

# Museum Committee Agenda

**Monday, 14 March 2022 at 2.30 pm**

Council Chamber, Muriel Matters House, Breeds Place, Hastings, TN34 3UY.  
Please enter the building via the Tourist Information Centre entrance.

For further information, please contact Democratic Services on 01424 451484 or email:  
democraticservices@hastings.gov.uk

		Page No.
1.	Apologies for Absence	
2.	Minutes of the previous meeting	1 - 4
3.	Declarations of Interest	
4.	Museum Update Report <i>(Damian Etheraads, Museum and Cultural Development Manager)</i>	5 – 86
5.	Collections Report <i>(Damian Etheraads, Museum and Cultural Development Manager)</i>	87 - 110
6.	Hastings Museum & Art Gallery Business Plan 2022-25 <i>(Damian Etheraads, Museum and Cultural Development Manager)</i>	111 – 144
7.	Additional urgent items (if any)	

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# Agenda Item 2 Public Document Pack

## MUSEUM COMMITTEE

6 SEPTEMBER 2021

Present: Councillors Sinden (Chair), Carr, Arthur, Evans, Fernando, Patmore, Roark, Williams

Museum Association Members, Ms. Dee Daley, and Mr Street.

### 1. APOLOGIES FOR ABSENCE

Apologies received from Councillor Barnett

Museum member Ms Farley-Green, Mr Palfrey-Martin, Mr Peak

### 2. DECLARATIONS OF INTEREST

Councillor	Item	Interest
<i>Cllr Evans</i>	<i>4</i>	<i>Personal – Volunteer Buddy</i>

### 3. MINUTES OF THE PREVIOUS MEETING

**RESOLVED** – that the minutes of the meeting held on 8<sup>th</sup> March 2021 be approved as a true record.

### 4. MUSEUM UPDATE REPORT

Museum and Cultural Development Manager presented to the committee on the museum's work since the last formal meeting. The Museum re-opened in May 2021, with quarter one visitors at just under 1500. The What's in the box? project is coming to a completion and has been largely successful. The work on the Archives Revealed Scoping Grant is also coming to an end. The digital museum is continuing until the end of the year. It is focusing younger people, older people and people isolating. Development of the museum website is underway and the target to the new website live in the New year.

The museum has been awarded £84480 from the Esmée Fairbairn Collections Fund for a project called Democratising the collections for the 21st Century. This will follow on from the What's in the box? project working with the home education, LGBTQ+ and refugee groups with the addition of activity with D/deaf/disabled and neurodiverse people and groups in the area. This will fund community engagement work for the next two years.

*Ingenious Contraptions* was well received over the summer holidays and thanks were given to Cabaret Mechanical Theatre for allowing the exhibition. The next exhibition, *Crossings: community and refuge* (10 September 2021 – 5 December 2021) is in partnership with the British museum, Buddy Refugee Project and the Hastings City of Sanctuary.

## MUSEUM COMMITTEE

6 SEPTEMBER 2021

For learning, 453 children have been to the museum since May, and the Loans boxes have been popular, and these have been added to and redeveloped. Being an arts award centre, the museum can now offer Bronze and Silver Arts Award alongside the Digital Discover and Explore qualifications. The Business plan review has shown that Visitors to the museum have contributed over £1.3 million to the local economy, there has been over 200% increase in funding and the museum has reached out digitally to over 1 million people.

Councillors asked regarding what has been learnt from the last 3 years. The Museum and Cultural Development Manager said the review is underway and can be presented at the next meeting.

Councillor Carr proposed approval of the recommendations, seconded by Councillor Cllr Roark

### **RESOLVED (unanimously)**

**To accept this report and recommend approval by Cabinet.**

### **5. COLLECTIONS REPORT**

Museum and Cultural Development Manager presented to the committee on collections care, access, acquisitions, loans and objects being considered for rationalisation. The museum received a Collections Care Grant from South East Museums in March 2020, this has been used to repack and care for collections. The Integrated Pest Management programme is showing a lot about the building and where are issues and how to address them. The museum IT systems will need to be updated and funding will be needed for this.

The Francis Crick Institute has asked the Museum to be part of a project Uncovering 5,000 years of genetic evolution: from the Stone Age to the 21st century. To be part of the project the museum will have to take samples from 25 skeletons. Museum and Cultural Development Manager asked the committee to support this. The Museum and Cultural Development Manager highlighted the Acquisitions to the committee and noted some digital items which is new. A loan to the Walker Art gallery in Liverpool has left the museum today and shows the strength of the collection. A collection of long-standing loan of objects to the fisherman's museum which allows for them to continue to be displayed is recommended to be a transfer of the ownership.

Mr Street stated it was a good for the museum to be recognised by the Francis Crick Institute and he agrees with the transfer of ownership of the items to the Fisherman's Museum as it will keep them on display.

Councillor Carr proposed approval of the recommendations, seconded by Councillor Cllr Roark

### **RESOLVED (unanimously)**

**MUSEUM COMMITTEE**

**6 SEPTEMBER 2021**

**To accept this report and recommend approval by Cabinet**

**6. NOTIFICATION OF ADDITIONAL URGENT ITEMS**

The Chair stated he will be attending the Sanctuary project this weekend.

(The Chair declared the meeting closed at. 3.07 pm)

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# Agenda Item 4



**Report To:** Museum Committee

**Date of Meeting:** Monday, 14 March 2022

**Report Title:** Museum Update Report

**Report By:** Damian Etherington, Museum and Cultural Development Manager

**Key Decision:** N

**Classification:**

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## Purpose of Report

To update the committee on the museum's work since the last formal meeting

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## Recommendation(s)

1. To accept this report and recommend approval by Cabinet.

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## Reasons for Recommendations

1. Your report must clearly present reasons for all the recommendations so that these can formally be published as a matter of public record. This is a statutory requirement.

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## Introduction

1. This report summaries the work of the museum since the last formal Museum Committee meeting. It includes an update from the last informal meeting in November.

## Informal Meeting Update

2. The last informal meeting of the Museum Committee took place on 8 November 2021 via MS Teams. The committee were updated about progress with projects including *Curating for Change*, *What's in the Box?* and *Democratising Collections* funded by Esmée Fairbairn and the Museums Association.
3. Collections and engagement colleagues provided an overview of how volunteering had developed over Covid and plans for getting more people involved in the future. The meeting also touched on the future plans including the redevelopment, the website and the business plan.

## Visitors and income

4. The museum's visitor figures are starting to show signs of recovery. Despite Omicron affecting visitor figures in December we remain on track to achieve the target for this year.

Visitors	Q1	Q2	Q3	Q4	Total
Actual	1417	4565	2146		8130
Target	1156	2948	2948	2948	10000
Previous Year	0	700	1784	0	2484

5. The museum shop has continued to perform well throughout year. Takings in Q2 and Q3 totalled £7777. Takings since January appear to be strong, in large part this is due to the Bob Mazzer exhibition. The museum is likely to exceed the income target for this financial year. There were 12 weddings in 2021 and there are currently 10 weddings booked for 2022. The number of private hires are picking up slowly.

## Projects

6. The *What's in the Box?* project came to end in January. The final strand with people seeking sanctuary featured the British Museum Spotlight Loan: *Crossings: community and refuge* and Festival of Sanctuary in September. The project achieved its aims and has led to the museum developing a successful model of community working. In total, 66 participants took part in 150 session and co-produced 23 creative outputs such as exhibitions, videos and workshops. Project outputs were attended or viewed by 83997 people. In addition, 3029 objects were documented and 6514 accession register entries transcribed and 22 objects accessioned.
7. Participant, volunteer and visitor feedback has been overwhelmingly positive:
  - "My time volunteering at the museum is a wonderful opportunity to do something for myself with interesting, supportive people in a lovely, safe environment" – volunteer
  - "I enjoyed trying to find all the crabs limbs and trying to match them to the right crabs" – participant



- “We gained so much from the time spent at the museum. It was such fun. [Staff] were so welcoming. I'm so grateful for the way the experience enriched our lives” – participant
  - “I enjoyed the input from Eleanor and Kasey, the input from EJ and the transgender museum information, the workshop with Dinos, the filming with Alice and Kamila. I found the information and discussions on labelling objects fascinating” – participant
  - “An amazingly powerful piece of work. As an oral historian (and a celebrant) people’s life memories and hidden voices are so very important to me. What a truly valuable project” – visitor
  - “I saw the exhibition today and its one of the best I have seen at this wonderful museum. So many beautiful pieces. It made me reflect and I left feeling uplifted and hopeful” – visitor
8. *What’s in the Box?* was funded through an Arts Council England National Lottery Project Grant. Funding has been secured to continue the work started in this project for the next two years. The final project evaluation is appended to this report.
  9. Work is now underway on the Esmée Fairbairn Collections Fund project called *Democratising the collections for the 21st Century*. It is a continuation of the collections-based community engagement work started through *What’s in the Box?* This project has four strands working with home education, LGBTQI+, people seeking sanctuary and disabled people. The D/deaf disabled and neurodiverse strand is yet to start as it’s linked to *Curating for Change*.
  10. Home education activity is focused on the archaeology collection. The museum’s home education group are currently investigating the collection and making their own creative responses to them. Work is just beginning on a second element of activity where participants have the opportunity to carry out their own excavations in a community archaeology project.
  11. The Queer Heritage Collective is working with the Museum of Transology and Home Live Art to research and develop a guided tour of the museum. The tour will focus on stories about LGBTQI+ people, art, culture and history in Hastings. This will continue the work that was begun during *What’s in the Box?* to improve on a more permanent basis the visibility of LGBTQI+ history and experience in the museum.
  12. We are continuing to work with families seeking sanctuary through The Refugee Buddy Project. Artist-facilitated workshops started in February and are running until June. The participants are creating a patchwork. The completed work will be shown at the museum during Refugee Week in June. In a complementary strand of activity, several individuals from the refugee and migrant community will receive training in conducting and audio recording interviews with fellow refuge-seekers, whose testimony will then be added to the collections.
  13. The *Curating for Change* project is now underway. 17 people applied for the paid Curatorial Fellowships, of which five were invited to interview. The successful candidate, Jack Guy, will start in April and will be with us for 18 months. He will be supporting the curators and on *Democratising the collections project activity* and the *Jason & His Argonauts* exhibition. He is undertaking on-the-job training for a qualification in Cultural Heritage as well.
  14. The deadline to complete the Respond and Reimagine Grant from the Art Fund activity has been extended to the end of March. The grant is allowing us to develop blended learning workshops and loans boxes and update the museum’s website. We are continuing to roll out the workshops. A series of teacher CPD events are taking place throughout March to help support this. The blended workshops and digital loans boxes are also now complete. The website is continuing to be developed. The beta version is now being tested.

15. *Hastings Digital Museum* has now drawn to a close. It was funded by a National Lottery Project Grant from Arts Council and public funding from Art Fund. The programme combined online with in-person activities. The final report is appended. Over the course of 2021 we:
- worked with 17 creative organisations and practitioners
  - produced more than 70 workshops, sessions, activities, exhibitions and videos
  - reached 201193 unique individual users on the museum’s Facebook, Twitter and Instagram accounts
  - had 1064 people participate in online activities or attended in-person Covid-secure events.
16. Feedback has been extremely positive with the project achieving the aims to reduce isolation and give people something meaningful to do:
- “You’ve done a great job and lifted many spirits in this very odd time. Thanks again and God bless you all” – participant
  - “Really enjoyed the project. I do Scrapbooking but otherwise nothing ‘arty’” – participant
  - “I think because it was from 'outside' I was keen to do it and liked the deadline too as I am a great one for putting things off till another day” – participant
  - I’ve loved doing it. we miss St Lens & Hastings so much, and it’s so lovely to be a part of something that connects to the Hastings community! – participant.
17. The museum development planning continues to move at pace. The interpretation and business planning consultant team have been joined by Tate+Co as lead architects. They are working in partnership with Huntley Cartwright Chartered Quantity Surveyors, Engenuiti (Structural and Civil Engineering), Steensen Varming (Mechanical and Electrical Engineering and Sustainable Design) and Adams Habermehl (Landscape Architecture) to develop the agricultural and costs plans for the development. Plans are being developed to meet National Lottery Heritage Fund requirements for capital developments. Public consultation on the plans begins on 22 March for two weeks. This includes a display at the museum and online. The plans will be finessed using consultation feedback and be complete by the end of April.
18. The museum is working with Explore the Arch on *Marie in the Margins*. It is a collaborative, multi-disciplinary exploration of one of Britain’s earliest known female authors, Marie de France. Writing in the 12<sup>th</sup> century she was a poet and wrote verse narratives on romantic and magical themes. The project draws links between Marie and her contemporaries and female artists working in Hastings’ cultural sector today. It is focused on participatory engagement with families and young people through a diverse programme of activities which will unlock hidden histories for a wider range of people and bring them into contact with the 1066 story.
19. We are supporting [Writing Around the Kids](#) by Anna Jefferson and Sam Johnson. This project has invited mothers of young children to participate in a series of creative writing workshops. The sessions are online and for writers of all abilities. The project culminates with an exhibition at the museum. The project is fully subscribed. In addition we are also working on the *Museum of Us*, a pop-up traveling museum which celebrates the people of Hastings and St Leonards. We will host a display based on what’s collected later in the year.

## Exhibitions and events

20. *Crossings: community and refuge* opened on 10 September 2021 and ran until 2 January 2022. It was a British Museum Spotlight Loan and part of a British Museum National Programmes tour. It featured the Lampedusa Cross and Issam Kourbaj's poignant boat artwork, 'Dark Water, Burning World'. The exhibition included 12 artworks created by the local people seeking sanctuary community through the *What's in the Box?* project and also 10 objects for the museum collection. Local artists contributed postcard-size artwork to the exhibition, which were sold to raise funds for Hastings Community of Sanctuary. The exhibition attracted local and regional interest and received a great deal of positive feedback.
21. *Bob Mazzer In Camera, a retrospective* (20 January – 17 April 2022) opened as planned in January. It features his 50 favourite images from his extensive archive. The exhibition is receiving a lot of attention and has featured in The Guardian, Daily Mail, Grazia and BBC South East Today. The exhibition has been extended due to popular demand and will now close in June.
22. Our next exhibition, *Jason & His Argonauts* (July-August 2022), explores themes of disability through brightly coloured, humorous art works, statues and inflatables. Designed by Jason Wilsher-Mills and disabled communities around the UK this exhibition is the launch point for our *Curating for Change* activity and developing work with local D/deaf, disabled and neurodiverse people. Jason Wilsher-Mills is a disabled digital artist who has exhibited widely, both internationally and in the UK. His work celebrates disability, his working-class heritage, popular culture from his childhood and the life experiences of other disabled people. It is a 20-21 Visual Arts Centre Touring Exhibition.
23. Following this, our winter exhibition will be the second biannual Hastings Open (September-December). An open call will be made shortly for entries. A panel of practicing artists, gallerists and arts organisations will review entries and select the final hang. We are encouraging entries from UK-based artists working in painting, drawing, printmaking, photography, film, sculpture and illustration. This time we will not accept international entries due to new customs rules.
24. On the walkway, *Together We Draw* (20 January – 5 June) has been curated by St Leonards-based artist Sue Tilley. It features a selection of artworks created during lockdown by local people taking part in her online drawing class and interview show on Isolation Station supported by Home Live Art. The exhibition has proven popular and was shown on BBC Breakfast.
25. The events programme continues to be hindered by Covid-19. However, there have been a number of successful events held since September. These include the Sanctuary Festival, organised by Hastings Community of Sanctuary and the launch of The Buddy Refugee Project's education report detailing experiences of refugee children in schools and their annual fundraising Christmas Fair. A fuller programme is being organised for April onwards.

## Schools and learning

26. Museum & Schools programme funding was awarded for a further 12 months. This means the partnership between Hastings and Bexhill museums will continue until at least March 2023. The programme funding is given by the Department for Education and administered by Arts Council England. This year no targets have been set by either body for school visits or Arts Award due to continuing impact of the pandemic.

27. Despite the variable approach schools are taking to visits we are continuing to work with significant number of young people. In Quarter 3 the new learning officer booked activities for 1304 pupils for the period January to March 2022. Bookings for the Lego innovation studio are picking up again as well; 330 pupils are booked to take part in workshops in March.
28. There has also been an increase in the number of educational projects that we are involved in. [Midnight in the Museum](#), developed by Kate Hulme and Sarah Haines and funded by Arts Council England, is a storytelling and wellbeing project for children aged 6-9. Six fictional stories related to objects in the museum have been created along with supporting creative, fun and well-being activities. The stories cover anger management, understanding grief and learning to love yourself. The project has a dedicated website for people to access and download the activities and also a free subscription service for families to receive *Midnight at the Museum* packs to their homes. 200 families signed up for the postal subscription and additional activities packed were translated for families seeking sanctuary.
29. We are also supporting the *Choose2bKind* project. It aims to equip children of different levels of literacy to approach reading with confidence while teaching about kindness and ways to deal with bullying. Using the museum the children will have the opportunity to take part in workshops including collaging and theatre/drama activities. The results of which will feature in the Town Explores A Book festival in April.
30. The Loan Boxes have been proved extremely popular during January as we have engaged remotely with 421 students through them. The most popular topics have been the Stone Age, Victorians, Ancient Greece and the First World War. The Loan Boxes Collection is undergoing a process of updating.
31. We are delivering 90 Discover Arts Awards this year through projects like Choose2bKind. We are in discussion with East Sussex College the possibility of delivering Golden Awards to some of their students and continue to support one Silver Arts Award.
32. A series of teacher Continuing Professional Development (CPD) events has been organised for March. Each session celebrates a different aspect of the work that has been done onsite and online that promotes innovation and breaking barriers while teaching teachers to use those resources in their class and feel comfortable to come back to the museum. Details of the sessions are available [online](#).
33. The museum has been invited to partner with [Johns Hopkins University](#) (Washington, US) as part of their MA Museum Studies this semester (Jan-May 2022). Their core module explores community engagement approaches and techniques. A small group of students will use the museum as a case study with support of the museum team. John Hopkin's museum studies course is the most popular in the US.
34. The Learning Policy is due for reviewing. An updated version for 2022-27 is appended. It contains no material changes to the currently policy that has been in place since 2019.

## Volunteering

35. The collections and engagement team been working with volunteers on the inventory of archaeology, social history and decorative arts collections. Through their inventory work and ongoing transcription of the registers, they continue to improve the integrity of object

data, enhancing the collections' capacity to be used, reviewed, and developed through contemporary collecting and rationalization. To date, 7800 entries from the registers have been transcribed. We are also trialling volunteer opportunities to support the schools and learning programme.

36. The Volunteer Policy is due for reviewing. An updated version for 2022-27 is appended. It contains no material changes to the currently policy that has been in place since 2019.

### Building

37. The building has undergone planned maintenance including a new fire risk assessment and emergency system testing. Storm Eunice damaged the roof of the bungalow necessitating emergency repairs. A number of smaller leaks in the main building roof have also been attended to since January.

### Covid-19 Secure Measures

38. The council has retained a number of Covid-19 secure measures. Currently, visitors are still required to wear face coverings unless exempt. There has been an increase in people refusing to wear masks and complaining in person and online about the rule. The council's Covid task group are continuing to review the measures that are in place.

### Options

38. To accept this report and the Learning and Volunteer Policy updates and recommend approval by Cabinet.

### Timetable of Next Steps

39. Please include a list of key actions and the scheduled dates for these:

Action	Key milestone	Due date (provisional)	Responsible
Discussion by Museum Committee	Museum Committee	March 2022	Museum and Cultural Development Manager
Approval by Cabinet	Cabinet	April 2022	Museum and Cultural Development Manager

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### Wards Affected

All

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### Policy Implications

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Reading Ease Score: 43

Have you used relevant project tools?: Y

**Please identify if this report contains any implications for the following:**

Equalities and Community Cohesiveness	Y
Crime and Fear of Crime (Section 17)	N
Risk Management	Y
Environmental Issues & Climate Change	N
Economic/Financial Implications	N
Human Rights Act	N
Organisational Consequences	N
Local People's Views	Y
Anti-Poverty	Y
Legal	N

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**Additional Information**

What's in the Box Evaluation Report  
Hastings Digital Museum Final Report  
HMAG Learning Policy  
HMAG Volunteer Policy

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**Officer to Contact**

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# *What's in the Box?*

## Evaluation Report



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**



## Contents

Executive Summary	3
Key Findings	4
Recommendations	5
Introduction and Context	6
Evidence Base and Report structure	8
Part A: The Volunteer Strand	8
Part B: The Home Educated Children Strand	13
Part C: The LGBTIAQ+ Strand	21
Part D: The Refugee Strand	30
Part E: Final Reflections – Museum Staff	36
Appendices	40



## Executive Summary

This report evaluates the outputs, outcomes, impact and lessons learnt from Hastings Museum & Art Gallery's *What's in the Box?* project, an Arts Council England funded initiative that ran from July 2020 to December 2021.<sup>1</sup> It draws on a range of quantitative and qualitative evidence, including information about project engagement, object documentation, and exhibition visitors, as well as feedback from museum staff, volunteers, participants and stakeholders.<sup>2</sup>

The ambitious and multifaceted project aimed to attract new audiences and partnerships, develop the museum's programme to include community voices in its displays and outputs, expand its reach and impact, and improve the accessibility of its collections.

To achieve this, staff worked with volunteers on-site and remotely to enhance the documentation of the museum's Fine Arts, Natural Science and Social History collections. They also worked with local partners to recruit participants for three separate strand programmes, focused on home educated children and their families, members of the LGBTIAQ+ community, and families from refugee or migrant backgrounds.<sup>3</sup> Participants in each strand were invited to engage with bespoke activities, learn about the work of the museum, and contribute to co-created exhibitions.

In spite of the significant challenges presented by the Covid-19 pandemic and national lockdowns, the museum's project team worked agilely to minimise disruption and deliver positive results; adapting plans, revising timelines, and shifting between remote and in-person approaches.<sup>4</sup>

Across the project, 18 volunteers successfully documented 3,029 items from the museum's collections, as well as digitally transcribing 6,514 records from its physical registers. Museum staff note that this represents a substantial and beneficial contribution to its ongoing work.

Feedback from volunteers was consistently positive. They reported feeling welcomed, supported and valued by staff, and consistently described the opportunity to handle and record items from the museum's collections as 'rewarding' and a 'privilege'. Most reported having learnt new skills or gained in confidence as a result of their volunteering, and all were happy to recommend volunteering with the museum to their friends or relatives.

In total, 66 participants engaged with the three strand projects. This included 20 children (aged four to 15). As well as taking part in strand activities, participants contributed to 23 creative outputs including three exhibitions that, videos, workshops and events. Which were seen by 15,214 live audiences and 68,843 online unique individual users.

Feedback from strand participants was consistently positive. They reported enjoying the museum-led activities, learning new skills, making new friends, improving their confidence,

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<sup>1</sup> Interim evaluation reports were produced in December 2020 and June 2022.

<sup>2</sup> All project staff, volunteers, strand participants and partners were invited to provide confidential feedback.

<sup>3</sup> Partners included One Home Education Group, Home Live Arts, New Writing South, Half Ten, The Refugee Buddy Project, Hastings Community of Sanctuary, and the British Museum.

<sup>4</sup> The museum was closed between 2 November and 6 December 2020, and then between 21 December 2020 and 17 May 2021 (around 195 days).

valuing the work of the museum, feeling proud of their contributions, and being keen to get involved in future projects.

Reflecting on lessons learnt from the project and participant feedback, museum staff are keen to leverage community relationships to increase the diversity of its volunteer group, more closely involve partners in the bidding and planning process for future projects, and further explore how technology can be used alongside in-person approaches to enhance reach, impact and accessibility.

## Key Findings

- In spite of significant challenges presented by the Covid-19 pandemic and subsequent national lockdowns, the museum's *What's in the Box* team successfully delivered against the project's key aims.<sup>5</sup> Working agilely, they adapted plans, revised timelines, and pivoted smoothly between remote and in-person approaches to minimise disruption and deliver positive outputs and outcomes.
- Although a smaller number than initially planned due to Covid-19 restrictions, a total of 18 different volunteers documented 3,029 items from the museum's Fine Art, Social History and Natural Sciences collections (580, 1,750 and 699 items respectively). Overall, these volunteers contributed 834 hours across the project, at an average of around 46 hours per volunteer.
- A sub group of volunteers digitally transcribed 6,514 records from the museum's physical registers, spanning a period of 82 years, in under 12 months. This represents a significant achievement, making object records more accessible and accelerating future improvements.
- Around three-quarters of volunteers were female, around four fifths were over 50, and most self-reported being from white or white British backgrounds. This is in contrast to the strand projects, which attracted more diverse participants, particularly in terms of the age, ethnicity and sexual orientation of participants. Museum staff recognise the potential of leveraging the newly created community partnerships to recruit volunteers from more diverse backgrounds.
- Volunteers were typically very positive about their experience and the support that they had received from museum staff. A majority felt they had learnt new skills and improved their confidence. Most wished to continue volunteering and all stated that they would recommend volunteering with the museum to friends or family. A consistent theme in the feedback from volunteers was the 'privilege' that they felt in being able to 'discover', 'handle' items from the collection. In addition, they commonly reported that volunteering provided them with an opportunity to pursue their own interests, whilst contributing to the museum, and learning more about Hastings and its community.
- Overall, there were 15,214 visitors to the three co-curated strand exhibitions. This included 8,679 visitors to the home-educated children strand exhibition, 3,326 to the

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<sup>5</sup> The museum was closed between 2 November and 6 December 2020, and then between 21 December 2020 and 17 May 2021 (around 195 days).

LGBTIAQ+ strand exhibition, and 3,191 to the refugee strand exhibition, which ran alongside the British Museum's Lampedusa Cross touring exhibition.

