Community Heritage Project from Fylde DFAS

Tagging the Treasures Project  OH-12-10453
June 2013 to March 2016

Celebrating our local heritage: The Lytham St Annes Art Collection

Achievements and Outcomes
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Statement from Fylde Decorative and Fine Art Society Chair
Vourneen Darbyshire

Evaluation of Tagging the Treasures Project

Having read the original application to HLF for funding to enable this project, as Chair of Fylde DFAS I am delighted that the realisation of the project has more than met the original ambitions to “tag” and “catalogue” the Lytham St Annes Art Collection. It is pleasing to see the Final Report, recording accurately the results required by the original Grant.

The most important element of the Report is that it should record in detail the activities for which the grant was given and accurately identify the financial spend. This ensures that money granted by HLF is properly spent and accounted for and objectives achieved.

My reading of the Report and my experience on the ground of how this project has been received in the local community lead me to believe not just in its accuracy but also in its outstanding effectiveness.

The activities of the volunteers, the scope of their learning, and their willingness to share the learning has been carefully documented throughout the life of the project and is faithfully reproduced in this Report.

So far as this evaluation is concerned I can see throughout the Report, success of the objectives, the cultural warmth and enterprise well demonstrated. It has been a marvellous project and I think many will be sorry to see it end. Hopefully there are yet more journeys for this collection and it local supporters to make together, but that is for the future. For now I think this project has been outstanding.

Vourneen Darbyshire  DL. FRSA
Chair Fylde DFAS
March 2016
Our Collection is among the finest Town Hall Collections in the country. In the early 19th century, along with many seaside towns, Lytham gained a reputation as a health resort. In the 1840s the railways arrived, thus expanding the area’s connections to the industrial cities in the North West. Lytham, and later the new town of St Annes, became prosperous areas of the Fylde, with a high percentage of residents being businessmen and merchants from Manchester and Liverpool.

There were a number of local parish and district councils in the area but on 1 May 1922 the two Urban District Councils of Lytham and St Annes amalgamated into Lytham St Annes Borough. In 1925 the Council purchased the Southdown Hydro Hotel as its new Town Hall. At that time there was a desire to promote the cultural importance of the town and the idea of an art collection, donated by local individuals for the public benefit, was developed.

The most important artist connected with the area was the Victorian, Richard Ansdell RA (1815-1885). An area between Lytham and St Annes, Ansdell, is named after him as he built his home, ‘Starr Hills’, there on the sandhills.

 Appropriately, the first painting to be presented, on 29 June 1925, was Ansdell’s The Herd Lassie, which was donated by John Booth (1856-1941), the son of Edwin Henry Booth (1829-1899), founder of the famous grocery business which still operates across the north-west. In 1926 the grandchildren of Richard Ansdell donated Lytham Sandhills, 1860. Altogether there are 25 major works by Ansdell in the Collection.

The Collection concentrates on Victorian Art of a very high quality; major historical scenes include The Deathbed of Robert, King of Naples, 1848, by Alfred Elmore (1815-1881) and A Classical Lake Scene, Carthage, 1866, by George Sheffield Junior (1839-1892). The Collection’s core is genre scenes including In Disgrace, 1886, by Charles Burton Barber (1845-1894) and Boys Playing by John Morgan (1823-1886).

In 1930 the Collection received its most iconic painting, The Vision of Catherine of Aragon, 1781, by the Neoclassical Swiss artist, Henry Fuseli (1741-1825). Lent by Mrs Tiller, this painting was officially added to the Collection in 1950. In 1941 Mrs Percy Bibby donated The Italian Flower Girl, 1887, by Eugene de Blass (1843-1931).

In 1974 Lytham St Annes Borough amalgamated with outlying areas to form the enlarged Fylde Borough. It is administered from the same Town Hall where some of the paintings remain on display.

Although the Collection does not have a permanent gallery, in 2008 the original donor family, Booths, opened ‘Fylde Gallery’ within their Food, Wine and Grocery Store in Lytham. This gallery is used to display a selection of the paintings in a series of themed exhibitions.

What is striking is that this high quality Collection has been amassed purely through public donations; for example Alderman J H Dawson presented a large number of artworks between 1931 and 1955, and this trend continues today.

“As a seaside resort attracting many tourists, we often refer to the ‘jewels in our crown’ – our wide, expansive beach and our glorious parks and gardens, for example, but one of our brightest jewels is the Lytham St Annes Art Collection, consisting of artworks, sculptures, artefacts and furniture, bequeathed and donated over the years to the former Lytham St Annes Borough Council for the enjoyment of its residents.”

Fylde Council Leader, Sue Fazackerley
Why we wanted to do our project?

Needs and opportunities our project sought to address

The Heritage Lottery grant presented Fylde DFAS, in partnership with the Friends of the Lytham St Annes Art Collection and other interested bodies, with the opportunity to address long standing issues relating to the degradation, lack of suitable storage and anonymity of our Town Hall Collection.

The Collection was bequeathed to the people of Lytham St Annes at a time when Lytham St Annes was a district council. Fylde Borough Council are now the custodians of the Collection.

Under the terms of the bequests they are not allowed to sell items in the Collection so there is an ongoing cost.

Most of the artwork remains in storage, and the remaining items are in civic buildings where the public do not have access.

This stunning Collection offers a wonderful opportunity for the community to appreciate and learn about high quality artwork that has a unique local connection.

Now that we have a community art gallery there is an opportunity to exhibit items from the Collection more frequently.

We believe that we have revealed a great story about the provenance and content of this Collection.

The works of art are of intrinsic value and deserve to be more widely known about and appreciated by the people for whom they were intended.

Until 2001, when a written catalogue was compiled by Stephen Sartin, then Curator of the Lancashire Museum, there were no adequate records about the Collection. As a result, items went missing and remain unaccounted for. Sartin’s typed manuscript was a useful starting point, but the information it contains is simply a basic listing of titles, names and dates. It does not encourage people to understand and engage with it. However, it was a valuable resource and essential to the project as we were not going to get access to the storeroom.

It has taken around eighty years to get to the point where we now have a list of artworks, a gallery to display them in, and public bodies willing to work with us to care for and promote the Collection.

We could not afford to lose this momentum. The project enabled us to shake the dust off this Collection and make everyone aware of these treasures on their doorstep.

It was an opportunity not only to spread the word about this wonderful Collection but also to make local people feel that they have a stake in it and could contribute to giving it the platform it deserves.

One of the main strengths of the project was its focus on partnership, working with statutory and voluntary agencies to offer a range of cultural experiences and skills training for volunteers.

The history of the Collection is strongly tied to the history of our local area and it has benefited us all to learn more about it.

The project aimed to raise awareness of the historical and contemporary importance of the Collection to both local residents and further afield to wider populations.

In delivering the bid Fylde DFAS was mindful of the objectives of our funders.
The Tagging the Treasures (TTT) project, managed by Fylde DFAS, was a Heritage Lottery Funded Project running from June 2013 to March 2016.

It originated as an idea for a mass participation community heritage and arts project by Fylde DFAS; a member society of NADFAS – The National Association of Decorative & Fine Arts Societies.

In 2012 discussions started about what might constitute a useful heritage project for the society to embark on.

We wanted something to fulfil one of the key objectives of our constitution: supporting ‘the preservation of our national artistic heritage for the benefit of the public’.

Following discussions with our then Chair, Hilary Alcock, then Vice Chair, Marie Riley, Heather Davis, Conservation Manager for Lancashire County Museums Service and Margaret Race, Chair of the Friends of the Lytham St Annes Art Collection, the solution became obvious: the art treasures on our own doorstep - to create a definitive record of the Lytham St Annes Art Collection. Heather Davies, knew that the time had just become right to research our Town Collection. The 1911 census had just been released and the Public Catalogue Foundation had photographed our oils. It was no coincidence that “Tagging the Treasures” was suggested.

After a trip to Manchester to consult advisors from the Heritage Lottery Fund, and many months of meetings, form filling, surveys, letters of support and other efforts to bolster our case, we submitted our bid and were thrilled to receive an award to enable us to engage in this project.

‘Tagging the Treasures’ was something that we knew that volunteers could invest in emotionally as well as practically because the story of our Art Collection also represents the story of Lytham St Annes.

Even before Victorian animal painter, Richard Ansdell, settled here in the 1860s the area had a strong association with art.

In 1843 John Linnell, considered one of the foremost British landscape artists of the nineteenth century, painted The Beach at Lytham, later donated to the Collection by Harry Talbot de Vere Clifton.

The Clifton family at Lytham Hall were patrons of the arts, but there were other notable art lovers and collectors living in the town.

James Eden of Fairlawn and his friend, Thomas Miller of West Beach, visited the Royal Academy regularly to buy paintings. They built friendships with important artists of the period and invited some of them to visit.

It is exciting to think of eminent painters such as Holman Hunt and William Powell Frith walking the streets of Lytham St Annes, and of paintings by Turner, Constable and Millais hanging in local homes.

The story continued into the twentieth century with the establishment of the Lytham St Annes Art Society in 1912, which continues to thrive today.

The society included notable painters such as Walter Eastwood, Walter Woodhead and Hugh Berry Scott, who had a studio in the old Customs House on Lytham Green.

Many of their pictures later found their way into our Art Collection, which was founded over a decade later.

The fact that the first painting in the Collection was by Richard Ansdell was no coincidence but a clear reference to the town’s artistic heritage.
Press Release 22 November 2012– at time of making HLF bid

Press Release – at time of receiving HLF bid
Executive Summary

This evaluation outlines what happened over the course of the project. It documents the activities, training and events that took place, and explores some of the outcomes it generated, such as learning skills, community building and inspiration.

From the words and insights of the volunteers themselves, the partners for the project and the wider community, the evaluation focuses on the successes of the project, considers some of the challenges we encountered, and addresses possible changes for future projects.

Over the two years of the Tagging the Treasures Project it has benefited from a grant of £24,000 from the Heritage Lottery Fund.

Partners and interested groups were identified and a project coordinator recruited. Managed by a small team of volunteers, including the project manager, a project co-ordinator with web IT skills was recruited following equal opportunities guidelines.

This project not only engaged people, but in some cases has had a prolonged and profound impact on people’s lives.

Perhaps one of the greatest achievements of the project has been to shine the spotlight on the amazing heritage of Lytham St Annes and to signpost ways to engage with it.

We had a clear line of communication with the public bodies involved in managing and making decisions about the Collection: the Fylde Arts Working Group, which comprises Fylde Borough Council staff & councillors, the Museum Service, Booths Supermarket (representing the Fylde Gallery), Fylde DFAS, The Friends, LSA Civic Society as well as other stakeholders and interested parties.

Through training and workshops our volunteers were able to research the Collection, the artists and the donors, present professional themed exhibitions, highlight conservation and storage issues and raise awareness of intrinsic value and the need for its preservation and care.

Our art Collection, containing so many significant works, is at last receiving recognition and many local groups are working together to preserve, conserve and promote it.

Our project volunteers, unlike the donors of the past, did not contribute paintings or art works but instead gave their valuable time, effort and expertise.

The result was our catalogue, full of images and descriptions of the artworks and information about the artists and the donors, some of it accessible for the first time to the public.

It has not simply recorded the story of the Collection, it has become part of that story.

We are pleased to have been able to play a part in the continuance of this distinguished artistic tradition into the twenty-first century.

The funding enabled an ambitious programme of diverse and innovative public and community engagement in our local area. (See appendix 1 for a full list of all events)
The project involved over 150 volunteers who gave 5,943 days over two years, which equates to over 47,540 hours of their time. Volunteers were recruited at events and talks from several community groups as well as Fylde DFAS and the Friends.

- Over 85 funded events took place.
- A whole series of training courses, research events and tools were made available to volunteers - 10 workshops and training days with 177 participants. We gained new skills and an understanding and appreciation of conservation and the work of the Museum Service. Volunteers learnt how to research aspects of museum curatorial skills in order to promote care for the Collection and present themed exhibitions. This knowledge and enthusiasm was filtered through to the public at numerous events in order to promote the value of conserving and protecting the Collection for future generations.

- Research was undertaken on over 240 artworks, 125 artists and 88 donors.
- Exhibition catalogue, interpretation panels and object labels were produced for three themed exhibitions presented at Fylde Gallery, Lytham St Annes, and relevant events presented during the exhibitions. Over 4,500 people visited the exhibitions.
- Over 2,100 people attended over 25 lectures, talks and presentations.
- 30 pupils from a local primary school took part in our project, researching a chromolithograph of the *Mexico Disaster of 1886*. Year 2, children of mixed ability, aged 6 and 7 years, learnt how to look at art and research skills. They were given the opportunity to meet a descendant of the Lytham Coxswain, visit a museum and local memorials to the disaster.

