

Leicestershire County Council
Community Services



HERITAGE SERVICES

THE OPEN MUSEUM STRATEGY

2004-2008

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AIMS OF THE OPEN MUSEUM

The Open Museum aims to provide a service which will educate and entertain, provoke debate, stimulate thought about historic or contemporary issues or act as inspiration for community projects. The Open Museum operates outside museum premises, providing physical and intellectual access to museum collections, resources and functions throughout Leicestershire. It provides a service through which local people, educators, carers, artists, community and public organisations can engage with the museum from within their own environments.

Objectives

- **To challenge the traditional building orientated focus of museums.**
- **To provide access to museum collections and expertise within the community.**
- **To provide access to museum resources, functions and expertise through communities' own venues**
- **To be receptive to the needs and aspirations of the public and to respond to community-led initiatives.**
- **To challenge the traditional barriers to museum-access which include 'social class, poverty, education disadvantage, ethnic and cultural background, disability and an individual's own attitudes' ¹**

1. A Common Wealth: Museums and Learning in the United Kingdom, David Anderson, pub. Dept of National Heritage, 1997

INTRODUCTION

This strategic plan for the outreach activities of Leicestershire Heritage Services Open Museum section and covers the period between 2004 – 2008. It outlines the current situation and activities in relation to the Open Museum section's loan schemes and outreach projects, the aims and aspirations for the development of each, and priorities for action and development.

SECTION 1: BACKGROUND

1.1 Leicestershire

The county of Leicestershire is approximately 2,084 square kilometres with a population of around 610,000. The county contains some particularly rural areas, especially in the Melton and Harborough districts, and also areas where small towns and villages combine to create densely populated areas, especially in the districts of North West Leicestershire, parts of Charnwood and areas close to the city of Leicester.

The population is culturally diverse but not uniformly so across the county. The greatest concentration of ethnic minority populations is found in the Oadby&Wigston and Charnwood districts. Nevertheless, most parts of Leicestershire are close to culturally diverse communities.

Within the county there are areas of deprivation, especially in Northwest Leicestershire and Charnwood, and / or rural isolation. It is against this background of a comparatively large, and diverse population with many small and medium sized, but few large settlements, in which the Open Museum section operates.

1.2 Heritage Services

Heritage Services is part of the Community Services department, created in September 2002. Heritage Services delivers museum, art and archive services through three community museums and Snibston Discovery Park, the Environmental Resources Centre, The Record Office for Leicestershire, Leicester and Rutland, Donington le Heath Manor House, the Collections Resource Centre and its Open Museum outreach schemes. The service also supports a network of 38 independent museums and an Arts Development Service.

1.3 The Open Museum

The Open Museum section was created in 2000 to draw together two existing outreach loan schemes administered by Heritage Services (then Museums, Arts and Records Service) with the newly created Moving Objects scheme. It was recognised that outreach and community loans should be a mainstream activity for the department due to the demography of the county's population and in order to be accessible to a diverse range of user groups and individuals, and that by combining resources and operational issues, a more responsive and integrated service could be offered to users.

Briefly, the loan schemes operated by the Open Museum comprise: (the schemes are described in more detail in Appendices 1-3)

1.4 Resource Box

Resource Box collection was started in the 1930s and is the oldest of the County Council's loan schemes, comprising museum artefacts, models and replicas. Originally targeted at schools, but available to other groups, it now specifically embraces the concept of Lifelong Learning as well as formal education, and is made available to a wide range groups and organisations.

1.5 Artworks

The Artworks Collection was started in the 1940s and comprises original paintings, drawings, prints, sculptures and textiles of the 20th and 21st centuries. Transferred from the Education Department in 1994, Artworks became part of the new created Open Museum section in January 2000. Initially targeted solely at schools Artworks is now available to a wider range of organisations and venues that can provide public access to the works.

1.6 Moving Objects

The Moving Objects scheme comprises small-scale displays and exhibitions that tour to non-museum venues in the county's towns and villages. The displays cover specific themes and are presented in a non-traditional way. Moving Objects received an award in the Association for Heritage Interpretation 'Interpret Britain Awards' 2000, in the Special Category for Outreach.

Moving Objects also manages and / or facilitates community projects that may run for long periods of time and results in touring displays or exhibitions. Moving Objects projects aim to encourage community groups and service providers to subsequently engage with traditional museum functions on museum premises. The scheme was piloted in 1999 and became part of the Open Museum operation in 2000.

SECTION 2: SCOPE OF THE OPEN MUSEUM STRATEGY

2.1 Timescale

This strategy addresses Open Museum aims, objectives activities and aspirations for 5 years. Progress will be monitored in line with Performance Management systems to ensure the strategy is addressing current priorities.

2.2 Content

The strategy identifies the current operations undertaken by the Open Museum section, identifies areas where development is required to improve operations and services, and identifies priorities for action.

2.3. Defining the position of the Open Museum within Heritage Services

The Open Museum section is collection and project based, and delivers its collections and services directly into communities. Through some of its activities, (especially Moving Objects community projects) the Open Museum frequently encourages and facilitates access to museum buildings and traditional museum functions for participating groups.

Other Heritage Services sections draw on the Open Museum collections either to augment their own displays or for use with particular groups.

Both the Resource Box collection and Artworks are governed by the Heritage Services Collections Management Policy 2003-2008, and methods of acquisition and disposal are in line with those of other museum collections, despite the different uses of the loan collections. Artworks is also governed by a specific Acquisitions Policy to ensure relevance to its particular user base and operational requirements.

The work of the Open Museum frequently supports and is supported by the outreach work delivered by other Heritage Services sections.

The Open Museum section is essentially focussed on collections and associated project work, and it is not within the scope of this strategy to address outreach activities undertaken by other sections.

It is not unusual, however, for particular community groups to access different outreach services, or for Heritage Services staff from different sections to jointly deliver services or cross-refer work. In this way, a more tailored and seamless service can be provided to users.

SECTION 3: THE NATIONAL, REGIONAL & LOCAL CONTEXT

Open Museum activities and functions support a number of local regional and national agenda and operate within a number of strategic frameworks.

3.1 Leicestershire's Cultural and Community strategies

The Open Museum strategy makes direct links to the strategic objectives and themes of Leicestershire's Cultural Strategy, 'Love Leicestershire' which identifies 'Strengthening Communities', Celebrating Leicestershire, 'Improving Lifestyles and Health' and 'Building a Cultural & Creative Economy' as underpinning themes.

The work of the Open Museum especially supports the strategic aims under the theme of 'Strengthening Communities':

- Support the use of museums, art venues, archives and libraries as active centres for participatory use by all communities – and for developing lifelong formal and informal learning.
- Explore opportunities for developing the use of schools, village halls, pubs and other social meeting places for cultural activity and events.
- Play a positive role in cultural programmes within excluded communities – particularly in isolated areas and areas of economic and social decline.

The strategy will also support 'Strengthening Communities' through particular projects working with young people and the elderly, as well supporting elements of 'Celebrating Leicestershire' and 'Improving Lifestyles and Health'

The Action Plan in this document links each project to the most relevant strategic aim in the Cultural Strategy.

At an operational level, the Open Museum section is reviewing its user base, management, and development of the collections. An operational audit of the Resource Box collection has been undertaken to help inform future plans and developments.

3.2 Regional and National agenda

The work undertaken by the Open Museum section especially supports the aim of Re:source (The Council for Museums, Archives and Libraries), to improve education, learning and outreach facilities, as part of its Renaissance in the Regions programme. The Open Museum supports the Learning and Access agenda of Re:source, and more locally EMLAC's (East Midlands Museums, Libraries and Archives Council) Learning and Access programmes.