- The Home Educated Children strand participants were consistently positive about the programme of activities. 85% of individual session ratings were in the highest two satisfaction categories and 96% were positive overall. Adults and children consistently reported enjoying 'finding out about the objects', 'handling' them, 'seeing them close up', and 'learning how to record and conserve them'. Several said it felt 'special' being in the museum without the general public. Some adults also noted that the experience constituted valuable work-related experience, and that the context was ideal for children who are sensitive to multi-sensory environments.
- Feedback from the LGBTIAQ+ strand participants was consistently very positive, with high levels of satisfaction reported in terms of enjoyment, learning, attitudes towards the museum and a desire to work with the museum in the future. In particular, participants noted enjoying 'meeting new people', 'learning about museum processes', and 'working with partners' on a range of 'creative activities'. As well as gaining a level of personal satisfaction from the strand activities, several participants reported that project was an important step in 'making LGBTIAQ+ stories more visible' in the museum and community.
- Participants from the Refugee strand fed back that the project was enjoyable and that they had learnt new skills. Most reported that the project had boosted their confidence, helped them make new friends and taught them about the work of the museum. All those who responded said they would recommend the museum to family and friends and most noted they would like to do projects with the museum in the future.
- Overall, museum staff note that the project had been successful in creating strong and credible relationships with community groups who might not have previously engaged with the museum. As a result of this, and in spite of the challenges of Covid-19, museum staff and participants were able to produce and display creative works that successfully highlighted the stories of diverse individuals and communities.
- In addition, museum staff recognised the value of using technological approaches alongside in-person activities. The use of technology for online workshops and exhibitions, although not without drawbacks, had enhanced accessibility for participants and audiences, whilst the creation of videos had ensured a legacy for the work undertaken. That said, museum staff and participants also recognised the value of the museum as a space itself; a place that provides visibility and legitimacy to the objects and community stories that are shown there.
- Reflecting on the lessons learnt from the project, museum staff noted the importance of involving community partners in bidding processes at the earliest stage in order to better align planned activities with objectives, expectations and available budgetary or human resources.

## Recommendations

Drawing on lessons learned from the *What's in the Box*, it is recommended that museum staff consider:

- a) Utilising the strong partnerships established during the project to encourage individuals from diverse communities to volunteer with the museum, and take part in future projects and programmes.
- b) Setting up a representative 'working group' or non-executive 'advisory panel' to discuss and recommend ways in which the museum might continue to develop programmes that involve and are accessible to a wider audience, and encourage cross-community group working.
- c) Building on the lessons learnt from digital approaches to activities and exhibitions to create opportunities for involving volunteers, engaging participants, and attracting audiences who might not otherwise be able to access the museum and its collections in-person.

## Introduction

This report evaluates the outputs, outcomes, impact and lessons learnt from the Hastings Museum & Art Gallery’s Lottery Funded Arts Council project *What’s in the Box* (WitB).

It covers the period 1 October 2020 to 17 December 2021 and incorporates findings from interim evaluation reports presented to the museum in December 2020 and June 2021.

Overall, the WitB project aimed to:

- Develop new audiences and new partnerships
- Develop the museum’s programme to include community voices in its displays and outputs
- Expand its reach and impact, and
- Improve the accessibility of its collections.

The project included recruiting volunteers to support documentation of the museum’s collections, as well as working with home educated children, LGBTIAQ+ and refugee community groups to document collections and organise three co-curated exhibitions.

Table 1: overview of the What’s in the Box project strands

	Volunteer Strand	Home Educated Children Strand*	LGBTIAQ+ Strand	Refugee Strand
1 Oct 2020 to 16 Dec 2021	✓	✓		
16 Dec 2020 to 20 June 2021	✓	✓	✓	✓
20 June 2021 to 17 Dec 2021	✓	✓	✓	✓

\*As a result of disruption caused by the Covid-19 pandemic, the home educated children strand was extended by the museum beyond its original scope.

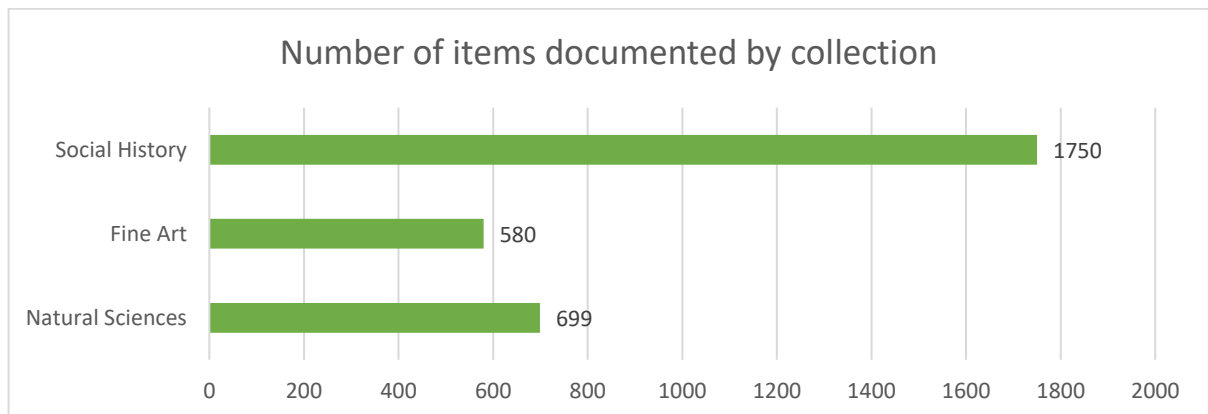
## Evidence base and report structure

The report draws on a range of quantitative and qualitative evidence. This includes reflective discussions with the project team, demographic information about volunteers and strand participants, data on documentation and transcription, analysis of feedback surveys completed by volunteers and participants, and semi-structured interviews with volunteers, strand participants and stakeholders. The report is divided into five parts. Part A focuses on the work of the volunteers; Part B focuses on the home educated children strand; Part C focuses on the LGBTIAQ+ participant strand; Part D focuses on the refugee community group strand; and Part E summarises museum staff’s final reflective feedback. Additional information is included the appendices.

## Part A: The Volunteer Strand

1. Although a smaller number than initially planned due to Covid-19 restrictions, 18 different volunteers participated in the project between October 2020 and December 2021. Around a third of these participated throughout the project with around a third joining since June 2021.
2. Overall, these volunteers contributed 834 hours across the project, an average of around 46 hours per volunteer. Six volunteers contribute up to 20 hours, nine contributed between 21 and 60 hours, and three contributed over 100 hours.
3. Across the project lifecycle, around three-quarters of volunteers were female, around four fifths were over 50, and most self-reported being from white or white British backgrounds.<sup>6</sup> Whilst this is perhaps unsurprising, given the museum's context, it is recommended that the museum team consider how they might make better use of demographic information the partnerships it established during the project to recruit a more diverse body of volunteers.
4. Overall, the volunteers documented 3,029 items from the museum's collections (figure 1). Around three fifths of the items documented were from the Social History collection, and around a fifth from each of the Fine Art and Natural Sciences collections.
5. The project team note that the difference in numbers of items documented by collection relates the level of documentation undertaken with each collection. Objects from the Fine Art and Natural Sciences collections were fully catalogued and photographed. Social History items (mostly boxed documents), were listed for content but not photographed.

Figure 1: Number of items documented by collection, October 2020 to December 2021



<sup>6</sup> Based on self-reported responses to feedback surveys.

6. During the project feedback was collected from 12 of the 18 volunteers through in-person interviews (December 2020), a survey questionnaire (November 2021) and a Zoom, MS Teams or telephone interview (December 2021).<sup>7</sup>
7. Typically, volunteers were very positive about their experience and the support that they had received from museum staff. A majority felt they had learnt new skills and improved their confidence. Most wished to continue volunteering and all stated that they would recommend volunteering with the museum to friends or family (table 2).

Table 2: summary of volunteers' responses to a feedback survey questionnaire

	Strongly Agree	Agree	Neutral	Disagree *	Strongly Disagree
I enjoy volunteering	8	0	0	0	0
I have been well supported by staff	7	1	0	0	0
I have learnt new skills	4	2	2	0	0
I have gained confidence	3	2	3	0	0
I intend to continue volunteering	7	0	0	1	0
I recommend volunteering with the museum	8	0	0	0	0

\*The respondent is unable to volunteer due to other commitments.

8. Volunteers who spoke to the evaluator or provided written comments identified a number of positive benefits of volunteering with the museum. The views of one of the volunteers helpfully summed up the views of others. They wrote:

*I enjoyed accessing reserve collections and the surprise and wonder that came with the process. Each week we were accessing new items and the process of revealing, cataloguing, photographing and re-packing them was fascinating - I really enjoyed the sense of discovery and care that we were able to give back to items that, in some cases, had not been seen for a long time. During the pandemic the team worked hard to keep in touch and kept us up to date on access plans as they developed.*

9. Volunteers frequently used the word 'privilege' when describing the pleasure they felt in being able to touch, feel and manipulate historical objects, or when describing the excitement of seeing 'behind the scenes' at the museum. Volunteers also appreciated making a contribution to the work of the museum, or learning more about the community where they live. This was true for those with long term connections to Hastings as well as those who were more recent residents.

10. Typical comments from the volunteer feedback included:

*I feel that I am making a permanent contribution to the gallery by doing transcription work.*

<sup>7</sup> All volunteers were offered the opportunity to provide confidential feedback or speak to the evaluator. Four volunteers spoke to the evaluator during a site visit to the museum in December 2020. Eight volunteers responded to a feedback survey during November 2021. Four volunteers spoke to the evaluator via Zoom, MS Teams or telephone in December 2021.

*Seeing and handling historic objects.*

*The Museum's been part of my life since childhood visits to grandma. With strong family connections and a keen interest in history, it's a pleasure to help with the collections.*

*Learning more about my home town.*

*Being able to see all the museum's treasures up close!*

*You get so much more from a museum by having these things in your hand. That experience of handling artefacts is a world away from standing with your nose against a glass case.*

*It's a huge privilege to being party to the wonder of that moment, get a box, unwrap , reveal, care for things often not seen for decades.*

*I love working with other volunteers, great fun, meeting other people, and getting to look at amazing artefacts, hands on.*

*My time volunteering at the Museum is a wonderful opportunity to do something for myself with interesting, supportive people in a lovely, safe environment.*

*It's great discovering more about the local area and the fascinating objects on display. I particularly enjoy handling (with gloves on!) the objects and seeing them so close up - it's a privilege to do that. I also enjoy chatting with the staff and the other volunteers.*

11. When asked, volunteers reported learning new skills or gaining confidence as a result of their volunteering activity. For some this related to museum-specific processes and for some more general IT skills. For others, taking part in an enjoyable, purposeful activity was key to improving their mental health. Representative comments included:

*I gained an understanding of what is necessary to catalogue, store and conserve properly. [Staff] put together interesting training sessions. The level of detail was fascinating.*

*My partner tried for to get me over my fear of Excel. I managed to work at academic studies for 15 years without touching Excel. Five or six weeks at Hastings and it's 'what is all the fuss about?' I've gained a new confidence with Excel.*

*Even a short time volunteering at the museum has considerably improved my wellbeing.*

12. Volunteers were universally positive about the support that they have received from museum staff. They commonly described staff as 'welcoming', 'friendly', and



'approachable'. Volunteers also reported that staff share their passion and excitement and make them feel valued. Typical comments included:

*Thanks to the team for making a great opportunity.*

*The curators have been really good – prepared to be flexible. They will try and pair you up with tasks that interest you.*

*Great, all very welcoming. Everyone there is very passionate about what they do.*

*Thanks to the staff for making me feel valued there.*

*Staff are massively welcoming. There's a feeling of belonging.*

*They are accessible, share our excitement, share our passions.*

*Very welcoming, kind, [I] feel a part of it, [they] greet you by name.*

*Staff are very friendly and patient. It's a pleasure to come.*

13. When asked how the volunteering experience might be improved, volunteers who responded said it was 'great', a 'fantastic opportunity', 'grand right now', 'can't think of anything to be honest', and 'genuinely can't think of any [ways]'.

14. A few suggestions were made, although these were often expressed with caveats and an understanding of the recent restrictions brought about by Covid-19.

- Asking volunteers for ideas on activities prior to changes or decision making
- Creating opportunities for volunteers to work and socialise together
- Introducing volunteers to other museum staff
- Providing volunteers with opportunities to help organise exhibitions
- Updating volunteers if, in the future, collections are made accessible online

15. In addition to their work documenting objects, a sub group of volunteers also digitally transcribed 6,514 records from the museum's physical registers, spanning a period of 82 years across all collections.<sup>8</sup>

16. Museum staff note that this valuable work, initially prompted by a return to remote activity during the second lockdown, represents a significant achievement in under 12 months. It has helped make the object records more accessible and accelerated future improvements. For example, a digitized version of the catalogue will enable museum staff to cross reference and search more efficiently, improving the integrity of documentation, and the reconciliation of objects to their records.

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<sup>8</sup> The museum's registers go back to 1891.

17. Reflecting on the process and its broader value in supporting the work of the museum, the Collections Access Officer commented:

*Having the registers completely digitized is an ideal scenario, especially for inventory work. As it currently stands, some entries are digitized, but a lot aren't, so there are a lot of objects that are in need of reconciliation with the paperwork. Transcription is quite tedious, but it is incredibly helpful because it makes that reconciliation possible.*

*For accreditation we are required to provide core information about every object in our care. Core information includes current object locations and acquisition details. Inventory provides accurate locations, and transcription provides accurate acquisition information. Both workflows are needed to capture core information and improve object records. We are lucky to have volunteers that can do both! I am very grateful to them.*

18. Written feedback from three volunteers indicates that they found the transcription work challenging, interesting and worthwhile. For one volunteer, although recognising its value, the close attention to detail and focus on the computer screen was particularly 'taxing'.

*I've found the transcription work absorbing and challenging. It has taught me a lot both about the history of the Hastings area and about the sort of items in the collection. Having said that, I do miss the experience of actually handling the items in the collection.*

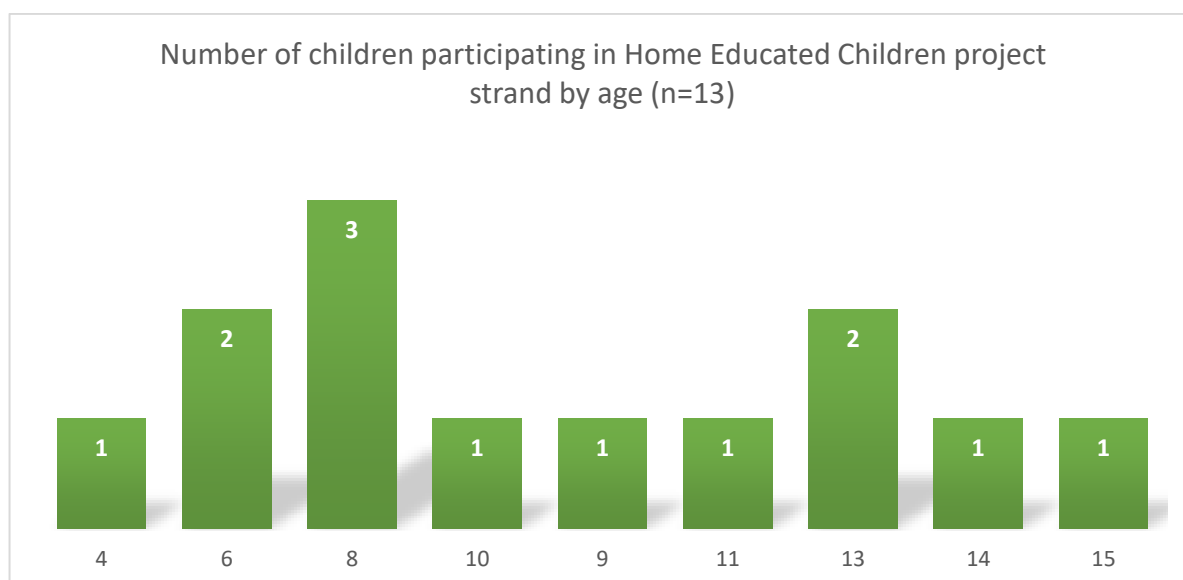
*Happy to keep going with this. Just for the record keeping in touch with you over the lockdown has been great. Lovely to be doing something useful and having contact with the museum. It was fun taking our grandchildren round the museum last Saturday. They loved the mechanicals and stuffed animals.*

*My experience with the remote volunteer activity of transcription was that it was difficult for me to read the handwriting in the images. It took me a long time to transcribe and I found it hard to concentrate. As I already work on the computer a lot during the day, I didn't want to tax my eyes with additional difficult eye projects. So I was only able to do some of the work.*

## Part B: The Home Educated Children Strand

19. The home educated children project strand ran initially from October to December 2020 and then, additionally, from May to August 2021. This second phase, prompted in part by the disruption caused by Covid-19, was initiated by the museum and went beyond its initial commitment.<sup>9</sup> In total, there were 33 separate sessions across both phases.
20. As well as running extra sessions with families, the strand leader also organised three 'Carnival of the Deep' workshops with an external company (see paragraphs 44-45).
21. Overall, ten families participated in the main project. The families were recruited with support from 'One Home Education Group' network coordinator.

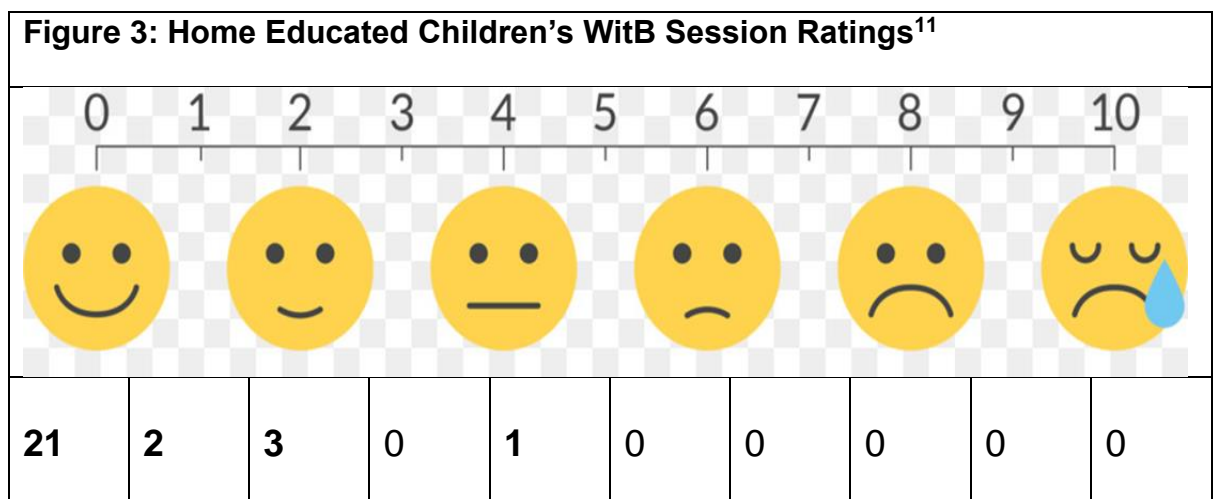
Figure 2: number of children participating in the Home Educated Children strand, by age



22. Initially, families attended sessions at the museum on either Mondays or Tuesdays, whilst one family participated remotely (see case study, p16). Families undertook a range of activities including the documentation of items from the Natural History Collection, learning about taxidermy and creating animations.
23. Three families withdrew for different reasons unrelated to session quality. One parent withdrew due to childcare commitments (the sessions were enjoyed by their eight year old but were too difficult for their four year old). A second parent withdrew during the lockdown period as their six year old child joined an outdoor focused group that clashed with the museum sessions. A third parent withdrew as their child suffers from severe anxiety.

<sup>9</sup> The sessions in phase two have been offered in addition to those originally programmed.

24. As a result of lockdown restrictions, sessions could not take place on site between 2 November and 6 December 2020. During this period, the project team successfully created activities to be completed at home, and the strand lead delivered one remote session online.
25. As a result of a second national lockdown and museum closure (21 December 2020 to 17 May 2021), the in-person sessions were temporarily suspended and the focus was shifted to the strand exhibition which ran ‘virtually’ from 20 March to 20 June 2021 (see paragraphs 37-43).
26. With the reopening of the museum in May 2021, additional in-person sessions ran with five families on Mondays or Tuesdays up to 3 August 2021.<sup>10</sup> These sessions focused on documenting the marine biology collections. Drawing on learning from phase one of the project, the programme of sessions included breaks for holidays.
27. Across the project, the participating families successfully documented 699 objects from the Natural Sciences collections. The items included animal skulls (sloth bear, highland cat, bird, porpoise), marine objects (shells, corals, fish) and fossils.
28. Feedback from participants gathered through face to face discussions (December 2020), session evaluation questionnaires (both phases), and via email, was consistently very positive.
29. At the end sessions, children were invited to rate the event using a 0-10 smiley face scale (figure 3). Sessions were almost always rated positively, with 23 out of 27 ratings (86%) received in the highest two categories, 26 out of 27 in the highest three categories (96%), one in the ‘neutral’ category and none in the lower categories.



<sup>10</sup> This includes four returning families from the first phase of the project and one new family.

<sup>11</sup> Based on feedback for all sessions across the project.

30. Feedback from discussions with participating children and their written comments about the sessions indicated that activities had been fun, varied and interesting. They had also contributed successfully to their learning. In particular, the children noted enjoying:

*Learning about the object, how to keep it stable so it doesn't degrade.*

*Being allowed to handle things.*

*Being able to touch it is different, when you look at it through a glass it is different, when you are handling it is better.*

*Looking at skulls, stuffed animals and whale vertebrae – it was huge!*

*Creating a digital collection of things found in woods.*

*Watching a video on how to make sure objects don't degrade.*

*Seeing the reconstructed Gorilla skull.*

*Paying more attention to things – studying them closer.*

*Looking at bones, measuring, photographing, handling them, seeing how they can go together to recreate a whole thing.*

*Making the repair patches for the stuffed animals for when they get damaged by touching.*

*Seeing how things are catalogued, old things, finding old writing, tiny bones with writing on it and finding out about the person who donated them*

*Being able to see how things work.*

*Widening my interest.*

*Documenting and touching stuff in the museum like crabs.*

*I enjoyed trying to find all the crabs limbs and trying to match them to the right crabs.*

31. Whilst there were very few comments about how the sessions could be improved, some of the children said they would like to opportunities to see more of the museum:

*I liked going around the museum – it would be good to be more active – I like measuring but I also like walking around as well as sitting cataloguing.*

*I want to go more behind the scenes (literally) see the store, how they look after things, care for stuff and how the museum is run.*

32. The parents who were interviewed were also consistently very positive about the museum sessions, both for their children and for themselves. They reported that exploring the boxes and touching the various objects was 'exciting', 'magical', and had 'sparked their interest' in research. In particular they had enjoyed:

*Getting the boxes out, pulling objects out and not knowing.*

*Categorising, measuring, taking photos and trying to guess what things are.*

*Feeling the weight of an object, how heavy it is. Handling artefacts and doing the animations.*

*Taking an idea and running with it; doing a project for the first time finished the year off nicely.*

*Coming in is great and going behind the scenes, doing different things, really interesting.*

*Not just getting the public view, but a deeper level of understanding, felt special.*

*Finding out about the history and story behind it - the how, the where did it come from.*

33. Broadly the parents noted that the sessions were the right length and appreciated that there were opportunities to take breaks. They were keen to do other similar projects in the future and noted how the museum sessions enriched home education. One parent noted that the sessions could have been 'a bit more varied'. However, overall, comments were positive:

*Even if the project ends we would still like to get involved - even if every fortnight.*

*It's mindful and relaxing. Don't want it to end.*

*So lucky to have been part of this project - good memories.*

*We gained so much from the time spent at the museum. It was such fun. [Staff] were so welcoming. I'm so grateful for the way the experience enriched our lives.*

34. One parent noted that there were particular benefits for children in terms of providing them with meaningful experience of the world of work as well as providing opportunities to learn in a calm, personalised environment.

*It's like being a curator – this has been great work-experience, inspired, they're beginning to look at it as a career.*

*It's good for children who are sensitive to multi-sensory, noisy, busy environments. We have come to some things and too crowded. It's a good thing it is busy, but the place is rammed for normal events. Here it's relaxed and easier to get involved.*

35. One participant who had worked remotely but who had joined another family on the day of the evaluator's visit commented that whilst they had done their 'own fun stuff' online they now felt that they had 'missed out'. That said, it was clear from the participant's comments that by working digitally (supported by the museum) they had had unique and interesting opportunities to pursue their interests and shape their activities.
36. For example, using social media they were able engage with a wider community and connect with an expert who can potentially support the documentation process (see case study).

**Case Study:**

Out of all the families that signed to take part in the Home Education Strand of the Project, one was unable to attend physically from the start due to the lockdown rules. It was decided to try out some activities remotely with them using Microsoft Teams to have virtual sessions exploring some of the objects encountered in the museum-based sessions.

The family was invited to engage with the project remotely with 'catch ups' every couple of weeks. The idea was to both enable participation remotely whilst also potentially generating ideas and building confidence in the use of virtual engagement tools. A specific activity was identified that would enable the exploration of objects encountered in the museum and also generating creative outputs.

For example, it was decided that the participants could create an anonymous Twitter account that would serve as a platform for posting information about some of the objects documented during the project. Each week a new object would be explored with a few tweets each week. On one occasion, this attracted attention of a subject matter 'expert' who offered to help with the identification of writing found on one of the showcased bones.