Benefits for people spanned nearly every area of delivery within the project. However, five main areas of impact for people were identified:

- Dramatically increased awareness of the Lytham St Annes Art Collection
- Connections realised between the Collection and our local heritage
- A sense of ownership and the importance of access, conservation and protection
- Investment in skills
- Greater number of people more deeply engaged and have been encouraged to join groups to help protect the Collection for future generations
What difference has the project made?
As a direct result of the project we reached 6,800 local people who are now aware of our Town’s Collection and how it forms an integral part of local heritage. We have demonstrated to the public how local people and groups can work together to preserve the Collection, our heritage, for future generations and future scholarship. They have more of an understanding about the importance of access, storage and conservation.

What has changed as a result of the project?
A range of information about the Collection is now in the public domain, in the form of a comprehensive online catalogue and a printed catalogue. In addition, each month, we now have an average of 1,620 hits on our website. Accepting that there is potentially some cross over with the figures, the project has still achieved an impressive reach.

In terms of legacy, there is now an appetite to work towards conservation of the Collection and procure a permanent national standards art centre to incorporate suitable storage and exhibition space for the Collection.

A group of core researchers are continuing to research the Collection under the auspice of the Friends. Others are continuing to use their new curatorial skills, helping to put together an exhibition of the Collection at Fylde Gallery in September 2016, to be presented by the Friends.

“For our Members it has been a wonderful experience to learn the tasks required and then to research the Collection. Friendships have been made, visits to conservation studios, presentations about the project to local and national organisations, taking the project to local schools. Altogether I feel that the Society has contributed to the widening of access to the arts in the Fylde, a feeling in the community of ownership of their very special art collection, to a sense of history and most of all to opportunities to develop the Collection into a permanent home. Fylde Borough Council, as Trustee of the Collection, The Friends of the Lytham St Annes Art Collection, Lancashire County Council Museums Service and Fylde DFAS have come together as informal partners to accomplish this project, well supported by the other arts organisations; they have worked brilliantly together. This makes for a bright future - may it go forward!”

Vourneen Darbyshire DL FRSA Chair Fylde DFAS
Lessons drawn from the project:

There is a demand within local communities to engage with their heritage through education and volunteering.

Partnerships can deliver change, and through capital and action real social and economic benefits can be achieved.

When groups work together as a coherent whole and present a strong narrative it enables the entire project to benefit from wider recognition.

Mass Participation: the positive side of so much participation meant that we reached many people who had no previous contact with the arts or with Fylde DFAS. We forged excellent partnerships, raised our profile in the community and gave many people the opportunity to take part in activities. The challenge of inviting mass participation meant that we didn’t always have control of the quality of the research being produced, but we had to measure the benefits of allowing so many members of the community to contribute with our desire to produce academic standard research. Participants sometimes found themselves challenged by the project.

Project planning has to be strong but flexible enough to ensure continuity and meet the challenges of changing circumstances. Project administration should not make things too complex so that you lose sight of what is trying to be achieved.

It worked well setting up sub groups with team leaders who were part of the management team. Team leaders took responsibilities for developing strategies in their specific areas.

Time Management: not to underestimate the time needed to complete the project, constant communication and liaising with groups and individuals, representatives of organisations, participants and the press, financial budgeting and book keeping, writing presentations, exhibition interpretative boards, labels and catalogues. The project also went on a lot longer than we planned. Although we achieved our outcomes by the end of 2015, writing the printed catalogue and the evaluation report meant that we could not finally draw a line under the project until end of March 2016.

Our website was managed solely by the Project Co-ordinator and we realised that we had underestimated the time needed to add research to the website. Some volunteers had to wait until they could see their work, which was often frustrating for them. The lesson we learnt here is to allocate more than one person to manage additions to the website, although later we did allow access to a volunteer to enable her to proof read the research already published to the site.

Shortfalls in our projected budget meant we had to be creative about delivering other aspects of the project. For example, we had underestimated the cost of promotional literature and exhibition print costs and so, in order not to compromise the professionalism of the exhibition, we had to cut costs elsewhere: we produced education pack inserts and DVD’s as required, as the numbers required on the original budget were optimistic.

The cost of volunteer refreshments and stationery should not be underestimated. However, we were satisfied that we delivered all our outcomes, and more, given the budget we were able to work with.

Celebrating the success of the project is important and the value should not be underestimated.

Evaluation should commence as soon as possible collecting project outputs, outcomes and impact from the outset.

There is no reason why we should not build on the success of the project with something even more ambitious.

Overall we felt that the project had been very much a success and the feedback we received from all who took part confirmed us in this view.
We would like to thank our volunteers whose passion and enthusiasm have made this project a success. We would also like to thank our funders, Heritage Lottery Fund, who made the project possible and the following partners and organisations who provided volunteers, resources, support and advice.

- Fylde Decorative and Fine Arts Society
- National Association of Decorative and Fine Arts Societies
- Friends of the Lytham St Annes Art Collection
- Lancashire County Council Museum Service, Conservation Studios
- Fylde Borough Council
- St Annes Town Hall Management

Groups involved
Heritage Lottery Fund

Believes that heritage provides the roots of our identities and enriches the quality of our lives. Inspires pride in communities and is at the heart of today’s tourism industry, bringing investment into local economies of nearly £50 billion every year and supporting over a million jobs. They believe heritage should be protected for the future, and everyone should have the chance to explore and look after it. Grants are given to projects that contribute significantly to the UK’s commitment to help make Britain the world’s most creative and exciting place to live, visit and do business.

- Largest dedicated funder of heritage in the UK
- Leading advocate for the value of heritage
- £6.8 billion awarded to over 39,000 projects since 1994
- £430 million to invest this year
- Offices across the UK
- Grants from £3,000

We have worked with superb consultants, local businesses and professionals, too many to name individually. This report was produced by Jacqueline Arundel, Fylde DFAS, Tagging the Treasurers project manager

Fylde DFAS

http://fyldedfas.org.uk/
Fylde DFAS is a member society of NADFAS – The National Association of Decorative & Fine Arts Societies, an arts-based educational charity founded in 1968; all member societies subscribe to the aims and objects of the National Association: the advancement of arts education and appreciation and the preservation of our artistic heritage.

These are some of the things Fylde DFAS do to promote the arts at local level on the Fylde:
- Organise 10 lectures a year delivered by national and international experts.
- Provide Special Interest Days where members have the opportunity to learn in more depth about specific aspects of fine and decorative arts.
- Arrange arts-related visits and tours – both in the UK and overseas.
- Offer volunteering activities, such as Church Recording, Heritage Volunteering and opportunities to become involved in the running and administration of the society.
- Support Young Arts. We launched our first major Young Arts project with local primary schools and funded prizes for individuals and workshops at the Lowry Gallery for the winning school. We have supported local young artists with small grants and given them an opportunity to showcase their work.
- Network with other Arts Associations and keep members up-to-date about local arts events and exhibitions.
- Provide opportunities to showcase the artistic work of our members.
- Organise social events and facilitate a warm and friendly environment for all our members.

Ensure that we are part of the fabric of the Fylde community and a positive force for the wider benefit of arts at local level. We do this by networking, supporting the local voluntary and community sector, and involving ourselves in worthwhile community activities related to our aims and ethos. Fylde DFAS says that without the good working relationships we have built with all these groups, we could not have put such an ambitious bid together or feel confident of a successful outcome.

“The Friends of the Lytham St Annes Art Collection
www.friendsofthelythamstannesartcollection.org/

The project was designed to work primarily in partnership with the Friends of the LSAAC, as we shared many of the same objectives. The Friends are a not-for-profit organisation set up in the 1980’s by the granddaughter of Alderman J H Dawson. The name Dawson is synonymous with the LSAAC. He was an art lover and collector and was the largest contributor to the Collection from the early thirties until his death in 1963; he also actively encouraged others to donate. Margaret Race has campaigned for many years to bring the Collection to the attention of the public and thanks to her tireless work on this project there is now a more enlightened attitude and interest has been re-awakened. Fylde Council does now care about the Collection, they fund ongoing conservation work and use curatorial advice from Lancashire County Museum Service.

“I have been astounded at the success of the Tagging the Treasures Project created by Fylde DFAS. I heartily congratulate everyone who is, or has been, part of it. I created the Friends to raise awareness of the Collection and to raise funds for its conservation. The TTT Project has meant that awareness has increased exponentially and I believe a new army of people has emerged who value this, our heritage, and want to make it available. The Friends will continue to work for the Collection and support any efforts to further its promotion and maintenance.
Margaret Race – Chair of the Friends

“We all share a common aim of wanting to ensure that the art works can be seen, enjoyed and understood by the people to whom they were given, and of course by putting them online we can share them with a much wider audience beyond that.” Marie Riley, Fylde DFAS
What we did with the grant: works and activities

What did we set out to achieve?

The aims of the project were:
To produce an online and printed catalogue, thus making images and information about the Collection fully accessible for the first time.
To inform and create awareness of the Collection and its importance to local culture and heritage by involving sufficient volunteers from a diverse range of backgrounds, in a variety of roles to complete the project.
Volunteers that would learn:
- how to research all artworks in the Collection in order to create an online and a printed catalogue
- aspects of museum curatorial skills in order to promote care for the Collection and present exhibitions
- how to create presentations and videos

How did we achieve our aims?

There is a need for community participation, access and learning, and training in heritage skills. To this end, volunteers were recruited from our diverse community and were given the opportunity to receive training opportunities in research skills, curatorial skills, collection care, and presenting exhibitions. These volunteers in turn would educate the public about conservation and protection of the Collection for future generations.
Over the course of the project we have engaged 150 volunteers
Over 80 undertook research
Over 120 invigilated at exhibitions
Over 50 engaged in other activities

Project Visibility: promote and publicise

Every opportunity that presented itself was used to promote and publicise the project and recruit volunteers.
Project visibility was needed to recruit volunteers and raise public awareness, we did this by:

- Word of Mouth/Networking: volunteers spoke to everyone willing to listen; we also used existing networks within Fylde DFAS and other societies.
- Identifying Partners – such as the Friends, who already had a pool of invigilators and members willing to take up key roles.
- Publicity through groups like the Lancashire and Cumbria Art Fund.
- Promotional articles were placed in DFAS newsletter, issued biannually, plus that of other societies.
An article will also appear in the March 2016 issue
• **Promotional Literature:** Posters were displayed in libraries, galleries and supermarkets and flyers were distributed at events, talks and lectures.
• **Information Display Boards** and portable banner: Throughout, taken to numerous locations, community events, open days and roadshows. Our display boards were updated and tailored for each event. Learning packs were produced, folders with changing inserts which were also displayed at events and exhibitions. These were used to explain relevant items of interest in greater detail than could be shown on the panels or display boards. Covering subjects such as conservation issues, further details on artists etc. Often at these events, volunteers from Fylde DFAS and The Friends would both promote themselves and this worked well for the project.

• **Local Press**: continuous press campaign by our dedicated volunteer. The local press have been very supportive of the project and we have had regular articles published.

Press Release 20 February 2014 – “Treasure Taggers start art collection compilation”
- Local Radio

- Social Media
- Events
- Presentations & Talks: to community groups and societies
- Professional Lectures: free events open to the public: The origins of the Lytham St Annes Art Collection and Mud, Manure & the Silk Road by Heather Davis and Substance and Shadow: Victorian Art and Society by Michael Howard

- Exhibitions: we presented three exhibitions, with each our knowledge and skills increased
- Website: user-friendly, dedicated website www.lythamstannesartcollection.org/
Tagging the treasures Website

Creation and all additions to the site were managed by our IT manager. It was realised early on that the website had to be dual purpose, it needed to be a tool for volunteer researchers, as well as providing a comprehensive online catalogue of the Collection, with pages providing updates and information to the public, historians, researchers, schools and educational bodies. We also found our dedicated email system invaluable.

Researchers sent completed work to the Project Manager to check, log on database and forward for inclusion. Later, a volunteer researcher was given access to proof read and amend research. During the project we started sending an ‘Art of the Week’ to all Taggers for checking and additions to the research, but this created so much extra work it was stopped after a short while.