The Open Museum is significant within the East Midlands region, providing the only art based loan service, in the region and a remarkably comprehensive survey of 20th century British art. Resource Box is the only large scale, comprehensive artefact based loan service in the East Midlands. The developments planned in this strategy will allow the Open Museum to offer excellent support and advice to other museums in the region, who may wish to explore the benefits of using loan collections. In due course, the possibility of extending access to Open Museum collections to the wider region will be explored in conjunction with other East Midland regional hub members.

3.3 Funding Opportunities for the Open Museum

In order to deliver this strategy it is recognised that external funding will be required to deliver the larger projects.

The Heritage Lottery Fund, and The Clore Duffield Foundation Small Grants Programme, and Arts Council England, East Midlands and EMMLAC are the major potential funders, and other appropriate funding sources will be identified.

3.4. Links to other service providers / partners

At an operational level, the Open Museum works closely with client groups and other service providers. There are close working relationships between the Open Museum, particular schools, colleges, libraries, and sections of the Education and Social Services departments as well as local arts organisations, individual community artists and writers, and community organisations.

The Open Museum is committed to increase its partnership working wherever this will result in an enhanced and more effective service delivery.

SECTION 4: THE MARKET

The main user groups who currently access Open Museum loans are broken down for each scheme in Appendix 5.

Extending the user base

The infrastructure required to support expansion of Open Museum operations will be developed as existing resources allow or new resources are identified. Extending the user base for each Open Museum scheme will be balanced with developing the collections, services and infrastructure so that increased demand and capacity of the section correspond.

In many schools and institutions the links with the Open Museum are through particular members of staff rather than the corporate organisation. Staff changes account for many of the lapsed and some of the new users of the loan schemes.

- ◆ A programme of monitoring existing and lapsed users will be introduced to help inform better marketing to specific organisations.
- ◆ Advice from the Community Services Marketing officer will be sought to ensure that marketing is effective and in line with the Community Services Marketing Strategy.

4.1 Extending the user base - Resource Box

- ◆ The 2003 consultation and report on Resource Box recommends concentrating resources on developing the use of Resource Box in the primary sector of the formal education market (Boyd, N, Audit of the Leicestershire Heritage Services 'Resource Box' Loan Service, 2003.)
- ◆ In beginning to address the use of Resource Box by older pupils, a limited increase can be developed by building on the 2003 joint Library Services and Moving Objects 'Then and Now' initiative of enabling and facilitating community writers and poets to use museum artefacts when engaged by schools to deliver creative writing workshops. Increasing existing support for Gifted & Talented Children Summer Workshops is also a cost and time effective means of reaching older pupils.
- ◆ The user base will be expanded in line with increasing popular types of loan or through enhanced marketing and presentation of underused sections of the collection. Customer satisfaction and expectations will not be compromised if increased demand is met in this way.

4.2 Extending the user base - Artworks

In comparison to Resource Box, Artworks has a smaller user base. Anecdotal evidence indicates that art is often perceived to present more difficulties to use across the wider curriculum. The cost of hiring Artworks is also a disincentive for potential users (although some schools benefit from free

works sponsored by Leicestershire Appeal for Music and the Arts). A proportion of the collection is less popular with borrowers.

- ◆ Research into expanding the user base into public areas of private sector businesses will be undertaken and based on the findings, the scheme will be expanded into private sector organisations and businesses where there are publicly accessible areas, or access for the workforce. Areas for consideration before broadening access in this way will include: cost bands for private sector users, insurance and values, priority of schools and community groups over private sector, installation / hanging procedures and period of loan. Any venue where people gather for work, educational and social reasons could be considered providing display and security requirements are met.
- ◆ The pattern of current, lapsed and lost users is similar to that experienced by Resource Box. Acting on advice from the Community Services Marketing section, improved marketing will be undertaken to increase the number of users from the existing market base. A programme of monitoring existing and lapsed users will be introduced to help inform better marketing to specific organisations.
- ◆ Building on the successful collaborative display between Rugby Museum and Art Gallery and Artworks, in summer 2002, other suitable gallery venues will be identified with a view to providing wide public access to the collection, especially during the summer period when loans have been returned to Heritage Services.
- ◆ In order to properly explore the possibilities of producing or facilitating Artworks exhibitions in a variety of venues, possible venues will need to be identified and if capacity is to increase, externally curated exhibitions will be considered, and training needs established and delivered.

4.3 Extending the user base - Moving Objects Displays

There is an extremely broad potential user base for the Moving Objects displays. Any substantial increase in loans will depend on additional staff time to further develop the scheme, introduce new users, re-engage previous users where appropriate, arrange delivery and install the displays.

During the set-up period of the Moving Objects scheme, staff and financial resources were concentrated on developing and touring the displays. Since 2002, resources have been concentrated on the management of community projects, and display bookings are done on a reactive basis. This means that resources are not available to target new or non-traditional venues.

- ◆ In order to inform future development of Moving Objects displays, identify new users and produce targeted interpretation, an operational audit of the existing displays, scheme and user base will be required.
- ◆ Following the audit, a rolling programme of new displays, and / or new and varied interpretation for existing displays will be planned. Where displays remain popular and relevant, new forms of interpretation will make each display more attractive to a wider range of users, for example groups with learning difficulties would find more displays relevant if notes and activity packs were targeted towards their requirements.

Funding will be sought to engage suitably experienced short term contract staff to provide alternative interpretation schemes for the Moving Objects displays or help create new ones. Consultation with user groups, Social Services and Education and Libraries will be undertaken as part of the process.

- ◆ Increasing the flow of information and closer working relationships between the Open Museum section staff and other Heritage Services staff who produce touring displays, supported by appropriate administrative assistance, will result in more effective loan procedures. It will provide a wider range of user groups and venues with access to a wider range of displays.

4.4 Extending the user base - Moving Objects Community Projects

Moving Objects Outreach projects are undertaken with groups of people who are unlikely to feel able, or who would not wish to access museums in the traditional way. Young people, (specifically teenagers), older people, mental health service users and groups from ethnic minorities have all participated in Moving Objects projects. These projects require a significant investment of staff time, but properly planned and managed, can produce remarkable results, with groups becoming more motivated, confident and able to produce high quality work.

- ◆ Expanding the user base for community projects is depends on increasing the capacity of Heritage Services to manage and facilitate projects. A particular mechanism for increasing support to community projects is to facilitate and support projects managed in partnership with other agencies. Training relevant staff from other County Council departments and other organisations as well as independent service providers to use museum collections will also help increase the potential for delivering community projects based on heritage and museum collections.
- ◆ We will target a variety of user groups including the elderly and groups of young people, people from different ethnic backgrounds, socially excluded groups and people with learning difficulties. Working alongside other service providers will be essential to build in sustainability to the projects. Funding requirements will be identified, and flexibility in approach maintained as there is a need to be as reactive as possible to changing requirements.

As a consequence of working with community groups and other service providers, the Open Museum Officer acts as an advocate for other Heritage Service's outreach initiatives, as well as encouraging connections between traditional site-based museums and new audiences. This approach creates a sustainable approach to increasing the user base, as it encourages staff from various sections to share resources and skills, and apply them to a wide range of activities and users.

- ◆ The 'Behind The Scenes' project will be sustained and developed. Workshops and projects using collections, stores and facilities beyond the public galleries are used by community artists and writers in conjunction with Heritage Services staff community groups, and individuals facilitated by the Open Museum Officer.
- ◆ A promotional pack will be produced, and Introductory Workshops planned, to introduce external agencies and service providers, as well as staff from other relevant County Council departments, to the services and functions of the Open Museum, and relating subsequent activities to wider museum services.