**Parent's Comments:** *My daughter and I set up a Twitter account to share findings from the What's in the Box project. We were not familiar with Twitter and using social media in this way before, so we had to learn as we went along.*

*Using hashtags for the first time was challenging to start with but got easier. We managed to make several tweets, share photos and an animation my daughter made. My daughter enjoyed seeing who liked her posts, who had retweeted and commented. She was excited when she got followers too. We learnt how social media can be used to share information and learn new things. It went better than expected and found it was a good way to research a subject.*

*It was a little challenging not having many photographs of our own to share so we had to try and find copyright free ones online which wasn't always easy. Not having much information about all the fossils beforehand was also tricky as we weren't always sure that what we had found out was relevant to our fossils. However, I would recommend it as a way of learning.*

37. An online exhibition, hosted on ArtSteps, was co-curated by nine home education strand families working with the Collections and Engagement Curator of Natural

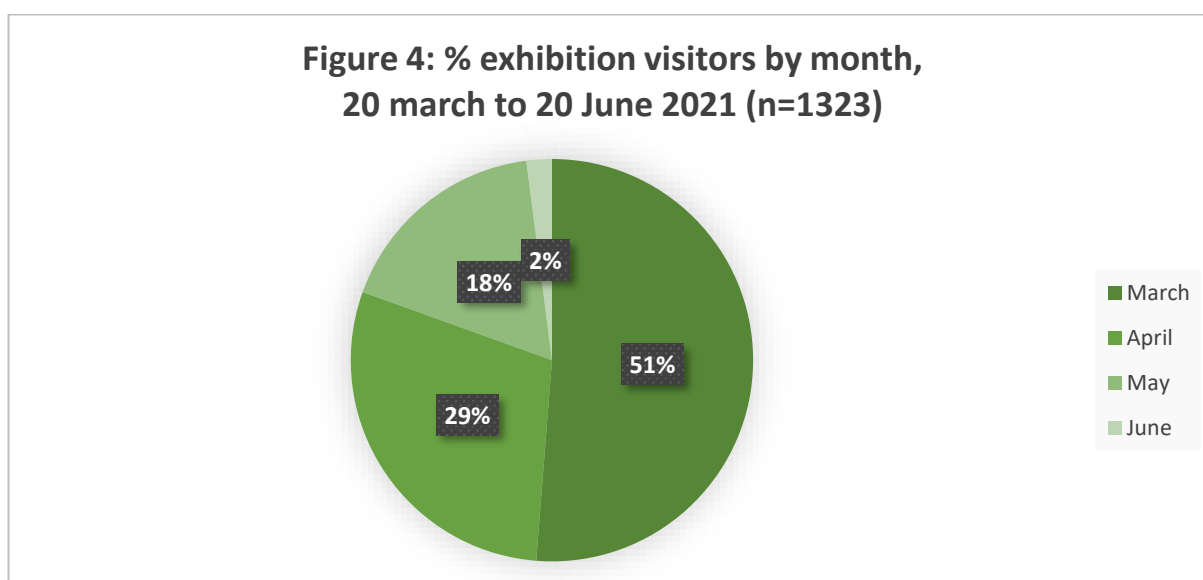
Sciences and the Collections Access Officer at Hastings Museum and Art Gallery (see appendix A).<sup>12</sup>

38. The exhibition, which ran from 20 March to 20 June 2021, included participants' favourite objects from the documentation activities in phase one of the project (i.e. echidna skull, rhinoceros hornbill skull, sloth bear skull, polar bear skull and pilot whale skull), alongside creative outputs from the young people who participated. These include posters (see appendix B), animations, and poems. The exhibition can be viewed at: [What's in the Box?](#)

39. A number of videos were created to help promote the exhibition alongside weekly social media posts on Twitter and Facebook. The videos included:

- A launch video summary of project
- An animation summary
- A first collections short
- A second collections short

40. The exhibition received 1,323 'visitors' (views) up to 20 June 2021 (see figure 4) and 1,442 'visitors' up to 31 December 2021. Perhaps unsurprisingly just over half of the views came in the first month following the exhibitions launch (678), with just under a fifth of views in the final full month (231). Just over a hundred views occurred after the exhibition 'closed'.



41. Reflecting on the online exhibition process, the Home Education strand lead commented:

<sup>12</sup> ArtSteps is a web-based application that empowers creators to build exhibitions, events, and brand storytelling concepts by designing realistic 3-dimensional room complexes. <https://www.artsteps.com/>



*If I had more time there would have been a more complex exhibition with changing elements to reflect the work we [the strand participants] are doing now... There would also be more input encouraged at an earlier stage with more audio narrative from participants in the exhibition and social media. The limited confidence of most of them (added to the limitations of the pandemic) made this difficult, but integrating this at an earlier stage as part of more structured 'homework' may have built their confidence. Overall, time seems to have been a major limiting factor for me as well as the participants.*

42. Parents were also invited to comment on the exhibition. One did so, highlighting their children's enjoyment and how participation had enabled their children to practise IT skills and learn about new online approaches.

*The children really enjoyed taking part in producing something for the exhibition. They learned a lot while they did it, both about the animals they chose to make a presentation about, and the computer skills for using PowerPoint. They were very excited to see their work online in the exhibition. I thought it was very professionally put together and an innovative way to turn the problems caused by lockdown into an opportunity to try something new.*

43. The group also put on a display of the animal specimens they had been working with in the Natural History Gallery. The case included labels and text written by the participants.

44. In addition to the activity sessions and exhibition, the strand lead also organised a series of three 'Carnival of the Deep' workshops on 9, 16 and 25 August 2021. The sessions were attended by a total of 11 adults and 18 children. Feedback from participants was positive with typical comments including 'a great way for kids to use their creativity' and 'amazing, creative, inspirational, and very clever how you managed to involve children of different ages'.



45. Working with iDOLRiCH TheatreRotto, participants learnt about the human made issues affecting the marine environment and made their own puppet theatre performances inspired by the museum's marine animal collection. A video of the 'Carnival of the Deep' was trailed on Twitter and shown on the museum's Facebook page on 12 November.



## Part C: The LGBTIAQ+ Strand

46. The LGBTIAQ+ project strand activities ran over six weekly online sessions from 9 February to 23 March 2021 (see appendix C). Delayed by the Covid-19 disruption, the participants' chosen objects and films were on show via different channels from August to October 2021 (see paragraphs 65-70).

47. The online strand sessions provided opportunities for participants to:

- Explore the relationship between LGBTIAQ+ history, identity and museums.
- Learn about how objects are incorporated into collections and label writing.
- Choose personal objects to include in the project and write labels.
- Learn about script writing processes and create their own scripts.
- Work with filmmakers to create and present films based on personal objects.

48. Individual sessions were led by the LGBTIAQ+ strand lead and the museum's Collection's Access Officer. They were also facilitated by an external consultant specialising in queer history and museums.<sup>13</sup> Discussions, scriptwriting and filmmaking activities were supported by *Home Live Art*, *New Writing South* and *Half Ten* who attended some or all of the sessions.

49. A variety of objects were used to illustrate some of the challenges of managing the museum's collections, drawing on items from the collections alongside rejected donations. These session activities focused on:

- *Unsolicited items vs. active collecting*
- *Information we need vs. information we have*
- *Information that may be out there, but is not attached to the object or the object record*

50. The self-reported demographics for the group was as follows:

- Two participants were under 30, two under 40, one under 50, one under 60 and two over 65.
- Four participants self-identified as female, one as male, one as trans non-binary, one as non-Conforming, and one as unsure.
- Four participants self-identified as lesbian, three as queer and one as bisexual.
- Seven participants self-identified as white British and one as mixed white and black Caribbean.

51. Eight participants successfully completed the filmmaking project, creating works based on their chosen objects and topics [links to the films, which were accessioned into the museum's permanent collection, can be found in Appendix D]. These were:

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<sup>13</sup> E-J Scott - Museum of Transology.

- Print copies of the Hastings and Rotherhithe Rainbow Alliance Newsletter
- A pair of Doc Martin shoes and a pair of Vivienne Westwood Heels
- A collection of 'heartbreak memoirs'
- A mahogany box, made as one of the first female apprentices
- A tapestry
- A drag artist's make-up cleaning wipe
- Post-it notes
- A handmade 'blue plaque' for Marianne North, a Victorian biologist and botanical artist.

52. All films were premiered at the final session. During this session, participants also had opportunities to provide feedback, were encouraged to complete an evaluation questionnaire, and were invited to talk to the evaluator in a subsequent telephone interview.

53. Of the eight participants, seven completed a feedback questionnaire and four spoke to the evaluator about their experience. Feedback from the questionnaire was very positive in relation to participants' enjoyment, learning, attitudes towards the museum and desire to work with the museum (either on projects or as a volunteer) in the future (see table 3).

<b>Table 3: summary responses to the LGBTIAQ+ strand evaluation questionnaire (n=7)</b>	<b>Strongly Agree</b>	<b>Agree</b>	<b>Neutral</b>	<b>Disagree</b>	<b>Strongly Disagree</b>
The project met or surpassed my initial hopes or expectations?	3	4			
Participation in the project has enabled me to gain new knowledge.	2	5			
Participation in the project has enabled me to gain new skills.	3	3	1		
Participation in the project has helped me to gain confidence	3	2	2		
Participation in the project has taught me about different issues in labelling and documenting objects.	5	2			
As a result of participating in the project, I now have a more positive view of the museum.	3	4			
I am interested in participating in similar projects in the future.	4	3			
Circumstances permitting, I should be interested in volunteering with the museum in the future.	2	4	1		

54. When asked about what they had enjoyed most about the project, respondents to the questionnaire reported enjoying meeting new people, learning about museum processes, and working with partners on a range of activities. Representative comments included:

*The weekly meetings - just discussing what people have chosen as their objects.*

*Demystifying museum cataloguing protocols...meeting participants...learning new ways to view and catalogue through story.*

*The outcome of the film editing.*

*The production side. I think the team was well put together - collectively, they did a good job of guiding us through the process of curation, especially through a queer eye. The curation side. I appreciated the storytelling that led to the end collection and it was particularly interesting to me to gain more of an insight into queer women's history.*

*It was well structured and I liked working with partners from other sectors, e.g. writers and filmmakers.*

*The sense of community it created.*

*I enjoyed the input from Eleanor and Kasey, the input from EJ and the transgender museum information, the workshop with Dinos, the filming with Alice and Kamila. I found the information and discussions on labelling objects fascinating.*

55. When asked about how the project and activities might have been improved, respondents to the questionnaire reported that they found *MS Teams* more difficult to work with than other online meeting software [albeit recognising the accessibility of the online meeting format] They also reported wanting more directed time to work on the films. Representative comments included:

*More time to plan and work on the films, for participants and filmmakers. So films don't have a formulaic limited format due to constraints for film and edit.*

*[If] there was a clearer direction in regard to the films.*

*[If] there was a clear point of contact for any concerns that felt approachable and confidential.*

*Apart from "We all hate Teams" becoming our unofficial motto, the project was handled very well. The online element was, I think, a good way to increase accessibility to the project from both sides of the production fence. Obviously, the show and tell elements would probably have translated better in person and were it any other year, that likely would have been how it would have been handled. I can certainly see a mixture of the two working well for future projects, however!*

*Just a bit more time and conversation at the beginning about ideas.*

*Not sure it could be even better apart from meeting in person etc.*

*I found Teams difficult to use... would have preferred the sessions to be on Zoom.*

56. Semi-structure telephone interviews (of around 20-30 minutes) with four out of the eight participants provided further evidence of the overall positive impact of the project, personally and in relation to LGBTIAQ+ history / stories. Representative comments included:

*I've always been interested in museums but found them disconnected from the real culture around them. Very traditional, draconian approach to objects as a relic rather than part of the live culture around them. They seem dead when they are very much alive and part of living history. I initially thought we were going to be given an object and place it in a queer context. Explore the relics from a queer point of view. Interesting misunderstanding when it was actually my object. That led me down a different way of thinking. They wanted something from our lives – it was fresh, simple and made more sense... more accessible and immediate. I could think of 20 objects!*

*At first I wasn't sure – I didn't think I had anything of interest. I was thinking of objects as a statute or pot or tiger skin. But then I thought of newsletters. Other things that appealed was that it was online rather than going to evening meetings. This was an advantage (since I have had breast cancer). I've always had a huge interest in history and museums. I began as a history teacher. I have a love of preserving social history. Love Hastings museum – its quirkiness. I've a great fondness for its exhibits. It was very useful to have two sources of information about the project – getting it from different sources – if you present it two or three times you get a better response. Personally – I have done a lot of work in the community and it felt like a way of celebrating the contribution I had made. I hadn't anticipated that. It was a lovely bonus.*

*I'm fascinated by queer history. I spent years at school not learning about people like me. It has been revelatory to hear stories that resonate. I want to be a part of a movement that spreads that to young people – it would have changed my world. In terms of the project, the most interesting thing is that they [the museum] are interested in doing this kind of work – giving the space, it is a beginning, wanting to work with us to find these stories.*

*I liked because it was Arts based. Also it was an opportunity to meet people in the queer community with similar interests. I've always been interested in museums and heritage and then became an artist. I hadn't been to the museum because of Covid (but now I very much want to). I hadn't expected it to provide such good training – on labels, the placement of objects, and from Dinos on how to think about stories. It was much more than I imagined it would be. An inside guide to the museum. It made me want to go and see it. It was nice for museum to connect with the queer community and make them visible.*

57. The interviewees also provided suggestions on what had worked well as well as how the project might have been made even better, demonstrating a range of ideas and opinions. Representative comments included:

*The Film makers should have been there from the start. It was too late. It wasn't integrated. Rather than E-J, it should have been the filmmakers to talk about colours, situation, set, how it speaks to the object. I felt it was rushed. Zoom was flexible. Lots of possibilities. I didn't have to travel which was great as compromised with health since had chemo.*

*Good timescale. Sessions were well-crafted. It was great to have input on the museum of Transology in Brighton. Fantastic framing of a queer project. Eleanor and Kasey's input on the museum was fascinating and I learnt a lot. I hadn't expected to be so fascinated with the process of labelling. I will never go to a museum again without paying attention to the labels. When writing our own labels found the input really helpful. It was difficult – what to leave out, what to put in. Filming – brilliant job. Really enjoyed it at the museum. Odd to be there with no-one. The filming was very supportive and brilliant. I enjoyed hearing and seeing other people in the group. As a smaller group that worked well – splitting off into pairs. And the workshop with Dinos to write the film was really useful. We would probably have been at a loss without that. It gave us structure.*

*The film idea was great but two minutes was a hard ask – I had to take out a lot of the history. I liked the process – the filmmakers. The speed. But we were expected to do a lot in a short period of time. I thought the best was the one filmed in the garden. The ones in the same place were less interesting. In an ideal world would have made them more individual. I had done scouting for locations, but then only found out at last minute it would be at the museum. It was a bit disappointing. I would have liked more directions – we could do this, could do that (i.e. bring in props).*

*The films were very professional. It was a good quality project. Always prefer meeting face to face but said at the last meeting – it was a safe space and there was a real sense of getting to know each other quickly. Sharing each other's stories made us feel more connected. It worked well online. Quite like it – it's happenstance – that they have finished the videos but there is a delay to launch (website delayed). Still got that to look forward to. Meeting as a group. Has to end at some point but gives us time to reflect and then they will be released / on show.*

58. Overall participants were keen to continue their involvement with the museum, either through participating in future projects or through possible volunteering activities. Their comments and suggestions included:

*Lesbians never get in the news – lesbians say they want a quiet life. It's a double edged sword. It means being invisible. When you are invisible you don't get the quality of life of the visible. I'd be interested in getting involved in things that make their story more visible. Talks or an exhibition.*

*It would be good to create more of an LGBTQ collection – great if that could be taken forward. It would be interesting to look at buildings in Hastings and who lived there. Women's history that hasn't been explored or represented. And do something in the museum. The museum did a youth project with teenagers – it would be good to do something like that, with linking / bridging different generations. Doing it together.*

*Maybe some kind of making or a collage. It raises the question 'how you get more people participating?' I know people who would have enjoyed the project but didn't get involved for various reasons. We need advocacy or champions. It would be nice if the films could be shown in the museum with tea and cakes and talk to people. Possibly as an opportunity to make links with schools or colleges.*

*Looking forward, well a museum like the V&A have got it right. They have done the queer narrative and queers tours. Got queer folk to do the tours. I've just finished a V&A course on queering the object. So, going out and sharing them in a more proactive way – I would like to be involved in that. Exhibition of queer stuff and queer figures – anything with the words 'queer' and 'history'. I also enjoy running quizzes. I'd be interested with helping with anything like that.*

*It's great that the museum hopes, has aspirations to work with us – it would interest me if they did something with queer identity / stories. I would like to be involved. And doing stuff with younger people. I want to help the museum with its projects.*

59. In addition to the LGBTIAQ+ participants, the evaluator also interviewed project partner and Artistic Director of Home Live Art, a Hastings based LGBTQ-led charity. The Artistic Director noted that the project, and work of its kind, have a valuable role to play developing audiences, making queer stories visible, building relationships with the museum, and bringing different members of the community together. Above all else, the project sends out a message that whilst other institutions have closed the museum's 'door is open and the space is there to use'.

60. Echoing the participants' feedback, they summarised the strengths of the project, and identified ways future projects might be developed.

61. The strengths of the project included:

- The warm, welcoming relationship with museum staff at all levels
- The time, effort and creativity of the LGBTIAQ+ participants
- The involvement of 'experts' to provide different / specialist voices
- The 'stunning objects' and their fascinating stories
- The display was in 'a prominent place in the museum'.

62. The suggested developments included:

- More cohesive, broader recruitment of LGBTIAQ+ participants
- Post-Covid, opportunities to meet in-person
- More time to explore issues and ideas in depth
- A clearer brief, and sufficient time if attempting ambitious creative projects
- Working on exhibitions together
- Exploring ways to use the museum space.



63. The LGBTIAQ+ strand lead and the Collections Access Officer reported feeling immense personal and professional satisfaction at the success of the sessions. Reflecting on the process, they noted that:

- The online group size was ideal for encouraging collaboration, whilst creating a safe and inclusive space.
- Working with an experienced facilitator and a partner from the LGBTIAQ+ community was important in supporting the project team and gave the sessions authenticity and authority. The partners were able to speak from personal experience and help place the sessions within a clearly communicated context.
- *MS TEAMS* as an outreach tool has limitations based on type of device and the features that work on each device. It created some problems with accessibility and caused issues around engagement (participants were generally more familiar with *Zoom*). Despite the technical issues, it was a positive experience online and they had also received positive feedback from participants about how they had ‘held the space’.

64. Moving forward the project team are keen to move the museum’s engagement with the LGBTIAQ+ community to a more developed and sustainable set of activities. In particular, they are keen to explore how LGBTIAQ+ volunteers can help to enrich the range of narratives visible in the museum, as well as potentially setting up an ‘advisory’ group to support museum staff in its planning and decision making processes. In this way, it is hoped to create a body of ‘critical friends’, with knowledge of the museum’s processes *and* the LGBTIAQ+ community.

65. Plans for a launch event and co-curated exhibition of the LGBTIAQ+ strand objects and films was disrupted by the Covid-19 lockdown and delayed by technical difficulties with the website platform intended to show the videos. In the meantime, links to the videos were added to the museum’s current website.

66. However, the films were shown on loop in the windows of an empty Debenhams store in the town centre throughout August 2021, to coincide with Pride month. In addition, the films were shared via Instagram between 23 August and 8 October 2021, receiving 769 views.

67. *We’re Here, We’re Queer*, the exhibition produced by the collective ran from 1 August



to 6 October 2021 and received around 3326 visitors. The display was made up of objects chosen by the LGBTIAQ+ strand participants.

68. Feedback comments on the films and exhibition, although small in number, were overwhelmingly positive, often expressing feelings of pride and validation, as well as a desire to see more, bigger and more ambitious projects celebrating the LGBTIAQ+ community. One respondent echoed the feelings of others, when commenting on one of the films:

*An amazingly powerful piece of work. As an oral historian (and a celebrant) people's life memories and hidden voices are so very important to me. What a truly valuable project.*

69. Another respondent commented:

*I was born in Hastings but moved to Greater Manchester as a child. I'm an LGBTQ advocate, openly gay activist, and founder of two pride festivals. My dad linked me to the new display in Hastings Museum and I just wanted to reach out to say how fantastic it sounds. I'm so happy to see Hastings putting itself on the LGBTQ map! I think for working class coastal towns there is a stereotype that they are very stuck in their ways and not moving forward - we know Hastings to be different. I'm really glad I'm seeing more and more progressive and inclusive arts and culture in Hastings and the days of being over shadowed are over.*

70. The display in the museum, and the films in Debenhams window, were advertised in the official Hastings Pride programme. In addition, the strand lead publicised the project and the exhibition in a Radio Sussex interview.





## Part D: The Refugee Strand

71. Slightly delayed due to Covid-19 restrictions, the project's Refugee strand sessions (linked to the British Museum's Spotlight Loan Crossings: community and refuge) started on 23 May 2021 and ran to 25 July 2021.<sup>14</sup> The sessions (delivered on-site) and subsequent exhibition of participants' artwork were planned with support from the Refugee Buddy Project.<sup>15</sup>

72. A weekly programme of art-based activities was led by a local artist (with lived experience as a refugee) and the Collections Access Officer. Sessions were organised across two separate five week phases. Initially, it was planned to work with families during phase one (23 May to 20 June) and young people during phase two (27 June to 25 July). However, phase two was limited to one session due to unforeseen difficulties engaging with the young people. When asked about what they were looking forward to from the sessions, they noted:

*Doing the art.*

*Learnings art, exposure to English, and improving their English.*

*Being able to see each other regularly, after so long (two families).*

73. The self-reported demographics for the adults was as follows:

- Seven participants were female and four were male.
- Of those self-reporting their age, this ranged from 20 to 39.
- Six participants self-identified as being Syrian, one as Moroccan, one as white Eastern European, and one as white other.
- One participant reported having a disability.
- Five participants self-identified as heterosexual. The remainder did not answer.

74. Although a relatively flexible approach to each week's activities was adopted (with no specific programme plan), the five sessions focused on:

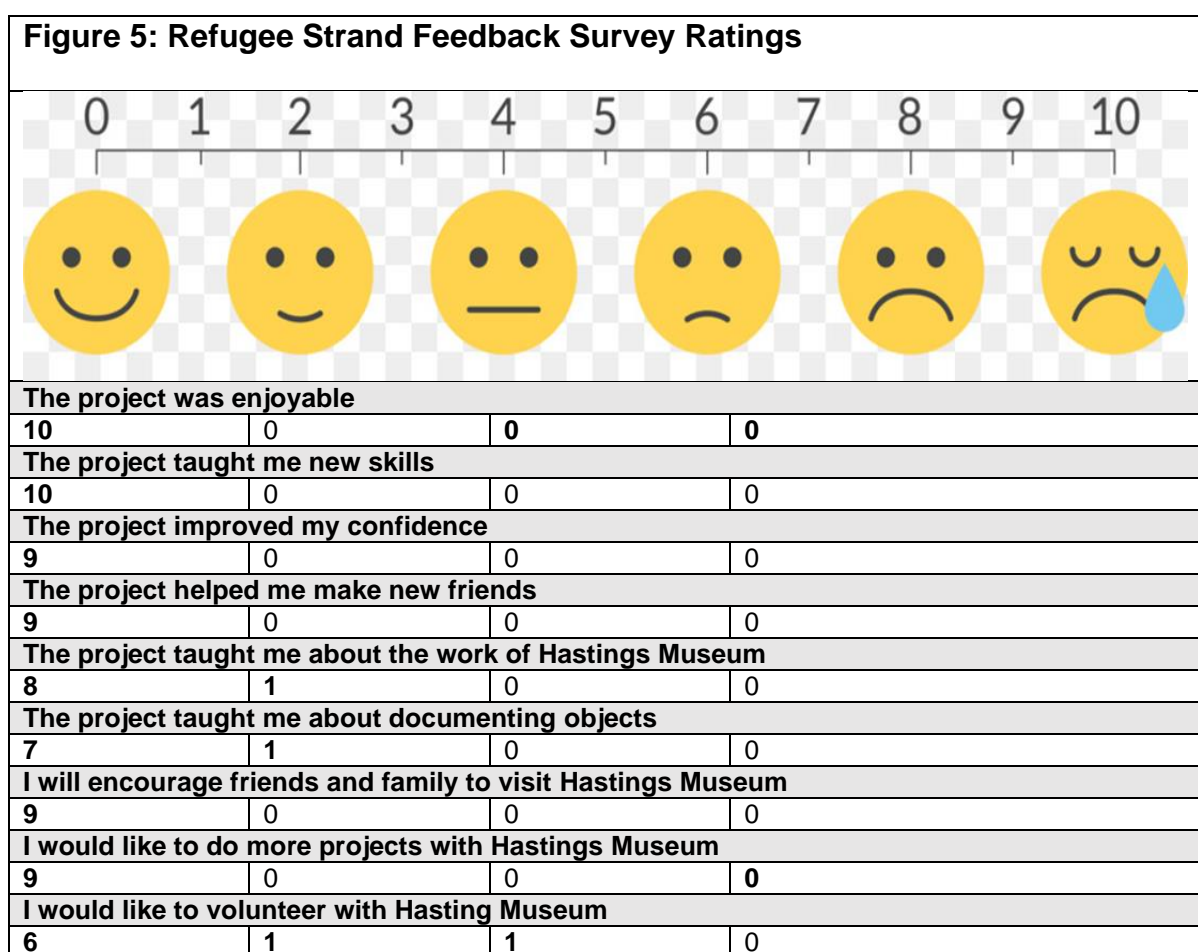
1. Introducing the museum and the 'What's in the Box' project, and introducing participants to painting with acrylic.
2. Teaching participants paint mixing techniques and how to use various tools (e.g. sponges, trowels) to achieve different effects.
3. Practising techniques, object handling, viewing watercolours from the museum's collection, and talking about recognisable places in Hastings.
4. Reviewing the exhibition themes, explaining label templates (telling the story behind the object) beginning work on final canvases, and touring the museum.
5. Finishing exhibition pieces, creating labels and completing a feedback questionnaire.

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<sup>14</sup> The touring exhibition 'Crossing: Community and refuge' began at Hastings Museum on 10 September and ran until 5 December 2021.

<sup>15</sup> <https://www.therefugeebuddyproject.org/>

75. A feedback questionnaire was designed for participants to complete at the end of session five (20 June). Questions were written in clear English with visual icons included to aid understanding. However, given the varying levels of English language proficiency of the group, it was decided to (a) translate the questionnaire into Arabic and Kurdish, and (b) encourage respondents to answer free text questions in their first language.
76. Drawing on wider support from Hastings local authority, museum staff worked closely with the Syrian Resettlement Programme Coordinator to get the feedback questions translated.<sup>16</sup>
77. Eleven participants completed a feedback survey. Responses were typically positive against all key questions with most receiving the highest ratings (figure 5).



78. All those who answered the questions stated that the project was enjoyable and that they had learnt new skills. Most reported that participation had boosted their confidence, helped them make new friends and taught them about the museum's work. All those who responded said they would recommend the museum to family and friend and would like to do projects with the museum in the future. Written feedback, where available, indicated that participants had particularly enjoyed:

<sup>16</sup> The museum is not a separate entity to the local authority.

*The variety of colours we could explore and discover a bit of talent.*

*Helping me to express myself through colour.*

*Getting to know the museum, people and drawing.*

*The experience of drawing, colouring and exploring feelings.*

*Visiting the museum, drawing and colouring.*

79. When asked, participants could think of few things to improve the sessions, other than more sessions and 'a bigger room' with 'better lighting'. Those responding also consistently reported wanting 'more workshops', 'educational programmes' and 'painting lessons'.

80. Reflecting on the planning, preparation and activities undertaken in this strand, staff noted:

- Participants visibly enjoyed the art activities and seeing objects from the museum. It had been particularly pleasing to see how the children have participated alongside the adults, frequently helping with translation.
- The 'language barrier' was more challenging than anticipated. This made explaining activities. In the future, it would be helpful to have an additional community facilitator, partner representative or translator to work alongside museum staff.





81. The British Museum's Spotlight Loan Crossings: community and refuge exhibition ran from 10 September to 5 December 2021, coinciding with the British Museum Lampedusa Cross touring exhibition.<sup>17</sup> Community artwork created for the project remained on display until 31 December 2021.

