which have been reviewed include:

- Collections Development Policy
- Conservation and Collection Care Policy
- Documentation Procedural Manual

The Documentation Procedural Manual sets out how the museum aims to meet Accreditation standards for documentation. The museum uses the Minimum Standards for the SPECTRUM Primary Procedures to measure documentation procedures in the following areas:

- Object entry
- Acquisition
- Loans in
- Location and movement control
- Cataloguing
- Object exit
- Loans out

The Documentation Plan identified that documentation backlogs exist in the Social History collection and outlines how the museum plans to bring the records up to standard. It also highlights other areas where issues need to be addressed. These areas are:

SPECTRUM procedure	Issue	Actions
Location and movement control	Location and movement of objects has not always been strictly controlled and procedures followed, so locations have not always been kept up to date.	Use of new Location and Movement control file Organise storage locations so that accurate locations can be recorded
Retrospective documentation	Some objects, particularly large ones, entered the museum and were immediately placed on display. Some items on permanent display therefore have no accession numbers because object entry procedures were omitted. Some objects in the collection database cannot be found. Many objects have temporary numbers and have either never been accessioned or lost their original number and the documentation link. Locations in large storage areas are not sufficiently specific.	Organise storage locations so that more accurate locations can be stated Audit the permanent displays Audit the storage areas Work through the accession registers making sure that information matches what is held in the collections database in order to reduce temporary numbers.

A full review of the museum’s current collections documentation and cataloguing procedure will be undertaken as part of a collection wide review; the methodology and results are set out below in section 2.2. Key recommendations for improved documentation are listed in section 3.5.

1.7.2 Review of digital resources

The museum team has completed the Collections Trust Digital Benchmarking Tool for the Culture Sector.

This tool is easy to use for auditing a museum’s digital skills, equipment, activity and needs. It addresses eight core areas in which digital issues impact on the organisations. By working through a series of range-statements for each area, which are mapped onto a spider diagram, providing a visualisation of the current situation and enabling museums to identify areas they would like to develop. This allows museums to decide what they would like to do in the future with reference to digital capacity, skills, mission and policy.

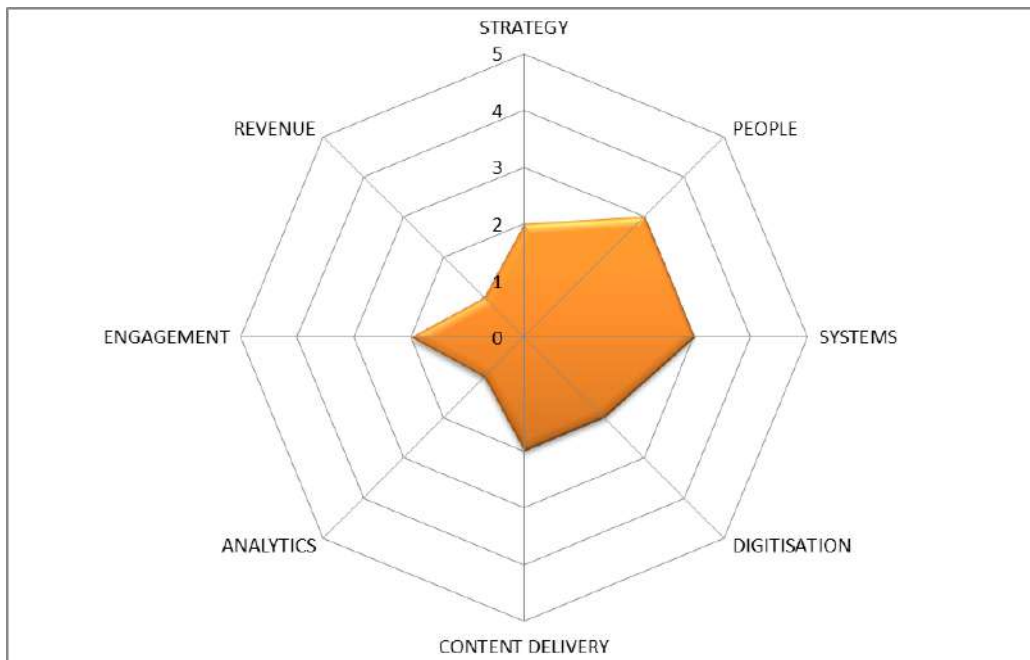
A SWOT and PEST analysis carried out during the development of the museum’s Forward Plan highlighted that staff have several concerns regarding their use of digital media. These comments have been used to guide the assessment, and the key digital challenges highlighted in this assessment are set out below.

Strategy	No digital strategy in place and not integrated into Forward Plan
People	Staff need more skill to use new technology and adapt it to their needs rather than be driven by the technology itself
Systems	<p>Rapid change and obsolescence requires costly replacements</p> <p>The computers are very slow when dealing with large images and graphics programmes. With servers held offsite at Canolfan Rheidol, some programmes can be cumbersome and slow.</p> <p>Lack of equipment and skills to do more printing and design in house</p> <p>CCC limitations on IT and access to external web resources affects what the museum can achieve and create.</p> <p>We rely heavily on PCs and laptops, which are not fit for the many tasks we require them to perform.</p> <p>The museum has an excellent catalogue of 95%+ of the collections and was one of the first in the UK to develop a full electronic catalogue (using MODES) during the 1990s.</p>
Digitisation	There is little scope to undertake digitisation easily. It requires good quality digital images of collection items; design work for education literature, displays, exhibitions and marketing, or talks for community groups; and multi-media elements for many purposes. All these tasks are part of museum core work.
Content delivery	The museum has its own website which is regularly updated to include events and activities, and showcases a few images from the collection

	http://www.ceredigionmuseum.wales/Home The link to the Ceredigion museum Pilgrim website (collections) from the main museum website has ceased. The Pilgrim site has been archived and needs redevelopment before it can function again.
Analytics	Lack of understanding of the success rate of marketing methods
Engagement	Would like to have a Modes computer for public access. The museum has social media presence on Twitter and Facebook, and projects have used blog sites such as tumblr to share information and raise their profile, e.g the Hadau project https://hadaucrafts.tumblr.com/
Revenue	No digital methods used to raise revenue

In general terms, the lack of a good online presence and digital connections with audiences is recognised at a time when visitor expectations of online content from cultural organisations is increasingly high. The organisation needs to embrace digital technology for community engagement, supporting the visitor experience, and marketing and promotion.

Areas where staff see opportunities include: the use of VR technology within the museum, virtual visits to the museum, and a museum app or online interactive quiz which visitors could use. They also highlighted the use of digital technology for encouraging donations and gathering customer insights and feedback. The results are set out in the spider diagram below.



1.8 Challenges and opportunities

Following a SWOT exercise to identify strengths, weaknesses, opportunities and threats, and further discussions, we have identified the key challenges and opportunities for the museum collections and public engagement. These challenges were used to develop the vision and outcomes for the project.

Access to collections

The current storage areas are not easily accessible for staff responsible for collections management, and not suitable for public access by people who want to research or study the collections. There is also limited space for collections to be brought out of store for activities, and some storage areas pose health and safety risks to staff.

Environmental conditions for collections

Poor environmental conditions in the storage areas are putting the collections at risk, because damp and fluctuating temperatures and RH cause physical deterioration. Current issues with collection management are a consequence of circumstances and limited resources, and not a reflection of the hard work by museum staff. The biggest challenge is a lack of space and resources.

Lack of space in the museum for activities

Every available space in the Coliseum building is taken up with exhibitions, office space and storage of collections and equipment. The only spaces suitable for community or learning activities are the temporary exhibitions space and auditorium, both of which are part of the visitor route. In order to develop more activities with new audiences the museum needs additional spaces.

Collections not representative

The museum collections do not fully represent the diverse cultures and society of Ceredigion today, and do not include many objects dating after the 1950s, because little contemporary collecting has been undertaken due to lack of space and clear objectives. Activities with new and current audiences will provide opportunities to discuss values and principles for future collecting and invite people to contribute objects.

Managing expectations and opportunities to get involved

This project is the second of three that will help to transform Ceredigion Museum. The first created a new entrance and public facilities, but only a little redisplay of the museum itself. This project will create new stores and involve lots of people in the process of reviewing and considering the museum collections, but the refurbishment of the museum (which will make a more obvious visual impact) will not happen until the third and final phase of the Transformations project. It is important that participants understand the staged development and the long term outcomes.

Digital access

Digital media provide important platforms for museums to share knowledge and give greater access to their collections. Ceredigion Museum has limited online information about collections, and this is an area where there is great scope for development and engagement.

Environmentally and economically sustainable

This project has emerged from the need to provide a better environment for the collections to ensure their long-term survival. The new collections building needs to demonstrate lower running costs and a lower impact on the environment. The project also needs to consider ways to make cost savings and generate income.

Lack of staff resources

Currently the staffing at the museum is the fulltime equivalent of 5.5 people. Nevertheless, the museum delivers a range of activities and a busy exhibition programme, while also maintaining collection care and management. This project will need additional staff to help with documentation, moving and packing objects, and activities to engage audiences with the project.

1.9 Aims and vision for the project museum vision

The museum undertook a visioning exercise in 2018. This set out the strategic aims and undertook a review using KILN (keep, improve/ increase, less of, new) and REALMS (regional, environmental, arts, learning, media, scientific) which helped to identify the museum's aims and vision.

By 2028 Ceredigion Museum will be an organisation that is:

1. commercially robust
2. a leader in learning resource
3. a beacon for culture and heritage
4. transformative for our diverse communities

Museum Vision

Keeping the culture and history of Ceredigion alive through the development, preservation and interpretation of our collections.

In order to develop a vision for the project, the museum team met with consultants and representatives from Common Cause and the Friends of the Museum to discuss current issues, the vision for the future and the outcomes which this project seeks to achieve. The meeting began by discussing the issues relating to collections storage, access and understanding. These have been grouped to provide a summary of what this project will address.

Summary of points:

1. Storage conditions and access to the collections are inappropriate and inadequate – the current stores present environmental risks to collections and H&S issues for staff in accessing collections. This makes it difficult to care for the collections appropriately and is a concern for their future condition. Access for researchers is also limited.
2. There are untapped opportunities for learning and engagement with new audiences. More activities linked to the collections would develop shared understanding between communities as well as with the museum.

3. Lack of space for the current collections has restricted the museum’s ability to undertake contemporary collecting, and many donations are turned down because of inadequate storage space and inappropriate conditions.
4. Staff resources to care for collections and deliver activities that enable people with different interests to regularly engage with them are limited. Repacking the collections and moving them to more spacious and suitable storage is urgent.
5. Understanding of some aspects of the collections is limited. A collections review will enable better understanding of the large number of objects, review their condition, identify the most significant items, and consider unnecessary duplication. This should be done with community input.
6. Increased running costs are not sustainable. A new store that uses new but proven eco-friendly and sustainable methods for achieving low running costs is needed, such as the Passivhaus system. It could also offer opportunities for income generation.

The group discussed their vision for the new store and how it will impact on the museum, because a new store will provide additional space that enables the museum to offer new opportunities for activities and engagement with the collections, and a dedicated learning/activity space.

The new store will:	The museum in 10 years’ time:
<ul style="list-style-type: none"> • provide secure and appropriate environmental conditions in a sustainable way • be accessible for staff, researchers and visitors (and easy access for schools) • offer more space for the existing collection, active current collection and future accruals • be environmentally sustainable and make best use of eco-friendly technology to reduce energy needs • offer opportunities for income generation • be an Aladdin’s Cave of discovery • be an exemplar of the best storage and access for collections in Wales on sustainable principles 	<ul style="list-style-type: none"> • The collections will represent the cultures and communities of Ceredigion in more interesting ways and be well catalogued, researched and understood • The museum will be well staffed by staff who enjoy their roles • Will be visited by ‘Happy’ visitors • Will showcase the diverse collections • Will provide fascinating and varied visitor experiences • Visitors and staff will experience increased wellbeing • Use new methods for providing digital access to collections, improve access to collections and meet the expectations of future visitors

The Happy Museum use a ‘Story of Change’ framework to plan and review. This is like the Theory of Change and Logic Model but has more emphasis on the difference we want to make, rather than what we do. The Story of Change framework for this project is set out below.

THE VISION: By creating a new store the project will ensure greater access to the collections; empowering the museum to engage with the community in innovative and transformative ways.

The people	The inputs	The outputs	Short term outcomes	Long term outcomes
Learners & researchers	Professional standards for collections care	Contemporary collecting	People feel ownership of collections	Museum is economically & environmentally sustainable
Staff and volunteers	Happy Museum & Common Cause principles	Repacked collections in store	Collections are representative of community	Improved understanding and value of collections
Digital users		New stores (all in 1 place)		
Visitors (to museum and store)	New stores	Space in museum for education	Improved collections care	Able to demonstrate contribution to concept of Collection for a Nation
Activity participants	Funding	New staff for collections work	People learn new skills	
Communities of interest	Staff time	New staff for engagement	People have fun	Able to preserve heritage of the future, so people can learn about our generation
Stakeholders (see list)	Specialist knowledge and experience relevant to activities and the collections	Collections activities for target audiences	Participation in making interpretation more relevant	
		Drop in collections activities	Develop new relationships	
		Research on collections and heritage	Beacon of culture & heritage	
		Framework for other museums to use	Engenders mutual understanding in communities	
			Commercially robust	Become a transformative place for diverse communities

Part Two: Developing Opportunities

2.1 Reviewing collections and assessing significance

2.1.1 Introduction to the review process

As part of the project, a high-level review of Ceredigion Museum's collections has been undertaken, based on the methodology recommended by the Collections Trust in 'Reviewing Significance 3.0' by Caroline Reed and MALD's guidance 'Why do we have it? A Significance Process and Template'. Together, these tools enable museums to explore collection management and usage, as well as collection significance. This framework provides analytical tools to help museums through two processes:

1. The Collections Review enables museums and archives to:
 - Understand current levels of usage
 - Assess current standards of care and management
 - Review care and management priorities in the light of material's use, value and significance
2. The Significance Assessment enables museums and archives to assess a collection's meaning and value for key groups of current and potential users

The review aimed to develop fuller understanding of the scope of the collections, their current storage and management and the potential for future rationalisation and disposal. The review will also feed into other key aspects of the project brief, including:

- Review of current collections documentation and digital access to enable wider community engagement and communication
- Developing an audit methodology for the full collection
- Developing a methodology for assessing the significance of the collection by establishing the current position, knowledge and experience.

2.1.2 Collections review - standard methodology

The collections review process offers a quick technique for 'scoring' and comparing current levels of collections management, care and documentation with levels and types of access and usage. This provides a comprehensive, one-off snapshot of the collection that can be used very practically to inform forward planning and resource allocation. The approach encourages museum and archive staff to think realistically about material's potential and consider how this might be realised. Current and potential levels of **usage** for each review unit are scored against criteria set out in an assessment grid under the following headings:

- **Supports learning**
Scores material's value for supporting formal education and training programmes and/or informal learning opportunities
- **Enquiry/research**
Scores material's current usage and/or potential to support academic and other research or for use by staff when answering enquiries

- **Preliminary Significance**

Supports the surveyor to make an indicative summary significance assessment and give a score for material's meaning and value for current and potential audiences

Working through this column will also help identify individual items and/or groups of material that could benefit from application of the full Significance Assessment Process. At this stage the assessment is therefore preliminary and based on what is already known, not on thorough research-based assessment of the material.

- **Current access for users**

Scores current levels of access that are provided both to the material itself and to catalogues and other documentary information about it

- **Audience appeal/marketability**

Scores material for its current and potential popular and media appeal, highlighting items already featured in displays or in online or hard copy marketing materials, research and familiarisation resources and/or guides

Current levels of **care and management** applied to each review unit are scored against criteria presented in an assessment grid under the following headings:

- Storage and display – security and emergency planning
- Storage and display – spaces and racking
- Storage and display – packing and display mounts
- Storage and display – environmental monitoring and management
- Collection items – condition assessment
- Collection items – ownership
- Cataloguing/documentation

By giving each review unit (or part of the collection) a score of 1-5, which shows how well they meet the criteria set out in the grids, an accurate snapshot of the level of management/care and usage is developed. A score of '5' represents the lowest level of care/management or usage and '1' the optimum level. These scores are colour coded in the tables below; the 'traffic-light' colours make it easy to spot anomalies between current or potential use of the collection and the current level of care or access to it. For example, items which have significant appeal for target audiences but which are not accessible due to their poor level of documentation or the spaces in which they are kept.

1 optimum score	2	3	4	5 lowest score
-----------------	---	---	---	----------------

2.1.3 Significance assessment – standard methodology

The Significance Assessment process enables a deeper understanding of a collection's meaning and value for a range of potential audiences and for the organisation that cares for it. The approach followed here is based on the methodology set out in the MALD Significance Framework, and assesses significance in three key areas:

- Values - does the collection have a specific type of value which can be described as historic, social, artistic/aesthetic or scientific/technological?

- Comparative criteria - what characteristics of the collection make it significant? These include: provenance, rarity and representativeness, condition/completeness and interpretive capacity and are judged in relation to other collections
- Scope of significance - is the collection significant internationally/nationally, locally/regionally, to a particular community or group, or to a specific site or organisation

The assessment should be informed by expert insight from museum specialists, staff and volunteers and through engagement with community groups.

2.1.4 Review of Ceredigion Museum’s collections

The approach taken to the initial review of the Ceredigion Museum collections explored management and usage and was based on storage areas and the main types of material represented within the collection. The **management of the collections** was reviewed using the Collections Trust collections management grid. Each storage area was assessed, each area being a single review unit. Thirteen locations were assessed in total, including three external stores and ten storage locations/stores within the Coliseum building itself:

Coliseum Building:		External stores:	
C1	On the stage	E1	Bath Street Garage
C2	Under the stage	E2	Old Reprographics Building
C3	Portland Street Attic store	E3	Tre’r Ddol Chapel
C4	Bath Street store		
C5	Archaeology Gallery		
C6	First floor balcony storage areas		
C7	Picture Store		
C8	Education Room		
C9	Coliseum Attic Room		
C10	TV and radio storage areas		

The detailed results of this review are set out in the collections review spreadsheet in Appendix A.

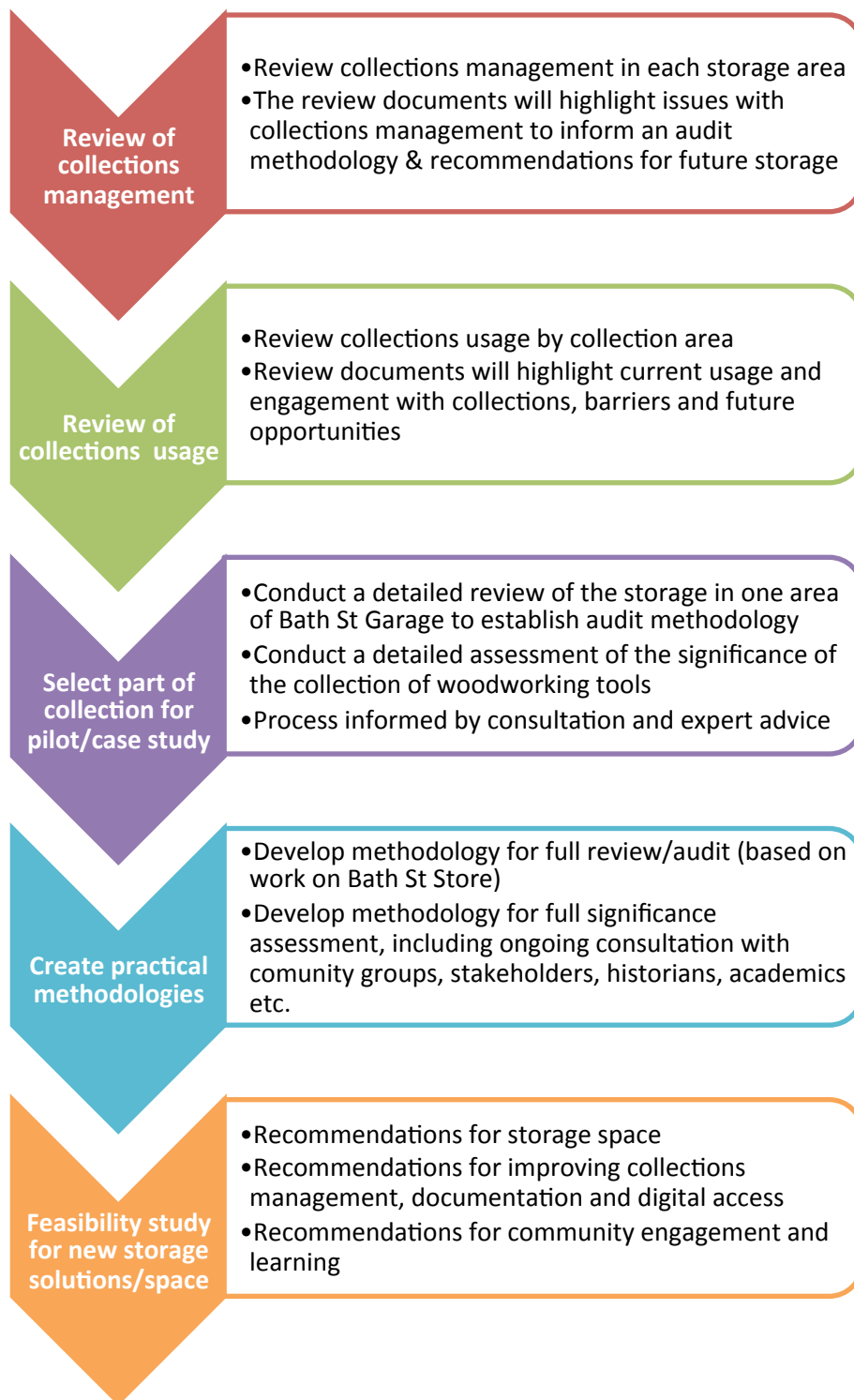
The **usage of the collections** was assessed by collecting area. The museum’s Collection Development Plan outlines the fourteen collecting areas covered by the collection. As the storage areas are used for a wide variety of types of material it was agreed that understanding usage by theme would be the most effective way to understand how the collection is currently used. The themes used as review units for this assessment are:

Agriculture	Geology Specimens
Archaeology	Maps and Charts
Books and Documents	Medals and Medallions

Coins, Tokens and Banknotes	Natural History Specimens
Costume and Fabrics	Pictures and Prints
Crafts, Trades and Industries	Photographs
Firearms	Social History

An initial assessment of significance was included within this usage review. More detailed work on significance assessments can be found below in section 2.4.

The methodology for this part of the project was developed through discussion with the museum team. The overall approach during this part of the project is set out in the flow diagram below.



2.2 Results of collections review – management and use

2.2.1 Collated results

In order to create an accessible overview of the current management and use of the collection, the results of the two assessments have been combined. By taking account of where the various types of collection are stored, the table shows the overall scores for each collection theme to give a quick picture of where there are issues that need to be addressed. For the collections management assessment when a collections type is stored in several different locations, the lowest score for each criteria is presented to highlight key issues and where collection care is compromised.

The usage of collections was reviewed through discussion with the museum team. The results are presented in a table in Appendix A, which outlines previous engagement activities across all collection areas as well as potential for future use, known significance and gaps in knowledge. For the collections usage assessment, the highest scores achieved for items within a collection area are recorded to show the level of use achieved. The summary highlights where there is scope for greater use and understanding of collections.