4.5 Charges

The level of charges will reflect the need to offset some operating costs and generate income in order to support development of the loan schemes. This must be balanced with the requirement to offer an affordable service to a wide range of users. We will continue to offer a free outreach service with Moving Objects, or where appropriate supplement the service with externally funded projects. (A break down of current charges may be found in Appendix 6)

SECTION 5: THE COLLECTIONS

Overview

The ways in which loan collections are managed and used are necessarily different to the management of other museum collections because people are encouraged to use, and often handle, museum objects in their own environments, and are responsible for their care during the period of loan. The nature of the collections and their presentation, care and management must reflect the uses to which they are put.

- ◆ The Open Museum section will assess the nature of its collections, and displays and strive towards improved storage, documentation and presentation. Where necessary, external funding will be sought in order to achieve this.

5.1. The Collections - Ensuring fitness for purpose

It is essential that loans are fit for purpose - that they are popular, relevant, suitable for loaning to community venues and enhance lifelong learning.

It is an inevitable fact that deterioration and /or damage will occur in loan collections more frequently and more quickly than will happen to collections stored and displayed in museums by museum professionals.

The recent Resource Box audit has indicated that the breadth of subject matter and variety of artefacts contained within the collection is integral to its versatility and appeal to a wide range of users. The principle is true for all the schemes, given the diversity of users.

- ◆ There will be a rolling programme of monitoring all collections based on relevance, condition and suitability for loan and the collections. Where problems are identified, appropriate action will be taken, which may be acquisition, improved presentation or interpretation, or disposal in line with professional guidelines and standards laid down by Re:source and the Museums Association.

5.2 Developing and Improving the Collections - Resource Box

Over time, methods of interpretation alter to suit changes in both education methods and use of the collections, and methods of presentation become outmoded and suffer wear and tear.

The Resource Box Audit carried out in 2003 indicates that the majority of users are happy with the service, but that improvements could be made to the presentation of loans and accompanying interpretation (Boyd, N Audit of the Leicestershire Heritage Services 'Resource Box' Loan Service, pp18-20 2003). Suggestions for development derived from consultation are not always clear cut as different borrowers have different expectations and requirements. However, collections, interpretation and presentation are identified for development, sometimes in more than one way.

- ◆ During the next five years, funding will be sought to finance improvements to the presentation of the collection. This activity will need to be phased for practical, operational reasons so that the loan service can continue to provide loans to its customers with the minimum of disruption.

- ◆ Funding will be sought for the production of new and improved interpretation for up to 600 loan items. Subsequently, funding will be sought to continue the process of renewal of notes so that all users can have the option of accessing them. The recent audit will inform the most universally applicable method and pitch of notes and interpretation.
- ◆ A programme of de-accessioning damaged or deteriorated specimens and objects started in 2003. This programme will be maintained to ensure that the quality of objects being offered for loan is high.

The Reserve Collection

In addition to the boxed collection, Resource Box includes the 'Reserve Collection'. This collection contains a similar type of object to that found in the boxed collection, but there is a greater proportion of varied historical material and less natural history material. There are less multiples. The extremely varied nature of this collection is particularly useful in building up bespoke themed boxes to cater for particular user requirements. However, the collection is stored in less than ideal conditions and due to the lack of documentation, users can only discover what may be relevant to their needs through consultation with two members of staff. Further details may be found in Appendix 1.

- ◆ Funding will be sought to document the collection, improve its storage, offer artefacts unsuitable for loan to other sections or dispose of them as appropriate. In this way the collection can be effectively marketed to users, providing them with a greater resource.
- ◆ Based on information gathered as part of the resource Box audit, funding will be sought to produce guidance notes on particular themes and topics represented in Resource Box and the Reserve Collection. There is a variation between topics popular with teachers and other user groups and so consultation will take place to inform development.

Between 2002-2003 approximately 600 objects from Resource Box and Moving Objects are being placed on the New Opportunities Fund 'Heritage East Midlands – Sense of Place' (HEMSOP) web-site. The Resource Box audit, and previous consultation has indicated that teachers and users would value access to images from the collection as an aid to using and ordering artefacts.

- ◆ Revenue funding to pay for continued maintenance of the site and externally hosted server will be required. Changes in ordering patterns and use of the collections resulting from web access will be carefully monitored and used to help further development of the physical collections as well as the web site. The feasibility of producing a CD ROM will be explored as an alternative access to images from the collection.
- ◆ Following an evaluation of the HEMSOP (see above) website the introduction of an on line ordering service for Resource Box will be considered.

Acquisition for Resource Box

Over the last 10 years there has only been a very small investment in new artefacts or specimens for the Resource Box collection. In order to improve the service and be as relevant as possible to users requirements, it will be necessary to continue this process as part of a rolling programme of renewal.

- ◆ Acquisition of new and relevant material will be sought during the next five years to ensure that the collection develops in line with user requirements.
- ◆ The pattern of ordering from the collection, and requests received, will be analysed and oversubscribed types of loan, and subject areas that are currently popular will be the focus for new purchases and collecting.
- ◆ The 2003 audit suggests that real artefacts, models and replicas are all useful to significant numbers of users and all categories will be sought.

5.3 Developing and improving the Collections - Artworks

The Artworks collection is expanded each year from its own purchase fund, and this is detailed below. In order to maximise access to existing collections as well as new works, different methods of presentation, interpretation and access will be implemented.

Feedback from some teachers indicates that works of art are hard for many borrowers to use effectively, if users lack the necessary knowledge or inspiration and works are unaccompanied by ideas for interpretation and use.

Large scale works are unpopular with many users, especially schools and some works are not borrowed if they are deemed by teachers to be unattractive, difficult to use or unsuitable for use in teaching children.

Internet Access to the collection would be a real benefit to many users and for particular parts of the collection, but due to Copyright laws, much of the collection is still in copyright to individuals or organisations.

- ◆ The fragile travel and war poster collection can be reproduced in facsimile form for general loan to community venues. Following a pilot project, funding will be sought to finance facsimile production of all, or a substantial part of the collection.
- ◆ A project to research and seek permission to reproduce copyright protected images on the internet will be planned, funding sought, and digitisation options discussed with Community Services ICT & Information Systems.

At the current time, only around 20 works of art are accompanied by notes and ideas for activities, produced as a result of a small grant.

- ◆ Funding will be sought to continue the process of providing notes to accompany paintings with suggestions on how they can be used in formal teaching situations. It is anticipated that collaboration with an art college in Leicestershire, Rutland or Leicester will be required to pilot this work.

Acquisition of Artworks

The acquisition of Artworks is governed by the Heritage Services Collections Management Policy 2003-08 and new works are sought in line with this. Due to the status of the collection and the purpose to which it is put, the Artworks Officer is usually able to negotiate substantial discounts from galleries and artists. However the fund is finite and within five years alternative sources of funding will need to have been identified. Briefly, works are selected that are sufficiently robust to be loaned to non museum venues, are of a high calibre, and which meet the needs of the borrowing institutions and communities of Leicestershire.

- ◆ Purchases will continue to be made in line with the acquisition policy, and new sources of funding will be explored, including the Contemporary Art Society and the general purchase fund of Heritage Services. Any income generated by sale of unsuitable Artworks will be re-invested into the Artworks purchase fund.

5.4 Developing and improving the Collections - Moving Objects touring displays

There are currently 11 displays of which 5 were created by museum staff, 5 are the result of community projects and one is a promotional display. Due to the intensive nature of project work, the decision was taken to increase resources for the management and delivery of community projects, causing the development and programme of touring displays to be dealt with reactively rather than pro-actively. Therefore, in order to develop the touring displays and expand on the success and popularity of the scheme, the following areas will be addressed.

- ◆ In order to maintain and develop the programme of Moving Objects touring displays, additional funding will be required to develop the user base and manage the loan and installation procedures, as well as undertake evaluation.