One of the first pages was for the Taggers, giving them access to templates, help sheets and a calendar of events, training, workshops, and coffee mornings etc. A later addition was a help sheet on referencing and the offer of one to one tutorials. Initially, this was not seen as important since the project was envisaged as a community rather than an educational resource, but as we progressed we noticed that researchers were stating personal opinions rather than facts and it was felt that we needed to introduce formal referencing to make our research verifiable.

Researchers were encouraged to make short videos which were placed on the Taggers page to encourage and inform other researchers. They were also encouraged to make short videos of living donors which could be added to the research page. We know that these were being watched as the public were contacting us. One particular video was about the artist, Hector Caffieri (1847-1932) and we were contacted by a descendant who told us that we were pronouncing the surname incorrectly!

A news page with regular articles enabled volunteers and members of the public to follow our progress. The home page listed artworks as they were researched, linking them to relevant research pages. Text was kept to small paragraphs with Read more links. In addition, we created pages with A-Z lists of artists as well as donors.

A typical Research Page showing format and referencing:
Monthly, we now have an average of 1,620 hits on our website; it is still attracting new users. Using Google Analytics, we can see that in one recent month, between 27 Dec 2015 – 26 Jan 2016, we had 1082 users of which 757 were new users.

Links to Website
Some surprises and interesting data showing that a local blogger and lifestyle site has more links to TTT than the Fylde Council (custodians of the Collection).
Other art sites/dealers are linking to TTT for the biography of an artist.

Pinterest shows links to TTT on pin boards such as ‘Scottishness’ and ‘dogs’ Our artist, Richard Ansdell, was an excellent painter of dogs and lots of people collect pictures of dogs.
Keyword Searches

Top search ‘Arthur Wasse’ – not a well-known artist but the ‘dealers’ on eBay have linked to our site so probably the reason why he is top.

Other artist searches could be random but some deeper analysis could link the position of the artist on the Google search page; for example George Chambers is second top search and is 6th on the page when entered into the Google search (Arthur Wasse is 3rd)

The TTT site gives a comprehensive biography of the artist, which many sites do not – Wikipedia have the main artists and they appear first in ranking. In time, and with some effort, the TTT volunteers aim to contribute to Wikipedia and more ‘academic’ online encyclopaedias to target art historians, researchers and students, so that they might interact with TTT and provide further information about the artworks.

Pages

‘Popular page’ data shows (not surprisingly) ‘Oil Paintings’ as top. Data could be confused by access from our volunteers and editors, but second most popular is a ‘Design a Flag’ page, which was a competition that we ran during the Art of Giving exhibition. The Design-a-Flag template and idea could be popular with teachers and school children searching for resources?

Arthur Wasse pops up again amongst other paintings with seemingly no significant pattern, except possibly ‘Harvest Time’ – it is the season. Could it be that ‘Boys Playing’ by John Morgan always seems to be a popular search because it is a cute painting, or is there a more sinister reason with nefarious types searching for boys playing?

A techie could probably analyse the data and come up with profound insights but as the website becomes more of a resource rather than a work in progress, I think the data will provide useful and inform how we place links and use keywords. Also the data will show peaks and troughs when there is an exhibition and social media is used – my advice is to include a picture of a dog and/or a dog playing with children!

At the end of the project ownership of the website will transfer to The Friends of the LSAAC. We very much see Tagging the Treasures as phase 1 of researching the Collection, as we all know research is a continuous process, it does not end. It is hoped that future projects will allow time and resources enabling the transfer of our research to other sites such Wiki or Oxford Art Online (Grove Art), or even the British Library, thus increasing the profile of our Collection. This would also allow historians and other academics to readily find the research and perhaps contribute further information.

Social Media

We have found social media to be a slicker way of communicating. As a number of our researchers were from an older generation, many did not use Twitter and only a few used Facebook. In hindsight we could have done a workshop on using social media and not assumed that it was a tool used by all. However, they were useful tools to reach the public and raise awareness of the Collection and events. Now our research is more complete we could easily increase our following by tweeting on more relevant # such as Heritage Open Day, Exhibitions and Museums.

130 friends

494 followers
Tweeting has proved to be very effective, this snapshot of Sept shows peaks of extra traffic as a direct result of Tweeting - after a tweet on 22 Sept you can see that the average page views doubled.
Research

One large drawback was that we did not have access to the artworks, as they are mostly in storage or hung in the Town Hall. Fortunately, in 2011, the Public Catalogue Foundation had photographed our oil paintings so we were able to make A4 laminated images for researchers and make a start; we could also view them on screen at the BBC Your Paintings website. We also had copies of Stephen Sartin’s 2001 Collection catalogue which, although useful, did not include images. Watercolours and other artworks were photographed at a later date.

Town Hall Basement – Collection Storage area

Unfortunately, many artefacts that are mentioned in the Council Minutes can no longer be found in the Collection. Add to this some generous lending practices in the mid-twentieth century, and lack of suitable storage space, and you begin to get a picture of the challenge that researching this Collection presented.

‘Tagger’ (volunteer researcher) at the library

Researchers became passionate about the project and referred to themselves as Taggers. A web page of useful websites for research was created and Taggers eagerly shared finds with each other when they came across them.

Art books were purchased on relevant subjects; Taggers requested books as they identified useful additions for our research, all were made available and passed around the group. Some researchers purchased passes to census records and ancestry sites but some were available for free at the library.
Careful co-ordination of research was needed; our goal was to research and catalogue the Collection and it needed to be easily accessed and disseminated to the public.

Volunteers were introduced to a research template for them to utilise and structure their research. They were also advised on how to embark on their initial research and invited to attend training and workshops.

Workshops were offered to train Taggers on how to use library and record office sources.

A timetable was created and prioritised to fit in with planned exhibitions and events. Artworks were allocated to volunteers. Some chose to research a complete work, the artist, the painting and the donor, but others chose to research just one area.

Volunteers working at home came together at monthly coffee mornings to share information and were encouraged to give presentations on their research. We shared useful resources, books and website sources, discussed problems encountered and sought advice from each other on how to proceed.

Volunteers were given a clear understanding of the project aims and objectives and how they could contribute, providing them an opportunity to help shape the project by volunteering for various roles.

As research was completed it was collated, verified and logged on a database before sending to the web master to publish on the website.

Press Release: one of our Taggers knew the house she lived in was designed by architect, Albert Winstanley (1876-1943), but she was astonished to discover that he had donated to the Art Collection.

Another discovered that she was distantly related to one of our artists, Clarence Henry Roe (1850-1909).
23 March 2015 Art Detectives @ St Annes Library- 10 attendees
A group of volunteers met to trawl through the volumes of Council Minutes in an effort to identify donors and items belonging to the Lytham St Annes Art Collection. Press Release.

Ivory Research

Volunteers Kunie and Philip with Conservation Manager, Heather, inspecting the Ivories

There has been little known about the ivory collection and the TTT Project is very grateful to Kunie Couch and Philip Bailey for their dedication and extensive research, which has revealed interesting and important information about the origins of the ivories and the condition they are in. Because of the delicate nature of the ivory pieces, and the restricted access to their storage location, researchers had to seek permission to view and handle the artworks. The larger pieces were transported to the Lancashire Museum Service Conservation Studios in Preston, where they could be studied more closely using the special equipment and lighting available.

The close examinations and information gained from professional sources in the UK and Japan have revealed that the previous cataloguing of the ivory collection had been generalised and, at times, was inaccurate.
Students – Young Researchers  
Mexico Lifeboat Disaster Lithograph

Our Lady Star of the Sea RC Primary School, Kenilworth Road, St Annes on Sea, Lancashire FY8 1LB, Year 2 class (30 children, mixed ability, aged 6 and 7 years)

The Lytham St Annes Art Collection has in its possession a 19th century lithograph (of unknown origin). The children studied this local disaster as part of their history curriculum.

The project sessions were held in the Summer Term and formed part of the school curriculum; a broader look into ‘The Victorians’.

Tagging the Treasures project offered the following

1. Start-up meeting with the class teacher, Miss Brisco, to explain the project and offer resources to support the class research.

2. Meeting with a relative of one of the main protagonists in the lifeboat disaster (the great great granddaughter of Coxswain Clarkson, who is illustrated in the lithograph).

3. A local artist to work with the children to explain lithography and do some simple print making with the children.

4. Background info - images, newspaper cuttings etc. – on loan from the Lytham St Annes Civic Society.

The project provided the teacher with a pack of information and A4 laminates of the constituent parts of the lithograph (tiles), plus A2 size prints of the lithograph (broken down into the 5 constituent parts), images of the St Annes lifeboat crew of 1886 (provided by Lytham St Annes Civic Society) and 2 laminated images of the coxswain of the Lytham boat, a painting which has gone missing from the Collection.

After the initial talk to the children, the teacher requested that the image be deconstructed into its constituent parts to enable the class to describe each part of the disaster in detail, using information that they were learning in the broader project.

Claire Romer, who works with the RNLI, gave the pupils a talk on the disaster at the RNLI Lifeboat Museum and led a history walk around Lytham St Annes to see the prominent sites memorialising the disaster.

Christine Barrow, the great great grand-daughter of Coxswain Clarkson, gave a talk to the children at their school and showed them her family memorabilia.

The teacher divided the class into groups and each was given one of the laminates. The children worked with partners to describe what they could see in their laminate, using information that they had learnt during their visit to the lifeboat museum and descriptive words. Each group then came together to put the whole story together.

Although time constraints meant that the teacher was not able to make use of the artist, the children were given access to the original lithograph at the Fylde Gallery and were pointed to the exhibition, *The Art of Giving*, on the school website. Several of the children made a visit with their parents to see the lithograph and were also able to see other paintings from the Collection.

Two jigsaws of the Mexico Disaster lithograph and Clarkson portrait were provided to help the children focus on the actual elements of the images.
One of the pupils, Stanley, was interviewed at the exhibition about his research. From memory he was able to tell us the name of the shipwreck, all three lifeboats, and where they set off from. He explained that the Lytham Lifeboat, the Charles Biggs, was the only lifeboat that survived the storm, rescuing twelve of the crew from the Mexico by tying themselves to the post with rope. He described what was going on in the picture and could point out and name the lifeboats depicted, as well as other elements. Stanley’s group researched the bottom right hand corner of the image. He was able to explain that the two men depicted were the only two survivors from the Southport boat, the Eliza Fearnley.

When asked, Stanley said he liked researching the picture.
Both Stanley’s parents researched other works from the Collection and felt that Stanley had gained an insight into why there is a need for gaining good research skills. They were delighted that he had been given this opportunity to be involved in the project and gain an understanding of how local heritage and the past connects to the present day.

The tutor was delighted at how well the project fitted into the students’ curriculum and that the children thoroughly enjoyed participating.

Video of interview available

Volunteer Training

For complete list of training and dates see Appendix 1

A whole series of training courses, research events and tools were made available to volunteers. We gained new skills and an understanding and appreciation of conservation and the work of the Museum Service. This knowledge and enthusiasm was passed on to the public at events and used to curate exhibitions. We learnt research skills at workshops and offered one to one training on How to reference sources and a handout was also made available from the website.

Introduction to Research: Library Sources
Several classes, led by Community Heritage Manager, Andrew Walmsley, were held at St Annes Library
53 volunteers attended these courses in total.
1. 04 September 2013, 19 attendees
2. 11 September 2013, 12 attendees
3. 26 November 2013, 12 attendees
4. 26 April 2014, 10 attendees
Press Release: 8 May 2014

“It’s a fascinating and exciting project and I am delighted to be associated with it.”
Andrew Walmsley Fylde Heritage Manager
30 October 2013: Introduction to Research: Record Office Sources - 16 attendees
Visit to Lancashire Record Office, Preston; workshop led by Archivist, Neil Sayer, on research skills and how to access their research resources, 16 attendees

19 November 2013: Media Training led by DigiEnable - 12 volunteer attendees (maximum allowed) Held at Fylde Town Hall. Volunteers learnt filming techniques using digital cameras and mobile phones and how to edit them on Windows Media. These skills enabled the production of a DVD about the project and videos of interviews with living donors, such as Dr Michael Haslet, who has donated several artworks including two watercolours by W H Gleave and an oil by J D Morris. Angela Brown also spoke about her research on Hector Caffieri and his painting, Portrait of a Lady. The videos were then put on our web site and our DVD’s were produced as required.