Review of use and management collection area

Organisation: Ceredigion Museum		Collections usage					Collections management						
Surveyor(s): RD and museum staff		A SUPPORTS LEARNING	B ENQUIRY / RESEARCH	C PRELIMINARY SIGNIFICANCE	D CURRENT ACCESS FOR USERS	E AUDIENCE APPEAL / MARKETABILITY	F STORAGE + DISPLAY - SECURITY + EMERGENCY PLANNING	G STORAGE + DISPLAY - SPACES + RACKING etc.	H STORAGE + DISPLAY - PACKING + DISPLAY MOUNTS	I STORAGE + DISPLAY - ENVIRONMENTAL MONITORING + MANAGEMENT	J COLLECTION ITEMS - CONDITION ASSESSMENT	K COLLECTION ITEMS - OWNERSHIP	L CATALOGUING / DOCUMENTATION
Date: Jan - March 2019													
Collection area	Storage locations												
Agriculture	E1, E3, C1, C3	2	2	2	3	2	5	5	5	5	4	3	3
Archaeology	E1, C5	2	2	2	3	2	4	5	5	5	4	3	3
Books and documents	Transferred to archives												
Coins, tokens and banknotes	C7	3	2	2	3	2	4	5	2	3	3	3	3
Costume and fabrics	E2, C3	2	2	1	3	2	4	5	2	3	3	3	3
Crafts, trades and industries	All areas	2	2	1	3	2	5	5	5	5	4	3	3
Firearms	E1, C7	4	4	3	3	3	4	5	5	5	4	3	3
Geology	C5	3	2	3	3	2	4	5	4	3	4	3	3
Maps and charts	C7	2	3	3	3	2	4	5	5	5	4	3	3
Medals and medallions	C7	3	2	3	3	2	4	5	2	3	3	3	3
Natural History specimens	C1, C5	2	2	2	3	2	5	5	5	4	4	3	3
Pictures, prints & art (contemporary, ceramics, 3D, sculpture & digital)	E3, C7	2	2	1	3	2	4	5	5	5	4	3	3
Photographs	C7	2	2	2	3	2	4	5	4	4	4	3	3
Social history	All areas	2	2	2	3	2	5	5	5	5	4	3	3

2.2.2 Summarised results of collections review

For each of the review criteria (Audience/marketability, Supports learning and so on) a separate summary is given below, outlining areas where there are issues and opportunities and highlighting what work is needed to address these. (A score of 1 is optimum)

Collections usage overview		
	Summary of results	Issues, barriers and opportunities
Supports learning	<p>Across all but one the score was 2. This highlights that many items across the collection:</p> <ul style="list-style-type: none"> - Have been used in formal and/or informal education and training programmes - Have clear potential to support planned future learning objectives / programmes <p>Many of the collection themes scored 3, highlighting their potential for use in learning programmes and to support interpretation of other parts of the collection for learning in the future.</p> <p>Most of the current outreach and learning work involves the handling collection rather than accessing collections that are in storage.</p>	<p>Make greater use of the diversity and depth of collections in engagement and learning work, both formal and informal.</p> <p>Develop new ways of working with collections, learn from best innovative practice elsewhere, focussed on engaging audiences directly with collections.</p>
Enquiry/research	<p>Across all collection areas the highest score is 2. This highlights that many items across the collection are:</p> <ul style="list-style-type: none"> - Used to support academic or other research - Cited by museum, archive or library staff when answering enquiries - Are of interest to academic/special interest researchers and have potential for engaging target audiences 	<p>Encourage collections research by engaging with researchers and academics.</p> <p>Integrate research into collections records to improve ability to engage wide range of audiences.</p> <p>Improve documentation to share collections with wider audience, including the development of digital access.</p>

Preliminary Significance	<p>Across all collection areas the highest score is 1. This highlights that many parts of the collection:</p> <ul style="list-style-type: none"> - Relate to topics /activities of core interest to our target audiences - Support understanding of other material in our collections - Are good/unusual or archetypal example/source relating to topics activities of core interest to our organisation and its target and/or wider audiences - Are outstanding/unique example/source relating to topics or activity of core interest to our target audiences - Are well-provenanced with links to person or organisation of core interest to our target audiences - Are of a type rare in UK collections <p>Overall the scores vary between 3 and 1, largely depending on the level of collections knowledge available to staff and what previous work on significance has already been undertaken. Gaps in knowledge have been identified for a wide range of collection types.</p> <p>External significance assessments have been completed for the taxidermy/natural history and art collections. An overview of the significance of the full collection has highlighted the level of significance of key aspects:</p> <p>Local/regional significance: Agricultural, archaeological, natural history/taxidermy collection</p> <p>National significance: R.J. Thomas Wesleyan Methodist Collection, seafaring/maritime, carthenni (welsh blankets), furniture, horological, Welsh costume</p> <p>International significance: Art collection, quilt collection, iron age wooden figure</p>	<p>Address key gaps in collections knowledge to develop greater understanding of scope and meaning of collections through engagement with specialists and specialist groups.</p> <p>Complete full significance assessments in partnership with the local community, academics, stakeholders and visitors to explore the many ways in which collections are significant.</p> <p>Develop opportunities for future collecting to ensure the collections fully represent the diversity of the local area and range of audiences.</p>
---------------------------------	--	--

Current access for users	<p>Across all areas the score was 3. This highlights that many parts of the collection:</p> <ul style="list-style-type: none"> - Are available for research - Are available for display <p>The collections are catalogued using a Modes database, in which there are over 68,000 records. This database is available for all staff to use and is accessible to visitors/researchers onsite with staff assistance.</p> <p>Due to issues affecting physical access and the limitations of current cataloguing, many items are not available for display or research and access to the database is not freely available onsite to all visitors or online.</p>	<p>Improve access to collections through improved documentation/cataloguing.</p> <p>Improve access to collections through accessible database on-site and online.</p> <p>Improve physical access to collections through new storage facility</p>
Audience appeal/marketability	<p>Across most areas the score was 2. This highlights that many collection items:</p> <ul style="list-style-type: none"> - Relate to core topics of interest to target audience groups - Are cited in resources such as research guides, trail leaflets and collection guides aimed at relevant target audiences - Are used for short term display/requested for outward loan (for display) - Are used for public/community engagement projects - Result in requests for images for reproduction 	<p>Use of collections for engagement is not uniform across all collection areas, some being used much more often than others.</p> <p>Research and consultation is needed to understand potential audience appeal and marketability.</p>

Collections management:		
	Summary of results	Future requirements and standards
Security & emergency planning	<p>Across all storage areas the lowest score was 5. This highlights key issues that need to be addressed:</p> <ul style="list-style-type: none"> - Material stored at floor level due to lack of space and inadequate equipment - Storage areas part of unlocked spaces with unsupervised access e.g. the stage 	<p>Storage spaces must be fully secure with controlled access and ensure museum meets best practice in emergency planning.</p>

<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Spaces and racking</p>	<p>Across all storage areas the lowest score was 5. This highlights key issues that need to be addressed:</p> <ul style="list-style-type: none"> - Collections stored in shared spaces with non-collection items - Storage racking and cabinets insufficient and/or unstable and inappropriate for stored material e.g. rusty shelving, items standing on floor - Health and safety risks for staff – attic spaces have low beams and ceilings, trip hazards, items stored at height - No space for handling/inspecting items - Material overcrowded on shelves - Bad/no lighting and poor ventilation - No work areas/treatment areas or fume cupboard for safe use of chemicals - Maximum load restrictions unknown for certain spaces - Accessing items is difficult and causes damage to objects - Restricted access in some stores, including no level access and unsecured ladders - Lack of staff facilities – toilet, phone, sink 	<p>Dedicated collections storage spaces.</p> <p>Sufficient and appropriate specification of racking/shelving and storage equipment including ladders.</p> <p>Easy access to spaces for staff and visitors Improved facilities for staff – work and office spaces, toilets, phone.</p> <p>Designated work areas – workshop, conservation studio, learning space.</p> <p>Appropriate environment for care of collections – lighting, ventilation.</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Packing and display mounts</p>	<p>Across all storage area themes the lowest score was 5. This highlights key issues that need to be addressed:</p> <ul style="list-style-type: none"> - Not all objects dust protected or boxed in dirty uncontrolled environment - Items inadequately protected and supported, e.g. Welsh hats - Mixture of packaging materials includes non-conservation grade materials - Objects overcrowded in boxes, rolls and on rails (quilts and blankets) - Acid free tissue needs replacing and/or use reviewed 	<p>Review of current packaging and storage needs of objects.</p> <p>Focus on using less packaging to make collections more accessible and cut down on use of materials.</p>

Environmental monitoring and management	<p>Across all storage areas the lowest score was 5. This highlights key issues that need to be addressed:</p> <ul style="list-style-type: none"> - RH and temperature unstable and liable to significant fluctuation outside acceptable range - Dehumidifiers broken - Appropriate environmental conditions for different material types stored together not achieved - Damage to building fabric - damp from roof leaks, walls unstable and shedding dust - Uncontrolled artificial light, and daylight not always excluded - Inaccessibility makes pest control and monitoring impossible in some spaces - Inaccessibility makes cleaning regime impossible in some places - Temperature in office space used for storage is unsuitable for collections 	<p>Improve environmental conditions to meet basic collections management standards relating to RH, temperature, light, pest control and housekeeping.</p>
Condition assessment	<p>Across all storage areas the lowest score was 4. This highlights key issues that need to be addressed:</p> <ul style="list-style-type: none"> - Poor environmental conditions cause deterioration of metal objects, mould growth, pest damage - Difficult access to objects means that condition checks are only carried out when items are to be used - Some items are incomplete/damaged or deteriorating, and some are fragile and in need of conservation - Items are not protected from dust/dirt - Items are vulnerable to damage from knocks/movement in overcrowded stores - Potentially volatile/hazardous substances within collections are not identified or treated/stored appropriately 	<p>Audit of collection to include condition assessment of all items.</p> <p>Improve environmental conditions to meet basic collections management standards.</p>

<p style="text-align: center;">Ownership</p>	<p>Across all storage areas the lowest score was 3. This highlights key issues that need to be addressed:</p> <ul style="list-style-type: none"> - Not all items marked with a unique identifier - loss of labels, items not accessioned before placed in storage, some Aberystwyth Yesterday items not accessioned - Use of temporary numbers - Provenance is recorded but lacks detail - All recent in/out loans agreed and have documentation, older loans both in and out do not, programme to address this in place 	<p>Retrospective documentation and review of supporting documentation as part of project.</p> <p>Audit of collection to address issues with loan documentation and enable checking and updating of records.</p>
<p style="text-align: center;">Cataloguing/documentation</p>	<p>Across all storage areas the lowest score was 3. This highlights key issues that need to be addressed:</p> <ul style="list-style-type: none"> - Most material documented to SPECTRUM standard minimum and basic catalogue entries on computerised Modes database - Existing catalogue data accessible to all staff - Some items not accessioned or catalogued - Incomplete location and movement recording, e.g. no bay or shelf locations - Many items not photographed - Due to lack of information/knowledge about geological specimens, some are not catalogued - Brief description/commentary field not always complete and description very technical - Paucity of contextual information and lack of object history files? 	<p>Develop programme of updating and expanding catalogue records.</p> <p>Improve location and movement control Integrate information from object history files and contextual details into Modes records.</p>

2.3 Consultation and engagement during the development of this project

2.3.1 Introduction

Throughout the project we have met with stakeholders and potential partners to discuss the project and identify ways to work together. Section 1.6 describes how museum staff have engaged with community groups and organisations over the last few years. This has given the staff a strong understanding of different groups with different backgrounds and interests, and they have also drawn on their experience of delivering the Activity Plan for the HLF-funded New Approaches project. As part of the work to produce a pilot 'statement of significance' for the wood working tools, we undertook two workshops, with the aim of gaining better understanding about the tools and their significance and discovering people's response to the objects.

2.3.2 Stakeholder workshop

An initial workshop with stakeholders, museum staff and volunteers was an opportunity to introduce the consultant team and the project. Following introductions and a presentation by Stuart Evans (the museum technician), highlighting the issues with the current storage of the collections, the group took part in a SWOT exercise about the collection storage. These have been used to help identify the challenges and opportunities in section 2.1. The group also discussed the inaccessibility of the collections which are stored both at the museum and off site, the difficulty of undertaking collecting when stores are already too full, and the risks to the collections of inappropriate storage conditions. They appreciated the range of collection items, with lots of everyday and domestic items, and commented on the uniqueness of the collection which is well regarded locally and nationally. There are opportunities to expand the collections to tell new stories and collect objects for the future, and to make best use of technology to enable wider access and better environmental conditions for the collections. There are also opportunities to engage with new audiences and involve people in the process. The consultants explained the work plan and the tools used to undertake the collections review and statement of significance. The group also discussed current and potential audiences for this project, linking parts of the collection with particular groups.

2.3.3 Workshop with Coleg Ceredigion students

Students from Coleg Ceredigion were involved in the New Approaches project and made the display units for the new shop. We approached staff from the furniture making course about the potential for further involvement, and their response was very positive despite the tight timescales (due to college holidays), and a workshop was arranged. The group began by looking at the current display of woodworking tools in the museum. They liked the range of furniture as well as tools, and spent time examining joints and how the furniture was put together. They commented that some of the displays were very low in position, and the space (in the balcony) quite narrow, and that the bilingual text is difficult to follow (it needs better colour differentiation between the two languages) and the graphics and labels are tired looking. It would also be good to have more information close to the objects.

During the remainder of the workshop the group spent time considering a selection of the wood working tools that had been brought from the stores. They comprised a collection that came from a

carriage works, a set of tools that belonged to GT Ellis, and some wood turning tools. In pairs, the group then discussed the tools one at a time, answering questions about its purpose, how it feels, what it is made of, and whether they use something similar today in their work.



The group enjoyed discussing the idea that the tools were made to last, and therefore differ from modern power tools which are discarded once the battery stops charging. They also noted that some tasks in the past needed lots of tools, but today they would need only one tool which is capable of doing several functions.

During the workshop the museum Curator facilitated a value mapping exercise, to explore what values the group shared. This approach to understanding values is based on the work of the Common Cause Foundation and defines values in terms of ten universal value groups which include areas such as power, security and conformity. The students and staff were given a series of statements, based on these value groups, and asked to select four that they strongly identified with. The responses were then plotted onto a universal values map and the results fed back to the group, highlighting the values they share as a group.

2.3.4 Workshop with wood working specialists

Participants were invited through the Men's Shed group, museum volunteers, a retired museum curator, *Tir Coed* and the mid Wales Woodturners Association. Nine people participated in this workshop, which followed a similar pattern to the workshop for the students, with the same set of tools. The group did not review the current displays but focused on the selected tools. They considered questions that reflect the themes of the significance statement, looking at the value of the collections in terms of history, aesthetics, social, scientific/ technological, provenance and rarity.



They were fascinated with the collection, many recognising tools they currently use or were used by their fathers, and they spent time reminiscing. They commented that almost all the tools are blunt and would have been kept sharp by using an oil cloth and sharpener. They also noted that in the past people shared tools, and that some of these examples are very good quality and would have been an investment. The values mapping exercise undertaken with the students was also completed with the workshop group, as a way of exploring the values they share.

The responses from both workshops have been included in the statement of significance for the woodworking tools in section 2.4.2 and 2.4.3 below.

2.3.5 Men’s Shed and Cletwr Community group

Part of the museum collections are stored in a historic Wesleyan Methodist chapel at Tre’r Ddol, next to the community-run shop and centre – *Cletwr*. The chapel is owned by a trust, and if the collections are moved to a new location a new purpose will be required for the chapel which, under the terms of the trust, must be an appropriate use of the historic building which allows public access. The local community has a strong interest in the future use of the chapel, and we arranged to discuss opportunities with members of the Men’s Shed and the community group which runs *Cletwr*. The Men’s Shed group use a shed adjacent to the shop to store equipment and would like better premises. *Cletwr* has provided a focus for community activity and they would like to have a place that interprets the local history. *Yr Hen Gapel* could be developed into a bunkhouse with heritage interpretation, managed through *Cwmni Cletwr*. The museum is liaising with local residents to gather suggested uses for the building and build on the interest already shown to commission their own feasibility study for the *Hen Gapel*.

2.4 Developing the statement of significance for the woodworking tool collection

2.4.1 Pilot study methodology

A pilot ‘significance assessment’ focussed on the woodworking tools to help to develop a template for developing the significance methodology that follows in section 3 of this report. The process was informed by the two consultation workshops, one with staff and students from Coleg Ceredigion and the other with a range of people with an interest in and practical experience of, working with wood and historic collections, as described in 2.3.3 and 2.3.4. above. A range of specialists and people who

have worked with the collection in the past were also contacted to gather opinion about the collection and to help to answer questions about its significance. These individuals are listed below, and the table also shows who was able to respond to the request for a contribution. These contributions can be found in Appendix B.

	Role	Response received?
Helen Palmer	County Archivist & Records Manager, Ceredigion Archives	Yes
Ollie Douglas	Assistant Curator, Museum of English Rural Life	Yes
Bob Shaw	<i>Tir Coed</i> Trustee and professional woodsman	Yes
Michael Freeman	Historian / Ceredigion Museum Curator 1984-2012	Yes
Stuart Evans	Former Technician, Ceredigion Museum	Yes
Roger Bray	Volunteer, Ceredigion Museum	No
Emyr Davies	Conservator, NMW	No
Gareth Beech	Senior Curator: Rural Economy, NMW	No

As well as seeking views on the collection, information was also gathered from the museum's Modes database, to understand the provenance of the collection, what is already known about it, and explore opportunities for developing a greater understanding of significance in the future. The information gathered has been collated into an overview, which contains the key parts of the responses from specialists and a selection of feedback from the workshop sessions, setting out all the questions about significance which are suggested in the MALD framework, and providing answers where possible to create an overview of what is known. This information has also been set out in a more formal Statement of Significance, using a template adapted from the MALD approach. The values mapping exercise undertaken during the consultation workshops was also used to inform the ways in which significance is assessed.

2.4.2 Significance assessment overview

Ceredigion Museum Significance Assessment Collection area: Woodworking tools

Detailed description

- What is it made of?
- What does it look like?
- What is the size of the collection? What are the dimensions of the object: height, weight, width & length?
- How was it made?
- What are the object or collection's key characteristics?

ACCOUNT BOOK adjustable spanner adze ADZE anvil ARCHIMEDIAN DRILL **AUGER** awl AWL axe AXE beading
plane BEADING PLANE BENCH BENCH VICE BEVEL BILL **BIT** BLADE BLOCK BLOCK PLANE boat plane BOOK
BOW SAW box BOX BOXING ENGINE brace **BRACE BRACE BIT** BRADAWL BRUSH BUCKLE CALLIPERS
CAN CARPENTER'S BOOK CARPENTER'S BRACE CARPENTER'S CHEST CARPENTER'S COMPASS CARPENTER'S GAUGE
CARPENTER'S MARKING GAUGE CARPENTER'S SQUARE carpenter's tools carpenters tools CART WHEEL CENTRE BIT
CENTRE PUNCH CHEST chisel **CHISEL** CLAMP CLAW HAMMER COACHMAKER'S ROUNDER coffin
plane COFFIN PLANE COFFIN PLANE IRON COLD CHISEL COMPASS convex jack plane CRAMP CROSS CUT SAW
CROWBAR cutter CUTTER DEVICE DIAMOND POINT BIT DIVIDER DIVIDERS DOCUMENT DOG DRAW BLADE DRAW
KNIFE **DRILL** DRILL BIT END-GRAIN AUGER ENGINE file **FILE** FOLDING RULER FORMER FRAME SAW FRETSAW
gauge **GAUGE** GAUGE/WEDGE **GIMLET** GIMLET BIT glue glue pot GLUE POT gouge **GOUGE** GRAINER
grooving plane GROOVING PLANE **GUAGE** HACKSAW **HAMMER** HAND DRILL HANDLE HAT SMOOTHER
HORSE IRON jack plane JACK plane JACK PLANE JEMMY JOINT KEY KEYHOLE SAW KNIFE LATHE leather worker's rotary
spiker LEVEL **MALLET** MARKER marking gauge **MARKING GAUGE** MATERIAL MEASURE MITRE BLOCK mortice
chisel MORTICE CHISEL moulding plane **MOULDING PLANE** NAIL NEWSPAPER OAK

ogee plane OGEE PLANE OIL CAN OIL STONE OUTSIDE CALLIPER ovello plane OVELLO PLANE PAMPHLET PANEL
GAUGE PARALLEL RULER paring chisel peg PENCIL PICTURE PINNERS PIT SAW

PITCH POT **plane PLANE** PLANE IRON pliers PLIERS PLOUGH PLANE PLOUGH

PLANE IRON pot POT **PRINT** PROTRACTOR PUNCH RASP rebate plane REBATE PLANE rebating plane
REBATING PLANE REST RIP SAW rope ROUNDER router **ROUTER** ruler RULER SASH CLAMP SASH PLANE saw

SAW saw set SAW SET SAWING HORSE scalple SCRAPER scratch plane SCRATCH STOCK SCREW

screwdriver **SCREWDRIVER** SCRIBE SCRIBER SCRIVEN set SET SET SQUARE SHARPENING STONE SHELL
BIT SLACK SLIDING BEVEL smoothing plane SMOOTHING PLANE spanner SPANNER SPIRAL WOOD BIT SPIRIT LEVEL
spokeshave **SPOKESHAVE** square **SQUARE** STAPLE STOCK STONE STRAP string tape measure TAPE

MEASURE **TEMPLATE** TENNON SAW TENON SAW TIMBER DOG tool TOOL TOOL CHEST TRI-SQUARE TRYING
PLANE T-SQUARE TURNING CHISEL TURNING GOUGE TWEEZERS TWIST AUGER V-GAUGE VICE WEDGE WHEEL
witches tooth **WOOD** WOOD VICE

Simple names tag cloud generated from Modes records

Within the Ceredigion Museum collection there are over 1,300 items which are classified as being related to carpentry, turnery and the work of wheelwrights, cartwrights, coachbuilders and shipbuilding. A large number of the tools bear the marks of many commercial makers; many were also made by the carpenters and craftsmen who used them. The names of owners also appear on some of the tools. Together the collection represents a wide range of crafts and their role in everyday life in the past – the lives of both the crafts/tradespeople and those who purchased and/or used the products they made. In general terms, the collection covers the trades listed below:

Carpentry

In the early 20th century the carpenter was one of the most important craftsmen in the village or town. He was expected to make or repair a wide range of wooden items. The carpenter was usually involved with large timbers, sawing and nailing simple joints. The tools are mainly large basic types of adze, axe, saws, piercing tools, chisels and hammers. Measuring and testing tools are also included in the tool box.

Joinery

Joiners produced furniture and fittings made from smaller pieces of jointed wood, forming frames, sash windows, staircases and decorated panelling. The tools used were similar to those of the carpenter but would also include a selection of planes for creating various mouldings.

Boat building

The construction of a sailing ship required the skills and co-operation of a number of craftsmen, including the shipwright, who constructed the hull of the vessel, and worked from scale plans. Tools include scale plans drawn with the aid of the arcs and crescents of the draughtsman’s curves.

Cabinet making

Cabinet makers used local wood but also more exotic woods from overseas, such as walnut, mahogany and satinwood. As these woods were expensive they were often used as veneers (thin layers of wood stuck onto cheaper wood). The tools required were similar to those of the joiner, with the addition of a special range of equipment for veneering, marquetry and similar decorative work.

Tools in the collection also represent the work of **wheelwrights, coach builders** and **wood turners**.

Key values

A. History

<p>Who previously owned it? Where was it made? Who made it? What was its function? When was it acquired by the institution?</p>	<p>The collection is well documented within the museum’s Modes database and items were collected between 1972 and the present day. The items date from the 1760s onwards, the majority dating from the late 19th century.</p> <p>Most items within this collection were acquired via donation: gifts and bequests make up 58%, while 31% of items were purchased, many at auction during the 1970s and 1980s. The majority of those which were bought at auction do not have accompanying contextual information, but some records mention which local areas the items came from and some name the associated individuals, but most records do not.</p>
---	--

<p>Why was it collected?</p> <p>How was it acquired? Donation or purchase?</p> <p>Does it have a direct connection to a historical event, person, group etc?</p> <p>Does it represent a particular theme or process or pattern of life?</p> <p>How does it relate to the history, geography or environment of the place where it was created or used?</p>	<p>Several groups of tools that were acquired through donation have additional information about their owners and use, including several group acquisitions. Examples of the associated information include:</p> <ul style="list-style-type: none"> • Group of 55 tools belonging to Mr Andrews who fought in World War I. The tools include gauges, a square, awl, planes, ruler, knife and cooper's draw knife • Group of 42 tools dating from the 1880s from Mr Guile of Bow Street, Ceredigion. These items include brace bits, chisels, gimblett, folding rule and coffin plane. The collection also originally included an indenture document between apprentice William Harris and William Wilson, a cabinet maker, this dates from 1876. The name W.Harris is marked on several of the tools. • 36 items dating from 1850-1920 donated by Mr Morris Jones. The items belonged to the donor's grandfather and great grandfather who lived in Rest, Llanafan, and worked at the Rest carpenter's Shop and potentially also the Rest Saw Mill. Documents relating to the Saw Mill are held by the RCHAMW and are accessible through Coflein, their online resource, and also at Ceredigion Archives http://archifyd-credigion.org.uk/catalogue.php?sched=adx.1140.html&lastsearch=rest%20mill • 59 items donated, which belonged to Trefechan carpenter T.O.Mathias. These include a block hammer, mallet, files, auger drill bit, brace and spokeshave • 28 items donated by Mr and Mrs Thomas and associated with the Thomas Carriage Works, Southgate, Aberystwyth. The milk float on display in the museum was also made by the Carriage Works. Information (including photographs) about the Carriage Works and its owners is available through the Peoples Collection Wales website https://www.peoplescollection.wales/collections/377885 • 24 items donated by Alderman Richard Jenkin Ellis, twice mayor of Aberystwyth. The tools belonged to G.T.Ellis and many are stamped with his name. <p>Helen Palmer, Ceredigion County Archivist, described the type of research which would enable greater understanding of the historical context of the collection, and made specific suggestions for the tools belonging to G.T. Ellis.</p> <p><i>"We could probably track him and his family on the census, find his home on maps, find his business in Trade Directories. We could seek advertisements in historic newspapers, and perhaps further details of life events (marriage and death/burial) which might also be discovered in parish registers (although, see below, the family became Baptists at some point). There is one item which relates specifically to R.J.Ellis [A programme from R.J.</i></p>
---	--

Ellis's Memorial Service in 1976] but that would give us a jumping-off point into the Aberystwyth Borough records which should contain details of his political and civic life as Alderman and Mayor, and into newspaper reports (perhaps including an obituary) which would serve to contextualize the family and perhaps the collection."