82. An official opening was organised for 12 September to run in conjunction with the Sanctuary Festival 2021. The day-long festival focused on arts and culture and was organised in partnership with Hastings Community of Sanctuary. The annual event was inaugurated in 2017 to celebrate Hastings as a welcoming place for those seeking sanctuary and to bring people together in solidarity with refugees in our community.

<sup>17</sup> <https://www.britishmuseum.org/exhibitions/crossings-community-and-refuge>

83. The opening was attended by Issam Kourbaj (Syrian born, UK based artist, who created Dark Water, Burning World as part of the British Museum tour), Dr. Jill Cook (Curator of European Pre-History at the British Museum), Rossella Pagliuchi-Lor (UNHCR's Representative to the UK), and Rossana Leal (Founder and Director of the Refugee Buddy Project).



84. A video of the event, including information about the project, the workshops, the touring exhibition and the personal experiences of refugees living in Hastings can be found at [Crossings: community and refuge at Hastings Museum & Art Gallery - YouTube](#)

85. Overall, the exhibition was seen by 3,191 visitors. Feedback, gathered through a survey questionnaire and social media was very positive. Typical comments included:

*Heartbreakingly beautiful.*

*I saw the exhibition today and its one of the best I have seen at this wonderful museum. So many beautiful pieces. It made me reflect and I left feeling uplifted and hopeful.*

*Perfectly curated exhibition; beautiful and thought-provoking, especially the poignant display of butterflies.*

*Wonderful exhibition.*

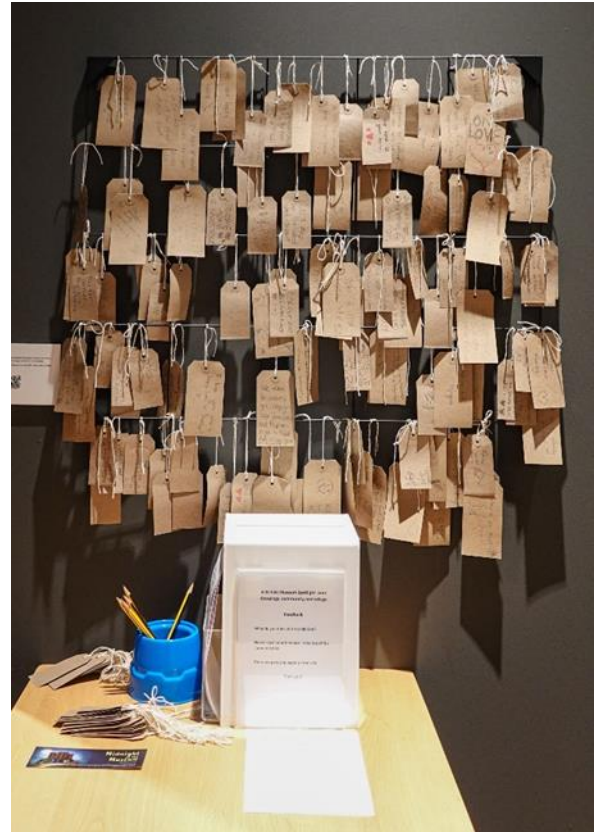
*I was moved to tears looking at the What's in the Box artworks.*

*A lively, decorative exploration of people's thoughts and past troubles.*

86. Visitors to the exhibition were also invited to leave messages of welcome to those seeking sanctuary by completing a luggage tag. Typical messages included:

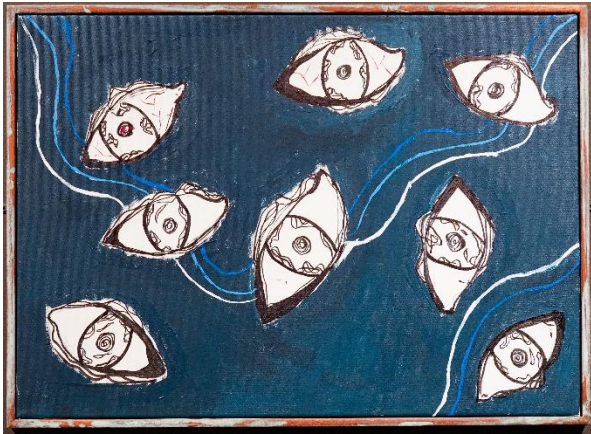


- 'Hastings is a happy and inclusive community. I love living here and I hope you do too'
- 'Welcome! I hope you can find some peace'
- 'You are welcome – nobody left behind'
- 'Never lose hope! Know you are loved. You will be okay'
- 'Refuge for all who need it'
- 'We are one family and blessed when we love the stranger who becomes a friend'
- 'One world. Boundaries are manmade'
- 'Our home is your home'
- 'Your courage is incredible – we love you'
- 'Refugees welcome always'



87. The museum has also been asked by Hastings Community of Sanctuary to begin the process of becoming a 'Museum of Sanctuary', a designation that only four other UK museums hold.





## Part E: Final Reflections – Museum Staff

91. Whilst recognising that the challenges of Covid-19 and the subsequent national lockdowns had impacted on the project, staff felt that, overall, it had met its broad objectives

92. The key benefits of the project included:

- Improving the visibility of groups that have historically been underrepresented in the museum's collections and displays;
- Developing relationships with community organisations in Hastings and forming partnerships that will continue to grow across future projects;
- Developing new working relationships with local freelancers whose work is relevant to the museum, and arts organisations that the museum has not worked with before.
- Strengthening staff learning, support and collaboration (informed by evaluation)
- Improving museum documentation, the inventory of Social History, Natural Science and Art collections, and the transcription of registers;
- Developing institutional knowledge and public awareness of neglected / underused areas of the collections.
- Promoting an appreciation and understanding of how museum collections can help illustrate real world issues.

93. The key lessons learnt included:

- Where possible, allocating two staff per project strand would alleviate pressure points and enable more responsive and collaborative work;
- Planning for in situ language support should be central to any work with refugee (or second language) community groups.

94. Looking to the future, museum staff noted that they would:

- Continue to build partner and community group relationships, ideally translating those relationships into a more diverse museum audience and volunteer programme.
- Use the learning from the project to inform future work with community groups;
- Use insights into the collections in new interpretative schemes.

## Appendix A:

### **Press release: What's in the Box? Exploring Natural Science Collections.**

On Saturday 20 March, Hastings Museum & Art Gallery 'virtually' opens its doors to a new exhibition called *What's in the Box? Exploring Natural Science Collections*. This is the first of a series of three co-curated exhibitions as part of the *What's in the Box* Project

The project is a museum collections-based community engagement project with East Sussex home education, LGBTQ+ and refugee community groups. This project is funded through an Arts Council National Lottery Project grant.

In between the Lockdowns, home educating families have been helping the museum to document its natural science collections. Nine families have participated to date, comprising 10 adults and 12 children, ages 4 to 15. They have successfully documented 138 objects from the Natural History Collection.

The exhibition has been co-curated by the participants with Philip Hadland, Collections and Engagement Curator of Natural Sciences at Hastings Museum and Art Gallery and Kasey Ball Scott, Collections Access Officer. The exhibition includes favourite objects that were encountered during the documentation activity, alongside creative outputs from the students. These include poems, posters, and stop-motion animation.

The exhibition is delivered through an online exhibition tool called ArtSteps, alongside social media posts. A key component of the exhibition is a conservation message which is promoted through the work of the students. Many of the animal specimens encountered are representatives of rare and threatened species from across the globe.

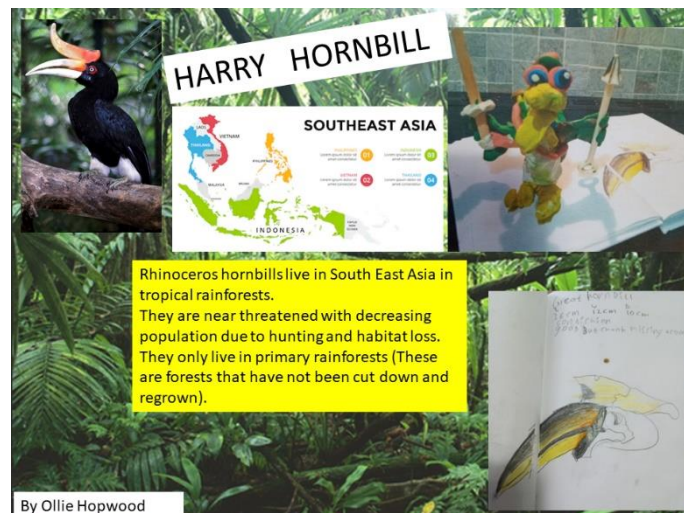
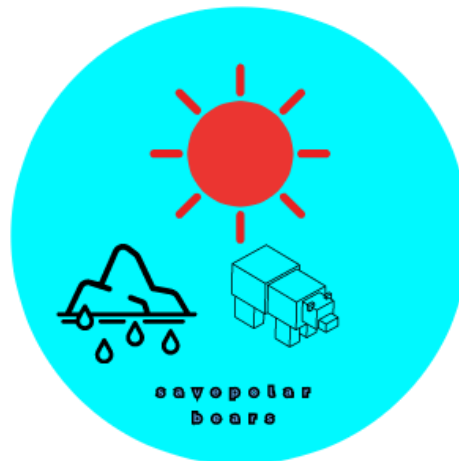
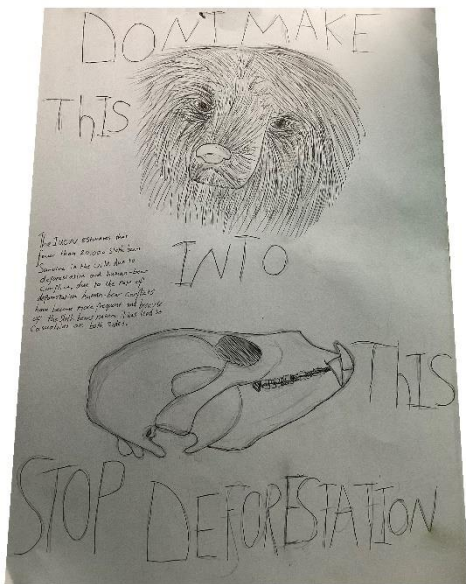
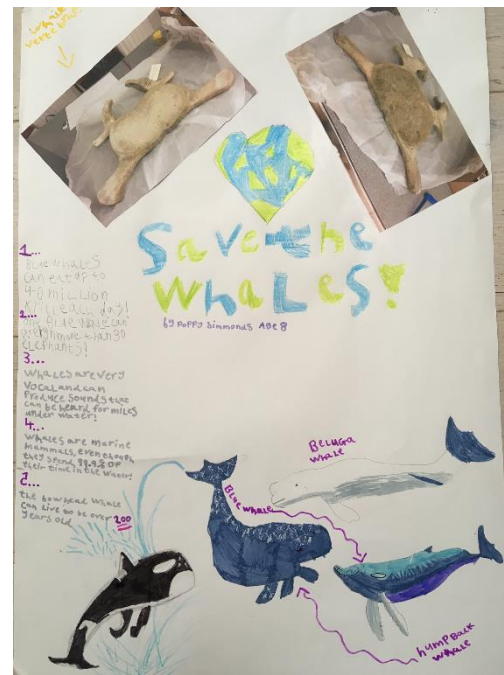
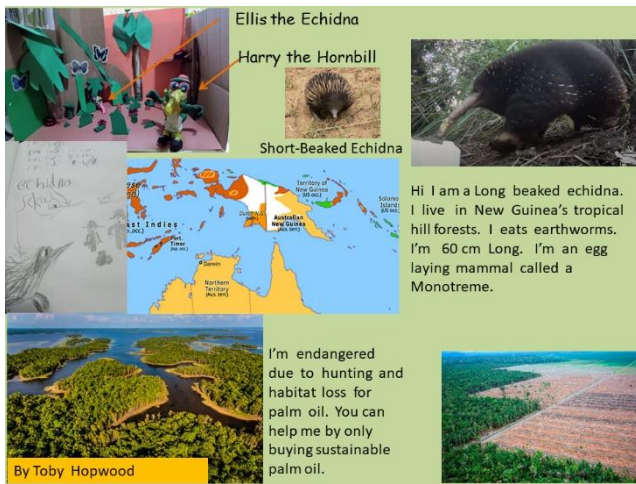
The exhibition will open on Saturday 20 March.

You will be able to visit it via Hastings Museum website.

<http://www.hmaq.org.uk/>

For more information contact Philip Hadland at [philip.hadland@hastings.gov.uk](mailto:philip.hadland@hastings.gov.uk)

## Appendix B: posters from the home education strand exhibition.



## Appendix C: Queer History Collective sessions plan

<b>Session 1</b>	<b>Tuesday 9 February, 6-8pm. Online</b>
<ul style="list-style-type: none"> <li>- Introductions</li> <li>- Context of the project - LGBTQI+ history, identity and museums, talk by E-J Scott followed by a discussion about the sorts of personal object you might want to choose for the project.</li> </ul>	
<b>Session 2</b>	<b>Tuesday 16 February, 6-8pm. Online</b>
<ul style="list-style-type: none"> <li>- Introduction to Hastings Museum and Art Gallery, how museums work, and the stages an object goes through to become part of the collection, with Kasey and Eleanor</li> <li>- First chance to share your chosen object and why you've chosen it + help for the undecided, with E-J</li> </ul>	
<b>Session 3</b>	<b>Tuesday 23 February, 6-8pm. Online</b>
<ul style="list-style-type: none"> <li>- Introduction to writing museum labels – what information do museums traditionally give visitors, and what's missing? With Kasey and Eleanor</li> <li>- Introduction to writing your script for individual films with Dinos from New Writing South</li> </ul>	
<b>Session 4</b>	<b>Tuesday 2 March, 6-8pm. Online</b>
<ul style="list-style-type: none"> <li>- Time to share, revise, and test scripts, and preliminary thoughts about how to structure your film, with Dinos and Katy.</li> </ul>	
<b>Week 5</b>	<b>w/c Monday 8 March. TBC</b>
<ul style="list-style-type: none"> <li>- Individual slots for filming at the Museum <b>OR</b> if not possible</li> <li>- 1-2-1 discussions with filmmaker virtually to discuss how to film yourself on phone or laptop.</li> </ul>	
Editing period for film-maker to produce your films	
<b>Session 6</b>	<b>Tuesday 23 March, 6-8pm. Online</b>
<ul style="list-style-type: none"> <li>- Premiere showing of films</li> <li>- Discussion about next steps with Damian Etherington + project team</li> <li>- Reflection on the project with Chris Wood, our evaluator</li> </ul>	

## Appendix D: Queer History Collective Videos

[Barbara - YouTube](#)  
 [Fox - YouTube](#)  
 [Gen - YouTube](#)  
 [Glenys - YouTube](#)  
 [Harriet - YouTube](#)  
[Mother Demdike - YouTube](#)  
 [Paris Grande - YouTube](#)  
 [Zed - YouTube](#)



## Learning Policy

Name of museum: Hastings Museum & Art Gallery

Name of governing body: Hastings Borough Council

Date on which this policy was approved by governing body:

Policy review procedure: This policy will be published and reviewed from time to time, at least once every five years.

Date at which this policy is due for review: March 2027



**Contents**

1. Introduction..... - 4 -

2. Principles..... - 4 -

3. Learning Definition..... - 4 -

4. Formal Learning ..... - 4 -

    4.1. Gallery-based learning ..... - 5 -

    4.2. Lego Innovation Studio..... - 5 -

    4.3. Outreach..... - 5 -

5. Informal Learning..... - 5 -

    5.1. On-gallery learning ..... - 5 -

    5.2. Exhibitions & Permeant Displays..... - 5 -

    5.3. Activities & Events ..... - 6 -

6. Partnerships ..... - 6 -

7. Access..... - 7 -

8. Evaluation..... - 7 -

## **1. Introduction**

Hastings Museum & Art Gallery is a community museum that aims to inspire people and connect communities. The museum aims to inform and inspire people's interest in the cultural and natural heritage of Hastings, and address relevant contemporary issues by:

- Collecting, preserving and interpreting material evidence of the past
- Enriching people's lives and creating a sense of place and identity
- Stimulating creativity, inspiration and enjoyment
- Engaging with the widest possible audience.

The museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its vision and aims. This policy outlines our commitment to increasing access to the collection and using the collection's learning potential to deliver high quality formal and informal learning.

## **2. Principles**

Hastings Museum & Art Gallery inspires creativity and life-long learning through the innovative use of collections to create fun and thought provoking formal and informal learning opportunities. Our approach to learning is underpinned by the following principles:

- The museum is a centre for lifelong learning for the people of Hastings
- Our offer should be accessible to all sections of our community and visitors
- Local people and partnership working is key to the development and success of museum.

## **3. Learning Definition**

The museum believes learning and education are core functions of the service. We use learning to describe both formal and informal education. Formal learning is planned activity designed for education providers from early years through to higher and further education. Informal learning<sup>1</sup> includes our events and activities programme together with our exhibitions. Our informal learning offer is aimed for all ages and includes adult learning.

## **4. Formal Learning**

The museum's formal learning offer aims to increase the number of young people who visit and enjoy the collections. Our formal learning offer takes a hands-on, fun approach using an enquiry-based pedagogical approach.

As a local authority funded museum, our priority is to increase visits from schools from the borough with a higher than average percentage of students eligible for Pupil Premium funding and encourage visits from schools who have not visited before. We will encourage schools to repeat their visits year on year. We will also identify youth groups, home education networks and other groups of young people, such as those in pupil referral units, who may benefit from visiting the museum.

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<sup>1</sup> We use informal learning to describe what could be termed both informal and non-formal learning.

#### **4.1. Gallery-based learning**

Learning in the museum is an immersive experience with workshops and object handling happening in our galleries. Current workshops include Dinosaurs, The Romans, and Museum Detectives. We will develop new workshops in line with the curriculum and demand from local schools. The museum is also committed to delivering Arts Awards linked to our collections.

#### **4.2. Lego Innovation Studio**

Combining the museum's collections with Lego Education means that we can offer a wide range of hands-on and digital resources that encourage students to think creatively and reason systematically. From exploring the life-cycle of a frog as part of our Natural History collection to inventing new devices like John Logie Baird, students will be able to develop their skills in Maths, science, technology and engineering as well as problem solving, collaboration and communication. These new workshops will be developed and trialled with local schools.

#### **4.3. Outreach**

The museum has a fantastic range of loan boxes to enhance learning. These are available to local schools and community groups. Topics covered include:

- Dinosaurs
- The Romans
- The Victorians
- World War I
- World War II
- Toys From the Past
- Seaside Holidays
- Fishing

We will review and refine our current handling collection and produce complementary resources. The museum will also develop or take part in learning and community engagement opportunities.

### **5. Informal Learning**

Informal learning is embedded throughout the work of the museum.

#### **5.1. On-gallery learning**

Each Gallery includes hands-on activities for visitors to try, as well as environmental print, toys and books to encourage the development of Early Literacy. The museum trail guides visitors around the galleries.

#### **5.2. Exhibitions & Permanent Displays**

The museum's exhibitions and permanent displays have strong curriculum links. Topics covered include:

- Inventors
- Explorers

- Local History
- Dinosaurs
- The Romans
- Vikings and Anglo Saxons
- Pirates and Smugglers
- Native North Americans
- Victorians
- Fine Art
- Decorative Art
- Fishing
- The Seaside
- Costumes and Textiles
- Islamic Art

### **5.3. Activities & Events**

Our activities programme is developed for summer and winter sessions. Our events and activities support audience development and meet our learning ambitious supporting the museum's business plan. The programme offers:

- For families, regular school holiday activities and early years activities
- For adults, talks, lectures, coffee mornings and activities linked to business plan priorities such as Healthy Hastings
- For all ages, Ask the Experts days, Museum @ Night and activities linked to business plan priorities such as inclusion
- Special events and activities related to our business plan

## **6. Partnerships**

We will actively seek and develop partnerships with other museums, heritage institutions, local authorities, community groups, language schools and other bodies that are committed to and facilitate learning at a local and national level. Partnerships and sources of include:

- Arts Council England
- East Sussex County Council
- Hastings Opportunity Area
- East Sussex College Hastings
- Hastings-based museums, arts and cultural organisations
- Higher education institutions including the University of Sussex and University of Brighton
- Hastings and Rother Arts Education Network
- South East Museum Development
- Oxford University Museums
- Bexhill Museum
- Art Works
- Historic England
- Lego Education and Creative Hut

## **7. Access**

Hastings Museum & Art Gallery is committed to increasing access to collections and the building. Our Access Policy is available to download from our website, as is our Access Guide.

## **8. Evaluation**

After each formal and informal learning session, lead teachers, students and participants will be invited to provide feedback about their experience to help improve the programme for future visitors. The museum is committed to monitoring its education programme, including the number of students visiting the museum, the number of schools worked with, the amount of outreach done and the impact learning with the museum has had on those involved. Data will be collected from feedback and used in compliance with GDPR and Data Protection laws.

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## Volunteer Policy

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Date on which this policy was approved by governing body:

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**Contents**

1. Introduction..... - 4 -

2. Definition of a Volunteer ..... - 4 -

3. Purpose of this Policy ..... - 5 -

4. Recruitment and Selection ..... - 5 -

5. Induction and Training ..... - 5 -

6. Support, Supervision and Recording Time ..... - 6 -

7. Working Conditions ..... - 6 -

8. Expenses..... - 6 -

9. Problem Solving ..... - 6 -

10. Evaluation..... - 7 -

Appendix A ..... - 8 -

    Hastings Museum & Art Gallery Volunteer Agreement..... - 8 -

## 1. Introduction

Hastings Museum & Art Gallery is a community museum that aims to inspire people and connect communities. The museum aims to inform and inspire people's interest in the cultural and natural heritage of Hastings, and address relevant contemporary issues by:

- Collecting, preserving and interpreting material evidence of the past
- Enriching people's lives and creating a sense of place and identity
- Stimulating creativity, inspiration and enjoyment
- Engaging with the widest possible audience.

The museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its vision and aims. We recognise that volunteers perform an important role, supporting and complementing the work of the paid staff. Volunteers make a real difference, investing their time and bringing a range of skills and expertise to the organisation.

In turn, we aim to develop and support volunteer involvement in our work. We hope that volunteers will both enjoy and benefit from their experiences, developing new skills and connecting with their local heritage. By providing individuals with a closer understanding of our work and the collections, the museum supports the principle that *'All those who work in and with museums should ensure that everyone has the opportunity for meaningful participation in the work of the museum'* ('Code of Ethics for Museums', Museums Association, 6th Edition 2015, section 1.7).

The relationship between the museum and its volunteers is one of shared responsibility and commitment. All volunteers must agree to comply with all Hastings Borough Council policies, as well as The Museum Association's Code of Ethics for Museums, which is explicit in its application to all *'those who work for museums, paid or unpaid'* ('Code of Ethics for Museums', Museums Association, 6th Edition 2015).

## 2. Definition of a Volunteer

The museum defines a volunteer as an individual who gives their time, energy and skills of their own free will, without financial reward of any kind, for the mutual benefit of the museum and themselves.

Whilst the museum is not under any obligation to provide guaranteed volumes or types of roles for volunteers, every effort will be made to ensure that a regular programme of opportunities is available.

Likewise, volunteers will be expected to commit to a minimum amount of time on a regular basis, although due account will be taken of personal circumstances.

Volunteers are expected to accept and understand that their role does not give them the status of a worker or employee in legal terms. Volunteers do not replace paid staff, but complement their services.

### **3. Purpose of this Policy**

The purpose of this policy is to:

- Confirm the commitment of the museum in involving volunteers
- Recognise the contribution volunteers make to the museum
- Provide a basis for the expansion of volunteer involvement
- Provide overall support, guidance and direction to staff and volunteers
- Establish the values and standards of the museum in its involvement with volunteers
- Ensure decisions are made fairly
- Clarify the status of volunteers and the boundaries between them and staff
- Help to ensure the ongoing quality of both the volunteering opportunities on offer and the activities carried out by volunteers.

This policy and the volunteer agreement is not, either implicitly or explicitly, a binding contractual or personal agreement. It applies to all volunteer placements regardless of activity. Certain items may be altered if a volunteer is being placed by a sponsoring agency.

### **4. Recruitment and Selection**

Hastings Museum & Art Gallery will list new projects on the website. Prospective volunteers who express an interest in the opportunities will be invited into meet with the volunteer role supervisor to chat through the project and their interest in it. If projects are oversubscribed selections will be made on merit and attitude and not on past experiences.

### **5. Induction and Training**

All volunteers will receive a general induction covering housekeeping issues, health and safety, the nature and purpose of the organisation, as well as the practicalities of the volunteer's role. They will be given an induction pack and asked to complete a personal details form and a paper-based safeguarding course.

Volunteers are recruited to fill specific, advertised roles and will be given a clearly defined role description as part of their induction pack.

Volunteers will also receive this policy and agreement document. The agreement outlines what volunteers can expect from the museum and what the museum can expect in return (Appendix 1). Volunteers will be asked to sign the agreement to acknowledge that they have read it and to confirm that intellectual property, including copyright, of anything brought into existence while they perform volunteer services shall belong to Hastings Museum & Art Gallery and Hastings Borough Council.

Volunteers will receive specific training to provide them with the information and skills necessary to perform their role. The training should be appropriate to the complexity of the role and the capabilities of the volunteer.

## **6. Support, Supervision and Recording Time**

Each volunteer role will have an identified supervisor. The supervisor is responsible for supporting the volunteer. If the supervisor is unavailable, another staff member will be designated.

Any risks to health and safety will be identified by workplace assessments and any preventative or protective methods will be undertaken. Volunteers will be told the identity of a competent person taking charge during an emergency and the names of the staff members responsible for first aid and health and safety.

The museum is committed to creating an environment of positive development. We welcome feedback and encourage both volunteers and staff to exchange constructive comments at regular intervals, appropriate to the role being carried out. In-service training on effective volunteer engagement will be provided to members of staff who are involved in volunteer management. At the end of each period of volunteering, the amount of time spent (excluding breaks e.g. lunch) should be logged by museum staff on the appropriate record sheet.

## **7. Working Conditions**

All volunteer projects have their own risk assessment. This is a requirement under 'The Management of Health and Safety at Work Regulations 1999'. Volunteers will be supervised while they are in museum buildings and informed of all matters relating to their health and safety. All volunteers are covered by Hastings Borough Council's insurance policies (including public liability) whilst they are on the premises or engaged in any activity on behalf of the museum. Volunteers will be issued with a name badge following their induction. These must be worn at all times whilst volunteers are in museum for the purpose of security.