22 January 2014: Introduction to Collection Care - 22 volunteer attendees
Full day workshop session at Lancashire Conservation Studios, Preston. Volunteers were taught routine handling skills. Also an understanding of the conditions under which artworks should be kept and why, and how to use basic equipment to measure light levels and humidity. This is the only place in the country
where volunteers can be taught these basic skills. Prior to the workshop volunteers were asked if they had any knowledge of:

Volunteers learning how to use basic equipment for Collection care
6 March 2014: Displaying Fine Art Workshop – 45 attendees with 25 attending the workshop
Visit to the Walker Art Gallery in Liverpool; workshop session by Curator, Ann Bukantas, and a guided tour
by Julian Treuherz; we saw further works and learnt about the significance of artists whose work features
in our Collection; gaining an understanding and appreciation of the value and context of our Collection.

Walker Art Gallery Tour

14 July 2014: Curating skills and writing interpretive labels for exhibitions - 20 attendees
Full day workshop led by Lancashire Conservation Manager, Heather Davis, at LCCMS
Conservation Studios, Preston. We gained practical skills to produce family-friendly labels and
interpretation panels for exhibitions, plus tour of exhibition, By the Seaside, in the Harris Museum.

By the Seaside Exhibition, Harris Museum

19 February 2015 - Fund Raising and Sponsorship in the Art Sector
North West Development Network Seminar at Tate, Liverpool. Attended by project manager and co-
ordinator – at this seminar we had the opportunity to discuss current issues and difficulties surrounding fundraising.
6 June 2015 – 12 attendees
Wiki Training Event at Lytham Library - delivered by Dan Haigh and Mark MacDonald from NW Wiki Media Team

Events

For a complete list of events and dates see Appendix 1

Talks and Presentations – Total Reach over 2000

For a complete list of talks and presentations see Appendix 3

We have presented talks to over 2000 local people to raise awareness and recruit volunteers.

- Art on Prescription Group
- Lytham Family History & Heraldry Group
- St Annes Family History & Heraldry Group
- Public Meeting at Fylde Council Town Hall
- Fylde Soroptimists
- Blackpool, Wyre and Fylde Motor Neurone Society
- Lytham Arts Festival
- Fylde Gallery
- Volunteer presentation about the ivories at Fylde Council Town Hall
- Great Eccleston History Society
- Guided tour of Artworks in Town Hall to Preston U3A
- Lytham St Annes U3A, Lytham St Annes U3A Art Lovers
- Fylde Women’s Institute
- St Annes Women’s Institute
- Lytham St Annes Classical Art Society
- Engaging Research Seminar, NIRP, Manchester Art Gallery
- Chartered Institute for Libraries and Information Professional, Lancashire Archives, Preston
- Ladies Guild United Reformed Church
- Ansdell Women’s Institute
03 & 11 July 2013 Presentation to Art on Prescription Group
Arts on Prescription offer creative activities in a supportive group environment to promote positive mental health and well-being. Arts on Prescription, sometimes known as Arts on Referral, started in Stockport, and was successful in securing Primary Care Trust funding. Health or social care practitioners refer people to a service or a source of support. Arts on Prescription schemes provide arts and creative activities for participants, usually for people experiencing mental health problems and social isolation. The purpose of such schemes is to help people in their recovery through creativity and increasing social engagement. There is a body of evidence that supports the notion that active involvement in creative activities can provide a wide range of benefits, including the promotion of well-being, quality of life and health, increased levels of empowerment, positive impacts on mental health and social inclusion for people with mental health difficulties.

Presentations to U3A Lytham Arts Group
05 November 2013
13 February 2015 - 150 attendees
The University of the Third Age (U3A) movement is a unique organisation which provides life-enhancing and life-changing opportunities. Retired and semi-retired people come together and learn together, not for qualifications but for its own reward: the sheer joy of discovery! Members share their skills and life experiences: the learners teach and the teachers learn, and there is no distinction between them. The U3A movement is supported by its national organisation, the Third Age Trust. http://www.u3a.org.uk/

16 & 23 July 2013 Presentation to Lancashire Family History & Heraldry Society
Formed in 1973 as the Rossendale Society for Genealogy and Heraldry (Lancashire), the Society now has thirteen branches in Lancashire, together with one in London, where members meet regularly. The society also has a worldwide community of family historians with roots in Lancashire. Member of the Fylde History Network. http://www.lfhhs.org/

- To advance the study of genealogy, heraldry, and family history
- To find, publish, and make accessible relevant documents and records
- To promote the preservation of these documents and records, especially by transcribing original sources
- To collaborate with organisations and bodies who have custody of records
- To operate an information service and build up a library
07 Jan 2014 Presentation to Fylde Soroptimists (est. 1937)
Part of the global Soroptimist International women’s organisation, whose goal is to make the world a better place for women and children. Each club achieves this through awareness, advocacy and action within 5 different project areas that include learning opportunities, environmental sustainability, economic empowerment, food security, healthcare and violence and conflict resolution. http://sigbi.org/the-fylde/

11 June 2014 Presentation to Blackpool, Wyre and Fylde Motor Neurone Society
The Motor Neurone Disease Association is the only national charity in England, Wales and Northern Ireland focused on MND care, research and campaigning. Dedicated to improving the lives of people affected by MND, now and in the future. www.mndassociation.org/getting-support/local-support/branches/north-west/wirral-group/

21 June 2014 Presentation at the Assembly Rooms as part of the Lytham arts festival
An annual arts festival funded by Lytham Business Partnership - An exciting synergy between businesses and art; a free festival dedicated to showcasing Visual and Performing Arts in Lytham. www.lythamartsfestival.org/

17 Nov 2014 Presentation to Great Eccleston History Society
Member of the Fylde History Network, set up by Peter & Maureen Shakeshaft and Christine Storey in 2010 to pull together research done across the Fylde by local historians and societies. Peter has written four books, two of which, The History of Freckleton and St Anne’s on the Sea – a History, have been published by Carnegie Publishing. He has also published The History of Holy Trinity Freckleton, and The History of St Paul’s Warton. Christine has written A Guide & History of Poulton, published by Tempus, a book of photographs of Poulton, published by Landy Publishing (Bob Dobson) and Poulton-le-Fylde Through Time, published by Amberley. www.fyldehistorynetwork.co.uk/

10 April 2015 Presentation to St Annes Women’s Institute (est. 1990) – 100 attendees
01 March 2015 Presentation to Ansdell Women’s Institute www.stannesonseawi.co.uk/

12 June 2015 Presentation to Lytham St Annes Classical Art Society (est. 2014) – 60 attendees
Member society of The Classical Association - founded 1903, to promote the development and maintain the well-being of Classical studies. Our presentation formed part of their AGM meeting to recruit researchers for the statues and bronzes in the Collection www.classicalassociation.org/

A French green-patinated bronze figure of Venus, cast after a model by Christophe-Gabriel Allegrain (1710 -1795)
NIRP, National Inventory Research Project, brings together academic expertise and specialist collections throughout the UK. Their current project ‘NIRP in the North’ is based at the University of Glasgow and is funded by the Kress Foundation, the John Ellerman Foundation and the Pilgrim Trust.

The Engaging Research seminar was also supported by Manchester Art Gallery and Museums Development North West. Andrew Greg, Director of the National Inventory Research Project (NIRP) at the University of Glasgow and a long-serving regional museum curator contacted us by email. He was organising a number of seminars across the North of England in connection with its current ‘NIRP in the North’ project. Andrew had heard about our project and on checking our website thought our project was an excellent working model and a fresh approach for effectively engaging volunteer researchers. He offered the Tagging the Treasures project an opportunity slot at the seminar for regional museum professionals, to be held on 2 July, to present and discuss the project, how we went about recruiting and training volunteers to research the Collection and curate our exhibitions. He was interested to hear how the museum community had responded to us. The Engaging Research seminar was to explore contrasting ways of researching collections and the very different approaches to bringing fresh expertise to bear on museum art collections:

- NIRP’s current researchers for ‘NIRP in the North’, Joseph Sharples, based at the Walker Art Gallery and Marion Richards, based at Manchester Art Gallery, explained their methodology and outcomes.
- Andrew Greg discussed two online public engagement projects: Your Paintings Tagger and Art Detective. Andrew has worked with the Public Catalogue Foundation, helping design and implement ‘Tagger’ and ‘Art Detective’. He explained the need, methodology and outcomes of these pioneering and award-winning projects; ‘Tagger’ is creating search terms for the Your Paintings database of all 210,000 paintings in public ownership in the UK; ‘Art Detective’ engages the general public, as well as art historians and other experts, in helping identify the artists and subjects of mystery paintings in UK public collections.
Tagging the Treasures discussed their HLF-funded project and how members of Fylde DFAS, the Friends of Lytham St Annes Art Collection and other volunteers were researching and cataloguing the town’s Art Collection.

Ruth Shrigley, until recently Principal Manager: Collections Access at Manchester Art Gallery, gave us a tour of new displays in the gallery and highlighted the role played in new research and displays by a National Gallery Curatorial Trainee, supported by the Art Fund.

"The thought of presenting a talk to a room full of museum professionals was quite daunting, but we were warmly received and soon felt at ease. They were genuinely interested in how we had gone about researching our town collection."

Jacqueline Arundel, Fylde DFAS, TTT Project Manager

"An interesting day to share the partnership between professional and amateur researchers working for the common good of the nation’s art collection. The co-operation between the Tagging the Treasures Team, Lancashire County Council and Fylde Borough Council was the beacon of the day."

Vourneen Darbyshire – Chair Fylde DFAS

"Jacqueline quietly announced recently that as Project Manager of the TTT she had been asked to give a presentation at the Manchester City Art Gallery and would I and others like to go along with her and contribute on the day. It was only later that I realised what an accolade it was. The professionals, the Curators from the Art Galleries in Manchester, Glasgow and Liverpool, all gathered together at a daylong Seminar to listen to us, the representatives of the TTT Project, telling them how we had managed to research our Art Collection and put on Exhibitions so successfully with volunteers. They all spoke, giving their similar experiences of dealing with their Collections. The Friends of the LSA Art Collection have from the outset of the Project been in partnership with Fylde DFAS and we are proud of what has been achieved. For it to be recognised in such a meaningful way by the experts in the Art World is very rewarding."

Margaret Race, Chairman the Friends of the LSA Art Collection

Presentation to Engaging Research Seminar, Manchester Art Gallery
05 October 2015
Presentation to NWNADFAS – 65 attendees
Our area society, North West Area Meeting - presentation by Jacqueline Arundel.

We were asked to give this presentation to help encourage Chairs of other regions to take on heritage projects such as Tagging the Treasures.

12 October 2015 Presentation – 30 attendees
Chartered Institute for Libraries and Information Professional, (NWCILIP) Lancashire Archives, Preston – presentation by Jacqueline Arundel and IT Manager Richard Marshall

Theme of seminar: Local History Online Digital content and social media for local history at Lancashire Archives Bow Lane Preston.

01 March 2016 Presentation – 42 attendees
Ladies Guild United Reformed Church, Lytham St Annes

13 June 2016 (booked in 2015) Presentation
Ansdell and Fairhaven Women’s Institute at St Joseph’s Church

Coffee Mornings/Surgeries
Volunteers working at home came together at monthly coffee mornings to share useful resources and discuss problems encountered. They were given a clear understanding of the project’s aims and objectives, how they could contribute and gave them an opportunity to help shape the project by volunteering for various roles.

“I found the coffee mornings informative; to get an understanding of what it’s all about and what’s on at the moment.” questionnaire
Heritage Open Days at Fylde Council Town Hall

Working in partnership with Friends of the LSA Art Collection, LSA Civic Society and Town Hall staff to welcome Heritage Open Day visitors. The TTT volunteers were given the opportunity to facilitate and guide visitors around works of art that are not normally accessible to the public, thus utilising their growing expertise in informing and inspiring the community.

**14 September 2013:** over 200 visitors

Information boards from 'Tagging the Treasures' were on view, including a detailed-researched catalogue of the Collection in the Town Hall. Also examples of Conservation work which has recently been undertaken. Cards relating to the Collection were on sale and the popular LSACS Postcard Archive was available for viewing. The Civic Society exhibited historic photographs of the town and early development of the Promenade Gardens.

![Press Release – after Heritage Open Day – 2013](image)
Heritage Open Days at Fylde Council Town Hall – over 240 visitors

13 September 2014: Researchers acted as tour guides and we produced a booklet containing further research about the artwork on display. Researcher, Kunie Couch greeted visitors wearing her kimono and gave timed talks on her research findings about the ivories in the Art Collection. Blog put on TTT site. Over 240 people visited the Town Hall and there were many appreciative comments.