In addition to the Open Museum, other Heritage Services sections create displays intended for touring to non museum venues, or which could easily be modified for touring to non museum venues.

- ◆ Additional developmental support, as outlined above, would enable the Moving Objects scheme to help publicise, co-ordinate and arrange loans for displays created by other Heritage Services staff and sections, as described in 'Extending the User Base' above.

The Moving Objects displays contain interpretation and texts that are aimed at a general audience, given the diverse range of venues and users. The displays would provide added benefits for specific user groups if alternative, targeted forms of interpretation are available relevant to different user groups.

Some users have borrowed all the Moving Objects displays and will re-engage with the scheme when new displays are available.

- ◆ Following the recommendations which emerge from the Moving Objects audit, new displays will be planned and/or targeted interpretation commissioned for existing displays in order to continue service delivery to current and lapsed users, as well as engage new audiences.

5.5 Storage of loan collections and displays

- ◆ There is a need to improve the storage facilities for the collections, to store all the Open Museum loan and display collections in one building and to enable them to develop. There is no space to store Moving Objects displays at all in the current building and the current Moving Objects operation is running at physical capacity from its remote store.
- ◆ There is insufficient space in the current centre to store Artworks or Resource Box in an ideal manner, or to allow the schemes to develop although rationalisation of the collections may result in a short term gaining of space.
- ◆ During 2003-2004 spatial and environmental requirements for improved storage and management of the loan collections will be identified.
- ◆ Opportunities for an alternative and improved storage facility will be sought, particularly where there is space for a small display area in which recent acquisitions, Moving Objects displays and methods of interpretation and use can be show cased. The feasibility of seeking external funding for a new store will be examined in conjunction with the Resources section of Community Services.

5.6 The Collections - Management

In order to manage and monitor the service effectively and efficiently there will be regular reviews of performance against a range of targets in order to demonstrate progress of Action Plan Objectives. A regular reporting regime will detect where remedial action may be required in sufficient time for it to have an impact in identified areas of weakness.

Management of Resource Box

The management of Resource Box loans follows a different procedure than for other museum loans. All Resource Box loans are documented and recorded in such a way that information about the type of borrower can be discovered. However, until the 2003 audit little has been done to address trends in borrowing.

- ◆ During the next five years systems to track changes in the customer base and different trends in borrowing will be further developed and analysed, informing both development of the collections and marketing.

Management of Artworks

Loan procedures have been brought more in line with standard museum practice. Differences necessarily exist however due to the remit of the scheme. There is a constant tension between the increasing value of the resource and the desire to make it more widely available.

- ◆ Each year the loan procedures should be examined to ensure that they reflect proper care and responsibility towards the collection without putting the collection beyond the reach of borrowers.

Management of Moving Objects

The management of the Moving Objects displays are complex due to the transport and setting up requirements combined with negotiating loans with non traditional user groups and accessing the venues. Currently, less time is spent on managing the Moving Objects loans than project based work.

- ◆ In order to maximise potential of the scheme, extra resources will be sought to help with the management of Moving Objects loans.

SECTION 6: OUTREACH AND COMMUNITY PROJECTS

Moving Objects Outreach and community projects

6.1 Overview

Moving Objects community projects are tailored to the specific needs and requirements of the members of the participating groups. The projects are managed by museum staff and facilitated by professional artists, writers and community workers. The members of a group choose the direction and content of the project and are encouraged to take part in the management process. All projects result in either a touring display or an exhibition in a museum or other appropriate venue. Moving Objects community projects are recognised by other service providers as innovative, and models of good practice.

Community based museum projects delivered directly into a community are the best way of engaging socially excluded groups of people who could not or would not wish to visit museums. Provided ongoing support is available outreach work can result in sustained benefits for the groups taking part in project; those benefits may vary from group to group, but core benefits are new interests and skills, and improved self-esteem and confidence. Where touring displays are created as part of the project, there is an added benefit of the result of the project being available to a wider, general audience via exhibition and /or the Moving Objects Touring displays. (For a case study of the 'JunKit' community project please see appendix 4).

In order to provide a meaningful service to community groups, and especially to hard to reach groups, a comparatively high input of staff time and budget is required and therefore the scale of community-based work has been limited. There is a need to ensure that project work achieves the profile and visibility that it deserves.

6.2 Developing and Improving

With current staffing and funding levels, the delivery of directly managed community projects is running at capacity.

- ◆ External funding will be sought to fund outreach and community work, and in some cases to fund aspects of management of those projects.
- ◆ Where appropriate, Moving Objects community projects will be managed and delivered in partnership with relevant community organisations and service providers.

Pilot work has been undertaken, partly in conjunction with Library Services, to train community artists and writers in the use of museum collections. In this way a larger pool of professionals will be able to draw on and use museum collections in their own work, and Heritage Services will be able to draw on a larger range of community artists and writers to help deliver its projects. In particular, this element of Moving Objects activity has trialed a new way of using the Resource Box loan scheme in schools, whereby creative writers can delivering workshops to a variety of age groups using objects from resource Box.

- ◆ Heritage Services will continue to work closely with Library Services, Education, Social Services and other relevant service providers to facilitate the training of community workers, artists and writers, in the use of museum artefacts to inspire projects.

The nature of outreach and community work mean that it is not always as high profile as work that takes place in museum buildings.

- ◆ Evaluation reports about specific projects will be produced annually so that stakeholders, partners, and other organisations are fully aware of the scope and achievements of Moving Objects outreach projects.

SECTION 7: ACTION PLAN

Major projects and developments beyond those changes applied to everyday management of the schemes, are outlined on the following pages.

Action Plan 1 – Resource Box

Priority	Strategic aim	Key actions	Specific actions	Timescale	Partners	Output
Strengthening Communities	Support the use of museums, art venues, archives and libraries as active centres for participatory use by all communities – and for developing lifelong formal and informal learning.	Widen access to the Reserve Collection of artefacts so that more groups and communities can use it to enhance their educational or recreational activities.	<p>Identify funding streams</p> <p>Secure funding for two year contract post.</p> <p>Carry out inventory of collection, and transfer to other sections or dispose of unsuitable material, as appropriate.</p> <p>Rationalise and improve storage of collection to facilitate efficient loan and care procedures.</p> <p>Research collection in order to provide relevant information and information to users.</p> <p>Produce publicly available catalogue or listings of collection.</p>	<p>March 2005</p> <p>December 2005</p> <p>September 2006</p> <p>November 2006</p> <p>October 2007</p> <p>December 2007</p>	Local schools and informal education providers, community workers in order to test and develop interpretation modules subsequent to research. Education department inc. Learning in the Community Officers	Engage new users through making the Reserve Collection widely available and easily accessible to a wide range of user groups for the purposes of formal or informal education and cultural activities.

Action Plan 2 – Resource Box

Priority	Strategic aim	Key actions	Specific actions	Timescale	Partners	Output
Strengthening Communities	Support the use of museums, arts venues, archives and libraries as active centres for participatory use by all communities – and for developing formal and informal lifelong learning	Provide new or improved interpretation to accompany 500 Resource Box loans.	Secure funding for contract work. Research and produce new notes / interpretation to accompany loans.	September 2004 December 2005	Local schools and informal education providers. Education department.	Provide access to the collection for new users through increased relevance of the Resource Box collection.

Action Plan 3 – Resource Box

Priority	Strategic aim	Key actions	Specific actions	Timescale	Partners	Output
Strengthening Communities	Support the use of museums, art venues, archives and libraries as active centres for participatory use by all communities – and for developing lifelong formal and informal learning	Refurbish / renew presentation of the Resource Box Collection as recommended in the Resource Box audit 2003.	Identify scope and type of refurbishment, associated costs including staff costs. Recruit staff, subject to funding. Implement refurbishment programme.	April 2004 December 2005 Complete programme 2008		An uptake in the use of Resource Box and increase in the type of user group attracted to use the scheme. To help establish Resource Box as one of the best museum loan schemes in the East Midlands region.