The tools are historic evidence of rural crafts in the Ceredigion area, the development of trades and the lives of those involved. They are also linked to many other parts of the collection – including furniture, building, ship and maritime history, industry and other trades.

The workshop with **Coleg Ceredigion** students provided opportunities to discuss how different tools were used:

Rick demonstrated how to hold the augur and explained how it was used





"She's for cutting holes for putting tenons into mortices, for the construction of buildings. The handle is made from turned oak. The edge of the augur has a slightly sharp edge. It would be used in a clockwise direction and turned into the wood to make a good hole for a peg."


Julie talked about one of the planes and showed how it should be held:



"It's a block planer, it isn't flat as it was used to plane curved surfaces. Used to plane the wood, it would take off the wood layer by layer. Different planes were used for different types of wood. To use the plane: hold the back with one hand and cup your other hand on the front, going one way following the grain."

B. Artistic/aesthetic

<p>Is / Was the design influential or innovative?</p> <p>Is the design / construction of high quality?</p> <p>Does it represent a style, type, school or design?</p>	<p>Many of the tools were produced by particular commercial tool makers, some of which are high quality. Examples include W. Marples & Sons, A. Mathieson & Son, Glasgow and Rd Melhuish of London. Melhuish won industry awards for their tools, and online catalogues help to identify them: for example, the dovetail saw that belonged to G.T.Ellis may be represented in this catalogue: http://www.blackburnertools.com/articles/rose-tools-catalog-archives/pdfs/melhuish-no-21-i.pdf</p>  <p>Participants in both consultation sessions made comments about the aesthetics of the tools, noting that they can be used to understand the relationship between the craftsman and their tools, the care with which they looked after them, and in many cases the time they took to make them themselves.</p> <p>The Coleg Ceredigion group highlighted the design of one of the rebate planes (pictured), describing how it was used but also commenting that the maker would have taken time to create a tool that was physically attractive as well as functional, adding shape that made it an attractive tool to work with.</p>  <p>The tools therefore represent the craftsmen who made and used them. They created the tools they needed for specific tasks, and if no suitable tool was available, they would make one. For woodworkers, they have great aesthetic merit in the style and quality of design and craftsmanship.</p>
<p>C. Social</p>	
<p>Does it represent relationships or symbolise beliefs, ideas or cultures?</p> <p>Does it have a particular/demonstrable meaning to a specific group in the community, or the whole community?</p>	<p>Through additional research it will be possible to explore the lives of people who used some of the tools, their roles in the local community and the working relationships that made up their working lives. In a similar way it may be possible to explore the relationships between people and the items they bought for their homes and the status they represent. This may be supported by exploring the uses of the tools alongside other parts of the collection, such as furniture and treen, spoons and bowls.</p>

<p>How is this meaning and attachment demonstrated? Is it iconic within the collection? An image/object that is presented and has memorial status?</p>	
<p>D. Scientific / Technological</p>	
<p>Is it in working order? (moving parts i.e. machinery)</p> <p>Does the object/collection have demonstrable relevance to science or technology?</p>	<p>Many of the items have working parts, some in working order. One of the best ways to understand the objects is to see them being used. Many would benefit from conservation cleaning as they have been in storage and are not fit for current use.</p>  <p>The tools demonstrate woodworking techniques used in the past and highlight the changes that have taken place in production methods. A response from one participant in the workshop with Coleg Ceredigion students shows how they would have been used and how tools have changed:</p> <p><i>Jess talked about the marking gauge</i></p> <p><i>“The marking gauge is used to mark cut wood and to cut out with a saw, to make a line out of it. It is very light and smells of old toolbox. They don’t have these anymore. There is a little corkscrew in the middle to adjust it up and down. It is easy to make a straight line out of it.”</i></p> <p>The group also mentioned that many of the tools are now obsolete as the tasks they were made for are now done by single pieces of equipment, such as electric routers and power tools.</p>
<p>E. Community value and impact</p>	

How do people respond to it?
 How do people respond to its history and stories linked to it?
 What values do people attach to it?
 How does the object make people feel?
 What emotional response does it produce?



The consultation workshops demonstrated that the tool collection has clear relevance and meaning for groups today, and that they ascribe different values to it. The responses include:

Several attendees at the **Significance Workshop** selected G.T.Ellis’s Melhuish saw to talk about in more detail. They expressed their thoughts on the beauty of the item and how it felt to hold a tool that was so well made and had been so well cared for. Film of this discussion can be viewed here: <https://vimeo.com/363323901>

Their conversations suggest that they understood the value of the saw in terms of the care its owner took of it, and appreciation of the workmanship that made it.

In his response to the woodworking tool collection, local woodsman Bob Shaw suggested that the value of the tools lies in their relevance to current environmental movements and could be used by groups who wish to revive traditional skills and ways of life:

“There are a large number of tools now attracting a resurgence of interest especially with regard to Climate Change, Zero Carbon practicalities and Social Inclusion, Health and Wellbeing, etc. These tools include: hayrakes, Pitchforks, Sythes, Horsedrawn machinery, Gardening tools, Woodworking tools, Axes, Crosscut saws, Felling saws, Pitsaws, Sharpening Jigs and devices, also numerous Handcraft tools, Basketry, Weaving, Needlecraft, etc. The museum collection allows important insight into practical use of these tools. For example, I recently photographed a Scythe Cradle in the Museum and was able to replicate it and help to mow a field of ripe wheat.”

Comparative criteria

F. Provenance

<p>Is it related to a particular place/collection/object?</p> <p>Is there good documentation for the object/collection?</p> <p>Is it a primary source?</p> <p>Can you provide evidence for the links to people, places etc. that the object or collection claims to have?</p>	<p>Some kind of provenance is provided for the vast majority of items, but the detail is in many cases limited to donor information and does not aid understanding of the history or use of the object, or social history.</p> <p>Michael Freeman, Curator of Ceredigion Museum during 1984-2012, explains the rationale for collecting items which sometimes lacked provenance:</p> <p><i>“In most cases, we simply don't know the detail, nor did the donors. It was my policy to collect items which had little additional information (without expectation of keeping them for ever) in order to enable someone at some time to research their significance. This is exactly what happens with archaeological material for which there is little if any supporting information. It is not until a pattern begins to emerge in various aspects of the items (design, materials, method of construction...) that real significance may become apparent (and the significance will change with different approaches to history, and new finds).”</i></p>
<p>G. Rarity / Representativeness</p>	
<p>Does it have meaning to a place/community/individual?</p> <p>Are there any other examples in museums locally, regionally or nationally?</p> <p>How does it relate to these other examples?</p> <p>Is it one of a kind?</p>	<p>The collection has meaning locally, providing evidence of crafts and trades across Ceredigion through time. It would be useful to explore other similar collections to understand processes, uses of the tools and the type of research that could be carried out.</p> <p>Ollie Douglas, Assistant Curator at the Museum of English Rural Life, suggested that in addition to the MERL collection, other relevant collections include: St Albans (Salaman collection), Birmingham (Pinto Treen collection), High Wycombe (chair-making and bodging material), and a few other rural museums including Weald & Downland Living Museum.</p> <p><i>“There are specialist tool and woodworking collections in a number of places as well as with us, but we hold the Tools and Trades History Society library as well as a fairly comprehensive collection of this kind of material. The TATHS (Tools & Trades History Society) may be worth approaching.”</i></p> <p>The most relevant geographically and culturally would be the collection at the National Museum of Wales.</p>
<p>H. Condition or completeness</p>	

<p>Do you consider the item's condition to be: Good, Fair, Poor, Very Poor? Is there damage? How did this damage occur?</p> <p>Has it been altered? What do the alterations tell us about the history of use? Has it previously been conserved/restored? Is it complete (as in obvious loss, missing lid, handles etc)?</p>	<p>A condition assessment was carried out on many of the tools as part of the <i>Hadau</i> project. These assessments have not been added to the Modes records, but they highlight that condition ranges from good to very poor. This assessment was used to select objects suitable for display, based primarily on their condition and functions. Many of the items are damaged and some have (have had) woodworm.</p>
<p>I. Interpretive capacity</p>	
<p>Is the object or collection currently used for research/learning or outreach?</p> <p>Does it have potential to contribute to research, learning or outreach?</p> <p>Does it support or raise profiles on local, regional, national or international scales?</p> <p>Is the collection often requested for loan? Why?</p>	<p>The tool collection was assessed and reviewed as part of the <i>Hadau</i> project, working with staff from <i>Tir Coed</i>, woodsman Bob Shaw, and volunteers, to develop greater understanding of the tools and their uses, assess their condition, and establish which are suitable for display. This project led to the creation of a new permanent display about woodworking, which highlights the work of the carpenter and other tradespeople, the properties of different woods, as well as woodworking techniques such as making joints and the use of different tools.</p> <p>The tools are not currently used for learning or engagement. Contributors also suggested future engagement opportunities and uses for rationalised objects:</p> <p>Bob Shaw: <i>"Some need restoration and could provide links with other organisations such as: The Landworkers Alliance, local charities, organic growers and various woodland groups. Restoration workshops could also be a possibility."</i></p> <p>Ollie Douglas (MERL): <i>"There are also tool banks/libraries and tool reuse charities that would be worth knowing about in case of duplication, deaccession etc."</i></p>

2.4.3 Statement of significance

Museum name	Ceredigion Museum			
Name of assessor	Ruth Darling (Headland Design)			
Date of assessment	August 2019			
Object / collection / batch name	Woodworking tools collection			
Object accession number or collection sequence	Range of accession numbers			
Current location	Bath Street Garage, Bath Street Attic store			
Brief object/ collection description	Over 1,300 woodworking tools relating to a wide range of trades and craft activities			
Materials used in construction	Wood, metal			
Size	Varied			
Condition assessment very poor / poor / fair / good	Condition of the collection ranges from very poor to good			
Photograph or drawing	N/A			
Matrix assessment combination	TBC			
Detailed object description				
A diverse collection of more than 1,300 individual items collected over a period of 40 years. It consists of group accessions as well as individual acquisitions from a wide variety of sources, and includes material donated to the museum and purchases from individuals, families and auction houses.				
Detailed condition assessment				
The condition of the majority of the collection was assessed as part of the <i>Hadau</i> project, when a team of staff and volunteers audited and updated the catalogue records of all of the tools. They also conducted a quick visual assessment. Items in poorer condition were highlighted and not considered for display.				
Research and background				
Research was carried out during the <i>Hadau</i> project, including identifying the tools and researching the manufacturers. No other research has been undertaken and there is a lot of scope for gaining greater understanding of the tools, their users and uses. This is therefore a preliminary assessment, which needs to be added to as more is learnt about the collection.				
There is scope for working with Ceredigion Archives to place the tools in their historic context and several organisations could support this work, including the Tools & Trades History Society (TATHS).				
Compare: Related places and items				
Relevant comparable collections include the National Museum Wales and the Museum of English Rural Life				
Assigning significance through key criteria:				
Historic	Social	Artistic or aesthetic	Scientific, research or technical	Community value and impact
X	X			X

Is the provenance good or bad?		Mixed	
Is the object / collection rare?		No, only in a local context	
What is the object /collection representative of?		Local trades and crafts in Ceredigion, 18 th to 20 th century	
Name an institution that holds a comparable collection /object?		NMW and MERL	
Is the object / collection complete? As an object or a series i.e. pair of shoes, teapot with a lid, complete set of medals.		No	
Is there potential for interpretive capacity? What does it aid the interpretation of?		Yes - ability to interpret key trades and different types of woodworking as well as local industry. Opportunity to use to interpret other parts of the collection including furniture and social history collections more widely. There is scope to use the tools to interpret working life and home life.	
Free text box (for additional notes)			
Provenance	Rarity or representativeness	Condition or completeness	Interpretive capacity
	x		X
Degree of significance International / National (Wales or UK) / Regional / Local		Regional and local	
Statement of Significance			
<p>Currently, not enough is known to provide a definitive view of the significance of the collection, but the list below shows the potential for developing knowledge and understanding in terms of the different ways of viewing significance:</p> <p>Historic:</p> <p>Additional research would enable an understanding of:</p> <ul style="list-style-type: none"> • Local trade and tradesmen • Local firms and places of work e.g. Thomas Carriage works • Changing tools, processes and woodworking techniques over time • The pattern of life of local craftsmen, use of materials and the local craft economy <p>Social:</p> <p>The collection is meaningful to contemporary woodworkers who are interested in the tools as evidence of past skills and techniques. It also provides insight into the practical use of tools that were common in the past, and there has been resurgence of interest in these in relation to issues such as climate change, zero carbon practicalities, social inclusion and health and wellbeing. There are groups in the Aberystwyth area who are interested in working with the collections to explore these issues further</p> <p>Artistic/Aesthetic</p> <p>Woodworkers see the tools as beautiful objects that speak of past craftsmanship – both relating to the use of the tools and the manufacture of these tools as objects. They represent quality craftsmanship and offer a much-valued connection with the people in the past who worked with wood in the same way as they do today.</p>			

Community value and impact:

The tools enable people today to connect with the lives of people in the past by representing the work that craftsmen did. Some also represent the quality of this work and the strong commitment to professional and high-quality work. They have meaning for modern woodworkers and are important in the current resurgence of woodland crafts and woodworking trades.

Representativeness:

This collection represents key trades which operated in Ceredigion from the 18th through to 20th century.

Interpretive capacity:

Most of the collection is not currently used either for display or public engagement. Additional research would enable the tools to be used to explore the themes highlighted above and help to interpret other collection items, including furniture, agricultural tools and the social history collections.

2.4.4 Lessons learnt and recommendations

Working with others to assess significance

The process of contacting a range of people to contribute to the assessment process is time consuming. Most of the people approached were keen to be involved and several highlighted significant pressures on their time which meant that they could not feed into the process during this pilot stage, but they are keen to be involved in the future.

It is therefore vital that the process is planned well ahead and it would be useful to think about the people who are key to understanding significance before the process is started. Creating a 'wish list' of people and groups to collaborate with and contacting them in advance is essential. It is therefore recommended that the museum sets out a timetable at the beginning of the project for areas of the collection that will be included and in what order, so that a schedule for engaging with specialists and groups can be established at that point.

During the pilot process, suggestions were made for the best way to canvas support and collect feedback on the collections. For example, Ollie Douglas from MERL suggested using a virtual/crowd-sourced approach that could use networks such as the Rural Museums Network, Social History Curators Group, and others. There was no time to test this during the pilot study, but it may be a useful way of working in the future.

Options for rationalisation and disposal

During the consultation process, several suggestions were made for the reuse of objects if they were selected for rationalisation as part of the review and significance assessment. These included tool banks/libraries, tool reuse charities, and carrying out restoration work on tools in poor condition through links with organisations such as The Landworkers Alliance, local charities, Organic growers and various Woodland groups. As part of this approach it was suggested that it might be possible to run restoration workshops. It would be useful for project staff to maintain a list of these alternative uses and relevant contacts as the project develops, and these could also feed into the project activities, developing innovative ways to 'reuse' the collection with the support of partners and the local community.

Recording feedback

Contributions by attendees at the consultation sessions and workshops were recorded in several different ways. These included notes of conversations and comments, question sheets completed by participants which offered ideas using post-it notes, photographs of sessions, and one was filmed. These different sources of information proved extremely helpful when compiling the significance assessment for the tools. For example, it can be very difficult to capture the value that individuals place on objects without hearing their words and seeing the impact of the objects in the way they hold it, use gestures, and show joy in their faces. The Melhuish saw is an excellent example of this <https://vimeo.com/363323901>

It is therefore recommended that where possible the widest range of techniques for recording feedback be employed. Not all participants wanted to be filmed or recorded, and in these instances they were photographed holding objects and their comments were noted. This was an effective approach, resulting in engaging contributions from the Coleg Ceredigion students and staff.

2.5 Assessing commercial opportunities for the project

2.5.1 Environmentally Controlled Stores

The proposed new storage facility is designed to measure c.1130 square meters and, by using moveable storage racking, will provide 30% more storage volume than the current storage areas. Some of the racking will be used by Ceredigion Museum itself, but there is potential for up to 300 square meters to be rented out to other organisations that require environmentally controlled stores.

Charges for Archiving and Storage Space

In 2017 Historic England carried out a study of deep storage (commercial) facilities in England, with a particular focus on archaeological storage. The study defined 'deep storage' as off-site storage outsourced to a commercial facility, often based a long way away from the originating museum or repository. Two main providers of commercial deep environmentally controlled storage were identified: Deepstore in Winsford, Cheshire (located in a salt mine) and the National Conservation Service (NCS) in Upper Heyford, Oxfordshire (in reused aircraft hangers). Both facilities are particularly sought after for artefact, archaeological archiving and historic document storage. Deepstore in particular has built up a strong clientele of cultural organisations including the National Archives, the Royal Society and the Bodleian Library.

The table below shows the annual rental rates charged at both facilities. In addition, both facilities charge £1 to £1.10 per box for box retrieval and return. The NCS also charges £0.50 per box to be labelled and £1 per item if just a few items are removed from the box. A standard box was defined as measuring 0.017m³, which works out at 59 boxes in a cubic metre.

Venue	Location	Membership	Rent
NCS Deep Storage	Upper Heyford, Oxfordshire	£46 per year	£82/m ³ + VAT
Deepstore	Winsford, Cheshire	-	£63.57/m ³ up to 28.31m ³ £59.33/m ³ up to 56.64m ³

Source: Historic England, *Gathering Information on Deep Storage Facilities in England*, Research Report Series no. 40/2017

By comparison, the English Heritage Standard Box (0.017 m³) Storage Grant² for 2019/2020 is £20.61 (or £1,212 per m³), but this grant is a one-off life-time cover for storage of the box (i.e. not per year).

The 2017 Historic England study into the cost of deep storage archive facilities for museums also tried to make a comparison with the real cost of museum-based archaeological storage. Out of a sample of 14 museums, only one organisation was able to provide the information required within the project timeframe and in a manner that was fully transparent. Storage costs at Museum X (a freehold store in southern England that wanted to remain anonymous) worked out at £52.29 per m³ per year, inclusive of utilities, cleaning etc.

A follow-up study by Historic England published in 2019 (*A Survey of Fees for the Transfer of Archaeological Archives in England*), revealed significant differences in the way that collecting organisations set charges and use income derived from charging. Some have a single charge per unit regardless of size or type, while others apply a sliding scale based on type and/or size of the boxes deposited. Some organisations have an administration fee for the intake of the archive (ranging from £25 to £400), which may include a set number of boxes. Income from fees was generally quite low and varied significantly year on year, so the income is difficult to specify in forward financial planning. Crucially, none of the 63 collecting organisation surveyed in the study covered all storage costs for archaeological archives through charging fees for deposit. The study concludes that there is a general lack of understanding and capacity within collecting organisations around how to calculate and state accurate costs. Where the collecting organisation is part of a larger organisation (such as a museum within a local authority) the challenge is compounded by individuals managing the deposits often not having access to financial information, or costs being paid from a centralised local authority cost code, with a consequent lack of transparency for the actual and full costs of storage.

Broadly speaking, organisations based their fees either on the Historic England box grant level, the calculated cost of their storage or staff input, or by benchmarking against other organisations, and most used a combination of the methods above. Discussions around box grants showed a lack of understanding about how the grant was set, many participants believing that the grant amount represents a recommended fee price. With many organisations either basing their fees on the Historic England grant or calculating their fees on staff input rather than the full range of running costs, any organisation that would seek to fully cover the actual costs would find their fees significantly higher than those for any other collecting organisation against which they would benchmark themselves. The benchmarking method thus becomes a circular exercise and is of relatively little use, other than providing a sense check to see whether the proposed fees would be perceived as ‘too high’.

On average, collecting organisations received £5,765 (ex VAT) per year in income from deposition fees. As set out above, income is highly variable per year, as is the amount of space used, how the income is calculated and how much of the actual cost is off-set by these fees.

Nonetheless, it can be concluded that it is unlikely that the commercial potential of renting out surplus storage space at Ceredigion Museum’s new store will be greater than £5k to £6k per year.

Demand for Storage

² Storage Grants are available for the storage of physical archives from projects funded wholly or partly by Historic England or its predecessors. These are one-off payments to secure the future of the archive. Storage grants are normally paid directly to the receiving museum, but only if the museum submits an application.

Consultation with Ceredigion Archives (the country record office) on their potential future storage needs revealed no requirement in the short-to mid-term, but they may have requirements in the longer term (10+ years). A more urgent need would present itself if the conversion of Aberystwyth’s old lifeboat station on Queen’s Road as additional storage space for Ceredigion Archives does not go ahead, if tender quotes are higher than the estimated costs. At the end of May 2019, the project was awarded £114k from Welsh Government’s Transformation Capital Grant Programme. However, the likelihood that Ceredigion Archives’ project at the old lifeboat station will actually fall through (creating potential need for additional storage space in Ceredigion Museum’s new stores) is small.

Demand for storage space may not be limited to Aberystwyth and the surrounding area. Most UK museums struggle with storage space. A study carried out by Historic England in 2016 (*Museums Collecting Archaeology*) found that from the 200 museums they surveyed as part of the study, 23% who were previously collecting archaeology had stopped, lack of space being the most cited reason (91%), followed by shortage of expertise and staff resources (51%). More than half the responding museums who continue to actively collect archaeology now charge for deposition.

However, the practicalities of offsite storage are likely to mean that these museums/repositories will still need a dual strategy, with a local (in-house) store for material that requires regular assessment or monitoring and off-site storage for less frequently accessed and physically robust material.

2.5.2 Store Tours

Several museums across the country offer guided tours of their stored collections, including tours for school groups, researchers and ‘behind the scenes’ tours for those interested in a particular aspect of the collection and/or those who support the museum financially as Friends or Patrons. A list with sample charges for such store tours is included in the table below.

Museum	Tour	Duration	Size	Frequency	Price
London Transport Museum	Depot discovery Art & Poster store Design Icons	2 hours	15	Fri & Sat, 1x/month Feb-Nov	£12 adults, £10 under 18s, £10 concessions & Friends Private tours: £100 for 1-10 guests, £200 for 11-20, £280 for 21-30
	Acton Depot Open Weekend	11am- 5pm		3x per year (Apr, July, Sept)	£12 adults, £10 concessions, Free for children and Friends
Natural History Museum	Spirit Collection behind the scenes tour	45 mins		3-4x/day	£15
Beamish Museum - Open Stores	Behind the scenes	flexible	no guide	daily	Part of general admission
V&A East	18,000 m ² of accessible storage due to open in 2023				
Bristol Museums - L Shed: Collection Stores	Behind the scenes to	45 mins	10	every Tue to Sat	Free (volunteer-led)

There are several advantages in open/accessible storage: it allows people to get a sense of the scale of an institution’s collection, understand the work that goes on behind the scenes, and discover more unusual pieces. However, beyond the larger museums, there is insufficient evidence of how appealing museum stores are to visitors and how profitable/costly they are for museums. The limited data that is available shows that, even for larger museums, providing access to stored collections is not profit-making, despite some charging for these tours. Most small museums only

provide access to their storage by prior appointment, which is partly due to limited scope for redeployment of staff.