Richard Ansdell’s great great grand-daughter was invited to the Town Hall to offer details about her ancestor. Sarah is the foremost world expert on his paintings and has been tagging our works by him.

8/9 September 2015: over 200 visitors

The Town Hall looked great, best yet: outstanding work by the Taggers - newly printed catalogues relating to the Town Collection items on show; brilliant guidance from Taggers: Viv Hobday, Marjorie Gregson and Sue Cannon. Also our ivory expert Kunie Couch was on hand to provide information on the many ivories housed in the Town Hall.
Free Lectures

Provided further opportunities to display and publicise the project. Open to the public, these popular free lectures generated further enthusiasm and support.

9 April 2014: The origins of the Lytham St Annes Art Collection – 45 attendees

Lecture at the Fylde Gallery, Lytham by Heather Davis

14 April 2014: Substance and Shadow: Victorian Art and Society - 140 attendees

Evening Lecture at Lowther Pavilion by Michael Howard, Manchester Metropolitan University
Helping to put the Victorian Art Works in the Collection into a wider context.

25 September 2014: Mud, Manure & the Silk Road – 60 attendees

Evening Lecture at Lytham Assembly Rooms by Lancashire Conservation Manager, Heather Davis.

An illustrated talk on the History of Pigment used in paintings. Article put on the TTT website.
Exhibitions

All our exhibitions were presented at the Fylde Gallery, Booths food, wine and grocery store, Lytham.

“Lovely exhibition in a beautiful setting.” visitor book

“Art to the people shopping in Booths. A really lovely idea for a local gallery.” visitor book

All exhibitions were invigilated by volunteers working on a timetabled rota system. We had a pool of 120 volunteers prepared to invigilate. This added to security in the gallery and a footfall count. Handouts were issued about the exhibits so that invigilators could interact with visitors.

A Visitors Book was provided to collect comments and demographic information.

Images of Summer Exhibition:
29 August to 09 October 2013 (approx. 6 weeks) – Footfall 1000

Featured works from the Lytham St Annes Art Collection and works on loan from the Grundy Art Museum, Blackpool and the Blackburn Art Museum. Art as a celebration of summer, showing how artists have captured the warmth and the light in various techniques.

The Images of Summer exhibition featured an interactive installation where viewers were invited to become the subject of a painting and strike a pose inside a frame.

Lytham Library Young Art Group visited Images of Summer exhibition.
You’ve Been Framed Interactive element

“Lovely pictures, pleased to have the opportunity of seeing them on display.” visitor book

“Great Collection, a real gem!” visitor book

“Very interesting, presented excellently – Super!” visitor book

“Nice to see the paintings on display.” visitor book

**Tagging the Treasures – The Story so Far: 8 April to 24 April 2014**

An opportunity to see a selection of artworks from the Lytham St Annes Art Collection and the research associated with some of them.

Press Release: 10 April 2014
The Art of Travel: 4 September to 31 October 2014 – Target footfall: 1,500 - actual 1574

Theme: Embark on a fantastic journey through Europe and beyond and view fine artworks spanning four centuries. Marvel at beautiful paintings and be amazed by the unique collection of intricate carvings from Japan, China and India. The World in a gallery!

Footfall: During the course of the exhibition, (approx 9 weeks) there were 1574 visitors
03 September 2014: The Art of Travel Preview Event

Opened by the Mayor, Kevin Eastham - speakers Heather Davies and Marie Riley

Left to right: K Eastham, C Armstrong, M Race, K Eastham

This exhibition highlights the diversity of the Lytham St Annes Art Collection. These art works were given to the collection by local people but their origins and influences are international.

The Grand Tour
Popular from the seventeenth until the nineteenth century this was a trip initially undertaken by wealthy young men to complete their education.

They would travel to continental cities to experience European art and culture. Before the invention of photography, rich patrons would sometimes take artists with them to paint a record of their visit.

Art works bought back from the tour would make home-grown artists aware of new trends. This encouraged British art to open up to the wider world.

Travel and Transport in the Nineteenth Century
The introduction of steam ships and railways made foreign travel more accessible. A wider range of people began to visit European galleries.

Women began to undertake the tour; although usually with a chaperone. A single woman might travel with a spinster aunt, or a newly-married woman with her husband on a honeymoon trip.

British artists often were abroad to study. Art colonies in Britain took influence from French and Dutch painting, particularly in embracing painting out of doors, known as ‘en plein air’. The Newlyn School in Cornwall and the Glasgow School in Scotland were notable examples.

Improved transport had implications for world-wide trade in art and artefacts. You can see some examples displayed in the cabinets in the gallery.

Immigration
Widespread immigration in the nineteenth century meant that many of our artists were British-born but of European descent. They often maintained links with their homeland and were influenced by artists there.

The Early Twentieth Century
Several founding members of the Lytham St Annes Arts Society painted watercolours on holidays and tours abroad. This tradition continues today.
29 October 2014: The Art of Travel Japanese Day

Our Japanese researcher delivered separate sessions to adults and children about the Japanese ivories in the Collection. The children were able to try on kimonos and Japanese footwear and learn about Japanese culture and what the ivory figures represent. Jigsaws of the ivories were provided as a children’s activity.

Kunie Couch talks about the ivories

Press Releases 17 & 20 November 2014 – Researcher gives talk to Trailblaze, group of 6-12 year olds from St Annes Library. In conjunction with the exhibition the children were reading books about Japanese culture.
Analysis of visitor book: 123 were from the FY8 area; if we make the assumption that visitors who made an entry in the book are a snapshot of total visitors, we could say that approximately 50% were local and 50% from further afield.

**Competition:** *win a framed vintage travel poster* 91 visitors entered, just 6% of the total visitors, which is a low uptake. Solution: needs promoting in more libraries, shops and local papers for it to bring significant numbers to the gallery.

Press Release 27 November 2014– Competition Winners presented with prizes at Town Hall

“*Another Triumph for the Taggers!*” Sue Fazackerley, Fylde Council Leader
Comments: Many visitors were surprised at the calibre of the artworks, especially the ivories. They were impressed with the presentation, and found the information supplied very informative. Surprise was expressed, and even disgust, when they found out that there were many more artworks hidden away. Gratitude was expressed, for the privilege of being able to see the ones selected for this exhibition and to read the research done by the Taggers.

“Lovely exhibition, I didn’t know Lytham St Annes had such treasures.”
“Interesting, informative. The ivories and the quality of the research worthy of a major museum.”
“We are disgusted that all these beautiful works of art & many more are hidden away in the council offices and not on permanent display to be enjoyed by the residents of the Fylde as the donors obviously intended. A terrible shame!! Please get the powers to be to do something about it. Disgusted of Lytham!”

Press Releases, throughout Art of Travel Exhibition to encourage visitors
EXHIBITION

View some fine artwork from Europe and beyond

Take a journey through the Lytham St Annes Art Collection as the Fylde Gallery stages an exhibition entitled The Art of Travel from today (Thurs).

Featuring 35 artists and works covering 15 countries, the paintings and artworks involved are all are part of the Collection. The event is hosted by the Friends of the Lytham St Annes Art Collection and curated by volunteers from the Tagging the Treasures project in association with the Fylde Decorative and Fine Arts Society.

The exhibition at the Gallery above Bootsstore in Haven Road, Lytham, will run until October 31 and Friends chairman Margaret Race said: "We are all very much looking forward to it."

"The people who donated these works to the Collection were all local but many of the origins and influences are international."

"With the popularity of the Grand Tour, improved travel and transport in the 19th century and immigration, foreign influences have permeated the Collection and this is celebrated by this exhibition."

"Titles such as Wisteria in Holland, The Italian Flower Girl, Lochnagar and the North Lakes in the Spanish sun give a flavour of what visitors to the exhibition might expect to see."

"They can embark on a fantastic journey through Europe and beyond and view fine artworks spanning four centuries, marvel at beautiful paintings and be amazed at the unique collection of intricate carvings from Japan, China and India."

The exhibition is open daily from 10am to 4pm and admission is free.

Fylde DFAS Tagging the Treasures Project
**The Art of Giving, 90th Anniversary of the Lytham St Annes Art Collection: 30 May to 30 July 2015**

Target footfall: 2,000, actual 1949

**Theme:** The Art of Giving was an exciting chance to celebrate the heritage of industrial Lancashire, and the civic pride and culture of philanthropy that led to the Lytham St Annes Art Collection. Focusing on several donors, asking what these beautiful objects could reveal about their owners and the rapidly changing times in which they lived.

**Footfall:** During the course of the exhibition, (approx. 9 weeks) there were 1949, although short of our target it was an increase of almost 25% of the last exhibition; so considered our target as achieved.

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**First exhibition completely curated by volunteers**

This, our latest one, was unique in that for the first time ever, an exhibition was designed, planned and managed by volunteers. The project used part of the Heritage Lottery funding to train volunteers in exhibition planning and curating, and they put those skills into action. A management team was created to plan for this exhibition which, like all exhibitions, take months of preparation. The Lancashire County Council Museum Service (LCCMS) usually manage the format of the exhibitions for the Collection and they were still on hand to advise the volunteers. LCCMS also had to handle and hang the paintings and artefacts for insurance purposes, but everything else from choosing the theme, title and design to writing the labels and catalogue was done by the project volunteers, a real achievement for all involved.
Loaning objects from Museums and Galleries

Items were loaned for one of the exhibition cabinets from Blackpool Grundy Museum; artefacts from the Cuthbert Grundy personal collection. Here, we learned the process by which items are loaned from other museums and galleries; risk assessments, environmental checks of the cabinet and gallery, evidence of adequate insurances, security measures in place at the gallery verified, fire and smoke alarms checked, proposed transport method and insurances in place whilst in transit. A lot of meetings and form filling was required, which gave us an indication of the work involved when galleries and museums provide loans.

01 June 2015 Private Viewing - opened by the new Mayor of Fylde, Peter Hardy and his wife – speakers Graham Booth and Margaret Race. Sarah Kellam, great great grand-daughter of artist, Richard Ansdell RA (1815-1885) attended; we have many Ansdell paintings in the Collection.

Left to Right: M Race, G Booth, Mrs Hardy, P Hardy, S Kellam

This last exhibition focused on the donors and the act of philanthropy. We sought to give the works a degree of historical context by highlighting what else was going on in Lytham St Annes when they were donated. This exhibition was unique in that it was the first exhibition that has been completely curated by volunteers, although the Museum Service was still on hand to advise and build the exhibition as insurance was prohibitive. We also presented three exhibitions and with each one our knowledge and skills have increased.
You are invited to a
PRIVATE VIEWING of

THE ART OF GIVING:
90 Years Of The Lytham St Annes Art Collection

at the
FYLDE GALLERY
Booths, Haven Road, Lytham
on Monday 1st June 2015
6.30 for 7.00 pm
in the presence of the
Mayor & Mayoress
of Fylde

GUEST SPEAKER:
GRAHAM BOOTH

Wine or Soft Drink

Fylde DFAS Tagging the Treasures Project
25 June 2015: Blackpool Art Society visit Art of Giving Exhibition – 15 attendees
The Society came to look at the art with reference to Sir Cuthbert Grundy’s booklet, Paragaphs about Pictures; Six Dozen Helpful Hints for Visitors to a Picture Exhibition. Grundy was a former member and President of their Society. The project provided copies of his book - original loaned with permission to copy from Blackpool Library. Further copies were produced for other visitors to use throughout the exhibition.
An article about Grundy and Paragraphs about Pictures, with mention of the exhibition, was also published in the Fylde DFAS newsletter, October 2015, ‘A Quiet Tribute to a Great Man’.

8 July 2015: Walk and Talk to promote the Collection and our exhibition - 20 attendees, the maximum for Health & Safety (attended by a local councillor)

As part of the anniversary celebrations we also held a Walk and Talk event in partnership with the Fylde Heritage Manager, Andrew Walmsley. Jacqueline and Andrew led visitors through Lytham, identifying significant sites that connect the town to the artists and donors of the Collection. Other volunteers acted as Health & Safety officers. This event was advertised on our website, social media and in libraries.

On route, although not connected to the Collection, we had arranged a stop at Thomlinson’s Pharmacy, which still has many of its original Victorian fixtures and fittings, including 100 antique mahogany apothecary drawers, shelves of old poison bottles and a display of antique remedies and curios.
The War Memorial, where the son of one of our donors, Sarah Ellen Crompton, is honoured. Harry Dent Crompton, born 1895, served as an aircraft mechanic and pilot in the West Lancashire Brigade of the Royal Field Artillery. A Second Lieutenant, he was killed at Courtelette on 4 December 1916 and was buried at Contay British Cemetery, Somme, France.