Action Plan 4 – Artworks

Priority	Strategic aim	Key actions	Specific actions	Timescale	Partners	Output
Strengthening Communities	Support the use of museums, art venues archives and libraries as active centres for participatory use by all communities – and for developing lifelong formal and informal learning	Provide interpretation for particular works and groups of works in the Artworks Collection so that it can be used in a wider range of activities across the curriculum.	<p>Identify areas for development and relevant types and levels of interpretation</p> <p>Run pilot project relating to specific areas of the National curriculum</p> <p>Evaluate pilot project</p> <p>Following evaluation, source funding to continue appropriate interpretation for selected elements of the collection.</p>	<p>Academic year 2003-04</p> <p>December 2004</p> <p>2005-2008</p>	<p>Designated Art Colleges, Leicestershire, Leicester or Rutland</p> <p>Schools to test pilot</p> <p>Education department.</p>	To broaden access to the Artworks collection across different areas of the curriculum and inform future related projects.

Action Plan 5 - Artworks

Priority	Strategic aim	Key actions	Specific actions	Timescale	Partners	Output
Strengthening Communities	Support the use of museums, art venues archives and libraries as active centres for participatory use by all communities – and for developing lifelong formal and informal learning	Provide Artworks to suitable private businesses where there is either public access or access can be assured for the general workforce of a company.	Identify suitable companies / businesses to take part in the scheme. Pilot scheme for 1 year and evaluate.	2004 Autumn 2004-05	.	To broaden access to the Artworks collection to new audiences and to enhance the enjoyment of Art in the workplace. Generate income for re-investment

Action Plan 6 - Artworks

Priority	Strategic aim	Key actions	Specific actions	Timescale	Partners	Output
Strengthening Communities	Support the use of museums, art venues archives and libraries as active centres for participatory use by all communities – and for developing lifelong formal and informal learning	Review the content of the Artworks Collection for ‘fitness for purpose’, and rationalise the collection, with a view to re-investment, in line with Museum Association Ethical Guidelines and Resource Standards.	<p>Analyse the subject matter, condition, size and other factors which effect use and popularity of the collection.</p> <p>Consult with relevant professional bodies and stakeholders.</p> <p>Recommend course of action and seek member permission to implement.</p>	<p>December 2004</p> <p>July 2005</p> <p>December 2005</p>	Museums Association; Resource; Leicester City Museums; stakeholders; Artworks customers; Education Department; Arts Council England- East Midlands; elected members	Increase capacity and uptake of scheme through reinvesting monies from any sale of works, to purchase, relevant, popular works in line with the Artworks Acquisitions Policy.

Action Plan 7 - Artworks

Priority	Strategic aim	Key actions	Specific actions	Timescale	Partners	Output
Strengthening Communities	Support the use of museums, art venues archives and libraries as active centres for participatory use by all communities – and for developing lifelong formal and informal learning	Increase access to the fragile travel poster and war poster collection through production of facsimiles for loan to venues with no environmental controls.	<p>Pilot facsimiles based on 5 x 4 transparencies.</p> <p>Pilot loans of facsimiles and evaluate demand. Source and secure funding, produce facsimiles</p> <p>Market</p>	<p>April 2004</p> <p>July 2005</p> <p>December 2006</p>	User groups	Access to new users for the poster collection.

Action Plan 8 – Moving Objects

Priority	Strategic aim	Key actions	Specific actions	Timescale	Partners	Output
Strengthening Communities	<p>Explore opportunities for developing the use of schools, village halls, pubs and other social meeting places for cultural activity and events</p> <p>Play a positive role in cultural programmes within excluded communities — particularly in isolated areas and areas of economic and social decline</p>	<p>To evaluate and audit the existing Moving Objects touring displays, to inform future development of both displays and interpretation</p> <p>To examine mechanisms for collecting meaningful data from borrowing venues on usage of the displays.</p>	<p>Secure funding</p> <p>Commission evaluation and audit</p> <p>Produce future development plan</p>	<p>April 2004</p> <p>May 2004</p> <p>October 2004</p>	Consult with whole range of user groups	<p>New links with community groups. Clear development plan for the production of new forms of interpretation aimed at specific target audiences and for refurbishment or renewal of displays. Broaden relevance and application of Moving Objects displays to a wide range of user groups with differing needs and requirements.</p>

Action Plan 9 – Moving Objects

Priority	Strategic aim	Key actions	Specific actions	Timescale	Partners	Output
Strengthening Communities	<p>Explore the opportunities for developing the use of schools, village halls, pubs and other social meeting places for cultural activity and events.</p> <p>Play a positive role in cultural programmes within excluded communities – particularly in isolated areas and areas of economic and social decline.</p>	Produce new Moving Objects displays and / or varied forms of interpretation to accompany existing displays, relevant to the targeted audience.	<p>Secure funding for short term contract posts where required.</p> <p>Based on audit of Moving Objects displays, produce new displays or interpretation to accompany existing loans, as appropriate.</p>	2005-08	A variety of partnerships will be essential to the development of Moving Objects touring displays.	<p>Links with new community groups;</p> <p>Increased relevance of Moving Objects displays to wider range of audience groups, including groups of different ages, abilities and backgrounds.</p>

Action Plan 10 – Moving Objects

Priority	Strategic aim	Key actions	Specific actions	Timescale	Partners	Output
Strengthening Communities	Support the use of museums, art venues, archives and libraries as active centres for participatory use by all communities – and for developing lifelong formal and informal learning	<p>Encourage a wider and more imaginative use of museum collections, venues and resources among a variety of audiences, building on pilot projects such as ‘Behind The Scenes’ and related initiatives.</p> <p>Liaise and work with other sections of Heritage Services for example to support creation of touring displays</p>	<p>Workshops and projects using collections, stores and facilities beyond public galleries, involving community workers and community groups in conjunction with Heritage Services staff and facilitated by the Open Museum Officer.</p> <p>Produce promotional pack and run workshops introducing agencies and service providers to the services of the Open Museum and relating subsequent activities to wider museum services.</p>	<p>Annually, from summer 2004</p> <p>Pilot during 2005-06</p>	Other County Council service providers; Social Services, Libraries, Education. Voluntary sector service providers.	<p>Increased access for a wide range of public groups to the collections and museum venues in new and innovative ways.</p> <p>Increased awareness of the role of museum and heritage services among service providers.</p>

Action Plan 11 – Moving Objects

Priority	Strategic aim	Key actions	Specific actions	Timescale	Partners	Output
Strengthening Communities	<p>Explore opportunities for developing the use of schools, village halls, pubs and other social meeting places for cultural activity and events.</p> <p>Play a positive role in cultural programmes within excluded communities particularly in isolated areas, and areas of economic and social decline.</p>	<p>Broaden use of museum collections in the community: (Moving Objects initiative)</p> <p>Develop and implement the Artists Access Scheme</p>	<p>Evaluate current pilot work.</p> <p>Subsequent to evaluation, either seek funding for, or continue on informal basis, training programme for community artists, youth workers and writers to enable use of the collections in a variety of formal and informal learning situations.</p>	<p>2004</p> <p>Subject to funding, deliver programme in 2005-2006 and evaluate .</p>	<p>Arts Council England, East Midlands; EMMMLAC; Youth & Community; Libraries, local community arts organisations; ConneXions</p>	<p>Innovative use of collections for wide range of user groups ensuring relevance and accessibility for user groups, including young people, the elderly and people from different cultural backgrounds..</p> <p>Support community workers, artists and writers.</p>