Capital costs for the development of the new storage space for Ceredigion Museum are likely to rise if the space must be sufficiently appealing for visitors to pay for access to the stored collection (i.e. a design that enables some context and interpretation).

Furthermore, in the event that part of the new storage space will be rented out to other museums and institutions, guided store tours may be less feasible, as some organisations may have privacy or security concerns.

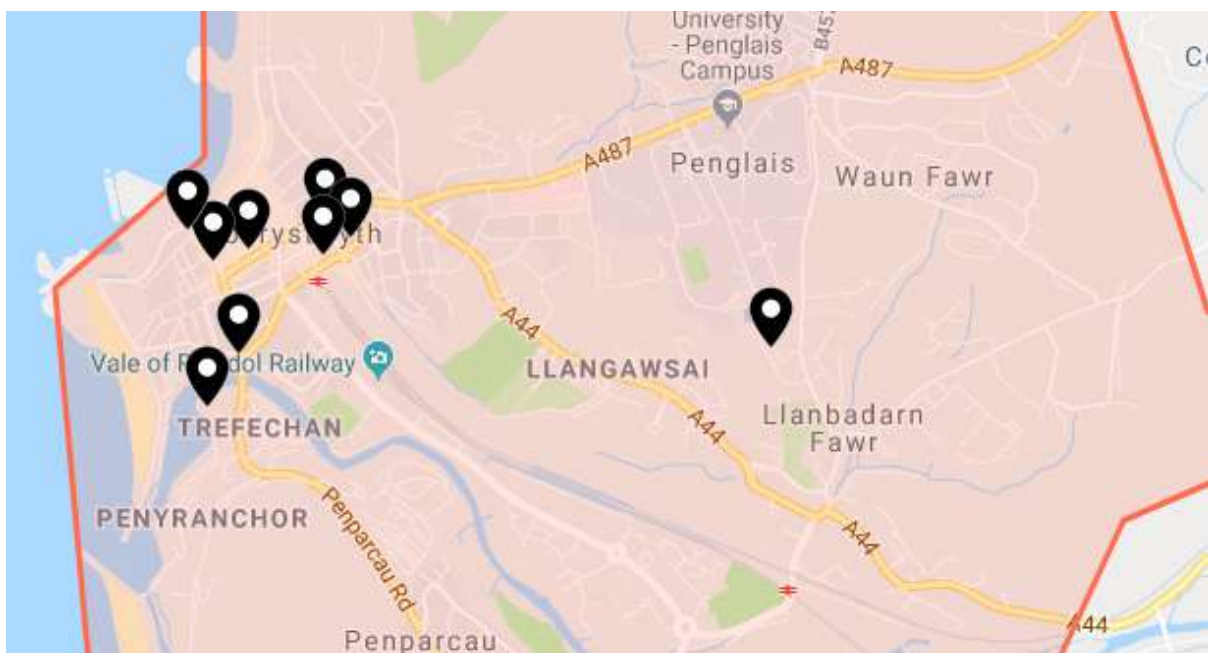
2.5.3 Office Space

As an alternative to renting out the 30% buffer store space to other collecting organisations for environmentally controlled storage needs, it may be possible to rent out the surplus space as a traditional office lease. This would mean non-serviced office space, i.e. the traditional type of office lease that involves renting out business premises on a long-term lease agreement and where the tenant has full control of the rented space and is responsible for decor and upkeep, repairs and maintenance, purchasing furniture, installing phone and internet lines, arranging utilities, and paying business and water rates, etc.

Important factors for consideration include the spatial arrangements within the store (e.g. access, layout, location within the building etc.), security issues (i.e. tenants requiring out-of-hours access) and flexibility of leases. Ceredigion Museum may want a lease that permits cancellation at comparatively short notice.

Aberystwyth's office market is relatively saturated, with a lot of empty units. Moreover, the location of the new store is not a prime location.

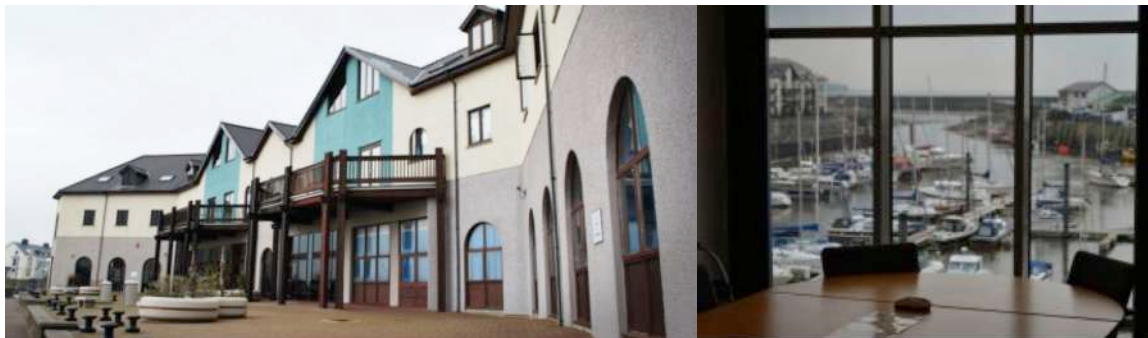
As shown in the map below, the majority of recently-let office premises (for which information is available through Estate Gazette's property database) are all located more centrally (closer to either the seafront or railway station) or within Cefn Llan Science Park on Primrose Hill.



Few of these deals include information about the achieved rental rates³, but most include the asking price.

For example, a 139 sqm (1,500 sqft) first floor office unit above a retail space on Great Darkgate Street (in the town centre) was leased at the end of 2018 for a 10 period to Cambria Tours. The asking rate was £12,500 per year (£90 per sqm or £8.33 per sqft). The achieved rent was only £10,000 per year (£72 per sqm or £6.67 per sqft). It had been on the market since August 2017.

Another example is that of a 24 sqm (258 sqft) unit in a 3-storey modern office development with manned reception at Harbour House (overlooking the marina) which was leased out for a 3 year period in May 2018. The asking rate was £2,967 per year (equivalent to £124 per sqm or £11.50 per sq ft). The achieved deal was higher in this case: £4,000 per year, equivalent to £167 per sqm or £15.50 per sqft).



Much depends on the quality of office accommodation. For example, 2 other office units (also Grade B rated) recently on offer at Cefn Llan Science Park on Primrose Hill (adjoining the University Campus c.1 mile from Aberystwyth town centre) were marketed at just £72 per sqm (or £6.70 per sqft) per year (plus VAT and service charge).



These rates are low in comparison to commercial office rates charged elsewhere in Wales. For example, published headline rents for prime office units in Cardiff are as high as £270 psm (or £25

³ Note: all rates are exclusive of VAT and exclusive of service charges

per sqft⁴), however this is for prime (Grade A) units and the Cardiff prime office market is buoyed up by supply shortage. Aberystwyth does not have any prime rated (Grade A) serviced office space as it is not a prime business location, yet good quality Grade B rated office space in Cardiff can still command a rent of £18-£20 per sqft.

2.5.4 Creative Workspace

Ceredigion Museum’s woodworking tool collection could be a good link with providing office space for the creative sector or a market space within the new store.

A makerspace is a physical location where people gather to co-create, share resources and knowledge, work on projects, network, and build. In recent years such makerspaces have emerged across the country. In 2015, Nesta carried out a data set mapping exercise for this niche market sector, and found close to 100 makerspaces in the UK, with most cities having at least one. Although most were set up with digital fabrication tools, many also had general hand tools and woodwork tools for members to share. A growing number of libraries now have successful makerspaces (including Cardiff Central Library which even has 3D printers).

Since 2009 Aberystwyth Arts Centre has 18 single-storey creative studios for rent, each measuring 35 sqm and making use of natural light with skylights and glazed ends to provide views over the Arts Centre. The RIBA award winning studios which also feature a fully accessible toilet, kitchen area and foyer area, were designed by Thomas Heatherwick and offer unique spaces for artists, craft works, digital designers and other creative art businesses. The development has established itself as a popular creative hub with units only becoming available occasionally.



As part of its £26m rejuvenation project, Aberystwyth University’s Old College (in addition to a hotel, events centre, science centre, museum, art space and 12 start-up business units) will also feature 12 units (across 500 sqm) aimed at the creative sector to tap into the growing ‘maker movement’. These units will be available from 2022 once the Grade II listed building re-opens.

Taking into consideration these two schemes and the ‘hub’ environment they can offer, opportunities to lease some of the space within Ceredigion Museum’s new store as offices for the creative sector are limited, because the facility would not be able to compete. While there may be demand from some artists and creative businesses unable to find space in either Aberystwyth Arts Centre’s or Old College’s units, they are likely to look for very affordable rates.

⁴ Lambert Smith Hampton, South West and South Wales Office Market Report, 2018

As reported in the National Federation of Artists' Studio Providers 2010 survey, the average rent for a studio in Wales was £4.33 per sq ft (or £46.60 per sqm) per year compared to a national average of £6.80 per sq ft (or £73.20 per sqm) per year. This nation-wide survey has not been repeated in recent years, but meanwhile prices in London for affordable studios have increased to an average of £14.29 per sq ft in 2018 (compared to £9.72 in 2010) and even Sheffield artist studios command an average of £7.40. Prices for artist studios at Aberystwyth Arts Centre are undisclosed and those for the studios at Old College are not released yet. As such, there is no direct local comparator rate. Examples from artist studio rents in other locations in Wales however suggest that rates remain lower in Wales. For example, Butetown artists studios in Cardiff charge £5.84 per sq ft per year.

2.5.5 Conservation studio hire

As one area of the new store is designated as a workshop space for collections care and conservation, there may be potential to hire the conservation studio space out to freelance conservators and/or private access similar to a makerspace member scheme.

Case study: Conservator Studio at City of Westminster Archives Centre

In 2015, the City of Westminster Archives (COWAC) ran a pilot project to rent bench space in their conservation studio. The goal was to match the archive's increased revenue requirements with a need from freelancer conservators for studio space available to rent on a flexible basis. This need is particularly apparent among freelancers who have not yet built a reliable collection of clients and for whom committing to studio rental and investing in heavier and/or bulky equipment, may not be viable.

Additionally, it appeals to freelance conservators who would normally work from home but require large scale equipment on a non-regular basis.

As part of the rental scheme, COWAC had to review its health and safety procedures, agree security arrangements, agree a charging process and structure, evaluate insurance requirements and provide secure storage space within the studio. An online booking system was set up for the management of the rental scheme and to minimise staff time.

The scheme only ran for one year. It was terminated as the studio is already very busy with a large group of volunteers and precious archives lying around during treatments and thus not enough space. Since then the conservation studio has found alternative ways for income generation.

Research carried out by the National Library of Wales in 2014 (for the development of a national strategy for conserving and preserving analogue documentary heritage in Wales) found that of the 25 organisations who participated in the survey, 11 organisations had their own conservation studios. Four of the 25 participating organisations were based in Ceredigion, but no further details are disclosed, nor can any differential in responses by location be made.

The report concludes that based on conservations with CyMAL (Museums Archives and Libraries Wales), the Welsh Federation of Museums and Art Galleries, the National Library of Wales and ARA-Wales (Archives and Records Association), it is thought that these 11 organisations indeed represent the total supply of conservation studios in Wales. Out of the 11 organisations with conservation studios, 8 organisations employed trained conservation staff and/or conservation trainees. 7 of

these organisations had capacity/physical space for additional conservators within their conservation studios.

15 organisations responded that they used external providers for conservation/preservation services, which suggests there is some outsourcing demand even from those organisation that have their own conservation studios. 60% of those that use external conservation providers used companies in Wales. The 40% that responded that they used companies outside of Wales, predominantly did so because of the low number of freelance conservator in Wales.

Of the 25 organisations surveyed, 4 responded that they provide conservation services to other organisations on an income-generating basis. Although the survey uncovered broad support for sharing conservation facilities (most frequently for some type of monetary charge or on a reciprocity basis), the most frequently cited resource that organisations wished for was ‘trained conservators’. As such, the human resources/skills needs appears to outweigh the provision of physical conservation space for hire.

Feedback from one of the accredited conservators in Ceredigion, as well as a check against the Conservation Register, confirmed that the pool of accredited conservators in Ceredigion is very small (just 1 person). Casting the net wider, the pool remains small: 1 person employed at NLW and Glynn Vivian Art Gallery in Swansea, 1 person (previously senior conservator to NLW) now with own workshop, and 1 more person (clock conservator), also with own studio.

Providing studio space to other conservators is not uncommon, but generally more successful in areas where the population is denser.

Based on the above, it can be concluded that the income-generating potential of hiring the conservation space at Ceredigion Museum’s new store to freelance conservators is extremely limited. Conservators already in Ceredigion, either have their own studios or are providing their skills for collections, both public and private.

2.5.6 Meeting room hire

Finally, as a result of the move of museum collections to the new store, space will become available within the museum for a new Learning Studio which will be created with a grant from MALD 9(Welsh Museums Archives and Libraries).

The 45 sqm (NIA) Learning Studio will also be available for hire to local community groups, creating an additional income opportunity for the museum.

The tables following below provide an overview of rates charged at larger venues (mostly hotels and larger visitor attractions) in Aberystwyth and further afield in Mid Wales that offer meetings rooms for venue hire and/or weddings.

Examples of alternative meeting and wedding venues across Mid Wales						
Venue	Location	Room	Capacity	Hire charge	Delegate charge	All inclusive wedding package
University of Wales, Gregynog	Newtown	Library (licensed)	Theatre 20 Boardroom 15		£29.00 p/day hot lunch £21.00 p/day light lunch	Wedding hire £300 but waived for +60 at wedding breakfast £35 ph +£14 drinks
		Jolcey Room	Theatre 30 Boardroom 24		£29.00 p/day hot lunch £21.00 p/day light lunch	
		Senior Common Room (I)	Theatre 30 Cabaret 36		£29.00 p/day hot lunch £21.00 p/day light lunch	
		Weaver Room	Theatre 40 Boardroom 24		£29.00 p/day hot lunch £21.00 p/day light lunch	
		Blayney Room (I)	Theatre 40 Reception 40		£29.00 p/day hot lunch £21.00 p/day light lunch	
		Music Room (I)	Theatre 200 Boardroom 32		£29.00 p/day hot lunch £21.00 p/day light lunch	
		Seminar Two	100 Cabaret Theatre 50		£29.00 p/day hot lunch £21.00 p/day light lunch	
		Glansevern Hall	Welshpool		Meeting room	
National Library of Wales (weddings)	Aberystwyth	Council Chamber President's Room Library Grounds hire	Seated 100 Seated 30 photos	Venue hire only £750 Venue hire only £275 £150		
National Library of Wales (conferences & meetings)	Aberystwyth	Dwm Room Council Chamber President's Room Gregynog Gallery Education Room	Theatre 98 Theatre 60, Boardroom 35, Cabaret 45 Theatre 20, Boardroom 12 170 Theatre 40 Boardroom 20	£300 all day £150 1/2 day & eve £150 all day £75 1/2 day & eve £50 all day £25 1/2 day & eve £300 for evening hire £120 full day £60 1/2 day & £80 eve		
Powis Castle & Garden	Welshpool	Wedding (6 per year only) Meeting room	150	Room hire only £2,000		
Machination Visitor Centre	Llanbrynmair	Meeting space	Theatre 40 Boardroom 30			price on request

Examples of alternative meeting and wedding venues across Mid Wales				
Venue	Location	Room	Capacity	Hire charge
Highland Moors Guest House and Conference Centre	Llandrindod Wells	Wye Room	Boardroom/cabaret 24	£130 full day
			Theatre 50	£ 90 half day
		Usk Room	Boardroom/cabaret 20	£115 full day
			Theatre 30	£ 80 half day
		Teifi Room	Relaxed meeting	£15 full day
Media Resource Centre	Llandrindod Wells	Meeting Space Room 1	Theatre 90	£180 full day
			Boardroom 40	£105 half day
				£120 evenings
				£200 Saturday £125 half day
		Meeting Space Room 2	Theatre 30	£105 full day
			Boardroom 16	£70 half day
				£80 evenings
				£125 Saturday £80 half day
		Meeting Space Room 5	Theatre 60	£130 full day
			Boardroom 30	£ 80 half day
		£ 85 evenings		
		£150 Saturday £85 half day		
Meeting Space Room 7	Theatre 50	£130 full day		
	Boardroom 26	£ 80 half day		
		£ 85 evening		
		Meeting Space Room 8	Details as Room 1	
		Meeting Space Room 9	Details as Room 7	
		Meeting Space Room 10	Details as Room 7	
The Pavilion	Llandrindod Wells	The Hall	Theatre 250 (Ground)	£400 full day
			Theatre 315 (Balcony)	£275 half day
		The Conservatory	Theatre > 40	£150 full day
				£ 90 half day
		The Arlais Room	Theatre > 40	£120 full day
		£ 80 half day		
		Ithon Lounge	Theatre < 90	fee as per The Conservatory

Examples of alternative meeting and wedding venues across Mid Wales						
Venue	Location	Room	Capacity	Hire charge	Delegate charge	All inclusive wedding package
The Marine Hotel	Aberystwyth	Atlantic Ballroom	Theatre 300, Classroom 150, Cabaret 240	£250.00 room hire		
		Dining Room	Boardroom 50, Classroom 120	£155 full day £105 1/2 day		
		Bistro	Theatre 30, Boardroom 20, Cabaret 30	£95 full day £75 1/2 day		
Peterstone Court	Llanhamlach	Pen y Fan Conf Room A	Boardroom 100, Classroom 60, Cabaret 120	£400 full day £200 1/2 day	Delegate rate £35 pp standard	summer up to 40 guests all inc £2,600 (add guests £70 pp)
		Pen y Fan Conf Room B	as above	£200 full day £100 1/2 day	Delegate rate £45 pp executive	All inc normal - up to 75 day 100 eve from £8000
		Library Meeting Room	Classroom 10 - 20	£100 full day £50 1/2 day		
The Barn at Brynich	Brynich	Meeting room	Theatre 72, Boardroom 32, Cabaret £40 Classroom 28		1/2 day £10 per delegate 1/2 day £15 per delegate incl lunch etc full day £19 per delegate incl lunch etc	Wedding venue hire 2018/19 low season £1800 2018/19 high season £2700
The Castle of Brecon Hall	Brecon	Usk Suite	Up to 24 seated	£80 full day £40 1/2 day		The Regency Ballroom (120 guests) £500 hire & £450 ceremony
		Crug Room	Up to 36 seated	£80 full day £40 1/2 day		The Crug Room (40 guests) £150 hire & £250 ceremony
		Ballroom	Up to 120 seated	£120 full day £70 1/2 day		
The Manor Hotel	Crickhowell	The Beacons Suite	28 banquet style			£325 wedding hire
		The Manor Suite	Theatre 300, 50 boardroom 200 banquet seating up to 40 people			£625 wedding hire
		The Terrace				£450 wedding hire
The Swan at Hay Hotel	Hay-on-Wye	The Coach House	Theatre 160, Boardroom 50, Cabaret 120	Large functions £300 full day	meetings - no hire charge	
		The Garden Room	Theatre 70, Boardroom 38, Cabaret 48	Large functions £250 full day	Delegate rate £22.95 + lunch/refreshments	
		The Green Room	Theatre 24, Boardroom 20, Cabaret n/a	£60 per day		

Examples of alternative meeting and wedding venues across Mid Wales						
Venue	Location	Room	Capacity	Hire charge	Delegate charge	All inclusive wedding package
Tallyn Railway	Twyn	The Slater Room	Up to 25			
Theatre Brycheiniog	Brecon	Main Auditorium	478 people	£75 per hour		
		The Studio	120 people	£20 per hour		
		The Green Room	up to 25	£20 per hour		
		The Andrew Lamont Gallery	up to 80	£20 per hour		Extra charged equipment/staff
Wise Centre at Centre for Alternative Technology	Machynlleth	Conference day			£22 exc VAT inc lunch	
		Training meeting			£20 exc VAT inc lunch	
		Working meeting			£18 exc VAT inc lunch	
Y Tabernacl	Machynlleth	The Auditorium	up to 350	£200 per day		
		Ty Hynant	up to 15	£33 per day		
		The Green Room	20 - 25	£25 for 3 hours		
The Bear Hotel	Rhayader	Function Room	up to 60			
Buckland Hall	Bwlch	The Grand Lounge	Up to 180			
Caer Beris Manor	Built Wells	Ifon Suite	Theatre up to 100 Caberet 80	£150 full day £100 1/2 day	Silver £19.92 per deleg (cold lunch)	
		Usk Suite	Theatre up to 10	£70 full day £50 1/2 day	Gold £27.95 per deleg (hot lunch)	
		Aber Suite	Theatre up to 20	£100 full day £50 1/2 day		
Conrah Country Hotel	Aberystwyth	Conference Suite	Theatre up to 100	£130 full day £70 1/2 day	Room charge waived if food booked	
The Dragon Hotel	Montgomery	Pembrey Suite	Theatre 230 Boardroom 60 Classroom 120		Package 1: £150 max 10 delegates hire/lunch	
		Margam Suite	Theatre 50 Boardroom 20		Package 2: £250 max 20 delegates hire/lunch	
		Wedding suite		£225.00 room hire		65 guests day 100 eve. £3995
Elan Valley Lodge	Rhayader	Conference Room	up to 35		Package: Room/Lunch £22.50 per deleg (min 10)	
Falcondale Mansion Hotel	Lampeter	Meeting room	Theatre 60 Boardroom 30 Classroom 30		All incl day delegate: £38 pp (lunch & Refresh)	
		Wedding room hire		£2,000.00 (ev bedroom booked deduct £125)		
		Hartford suite	Up to 60 guests seated	£250.00		
		Gallery Lounge	Up to 80 guests seated	£500.00		
		Wedding Outdoor Pavillion	Up to 200 guests seated	£500.00 with extra charges		
Hotel Metropole	Llandrindod Wells	The Boardroom	Theatre 250 Classroom 100 Boardroom 60 cabaret 300		Day Delegate - hot lunch £35	
					Day delegate - cold lunch £33	
					Day delegate - sandwich lunch £26	
Lake Vyrnwy Hotel and Spa	Llanwddyn	Grampian Suite	Theatre 140, Boardroom 48, Cabaret 11	£150		
		Wayfarer Suite	Theatre 200, Boardroom 38, Cabaret 1*	£150		
		Phillips Suite	Theatre 70, Boardroom 30, Cabaret 36,	£150		
Llangoed Hall Hotel (meeting room)	Llyswen	The Orangery	Theatre 80, Boardroom 40, Caberet 60,	£500		
		The Garden Room	Theatre 40, Boardroom 20, Caberet 40,	£250		
Llangoed Hall Hotel (weddings)	Llyswen	The Morning Room	up to 100 guests			Cotton package £99 pp
		The Orangery	up to 80 guests	£500 room hire		Lace package £130 pp
		The Garden Room	up to 40 guests	£250 room hire		Silk package £160 pp
						Winter package £90 pp

In addition to the commercial venues listed above, there are also more than 60 community halls in Ceredigion that offer meeting space at a much lower rate for community events. Capacities and hire charges for meeting space at community halls in or nearest to Aberystwyth can be gleaned from the table below.

Community halls across Mid Wales				
Venue	Location	Room	Capacity (seated)	Hire charge
Ty Cwrdd Crynwy	Aberystwyth SY23 1SZ	Meeting Room	45	£15 per am / pm / evening
Quaker Meeting House				
St Paul's Methodist Centre	Queen's Road	Main Hall	200	£25/hr; £17.50 for charities
		Octagon Hall	50	£18/hr; £14.50 for charities
		Concourse	30	£12/hr; £8 for charities
		Room 3	20	£7/hr; £4.50 for charities
		Kitchen		£12/session; £8.50 for charities
		Lounge / Room 2	15	£6/hr; £4 for charities
Penparcau Neuadd Goffa	SY23 1RZ	Main Hall	100	£25/2hrs incl kitchen use
St Anne's Church Hall	SY23 1RY	Main Hall	80	£12/hr or £9/hr if regular booking

Source: Ceredigion Halls

As can be seen, there quite a big gap between the rates charged by commercial venues and hotels for weddings, conferences and other hires and the rates charged by village hall, churches and other local venues for community group meetings, birthday parties etc.