A booklet was created with images of the artworks that were discussed on route, and further images, maps, census forms, historic pictures etc., provided by Andrew, were handed round the group. The tour ended at the Lytham St Annes Art Society building, where an exhibition of their members’ work was being held. Our volunteer, Veronica McDonnell, who is the archivist for the Society, had arranged for historical pictures and documents about the society, which has important connections to our Collection, to be laid out. Refreshments were available, which gave us a good opportunity to talk to attendees and get feedback.

“I have lived in Lytham all my life and I never realised how many artists were connected to my town.” member of public

“My friends would love this tour, will there be another one?” member of public

“It’s been a pleasure to work with the Tagging the Treasures project over the last couple of years and see the great work they have done. I’m pleased that we were able to share in the event and promote this important Art Collection.” Andrew Walmsley Fylde Community Heritage Manager

We have been asked to repeat this tour and also to create one for St Annes. However, this was not possible within the time constraints of this particular project.

Press Release
13 July 2015: Meet & Greet - volunteers met with NADFAS Heritage Co-ordinator, Jo Hinnigan, at the Gallery to discuss the project and tour the exhibition - 10 attendees

Jo, the NW Area Heritage Co-ordinator, was impressed with what we had to say and what we had achieved. After reporting back to the NW committee, we were then invited to give a presentation at the next North West Area Meeting, to encourage Chairs of other regions to take on projects such as Tagging the Treasures.

Left to Right: V McDonnell, S Banister, A Matthews, K Cartmell, J Arundel, K Couch, V Darbyshire, J Hinnigan

4-11 July 2015 – Ansdell Composite in Stringers Shop Window

In partnership with the Lytham St Annes Arts Festival, artist, Russell Payne created a composite picture of Richard Ansdell. Each Pixel was a detail from one of the Ansdell paintings in the Collection. This picture was displayed in Stringers shop window for the duration of the festival to promote the Collection and the Art of Giving Exhibition.

Lytham Arts Festival is funded through Fylde Borough Council's High Street Innovation Fund, on behalf of Lytham Business Partnership. All the local businesses get involved and dress their windows and hold arts events. The festival is dedicated to showcasing visual arts and crafts and performing arts and musicians in Lytham.

Russell Payne lives and works near Blackpool. He is an English writer and artist, author of humour, science fiction, fantasy short stories, novels, weblogs, graphic novels, comics and films. He has recently been appearing at comic book conventions in the UK, giving talks on comic book artist, Jack Kirby, and representing the Jack Kirby Museum. His digital artwork was used in December 2014 as part of the On Creating Reality, by Andy Kaufman Exhibition at the London Frieze.
All Inclusive Exhibition
Nvision NW, the Blackpool, Fylde and Wyre Society for the blind, placed an article in their Talking Newspaper to advertise the exhibition and offer personal one to one tours; they also referred their readers to our website. Apparently, there is software available for the visually impaired to access web content.
Guided Tours were offered to various groups like the Fylde Motor Neurone Society.
In partnership with the Fylde DFAS Young Arts Project, a special trip was arranged for the school children who researched the Collection’s chromolithograph of the *Mexico Disaster of 1886*, which was in this exhibition.

28 July 2015: Lancashire County Council – Fylde Day Services – Volunteers guide an enthusiastic group around the exhibition; they were especially interested in the artist’s interpretations of dogs.

Analysis of visitor book: 135 were from the FY8 area; if we make the assumption that visitors who made an entry in the book are a snapshot of total visitors, we could say that approximately 41% were local and 59% from further afield.
**Competitions:** 224 visitors entered a competition, which is just 12% of the total visitors, still lower than hoped but twice as many as our previous exhibition.

**Design a flag for Lytham** – for more entries see: [ww.lythamstannesartcollection.org/design-a-flag-for-lytham.html](http://ww.lythamstannesartcollection.org/design-a-flag-for-lytham.html)

**Prize Draw** - win a framed vintage poster

**Kids Art Detective Quiz**
- win a jigsaw of *Birds Nest* by Mary Ensor

**Comments:** Many commented on the previous lack of access to the Collection and the need for a permanent home for the treasures.

“*May this prove to be the catalyst for local council action to deliver an art gallery!*”

“*Excellent pity they have been hidden so long*”

“*Fascinating they deserve a permanent home*”

“*A wealth of art pity they don’t have a permanent home*”

“*Excellent a credit to the Tagging the Treasures project and its volunteers*”

“*Great work by Tagging the Treasures team - keep it up thanks*”

“*Great to see history of the local area. Beautiful works of art*”
Lytham St Annes ART GALLERY & MUSEUM

A dynamic gallery that attracts people of all ages.

For information on exhibition and event times, please visit the website:

www.lythamart.co.uk

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Press Releases, throughout the Art of Giving exhibition to encourage visitors

90th Anniversary of the Lytham St Annes Art Collection
The Art of Giving Exhibition at the Fylde Gallery, Lytham

John Booth presents the Full List of by Richard Assenti, Town Hall St Annes

An exhibition of selected artworks from the Lytham St Annes Art Collection will present an exciting opportunity for members of the public to celebrate the 90 years of history of the town’s art and its civic pride and todays of philately is about to open.

A vast amount of research is now being collated to form a comprehensive catalog of the treasures which have been donated to the people of Lytham St Annes over the past eighty years, highlighting the paintings and artists themselves and also the donors who have moved these artworks for the enjoyment of the public.

The ‘Tagging the Treasures’ initiative, funded by the National Lottery, which resulted in over 40 local volunteers becoming involved in the project a year ago, has now reached the exhibition stage and visitors are to be a treat. Behind the scenes, there has been frantic activity to select, mount and label the exhibition from June 2013, in addition to setting up the information displays, and the public are guaranteed a very pleasant and insightful day out.

A very interesting and comprehensive booklet has been produced, available at the exhibition, which focuses on biographies of the donors, many of whom are outsourcing the foundation of the Lytham St Annes, including John Booth, founder of the town’s gallery business who founded the collection in June 1923, while the presentation of ‘The Last Nest’ by Richard Assenti, R.A. (The famous artist on Collier Davies), which makes fascinating reading and will become a collector’s item. Other outstanding contributors were Alderman Davidson, Honorary Tullibay De Vere Clifford and Sir Cuthbert Grant to name a few.

Other attractions include the spectacular oil paintings and watercolours, are competitions to appeal to young and old with a chance to win prizes.

The Art of Giving exhibition is to be held at The Fylde Gallery, Booths, Haven Road, Lytham on the 2nd-30th March. It runs from 10am to 4pm daily and it’s FREE! All details at www.lythamstannesarts.org

Exhibitions put coast artists in the picture

Fylde mayor Councillor Harry Summerbell with Margot Searle, chairman of the Friends of the Lytham St Annes Art Collection, and others at the launch of the Art of Giving exhibition at the Fylde Gallery

Gareth Vickers
9th June 2013
Fylde coast residents are being encouraged to enjoy close to a century of art which celebrates the history of the region.

“The Art of Giving: 90 Years of the Lytham St Annes Art Collection” is on show at Fylde Gallery in Booths, Haven Road, Lytham. The exhibition features more than 40 works, with Fylde mayor Councillor Peter Hardy encouraging everyone to enjoy the display.

He said: “The title is self-explanatory — all the art has been given to the people of Fylde over the years. It is looked after by Fylde Council and attractively displayed to residents, in effect, its owners. “This is a democratic opportunity for people to see works of art that are known nationally and even internationally.”

“The gallery itself has its own story; the collection itself was started in 1923 with the gift of Henri Louise from John Booth, founder of the Booth’s museum of history and supermarke store.

“He said as the theme that is only really told in only one can donate an art gallery. This wish was fulfilled by Graham Booth, a current Booths director, who incubated the Fylde Gallery and Booths Lytham store.

“I urge everyone to attend the exhibition. Fylde is a great place to live and a great tourist area.”

A number of the paintings are by Richard Assenti, who was born in the town, and which are displayed at the exhibition, and others by Anthony Core, who was born in the town.

One of the exhibition’s openings is by Margot Searle, a member of the Lytham St Annes Art Collection and granddaughter of Alderman Thomas Herbert Owen who donated a number of paintings and statues to the collection. A number of paintings are being displayed with new information brought to the public about the painting and artist.

The information has been brought by local art enthusiasts in the lottery-funded “Tagging the Treasures” project.

Opening hours of the exhibition are: 10am to 4pm, Monday to Saturday and 10am to 3pm, Sunday.

http://www.lythamstannesexpress.co.uk/what-s-on/exhibition/put-cost-artists-in-the-picture-I-732506342a0998c267
Overall Achievements and Impact

Full details of project delivery can be seen in Appendix 1, but what were the overall achievements and combined impact of the project?

Benefits for people spanned nearly every area of delivery within the project. However, five main areas of impact for people were identified:

- Dramatically increased awareness of the Lytham St Annes Art Collection
- Connections realised between the Collection and our local heritage
- A sense of ownership and the importance of access, conservation and protection
- Investment in skills
- Greater number of people more deeply engaged and have been encouraged to join art and heritage groups

The main audience groups that this project has benefited were:

- Visitors and local residents
- Community groups and new audiences
- Formal education: Year 2 students aged 6 to 7
- Local businesses and organisations
- Volunteers: voluntary participation and learning; visiting libraries, exhibitions, museums & heritage sites more often than before
- Partner organisations and the wider sector
Evaluating Outcomes from the Perspective of Project Volunteers

Evaluation methodologies - The evaluation has had several elements:

- Questionnaire to volunteers June 2015 and January 2016
- Telephone and email interviews
- Face to face interviews

Involvement with the project has contributed to 60% of the volunteers becoming engaged with other art and heritage organisations. We found that a high proportion were not previously aware of the Collection. No particular promotion stood out for recruitment, it was a combination of all our efforts.

Recruits were from all walks of life, mostly with an interest in art or cultural heritage, some are academic but many are not and simply ready for a new challenge and social scene. As this is a community project volunteers were not intimidated by the word ‘research’. They learnt that art history is for everyone regardless of background and that the project was something in which they could be involved, to connect with the subject of art and our Town Collection, sometimes for the first time.

They discovered that being part of a group of like-minded people, of all ages, where they could find an escape from mundane everyday living was a rewarding experience. An opportunity to gain knowledge, new skills and find new friendships. They gained a sense of belonging to something worthwhile, to the community and the Collection, an acceptance into a group where they had a ‘voice’.

Volunteers found the training from Museum Services and other bodies invaluable. They felt privileged to be invited to go on trips and attend workshops, often seen as rewards for their work. Many enjoyed learning new skills and are keen to build on them further, one volunteer was even inspired to return to full time education in Heritage management.

Communication is key, volunteers need to feel supported and appreciated; we also discovered that they were more likely to respond to a personal communication rather than a mail shot.

Volunteers appreciate and work better with a structured programme with set roles and deadlines

The Coffee mornings were important to them for many reasons - support, friendship, understanding of the project, updates, socialising, a platform to communicate or present their findings, brainstorming, meeting other researchers, keeping the group’s interest going by supporting each other. When volunteers were asked; what did you think of the TTT coffee mornings in terms of ongoing support and information about the progress of the project?

“They stop you being isolated and part of the group otherwise you could get lost in the research only side then lose interest.” questionnaire

“I was doing much of the advising, and was happy to do so.” questionnaire

“As an information forum they are useful and it is good to see the other taggers and project leaders. The change of the project leader during the project could have been really difficult, but the new project leader has been a real positive. Coffee mornings have become better.” questionnaire

“I found it helpful to hear about the progress of the project, to discuss concerns, to share ideas.” questionnaire

“Very good and a chance to get to know other taggers in an informal friendly way. In fact an important part of physically keeping the groups interest going by supporting each other and throw around ideas.” questionnaire
Volunteers now feel confident in what they can achieve, enabling them to join other art and heritage groups and get involved with other projects. All volunteers that were not already members of a library joined so as to access library resources for research purposes.

**Evaluating Outcomes for People** including volunteers, apprentices, community groups, local businesses, local residents, visitors. Data (where available) is compared to that reported in HLF bid.

**Evaluation methodologies**
A mosaic approach to evaluation was used for this project; this involves collecting data from several data sources. This approach helped to provide more reliable findings and minimise bias that may be found in any one data set. This approach ensured that the results are as reliable as possible and give a rounded view of the project.