Action Plan 12 – Moving Objects

Priority	Strategic aim	Key actions	Specific actions	Timescale	Partners	Output
Strengthening Communities	Play a positive role in cultural programmes within excluded communities – particularly in isolated areas and areas of economic and social decline.	Develop projects to include culturally diverse groups, older people, people with disabilities and learning difficulties young, or socially excluded groups.	<p>Provide funding and management infrastructure, in conjunction with other service providers</p> <p>Identify variety of partner organisations and appropriate funding streams.</p> <p>Support a series of annual projects, with an appropriate community group resulting in a touring display, artwork, or exhibition.</p>	<p>April 2004</p> <p>Annually</p>	Dependant on project: Social Services, Library Services, Youth & Community, local arts organisations, voluntary sector organisations, EMLLAC, Arts Council England East Midlands	<p>Access to museum and art based activities for young people, the elderly, people from different cultural backgrounds , people with learning difficulties, disabilities and excluded groups.</p> <p>Resultant exhibitions or touring displays available for general visitors.</p>

Action Plan 13 - All

Priority	Strategic aim	Key actions	Specific actions	Timescale	Partners	Output
Strengthening Communities	Support the use of museums, art venues, archives and libraries as active centres for participatory use by all communities – and for developing lifelong formal and informal learning.	Relocate store and administrative base for the Resource Box and Artworks collections, and Moving Objects Displays.	Identify functional requirements. Identify funding source Identify suitable building or new build option	December 2003 ? ?	Resources section, Community Services.	Publicly accessible building, including display and reception area. Increased efficiency due to improved storage systems.

SECTION 8: APPENDICES

APPENDIX 1 – Resource Box and the Reserve Collection

Background

The Resource Box loan collection was started in the 1930s and was one of the first loan collections in Britain. Many other museum services have used Resource Box as an inspiration or model for their own loan schemes.

The growth of the collection since its instigation in the 1930s has varied between planned acquisition of high quality artefacts and specimens, to more random acceptance of artefacts not required by other curatorial sections. Until 2000 Resource Box operated as part of the Museum Service Education section which dealt almost exclusively with formal school education both in museums and in schools. From 1997 – 1999 Resource Box was managed by the Interpretation section, when use of the collection by a broader range of groups was encouraged. Finally, in recognition of the need to support emerging Lifelong Learning agenda as well as schools, and to acknowledge the service's commitment to addressing issues such as social inclusion and rural isolation, it became part of the Open Museum outreach section in 2000.

The Collection

The Collection contains over 2000 natural history specimens, historical artefacts, artefacts relating to craft and design, replicas and models. There are frequently multiple examples of popular objects as schools, in particular, often require the same object or type of object simultaneously. The collections may be displayed behind perspex, or more simply boxed and available for handling. Storage and presentation requirements vary according to the nature of the objects and their intended use. Models and replicas have been acquired to cover subject areas where it is not possible or reasonable to collect real artefacts for handling or loan, or where models can illustrate subjects and topics in a useful way, especially for school groups.

The greatest strength of Resource Box is the diversity of its collections. This allows the scheme to react to changes in customer requirements more quickly than if the collection was restricted solely to current popular themes and subject areas. Some areas of the collection are particularly noteworthy - especially the collection of bird specimens. Not all elements in the collection are as extensive or fine but remain valuable for their variety and the purposes for which they are used. Investment over the last ten years has been low, and therefore some new areas of interest for borrowers are under represented.

The Reserve Collection

The Reserve Collection (see page 11) was not systematically built up but has randomly grown over many years, with much of the material being passed from other curatorial sections. The collection is extremely varied, with less multiples than exist in Resource Box. The bulk of the material relates to social history, with a smaller proportion of archaeological and ethnographic artefacts, and a very limited selection of Natural History material. It is estimated that there are over 3000 items in the collection.

The collection is not, for the most part, documented and would benefit from better storage. A consequence of this is that many potential users are unaware of the scope and scale of the collection, and are therefore not accessing the reserve Collection in great numbers. Nevertheless, the Reserve Collection is a very valuable community loan resource and the material is frequently sent out to augment the boxed collection, or in its own right. Some material that may prove to be more useful or appropriate for use elsewhere can be offered to other curatorial sections.

APPENDIX 2 - Artworks – background

The Artworks collection comprises original paintings, drawings, prints, sculptures, photographs and textiles from the 20th and 21st centuries. The collection was instigated in the 1950s when it was known as The County Collection and administered by the County Council's Education Department. It was transferred to the Museums, Arts and Records Department in 1994 so that museum systems of documentation and management could be applied to the collection. Initially administered by the conservation section, Artworks became part of the Open Museum section in 2000. The scheme is unique within Britain, as a few museum authorities have loan collections of original prints but none contain the range of media found in Artworks, especially original oil paintings. The collection contains works of a particularly high calibre and by artists of international repute. From the 1950s through to the late 1990s, Artworks was lent almost exclusively to schools. Since 2000, and in order to fulfil Lifelong Learning agenda, Artworks has been made available to a wider range of customers, including community and local authority venues where there is public access.

The greatest strength of the collection is the standard of works by competent and renowned artists. The collection is of sufficiently high calibre that works have periodically been borrowed by national institutions for temporary exhibitions. The contribution of using real works of art for formal or informal learning in classrooms or other venues should not be underestimated as works can stimulate whole creative projects, as well as debate and enjoyment. The Artworks scheme is almost unique in that no other loan scheme provides such a range of media, or allows work of such high calibre to be lent to non-museum venues.

Although Artworks does not compromise on the quality of works sought for the collection, there are practical factors that effect choice of suitable works.

Large scale works are unpopular with most borrowers, especially schools, due to difficulty in finding suitable spaces for display, and more difficulty in fixing works to the wall.

Subject matter effects the usefulness of a work to the scheme. Works that can not easily be linked into a theme for teaching or interpretation are less popular than works which can be easily related to curriculum or other activities. In terms of popularity, narrative or figurative works are generally preferred by schools for teaching purposes. Some types of semi abstract or abstract work are suitable for use in schools when guidance is given for their use.

APPENDIX 3 - Moving Objects Displays –

Background

The Moving Objects touring displays are non-traditional displays based on particular themes or issues and designed to tour to a wide range of non-museum venues including libraries, community venues, day centres, doctor's surgeries and other places where people meet for work, leisure, developmental or educational purposes.

For this reason they are small in scale, but due to innovative display and interpretation techniques they contain a great deal of objects and /or information.

The Moving Objects scheme was developed to help address the issues of providing museum provision in non-museum venues for an authority with a scattered population in market towns and villages. It was also recognised that delivering services directly into communities was a fundamental tool in addressing a number of issues including social inclusion, supporting local communities and working with other service providers. The development of Moving Objects was the catalyst for the emerging Open Museum section during 1999 and 2000.

Initially, displays were created by museum staff after consultation with local groups (especially libraries). The scheme was piloted for six months in those districts where there are no local authority-run museums, Blaby, Hinckley & Bosworth and Oadby & Wigston. Particular audiences, especially youth groups, the unemployed, the elderly and those with learning or physical disabilities were identified as those who would benefit from increased provision, as well as general groups who for one reason or another, do not visit museums.

After the pilot project was completed the scheme was made available throughout the county. Subsequent displays have been the result of community projects, (see below) in which the groups themselves decide upon and help create, the content of a display. The displays contain objects from Resource Box, the Reserve Collection, or they be made or collected by community groups, or be purchased for the purpose.

The undoubted major strength of the Moving Objects display scheme is that many people across the county can access museum displays in areas where people do not have easy access to museum premises and in locations that people are familiar and comfortable with. The distinctive and innovative style of the displays is popular with people of all ages. The displays can stand alone or serve as inspiration for groups to undertake their own projects.