Ceredigion Museum already hires out space for meetings. The Coliseum, which provides space for up to 100 people, is charged out at £62 per hour (for a minimum of 2 hours per hire), with a mandatory cleaning fee of £47 per event. The museum gives a 50% discount on these rates for local amenity groups. An additional charge of £15 per hour is applied for the inclusion of bar hire (including bar staff).

The museum has a steady flow of bookings and enquiries, including demand that cannot be met due to either the venue already being booked or the space being too large or costly for people's requirements (e.g. smaller meetings).

Measuring 45 sqm internally, the new Learning Studio will be able to fit meetings for up to 20 people (seated in classroom setting) and receptions for up to 48 people (standing).

Other competitors, in addition to the list above, include:

- Adpar, District Office: committee room: £36 to £49 per day session or £86 per evening session
- Llandysul Community Centre: conference room: £26 to £36 per day session
- North Promenade, Aberystwyth (c. 100 sqm): £36 per day
- Aberaeron, County Hall: community room: £26 per evening session
- Aberaeron, County Hall: conference room: £98.50 per evening session

Based on the above comparators and the current prices at Ceredigion Museum, a rate of c. £20 to £25 per hour is recommended for hires of the new meeting space, with 50% discount for local amenity groups.

2.6 Reviewing comparable storage facilities

2.6.1 Site visits to newly developed storage facilities for museums and archives

During the project members of the museum team, the project architect and consultants from Headland Design visited a number of modern museum and archive storage facilities to learn from best practice and gain insight into how they balance passive environmental control with visitor access and engagement. The stores visited were: the Welsh National Collection Centre at Nantgarw, Glasgow Museum Resource Centre, Herefordshire Archives and Records Centre and Shropshire Museums Resource Centre. The first two are considered in more detail below.

2.6.2 National Collection Centre, Nantgarw

The building was acquired in 1998 by NMW's Council and was first used to store the industrial collections. The plot on which the building sits is large, and an extension was added to the building in 2005. A third of the site currently remains unused, which means that there is scope for future development. The building holds 550,000 objects.

This building functions on the principles of passive environmental control. Plant for environmental control was installed, although it has never been used, because of advice from engineers and to meet building regulations.

Environment for collections

The original plan included many partitioned/separate rooms within the building to cater for the different conditions required by particular collections, but this was not a practical solution. The building has an ambient environment of 40-60 RH with a seasonal drift, and in the main storage spaces temperatures are 18°C +/- 2°C, and in summer 22°C +/- 2°C. The corridor that extends around central area of the building provides buffering – insulation and pest control

At St Fagans National History Museum there is a purpose-built textile store, which includes plant equipment to keep conditions below 14°C. There is also a separate print store at the Collection Centre.



Storage equipment and handling




The storage furniture was within budget as they worked on a design and build basis, but because different companies specialise in different types of storage equipment, they found that it was necessary to go to each company separately to get the best deal and for the process to be most effective. Compacting (or roller) racking saved 33% space compared with conventional racking.

It is advisable to include the costs of handling equipment from the beginning, because their forklift truck cost £40,000. They asked storage companies to visit and give quotes. Access on shelves has been organised so that, in principle, accessing one item only requires one other object to be moved.

Packing

Packaging is minimised, with many objects not wrapped and objects stored in other ways, e.g:

<p>Moveable shelving units with mesh screening by Rackline makes items more visible and accessible, as items (e.g. large signs) do not lie flat, and provides 20% extra capacity</p>	
<p>Storage solutions that require less cleaning: items were crated for moving and are now stored in their crates, the fronts of which can be removed for viewing. Crates are built onto pallets, so shelves are not needed</p>	

<p>Storage of ploughs: palletised industrial racking and bespoke supports created by storage company</p>	
<p>Items in drawers stored without packing materials: e.g. bird specimens</p>	
<p>Standard shelving for large items</p>	



Following the visit to the main stores, a brief visit to St Fagans allowed us to view their new textiles store and discuss the storage methods with the curator. Apart from the textile store in St Fagans, which is temperature controlled to prevent moth infestations, all the storage areas at Nantgarw used passive techniques. Both facilities included a conservation laboratory and workshop areas for collection care.

Access and engagement

Access for the public is by appointment only. There had been plans to run tours and receive group and school visits, but these have proved difficult to arrange. Because there is no

interpretation within the store it is difficult to engage visitors with objects, tour guides have no frame of reference, and the objects lack context.

There is a research room on site, where visitors can view objects, and researchers and members of the public can request to see items.

2.6.3 Glasgow Museum Resource Centre

This centre is the base for the museum service staff, management, curators and conservators and a total of 170 staff are based here. The centre was built in two phases. Phase 1 was part of the Kelvingrove Museum refurbishment and opened in 2003, following the construction of seven pods. Phase 2 was completed in 2009 when a further ten pods were created as part of the Transport Museum refurbishment. Prior to constructing this new store, there were about 40 different storage locations for the museums' collections.

One million objects are stored here, representing collections from nine different museums. The 17 pods are arranged by collection type, with appropriate environmental conditions for each collection. This includes natural history, art, world collections and technology and transport.

Storage equipment and handling



The buildings were purpose-built and have wide corridors, giving easy access for delivery and movement of objects, and large service lifts.

There is plenty of room around the shelving units to allow easy access for visitors, and each pod has a protected handling table and range of objects suitable for handling. In the case of weapons, these are replicas, but the objects in storage areas are real, which is important for the visitor experience. The collections are stored in a variety of ways:

- Open shelves (some are movable)
- Open shelves with metal mesh for vulnerable and small items
- Secure locked spaces (with mesh) for dangerous or sharp items
- Boxes for fragile items
- A few objects are on shelves with Perspex covers

Technical staff undertake regular cleaning in the stores and most of the collections are uncovered.

Access and engagement

The centre receives 17,500 visitors per year. This comprises school groups, guided group tours, researchers, or visitors who take part in activities or tours. The centre now offers a tour every day

(except Monday), which people can join without pre-booking. Groups, schools and people with a research interest do need to book.



There are also family activities on Saturdays between 1.30 and 4.30 p.m., which include the option to join one of two tours during the afternoon. All tours to the storage pods are accompanied by two members of staff. During the week there is a different type of tour each day. The most popular is the specialist tour on a Tuesday, led by one of the curators or conservators. General tours go behind the scenes and visit a variety of different stores.

School visits have a combination of activities in the learning room and a guided tour. The tours include handling objects as well as looking at the collections in storage, and they last about an hour. At the start of the tour, staff explain that people can touch some objects but not those on the shelves. There are lockers for coats and bags and visitors can take a light weight stool with them.

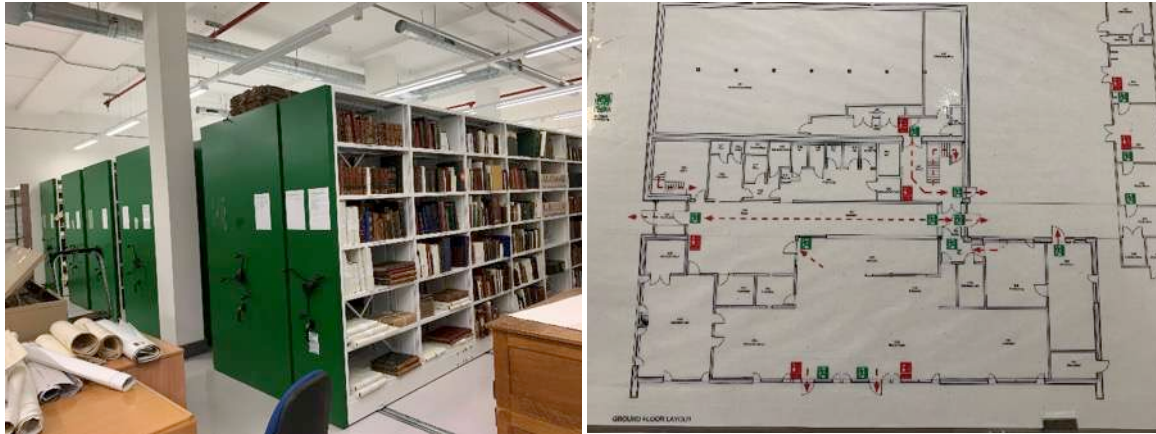
The Open Museum is also based at the centre and they provide handling and loan boxes as well as outreach sessions for community groups and schools. The outreach team has 2 curators, 1 senior curator, 2 outreach assistants and technical staff.

2.6.4 Herefordshire County Council Archives and Records

The Hereford County Council Archives and Records building in Hereford was designed by Architype Architects, working with Nick Grant and Alan Clarke as Environmental consultants.



This is the UK's first archival storage building to be built to the rigorous Passivhaus standard as well the first archival facility in the UK to be constructed to the new PD5454:2012 Standard: Guidance on the storage and exhibition of archival materials.



The building is in two halves, separated by the main access and circulation space. The main storage area has been designed using passive principles, and when compared with similar storage buildings it uses a fraction of the energy to maintain the collection in the correct environmental conditions. Apart from some cooling to keep the temperature within the required parameters for the small photography store, the main areas make use of passive low energy principles to maintain the collection in the correct conditions. The building has been closely monitored by the design team and is performing as expected.

The storage system was installed by Ecospace, and consisted of moveable shelving to a height of 2.4m which facilitates easy access for staff. The building also includes a well-equipped conservation laboratory.

2.6.5 Shropshire Museums Resource Centre, Ludlow

The Shropshire Museum resource centre in Ludlow was built around 20 years ago as a storage and base for Shropshire Museum, but the building also contains the town library and a small museum display area. As in the Hereford Archives and Records building, moveable shelving by Ecospace and Rackline is used to maximise the storage area. The building also includes a conservation laboratory and a room for public access to the collection and resources.



The racking at Ludlow was installed at a variety of different heights to fill the building's volume, but this has caused manual handling issues and required specialist access equipment. The building is also fully air conditioned, and although the correct environmental conditions for the collection is maintained, this created considerable running and maintenance costs.

A list of other comparable storage facilities is provided in Appendix C.

2.7 Key findings from consultation and review

The narrative above describes the consultation and review of the collections, current collections documentation, and digital access and community engagement. In order to develop the proposals the following summary articulates at a high level what we have learnt.

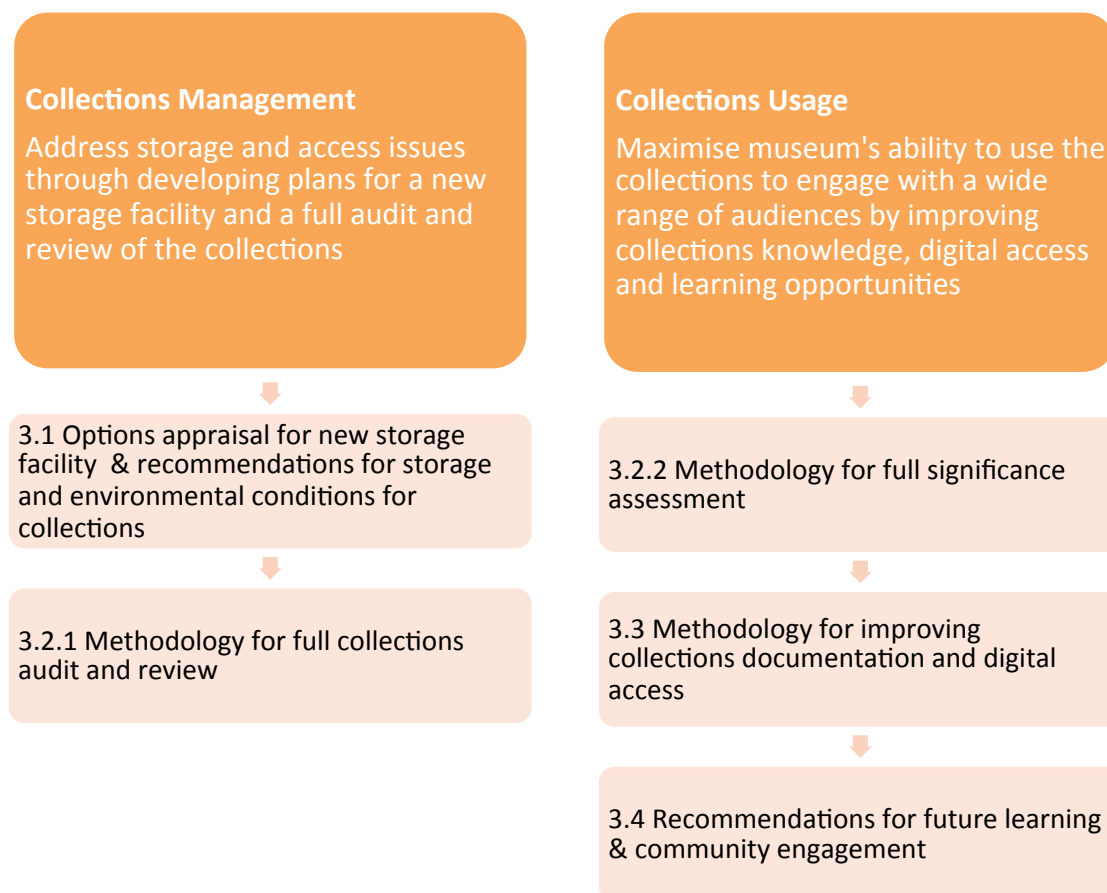
Area of work	Key findings
Collections management	<ul style="list-style-type: none"> - Improve environmental conditions to meet basic collections management standards relating to RH, temperature, light, pest control, ventilation and housekeeping - Storage spaces must be fully secure with controlled access and ensure museum meets best practice in emergency planning and security - Sufficient and appropriate racking/shelving and storage equipment is required to provide easy access to spaces for staff and visitors - Improved facilities for staff are needed, including work and office spaces, toilets and phone lines - Designated work areas for specific tasks are needed, including a workshop, conservation studio, learning space and research room - An audit of the collections is required to enable effective management, this will include: <ul style="list-style-type: none"> • Addressing issues with loan documentation and enabling checking and updating of records • Improved location and movement control • Review of current packaging and storage needs of objects <p>A basic condition assessment of all items to identify issues, guide future management, and consider options for rationalisation and disposal</p>
Significance	<ul style="list-style-type: none"> - Full significance assessments for key parts of the collection would explore the diverse ways in which collections are significant. These should be undertaken in partnership with the local community, academics, stakeholders and visitors - Collections research should be encouraged by active engagement with researchers and academics - Key gaps in collections knowledge should be addressed to develop a greater understanding of scope and meaning of collections, through engagement with specialists and specialist groups <p>Consultation demonstrated that diverse groups in the local and wider Ceredigion community will embrace the opportunity to engage with the collections and support work to explore significance</p>
Documentation	<ul style="list-style-type: none"> - Improved collections documentation is needed to enable collections to be shared with a wider audience. This can be achieved through: <ul style="list-style-type: none"> • Developing a programme of updating and expanding catalogue records which will integrate information from object history files, contextual details and research into the Modes records <p>Continued retrospective documentation and review of supporting documentation as part of the Collection for a Nation project</p>
Digital access	<ul style="list-style-type: none"> - A strategic approach to digital development is needed. This would address the museum's use of digital media and include digitisation of collections, enabling

	digital access online and on-site, social media, and a plan for digital content
Engagement & learning	<p>Previous projects have given the museum a strong track record of delivering learning and community engagement activities. Areas for development are:</p> <ul style="list-style-type: none"> - Enabling greater use of the diversity and depth of the collections in engagement and learning work - Research and consultation to understand the potential audience appeal of different areas of the collection, leading to new ways of working with collections - Developing the collections through future collecting will ensure that they better represent the diversity of the local area and the interests and values of audiences across Ceredigion

Part Three: Recommendations and Methodologies

Based on the review and consultation work undertaken during this project, and set out in Part 2 of this report, this section sets out an options appraisal for a new storage facility and methodologies for working with the collections, and makes a series of recommendations for the development of the Collection for a Nation project. These are summarised below under the general headings of Collections Management and Collections Usage.

Plans for future learning and community engagement focus on the concept of an 'Objects Lab', located in the museum's temporary exhibition gallery and the learning room on the first floor. This will offer a range of activities to engage audiences directly with exploring and understanding the collections.



3.1 Options appraisal, recommendations and costs

3.1.1 Initial Brief Development for the new facility

Following the analysis of the existing storage and site visits to similar facilities, the following elements were developed as important parts of the brief for the new facility.

- The need to consolidate the collection in one location which is easily accessible for staff and visitors.
- The use of passive methods of environmental control for most of the collection, with the exception of temperature control for the Photograph and Textile store
- The provision of a conservation laboratory and workshop in the facility
- The provision of a flexible room for groups, to provide controlled access to the collection.

This outline brief was developed as the draft brief for the facility which is annexed to this report.

3.1.2 Analysis of Existing Sites which are available for the Facility and options appraisal

Meetings were held with Ceredigion County Council to investigate available sites and consider all available options, including reusing existing facilities.

These options were analysed with the consultant and client team, using the following criteria as comparators to help analyse the best option.

- Capital Costs – the overall cost of the new build
- Running Costs for the collections store to maintain best conditions for the collections
- Fundability – will this option have appeal for external funding?
- Collection Management – will the option provide suitable conditions and space for managing the collections
- Public Access – will the building enable equal access
- Community Engagement – does the location provide opportunities for engagement with local communities?
- Income Generation – are there opportunities for generating income?
- Deliverability – will the capital work be deliverable, and which option has the least risk?
- Environmental Impact – which option will provide ongoing low impact on the environment
- Connectivity – does the site have good transport links or is it located close to a community?

A narrative below described each option and the table summarises the options appraisal.

1. Do Nothing and retain existing storage spaces

This would require no capital investment but if the stores are properly maintained to provide adequate conditions for the collections storage the running costs will be high, and will have serious implications for collections management, public access and offer no opportunity to engage the community or to generate income. The environmental impact and running costs of maintaining the stores in their current form will be high.

2. Use the main roof space above the Coliseum & redeveloped building in Bath Street

This is the most expensive option as there is extensive work required at both the Coliseum to convert the roof space and provide access to it and Bath Street garage, which would need to be knocked down and a new building created. The new buildings would be designed to have low

running costs and a low environmental impact, and there are opportunities to engage people with the collection, the roof space could not be refurbished to the same standards as a new build facility. But, the design and adaptation of two buildings would make this a complicated project to deliver and would require off site storage while the work is undertaken, and it does not provide opportunities to generate income.

3. New Build on site next to Penwedding School/Bio-Mass building

The option for a new build is a lower cost than the options to adapt or extend an existing building. The site has good public access and connectivity and is close to a community and school so there are lots of opportunities to engage people. The capital costs, running costs and environmental impact are good and the site will be able to make use of the facilities offered by the bio-mass building. The space is big enough to enable improved collections management and opportunities for income generation and the location and potential provide opportunities in terms of funding. The site provides an opportunity to deliver best practice in passive museum storage design.

4. New Build/Extension to Unit 48 at Glan yr Afon Industrial Estate

Following a further assessment, the plot of land on this option is not large enough for the required storage building. This means that the existing building on site will need to be removed or extended which makes this a more expensive option than a new build. It has good connectivity and some public access but is not close to a community that would be able to get involved. There are issues with deliverability due to the constraints of the site. Environmental impact would be low.

5. New Build at the Council Depot. Site in Glan yr Afon Industrial Estate

This option is no longer available. The options analysis identified that the site is similar to option no. 4 and on the same site. As a new build it has lower capital costs and is more deliverable than the previous option but lacks opportunities for community engagement.

6. New Build or Adapt redundant school at Llanbadarn Primary School

This site will have higher building costs and lacks public access and connectivity. There is some opportunity to engage with people but opportunities for income generation in the building would be limited and the site makes the building more difficult to deliver. The running costs for this option are slightly lower than more remote sites but not as low as a new build facility. The environmental impact is slightly higher because of the existing building on site could not be refurbished to the same energy standards as a new facility. The topography of the site would also be challenging for the less able.

7. New Build or Adapt redundant school at Cilcennin Primary School

This option has higher costs due to the nature of the existing building. The running costs will be higher because the existing building on site could not be refurbished to the same energy standards as a new facility. The space available is smaller so will reduce the opportunities for improved collections management and income generation. Although there is a community close by the connectivity and public access are poor.

8. New Build or Adapt redundant school at Beulah Primary School

This option also has higher capital costs because of the existing building. Public access is good but connectivity less so. There are limited opportunities to engage the public and the running costs are anticipated to be higher than all of the options apart from two. There are opportunities for income generation and the environmental impact would be minimal.

The table on the next page shows the result of the analysis, the most favoured option is 3 - a new build facility near Penweddig School. This site has good links to surrounding facilities and the town, and initial proposals have been developed on this basis.

Options	Capital Cost	Running Cost	Fundability	Collection Management	Public Access	Engage Community	Income Generation	Deliverability	Environmental Impact	Connectivity	Total
1	5	1	5	1	1	1	1	5	1	3	24
2	1	4	2	1	3	3	1	1	4	3	23
3	4	5	5	5	5	5	4	4	5	5	47
4	3	4	4	5	4	3	4	3	4	5	39
5	4	5	5	5	4	3	4	4	5	5	44
6	3	4	3	2	2	3	2	2	4	3	28
7	2	3	4	2	2	4	3	4	4	1	29
8	2	3	4	3	3	3	3	4	4	2	31

Option Locations

1. 'Do Nothing' retain existing storage spaces
2. Main Roof Space above Colosseum & Re-developed building on Bath Street
3. New Build on site next to Penwedding School / Bio-Mass building
4. New Build / Extension to Unit 48 Glan yr Afon Industrial Estate
5. New Build at the Council Depot. Site in Glan yr Afon Industrial Estate
6. New Build or Adapt redundant school at Llanbadarn Primary School
7. New Build or Adapt redundant school at Cilcennin Primary School
8. New Build or Adapt redundant school at Beulah Primary School

Options in order of highest scored

- New Build on site next to Penwedding School / Bio-Mass building (3)
- New Build at the Council Depot. Site in Glan yr Afon Industrial Estate (5)
- New Build / Extension to Unit 48 Glan yr Afon Industrial Estate (4)
- New Build or Adapt redundant school at Beulah Primary School (8)
- New Build or Adapt redundant school at Cilcennin Primary School (7)
- New Build or Adapt redundant school at Llanbadarn Primary School (6)
- Main Roof Space above Colosseum (2)
- 'Do Nothing' retain existing storage spaces (1)

Following the options appraisal, further work was undertaken to consider the preferred options. Option 5 (new build at council depot in Glanyrafon Industrial Estate) is no longer available and Option 4 ((new build extension to unit 48) does not have a plot of land that is large enough for the size of building required.

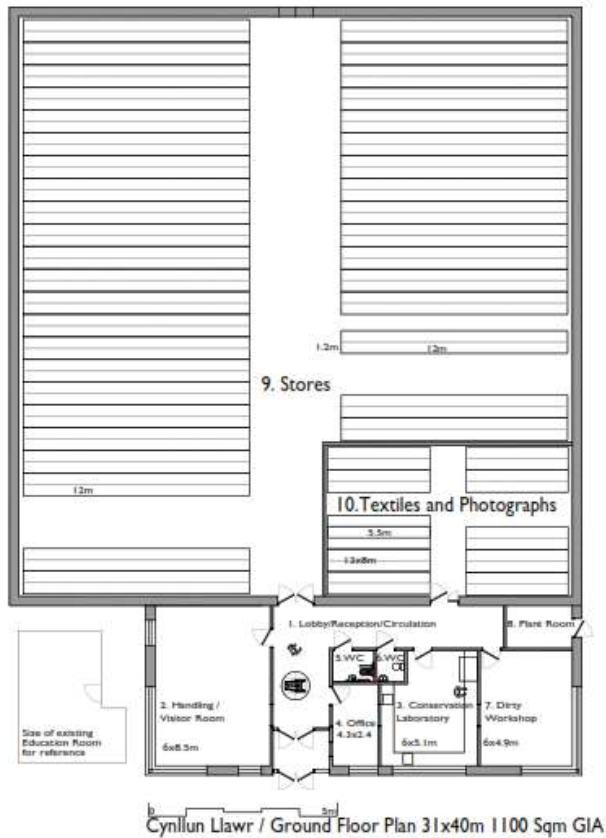
Following the analysis of the existing storage and site visits to similar facilities, the following elements were developed as important parts of the brief for the new facility.