## **8. Expenses**

The museum wants to minimise the barriers to volunteering and support people to get involved. Out of pocket expenses for travel are subject to available funds for the relevant project and refunded monthly. They may only be claimed on presentation of a completed expense form and receipts. It is the responsibility of volunteers claiming benefits to notify their benefits advisor of their intention to start volunteering.

## **9. Problem Solving**

Although the museum will make every effort to ensure that volunteer experience is positive and rewarding, we recognise that there are occasions when volunteers may wish to raise concerns. Volunteers have the right to raise any volunteering-related matter, for example regarding another volunteer, a member of the paid staff or their role. They should first discuss the issue at an informal meeting with their supervisor. The volunteer may be accompanied at this meeting. If the supervisor is the person who the concern involves, then the matter should be referred to their line-manager.

The museum aims to resolve any problems quickly and amicably. If a member of staff raises a concern relating to a volunteer, the matter will once again be raised first at an informal discussion. We will look at what additional support might be required or if an alternative role might be more suitable.

Where a problem cannot be resolved, or it is deemed a serious breach of conduct, this may advise the individual that they are no longer a volunteer. All matters relating to complaints by or about volunteers will be treated in confidence.

## **10. Evaluation**

At the end of a volunteer's engagement with the museum they will be thanked for their contribution and invited to provide feedback about their experience to help improve the programme for future volunteers.

The museum is committed to monitoring its volunteer programme, including the number of volunteers, the amount of time the service has been supported, the range of opportunities offered, and the impact volunteering has had on those involved. Data will be collected from volunteer/staff feedback and used in compliance with GDPR and Data Protection laws.

## Appendix A

# Hastings Museum & Art Gallery Volunteer Agreement



Volunteers are an important and valued part of Hastings Museum & Art Gallery. We hope that you enjoy volunteering with us and feel part of our team.

This agreement tells you what you can expect from us and what we hope for from you.

We, Hastings Museum & Art Gallery, will do our best to:

- Introduce you to how the organisation works and your role in it
- Provide any training you need
- Provide you with a main point of contact, so that both sides can exchange feedback
- Respect your skills, dignity and individual wishes and to do our best to accommodate them
- Consult with you and keep you informed of possible changes
- Insure you against injury you may suffer or cause due to negligence
- Provide a safe workplace
- Apply our equal opportunities policy
- Resolve any issues that may arise.

I, ....., **agree to do my best:**

- To be reliable and do the tasks / role to the best of my ability
- To give as much warning as possible whenever I cannot volunteer when expected
- To abide by the museum's rules and procedures, including health and safety, equal opportunities and confidentiality
- And understand that anything I produce as a volunteer remains the property of Hastings Museum & Art Gallery.

This agreement is in honour only and is not intended to be a legally binding contract of employment.

## Hastings Digital Museum 2021



Hastings Digital Museum aimed to give people remote access to meaningful cultural activities using the museum's collections and resources. It was originally rolled out in March 2020 in response to the pandemic. It focused on reducing social isolation through online activities that encouraged people to take part and get involved. The project also supported limited in-person activities with partners working with vulnerable groups. The digital museum was shortlisted by the Museums Association for the Museums Changes Lives Awards 2020.

Thanks to a National Lottery Project Grant from Arts Council England and public funding from Art Fund<sup>1</sup> the digital museum was extended. This funding allowed for activities to be produced throughout 2021.

Over the course of the year we:

- worked with 17 creative organisations and practitioners
- produced more than 70 workshops, sessions, activities, exhibitions and videos
- reached 201,193 unique individual users on the museum's Facebook, Twitter and Instagram accounts
- had 1064 people participate in online activities or attended in-person Covid-secure events.



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**

**Art Fund**

---

<sup>1</sup> Art Fund Respond and Reimagine Grant to develop a new website and digital learning activities for schools and young people under the digital museum name. Only ACE-funded elements are included in this evaluation.

The programme combined online with in-person activities. The programme was delivered by the museum team, partners and freelance practitioners. Activities were chosen through an open submission process in December 2020 and January 2021 as well as by direct commissioning.

Due to lockdown at the start of 2021, more activities than planned took place in the first half of the year. As the lockdown eased and the museum building reopened digital activities reduced down to one activity a month as originally plan for the year. The onset of digital fatigue did affect us. The number of impressions and reach<sup>2</sup> figures drop as the year progressed. This resulted in fewer people responding directly to posts and activities. Despite the reduction, our engagement<sup>3</sup> levels remained high across all platforms, averaging 4.6%. This suggests the digital museum has an established core audience who enjoy participating in the activities we produce.

Programme summary:

Starlings Music Group	Collections Shorts	Amazing Automata	Shadow Dreams
Arts on Prescription	Digital Quilt	Sticky Spring	Hastings & St Leonards Animation
My Vital Life - Laetitia Yhap at 80	Chinese New Year	Looking at things	Poetry Workshops
Looking at things	Alexandra Park Walk	Epic Poem of Hastings	Anthropozine

<sup>2</sup> Facebook & Instagram: Reach is the number of people who saw a post once. Twitter: Impressions is the number of people who have seen a tweet.

<sup>3</sup> Facebook Engagement: average 0.52% Instagram Engagement: Good 1-3.5%; High 3.5>%. Twitter Engagement: average 0.02-0.09%.



Starlings Music Group					January to December	
Led by	Audience(s)	Description & Delivery	Number of sessions	Reach & Impressions	Engagement	Participants
Crystal Greenfield	Young Families	Weekly session during term time on <a href="#">Facebook</a> from January until July and then in-person until December.	37	14938	610 (4%)	230

**Hastings Museum & Art Gallery** posted an episode of **Starlings Music Group**.  
 Published by Hastings Hmag · 23 April 2021 ·

Good morning and welcome to **Starlings Music Group**! This week Crystal sings songs about mice and songs about hats and some songs about both!

#HastingsDigitalMuseum #FamilyFriendlyMuseum #Hastings #EastSussex

14:08 / 30:44

**Melissa 'Millie' Rowland**  
 Thank you Crystal, we're loving your videos 🥰

Like Reply 51 w

**Chris Metalle**  
 Keep up the good work Crystal Xx  
 Like Reply 1 y

**Melissa 'Millie' Rowland**  
 Brilliant Crystal & Hastings museum, Little man is loving the music sessions we're doing from home with you x  
 Like Reply 1 y

**Starlings Music Group**  
 4 July 2021 ·

Who fancies a sing this Thursday at Hastings Museum? Weather looks hopeful (Sunny with a bit of cloud) so we are aiming for outside... however, we may end up inside if the rain comes. If we are inside, grown ups will need to wear a mask until seated, and children will need to stay in the Durbar Hall. If we are outside you will need to dress in weather appropriate clothing and bring hats/suncream/water etc... Either way, you will need something to sit on (preferably waterproof... [See more](#)

2 6 comments 1 share

**Helen Custerson**  
 Thank you for today Crystal. Even if Barney did do a runner a couple of times, it's nice for him to experience some of those traditional songs he might otherwise not here! Xxx

Like Reply 29 w

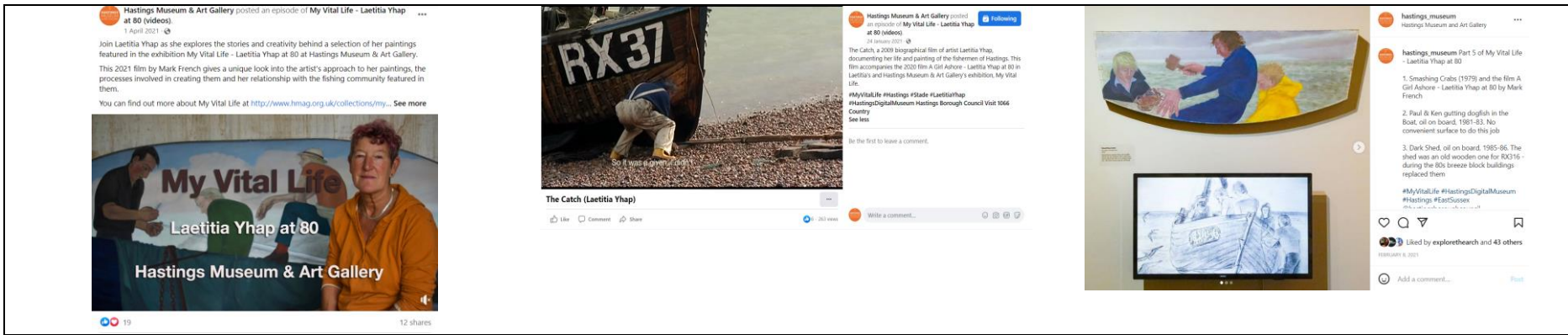
**Starlings Music Group**  
 You are very welcome - as long as you don't mind hunting him down occasionally, I have no problem with him wandering. They usually get to an age where exploring is important but you often find that the songs go in while they wander, and he certainly joined in with a number xxx

Like Reply 29 w

Arts on Prescription					January to April	
Led by	Audience(s)	Description & Delivery	Number of sessions	Reach & Impressions	Engagement	Participants
Tarry Reddy, Arts on prescription	Vulnerable adults	The funding has provided fifty art packs for use alongside online sessions. Participants are referred from GPs. It also supported a community wall mural project.	21	-	-	50



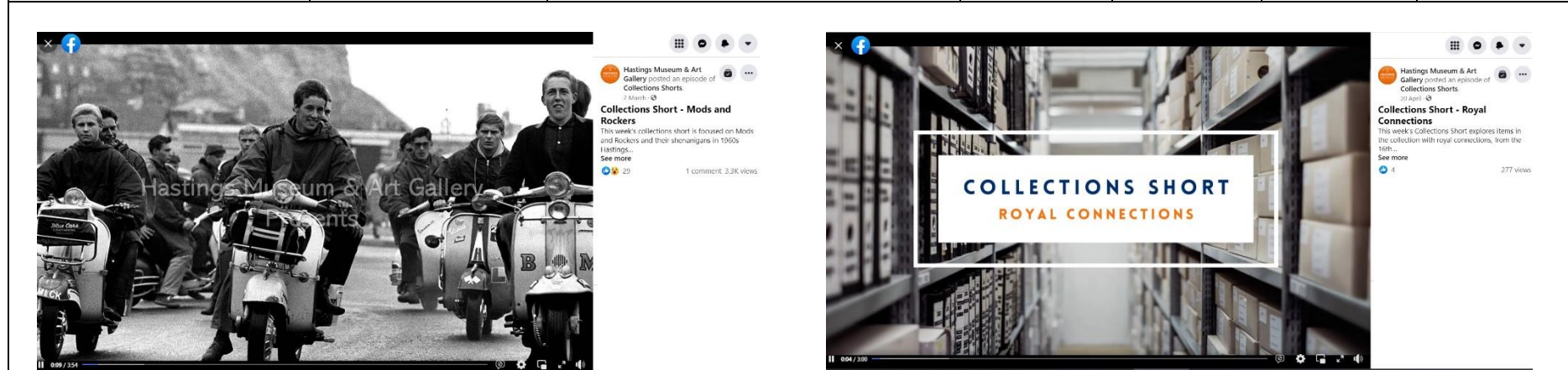
My Vital Life - Laetitia Yhap at 80					January to April	
Led by	Audience(s)	Description & Delivery	Number of sessions	Reach & Impressions	Engagement	Participants
Hastings Museum & Art Gallery	All	A digital exhibition. <a href="#">My Vital Life</a> was switched online due to lockdown. It was a celebration of the life and work of Laetitia Yhap, Hastings resident and acclaimed British painter.	-	47641	2302 (4.8%)	3



Looking at things					January to April	
Led by	Audience(s)	Description & Delivery	Number of sessions	Reach & Impressions	Engagement	Participants
Explore the Arch and Bexhill Mencap's Active Arts	All	An online exhibition. Looking at Things was switched online due to lockdown. It was an investigation into what is ignited when we see something that excites us – the “Wow I LOVE that!”	-	23273	809 (3.5%)	45



Collections Shorts					February to April	
Led by	Audience(s)	Description & Delivery	Number of sessions	Reach & Impressions	Engagement	Participants
Hastings Museum & Art Gallery	Adults	The <a href="#">Collections Shorts</a> are short videos about objects within the museum's collections, and also wider stories relating to them.	11	23005	1831 (7.8%)	-



Digital Quilt					February to March	
Led by	Audience(s)	Description & Delivery	Number of sessions	Reach & Impressions	Engagement	Participants
Kate Hulme and Carissa Tanton	Intergenerational	A <a href="#">community art project</a> combining digital and real world participation. George Graham's painting, <i>The Heavens Rejoice</i> was divided into squares for people to reimagine.	-	29681	1386 (4.7%)	165

*“It was such a great project and I was really proud to be a part of it - it was so good to see a museum thinking innovatively and creatively about audiences and engagement, and flexing in digital directions really early into the pandemic too. It significantly raised the bar for how museums can engage remotely” Kate Hulme*

Chinese New Year Lantern Making Workshop					February	
Led by	Audience(s)	Description & Delivery	Number of sessions	Reach & Impressions	Engagement	Participants
Luminescence	Families	An <a href="#">online workshop</a> with free resource pack for families to make lanterns to co-inside with the Chinese New Year.	1	5591	144 (2.6%)	50

**Luminescence** Chinese New Year Workshop- Waiting List

EM To To museum  
Cc museum

We removed extra line breaks from this message.

Dear Leanne,

Thanks so much for your interest in our workshop. I'm so sorry that we are at capacity, however I have added you to the waiting list and you are person number 2.

A video of the event will be available very soon after it takes place, along with an easily printable template.

If you'd like to get the relevant materials, you need

- 2 x A5 red card
- 2 x paper fasteners
- 1 x skein of red embroidery thread
- (optional): red or gold tassels for decoration
- (optional): red fringe or any beads or trimming

equipment: Scissors, glue, pencil, pens

Kung Hei Fat Choy!

All the best,

-----

Emma-Lee Moss

Mark Lynn

Many thanks, my girls had fun, here's their (slightly rushed) creations, suspended off light-shade, which I wish was higher 😊

Like Reply 50 w

Photograph mini workshops					February	
Led by	Audience(s)	Description & Delivery	Number of sessions	Reach & Impressions	Engagement	Participants
Hastings Museum & Art Gallery	Younger Adults (Older Adults)	<a href="#">Online workshops</a> on simple, yet highly effective photographic techniques using only your smart phone.	2	1976	105 (5.3%)	-

Photographing Things: Mini Workshop exploring reflective surfaces

Hastings Museum & Art Gallery posted a video to the playlist **Photography Workshops**.

3 February 2021

Inspired by our virtual exhibition, Looking at Things @https://www.artsteps.com/view/Sf8K7343491045... See more

Most relevant

Malc Proud  
Fantastic tutorial to help ease the never ending cabin fever of Covid-19, I've downloaded the app, and already brightened up a snow picture of our back yard! Thank you 🙌 I'm now waiting for the cooker top to cool down lol 😊

Like Reply 1 y

"Most relevant" is selected, so some replies may have been filtered out.

Author  
Hastings Museum & Art Gallery  
Malc Proud thank you very much for your nice comment. We are glad that you enjoyed the mini workshop. Best of success. 🙌

Write a comment...

Hastings Museum & Art Gallery

10 February 2021

Did you catch our #lookingatThings inspired photography workshop last week? We absolutely LOVE this photo by Malc Proud where he puts the workshop into practice. Follow along here, if you'd like to find out more! @https://fb.watd3wN7Y0PDg/ Visit 1056 Country Hastings Borough Council

2

Alexandra Park Walk					March - May	
Led by	Audience(s)	Description & Delivery	Number of sessions	Reach & Impressions	Engagement	Participants
Jazmine Miles-Long	Young Adults Intergenerational	A <a href="#">community art project</a> inviting people to contribute to a digital walk through Hastings' Alexandra Park.	-	8347	667 (7.9%)	29

The screenshot displays a social media post from 'hastings\_museum' titled 'Alexandra Park'. The post includes a video thumbnail and text encouraging users to share photos, videos, and art inspired by the park. Below the post, several comments are visible:

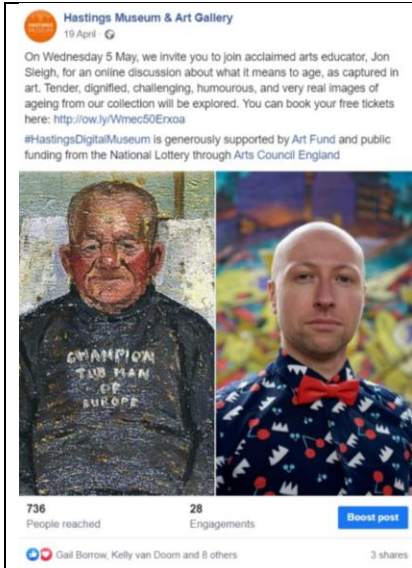
- Susan Richardson:** Hastings Museum & Art Gallery Susan Richardson so peaceful in the sun!
- Ann Hawkins:** Jaz I have just watched this. I think it is so beautiful. It epitomises who you are. So gentle.
- Jazmine Miles Long Ethical Taxidermist:** Ann Hawkins aww thank you x
- Edward Randall:** Wonderful, lots to see, and the little people also appeared to enjoy.

Sticky Spring					April to June	
Led by	Audience(s)	Description & Delivery	Number of sessions	Reach & Impressions	Engagement	Participants
Ed Boxhall	Families	A series of storytelling and home craft activities for children and families	6	3033	119 (3.9%)	-



Looking at Things					May	
Led by	Audience(s)	Description & Delivery	Number of sessions	Reach & Impressions	Engagement	Participants
Jon Sleight	Older Adults	An online discussion about age and aging representation in collections.	1	8880	208 (2.3%)	18



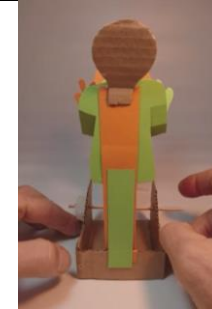


*“Working with Kasey Ball – Scott on the Hastings Digital Museum series was a huge highlight for me. From the start I was greeted with warmth, care and support as I explored conversations on ageism within artworks. Building a session to challenge the discrimination elders experience, and use the Hastings collection for advocacy was very meaningful for me.*

*Preparation in advance was exceptionally useful – Kasey was continuously supportive, open and helpful to me as I built the session. Her responses to my art readings were heartfelt, genuine and encouraging. Working with someone who cares deeply for the collection helped me form very personal connections and fall in love with the collection too. I was able to really put my heart into the project.*

*Responses from the audience were very moving and heartening. I felt very proud to be there and its informed my work going forward. A huge thankyou from me! Jon Sleigh”*


Amazing Automata					June	
Led by	Audience(s)	Description & Delivery	Number of sessions	Reach & Impressions	Engagement	Participants
Cabaret Mechanical Theatre	Families	An online automata making worship	1	-	-	14



Epic Poem of Hastings					August to October	
Led by	Audience(s)	Description & Delivery	Number of sessions	Reach & Impressions	Engagement	Participants
Naomi Joseph	Intergenerational (Older Adults)	A <a href="#">collaborative audio-visual poem</a> celebrating life in Hastings created from writing and photographs / images supplied by members of the local community.	-	9465	245 (2.6%)	7

**Claire Carr**  
15 July 2021 · 🌐

This looks like a fantastic project



**Hastings Museum & Art Gallery**  
14 July 2021 · 🌐


We've invited writer and theatre-maker Naomi Joseph to collaborate with local residents over the summer to create an epic visual poem that celebrates life in Ha... [See more](#)

*"I really enjoyed making the project and thought the contributions from the local community were really interesting."* Naomi Joseph

**Hastings Borough Council**  
@hastingsbc

What's your favourite thing about Hastings, now or from the past?

Watch the museum's Epic Poem of Hastings to find out what people said: [facebook.com/watch/?v=38324...](https://facebook.com/watch/?v=38324...)




**ChrisKnottInsurance** @ChrisKnottins · 2 Nov 2021  
Replying to @hastingsbc and @CoolSussex  
The proximity to the sea. We love having a sea view from our windows!

*"Enjoyed this, especially the glass bits and the nice winding green staircase, very atmospheric. What better way to spend the train journey than watching this film."* Participant

**Claire Jane Thomas Hegarty**  
The way everything is on a hill, it's like living on the side of a mountain and makes for a very pretty landscape 🤩

**Manuel de Bernardo**  
West Hill, doughnuts in the Pier on 80's

**Dave Phillips**  
This view in the morning.



**Sonia Brit**  
My college, the COLLEGE OF THE HOLY CHILD JESUS (HASTINGS)

**Barbara Faulkes**  
Lovely place to live .

**Barbara Faulkes**  
I can see the house I lived in The Kicking Donkey. How I miss Hastings


**Mary Young**  
That's the place where I. Was born b

**Suzanne Millen**  
Doesn't it look lovely with all the different housing!!

*"I enjoyed this, I didn't know there was so much to Hastings!"* Participant

Shadow Dreams <sup>4</sup>					August to October	
Led by	Audience(s)	Description & Delivery	Number of sessions	Reach & Impressions	Engagement	Participants
Jon Rye , Bubble and Scruff	Families	A cross- <a href="#">generational community art project</a> to create shadow puppets representing their dreams. Supported by Bubble& Scruff's social media and website.	-	5215	245 (2.1%)	97

<sup>4</sup> These figure do not include Bubble & Scruff's social media engagement, reach or impressions figure from their accounts.




**Arts Council England, South East** @ace\_southeast · 24 Sep 2021 ...

Friends & families, get creative with @hastings\_museum's digital art project, **Shadow Dreams** 🗣️👉

More info 🗣️ [bit.ly/2XRdTsI](https://bit.ly/2XRdTsI) | #HastingsDigitalMuseum #ShadowDreams

💬 3 ❤️ 4 📤



**Dreams and Ambitions**

In partnership with **Bubble & Scruff**

The word 'ambition' means the desire and determination to achieve success. In a letter to Will Day in September 1924, Baird wrote:

*"I have spent every penny I possess on this invention and given my whole time to it, and have produced results which have satisfied that the invention is thoroughly practical."*

John Logie Baird devoted every penny and minute he had to achieve his dream.

What are your hopes and dreams for the future?

What is your dream job?

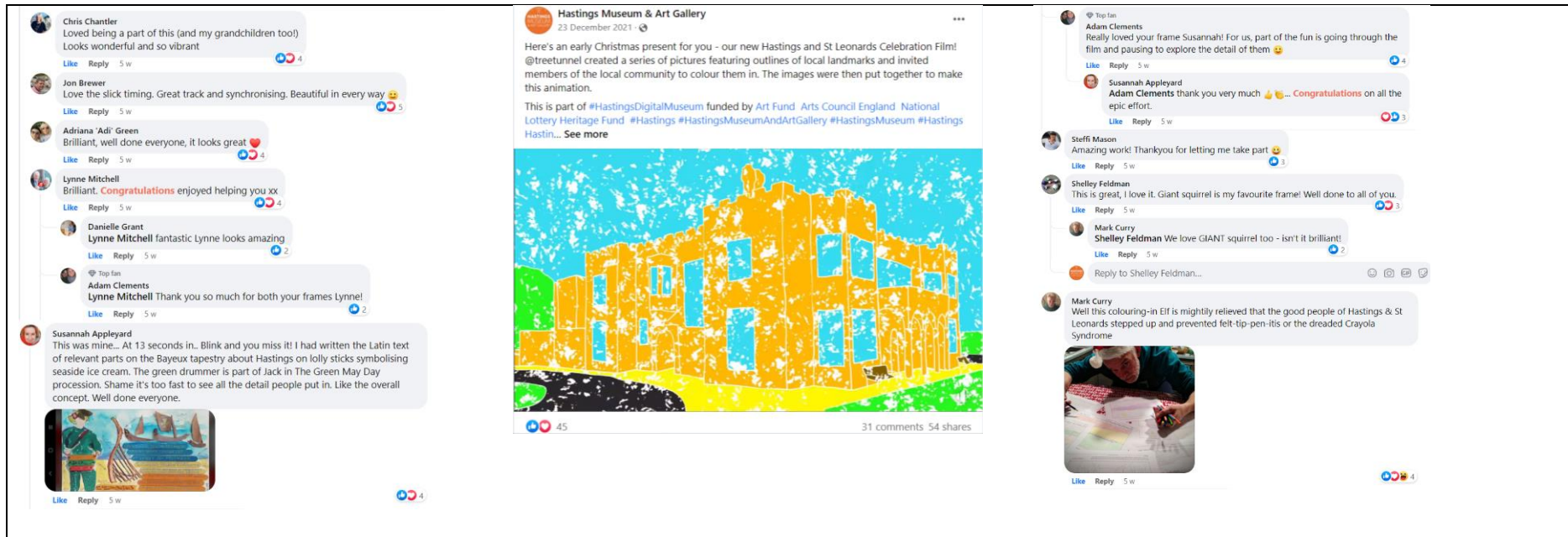
What will it take to turn your dream into a reality?

Draw a quick pencil sketch of your dream (max five minutes).

Why is important to have big dreams?

"It was wonderful to be able to use part of HMAG's rich collection within an inter-generational digital educational resource. The subject matter of John Logie Baird's experiments in Hastings tied in nicely to areas of the national curriculum, and indeed to some school's local history projects. The 'Shadow Dreams' project allowed people to use their creative skills and flair while learning about an important moment in the history of television. I hope that the resource will be used in the future, both within HMAG's educational and community work, and within schools across the country." John Rye

Hastings & St Leonards Animation					August to October	
Led by	Audience(s)	Description & Delivery	Number of sessions	Reach & Impressions	Engagement	Participants
Tree Tunnel	Intergenerational (Families)	A <a href="#">collaborative animation</a> celebrating life in Hastings and St Leonards. Supported by Tree Tunnel's community network.	-	8449	880 (10.4%)	200



Poetry Workshops					October to November	
Led by	Audience(s)	Description & Delivery	Number of sessions	Reach & Impressions	Engagement	Participants
Dan Simpson	Older Adults	A series of <a href="#">online poetry workshops</a> inspired by the collection and supported by downloadable worksheets	3	4385	117 (2.7%)	-



Poetry Workshops Activity 3 - Fine Art



Poetry Workshops - Activity 2, Decorative Arts

The Hastings Rarities Affair: Poetry Worksheet  
#HastingsDigitalMuseum



In August 1962, the ornithological journal 'British Birds' published two articles devoted to the examination of one topic. The authors, Max Nicholson and James Ferguson-Lees, made clear their intention in the accompanying editorial. This was to prove, by statistical analysis and comparison of records, that many, if not all, of the rare birds recorded from the Hastings area, in the period 1890 – 1930, were the result of a deliberate deception. Within a short time of the publication of the articles, dramatic newspaper headlines were speaking of the 'Hastings Rarities Fraud', and, for some time afterwards, the issue assumed almost national importance.