The management of the Moving Objects touring displays is demanding, requiring a high degree of planning and as the community project element of Moving Objects has developed, so the reach of the touring displays has diminished due to pressures on staff time.

APPENDIX 4 – Moving Objects ‘JunKit’ project case study

JunKit provides an example of good practice for the management and delivery of a community project.

Introduction

JunKit was the second project to have been undertaken by the Museum Group at Albert Street Resource Service in Loughborough. The project developed from the success of the first project, and gave the group the opportunity to develop ideas and interests that the previous project had raised.

The group decided they wanted to explore environmental issues and by focusing their attention on the theme of recycling, the group aimed to raise their own awareness about the environment, and through an exhibition, encourage other people to think about such issues.

The group transformed rubbish generated by themselves and their families, and waste discarded by local industries, into artwork. From this the group created the JunKit exhibition that was displayed at Charnwood Museum during February 2003.

JunKit - The Project

The project ran for over eight months and the group met every Wednesday morning during this period at Albert Street, and later at Charnwood Museum. As part of the project the group went on a number of educational visits. These included visits to Leicester’s environmental show-home Eco House, the recycling resource centre Planet Works, and Snibston Discovery Park. They also went to see the What a Waste? Moving Objects display at Loughborough Library, and went on an archaeological field-walk in the local area.

The framework of the project was devised to be flexible and responsive to the different interests and skills of the existing group members. However, in order to encourage other members of Albert Street to become involved in the project, a series of full or half-day arts workshops were planned. Individuals who did not want to commit to the project on a long term basis could therefore ‘drop into’ these workshops, and thus more people were encouraged to be a part of the project in different ways. Community poet Mark Goodwin was engaged to kick-start the project and encourage interest through his poetry workshops. Community artists Katy Doncaster and Jemma Rix undertook specific workshops using a variety of waste materials to create different forms of artwork, and Rachael Nuttel helped the group produce a mosaic from the material they had found on the archaeological fieldwalk.

Although a core group was established that met every week and carried the project forward towards the exhibition, community artist Jemma Rix was employed to co-ordinate the project overall. The project, exhibition and the co-ordination were funded through the primarily by the Open Museum, and WREN (Waste, Recycling, Environmental Ltd) with a contribution from the Youth and Community Education Department.

The Exhibition

JunKit: An Exhibition of Artwork Created from Reclaimed and Recycled Materials was displayed in the ‘Changing Rooms’ gallery at Charnwood Museum between 5th February -2nd March 2003. The group produced the labels for the exhibits, helped install the work and produced a catalogue of written work (poetry, personal responses to the project, and environmental facts and figures) to accompany the exhibition. Poems to accompany the exhibits were also produced by the group and displayed on recycled paper that they had made. Ten pieces of artwork were also placed within the main museum to form a trail. An activity sheet was produced to encourage visitors to search the whole museum to find the hidden trail items.

The exhibition was officially opened by the County Council Chairperson on the 5th February and an opening for friends and family of the group also took place. A recycling workshop was held in the half-term holidays by Emily Tabassy.

JunKit - Evaluation

The exhibition received a good level of press interest. Members of the group were interviewed for BBC Radio Leicester and Oak FM, and JunKit got coverage in the *Leicester Mercury* and local papers, including the front cover and double page centre spread (attached) of *ACT now*, a community magazine that is distributed to all tenants in the Borough of Charnwood.

A great number of positive visitor comments were also received, for example;

“A great exhibition – thoughtful, stimulating, full of interesting art that made me look at the world anew”

“Absolutely inspiring especially the fox area. What a stunning exhibit. And to think that it’s all junk!”

“Wow, what a lot of hard work and though!! We all really enjoyed seeing what can be done with the things we throw away!”

“This is just absolutely fabulous. Very inspiring, creative and fun. Great use of all the materials we take for granted. Thanks”.

The project and exhibition were also very successful in beginning to build up the confidence of those involved, in particular the core group: One member enrolled on a college course as a result of the project. It also helped to broaden the range of experiences and skills group members, for example working with different artists within different mediums, setting up an exhibition and liaising with the press and public.

The feedback from the core group was generally positive. The whole process was described as “fun” and “really enjoyable”, the visits and workshops were considered an “eye-opener”. Working towards a final product helped develop a “Sense of togetherness” and as one member commented “The sharing of ideas and helping one another to achieve our goals proved very rewarding.” The success of the project is also evident in the long term commitment that the core members gave, attending each week and even taking work home to finish.

The Adult Learning Development Worker for Mental Health, involved in the project said the project was “incredibly successful”, and it “hit so many right targets in terms of individual needs”. She believes the *Not What It Seems* and *JunKit* projects/exhibitions to be the two most successful long term projects she has ever been involved with at Albert Street.

The project also helped the development of community artist Jemma Rix. It gave her the opportunity to develop her experience of working with mental health service users and provided a case study for the college course in teaching she was undertaking. It has also lead to Jemma being asked to undertake other art workshops and projects at Albert Street.

JunKit - Future plans

Due to the success of the exhibition while at Charnwood Museum it has been decided to extend the life of JunKit and tour it to other venues in the County. Subsequently, it will be converted to a smaller, touring ‘Moving Objects’ display.

The core group embarked on their third project, to plan and develop a Wildlife Garden in the grounds of Longslade Community College, Birstall. This new project which is based away from Albert Street, has been in part enabled by the self-confidence and independence that the JunKit project engendered.

The project is being used as a model to establish similar groups around the County, and a similar group has been established to work from Melton Carnegie Museum. A ‘*Words & Relics Roadshow*’ is also being organised for summer 2003: through a series of one day poetry workshops using museum objects in venues throughout the County it is hoped to encourage a ‘Museum Group’ of mental health service users to be established in each of the Districts.

Through the advocacy of staff involved in the project, the Open Museum has also made a number of contacts with Adult Learning and Community Development Workers from Youth & Community Education. It is hoped that these connections can be developed and through information sharing initiatives, the user base of the Open Museum broadened.

APPENDIX 5 – Existing users

Resource Box

In 2002-03 2,358 Resource Box objects were loaned to 123 borrowers. Based on questionnaires completed by borrowers, an average of 131 people benefit from loans made to each institution, resulting in an estimated 16,113 usages for 2002-03.

Most borrowers come from the primary school sector in Leicestershire and Leicester, and the collection is particularly attractive to teachers delivering Key stages 1 & 2. Any development of the collections and interpretation is planned bearing in mind DFES standards and the requirements of the National Curriculum, although flexibility needs to be maintained to ensure that curriculum changes can be absorbed, and that the collection is relevant to lifelong learning groups too. A small number of secondary schools borrow from the scheme. A comparatively small, but significant number of local history societies, health care organisations, parish councils and other community organisations borrow from the collection to supplement their own activities. Other service providers within and outside the County Council also borrow from the scheme to help them deliver their own services and activities. The number of users remains broadly similar year-on-year with some new, lapsed and lost users accounting for most of the variations.

Artworks

In 2002-03, 150 works of art were loaned to 33 institutions. Based on questionnaires completed by borrowers, an average of 882.5 people benefit from loans made to each institution resulting in an estimated usage of 29,123 for 2002-03.

Most borrowers come from the primary school sector in Leicestershire and Leicester, though high schools, secondary schools and colleges also use the scheme. Artworks are frequently borrowed by public organisations like district and larger parish councils, and police and hospital authorities, to hang in public areas. Periodically exhibitions of works drawn from the collections are held in the Service's museums, and exhibition spaces in larger libraries. Loans of works are made available to other museum or gallery authorities, providing that the loans do not reduce availability of popular works to Leicestershire's communities. The pattern of new, lapsed and lost users is similar to that found in the operation of resource Box.