- The need to consolidate the collection in one location which is easily accessible for staff and visitors.
- The use of passive methods of environmental control for most of the collection, with the exception of temperature control for the Photograph and Textile store
- The provision of a conservation laboratory and workshop in the facility
- The provision of a flexible room for groups, to provide controlled access to the collection.

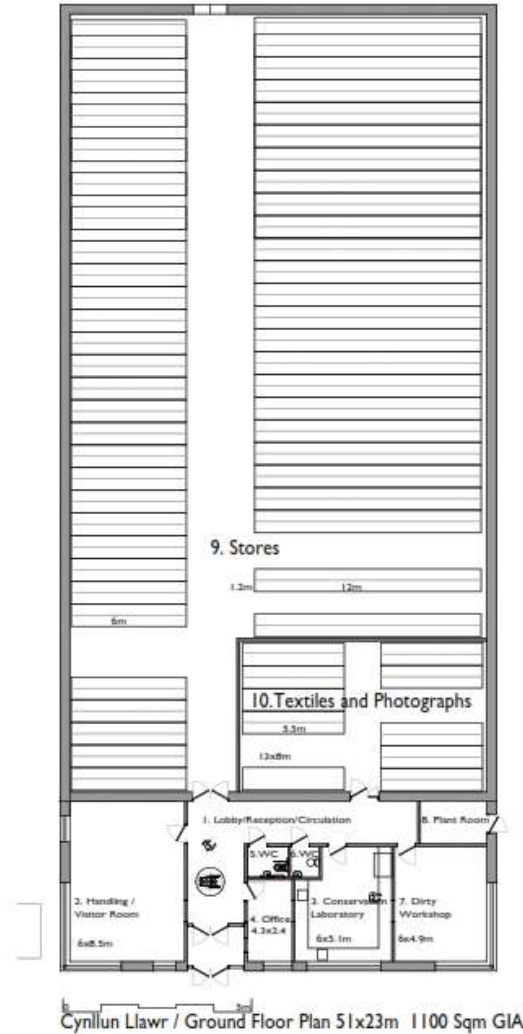
This outline brief was developed as the draft brief for the facility which is annexed to this report.

3.1.3 Sketch Design Development

Following the initial brief development with the client, indicative layouts have been developed. These include space for future collection accruals and potential for income generation in the storage facility, workshop and conservation laboratory.



Cynllun Llwr / Ground Floor Plan 31x40m 1100 Sqm GIA



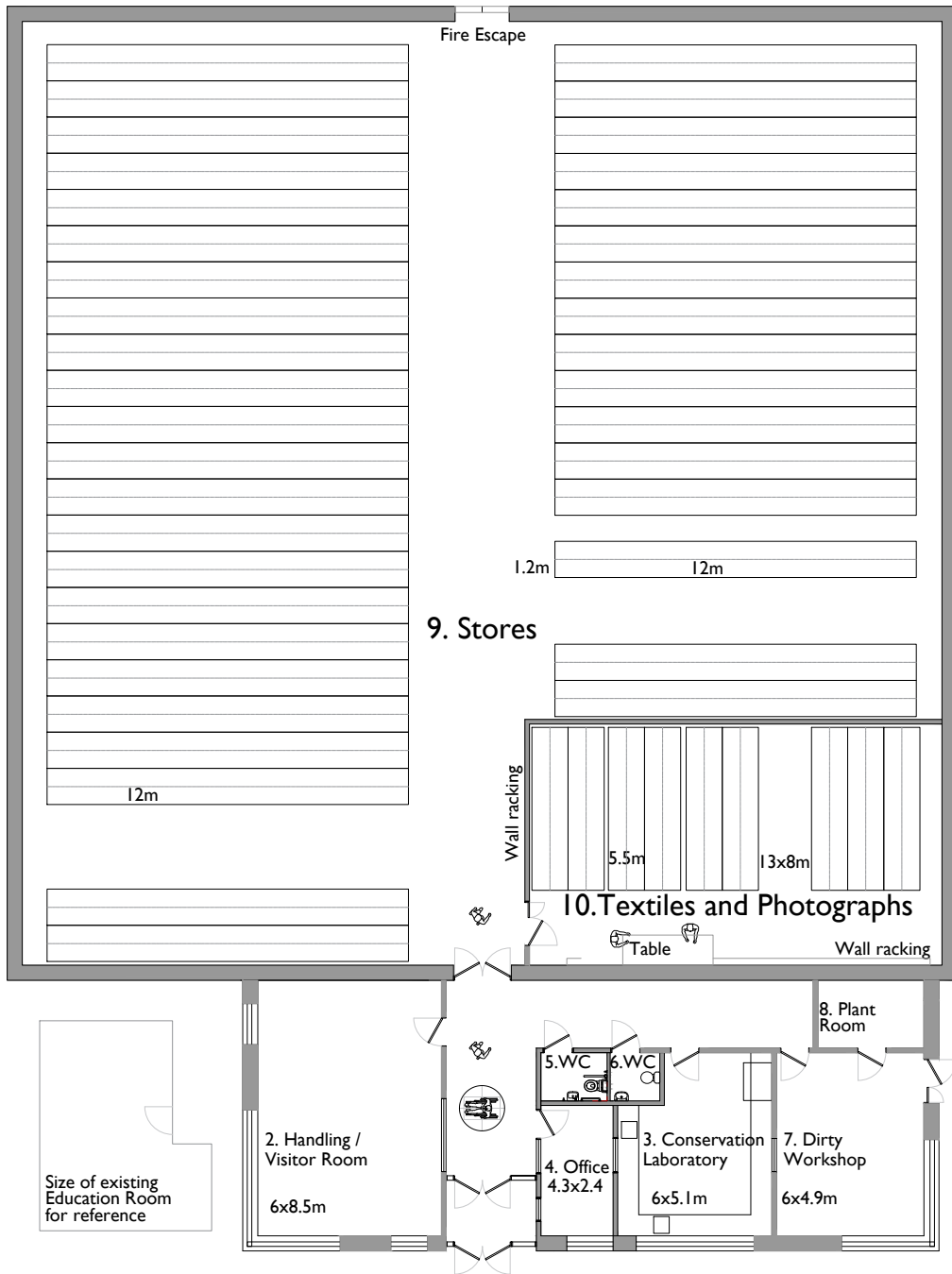
Cynllun Llwr / Ground Floor Plan 51x23m 1100 Sqm GIA

Initial Sketch layouts.

These layouts and options were discussed with the curator and the following elements were developed:

1. Visual link from Office to Conservation Laboratory and Handling/Visitor Room
2. Clear Central Access route for collection deliveries and public use.
3. Separate access for dirty items to workshop

The resulting building is approximately 1130 Square meters and provides 30% more storage volume than the current areas, with the use of moveable storage racking.



0 5m
Cynllun Llwr / Ground Floor Plan 32x41m | 100 Sqm GIA

Internal Floor Area | 133.34 m²

Gross Area | 1227.3 m²

3.1.4 Phasing and Programme

The following timescales are suggested to deliver the project

Site Investigation Detail Design to RIBA Stage 3 and Planning Submission - 10 Weeks

Planning and Consultation – 12 Weeks

RIBA Stage 4 Detail Design and Tender Period for Construction Works – 16 weeks

Mobilisation and Construction - 40 Weeks

Fit out and commissioning - 8 Weeks

Specialist removals and moving of the collection 4 weeks

Planning and Building Regulations: Planning Approval and Building Regulations will be required.

Health and Safety: The project will be notifiable under the CDM regulations.

3.1.5 Risks

The following items will form the basis of the risk register for the project.

Financial Risk: This consists of Building Price Inflation, Prevailing Tender Conditions, and Availability of suitable contractors to tender on a competitive basis.

Services: Availability of Services to the site.

Ground Conditions: The ground conditions will need to be determined at an early stage.

3.1.6 Costs

Following the design development, the initial cost plan has been developed and quotations received from suppliers for all the main elements which have been incorporated into the cost plan.

The cost plan is attached as an Appendix E.

In summary the capital costs are as follows:

Capital costs for new collections store	£1,475,108
Allowance for temporary storage, boxes, removal company	£65,000
Fees for design team – development stage	£38,500
Fees for design team – delivery stage	£72,133
Total	£1,650,741

3.2 Methodologies for full collections audit, review and significance assessment

3.2.1 Three stage process for collections audit, review and significance assessment

Based on the initial review of the collections carried out during the project, a three-stage process for auditing, reviewing and assessing the significance of the full collection is presented below.

Collections audit and review

The audit and review will be completed as a two stage process using Modes and the *CM Collections Audit & Review Recording form* for items without accession numbers discovered in the stores. The process will take place before the move to the new store.

The methodology allows for initial audit/review work be carried out prior to engagement activity to limit the amount of material that is moved to the museum for Object Lab activities and to give the team the opportunity to condition check and understand the scope and needs of the objects before engagement work takes place.

The *CM Collections Review Grid* presents the criteria used to give each review unit a score or assessment.

Stage 1 (audit)

At stage 1 (audit) information regarding identification, description, material, measurements, condition, location, photo ref., notes, recorder name and date is updated directly on Modes - checking the object is labelled clearly and securely

Objects discovered without numbers will be allocated a *Collections for a Nation Temporary Number* and recorded on the *CM Collections Audit & Review Recording form*. Only certain sections of the form are completed - location, full name of object, condition, photo ref., notes, reviewer name and date.

Stage 2 (review)

Stage 2 concentrates on ownership of the object with reference to additional collections documentation to enable a more detailed review. Additional documentation is listed, digitised (if it is not already digital) and linked to Modes records to make it easier to access and search for information during this stage. During Stage 2 the sections relating to audience potential and a preliminary significance are completed

By the end of Stage 2 the review/audit provides enough information to enable staff to make decisions:

- Which parts of this collection theme need to be explored through a detailed significance assessment?
- Which parts of this collection theme are possible priorities for rationalisation?

Stage 3 (significance assessment)

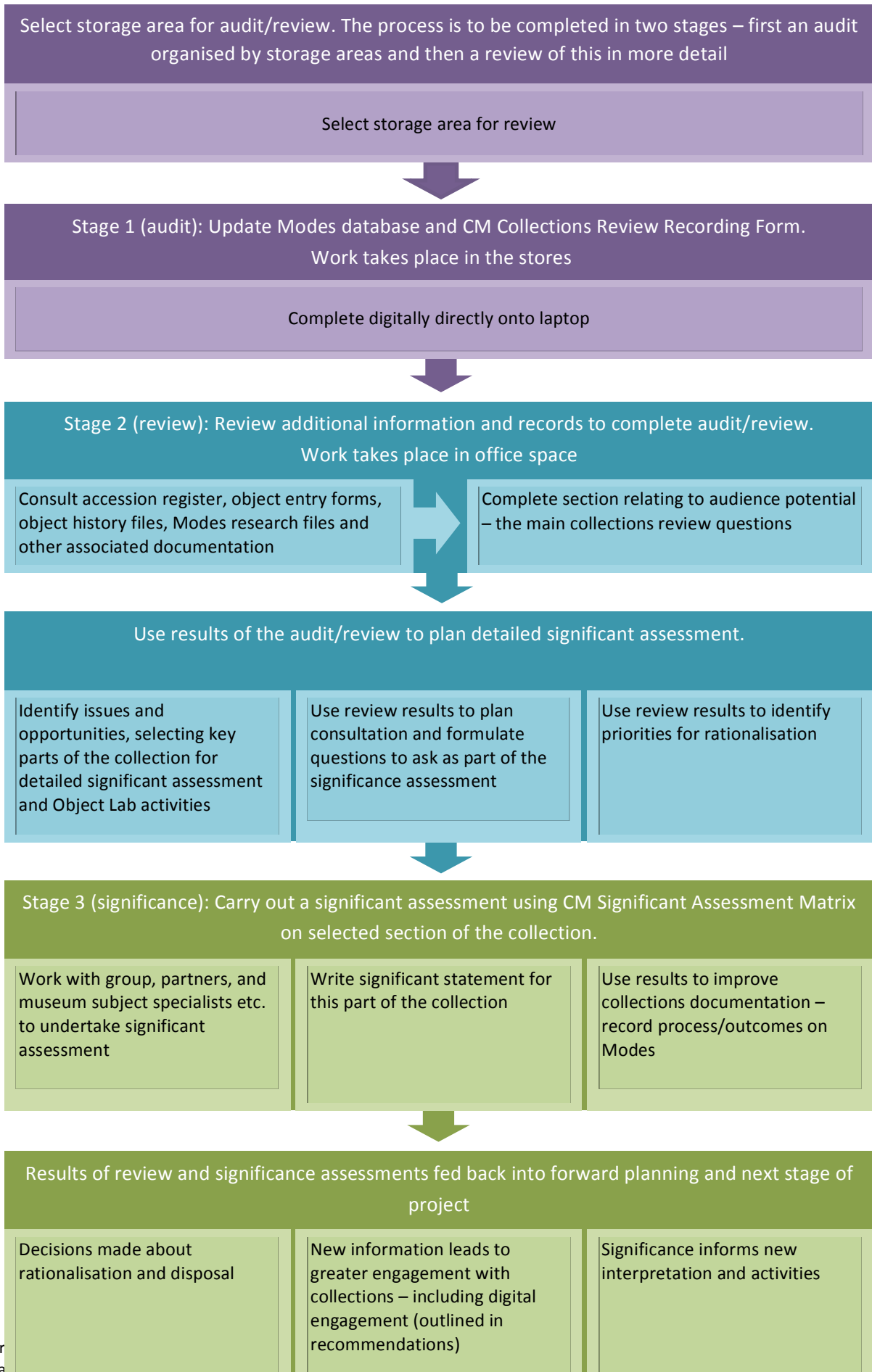
Stage 3 involves community, partner and stakeholder engagement along with museum subject specialists in developing detailed significance assessments for key parts of the collection which have been identified as part of the audit/review process.

The criteria for the significance assessments is set out in the *CM Significance Assessment Grid*, based on MALD criteria, tailored to suit Ceredigion Museum.

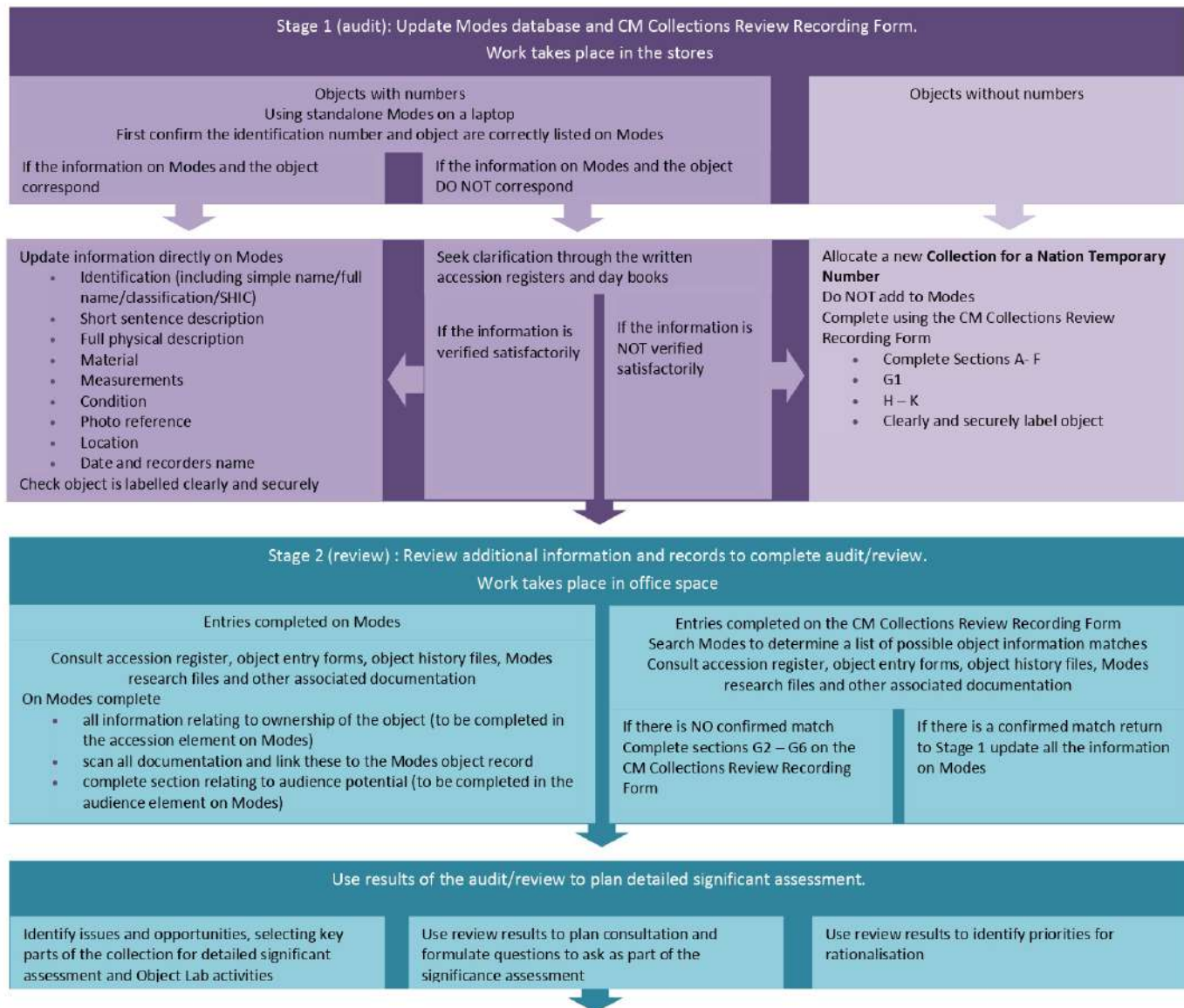
A template for presenting the results of the significance assessments in the form of a Statement of Significance is provided in Appendix D.

Results of Stage 3 feed into improved collections documentation and recommendations for digital access.

Summary of the three stage process



Working through the audit and review methodology



Copies of the CM Collections Audit & Review Recording Form and CM Collections Review Grid can be found in Appendix D.

Ceredigion Museum Collections Audit & Review Recording form

Ceredigion Museum Collections Audit and Review Recording Form															
Review date: 14/5/19															
Sheet no: 1															
A	B	C	D	E	F	G1	G2	G3	G4	G5	G6	H	I	J	K
Collection Theme	Location : building	Location : detail (bay/shelf/box)	Collections for a Nation Temporary Number	Full name of object	No of objects	CONDITION ASSESSMENT	PRELIMINARY SIGNIFICANCE	OWNERSHIP	PUBLIC ENGAGEMENT POTENTIAL	FORMAL LEARNING	RESEARCH USE	Photo ref.	Notes	Reviewer name	Date

CM Collections Audit and Review Grid

CONDITION	SIGNIFICANCE	OWNERSHIP	AUDIENCE		
G1 Condition Assessment	G2 Significance	G3 Ownership	G4 Public Engagement Potential	G5 Formal Learning	G6 Research Use
GOOD <ul style="list-style-type: none"> Stable material Good condition No conservation problems No work required 	<p>1</p> <p>Of international/national importance- making a fundamental contribution to intellectual thought or the study of a discipline, and integral to the stories that the museum tells eg. through its iconic status or outstanding historical/cultural value</p> <p>Did it contribute to the changing course of national history?</p> <p>Relevant to the Distributed National Collection in Wales</p> <p>Representative of Welsh national culture and/or identity</p>	<ul style="list-style-type: none"> Accessioned and owned by the organisation Proof of purchase/ letters of ownership/ documentation On a documented loan with a clear time line. 	<ul style="list-style-type: none"> Is considered a 'star' object and a focal point of a key exhibition space High 'wow' factor Deemed 'iconic' by visitors Strongly identified in the public's mind with your organisation or location Regularly used in public events or outreach teaching Stimulates strong personal/ associative response from visitors 	<ul style="list-style-type: none"> Can actively be used as a learning aid Fosters interdisciplinary teaching and learning 	<ul style="list-style-type: none"> Part of a specifically created research collection Regularly used by researchers Strong potential for international/national research use Regularly the subject of or cited in responses to public enquiries
FAIR <ul style="list-style-type: none"> Stable material Minor cleaning: stable and not at risk Disfigured or damaged but stable 	<p>2</p> <p>Of regional importance, making a significant contribution to the study of a discipline and integral to the stories that the museum tells about Ceredigion and/or mid Wales</p>	<ul style="list-style-type: none"> Accessioned and regarded as owned by the organisation No letters or documentation as incorporated into the organisation over time On a documented loan that is regularly renewed. 	<ul style="list-style-type: none"> Engages visitor interest and stimulates gallery discussion and enquiries Important support object in an exhibition space Occasionally used in public events, talks, handling 	<ul style="list-style-type: none"> Has recognised potential for use in outreach and learning activities Has potential to foster aspects of learning 	<ul style="list-style-type: none"> Unique to the museum and the site Occasionally used by researchers and cited in enquiries Clear potential for research use
POOR <ul style="list-style-type: none"> Restricted use, probably unstable Some risk: restoration or repair conservation desirable 	<p>3</p> <p>Of clear community importance, whether a local community or community of interest. Does it embody or symbolise beliefs, ideas or customs that are important to a community?</p>	<ul style="list-style-type: none"> Not accessioned but proved/known to be owned by the organisation Collected by museum staff for research/teaching with no letters of ownership On a documented loan 	<ul style="list-style-type: none"> Useful support object for display and handling No current public focus, but potential for future public focus 	<ul style="list-style-type: none"> Was originally collected and used as a learning/education aid, but is no longer used. 	<ul style="list-style-type: none"> Unique to the museum but similar objects held by other museums Collected as part of research collection but no longer used Some potential for future use
	<p>4</p> <p>Of clear importance to Ceredigion Museum as an organisation, making a significant contribution to the study of the Coliseum and/or integral to the museum's themes and the site's educational and social purpose</p>	<ul style="list-style-type: none"> Accessioned but not regarded as owned by the organisation On a documented indefinite loan 	<ul style="list-style-type: none"> Not known to have been used in a public focus capacity Issues around access to the object need to be overcome 	<ul style="list-style-type: none"> Little potential for current use but could be relevant in the future. 	<ul style="list-style-type: none"> Duplicate objects, one of a number in the collections Little potential for current use but could be relevant in the future
VERY POOR <ul style="list-style-type: none"> Very unstable material Severely weakened Actively deteriorating Affecting other objects <p>Posses immediate risk to other specimens</p>	<p>5</p> <p>Not deemed to have historical interest</p>	<ul style="list-style-type: none"> Not accessioned, provenance not documented Believed to be on a long term/indefinite loan but not documented. Mis-accessioned (i.e. evidently not an item that should not have been added to the permanent collections – i.e. room setting material/prop/replica 	<ul style="list-style-type: none"> No potential for public focus Not suitable for display or handling use 	<ul style="list-style-type: none"> Is not known to have been used in a learning capacity No future value in learning 	<ul style="list-style-type: none"> Sample of a common type or types Multiple objects held by the museum Never used for research and no potential to do so
	<p>6</p> <p>Provenance/identity unknown – further work needed to understand significance</p>	<ul style="list-style-type: none"> Documentation status unknown 	<ul style="list-style-type: none"> Unknown potential for display and/or handling 	<ul style="list-style-type: none"> Future potential for learning requires additional research 	<ul style="list-style-type: none"> Future potential for research required additional research

Notes on scoring: G2-G6 are scored from 1-6. For G3-G6 a 1 denotes the highest score and 5 the lowest. A score of 6 is recorded to show that little is known about the object and further research is needed, to ensure that items are not disregarded early on in the process because little is known about them, this score will be revised following research.

For consistency, significance is scored using numbers 1-6, this does not however suggest that one type of significance is more important than another.