1. Name Your Bird!

Choose one noun, one unique quality, and one species of bird. This is the name of your made-up bird!

Examples:	<i>Noun</i>	<i>Unique Quality</i>	<i>Species</i>
	Red	Musical	Swan
	Spotted	Lava-Spitting	Finch
	Tiny	Unicorn	Ibis

Anthropozine					November to December	
Led by	Audience(s)	Description & Delivery	Number of sessions	Reach & Impressions	Engagement	Participants
Morokoth	Families (Intergenerational)	A <a href="#">digital activities</a> to creating modern fossils inspired from material from the recycling bin.	-	7350	332 (4.5%)	-



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# Agenda Item 5



**Report To:** Museum Committee

**Date of Meeting:** Monday, 14 March 2022

**Report Title:** Collections Report

**Report By:** Damian Etheraads, Museum and Cultural Development Manager

**Key Decision:** N

**Classification:**

---

## Purpose of Report

To update the committee on collections care, access, acquisitions, loans and objects being considered for rationalisation.

---

## Recommendation(s)

1. To accept this report and recommend approval by Cabinet.

---

## Reasons for Recommendations

1. Your report must clearly present reasons for all the recommendations so that these can formally be published as a matter of public record. This is a statutory requirement.

---

## Introduction

1. This report outlines the collections related activities that have taken place at the museum since the last formal meeting of the committee.

## Collections Care

2. Collections care activities have continued under the supervision of the Collections & Engagement Curators. The banquettes in the Durbar Hall have been cleaned and wrapped in specialist material to protect them from further deterioration. This work included cleaning the spaces behind them where some objects were found and catalogued. The museum's association is leading [on crowd funding efforts](#) to have them fully conserved.
3. Activity funded by the South East Museum's Collections Care Grant is ongoing. It is being used to re-pack particularly fragile and vulnerable items from the Native North American collections. A workspace has been created in the Plains Gallery to allow this work to happen. The curatorial team are working with volunteers on completing the re-packing by the end of the year.
4. *What's in the box?* came to a close in January. Over 3000 objects were successfully documented across all collections and 6510 register entries were transcribed by volunteers and project participants.
5. The Integrated Pest Management programme is continuing. Evidence of pest activity was found in part of the Upper Durbar Hall, thought to be due to water ingress which has since been addressed. The design of these displays also make them a high-risk area for pests. Measures have been taken to reduce the potential for problems in the future.
6. The museum has taken part in a new initiative to scope out the prospect of digitising the UK's natural science collections. Led by the Natural History Museum, the project is a part of the European initiative, [Distributed System of Scientific Collections](#) and the UK project, [Towards a National Collection](#).

## Collections Access

7. Since September, the curators have received 29 enquires related to the collections. The Local Studies Room has continued to operate with a pre-booked appointments system. There are a number of repeat visitors undertaking long-term research alongside new and single-visit researchers exploring specific topics such as the history of their house. Over 90% of the available appointments have been full. During Hastings Week the Local Studies Room volunteers ran four bookable workshop sessions to explain the resources available on site to research the history of a house.
8. Since September volunteers have been working on a range of inventory and documentation projects including work with: archaeological material, Local Studies Room reference books, Hastings Observer photographs, ceramics and rolled plans/ maps. They have also been digitising the bomb damage records from the Second World War and similar work has begun on the museum minute books as well.
9. In October there was a volunteer recruitment drive. This led to eight new volunteers joining the team. There have been an average of 13 people volunteering each month at the museum, contributing a total of 616 hours of their time. since September

## Acquisitions

10. The museum has accepted the following objects for accessioning since the last formal meeting:

HASMG:2022.1                      Archaeological archive for excavation at Darwell Close, St. Leonards-on-Sea

## Loans

11. The following loans requests have been received.
12. *Signor de Rossi* by Walter Richard Sickert (HASMG:1949.8.1) and *Dieppe, France* by Laura Sylvia Gosse (HASMG:1979.80) have now been returned to the museum after their loan to the Walk Art Gallery, part of National Museums Liverpool (LO2021.01). They featured in *Sickert: A Life in Art*, the is the largest retrospective of work by Walter Richard Sickert (1860-1942) to be held in the held in the UK for more than 30 years.

## Rationalisation

13. No requests this period.

## Collections Policies

14. The museum is the designated archaeological archive repository for the Hastings Borough Council area. To help with this duty we have drafted a policy for use by archaeological units showing the Requirements for Transferring Archaeological Archives. The policy has been created using industry standard template adapted for Hastings' local circumstances.

## Options

15. To recommend the approval of this report, including the accessions and Archaeological Archives policy, by Cabinet.

## Timetable of Next Steps

16. Please include a list of key actions and the scheduled dates for these:

Action	Key milestone	Due date (provisional)	Responsible
Discussion by Museum Committee	Museum Committee	March 2022	Museum and Cultural Development Manager
Approval by Cabinet	Cabinet	April 2022	Museum and Cultural Development Manager

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## Wards Affected

All

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## Policy Implications

Reading Ease Score: 43

Have you used relevant project tools?: Y

**Please identify if this report contains any implications for the following:**

Equalities and Community Cohesiveness	N
Crime and Fear of Crime (Section 17)	N
Risk Management	N
Environmental Issues & Climate Change	N
Economic/Financial Implications	N
Human Rights Act	N
Organisational Consequences	N
Local People's Views	N
Anti-Poverty	N
Legal	N

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## Additional Information

HMAG Requirements for Transferring Archaeological Archives

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## Officer to Contact

Officer Damian Etheraads  
Email [damian.etheraad@hastings.gov.uk](mailto:damian.etheraad@hastings.gov.uk)  
Tel 01424 451151



## Requirements for Depositing Archaeological Archives

Name of museum: Hastings Museum & Art Gallery

Name of governing body: Hastings Borough Council

Date on which this policy was approved by governing body:

Policy review procedure: This policy will be published and reviewed from time to time, at least once every five years.

Date at which this policy is due for review:

## Contents

1. Introduction.....	- 4 -
2. Aim .....	- 4 -
3. Collecting Policy .....	- 4 -
4. Acquisition .....	- 4 -
5. Prior to Deposit.....	- 5 -
6. Finds Archive.....	- 6 -
7. Documentary Archive .....	- 10 -
8. Digital Archive .....	- 10 -
9. Retention and disposal .....	- 10 -
10. Fees and Charges .....	- 11 -
11. Transfer of the archive to the museum .....	- 11 -
Appendix 1 Basic procedural outline for archive deposition.....	- 13 -
Appendix 2 Fees for Depositing Archaeological finds and Archives .....	- 14 -
Appendix 3 Notification of Field Work Form.....	- 15 -
Appendix 4 Example contract between the excavating unit and the museum .....	- 16 -
Appendix 5 Glossary .....	- 19 -

## 1. Introduction

Hastings Museum & Art Gallery is a community museum that aims to inspire people and connect communities. The museum aims to inform and inspire people's interest in the cultural and natural heritage of Hastings, and address relevant contemporary issues by:

- Collecting, preserving and interpreting material evidence of the past
- Enriching people's lives and creating a sense of place and identity
- Stimulating creativity, inspiration and enjoyment
- Engaging with the widest possible audience.

The museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its vision and aims. Archaeological archives are unique records of people living in this area and are of interest to people living in that place now and in the future.

The museum reserves the right not to accept any collections that fail to meet the minimum conditions set out in these guidelines or museum's Collections Development Policy. The archive must be assembled in accordance with accepted good practice for its survival in perpetuity.

## 2. Aim

These guidelines set out the requirements for the format of deposited archaeological archives and the procedures for arranging deposition with the Hastings Museum & Art Gallery. The aim is to preserve and give access to the archive in its entirety and to disseminate information about it to people at a variety of levels.

## 3. Collecting Policy

Our current policy for archaeology is to accept material from all periods of time and found within the Hastings Borough Council area boundary, provided that satisfies the requirements outlined herein.

## 4. Acquisition

### Transfer of Title

The museum will not accept an archive unless it can acquire a legal title to it. It is the responsibility of the depositor to make arrangements for this. The legal owner of the documentary archive must be ascertained before Transfer of Title is negotiated. Any inability to meet this requirement should be discussed in advance with museum.

In English law, all material collected in archaeological projects (except material covered by the Treasure Act 1997 and human remains) belongs to the landowner. Therefore, finds can only legally be transferred to the museum with the written permission of the landowner. The museum will not accept 'permanent loan' or 'long term loan' arrangements and will only borrow excavation archives on loan if there is a direct research aim associated with the site.

The depositor must provide a completed and signed *Transfer of Title* form which legally transfers the documentary archive to the museum. Unless otherwise agreed in writing, the



museum will acquire all copyright and intellectual property rights (IPRs) in the documentary archive on deposition. In the rare occasions where this is not possible, e.g. because the IPRs are vested in some other party, the museum will be granted unconditional licence to use the material for publication in any form or medium relevant to its legitimate activities, and the depositor will indemnify and hold the museum harmless from any civil liability to third parties for breach of IPR that may arise from such publication.

### Human Remains

Human remains present particular ethical and legal considerations. Following the museum's Care and Treatment of Human Remains Policy, the museum will not accept remains that are less than 100 years old. If it is thought that an excavation site may potentially yield human remains, the project archaeologist should discuss the implications with the museum at an early stage. It is the responsibility of the project archaeologist to ensure that a license is obtained from the Ministry of Justice if exhumation on Church of England land is required.

### Treasure

The depositor must follow the requirements of the Code of Practice of the Treasure Act 1996. Property found in the sea or the seashore could be from a ship and is known technically as a 'Wreck'. Wreck is not Treasure. All Wreck must be reported to the Receiver of Wreck via the Maritime and Coastguard Agency.

## **5. Prior to Deposit**

- The depositor must contact the museum at least two weeks ahead of the fieldwork occurring. It is accepted that this is not always possible, but the assumption is that prior contact will occur
- In order to generate an accession number the museum will require a completed *Transfer of Title form* for the expected archive
- The museum will then assign an accession number for the archive and provide this to the depositor before a project begins
- Once generated the archive accession number should be cited in all documentation, correspondence and in all publications
- It is recommended that the project archaeologists use the Cifas tool kit in relation to selection and retention policies – the online address for the toolkit is:  
<https://www.archaeologists.net/news/archive-selection-toolkit-toolkit-aid-selection-working-project-archive-1553864350>
- The museum should be involved in all decisions regarding conservation treatment of artefacts and the documentary archive. Agreed cleaning and other conservation treatments must be fully documented
- Prior to deposit, decisions regarding the selection, retention and disposal of material must be agreed between the legal owners, and the project archaeologist

- The depositor will be responsible for appropriate security, environmental conditions, and insurance of the material and documentary archive until it is transferred to The museum
- The documentary archive should be marked with the archive accession number, ideally as the record is created
- To save duplication of effort in marking individual artefacts, it is recommended that the archive accession number be used as the site code for marking and labelling the finds archive. This might not be appropriate for all archives, in which case, the museum should be contacted to discuss the marking of artefacts
- At the earliest opportunity, the museum should also be notified when a project archive is likely to be transferred to the museum collection and the anticipated size of the archive
- The depositor should supply the museum with details confirming the final volume of the material and its nature (the number and dimensions of boxes and materials present) as soon as is practical after completion of fieldwork. By this, the museum is able to provide a cost estimate for the storage. *To do this please complete the form in Appendix 3.*

The broad listing would include for example:

- key finds groups represented on the site
- number of boxes of finds and their dimensions
- number of boxes of metalwork and their dimensions
- estimated number of digital images
- number of boxes/tubes of paper archive and their dimensions.

## **6. Finds Archive**

All finds should be cleaned and marked with the museum accession number where possible following approved museum practice.

However:

- All containers with hazardous materials must be marked with the appropriate safety warning labels and accompanied with the relevant COSHH documentation
- Excavators should consider whether it is sound conservation practice to clean certain types of pottery- if uncertain, excavators should seek specialist advice
- Organic material, e.g. soil samples, should be processed with any required analysis to be completed before deposition. Bulk loads of raw organic material will either be refused by the Museum on deposition, or if deemed absolutely necessary the normal charges will be incurred

- Objects should be sub-numbered as small finds, or in bulk groups such as flint. E.g. 'HASM:2020.1.1'. These sub-numbers of the main accession number (HASM:2020.1) should be marked onto the objects, and onto archival quality labels to be kept in the bag in which they are stored. An Excel spreadsheet of all finds should be provided to the museum with the archive – this should provide as a minimum, one unique number for each object or group of objects, a simple name and a description of the object(s). This information will form the basis of the object listing used in the museum collections management system (Muses) so needs to be thorough, complete, and clear
- Objects should be packaged separately by material and type using acid free tissue and/or plastazote padding, or bagged in groups by type within context
- Non-sensitive artefacts may be bagged in archival self-seal polyethylene bags with white panels. These should be clearly marked with information about the finds
- Fragile or sensitive artefacts should be boxed individually or in groups, either in polystyrene (crystal) boxes cushioned by plastazote or in other suitable materials such as acid-free tissue paper. The museum should be consulted on selecting and packaging sensitive material which requires specific environmental conditions (e.g. waterlogged wood and leather)
- Iron metalwork should be packed in crystal boxes with sealed lids and non-indicating silica gel, and RH indicator strips in every box, and especially fragile metalwork must be well supported for long term storage
- Silver, lead and alloys of copper should be packed in sealed containers with activated charcoal where possible
- Bone artefacts and organic materials are to be packed in polystyrene (crystal) boxes within archival cardboard boxes unless they have special RH requirements
- Cardboard boxes for finds should be of acid-free material with stainless steel or phosphor bronze staples. The standard finds box size should be approximately 0.4 x 0.25 x 0.22 m but the museum may accept boxes slightly smaller or larger than this. Particularly oversized or delicate items should be packed in bespoke boxes and/or supported by bespoke cradles. The museum should be informed of any such items before delivery
- Finds and must be marked or tagged to museum standards in a reversible fashion.

For guidance on marking objects please refer to:

<https://collectionstrust.org.uk/resource/labelling-and-marking-museum-objects/>

- Containers must be marked with secure labels (e.g. for plastic stewart boxes) or in Pencil (for Cardboard boxes).

**Bags & Labels:** these should be marked with the Accession number, site name, material type, context number, small find number or bulk find number. Place a tyvek label containing the same information in each bag.

**Boxes:** Mark direct on lid top, lid end and base end - accession number, site name, material type, context numbers, box number with a label containing the same information inside each box.

- All bulk finds should be placed in stainless steel or copper alloy wire-stitched archival quality cardboard boxes, with lids with a depth of at least 75 mm. For box guidelines see Appendix 2
- Bulk finds should be separated according to material
- Boxes must not be overfilled and should contain a unique contents list
- Boxes must contain finds from only one site
- Lighter materials must be cushioned from heavier material
- Boxes containing few objects should have cushions of acid-free tissue to prevent objects from moving
- Bags of finds should be filed in the boxes in context number order. Groups of pottery or individual vessels from one context which have been bagged separately should be filed alphabetically by identification
- Contexts with large quantities (more than 100 sherds or a box-full) of pottery should be sorted firstly *by fabric* and secondly, if necessary, *by form*, into separate bags. Illustrated sherds or vessels should be placed in separate bags/containers with a reference to the publication
- Reconstructed pots should be in a separate box but a proxy bag (or bags if it includes more than one context) should be filed in the box where its context and fabric sequence order occurs
- Post-medieval glass should be separated into vessel and window glass
- Bags should not be overfilled
- Only re-sealable polythene bags with write-on panels should be used, with the site code, context number and contents description clearly recorded. Special finds or sample numbers may be recorded in the triangle
- Label descriptions should employ the museum's preferred terms and they should generally consist of whole words, except for agreed shortened forms
- If more than one descriptor is needed they should be arranged in hierarchical order, starting with the general and following with more specific terms e.g. for pottery that has been bagged by fabric and form the labels should read '*Pot*', followed by identification of the group or vessel eg. '*Samian*' or *baluster jug*'

- Illustrated artefacts should be separately bagged and '*ILLUSTRATED*' written on the label with a publication reference added. It should also all be noted on the inventory
- The label must be written with a black pen or black light-fast marker and clearly placed at the top of the bag so it is easily visible.
- Contexts with large quantities of Animal bone (enough to fill a standard box) must as far as possible be sorted by *species* into separate bags or boxes.

## **Human Remains**

- Excavated human remains will only be accepted for deposition if they are within the scope of the museum's collecting policy (at least 100 years old)
- Excavated human remains from consecrated Church of England land will not be accepted and should be reinterred following recording and research. The museum will collect paper and digital documentation and analysis associated with such finds
- Skeletal material, and other large items, may be packed in boxes measuring 600mm x 250mm x 250mm, and skulls in boxes measuring 250mm high x 200mm x 200mm
- Human remains should be packed so that different individuals can be distinguished where possible. Human remains should be packed in order of stability, with heavier bones beneath more fragile material. The skull, maxilla and mandible should be at the top of the box. Loose teeth, maxillae and mandibles should be bagged separately, not with the cranial vault. Material should be carefully packed so as to minimise long term damage whilst in storage or transit. Skulls may be packed and deposited in separate skull boxes if needed.

## **Deposit requirements**

The museum requires that:

- First aid and analytical work is completed prior to deposit
- All objects are physically and chemically stable, bearing in mind that long term storage in controlled dry conditions will be provided for metal small finds and unstable glass, and ambient stable conditions are provided for all other material
- Wet organic materials and other organic materials are deposited in a dry and stable condition that allows them to remain so in ambient conditions
- All objects are strong enough to be handled, or have appropriate supportive packaging that allows them to be examined
- Any conservation work carried out before deposition is carried out by an accredited conservator or in consultation with the museum
- Finds are accompanied by x-rays, conservation records, unpublished specialist reports and digital records

- All deposited material should be free of pests and infestations.

## 7. Documentary Archive

- The museum archive accession number should be clearly marked on all documentary archives, including correspondence, finds data and in the final report
- All drawn and written archives should be produced on plain paper or film of neutral to mildly alkaline pH. Where possible, the original documents should be archived and faxes or dyelines should not be used in the archive
- Most site archive photographs will be digital, however, if the archive contains negatives, they should ideally be black and white, and contact prints should be provided for each photographic record image
- The contact prints should be numbered in permanent ink to reflect a photographic register also contained within the archive
- Where physical photographs exist, colour photographs and slides should be numbered in permanent ink to reflect a photographic register also contained within the archive
- Negatives and photographs should be inserted into polyester sleeves suitable for archival use
- Site records and post-excavation records should be bound in ring binders, lever arch files or box-files as appropriate, and placed within archive boxes, approx. 410 mm length 0.4 x 0.25 x 0.11 m = 0.011 m<sup>3</sup> (L x W x H)
- Site plans, section drawings and object drawings that will not fit A4 size, should be suitable for flat storage in A0/A1 sized plan chests or rolled into archive tubes. All plans should be marked with the accession number and site code.

## 8. Digital Archive

The project archaeologist should contact the Archaeology Data Service ([www.archaeologydataservice.ac.uk](http://www.archaeologydataservice.ac.uk)) for deposition of digital archives. The museum requires copies to be provided on archival disk, hard drive or USB.

## 9. Retention and disposal

The museum aims to retain indefinitely archaeological archives as deposited, but it reserves the right to rationalise and dispose of material subsequently; this would not normally be before a period of at least five years since the publication of the archive has elapsed.

Any such disposal would observe as a minimum standard the Society of Museum Archaeologists guidelines as noted in the [\*Selection, Retention and Disposal of Archaeological Collections \(1993\)\*](#) or subsequent national standards, and would be in accordance with the museum's Collections Management Framework.

Any materials would be offered for educational use before disposal, or to suitable registered museums in the site locality.

Human Remains are covered by the museum's *Care and Treatment of Human Remains Policy*. Please consult the museum prior to the deposition of Human Remains.

## **10. Fees and Charges**

The museum will expect to receive a one-off storage fee from the depositor. This storage grant covers the entry costs of the archive into the museum and is required to secure its future. It enables the museum to provide the following:

- Accessioning and cataloguing of finds into museum collections
- Storage in appropriate manner with level of security and environmental control appropriate to the nature of the material
- Accessioning and storage of paper, photographic and computer-generated archive
- Should the archive not meet the standards required for deposition, the depositor will be required to rectify the archive or pay for museum service staff time (if available) to process the archive to appropriate standards
- The costs will be reviewed during the 5 yearly policy review
- The museum may waive any storage charge at its own discretion. Exemptions from charges may be available under certain circumstances. The museum should be contacted to discuss any possible waivers.

## **11. Transfer of the archive to the museum**

- The full archive should be deposited in the museum as soon as is practicable after the completion of the work, ideally within a year. Partial or fragmentary archives will not be accepted. The time period can be revised once the archive has been assessed. Please contact the museum in advance to arrange a suitable date for deposition
- The cost of transport, and any necessary insurance cover for the archive whilst in transit to the museum, will be the responsibility of the originator of the archive
- Every effort should be made to transfer the whole archive into the museum in one batch. The deposition of objects without the associated full digital or paper archives is not acceptable.

Deposit cannot be accepted unless a signed copy of the contract has been returned (see Appendix 4).

- Please give at least 4 weeks' notice for deposit, which will be by appointment. At the time notice for deposit is given, paperwork should also be submitted including the Transfer of Title form, and documentary archives and the contract

- A site-by-site, itemised list of small finds bulk boxes, archive boxes, finds boxes, plan rolls and oversized/unboxed individual items should be provided. This should be in the form of a spreadsheet compatible with Microsoft Excel, and can be emailed or posted on a disc to the museum
- There should also be an itemised list of the small finds, if any, packed in each box (please include in each box with multiple finds, a copy of the relevant section of this list), with boxes and finds numbered with accession numbers as above. This should be in the form of a spreadsheet compatible with Microsoft Excel, and can be emailed or posted on a disc to the museum
- The size of each box should be recorded as shown in Appendix 3. This will enable calculation of the charge.

Units must not transfer partial site archives. The transfer must not occur until all material is ready for inclusion. Retention by units of type series samples from the site should only occur in consultation with the museum, and should be obtained from material which might otherwise have been omitted from the archive according to the retention. The site archive should detail any material that was destructively analysed or otherwise omitted.

- The invoice will be processed upon deposit and payment is due within 30 days of the deposit date
- The depositor is responsible for providing transport, and for the safe-keeping of the archive in transit
- Please expect to spend the time necessary for the archive to be checked against the itemised lists and any computer files supplied, and to check that landowner's consent letters and relevant Transfer of Title forms, specialists' digital archives are included, and that finds are individually packaged and labelled as specified
- Requests by the depositor for information and the loan of files and finds for academic and publication purposes after deposit are always given priority.



## **Appendix 1 Basic procedural outline for archive deposition**

### **Pre excavation**

1. Project archaeologist to obtain agreement in principle with landowner for finds to go to the museum.
2. Project archaeologist to notify museum about the excavation and subsequent deposit.
3. Object entry form provided by the museum and accompanying Transfer of Title form completed, with new accession number, for the project archaeologist to complete with details of the expected archive.
4. Project archaeologist to have the landowner sign a Transfer of Title form. Landowner to retain the yellow copy.

### **Post excavation**

1. Project archaeologist to notify museum of volume and nature of material that has been prepared for deposition.
2. The museum to invoice the project the appropriate fee.
3. Project archaeologist to have the landowner sign the entry form and retain pink copy of entry form.
4. Project archaeologist to transport and deposit the archive to the museum with white and blue copies of entry form and transfer of title forms.
5. Project archaeologist to send landowner a copy of completed entry form as proof of transfer to formally complete the deposit donation to the museum.

## **Appendix 2 Fees for Depositing Archaeological finds and Archives**

Fees and charges are reviewed annually by Hastings Borough Council. Please see the museum's website for the most up to date charges for archaeological archives.

### Appendix 3 Notification of Field Work Form

To be completed by Unit

Unit Name:

Site Manager:

Commencement Date:

Expected Deposit Date:

Site Name:

Unit Site Code:

Parish:

English Heritage Code:

SMR Code:

Grid reference:

Planning Application Number:

Waterlogged material: yes/no

Conservation problems anticipated:

Number of boxes (actual or estimate numbers for each type to nearest 5 large box equivalents):	Dimensions of boxes, tubes etc.	Contents (e.g. metals, sherds, archive)
Details of Unboxed Finds		Dimensions

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To be completed by Museum

Museum accession number:

Signed for museum:

HMAG:

Date:

Contract forwarded: yes/no

Signed contract returned: yes/no

DEPOSIT OF ARCHIVE

To be completed by Unit and Museum

Itemised box list: yes/no

Slide lecture set included: yes/no

Unit's TOT for documentary archive: yes/no

Fiche included: yes/no

Landowner's TOT: yes/no/n.a.

Retention advice included: yes/no

Landowner's consent letter: yes/no/n.a.

Digital archive included: yes/no

Core information on finds bags: yes/no

Statement of Significance: yes/no

Charge:

Signed (for Unit):

Invoice sent: Paid/agreed:

Signed (for Museum):

To be completed by Museum

ARCHIVE RECEIVED IN SATISFACTORY FORM

Museum:

Date:

## TRANSFERENCE OF ARCHAEOLOGICAL ARCHIVES

This contract is between Hastings Borough Council and Archaeological unit and concerns archaeological fieldwork at the site called Unit Site Code and located at Site Address in the parish of Parish Name, Hastings and St Leonards (NGR :Grid Reference). The fieldwork is proposed to take place in Month Year and the archive is expected to be deposited in Deposit Due Date under museum accession number HMAG:

Hastings Borough Council, on behalf of Hastings Museum & Art Gallery, agrees to accept the archive for permanent storage, access and dissemination, so long as the criteria below are fulfilled.

Archaeological unit agrees to supply as part of the archive

- itemised list of boxes and their contents
- for the finds: Transfer of Title form signed and dated by the developer/landowner
- for the paper archive: Transfer of Title form signed and dated by the Unit
- core information appearing on all finds bags
- copy of any digital archive in form specified by the museum
- retention advice for classes of finds as specified in Deposit Procedures
- a statement of significance detailing the importance of the site, why the finds should be retained and details of any particular objects of significance.
- agrees to supply the museum with a copy of any future publication relating to the site that it may produce or be responsible for producing, or to offset the cost of purchase of any such publication.

## COPYRIGHT LICENCE

Archaeological unit licences the museum or its successor body or individuals or organisations approved by the museum or its successor, at no charge, to research, study, display, copy, publish and provide public access to the excavation archive, including photographs, plans and drawings, digital files and, where relevant, the accompanying finds for a period of 150 years or the term of copyright, whichever is the longer. Archaeological unit maintains the right to be identified as the author of the work.