The following techniques were used to harvest data. These assimilate both historic data collected as formative evaluation throughout the project and summative data collected by the project manager.

**Collation and Analysis of Existing Data:**
- Project grant bid documentation
- Mapping of extent of project engagement activity
- Exhibition Visitor Book
- Exhibition Invigilators
- Participant evaluation form - training and seminars
- Participant evaluation form - events and activities
- School workshop evaluation - tutor feedback
- Self-evaluation and monitoring reports
- On-going project reports
- Volunteer involvement records
- Fylde DFAS newsletters
- Proactive email feedback
- Photographic record of the project
- Questionnaire to members of community 2013 and January 2016

New data gathered via:

**Telephone interviews**
- Tutors – 4 interviews
- Lecturers – 2 interviews
- Volunteers – 10 interviews
- Community groups – 3 interviews

**Surveys**
- Online surveys with local residents and volunteers – 50 responses
- Face to face survey with volunteers – 30
- Face to face survey with project partners
- Face to face survey with local residents – 10
- Self completed questionnaires received via email from project partner

**Web and social media activity**
• Analysis of Twitter and Facebook activity
• Mapping of online content
• Google Analytics data for the Tagging the Treasures website

Once data collection was complete, the project manager analysed the results against the deliverables for the project and looked for trends in outcomes.

**Dramatically Increased Awareness of our Town Collection and Facets of its Heritage**

Prior to the project we surveyed 3 different groups and kept the results separate as we wanted to distinguish between those who were likely to be involved in arts and heritage and those who weren’t.

Post project we conducted the same survey within the three groups.

Prior to the project, knowledge of how the Collection came about was high, among DFAS and Friends of the Collection, around 80%, only 15% of the public were aware of this. After the project members of the public that knew about how the Collection had doubled to 30%.

Prior to the project DFAS members could name on average 4 artworks in the Collection, after the project the average had increased to 15. Friends had also increased from 3-4 to 20, members of the public from none to 2. See bar charts below:

The biggest barrier to engaging with any heritage asset is an audience not knowing about its existence. Being a ‘hidden gem’ may be a niche selling point for some heritage features but it does not bring

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engagement with a diverse range and volume of people. It was noted that the project had for the first time brought about a recognition of the Collection that had never previously enjoyed any public profile.

Perhaps one of the greatest achievements of the TTT project has been to shine the spotlight on the amazing heritage of the Fylde and to signpost ways to engage with it.

"Interested in local history, I attended a local U3A meeting and there was a talk given on The Lytham and St Annes Art Collection, of which I had heard but knew nothing about, other than they were stored in the cellars of St Annes Council. When I heard the story about the Collection and associated local history I suddenly became interested and thought I could enjoy that! So that’s what I did! I signed up and I have loved every minute researching and re kindling my knowledge of Art History. It has given my mind and curiosity something to focus on; it has given me my heart back to where is has always belonged, art!" volunteer researcher

Project activities and its reach was initially to the Fylde area. However, in time its reach extended further afield, proven by the fact that we were approached by professional bodies from the NW, such as NIRIP & CILIP to give presentations about the project, engaging volunteer researchers and publishing local history on the web and social media. We were also asked to present to our Area Society to encourage Regional Chairs to take on such projects.

"............... thanks for your presentation yesterday - I though it went down really well and was a great contribution to the day. ...... the feedback for the day looks to be very good and people certainly seemed to have enjoyed it." Chair, NWCILIP

Overall, the feeling was that the project had contributed to improving people’s understanding of how the Collection forms part of our heritage and how it can be used through themed exhibitions to tell the story of the local area. Our Art of Giving exhibition focused on philanthropy, and what was going on in the NW and Lytham St Annes at the time of the donations.

"I had never realised what a marvellous heritage we have in Lytham St Annes, and I am proud to be associated with the town." visitor to exhibition

“Now the TTT project has drawn more attention to the Collection, I hope it has become more valued.” visitor to exhibition

Another frequently mentioned achievement was increased awareness of the need for conservation, suitable storage space and a permanent gallery.

"I adore the Rheam watercolour. Please conserve before the foxing takes over." visitor book

“I am amazed that Lytham don’t have a permanent gallery. The New Atkinson in Southport is great. Come on Lytham 90 years is long enough to action this project!” visitor to exhibition

“Enjoyable visit hope the gallery materialises.” visitor to exhibition

There was a strong feeling that the project had helped to increase understanding that the Collection needs local support and fund raising to care for the Collection and protect it for future generations.

“I have always felt strongly about the value of our LSA Art Collection and it has been very rewarding to have more people feeling the same as a result of this Project.” Friends Chair
However, it was noted that a permanent gallery with suitable storage is a long-term aim and would depend on activities and organisations continuing to work on this in future. Interviewees frequently commented that progress towards this aim in particular is hard to measure, as it is about ‘impact in hearts and minds’. Nevertheless, those that responded to this question felt that the project was a valuable step to achieving this aim.

Some of the interviewees gave a bit more detail in relation to their personal lives; the project had brought a welcome focus and encouraged them to join in and become involved not just with TTT but other local groups and societies.

The project team used many communication channels and techniques to help foster awareness. As well as exhibitions and presentations, they made good use of social media to help raise awareness of the Collection.

The TTT twitter account, LSA Art Collection@TreasureTaggers, has 494 followers, and has been consistently used to great effect; used as a platform to regularly promote the artworks in the Collection and project events. We have over 130 Facebook friends but this platform was not as productive; many of our audience were of an older generation that do not use Facebook. The value of YouTube was not properly investigated as only one video was uploaded; a researcher talks about how she went about researching her chosen artwork; it was watched 52 times probably by other taggers.

Investment in Skills

One major theme of the project has been an investment in people and specifically in their skills. The skills development of volunteers made them feel that they received large amounts of training that equipped them with specialist skills, which were filtered down to community organisations, individuals, pupils and exhibition visitors.

Volunteers have had access to a range of training opportunities throughout the project. These training and development opportunities have spanned a range of subject matters from recording and documenting research, collection care, curating skills and writing interpretive panels and labels for exhibitions and how to create informative videos.

When asked: How did the visits to Art Galleries and training sessions contribute to your time as a volunteer?

“It was a great experience. I enjoyed meeting up with interesting people, training and studying.”

“The session at the library was good. Other Trips also helpful.”

“Enriched it, the art gallery visit was like a reward for good work and gave an added appreciation to Art. The training sessions were very useful to me and essential for those who had not previously done any research.”

“Very much, esp. one at Walker Art Gallery.”
Deeper Engagement

The project has helped people to engage deeper, even if they were new to art. 75% of volunteers said work done as part of the project has increased their knowledge of art and local heritage. Furthermore, many said that the project has changed the way that they think about or changed the way they feel about their heritage. A number of examples were given of how the project had provided opportunities to increase community participation in local heritage.

“Working on the project enabled me to connect and accept ownership of our Town Collection and I have since joined the Friends so I can continue my support.”

“I became very interested in our local heritage and became a member of the local Heritage Society.”

The project provided avenues for further engagement, learning, enjoyment, investigation and study, at whatever level they engaged with the project. For example, one volunteer returned to University to take a Heritage Management Degree.

“Through this project I have regained my life back and enough confidence to take this new found knowledge and interest a step further; with help and support I am now in my second year at University, studying for a degree in History and Heritage Management.”

“I have become inspired to paint and I now attend classes on watercolour painting.”

“As a local artist, working closely with the artworks in the Collection and visiting galleries made me realise that my figural work was lacking, I now attend weekly portrait classes in Manchester.”

In terms of numbers of community volunteers, it was noted that the project had enabled more people to get involved and to gain skills, however even more would have been better.

Volunteers were involved in a projects which had a real research-based outcome.

Confidence boosting

“I am much more confident in my skills and abilities than I was at the start of the project. I was scared to leave my home and had become a recluse. Eventually I felt able to go out and re-join the community and actually form acquaintances and eventually friendships.”
Local Authorities - dedicated Arts Person

Local people, groups and societies have developed more confidence in dealing with local authorities who are more prepared to listen to them in negotiations about the arts. Lines of communication have been opened up further through the councils ‘Arts Working Group’ who hold regular meetings about the Collection at the Town Hall, Fylde DFAS, Friends, Civic Society and other stakeholders sit on this committee.

Also as a direct result of this project the local authorities have realised that there is a real need for a full time dedicated Arts Person to be employed. The role would not only cover Collection Care but all local arts. The role is currently going through the process of ratification, but fingers are crossed it becomes a reality.

Who benefited?

Local Residents The largest audience group benefitting from the project; engagement took a very wide range of formats from attending an event or exhibition to volunteering to work on the project.

“I must congratulate all who did such an excellent job categorising and researching the paintings and objects in the Lytham St Annes Art Collection! It must have been an enormous, and often difficult task that was badly in need of doing after all these years. Our community now have an informative index of what is in the Collection to refer to. Well done!” unprompted email from member of public

Formal Education Young People

Pupils from a local primary school learnt new skills as part of their history curriculum, ‘a closer look at the Victorians’. They learnt how to look at art and new research skills which will aid them in to meet an ancestor of the Lytham Coxswain, visit an art exhibition, visit a museum and local memorials to the disaster. All helped them to connect to their local heritage and create a more three dimensional view of Victorian life.

Volunteers

Volunteers were involved in many different areas of the project, covering a variety of roles and responsibilities, such as:

- Project management and co-ordination
- Managing volunteers
- Team leadership
- Data management
- Creating plans and reports
- Research
- Curating exhibitions
- Leading tours around the Town Hall and exhibitions
- Delivering talks
- Helping at events, festivals and presentations
- Website and social media

Many volunteers made a significant, long term dedication to the project, giving up a great proportion of their free time and energy. The project has worked with over 150 volunteers who have given over 47,540 hours of their time. This is the number that has been formally recorded but the actual figure is likely to be higher. 20% of volunteers surveyed said they had personally given over 500 hours of time to the project.

Skill and knowledge development was a big motivator for many volunteers. A lot of volunteers said they were motivated to take part because they were interested in a particular subject and wanted to increase their knowledge or wanted to develop skills that may help further their career.

“The project has really improved my skill set, not just for my CV, but has taught me more about how I can contribute to preserving and raising awareness of our local heritage.” volunteer, telephone interview
We were particularly proud of a volunteer who started a University Degree in History & Heritage Management, as a direct result of working on the project.

Many found the opportunity to use their creative skills extremely rewarding and inspirational.

“…… helping to actually put on an exhibition involved using a lot of creative skills.”

“I definitely take more interest in exhibitions in an understanding way, knowing what work has gone into them.”

“I really like the visits and workshops, it felt like we were been given a reward for our hard work.”

For many, volunteering simply offered the opportunity to spend more time with like-minded people who share similar interests.

Volunteers have not only made a significant contribution to the successful delivery of many areas of the project work, they have also acted as advocates for the project, sharing their enthusiasm and new knowledge with others.

“I enjoyed the challenge of problem solving - don’t like to be beaten.”

“The research I carried out proved to be very interesting and the video that I produced is something I am proud of as it turned out to be very useful to other Taggers just starting out on their research for the project.”

Many felt that they had contributed positively to their local community and improved communications between local groups.

“…… if people want something done in their community it is more likely to happen if likeminded people get together and work towards that particular goal.”

This kind of project sometimes has a tendency to reach the types of people who are already with art and heritage or are part of a regular group engaged in volunteering activities. However, there is a clear sense that the TTT project has managed to engage hard-to-reach communities, and it is there that we can see some of the most profound and inspiring impacts on people’s lives.

A range of people have been involved in the project who would normally have been culturally or socially excluded from, or would have had difficulty in accessing art, including adults with learning difficulties and mental health problems.

Community Groups and New Audiences
The TTT project worked with a broad range of existing community groups, created new informal groupings of people brought together around a common interest and attracted new audiences. The range of groups and people engaged was vast.