3.2.2 Methodology for full significance assessment

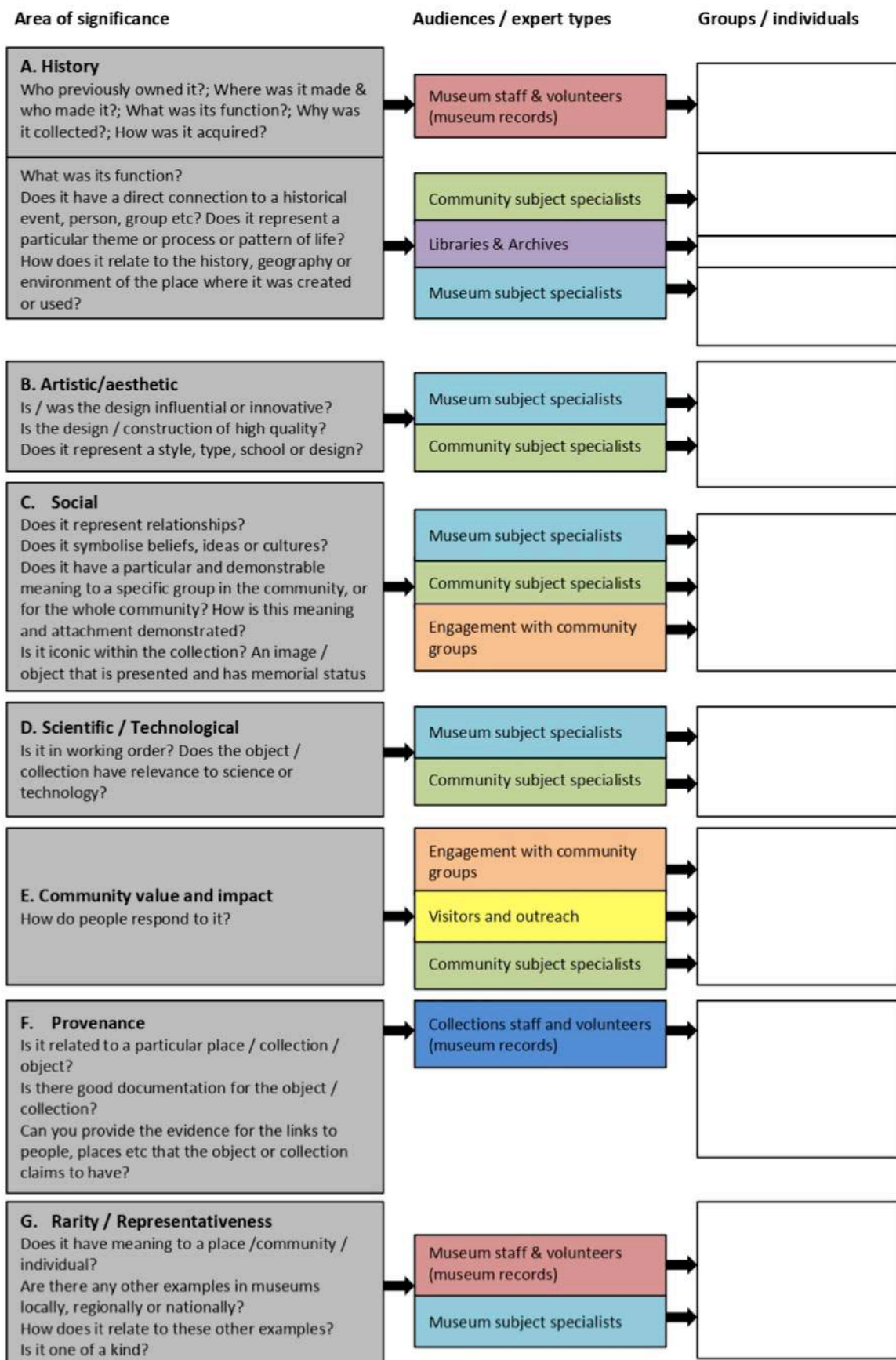
As highlighted above, the three-stage process will entail full significance assessment of selected parts of the collection identified through the audit/review carried out in stages 1 and 2. The assessments will be undertaken using a framework based on the MALD significance criteria shown below, a full size version of the grid is included in Appendix D.

Ceredigion Museum Significance Assessment Grid v1 (to be used at stage 3 to develop a detailed significance assessment of a key part of the collection)										
Detailed description										
<ul style="list-style-type: none"> • What is it made of? • What does it look like? • What is the size of the collection? What are the dimensions of the object; height, weight, width & length? • How was it made? • What are the object or collection's key characteristics? 										
Key values										
A History	B Artistic/aesthetic	C Social	D Scientific/ Technological	E Community value and impact	F Provenance	G Rarity / Representativeness	H Condition or completeness	I Interpretive capacity		
<p>Who previously owned it?</p> <p>Where was it made?</p> <p>Who made it?</p> <p>What was its function?</p> <p>When was it acquired by the institution?</p> <p>Why was it collected?</p> <p>How was it acquired? Donation or purchase?</p> <p>Does it have a direct connection to a historical event, person, group etc?</p> <p>Does it represent a particular theme or process or pattern of life?</p> <p>How does it relate to the history, geography or environment of the place where it was created or used?</p>	<p>Is / Was the design influential or innovative?</p> <p>Is the design / construction of high quality?</p> <p>Does it represent a style, type, school or design?</p>	<p>Does it represent relationships?</p> <p>Does it symbolise beliefs, ideas or cultures?</p> <p>Does it have a particular and demonstrable meaning to a specific group in the community, or for the whole community?</p> <p>How is this meaning and attachment demonstrated?</p> <p>Is it iconic within the collection? An image / object that is presented and has memorial status</p>	<p>Is it in working order? (moving parts i.e. machinery) Does the object / collection have demonstrated relevance to science or technology?</p>	<p>How do people respond to it?</p> <p>How do people respond to its history and stories linked to it?</p> <p>What values do people attach to it?</p> <p>How does the object make people feel?</p> <p>What emotional response does it produce?</p>	<p>Is it related to a particular place /collection / object?</p> <p>Is there good documentation for the object / collection?</p> <p>Is it a primary source?</p> <p>Can you provide the evidence for the links to people, places etc that the object or collection claims to have?</p>	<p>Does it have meaning to a place /community / individual?</p> <p>Are there any other examples in museums locally, regionally or nationally?</p> <p>How does it relate to these other examples?</p> <p>Is it one of a kind?</p>	<p>Do you consider the item's condition to be:</p> <ul style="list-style-type: none"> • Good. Stable and robust. Structurally sound, no evidence of damage or deterioration. Useable for any purpose. • Fair. Stable. May be disfigured or damaged. Minor problems, minimal remedial conservation work required. Can be used with care and attention. • Poor. Signs of deterioration and damage are obvious. Use could cause further damage. • Very poor. Unstable material. It is completely unsuitable for use. Damage is certain if handled. <p>Is there damage?</p> <p>How did this damage occur?</p> <p>Has it been altered? What do the alterations tell us about the history of use?</p> <p>Has it previously been conserved / restored?</p> <p>Is it complete (as in obvious loss, missing lid, handles etc)?</p>	<p>Is the object or collection currently used for research/learning or outreach?</p> <p>Does it have potential for contributing to research, learning or outreach?</p> <p>Does it support or raise profiles on local, regional, national or international scales?</p> <p>Is the object or collection often requested for loan? Why?</p>		

Assessing significance will involve engaging with a wide range of audiences and subject and community experts. The table below shows the range of different groups that the museum will work with to assess significance.

Audience / expert type	Groups / individuals
Museum staff & volunteers	Current staff Retired museum staff Volunteers
Community subject specialists	Local historians Art / craft groups Trade / industry groups Special interest groups
Libraries & Archives	Ceredigion Archive National Library
Museum subject specialists	NMW MERL
Engagement with community groups	e.g. Refugee groups Well being groups LGBTQ community
Visitors and outreach	Visitors to museum Engagement through outreach activity

Each of these various groups will be able to feed into the assessment in different ways, providing answers to different questions outlined in the significance grid. The diagram on the next page summarises this process.



The significance assessment will capture contributions from a wide range of formats, including written submissions, notes from workshops, photos, audio and film. The assessment will be drawn together into a statement of significance for each part of the collection. A full size blank template for these statements is provided in Appendix D.

3.3 Recommendations and methodologies for improving collections documentation and digital access

Based on the results of the Collections review, documentation and the use of digital media a series of recommendations is set out below. Additional detail is provided in sections 3.4.3 – 3.4.8, where methodologies and options for undertaking this work are outlined.

3.3.1 Overview of recommendations for improving documentation

Area of work	Recommended approach	Methodology	Examples
1 Audit and review of collections	1.1 Review of supporting documentation	Review information from documents into Modes records, sources include: <ul style="list-style-type: none"> - Object history files - Accession register - Entry and transfer of title forms Digitise documents where possible to make them searchable	See details and documentation flow diagram in section 3.3.3 below
	1.2 Retrospective documentation	Create records for unaccessioned and undocumented items identified through audit	
	1.3 Improve location control	Set up system for listing store locations within stores, for example Bath Street Garage to enable objects to be more easily found	
2 Update and expand catalogue records	2.1 Integrate information from object history files and contextual details into catalogue records	Feed collections audit, review and significance assessment results into Modes records. Link resources created during significance assessments to Modes records, make a selection available online	
	2.2 Integrate research into collections records	Add information on past and future research into Modes records Add research/use fields to keep records of use of collections	
	2.3 Improve Modes catalogue records to make them more accessible to a wide audience	Create new standard layout for records showing what new fields should be included to make records accessible and interesting to a wide range of audiences:	

		<ul style="list-style-type: none"> • Brief description/commentary - should be written in an accessible tone that is informative and interesting • Add and/or complete existing index fields - associated people, places, events • Add date or period information • Use a worded classification e.g. industry, crafts, housing as well as SHIC category • Consider geo-locating objects – Modes has a map function which means that items can be searched online through maps • Add topic / theme records to put collections into context • Enable cross-referencing of records to link object, collections, themes and topics – all of these can also be used for searching 	
	2.4 Standardise Modes catalogue data	<p>Review and standardise data input to aid effective searching and browsing in-house and online</p> <ul style="list-style-type: none"> • Review use of terms - for example use of ‘photograph’ as a simple name appears as: Photograph, photograph, PHOTOGRAPH and PHOTOGRAPHS • Review format used for inputting place names – for example some records include place names inputted into the ‘item’ field, these are not indexed by Modes when it searches and are not found through a search for ‘place’ (e.g. record 1977.93.90.39q and Gwarfelin) 	

3.3.2 Improving digital access to collections

Digital Vision

A comprehensive digital legacy will be central to the Collection for A Nation project. There will be two strands:

1. Improving the digital content in the MODES object catalogue. This will be directed by the existing Collections Access Officer with support from the two new Collections and Learning project posts and volunteers. Currently we have approximately 95% of the collection catalogued on MODES, but the content is very basic, often without an image, and needs reviewing and enriching.

We will upgrade our MODES system to provide online access to the database for public use (with confidential information omitted) as part of our collections website.

2. A new collections website will be developed. Our current collections website <https://pilgrim.ceredigion.gov.uk/> is antiquated, hard to navigate and about to be archived by Ceredigion County Council IT department due to a change in operating system.

We aim to create a new website that will grow as part of the Activities Plan in response to the Object Lab outcomes. Museum staff, volunteers and the Object Lab creative practitioners will work with the website developers to create a stylish, interactive and playful website that grows organically as the project progresses and has capacity to keep growing in the future. We will test ideas for the website with Object Lab activities participants to ensure it is attractive and functional for our various audiences. Ideas for website features that give a flavour of our vision include:

- A random object generator: spin the wheel to find an object (e.g. see <https://www.dorsetcereals.co.uk/collect-and-win/spin-to-win/>)
- A treasure hunt/'escape room' through the collections (e.g. see https://www.youtube.com/watch?v=OjjLD_9Et_o)
- Curate your own exhibition to share – choose objects and images for a virtual gallery that can be shared online. Schools could use this to explore topics in the National Curriculum; art students could juxtapose their own work with artworks from the collection that have inspired them, visitors to the museum could create a gallery with the objects they liked the most etc.

We will propose partnerships with Aberystwyth University Gaming Society and Wrexham University' Computer Game Development department

<https://www.glyndwr.ac.uk/en/Undergraduatecourses/ComputerGameDevelopment/>

in order to offer skills development opportunities to young people looking for work experience in this field.

Overview of recommendations for improving digital access to the collections

Area	Recommended approach	Methodology & resources
Strategy	3.1 Develop integrated and planned approach by developing a Digital Strategy	<p>Include development of a Digital Strategy as a core part of the Collection for a Nation project</p> <p>Collections Trust guidance https://collectionstrust.org.uk/resource/digital-strategies/</p> <p>Recent museum examples include Derby Museums Digital Engagement Strategy https://www.derbymuseums.org/wp-content/uploads/2017/02/Derby-Museums-Digital-Engagement.pdf</p> <p>See section 3.3.7 below</p>
People	3.2 Skills audit and training plan to empower staff to use new technology	<p>Include skills and training audit within Collection for a Nation project</p>
Systems	3.3 Ensure access to appropriate equipment and IT systems to enable staff to work effectively and maximise potential of digital. Explore need for a Digital Asset Management System (DAMS)	<p>Assess need for a DAMS to manage digital resources</p> <p>See section 3.3.6 below for further information</p>
Digitisation	3.4 Develop set of digitisation standards to ensure a consistent procedure that ensures good quality copies of systems for use in all areas of work	<p>Develop digitisation standards based on sector guidance http://sharemuseumeast.org.uk/wp-content/uploads/2013/08/digitisation-FINAL-FULL.pdf or</p>
Content delivery	3.5 Develop a strategic approach to content sharing to encourage use through online access to collections. Consider use of Creative Commons licensing	<p>Develop understanding of licensing issues to inform decision making: https://collectionstrust.org.uk/digital-isnt-different/copyright-and-licensing/</p>

Analytics	3.6 Develop standardised approach to capturing and reporting web metrics.	Use Google analytics in a consistent way to monitor digital impact. Share results with senior management to advocate for resources.
Engagement	3.7 Provide digital access to collections through website and on-site 3.8 Develop Social Media and Content strategies 3.9 Review GDPR, Data Protection Act 2018, and copyright policy with a view to making collections accessible online	Provide online access to collections database and develop Modes records to make collections more accessible to a wide range of audiences and develop themed website content See sections 3.3.4 and 3.3.5 below for further information Social Media Strategy resource https://southeastmuseums.org/resource-library/social-media-guides-for-museums/ Content strategy resource https://collectionstrust.org.uk/resource/create-once-publish-everywhere-cope/
Revenue	3.8 Develop ecommerce presence through website. - Use website to sell collection images. - Use website and digital channels for fundraising	Assess opportunity for digital income generation See section 3.3.8 below for further information

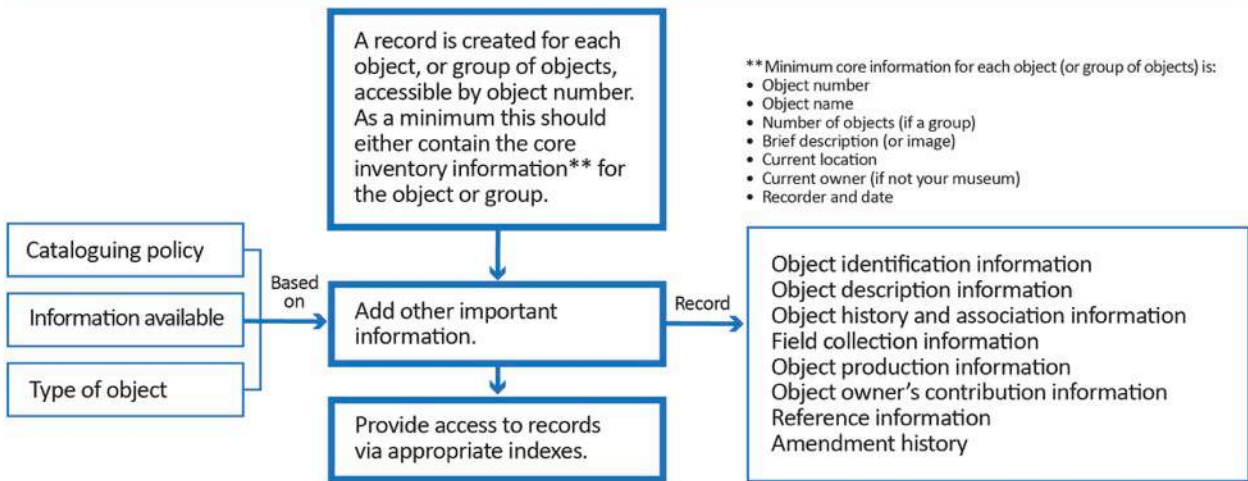
3.3.3 Methodology for updating and expanding catalogue records (recommendations 1.1-2.2)

Through the audit, review and significance process museum staff and volunteers will gather additional information about the collections, which should be captured through cataloguing in the Modes database. The diagram below details this process and shows how records should be developed to maximise the use of this information.

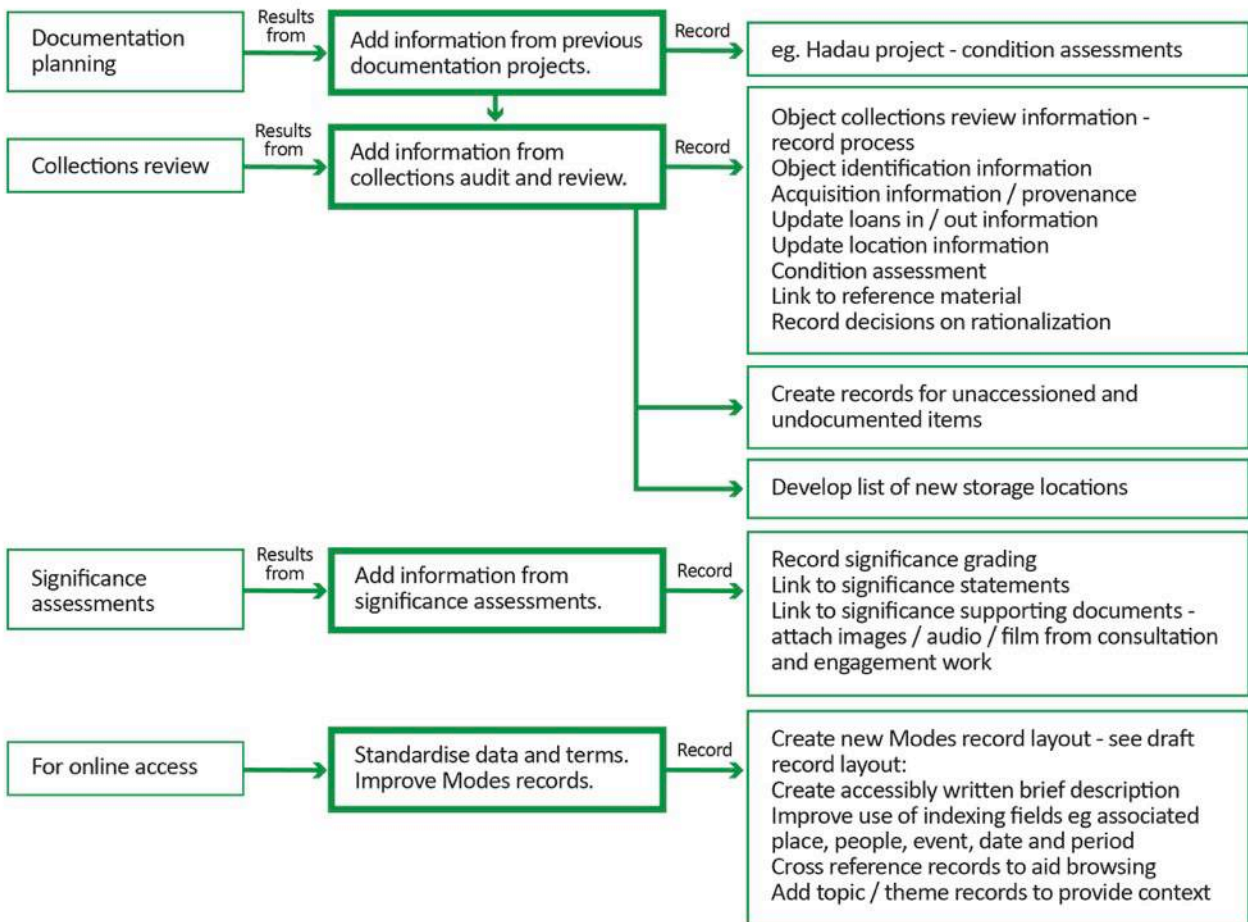
Flow diagram showing methodology for improving collections documentation

Improving collections documentation

Ceredigion Museum current cataloguing



Improving catalogue records through the Collection for a Nation project



3.3.4 Methodology for improving Modes records in preparation for web access to collections (recommendations 2.3 and 3.7)

To enable online web access to the collections it is essential that the online content is easy to understand, that there are different ways for users to search and browse the collections, and that sufficient additional information is provided to place objects in their historical context. It is therefore recommended that a revised layout for Modes records is developed, based on the existing layout. This would include additional fields to improve the user experience. A suggested layout is shown below with the new fields highlighted. (A full size version is provided in Appendix D)

<p>1995.17.6 carpenter's tools</p> <p style="text-align: center;">plane</p> <p><i>Accessible object name (for web searches)</i></p> <p><i>Accessible descriptive text (for web searches)</i></p> <hr/> <p>ObjectIdentity</p> <p>Number 1995.17.6</p> <p>ItemMarked</p> <p>Acquisition</p> <p>ReferenceNumber S047</p> <p>Method gift</p> <p>Person</p> <p>Role from</p> <p>PersonName Thomas, Alan, Mr and Mrs</p> <p>Address Garth, Caemelyn, Aberystwyth</p> <p>Date</p> <p>DateBegin 26.1.1994</p> <p>Note</p> <p>carpenters tools from a large wood chest, said to have been used at the carriage works, Southgate, Aberystwyth, and possibly used to make the milk float in our collection</p> <p>Commentary</p> <p>convex jack plane</p> <p>Identification</p> <p>ObjectName (full name)</p> <p>Keyword carpenter's tools</p> <p>Identification</p> <p>Title Accessible object name (for web searches)</p> <p>BriefDescription Accessible descriptive text (for web searches)</p> <p>Classification</p> <p>Keyword crafts and craftspeople (for web searches)</p> <p>ObjectName (simple name)</p> <p>Keyword plane</p> <p>ObjectName (full name)</p> <p>Keyword convex jack plane</p> <p>Classification</p> <p>Keyword D4R</p> <p>Classification</p> <p>Keyword</p> <p>Description</p> <p>Aspect material</p> <p>Keyword wood</p> <p>Keyword iron</p> <p>Measurement</p> <p>Part</p>	<p>Dimension</p> <p>Reading 16.7 l</p> <p>SummaryText coffin plane with curved base for cutting the inside of a cart wheel rim. Iron shoe at leading edge. No iron</p> <p>Association</p> <p>Organisation</p> <p>Role</p> <p>OrganisationName Southgate Carriage Works, Aberystwyth</p> <p>Person</p> <p>Role</p> <p>PersonName</p> <p>Group</p> <p>GroupName</p> <p>Place</p> <p>PlaceName</p> <p>Event</p> <p>EventName</p> <p>Production</p> <p>Date</p> <p>DateBegin 1900</p> <p>DateEnd 1950</p> <p>Reproduction</p> <p>Filename aaa8429.jpg</p> <p>SummaryText photographer, Andrea de Rome</p> <p>Date</p> <p>DateBegin 24.1.2014</p> <p>DateEnd</p> <p>Note</p> <p>Type digital image, photograph</p> <p>Reproduction</p> <p>Filename mtb8589.jpg</p> <p>SummaryText English</p> <p>SummaryText Welsh</p> <p>Date</p> <p>DateBegin 19.5.2014</p> <p>Person</p> <p>PersonName Mary, Turner-Lewis</p> <p>Note</p> <p>Type digital image, photographed</p> <p>Authority</p> <p>Date</p> <p>DateBegin 19.5.2014</p> <p>Reproduction</p> <p>Filename mtb8590.jpg</p> <p>SummaryText English</p> <p>SummaryText Welsh</p>	<p>Date</p> <p>DateBegin 19.5.2014</p> <p>Person</p> <p>PersonName Mary, Turner-Lewis</p> <p>Note</p> <p>Type digital image, photographed</p> <p>Authority</p> <p>Date</p> <p>DateBegin 19.5.2014</p> <p>ObjectLocation (current location)</p> <p>Location MB72</p> <p>ObjectLocation (home location)</p> <p>Location MB72</p> <p>Date</p> <p>DateBegin 10.8.2015</p> <p>DateEnd</p> <p>Note</p> <p>Recorder</p> <p>PersonName de Rome, Andrea</p> <p>Initials</p> <p>Date</p> <p>DateBegin 29.7.2015</p> <p>Significance</p> <p>Significance 88</p> <p>RelatedObject</p> <p>ObjectIdentity</p> <p>Number The Land</p> <p>Type theme page (for web searches)</p> <p>RelatedObject</p> <p>ObjectIdentity</p> <p>Number Southgate/Penparcau</p> <p>Type place page (for web searches)</p>
--	---	--

These additional fields will make the content more accessible and enable more advanced and user friendly searches of the collections as well as the addition of themed content. This approach would place the collections in context and help non-specialists to find out why they are important and what stories they can tell. Examples of this type of approach being used effectively include:

Science Museum website - Objects & Stories	<p>This includes headings such as 'Explore...The World's First Industrial City' and introductory paragraphs to describe items with images. It is possible to search by category, object, gallery etc.</p> <p>https://www.msimanchester.org.uk/objects-and-stories</p>
Halton Heritage Partnership	<p>The Explore our Heritage section of the website includes headings such as People, Places, Topics, which include introductory themed text and links to related images/objects in the collection. Searches available by subject, types of object, collection.</p> <p>http://haltonheritage.co.uk/explore-our-heritage/</p>

3.3.5 Providing web access to the collections (recommendation 3.7)

There are several ways to enable access to the museum's Modes database. Modes provide a system for online access to catalogues and digital assets, but it is not always easy to use and requires significant input from museum staff in planning and development.