Signed for and on behalf of Hastings Museum & Art Gallery:

Signature: \_\_\_\_\_(Name \_\_\_\_\_ ) Position:

Date: \_\_\_\_\_

Signed for and on behalf of Archaeological unit:

Signature: \_\_\_\_\_ Position: \_\_\_\_\_

PRINT NAME: \_\_\_\_\_ Date: \_\_\_\_\_

*Please sign both copies and retain one, returning the other to the museum*

## Appendix 5 Glossary

The museum	The organisation which is accepting archaeological archives from the depositor
The depositor	The individual or organisation wishing to deposit the archaeological archive for long-term storage and curatorial care
The archive	The collection of documentation (hard copy and electronic), objects and intellectual property which derives from an archaeological investigation. This does not include 'grey literature' or 'no finds archives'.

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# Agenda Item 6



**Report To:** Museum Committee

**Date of Meeting:** Monday, 14 March 2022

**Report Title:** Hastings Museum & Art Gallery Business Plan 2022-25

**Report By:** Damian Etheraads, Museum and Cultural Development Manager

**Key Decision:** N

**Classification:**

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## Purpose of Report

To outline the museum's business plan for 2022-25 and share the review of the previous business plan.

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## Recommendation(s)

1. To accept this report and recommend approval by Cabinet.

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## Reasons for Recommendations

1. The museum requires a business plan to operate effectively.

## Introduction

1. The museum's business plan was adopted in 2018 and is now due for review. This report reviews the museum's progress since 2018. It also outlines the museum's next business plan for the period 2022-2025.

## Business Plan 2018-21

2. The aim of the 2018-21 business plan was to create a museum:
  - that was focused on community engagement, particularly with groups from disadvantaged areas, minorities and vulnerable groups
  - with a strong emphasis on promoting health, well-being, education and lifelong learning
  - that is resilient and positioned to capitalise on funding opportunities.
3. By the end of 2021 the ambition was for the museum to be delivering high-quality and meaningful community projects, particularly with people from disadvantaged areas, minorities and with vulnerable groups. The museum's work would have a growing emphasis on health, well-being, education and lifelong learning. It would be a more resilient museum, capitalising on funding opportunities from sector funding bodies, and generating increased income through retail, hires and events.
4. The museum has achieved or exceeded the majority of the outcomes:

2018-21 Target	Outcome
<i>Aim One: Entrepreneurial</i>	
The museum will have diversified its income streams and increased the level of earned income	<p>A full review of income opportunities was undertaken. Benchmarked fees and charges, new income streams through ArtUK and shop products were introduced. Prior to Covid-19, up to March 2020, earned income had increased 45% on the 2017-18 baseline figures. Since reopening in May 2021 income has exceeded 2017-18 levels as well. Although income has increased, due to Covid-19, it has not been consistent from year-to-year.</p> <p>Since 2018 the museum has benefited from £168,000 of Museum and Schools Programme funding from Arts Council England and the Department for Education. It has also secured £689,945 of grants (including CRF2) and received £57,850 in-kind support from partner organisations.</p>
The museum will have an established regular programme of high-quality work experience placements for secondary schools, including Special Education Needs, and externally funded placements for higher education providers	<p>The museum's activity programme increased dramatically – there have been over 280 in-person and over 200 digital activities since 2017-18.</p> <p>A new school's work experience programme was introduced, and the museum hosted placements from the Supported Education Department at Sussex Coast College, University of Sussex and University of Leicester. These programmes will resume in 2022.</p>
The museum will have a robust volunteering programme supporting the work of the museum team.	Volunteer numbers have risen from 2 to an average of 15 on a weekly basis. The volunteers have helped support a range of projects and research activities.

<i>Aim Two: Inclusive</i>	
The museum will have reduced barriers to participation and enhanced the quality and reach of projects, events and exhibitions	<p>Barriers have been reduced since 2018. A range of actions have been taken including:</p> <ul style="list-style-type: none"> <li>• All members of staff received Dementia Friends training from the Alzheimer's society.</li> <li>• A visual storyboard was developed with families of people living with autism to help prepare for visits.</li> <li>• "Rules" for visiting were developed with families and young people.</li> <li>• The on-gallery learning activities were refreshed and updated in all rooms</li> <li>• Free period products and sanitary bins were made available in all public toilets</li> <li>• Home educating, people seeking sanctuary and LGBTQI+ people have been included in projects, co-curated exhibitions and added stories to the collections</li> </ul>
The museum will have increased visitor numbers through investment in displays, exhibitions, events and effective marketing to existing and new audiences	Museum visitor figures had increased 47% from 2017-18 to 2019-20. Since reopening visitor have been slow to return. There are likely to be 10,000 visitors in 2021-22.
The museum programme will be shaped by our visitors, partnerships, focus groups and volunteers of community and cultural activity including annual events, youth programmes, community engagement projects.	This target has not been achieved. The museum has increased its work with community groups but has not yet moved beyond this. This remains an area for on-going action.
<i>Aim Three: Educational</i>	
The museum will have increased school visits through investment in resources, formal learning sessions and marketing	<p>Over 7,000 pupils visited the museum from September 2018-March 2020. This is a substantial increase; 500 pupils were recorded as visiting in 2017-18. Covid-19 has greatly impacted on this and virtually stopped all in-person visits.</p> <p>New and refreshed loans boxes and blended learning sessions have been developed during lockdown. The museum's Lego Education Innovation Studio contract has been extended.</p>
The museum will have an established programme of informal learning activities for early years, the seniors and other vulnerable groups	This outcome has been largely achieved. Informal learning for early years and seniors has been a core part of the in-person and digital programmes.
The museum programme will be shaped by our partnerships and we will have reduced barriers to participation and enhanced the quality and reach of our formal and informal education programmes.	As in Aim Two, although barriers have been reduced and more people are involved in the museum, we are not yet working directly with communities to decide on programming or engagement activities.
<i>Aim Four: Connected</i>	
The museum will play a central role in the tourism activities of Hastings and 1066 Country	Marketing and communications remains a challenge for us to deliver. Since 2018 we tested paid-for digital advertising and contracted with a new leaflet distributor covering Brighton, Surrey and Kent. We now make greater use of the 1066 Country website, but we are not doing so consistently or with enough focus.
The museum will have developed a range of cross-arts programmes	We have worked with or supported more than 15 local organisations since 2018. This work has varied from hosting

with partners.	one-off events and pop-up exhibitions to longer-term collaborations through our project working.
<i>Aim Five: Reflective</i>	
The museum will use evaluation analysis and visitor feedback to develop and improve displays, events, learning and the exhibition programme	We now collect a range of visitor information. This is used to inform programming and planning but is not as thoroughly embedded as it could be.
The museum will use Audience Finder and internal evaluation forms to develop targeted marketing to core and target audiences	Audience Finder was introduced in 2020 and has proven successful when combined with online ticket booking. Despite this we still need more responses to create an adequate visitor profile for the museum.
The museum will have increased the number of residents engaged in opportunities and events	Through postcode analysis we can see that the majority of our visitors are local people living within Hastings. We also know that people are now traveling further to visit us and spending longer in the museum than before.
<i>Aim Six: Responsible</i>	
The museum will have submitted a funding application for a capital redevelopment of the site	We have not done this. However, we have made substantial progress on developing plans to meet this aspiration.
The museum will have significantly improved the collection care, display and access standards.	Significant steps forward have been made in collections care including: <ul style="list-style-type: none"> <li>• Integrated pest management has been introduced</li> <li>• The environmental control monitors have been calibrated and better positioned</li> <li>• Additional storage space has been created</li> <li>• Over 3,000 objects have been documented and cleaned since 2018.</li> </ul>

## Business Plan 2022-25

5. The 2022-25 business plan is more ambitious than before. It is a bold business plan for creating a museum fit for the future. It builds on the work the team have excelled at and embeds this into the very heart of how we operate.
6. It outlines a strategic direction that puts inclusivity and community involvement at the heart of our decision making. It aims to create the environment needed for the systemic change required for truly participatory practice. It introduces our first serious response to the climate emergency and challenges us to change our current ways of working. It is aligned with Council's Cultural Strategy and Corporate Plan.
7. The business plans strategic aims are:
  - Inclusive - Reduce barriers to participation facing audiences and communities by including them in decision making to create enjoyable, educational and memorable experiences and foster a sense of ownership and pride in the museum.
  - Connected - Promote a contemporary view of the museum through partnerships and collaboration with local people in their communities with partners and cultural organisations.
  - Educational - Inspire creativity and lifelong learning through the innovative use of collections to create fun and thought-provoking learning opportunities.

- Sustainable - To increase museum's resilience by listening to our visitors, taking action to reduce our carbon footprint, care for the collection, manage the building and increase earned income.
8. The targets are supplemented by the museum's first equality and climate emergency action plans. The equality action plan aims to build:
- a team that understands equality and diversity issues and is confident in creating inclusive and welcoming environments
  - our audiences and volunteers to be more representative of the diverse communities of Hastings
  - programmes and services which are relevant and representative of our communities
  - the collection so that is more representative of our communities.
9. The museum's climate emergency priorities are to:
- understand what the climate emergency and what carbon literacy means
  - consider climate change in the planning and delivery of everything we do
  - reduce our carbon emissions and energy use
  - work with cultural partners and communities to take action
  - support biodiversity and the natural environment of the museum's grounds.

## Community participation in decision making

10. Including communities in the decision-making process of the museum is the central drive of the 2022-25 business plan. This approach has been developed to maximise the impact of the museum's activities and increase the benefits gains for improving health, strengthening resilience, social cohesion and equity through community participation. It has drawn on research into the real-life impact of cultural engagement on communities. It brings an assets-based approach to help support community resilience and place making.

## Options

11. To accept this report and recommend approval by Cabinet.

## Timetable of Next Steps

12. Please include a list of key actions and the scheduled dates for these:

Action	Key milestone	Due date (provisional)	Responsible
Discussion by Museum Committee	Museum Committee	March 2022	Museum and Cultural Development Manager
Approval by Cabinet	Cabinet	April 2022	Museum and Cultural Development Manager

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## Wards Affected

All

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## Policy Implications

Reading Ease Score: 34

Have you used relevant project tools?: Y

### Please identify if this report contains any implications for the following:

Equalities and Community Cohesiveness	Y
Crime and Fear of Crime (Section 17)	N
Risk Management	Y
Environmental Issues & Climate Change	Y
Economic/Financial Implications	N
Human Rights Act	N
Organisational Consequences	N
Local People's Views	Y
Anti-Poverty	Y
Legal	N

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## Additional Information

Hastings Museum & Art Gallery Business Plan 2022-2025

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## Officer to Contact

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# Business Plan 2022-25



## Contents

1.	Introduction .....	3
2.	Background.....	3
3.	Business Plan 2022-25 .....	4
4.	Mission, Vision and Values .....	4
4.1.	Mission.....	4
4.2.	Vision .....	5
4.3.	Values .....	5
5.	Strategic Aims .....	5
6.	Outcomes by 2025.....	6
7.	Inclusivity.....	7
8.	Climate Emergency .....	7
9.	Current Position .....	8
9.1.	Key Strengths .....	8
9.2.	Areas of Weakness / For Development.....	9
10.	Resources .....	9
10.1.	Human .....	9
10.2.	Physical .....	10
11.	Audiences .....	11
11.1.	Target Audiences.....	11
12.	Finance.....	12
12.1.	Financial Management.....	13
12.2.	Income Generation, Fees and Charges .....	13
13.	Risk Analysis .....	13
14.	Monitoring and Evaluation.....	15
	Appendix 1 Annual Action Plan 2022-23.....	16
	Appendix 2 Equality Action Plan 2022-25.....	21
	Appendix 3 Climate Emergency Action Plan 2022-25 .....	24
	Appendix 2 Museum Development Action Plan 2022-25 .....	26



## **1. Introduction**

This business plan sets out our ambitions and priorities for the next three years Hastings Museum & Art Gallery. We will continue to deliver impactful projects and activities for local people and communities linked to the museum. The next few years will continue to be a period of readjustment and change as the effects of the pandemic will continue to affect our team, and the communities we serve. The ongoing challenges due to the council's financial position will place additional pressures on the museum to adapt and become more entrepreneurial and leaner. As a small team capacity continues to be an issue and we must be mindful of this when delivering this plan.

Over the life of the previous business plan we have taken huge steps forward, despite the pandemic. The museum's economic impact has grown significantly with more than £1.3million net being contributed to the local economy by museum visitors. We have attracted nearly 121,000 in-person visitors since 2018 and had our busiest ever year. Prior to Covid-19 we had seen a 460% increase in school visits. Since 2020 we have reached nearly 2million unique users online through Hastings Digital Museum. We were finalists in the Family Friendly Museum of the Year Awards 2019, the Day Out with The Kids Awards 2019, the Museums Change Lives Awards 2020 and we were awarded a Tourism South East Beautiful South Award for Excellence in 2021.

This business plan is more ambitious than before. It outlines a strategic direction that puts inclusivity and community involvement at the heart of our decision making. It aims to create the environment needed for the systemic change required for truly participative practice. It introduces our first serious response to the climate emergency and challenges us to change our current ways of working. This is a bold business plan for creating a museum fit for the future. It builds on the work the team have excelled at and embeds it into the very heart of how we operate. It aligns with the Council's Cultural Strategy and Corporate Plan and if successful will deliver a service to help improve the communities we serve.

## **2. Background**

The Hastings and St Leonards Museum Association founded Hastings Museum in 1890 and ownership was transferred to the County Borough of Hastings in 1905. Today, the museum is part of the Hastings Borough Council's Regeneration and Culture Directorate and works within the context of a number of local strategies. The Association remain involved via the Museum Committee - an advisory Committee of the Cabinet of Hastings Borough Council that includes councillors, one of whom is chair, and members of Hastings and St Leonards Museum Association.

The museum's collections include fine and decorative arts, social history, local history archives, natural history, geology, Native American and world collections. The collections continue to grow and currently numbers around 97,000 objects. Local history is displayed in three

galleries: Before Hastings tells the story of the area from prehistory to the Saxons, with The Story of Hastings and Seaside galleries continuing the story from 1066 through to today. Natural history collections, including dinosaur are on display in the Fossils and Wildlife galleries. The world collections are on display in the Upper Durbar Hall, Subarctic and Native American galleries, while the Ceramics Gallery is home to the decorative arts collection. Fine art is displayed in the ground floor walkway and around the building alongside other parts of the collections. There is a regular programme of temporary exhibitions offering a mix of historical and contemporary shows as well as a growing education, events and activities programme.

### **3. Business Plan 2022-25**

At the heart of this business plan is the aim to create systemic changes to how the museum operates to make the service fit for the 21<sup>st</sup> century. Over the next three years we will continue to develop the very successful programmes we have been running since 2018. We will continue to expand our network, who we work with, how we work and the way we speak to communities. Over the next three years we will work with the museum committee to bring on board community representatives and ensure a spread of representation from ward councillors. We will also introduce a community programming board to involve local people and organisations in programming and project decisions. We will work with other heritage and cultural organisations in East Sussex to take collective action to reduce waste and pool resources to help tackle the Climate Emergency.

The actions in this business plan are underpinned by both *The Power to the People framework* (Museums Association 2019) and *Spectrum of Audience Engagement* (Morris, Hargreaves and McIntyre 2015) as well as studies into the asset-based approaches to improving health, strengthening resilience, social cohesion and equity through community participation.

### **4. Mission, Vision and Values**

The museum's mission, vision and values have grown out of and support Hastings Borough Council's vision that "Hastings and St Leonards is a happy, welcoming place with a vibrant, unique culture where everyone has their needs met and is supported and encouraged to live their best lives."

#### **4.1. Mission**

To inspire people and connect communities with contemporary issues and the cultural and natural heritage of Hastings.

## 4.2. Vision

A local museum with a global collection that inspires people and connects communities

## 4.3. Values

- *Collaborative* - We are committed to community engagement and partnership working
- *Caring* - We are committed to high standards of service and collections care
- *Creative* - We promote lifelong learning and understanding of our cultural heritage
- *Sustainable* - We are forward thinking and promote the economic regeneration of Hastings
- *Open* - We ensure equality and promote diversity in our museum

## 5. Strategic Aims

### *Aim One: Inclusive*

Reduce barriers to participation facing audiences and communities by including them in decision making to create enjoyable, educational and memorable experiences and foster a sense of ownership and pride in the museum.

### *Aim Two: Connected*

Promote a contemporary view of the museum through partnerships and collaboration with local people in their communities with partners and cultural organisations.

### *Aim Three: Educational*

Inspire creativity and lifelong learning through the innovative use of collections to create fun and thought-provoking learning opportunities.

### *Aim Four: Sustainable*

To increase the museum's resilience by listening to our visitors, taking action to reduce our carbon footprint, care for the collection, manage the building and increase earned income.

## 6. Outcomes by 2025

By 2025, community working, and participatory practice will be embedded within our way of working. Our community partners will have a say in decision-making. We will work with them to deliver high-quality and meaningful co-developed projects to address contemporary issues and connect people to cultural and natural heritage of the collections. We will have made significant move towards reducing single use materials. We benefit regularly from external funding and be generating more earned income. This business plan will be delivered through the implementation of an annual Action Plan (Appendix 1) agreed each year.

### *Aim One: Inclusive*

- Community partners will have an active say in decision-making with new structures in place to allow them to do so
- In person visitor numbers will have returned to average pre-Covid levels
- Continued investment in displays, exhibitions, events and effective marketing to reach existing and new audiences
- Engagement programmes will be more representative of people in the town, showing a greater range of the collection and covering a broader range of themes and topics.

### *Aim Two: Connected*

- We will work more closely with the council's communications team and 1066 Country Marketing
- We will regularly develop partnerships with organisations and creative practitioners from across the area
- There will be a regular programme of outreach activities at community events in Hastings
- We be working with local people and communities to develop engagement activities at the back of the town.

### *Aim Three: Educational*

- We will have re-established school visit numbers to 2019 levels
- The formal learning programme will be refreshed and include an increased number of blended learning opportunities
- The regular informal learning programme for early years and seniors will be reinstated
- We will continue to offer regular programme of work experience placements for secondary schools, including Special Education Needs, and externally funded placements for higher education providers.

### *Aim Four: Sustainable*

- Visitor feedback will be used to improve displays, events, learning and programming
- Our carbon footprint will be reduced by 50%
- We will have submitted a funding application for the capital redevelopment of the site

- Our collections care, display and access standards will have improved, and we will have retained our Museum Accreditation
- We will have increased the amount of earned income generated by the museum.

## **7. Inclusivity**

We are committed to achieving greater access, opportunity and fairness for our communities to the museum's physical and intellectual resources. Our mission to be a truly community museum is rooted in participatory practice and inclusivity. We started this journey in our 2018-21 Business Plan and associated programming. Over the life of this business plan we aim to embed this approach to effect long-term institutional change. We will continue to diversify our programming, promoting co-production and reduce the representation gap within our collections.

Our inclusivity priorities are:

- to have a team that understands equality and diversity issues and is confident in creating an inclusive and welcoming environment
- for our audiences and volunteers to be more representative of the diverse communities of Hastings
- to have programmes and services which are relevant and representative of our communities
- to develop the collection so that is more representative of our communities.

The work required to deliver our aspirations are outlined in our Equality Action Plan (appendix 2).

## **8. Climate Emergency**

The climate emergency is the most significant challenge facing society today. We have a responsibility to reduce our own carbon footprint and take what actions we can to effect change. We will work partnership to make sure our actions and activities minimise our own carbon footprint.

Our climate emergency priorities are to:

- understand what the climate emergency is and what carbon literacy means
- consider climate change in the planning and delivery of everything we do
- reduce our carbon emissions and energy use
- work with cultural partners and communities to take action
- support biodiversity and the natural environment of the museum's grounds.

The work required to deliver our aspirations are outlined in our Climate Emergency Action Plan (appendix 3).

## **9. Current Position**

We are part of Hastings Borough Council's Regeneration and Culture Directorate. This business plan has been developed in line with the council's Corporate Plan and Culture Strategy. It has also been influenced by the Heritage Strategy for Hastings Borough Council, March 2018, Hastings Sustainable Community Strategy 2009-2026, Arts Council England's Lets Create 10-year strategy, investment principles and delivery plan as well as the National Lottery Heritage Funds' Strategic Funding Framework 2019-2024.

Hastings has a rich and unique culture that engenders local pride, and which is cited by many as a key reason to relocate to the town. From the heritage of 1066 and the fishing fleet, through traditional events like Jack in the Green and the Hastings Bonfire, to the contemporary offer of Project Art Works, Home Live Art, Hastings Contemporary, a thriving local art and music scene, which has grown significantly over the past 10 years.

However, Hastings is also a town which is addressing significant problems, including:

- The impact of the Covid-19 pandemic compounded by already existing high incidence of poor mental health
- High levels of multiple deprivation as the 13<sup>th</sup> poorest town in England with on in three under 15s living in poverty
- High unemployment, particularly amongst the 16-24 age groups
- Low wage levels of those in employment and one in three households on low income
- Low levels of attainment, and very low progression to further and higher education.

### **9.1. Key Strengths**

- The museum's response to Covid-19 in developing activities and transition to digital as well as supporting wider council services during the pandemic.
- A professional and committed staff across all roles in the museum
- Success in securing external funding from strategic funders
- Increased sector recognition especially for Hastings Digital Museum, the Indigenous Engagement Policy and community working
- Growing partnership-working with community groups and openness to establishing new partnerships
- Growing volunteer programme which retains and values existing volunteers as well as brings new people through
- Broad programme of activity and developments to support them i.e. new website.

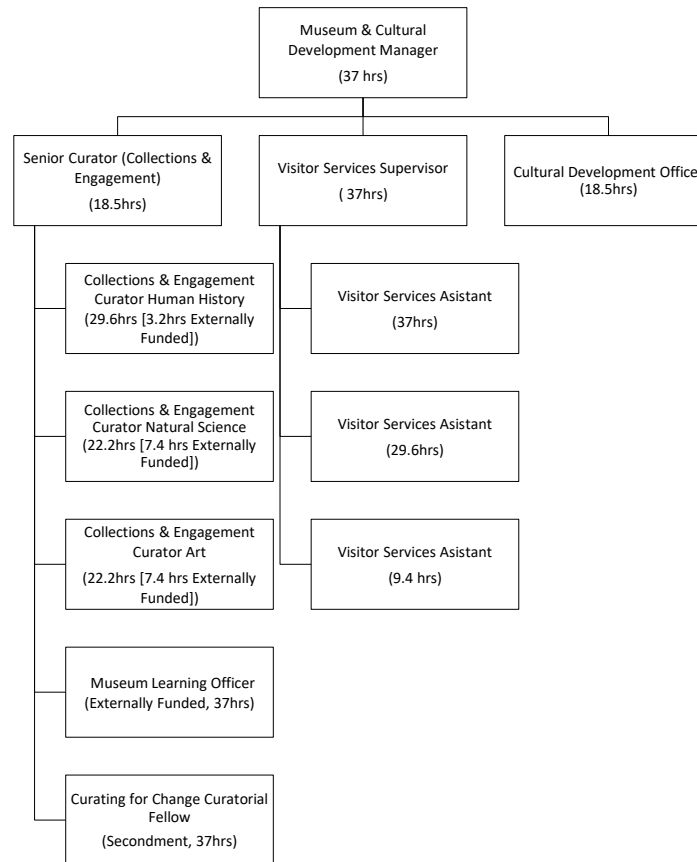
## **9.2. Areas of Weakness / For Development**

- The ongoing impact of the pandemic resulting in reduced visitor figures and people not as willing to visit indoor venues.
- A greater focus on how all staff can contribute to generating additional income and the training and development this will require. Reductions to local government funding means the museum must generate more of its own income for future resilience small number of staff to deliver programme
- There is insufficient space in the building to develop services such as a café and improve collections storage; this also limits schools visits and events.
- Composition of museum committee not aligned with requirements of strategic funding bodies
- Embedding engagement progression meaningfully from project into volunteers and regular visitors

## **10. Resources**

### **10.1. Human**

The museum has 6.2 full time equivalent (FTE) core-funded posts with an additional 1.48 FTE externally funded posts. The museum's human resources, both paid and volunteer, are central to achieving the aims of this business plan. We are committed to continuing to develop our volunteer programme. We aim to improve progression for project participants into volunteer roles that maintains our relationship with communities over the longer period. The museum's 2018 restructure has brought considerable success to the museum. We will regularly review staff structures and our volunteer offer and make improvements as necessary to help in the delivery of this business plan.



*\*Proposed structure 2022*

**10.2. Physical**

The museum’s success in recent years has demonstrated that location is not an unsurmountable barrier to reaching more people. Instead, it is the lack of space and facilities in the building that are the major limiting factors. This business plan includes the aspiration to begin the capital redevelopment of the building by 2025. There is an on-going commitment to improving facilities, displays and visibility of the museum where we can from core budgets and in line with our inclusive and climate emergency ambitions.



The museum’s identity is continuing to evolve and is beginning to be recognised more widely across the South East of England. Our digital presence has grown significantly since 2018. We aim develop the museum’s website and social media presence. We are increasing our focus over this business plan on developing collections information and improving our use of our MODES collections database in partnership with volunteers and local people.

## 11. Audiences

Prior to Covid general visitor attendance had increased by 40% on 2017-18. This increase exceeded the modest increases intended in the previous business plan; sadly lockdown stopped this progress. The continuing prevalence of Covid is making people very nervous of visiting indoor venues and has resulted in very low visitor numbers since reopening. Our visitor targets reflect this, and our ambition is now to recover those visitors. We aim to return to our pre-Covid visitor numbers set during 2017-18 by the end of this plan:

	2021-22	2022-23	2023-24	2024-25
Total Visitors	10,000	21,500	33,000	43,500

We have developed an improved understanding of our visitors since 2018. We recognise the continued importance of collecting and analysing visitor data to create programmes that are of interest to our audiences and users. We will continue to collect data through Audience Finder, post codes, evaluation forms and by using evaluators for our externally-funded projects.

### 11.1. Target Audiences

Over the course of this business plan we will maintain our relevance to residents and visitors. Our audience segmentation recognises that to effectively serve our communities requires a range of programmes, exhibitions and activities. Our target audiences have been developed by evaluating existing audience data and research produced as part of our future development plans. In addition to our own data, we have also used *Audience Segments*, Morris Hargreaves McIntyre’s *Covid Audience Mindsets and Digital Visitor’s New COVID Consumer Segments* to understand our audiences and the effect of the pandemic on their behaviours.