Moving Objects Displays

In 2002-03, displays were loaned 39 times between 25 organisations. There are no figures available for usage of the Moving Objects displays but this will be addressed as part of this strategy.

Moving Objects displays are available to almost all community venues that can demonstrate the most basic security. The largest user group has been libraries, but there is a wide range of users including youth clubs, community centres, public areas of health care centres and doctors' surgeries, job centres, shops, schools and community colleges. In addition certain displays are in demand to support day and weekend events centred on particular topics. These displays mean that museum displays are made available to a very wide range of people – far wider than can be reached through displays in museum premises. The scheme allows people to engage in different ways; in many venues the displays are an adjunct to the venue's normal operation and available for people to browse or study at their leisure. The displays are also requested by organisations for specific purposes - to support and complement activities related to the themes in a display, or to serve as the basis and inspiration for project work.

Moving Objects Outreach Projects

During 2002-03, 1 major community project (JunKit – see appendix 4) was completed, with an exhibition, 1 project based around community use of museum collections and 2 projects jointly delivered with other organisations.

Moving Objects Outreach projects are undertaken with groups of people who are unlikely to feel able, or who would not wish to access museums in the traditional way. Young people, (specifically teenagers), older people, mental health service users and groups from ethnic minorities have all participated in Moving Objects projects. These projects require a significant investment of staff time, but properly planned and managed, can produce remarkable results, with groups becoming more motivated, confident and able to produce high quality work.

Due to connections made with community artists and writers, Arts Development Officers and Library Services, work carried out under the banner of Moving Objects is now enabling and encouraging community artists and writers to use museum artefacts either for their own projects or in partnership with Heritage Services. This work has been further developed so that a number of community writers are using artefacts from Resource Box as inspiration for creative work in schools with children from both the primary and secondary sectors.

APPENDIX 6

Charges

Moving Objects displays and community projects are free to venues and community user groups. This is especially important as Moving Objects displays and projects generally support Lifelong Learning, and Social Inclusion agendas in environments and venues where charges would prevent or discourage use of the schemes.

Resource Box is free to users in the county but there has been a standard charge for Leicester and Rutland users for up to 15 items. Formerly there has been a delivery charge levied on all users, but subsidised in Leicestershire. As from April 2003, a reduced charge has been introduced for users wishing to use fewer loans, and there is a reduced delivery charge in this circumstance. It is hoped in this way to make the scheme more attractive to users who only want to borrow a few items.

Delivery of Artworks is free in the county, and charged for in the city and there is a hire fee for all works. As from April 2003 a new scheme of charges has been introduced making less heavily booked works and smaller works cheaper in order to encourage increased use of the scheme. LEA schools can benefit from a free work sponsored by the Leicestershire Appeal for Music and the Arts and as part of this scheme independent schools may be sponsored for one free work by Heritage Services.

Scale of Charges:

Artworks:

per academic year: Band A: £25 per artwork

Band B: £20 per artwork

Band C: £15 per artwork

Band D : £10 per artwork

All Artworks per term, : £12 per artwork

Delivery is free to Leicestershire LEA schools and colleges.

Delivery is £25 for Leicester, Rutland and non LEA schools and colleges, and non school users. (Artworks users are not permitted to collect works due to insurance requirements)

Resource Box:

Loan period is by the academic term for schools and colleges and by arrangement with non school borrowers.

Leicestershire LEA schools, colleges, under 5s groups & community users

Up to 5 items – free of charge + £7.50 delivery charge, free if collected

5 – 25 items – free of charge + £15 delivery charge. No delivery charge if collected.

Leicester City, Rutland and non LEA schools and colleges

Up to 5 items - £7.50 + £12.50 delivery charge. No delivery charge if collected.

6 – 15 items - £15 +£25 delivery charge. No delivery charge if collected

APPENDIX 7

Transport of loan collections

Safe, efficient transport is fundamental to the operation of the Open Museum loan services. Delivery charges are kept to an optimum, and in the case of Moving Objects, delivery is free of charge. The correct handling and packing of loans during delivery and collection is a major factor in reducing the risk of physical damage to the collections. The use of a vehicle allowing works of art to be tied to the sides is essential. The time-tabling of delivery and collections is designed to allow school users to keep the loans for the maximum time within a loan period. It also takes into account regulations surrounding the transport of high value items, especially in relation to Artworks.

Transport of the Moving Objects displays is always undertaken with another member of staff due to the weight of most displays. The use of the hydraulic tailgate on the current vehicle is a pre-requisite to the safe loading and unloading of the larger displays. The Specialist Transport Officer is trained to help (or take responsibility for, when required) the installation of Moving Objects display which includes identifying safe places to install the displays, assembling the displays, responding to requests for displays at short notice and liaising with venues and planning schedules.

The Resource Box audit indicates a high level of user satisfaction with transport arrangements.

APPENDIX 8

The risk factor

Both Resource Box and Artworks are by their nature more at risk from damage, loss, theft and deterioration than other museum collections because they regularly leave museum premises and the care of professional staff. In order to minimise the risk, factors to consider are safe transport, adequate insurance, and guidance or instructions for use and display, where appropriate. In the case of Artworks all first time users have to meet with staff to have basic display requirements explained to them and all users agree to terms and conditions which include information on care of works. As recommended in the Regularity Audit of Artworks, 2003, periodic visits are made to a cross section of venues borrowing works to check display arrangements. Nevertheless, both Artworks and Resource Box suffer occasional losses and accidents, and very rarely theft. Risk can be minimised by effective loan procedures and management, but not eliminated.

APPENDIX 9 - Open Museum staffing and revenue costs

The Open Museum is staffed by 3 full time staff and two part time staff based at the Sherrier Centre, Lutterworth and at Thurmaston.

	<u>2003-04</u>	<u>2004-05</u>
Staffing costs (inc NI&S)	£103,245	£108,500
Revenue costs	£20,000	£20,000
Income	-£5,020	-£5170

APPENDIX 10 - Sources of reference for further information

Heritage Services Collections Management Policy 2003-2008, Leicestershire County Council

Details the acquisition, care, access, documentation and disposal procedures for museum objects, works of art, archives and related information.

Love Leicestershire, Leicestershire Cultural Strategy Partnership, 2003

A strategic framework of four themes in which service providers and creative industries can work in partnership to deliver a balanced and effective range of cultural activities and services to the communities of Leicestershire.

Leicestershire Community Strategy 2003

A strategic framework for organisations and partnerships that deliver public services in Leicestershire to work together to improve the quality of life for Leicestershire people.

Audit of the Leicestershire Heritage Services Resource Box Loan Service

2003, Nicky Boyd.

An analysis of the Resource Box collections and loan operation, with recommendations for development of the collections, interpretation and user base.

Ethical Guidelines, The Museum Association

A series giving detailed information on the practicalities of ethical good practice in respect of : Acquisition (1996), Disposal (1996), Training and Commercial Activities (1997), Access (1999)

Code of Ethics for Museums (2002)

A framework of ethical principles for all museums in the UK, applying to individuals and institutions alike. The code underpins museum policies and guides members of museum governing bodies.

Centres for Social Change: Museums, Galleries and Archives for All.

Department for Culture, Media and Sport (DCMS) , 2000

Policy guidance on social inclusion for DCMS funded and local authority museums, galleries and archives in England.

Ambitions for the Arts – 2003-2006 Arts Council England

Aspirations for making provision of growth of arts activities central to daily life, with particular reference to the culturally diverse population of Britain and the needs of young people.

Renaissance in the Regions re:source, The Council for Museums, Archives and Libraries, 2001.

A framework for regenerating and revitalising the museum sector in England based on a network of regional 'hubs'.