An alternative is Orangeleaf's Collectionsbase – a web application that takes extracted data from a collections management system or DAMS and makes it accessible online. This would cost about £3-5,000 per annum. <https://www.orangeleaf.com/museums-archives-history/data-aggregation-system/> Examples of Orangeleaf developments include the Black Country History website <http://blackcountryhistory.org/>, the Doncaster WW1 project website <http://www.doncaster1914-18.org.uk/> and the Welsh Religious Buildings Trust website <http://www.welshchapels.org/>

3.3.6 Assessing the need for a Digital Asset Management System (DAMS) to manage digital resources (recommendations 3.3)

The museum has a large number of photographs that have been digitised and will create more in future. In order to maximise the potential of using digital resources, it would be sensible to assess whether a DAMS would provide benefits for storage, maintenance and use of all digital resources in future. Different options for a DAMS are available to the museum. Modes software has some DAMS capability: it can read metadata from an image and embed this into a record, and you can also export multiple copies of an image from Modes in variety of file formats. Its recent upgrade includes support for a browser-based image server, which also allows you to export multiple copies of an image at specified scales.

Alternatively, a separate DAMS could be procured to work alongside Modes. It may be difficult to fully integrate with Modes, but a one off or occasional exchange of data could be done by exporting the data as XML from Modes and importing into the DAMS. For example, the hosted IBase Premium <https://www.ibase.com/pricing> supports the import of data, and is available on a number of hosting plans, depending on storage requirements – 1TB costs about £4,000 per annum.

3.3.7 Developing a Digital Strategy (recommendations 3.1-3.8)

The Collections Trust Digital Benchmarking tool highlights that working with digital media within a museum is not solely about access to collections but covers a wide range of issues, including staff skills and training, equipment and systems and the licensing of digital images and social media and analytics. Many of these areas are beyond the remit of this report, but it is evident that the museum would benefit significantly from developing a Digital Strategy that would cover all these areas and plan a coherent way forward. It is therefore recommended that this should be a key part of the Collection for a Nation project. A strategic approach would also enable the museum to address the need for a DAMS and consider how they could generate income from their digital resources.

3.3.8 Generating income from the sale of digital images (recommendation 3.8)

Staff have already expressed interest in the sale of collection images and prints online. There is potential to sell collection images through the Ceredigion Museum website and provide opportunities to order prints. This would require development of website and easy access to images, and would only be feasible with a DAMS in place. Considerations when assessing this potential would include how payment would be made and how images would be licensed. Many museums have been successful in generating income in this way, including:

Science Museum – Science & Society Picture Library	https://www.scienceandsociety.co.uk/results.asp?image=10472335&itemw=4&itemf=0001&itemstep=1&itemx=3
Tate Images	https://www.tate-images.com/
Discovery Museum	https://discoverymuseum.org.uk/collection/image-licensing

3.4 Recommendations for learning and community engagement

3.4.1 Introduction to activities for Collection for a Nation

Creating the new store is the main part of the capital works and the process will offer opportunities for learning, volunteering and audience development.

The activities have been developed through conversations with the museum staff and volunteers and draw on experience of previous activities and audience engagement. The activities will take place over 2 years and run concurrently with the capital work to create a new store. There will be four new posts created as part of the project:

- Collections & learning – 2 roles
- Community Liaison Officer (Collections Significance and Values)
- Digitisation

Sharing knowledge

This will take place as part of the collections audit and review in order to help us learn more about the collections from specialists and will take place with groups following the format of the pilot activities developed for the wood working tools. This might include working with the Quilt Makers to understand the quilts collection, fishermen and farmers being invited to look at farming tools and

fishing equipment, the Men's Shed group to look at tools and furniture, staff at the School of Art (Aberystwyth University) and the local history society.

Sharing Values

Values will be at the core of all collection activities. Working in close collaboration with staff at Common Cause Foundation, the Community Liaison Officer (Collections Significance and Values) will develop and coordinate work to place Ceredigion Museum at the heart of a new and vibrant public debate about what matters to people in Ceredigion, why they matter and how the museum collections and activities can represent/support these values. This work will create a framework that other museums in Wales can utilize with guidance from the post holder. Ceredigion Museum will act as a hub of good practice, with the aim of promoting and supporting similar work across Wales.

In accordance with the Well-being of Future Generations Act 2015, Welsh museums want Wales to be a country in which people know and appreciate what matters to fellow citizens, feel part of the wider community, and are motivated to help change this for the better.

Contemporary collecting

During the activities, participants will be invited to help the museum expand the collections to reflect contemporary values and society. Some groups will be invited specifically to get involved this way and for others contemporary collecting will evolve from one of the other activities.

An activity plan will focus on 4 museum spaces:

- The old stores
- The Learning Studio
- The Object Lab
- The new stores

The Old Stores

- Preparation for moving the collections to the Learning Studio and Object Lab will provide volunteering opportunities.
- Activities linked to large objects will take place at Tre'r-ddol in the Chapel and the big objects will be moved to the new store directly, rather than via the museum
- Once objects have been moved out of the Chapel at Tre'r-ddol (a separate charity) it will potentially be disposed of, possibly through asset transfer, and Bath Street store may be sold with profits being available for the project

The Learning Studio

- There will be a new Learning Studio created to audit and process collections before inclusion in the Object Lab.
- Volunteers and targeted groups will help to identify objects as required, consolidate and upgrade documentation, digitise and repackage the collections
- Object groups will be significance assessed with substantial input from community groups with relevant knowledge (this will take place across the Learning Studio and Object Lab as appropriate)
- Some of the re-packaged objects will go back into the attics before the big move into the new stores, but we will keep movement of objects to a minimum.

- The legacy of the project will be a fully equipped space for formal and informal learning, once the collections work has been completed.

The Object Lab

- The Object Lab will be the focus of activities at the museum for 2 years over the life of the project (see below)

The New Stores

- Volunteers will help with the organising of the stores.
- There will public events and activities to build awareness of the new resource within the community
- There will be ongoing opportunities for volunteers to work with the collections, give tours and learning activities

The project costs will comprise:

- Acquisition of land (match funding from council)
- Costs of new building
- Fitting out of building
- Activity costs
- 4 new staff posts
- Removals company
- IT costs

3.4.2 Object Lab

Ceredigion Museum runs a successful temporary exhibition programme which currently hosts four temporary exhibitions per year. The schedule is very varied, including displays drawn from the diverse collection and linking to local communities, artist's exhibitions and touring exhibitions that support the engagement programme and enhance the collection. The museum recently upgraded the gallery to become Government Indemnity Scheme compliant with additional security and a large bandit proof case to accommodate high value artefacts from other national collections.

A radical reframing of the gallery over the span of the project will see the temporary exhibition space turned into an 'Object Lab'. The space will become a modular exhibition space, with opportunities to change, reflect, and transform aspects of the collection. Supporting the Object Lab will be a Gallery Lab Assistant, whose job it will be to engage the visitors in all aspects of the project. Building on the values and aims of the museum and its work with Common Cause Foundation and the Happy Museum, the lab will use artefacts from the collection and focus on three special 'projects' throughout the duration of the programme to further foster transparency and trust.

Themes

The collections have been divided into themes which will be used to shape the activities. Currently the collections are divided into subjects based on the Social History and Industrial Classification categories (SHIC). This classification framework will continue to be used for documentation but for the Objects Lab we have developed a series of new themes that will enable activities and management of the collections together. Other considerations in terms of the collections are about size (and practicality of moving them for activities) and space (where they are currently stored). The themes listed below cut through all these considerations.

Some objects will cross more than one theme and the themes of art, archaeology and the philosophy of collecting are cross cutting themes and will be explored through the other themes during the Object Lab activities. The emerging themes are:

- The Home
- The Sea
- Belief
- Travel
- Folklore
- The Town
- Cwtsch
- The Land
- The body
- Community Voices

Within these overall ten themes identified we will look at three key themes as the basis for the special projects – Folklore, The Land and The Town.

- For each strand an artist or creative practitioner will be commissioned to respond to the theme by developing a series of engagement activities, workshops and events
- Research the themed area of the collection to make work to exhibit in our large scale object case in the gallery or as an intervention in the permanent displays.

The practitioner will seek to disrupt the concept of the museum, and collaborate with Common Cause and the collections and curatorial team to devise new ways of viewing the collection as part of the significance assessment process, development of digital content and highlight elements of the collection not seen before.

Additionally the museum will invite artist designers to research the collection and develop new bespoke shop merchandise, offering a unique opportunity for designers to have access to our collection, within the context of the Object Lab.

The Land

In 2019 the museum ran a project looking at the sheep farming community and the future of land, particularly focussing on the uplands of Ceredigion. The ‘Sheep’ art exhibition and accompanying symposium ‘[Future Landscapes](#)’ sparked a meaningful connection with local communities, bringing together people representing a wide range of interests in local land from farmers and land managers to conservationists, policy makers, geographers, earth scientists and artists. The process led to a report that has been submitted to Welsh Government as part of their ongoing consultation on the future of Welsh land post-Brexit. The museum is keen to build on the work done with these communities, looking at important dialogues around the future of the land and creating space for decision making to come from the people of Ceredigion, and not just imposed upon them.

‘The Land’ element of the museum project will take the museum’s collection of agricultural tools and implements, as well as related art, archaeology and social history items, at its heart to discover more about the artefacts in the collection, and also to use the collection as a device to create new plans, relationships and dialogues for our shared future.

Folklore

The project will explore the rich folklore element of the museum collection, which includes traditional quilts, artefacts – crowns, chairs etc. of the Eisteddfodau of Wales, as well as objects relating to more ritual and mythological ideas that include boots built into walls as a custom to ward off evil spirits, curses, love tokens by sailors and a rare wassailing bowl. These material objects sit well alongside stories and folktales such as Carreg Bica and ‘Cantre’r Gwaelod’ – the land which once stood off the coast of Borth, which gives a timely warning of lands lost by the sea in a time of environmental change.

The traditional customs, beliefs and stories of the people of Ceredigion are a key central element to the museums interpretation and preservation of our heritage.

Folklore can “foster a dynamic process for broader community involvement and shared responsibilities, conceptualizing heritage as tied to an idea of “place” where the history of the inhabitants and the physical objects, buildings, and environment are infused with the intangible, such as memories and aspirations. It is a strategy for place based development that honours local networks and relationships, and it plays a role in fostering social capital at the local level.”(A White Paper prepared by the American Folklore Society Folklore and Public Policy Working Group on Folklore and Museums, February 2015)

Alongside an opportunity to research the collection and engage local communities, the creative practitioner would be encouraged to utilise the stories of the county from other archives including the sound and screen archive of the National Library of Wales, and Ceredigion Archives, which will be researched by volunteers. Additionally they would capture stories and social history relating to our collections.

The study of folklore for this element of the object lab has a huge amount of scope, as the genre of folklore is extremely broad and allows for play, but also has a serious side including:

- **Material culture:** folk art, vernacular architecture, textiles, modified mass-produced objects
- **Music:** traditional, folk, and world music
- **Narrative:** legends, urban legends, fairy tales, folk tales, personal experience narratives
- **Verbal art:** jokes, proverbs, word games
- **Belief and religion:** folk religion, ritual, and mythology
- **Food:** traditional cooking and customs, relationships between food and culture

The Town

This theme, as the third theme for the object lab would allow the museum to connect to its urban developments, history of the towns and villages and the diverse populations that have come and gone as part of local communities. The collection includes artefacts relating to the history of many of the main shops and small businesses within the towns such as shop signage, locally branded clothing, bakery tins, 78rpm records, posters for local venues etc. and the project would be well placed in partnership with Aberystwyth University geography department to look at the key developments culturally, architecturally and socially of Ceredigion market towns. ‘The town’ Object Lab offers an opportunity to unite communities, who will find themselves reflected, identified and considered as a vital part of the project experience itself.

Opportunities to appear as a ‘pop-up object lab’ across towns in Ceredigion will allow the creative practitioner an opportunity to take the museum collection into the community, gathering old stories and new, and helping to identify artefacts from the collection.

Principles for the Object lab

Outcomes

Each theme will be seeking to realise a set of core aims and will build on the museums role as a community cultural hub. During each themed stage the project will:

- Gather memories, audio/visual recordings
- Expand our collections knowledge
- Develop new community relationships and expand audiences
- Groups of people will not be compartmentalised, but shared values and interests will be found so that as a result there will be a more cohesive community and society
- Develop volunteer roles and enrich the volunteer experience

Digitisation will be a vital element of this work and means of achieving these outcomes.

Artist residencies

Each project element will include provision for a research based artist in residence. The artist will be expected to work from their own studio, but in collaboration with the Object Lab for support and outward facing events.

Modular gallery space

The gallery 'Object Lab' space will be a modular display that can allow for objects to be displayed in each different theme, brought out, interpreted and researched to provoke discussion (to be recorded if significant), as well as offering different ways of viewing and understanding our collection. As part of the co-curation process the museum staff and community groups will collaborate with the practitioner to change the content of the Object Lab as the whole group see fit.

Schools programme: Secret life of objects

The museum staff have taken part in training in using collections to develop creative and cross-curricular learning opportunities, both during pupil visits and in the classroom. The staff will build on this to develop workshops using the collections that are in the Object Lab for school pupils and other groups of learners.

3.4.3 Current and new audiences for the activities

The museum has a strong record of community engagement and developing audiences. The Community Liaison Officer (Collections Significance and Values) post will build on the relationships developed during the New Approaches projects (Phase 1 of the *Transformations* redevelopment plan, of which *Collection for a Nation* is Phase 2) to engage existing and new audiences in the Object Lab and wider project activities.

The notes below draw on previous consultation and activities and include a range of current and new audience groups. The second column shows the principal potential engagement activities

Group	Principle Engagement
Tre'r-ddol Men's Shed group	Sharing Knowledge, Object Lab
Youth Justice Group	Contemporary collecting and Object Lab

Families	Intergenerational events & creative activities in the Object Lab
Farmers and People's Practice	Contemporary collecting and values
School pupils	Secret Life of Objects
RCAHMW	Specialist knowledge -archaeology collection
Quilt makers	Sharing knowledge – quilts
Older people with dementia	Object Lab
CHYPS group	Range of activities including unpacking and packing objects
Friends	Range of activities including unpacking and packing objects
Volunteers	Range of activities including unpacking and packing objects
Gospel Ship Groups	Range of groups
WI and Merched Y Wawr	Activities linked to The Home theme
People with visual impairments	Object Lab
People with autism	Activities at quiet times or when museum not open
Syrian refugee groups	Activities linked to belonging and contemporary collecting, and to themes: Home & Travel
Metal detectorists	Sharing Knowledge: Archaeology
School of Art & Parc Howard Museum	Sharing knowledge – art and ceramics collections
Music Society	Performance
Spinners & Weavers	Sharing knowledge
Age Cymru	Object Lab
LGBTQ+ community	Contemporary collecting and Community Voices theme
Other activist groups	Contemporary collecting and Community Voices theme

3.5 Fundraising strategy

3.5.1 Introduction

Sections 3.1-3.4 of this report set out the recommendations and vision for a project that will enable the museum to create a new store through community involvement and create new spaces in the museum for future development. This vision could be delivered in one project or achieved as two or three projects of different sizes. The main project will comprise the majority of the capital costs. We have identified two elements which could be undertaken at an earlier stage as preparatory work for the main project. This would also ensure that costs for the main project are kept below £2 million.

The current funding landscape is competitive with more projects seeking funding than previously. The largest funder for capital projects in the heritage sector is the National Lottery Heritage Fund (NLHF) previously called the Heritage Lottery Fund. The grants programme has recently been rebranded and now has three grant streams – small, medium and large. Over the next five years the NLHF will award £1 billion to heritage projects in the UK.

We fund a broad range of projects that connect people and communities to the national, regional and local heritage of the UK. We fund heritage projects. Heritage can be anything from the past that you value and want to pass on to future generations. NLHF website

Funding from the NLHF

Small	Medium		Large
£3k-£10k	£10k-£100k	£100k-£250k	£250k-£5m
8 week decision	8 week decision	Quarterly deadline 12 week decision	Quarterly deadline 12 week decision

The large grants have a two-stage process: a R1 application will set out the whole project with costs for both the development and delivery stage. Funding for the Development Stage will enable the museum to undertake work to develop the architectural plans, and Activity and Business Plans as well as setting out an Evaluation Plan. The NLHF's new strategy includes a revised set of outcomes which have greater focus on the environment and wellbeing. It also includes a digital strategy that asks applicants to embed digital thinking into every project to ensure that they can take full advantage of new technology to conserve heritage and to make it more inclusive.

NLHF will fund up to 90% of a project's cost although a project is more attractive if it has a more than 10% match funding. Volunteer input is important to any project and is valued by the NLHF and will be included as part of the match funding as both an income and expenditure.

3.5.2 Costs

Learning Studio

During the work on this feasibility project, funding became available from MALD and an application has been made (September 2019) for funding to create a Learning Room in the museum. This will provide a new space for activities with a wide range of audiences, and can also be available for hire (to generate income) and for activities linked to the Object Lab.

Main project

All costs exclude VAT

The costs set out below are based on costs identified through the work by G+T to develop the preferred option for the building and the activities currently proposed.

Capital costs for new collections store	£1,475,108
Allowance for temporary storage, boxes, removal company	£65,000
Fees for design team – development stage	£38,500
Fees for design team – delivery stage	£72,133
Collections and Learning Posts x 2 Salary range £24,313 - £26,300 for 2 years	£105,200
Community & Engagement Post Salary range £24,313 - £26,300 for 2 years	£52,600
Digitisation Role Salary range £24,313 - £26,300 for 2 years	£52,600
Costs for digital projects and equipment (costs in section 3.3 &	£12,000

allowance for equipment)	
Activity costs – artist and materials	£70,000
Activity and business plan for development stage	£20,000
Evaluation	£10,000
Total	£1,973,141

The revenue from storing collections for other organisations has some potential, and this could be maximised by extending the building to include a further 100 sqm which would cost an additional £75,000. The income currently predicted does not show an equivalent return on the investment in this additional space, but it might offer further opportunities and would provide extra accrual space for the future.

3.5.3 Grants available

The table below sets out the other grants that are available and which should be considered, either to fund discrete elements of the project or as match-funding towards the main project.

Fund	What they will fund
The Pilgrim Trust	<p>The Pilgrim Trust concentrates its funding into two areas, Preservation and Scholarship and Social Welfare.</p> <p>Preservation and Scholarship includes:</p> <ul style="list-style-type: none"> • Preservation of and repairs to historic buildings and architectural features. • Conservation of works of art, books, significant ephemera, museum objects and records held in museums, galleries, specialist archives and repositories. • Promotion of knowledge through academic research and its dissemination, including cataloguing within museums, galleries and libraries and institutions where historic, scientific or archaeological records are preserved. • Cataloguing of archives and manuscripts.
John Ellerman Foundation	<p>Aim to advance the wellbeing of people, society and the natural world by focusing on the arts, environment and social action</p> <ul style="list-style-type: none"> • Arts: Creators and Curators • Environment: People and Planet • Social Action: Voices and Connections
Foyle Foundation	<p>The Foundation supports charities in three main areas:</p> <ul style="list-style-type: none"> • Main Grants Scheme, supporting charities whose core work covers Arts and Learning • The Foyle School Library Scheme • Small Grants Scheme, supporting charities in all fields with a turnover of less than £150,000 per annum
Esme Fairbairn Foundation	<p>Fund across five main sectors – Arts, Children and Young People, Environment, Food and Social Change.</p> <p>Offer three types of support: grants, social investments and Grants Plus. Grants support organisations’ core or project costs, including staff salaries and overheads. Do not fund building or equipment costs, or individuals. Collections Fund run by Museums Association.</p>

	<p>Strategic grants: up to £250,000 over five years to contribute to the strategic direction of the recipient organisation and leave a long-term legacy.</p> <p>Project grants: Smaller grants will be available for time-limited projects spanning two to three years that are ambitious, innovative or test new ways of working.</p>
Wolfson Foundation	<p>Funding for places Most funding (about 85%) is for capital infrastructure, i.e. buildings (new build or refurbishments) and equipment. These awards support excellence across the following fields: education; science and medicine; the arts and humanities; health and disability.</p> <p>Funding for people A proportion of funding (about 15%) is for people, mainly for research and education grants through bursaries, scholarships or fellowships.</p>
Moondance Foundation	<p>The Moondance Foundation allocates funds to organisations for general charitable purposes. The primary interests for the foundation are causes in Wales, including children, education, elderly, poverty relief and support for crippling diseases / disabilities.</p>

3.5.4 Strategy for fundraising

Option 1		
The main funder for the project will be NLHF with a two-stage application, for a project cost of £1,973,141 with match funding of at least £197,315.		
	Costs	Funder
Development Stage	£58,500	NLHF & trusts
Delivery Stage	£1,914,641	NLHF & trusts

Option 2		
Some elements of the work could be undertaken either as part of the Development Stage or as a separate earlier part of the project. This might include the collections audit, review and initial significance assessment with costs for 2 post holders for one year and a small budget for materials. This could be as set out below or with a larger cost for the development phase combining the first two elements for a Development Stage project costing £114,100. This could also be delivered by applications to trusts such as the Pilgrim Trust and the Foyle Foundation or John Ellerman Trust for the collections review work and an application to NLHF for £1,917,541 with match funding of at least £191,754.		
	Costs	Funder
Collections Review, audit and significance assessment (2 post holders x 1 year & £3,000 materials)	£55,600	Trusts
Development stage	£58,500	NLHF & trusts
Delivery stage	£1,859,041	NLHF & trusts

Option 3		
Alternatively some of the digital work could be undertaken upfront alongside the collections audit, review and initial significance work. The first two elements could form a discrete project of £93,900 with an application to NLHF for £1,879,241 and match funding requirement of £187,924.		
	Costs	Funder
Proportion of the digital costs upfront	£38,300	Trusts
Collections Review, audit and significance assessment (2 post holders x 1 year & £3,000 materials)	<i>£52,600 staff costs</i> <i>£3000 materials</i> Total £55,600	Trusts
Development stage	£58,500	NLHF & trusts
Delivery stage	£1,820,741	NLHF & trusts

3.6 Commercial potential of the project

Commercial opportunity	Demand	Potential Income
Office lease	Medium-High	30% of the 843sqm new store = 252sqm allowing for 25% circulation, there may be 632sqm of office space 632 sqm @ £72 per sqm per year and allowing for 20% vacancy rate = up to £36k
Rent out store space to other collecting organisations	Medium	Low, no more than Historic England study average of £5,765 per year
'Behind the scenes' store tours for niche groups	Low-Medium	Suggested fee of £3 per visitor with a minimum of 10 visitors before tours run, an average of 20 people per tour and an average of 10 tours per year = £600
Digital image sales	Low	Likely loss making or marginal
Hire space to other conservators	Very low to none	-
Co-working space	None if at new store Low-medium if at museum	20 members x £60 per month (5 drop in days per month) = up to £14k
Creative workspace	None	-

Appendices

- A Collections Review results and use of collections overview
- B Contributions to the Significance Assessment process
- C Comparable storage facilities
- D Collections review/audit and significance grids, forms and templates
- E Storage building cost plan