#### Core Audiences

Primary users <i>Regular, repeat users, larger numbers</i>	Secondary users <i>Regular users, low numbers, activity-based</i>
Families with children	Local studies and researchers

Older Adults Primary Schools	Volunteers and community groups Digital users
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### *Developmental Audiences*

Underserved communities working with Optivo	Disabled and neurodiverse communities through Curating for Change	LGBTQ+ communities with the Hastings Queer Heritage Collective	People seeking sanctuary with The Refugee Buddy Project	Home education families through our Facebook group
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## 12. Finance

Covid-19 has created an unprecedented demand on the council's financial resources. We are very mindful of this and are committed to supporting the council by reducing our core costs and generating more earned income where possible. There can be no guarantee that future budget pressures will not impact on service delivery. The museum budget will be confirmed annual in the budget setting process. The table below is indicative and only for comparison purposes. It includes confirmed grant funding for the Museum & Schools Programme and from the Esmée Fairbairn Collections Fund until March 2023.

	2021-22 <sup>1</sup>	2022-23	2023-24	2024-25
<b>Earned Income</b>	£-18,480	£-20,000	£-25,000	£-30,000
<b>Grant Funding</b>	£-108,745	£-90,500		

<b>Expenditure</b>				
Staffing	£274,128	£265,894	£215,604	£215,604
Building	£77,480	£64,480	£62,000	£60,000
Travel	£1060	£500	£500	£500
Supplies & Services	£100,320	£83,040	£46,670	£46,670
HBC Recharges	£85,970	£85,970	£85,970	£85,970

<sup>1</sup> Projection not actual figures

<b>Operating Cost</b>	£411,733	£389,384	£385,744	£378,744
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### 12.1. Financial Management

Hastings Borough Council has robust systems and controls for monitoring the movement of monies through internal processes and external audits. A summary of the income and expenditure is reported annually and published with the council's accounts.

### 12.2. Income Generation, Fees and Charges

The museum's schedule of fees and charges is reviewed annually as part of Hastings Borough Council's budget setting process and updated accordingly. The business plan includes actions to increase spend per visitor and develop new income streams with the aim of improving the level of revenue generated. The indicative income targets from 2022-25 are:

	2021-22	2022-23	2023-24	2024-25
Total Visitors	10,000	21,500	33,000	43,500
Income	£-18480	£-20,000	£-25,000	£-30,000

### 13. Risk Analysis

The aims of this business plan will be achieved through the identification, evaluation, monitoring of risks across all processes. The responsibility to manage risk rests with all officers and elected members, the risks to the services will be reviewed and updated annually.

	Very Low 1	Low 2	Medium 3	High 4	Very High 5
Probability	<10%	10 - 25%	25 - 50%	50 - 75%	>75%
Impact	Minimal No interruption to service delivery	Minor Temporary disruption to service delivery	Significant Interruption to part of the service	Severe Full interruption to service delivery	Catastrophic Complete service failure

Minimum Score = 1  
Maximum Score = 25

Low Risk = 1-4

Medium Risk = 5-11

High Risk = 12-25

No	Risk	Consequence	Control	Risk Level	Change
1.	Unable to implement proposed governance changes	<ul style="list-style-type: none"> <li>Reduction in funding opportunities from strategic funders</li> <li>Representation gap is perpetuated</li> </ul>	<ul style="list-style-type: none"> <li>Transparency in governance discussions</li> <li>Effective communications around changes</li> </ul>	<b>High</b> Very High (P) Severe (I)	New
2.	Funding for the service reduced	<ul style="list-style-type: none"> <li>Decrease in service</li> </ul>	<ul style="list-style-type: none"> <li>Transparency in budget setting and management process</li> </ul>	<b>High</b> Medium (P) Severe (I)	Static
3.	Unforeseen problems occur which require financial input.	<ul style="list-style-type: none"> <li>Decrease in service Cessation of service</li> </ul>	<ul style="list-style-type: none"> <li>Regular inspection and maintenance regime</li> </ul>	<b>High</b> Medium (P) Severe (I)	Static
4.	Natural or other disaster affecting museum	<ul style="list-style-type: none"> <li>Temporary disruption to service</li> <li>Complete service failure</li> </ul>	<ul style="list-style-type: none"> <li>Disaster Recovery Plan is in place outlining all the actions to be undertaken in case of emergencies occurring.</li> </ul>	<b>High</b> Medium (P) Catastrophic (I)	Increased
5.	Revenue income lower than anticipated	<ul style="list-style-type: none"> <li>Budget does not balance and drain on Council reserves</li> <li>Decrease in service</li> </ul>	<ul style="list-style-type: none"> <li>Consolidate existing provision.</li> <li>Review costs and charges</li> <li>Identify income generating opportunities</li> </ul>	<b>Medium</b> Medium (P) Minor (I)	Static
6.	Loss of key members of staff	<ul style="list-style-type: none"> <li>Temporary disruption to service</li> </ul>	<ul style="list-style-type: none"> <li>Documentation and recording procedures in place</li> <li>Handover periods agreed</li> </ul>	<b>Medium</b> Medium (P) Low (I)	Static
7.	Failure to maintain the health, safety and wellbeing of staff, volunteers and visitors	<ul style="list-style-type: none"> <li>Temporary disruption to service</li> <li>Complete service failure</li> </ul>	<ul style="list-style-type: none"> <li>All statutory H&amp;S legislation followed</li> <li>Comprehensive Insurances is in place</li> </ul>	<b>Low</b> Low (P) Catastrophic (I)	Static
8.	Loss or damage to the collection	<ul style="list-style-type: none"> <li>Temporary disruption to service</li> </ul>	<ul style="list-style-type: none"> <li>Documentation and recording procedures in place</li> </ul>	<b>Low</b> Medium (P)	Static

			<ul style="list-style-type: none"><li>• Handover periods agreed</li></ul>	Low (I)	
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#### 14. Monitoring and Evaluation

The museum recognises the performance and achievements of its staff is best supported by encouraging reflective practice and evaluation. Regular staff reviews will identify individual and team development needs to deliver this plan in line with the council's HR policies. The Museum and Cultural Development Manager is responsible for the delivery of this business plan. Annual audits and internal reviews are carried out across the museum service, as part of Hastings Borough Council's corporate practice. We will measure our performance against the objectives of this business plan and meeting our Key Performance Indicators.

**Appendix 1 Annual Action Plan 2022-23**

<b>Aim One: Inclusive</b>				
Reduce barriers to participation facing audiences and communities by including them in decision making to create enjoyable, educational and memorable experiences and foster a sense of ownership and pride in the museum.				
<b>Objective</b>	<b>Measure</b>	<b>Timescale</b>	<b>Owner<sup>2</sup></b>	<b>RAG Status</b>
Introduce community participation in decision making	i. Develop plan for introducing community participation into decision making	September 2022	i. MCDM	
	ii. Update Museum Committee membership iii. Create community programming board iv. Setup a Disability Heritage Coproduction Group	March 2023 (ii.-iv)	ii. MCDM iii. SC iv. SC/CfCCA	
Increase number and range of visitors to the museum	i. Increase visitor figures to 21,500 for 2022-23	March 2023 (i.-iii.)	i. All	
	ii. 380 Audience Finder Surveys Completed iii. 500 Post Codes collected iv. Evaluation for each exhibition and event undertaken and reviewed	On-going	ii. SC/VSS iii. VSS iv. CECs/VSS	
Community engagement projects developed with developmental audiences	i. Deliver the Esmée Fairbairn Collections Fund project <i>Democratising the collections for the 21<sup>st</sup> Century</i> with: a. Home education families b. Hastings Queer Heritage Collective c. People seeking sanctuary d. Disabled and neurodiverse communities	March 2023 (i.-ii.)	i. SC/CECs	
	ii. Develop partnership with Optivo and one activity in for residents in Bromsgrove, Hollington and Downs Farm		ii. SC/CECs	
Annual exhibition programme	i. Three gallery exhibitions ii. Two walkway exhibitions	March 2023 (i.-iii.)	i. SC/CECs ii. SC/CECs	
Annual events programme	i. Ten family events ii. Two adult events per gallery exhibition iii. Two special events p.a.	March 2023 (i.-iii.)	i. All ii. All iii. All	
Annual programme of co-curated outputs	i. Three co-produced outputs (displays, digital, events etc.)	March 2023	i. SC/CECs	

<sup>2</sup> Initials of positions referenced in the organisation chart on page 10



<b>Aim Two: Connected</b> Promote a contemporary view of the museum through partnerships and collaboration with local people in their communities with partners and cultural organisations.				
<b>Objective</b>	<b>Measure</b>	<b>Timescale</b>	<b>Owner</b>	<b>RAG Status</b>
An effective marketing strategy in partnership with HBC	<ul style="list-style-type: none"> <li>i. Meet print deadlines for events and exhibitions</li> <li>ii. Upload all events and exhibitions to 1066 Country website</li> <li>iii. Update the website to include all formal learning sessions and downloadable resources</li> <li>iv. Develop ceremonies marketing</li> <li>v. Develop marketing materials for formal schools sessions and LEGO innovation centre</li> </ul>	March 2023 (i.-iii.)  December 2022 September 2022	<ul style="list-style-type: none"> <li>i. ALL</li> <li>ii. SC/VSS/MLO</li> <li>iii. SC/VSS/MLO</li> <li>iv. VSS</li> <li>v. MLO</li> </ul>	
Developed partnerships with communities through outreach activities	<ul style="list-style-type: none"> <li>i. Develop 3 family friend activities for use at community events</li> <li>ii. Attend 3 community events p.a.</li> </ul>	August 2022  March 2023	<ul style="list-style-type: none"> <li>i. SC/CECs</li> <li>ii. CECs/MLO</li> </ul>	
Develop partnerships to support programme development and attend relevant participate in local and sector networks.	<ul style="list-style-type: none"> <li>i. Attend Culture Leaders Group, Culture East Sussex, HRAEN, Action Learning Set and Curating for Change meetings etc.</li> <li>ii. Partner with local organisations and practitioners where the opportunity arises to support programming</li> <li>iii. Curating for change Delivery of programme aims and outcomes</li> </ul>	March 2023 (i.-iii.)	<ul style="list-style-type: none"> <li>i. MCDM/SC/MLO</li> <li>ii. SC/CECs/MCDM</li> <li>iii. SC</li> </ul>	
Maintain a flourishing volunteer programme	<ul style="list-style-type: none"> <li>i. Support 500 hours of volunteering</li> <li>ii. Update the website to include volunteering section</li> <li>iii. Develop induction and exit process for volunteers.</li> <li>iv. Explores ways of acknowledging and supporting volunteers.</li> </ul>	March 2023 July 2022 December 2022 December 2022	<ul style="list-style-type: none"> <li>i. All</li> <li>ii. SC/VSS</li> <li>iii. SC/CECs</li> <li>iv. SC/VSS/MCDM</li> </ul>	



<b>Aim Three: Educational</b>				
Inspire creativity and lifelong learning through the innovative use of collections to create fun and thought-provoking learning opportunities.				
<b>Objective</b>	<b>Measure</b>	<b>Timescale</b>	<b>Owner</b>	<b>RAG Status</b>
Maintain Museum & Schools targets and reporting requirements	i. Comply with funding requirements i. Attend Action Learning Set meetings	March 2023 (i.-ii.)	i. MLO i. MLO	
Increase the number and range schools visiting the museum	ii. Increase school visitor figures 2019 level iii. Establish links with 100% of schools within HBC area	March 2023 (i.-ii)	ii. MLO iii. MLO	
Develop formal learning programme on offer at HMAG	i. Review formal learning workshops ii. Review update loans boxes iii. Roll out blended learning sessions iv. Increase LEGO innovation studio uptake v. Deliver 50 arts awards p.a. vi. Update risk assessments and existing resources vii. Invest in resources and learning infrastructure	June 2022 September 2022 June 2022 March 2023 March 2023 August 2022 March 2023	i. MLO ii. MLO iii. MLO iv. MLO v. MLO vi. MLO/MCDM vii. MLO/MCDM	
Informal learning programme with targeted local groups	i. Continue to support Starlings Music Group ii. Develop adult learning provision in response to local needs, in partnership where appropriate	March 2023 (i.-ii.)	i. MLO/SC ii. MSP/SC/CECs	
Work experience and placements offered to pupils and education providers.	i. Host two week-long work experience placements for local secondary school pupils ii. Host one student placement from Supported Education at East Sussex College. iii. Develop placement opportunities for up to four University level students iii. Maintain Industry Champion status	March 2023 (i.-iii.)	i. ALL  ii. VSS/VSAs  iii. SC/MLO/VSS	

<b>Aim Four: Sustainable</b>				
To increase museum's resilience by listening to our visitors, taking action to reduce our carbon footprint, care for the collection, manage the building and increase earned income.				
<b>Objective</b>	<b>Measure</b>	<b>Timescale</b>	<b>Owner</b>	<b>RAG Status</b>
Visitor feedback collected, collated and used.	<ul style="list-style-type: none"> <li>i. Audience finder surveys will regularly be completed – 380 per year required</li> <li>ii. Post codes collected throughout the year</li> <li>iii. Paper evaluations used for all events and activities</li> <li>iv. Visitor experience of long gallery exhibitions included and captured in-gallery</li> <li>v. Evaluation information collated and circulated</li> </ul>	March 2023	<ul style="list-style-type: none"> <li>i. VSS/VSOs</li> <li>ii. VSS/VSOs</li> <li>iii. CECs/VSS/VSOs</li> <li>iv. CECs/VSS/VSOs</li> <li>v. VSS/VSOs</li> </ul>	
Maintain and develop the building in preparation for a capital redevelopment of the museum.	<ul style="list-style-type: none"> <li>i. Compliance with statutory obligations</li> <li>ii. Reduction in Red areas on Health &amp; Safety audit</li> <li>iii. Submit capital funding application</li> </ul>	March 2023(i.-iii.)	<ul style="list-style-type: none"> <li>i. SC/VSS</li> <li>ii. SC/VSS/MCDM</li> <li>iii. MCDM</li> </ul>	
Caring for and managing the collections and associated information	<ul style="list-style-type: none"> <li>i. A proactive annual programme of display improvement</li> <li>ii. Completion of three collection improvement projects p.a.</li> <li>iii. Maintaining of environmental conditions, integrated pest management and annual deep clean of displays</li> <li>iv. Review existing digital holdings to development a Digital Preservation Strategy</li> <li>v. Apply for a National Archives Cataloguing Grant</li> </ul>	March 2023 (i.-iv.)  May 2022	<ul style="list-style-type: none"> <li>i. SC/CECs</li> <li>ii. CECs</li> <li>iii. SC</li> <li>iv. SC/CECs</li> <li>v. SC/CECs</li> </ul>	
Increase the amount of earned income	<ul style="list-style-type: none"> <li>i. Increase Spend per Visitor 10% on 2018 baseline</li> <li>ii. Review current income generating activity to be more competitive and put forward new areas for commercial activity</li> <li>iii. Identify and apply for project grants as opportunity and need arise</li> </ul>	March 2023 (i.-ii.)	<ul style="list-style-type: none"> <li>i. VSS/VSOs</li> <li>ii. VSS</li> <li>iii. All</li> </ul>	

## **Appendix 2 Equality Action Plan 2022-25**

### **Introduction**

Our Equalities Action Plan sets out the direction of our inclusivity work from 2022-25. It also draws upon Hastings Borough Council's Equalities policies and corporate plan. Equality and diversity is critical to our vision for Hastings Museum & Art Gallery. Our business plan puts inclusivity and representation at the heart of the museum's work for the next three years.

Over the life of this business plan we aim to embed this approach to effect long-term institutional change. We will continue to diversify our programming, promoting co-production and reduce the representation gap within our collections. Our approach is to embed our commitment to equality in all our areas of work from decision making to engagement programmes and activities. This document sets out the context of our work and should be read in conjunction with our business plan.

### **Mission**

Our mission is 'to inspire people and connect communities with contemporary issues and the cultural and natural heritage of Hastings.' Our Equalities Action Plan contributes to this by outlining the actions we are taking to reduce discrimination, advance equality of opportunity and build relationships that allow a wider range of people to take part in our work, decision making and ultimately benefit from the service we provide. We are also committed to making sure the museum workforce is more diverse.

### **Strategic Aims**

Equality and diversity run through our strategic aims and are at the heart of our ambition to create a more equitable and accessible service by 2025:

#### *Aim One: Inclusive*

Reduce barriers to participation facing audiences and communities by including them in decision making to create enjoyable, educational and memorable experiences and foster a sense of ownership and pride in the museum.

#### *Aim Two: Connected*

Promote a contemporary view of the museum through partnerships and collaboration with local people in their communities with partners and cultural organisations.

#### *Aim Three: Educational*

Inspire creativity and lifelong learning through the innovative use of collections to create fun and thought-provoking learning opportunities.

#### *Aim Four: Sustainable*

To increase museum's resilience by listening to our visitors, taking action to reduce our carbon footprint, care for the collection, manage the building and increase earned income.

### Implementation

All members of the museum team are responsible for delivering this action plan. Where specific duties are allocated, this is indicated in the actions below. We will work with colleagues in the council and with relevant organisations to deliver this plan. We will work with community partners to ensure we are meeting the needs of our communities and also to access appropriate support networks. The action plan will be reviewed as part of our annual planning cycle and action reported or updated as required.

### Priorities

Through this action plan we aim:

- Develop our organisation and people: to have a team that understands equality and diversity issues and is confident in creating an inclusive and welcoming environment
- Develop our audiences: for our audiences and volunteers to be more representative of the diverse communities of Hastings
- Make our work accessible: to have programmes and services which are relevant and representative of our communities
- Make our collection accessible: develop the collection so that is more representative of our communities.

Priority	Actions 2022-23	How will the impact of the action be monitored?	Timescale	Owner	RAG Status
Develop our organisation and people	i. Introduce a programme of equality and diversity training	i. Annually through: a. HBC appraisal process b. Individual workplans c. Team skills / CPD needs analysis	April 2023	i. MCDM	
	ii. Review use of data to improve data collection, analysis and reporting	ii. Review data methodology and collection and use of data for colleagues, volunteers, museum committee and engagement programmes	April 2023	ii. SC/VSS	
	iii. Achieve greater diversity in volunteers, programme participants and museum committee through review of recruitment practices	iii. Annually through monitoring data	April 2023	iii. MCDM	
Develop our audiences	i. Maintain audience data collection and evaluation	i. Meeting minutes / records of decisions	Annually 2022-25	i. SC/MCDM	
	ii. Working with social housing provider Optivo and associated organisations to	ii. Documentation, programme outputs, records of meetings, records of decisions	April 2023	ii. SC	

	engage with the most deprived parts of the town through a programme of outreach and fundraising iii. Develop and promote engagement and volunteering opportunities for communities who do not currently have a relationship with the museum	iii. Annual review of data	Annually 2022-25	iii. SC/CECs	
Make our work accessible	i. Work with local groups and community organisations to create programmes relevant to the local communities we serve ii. Identify and act on opportunities to react and engage with current issues affecting communities	i. Documentation, programme outputs, records of meetings, records of decisions ii. Programme outputs, records of meetings, records of decisions	Annually 2022-25	i. SC/MCDM	
Making our collection accessible	i. Improve our understanding of how all communities are represented in the collections through documentation projects ii. Ensure that new interpretation tells accurate stories and fairly represents relevant communities involved	i. Analysis of visitor data and feedback, community participation board and meeting minutes / records of decisions ii. Documentation, programme outputs, records of meetings, records of decisions	Annually 2022-25	i. SC/MCDM	

## Appendix 3 Climate Emergency Action Plan 2022-25

### Introduction

This action plan has been developed to support the council's Climate Emergency Strategy 2020 and corporate plan to be a 'green' town with zero carbon footprint. We recognise the importance the council gives to addressing global climate change, including biodiversity, through strong commitment and actions. We pledged to do our bit to support the council's ambition to become carbon neutral by 2030. Our Climate Emergency Action Plan aims to reduce the museum's carbon emissions and encourage cultural partners and organisations to also take action.

The museum's climate emergency priorities are to:

- understand what the climate emergency is and what carbon literacy means
- consider climate change in the planning and delivery of everything we do
- reduce our carbon emissions and energy use
- work with cultural partners and communities to take action
- support biodiversity and the natural environment of the museums grounds.

Priority	Action	How will the impact of the action be monitored?	Timescale	Owner	RAG Status
To understanding what the climate emergency and what carbon literacy means	i. To train the team in Carbon Literacy – by 2025 all members staff will have completed Carbon Literacy training ii. To share learning with partners and communities by including the climate emergency and carbon literacy in engagement programmes	i. Number of team members completing Carbon Literacy training ii. Inclusion of climate emergency / carbon literacy in engagement programmes	Annually 2022-55  March 2024	i. MCDM  ii. SC/CECs/MLO	
To consider climate change in the planning and delivery of everything we do communities of Hastings	i. To develop process/system for climate change to be included in decision making ii. Climate change and carbon impact to feature in decision making iii. Impact of climate change actively affecting decisions on programming	i. Implementation of climate change into decision making ii. Meeting minutes / records of decisions iii. Meeting minutes / records of decisions	March 2023  March 2024  March 2025	i. SC/MCDM  ii. All  iii. All	
To reduce our carbon emissions and energy use	i. Continue to replace lighting with LED alternatives	i. Annual inspections and lighting improvements ii. Meeting minutes / records of decisions	Annually 2022-25	i. SC/VSS/VsAs  ii. SC/CECs	

	<ul style="list-style-type: none"> <li>ii. We will eliminate single use products from our temporary exhibition programme</li> <li>iii. We will remove single use plastics and materials from education session and on-gallery learning</li> <li>iv. We will no longer stock plastic goods in the shop</li> <li>v. Carbon reduction will be feature of the museum development plans</li> <li>vi. Where possible use local suppliers for goods and services</li> </ul>	<ul style="list-style-type: none"> <li>iii. Audit of materials</li> <li>iv. Annual stocktake, records of new products stocked</li> <li>v. Documentation, records of meetings, records of decisions</li> <li>vi. Meeting minutes / records of decisions</li> </ul>		<ul style="list-style-type: none"> <li>iii. MLO</li> <li>iv. VSS</li> <li>v. MCDM</li> <li>vi. VSS/SC/MLO</li> </ul>	
To work with cultural partners and communities to take action	<ul style="list-style-type: none"> <li>i. Coordinate with local partners to develop collective actions to reduce waste</li> <li>ii. Work with local groups to engage with current issues affecting the local environment</li> </ul>	<ul style="list-style-type: none"> <li>i. Records of meetings, records of decisions</li> <li>ii. Documentation, programme outputs, records of meetings, records of decisions</li> </ul>	<ul style="list-style-type: none"> <li>On-going</li> <li>On-going</li> </ul>	<ul style="list-style-type: none"> <li>i. MCDM/SC/VSS</li> <li>ii. SC/CECs</li> </ul>	
To support biodiversity and the natural environment of the museums grounds	<ul style="list-style-type: none"> <li>i. Develop the collections garden with support of volunteers</li> <li>ii. To introduce a wild meadow area in the grounds</li> <li>iii. To include biodiversity actions within the museum redevelopment plans</li> </ul>	<ul style="list-style-type: none"> <li>i. Records of meetings, annual review</li> <li>ii. Records of meetings, annual review</li> <li>iii. Documentation, records of meetings, records of decisions</li> </ul>	<ul style="list-style-type: none"> <li>Annually 2022-25</li> <li>March 2023</li> <li>March 2023</li> </ul>	<ul style="list-style-type: none"> <li>i. VSS/CECs</li> <li>ii. MCDM/VSS</li> <li>iii. MCDM</li> </ul>	

## **Appendix 2 Museum Development Action Plan 2022-25**

### **Introduction**

The 2022-25 business plan includes the aspiration to begin the capital redevelopment of the building by 2025. Hastings Borough Council is exploring the possibility of a capital development to transform and expand Hastings Museum & Art Gallery. The project aims to address longstanding limitations of the museum building and allow for a much wider range of the collections to be displayed. The growth of the museum since 2018 has highlighted the need to expand the museum to grow income and also to accommodate the significant increase in visitors coming to the museum.

### **Background**

#### Richard Adams Architects - 2016

A feasibility study on special development at the museum was undertaken in 2016 by Richard Adams Architects. They identified key issues with the existing configuration of the museum:

- Poor circulation routes for both able-bodied and disabled visitors
- The need for clear separation between publicly accessible and back-of-house spaces
- Out of date and poor quality displays
- Poor quality exhibition spaces
- Lack of opportunities for income generation
- Lack of facilities for visitors including café/refreshments space and toilets
- Lack of dedicated learning space and / or multifunction space for hires and events
- Lack of storage space
- Lack of public access to stored collections including the museum archives and library
- Poor staff facilities.

#### Testing and growth – 2017-2020

Gallery improvements, signage upgrades and new programmes have been introduced since 2017. This has led to an increase in number of people using the building and highlighted the need for additional spaces to accommodate the greater numbers of people as well as the more varied use of the premises. It has also shown that existing infrastructure cannot grow further and that income generation cannot be significantly improved as it currently is.

#### Imagemakers and Focus Consultants - 2021

In 2021 Imagemakers and Focus Consultants were appointed to develop the necessary plans for a National Lottery Heritage Fund application for the capital redevelopment of the museum including an outline business plan, activity plan, and interpretation plan.



Tate+Co – 2022

In early 2022 Tate+Co were appointed to provide architectural support for the National Lottery Heritage Fund application. They are heading a consortium of experts looking at the feasibility and technical aspects of the proposed development. They are working with Imagemakers and Focus Consultants to complete the documentation required for funding applications.

**Timescale**

This business plan includes the aspiration to begin the capital redevelopment of the building by 2025. The project timeline is yet to be fully agreed and significant barriers remain to in delivering a successful redevelopment.

Stage	2021				2022				2023				2024			
	Q1	Q2	Q3	Q4	Q1	Q2	Q3	Q4	Q1	Q2	Q3	Q4	Q1	Q2	Q3	Q4
Appoint business plan, interpretation and activity planners		Aug														
Consultation on interpretation and activity plans			Oct													
Appoint architectural services consultant				Dec												
Development of building options				Feb												
First issue of building, interpretation and activity plans				Mar												
Consultation on building, interpretation and activity plans					Apr											
Final issue of building, business plan, interpretation and activity planners					Apr											
National Lottery Heritage Fund Expression of Interest						May										
Project Management Toolkit Type 4										Mar						
Application submitted to National Lottery Heritage Fund												Mar				
National Lottery Heritage Fund Decision													Aug			
Development Phase Begins																Mar

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