Below are just a few examples:
- Art on Prescription Group
- Lytham Family History Group
- St Annes Family History Group
- Lytham St Annes U3A
- Fylde Motor Neurone Society

Fylde Motor Neurone Society
One of our volunteers, who was recruited from the ‘Art on Prescription’ talk, became very involved with the project and found it to be ‘life changing’, she eventually found the confidence stand up to give a 3 minute talk at the Engaging Researchers Presentation, with kind permission her statement follows:

“I moved to Lytham St Annes with my new husband in 2004, at the same time my son, aged 12 was diagnosed with type 1 diabetes, insulin dependent. It was a difficult time and being in an unfamiliar area, having no friends or family to rely on, I was very isolated. Over time my marriage broke down due to domestic violence. After advice from the police and help from a supportive group, I moved myself and son into a new home. I was now almost recluse and suffered from anxiety and depression. After visiting the doctors he referred me to the FYLDE SOCIAL INCLUSION SERVICE – a Help and Support service for people who have concerns about their mental or emotional health, to access the services and resources to improve their quality of life. They identify the appropriate staff, knowledgeable in the identified area of interest, and help to guide them back to health through engaging, through their interests, back into the community. My support person was a member of DFAS and she encouraged me to join, knowing of my interests. She also helped to run a social group for members of the inclusion service, to meet up with like-minded people, share support and direct us to other groups we are interested in. Marie Riley was invited to the group to talk to us about the project. I was instantly attracted to this project, and I came to the first meeting at the Town Hall in August 2013 and started researching immediately. This suited me as being a recluse it took me a long time to venture out of the house and initially, until I rebuilt my confidence, I could actually work from home. Little by little I eventually became able to go out and re-join the community and actually form acquaintances and eventually friendships. Through this project I have regained my life back and enough confidence now to take this new found knowledge and interest a step further, and with help and support I have just managed to finish my first year at University, studying for a degree in History and Heritage Management.”

Local Businesses and Organisations
Several local businesses and organisations have benefited from the TTT project. They have benefited both directly and indirectly, for example by:

• Revenue income from being a supplier for the project
• Indirect revenue and profile increases from increased visitor numbers generally or as part of specific events

Partner Organisations and the Wider Sector
Legacy for volunteers
For people who have got involved as volunteers, the legacy was described in three main ways. Firstly, hope that the volunteers will continue to do similar work to that done under the aegis of the project, and therefore continue to make a difference to local art and heritage societies. Secondly, there is a legacy which will remain as a result of the work done throughout the project, e.g. the increased knowledge about the Lytham St Annes Art Collection. Thirdly, the volunteers will have skills that they can use in other activities in future, e.g. curatorial skills, presenting exhibitions, conservation, creating videos, research skills, creating and delivering presentations. The project has been a real boost, it shows good things can be delivered in this area, proving our worth and showing we can do it. There has been no physical change but it’s more about pride in local heritage.

Legacy for organisations
There were several ways that interviewees thought the project will leave a legacy for organisations involved. Several felt that the project has helped their organisation to build new working relationships and that there will be on-going collaborative working after the end of the funded project.
The Chair of the Friends noted that they wish to continue working in partnership with local groups, this has been inspired by a new interest in their organisation due to a greater awareness of the Collection. It has also inspired them to register as a charity and form a Trust.

“I created the Friends to raise awareness of the Collection and to raise funds for its conservation. The TTI Project has meant that awareness has increased exponentially and I believe a new army of people has emerged who value this, our heritage, and want to make it available. The Friends will continue to work for the Collection and support any efforts to further its promotion and maintenance.”  

Chair of Friends

“The Tagging the Treasurers project has been very successful, and has done a great deal to draw public attention to the Collection. When we invigilate, visitors to the exhibitions often have read or heard about the project, and are really interested, and it is also a source of great fascination for the Friends. When there is an article in the newsletters regarding a Tagger’s findings, we love to read it! Congratulations to all the people involved in the Tagging! It must have been quite a challenge, but very fulfilling. It was really fortunate that Jacqueline Arundel was able to step into an important role, too!”  

member of Friends

Press Release 30 October 2014

Press Release 3 November 2014
Fylde DFAS Chair noted legacy in terms of the increased capability and profile of the organisation, particularly in terms of its reputation as an organisation capable of successfully delivering this kind of project. This was borne out by the fact that we were asked to give a presentation about the project at the North West Area Meeting and were able to encourage Chairs of other regions to take on projects such as Tagging the Treasures.

### Efficiency of delivery

The following section is drawn from interviews undertaken at the midterm review and the end of project review.

Overall, interviewees were very positive about the way the project had been delivered, with several comments referring to its professionalism, especially the last exhibition that was curated by volunteers, as well as noting that on the whole things had run very smoothly. Related to this, several interviewees commented on the project team’s capability to manage a complex project. It was recognised that the team had worked hard to tackle obstacles as they occurred.

### Helping Factors

The main factors that interviewees noted were:

- Partnership with the Friends benefited the project greatly, as there was a pool of volunteers eager to engage with the project.
- Hands on help, support and advice from Lancashire Museum Services, Conservation Manager.
- Increased support and communications with local authorities through the Arts Working Group.
- The project team, including their capability, their knowledge and expertise, their team work, and how hard they have worked.

The project included organisations in the local area and tried to involve as many partners as possible.

Improvements in communication, in particular a more formal approach to the coffee mornings, which informed more people about what was happening in the project, rather than just the management team.

The efforts made by our partner organisation, the Friends, either putting in more work than expected or picking up additional work. Regular media coverage which helped to increase the profile of the project.

The high quality of the volunteers.

The number of well-attended events which allowed many different people and groups to take part.

The flexibility of the project management team, which made it possible to deal with necessary changes to delivery and to take up emerging opportunities.

The support and help provided by project team members.

Having a calendar of events on the website with key dates planned in advance so that the work could be timetabled amongst other demands on one’s time.

Having an expenses claim process, which was already in place within Fylde DFAS.
Hindering Factors

The most frequently mentioned hindering factor was the departure of a key member, project manager, Marie Riley, who had to move away from the area. Marie felt that she could not do justice to the project from a distance so invited Jacqueline Arundel to take over as project manager. Interviewees commented that this is common for fixed term projects, and usually leaves remaining team members with even more work to do. However, this did not prove to be the case as it was noted that Jacqueline hit the ground running and introduced a more streamline effective approach to the project; although it was also noted that some preferred the approach adopted previously, although they soon assimilated.

The midterm evaluation identified that personal rather than whole group communications would increase responses. This was taken on board, for example, proofreading was assigned to a team and researched works were assigned to individuals. Previously, works were sent to all taggers as part of an ‘Art of the week’ campaign with the expectations that individuals would respond.

What could have been done differently?

There are always elements of a project that could have been done differently.

The change of project manager meant that there was a large learning curve for Jacqueline, added to that the fact that Jacqueline co-ordinated the Art of Giving exhibition, compiled the exhibition catalogue and later the Collection Catalogue gives you an idea of the workload she had taken on. Jacqueline was under increasing pressure to complete delivery of the project on time and felt it necessary to extend the end date twice, HLF were very understanding and authorised the extensions.

The work involved in evaluating the project was underestimated and it would have been slicker to start evaluating the project in more depth from the start.

The following section draws upon interviews of stakeholders.

A Recognised Collection

The profile of our Collection has increased; more people are now aware that the Collection consists of quality works by important artists and sculptors.

Donors who were previously not known to the wider public have now had their stories told. These stories have helped the public connect to the Collection and understand how their lives and acts of philanthropy connect to local history.

More Awareness and Understanding

The most striking achievement of the project is increased awareness of our Town Collection and its importance as part of our local heritage. Many are now aware of the need for an Art Centre and Gallery in the area, with suitable storage for the Collection and space for exhibitions, so that art can be seen by the public.

Due to lack of storage space the council have not been able to accept many works into the Collection. The gap between our Collection of mostly Victorian art and modern contemporary art is gradually becoming larger. Interviewees feel we are in great danger of the Collection being perceived as antiquated, regardless of its quality.

“We would appreciate more up to date artists.”

The Collection is no longer seen as uninteresting and ‘old fashioned’. Investigation and research have revealed that it contains valuable works worth preserving for future generations. Not just valuable in monetary terms but that of future scholarship and projects.

Numerous interviewees described how they and others have gained this new perspective, and how the project has created ways for people to continue to do so in future. Now that people know what can be achieved, there was a clear message that the project has only touched the surface of what is possible, given enough time and resources.
More Engagement

The project has offered a variety of ways for people to engage with the Collection and this has been a successful strategy. For those with a particular interest and time to devote to it, volunteering has worked well. For those with no previous awareness, the arts events and activities have attracted their interest.

One interviewee saw our painting ‘The New Curate’ in one of our exhibitions. She has since written three short stories around the characters in the picture and is busy writing another. This opens up the possibility of the Collection being used in the future to stimulate discussion and story/poem writing.

The innovative approaches adopted strongly by the arts events and activities have been commended, attracting the attention of people who perhaps wouldn’t usually give time or interest to local heritage.

The engagement of volunteers in the project has been extremely successful. The answer seems to be in the way that the project has enabled a very high quality timetable of events to be carried out, whilst at the same time creating a very positive experience for the volunteers. Volunteers have appreciated the training they have had which means they can do more than they have been able to before.

Legacy

As well as describing specific aspects of legacy, interviewees talked about the process of maintaining a legacy. Whilst there was provision for research and exhibitions done through the project, the ability to continue informative exhibitions or do additional work of any sort would be reliant on further resources, whether of people’s time or of money. Several interviewees expressed concern that limited resources to finance would limit the potential legacy. Many feel the local authorities should do more, but like many local councils they say that they just don’t have the funds in the current climate. At the same time, some interviewees argue that since the Collection was started in 1925 there has been a call for a local art gallery; surely 90 years is long enough to make this happen.
Certain costs were overlooked and not included in the original budget, which led to a request to spend the £600 contingency fund. Spend was moved between spend categories to ensure full use of the available funding from the Heritage Lottery Fund. However, project activities have been completed in line with our project plan. The project team can be satisfied that public money has been spent as intended, and in a way which has made a difference.

**Funding received:** €

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heritage Lottery Grant</td>
<td>23,847.68</td>
</tr>
<tr>
<td>Fylde DFAS TTT Fund Raising</td>
<td>866.32</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>24,714.00</strong></td>
</tr>
</tbody>
</table>

**Payment in Kind** - valued at: (volunteer time not included) 9,885.00 increased the project budget by 40%

**Payment in Kind – Volunteer Time**
150 volunteers gave 47,540 hours valued at: 891,375.00

A contingency of £600 was not to be spent unless authorised by HLF. Authorisation was sought and received as artwork cost had not been budgeted for within the final printed catalogue; the final cost for artwork was £700.

The remaining 60% of the funding was spent as follows:

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost of producing learning materials and catalogues</td>
<td>£ 4,371</td>
<td>17.7%</td>
</tr>
<tr>
<td>Publicity and promotion</td>
<td>£ 2,706</td>
<td>11.0%</td>
</tr>
<tr>
<td>Training for volunteers</td>
<td>£ 1,748</td>
<td>7.1%</td>
</tr>
<tr>
<td>Expenses for volunteers</td>
<td>£ 1,552</td>
<td>6.3%</td>
</tr>
<tr>
<td>Equipment and materials – Stationery, Art Books, Banner, Display Stand</td>
<td>£ 1,541</td>
<td>6.2%</td>
</tr>
<tr>
<td>Travel for volunteers</td>
<td>£ 1,403</td>
<td>5.7%</td>
</tr>
<tr>
<td>Public Lectures</td>
<td>£ 595</td>
<td>2.4%</td>
</tr>
<tr>
<td>Digital outputs – Website Domain and DVDs</td>
<td>£ 438</td>
<td>1.8%</td>
</tr>
<tr>
<td>Exhibition Launch Costs</td>
<td>£ 372</td>
<td>1.5%</td>
</tr>
<tr>
<td>Evaluation</td>
<td>£ 86</td>
<td>0.3%</td>
</tr>
</tbody>
</table>

See Appendix 4 for a full breakdown of project spend

**Value for Money**

Initial project budget costed for 20 hard backed catalogues. For the same money we were able to produce 200 quality soft backed quality catalogues. This allowed a copy to be given to each volunteer and a small supply to the Fylde Borough Council Town Hall, where the Collection is housed, in addition to the intended distribution. (British Library etc.)

The printed catalogues continue to deliver benefits beyond the life of the project. They are being used by the researchers as reference books and volunteers are using them to continue to raise awareness of the Collection.

The HLF grant enabled the project to attract volunteers who gave their time freely, time that is valued far beyond the value of the initial grant.
## Appendix 1
### Tagging the Treasures Project - Events listing

<table>
<thead>
<tr>
<th>Year</th>
<th>Action</th>
<th>Where and Whom (if applicable)</th>
<th>People</th>
<th>Target</th>
</tr>
</thead>
<tbody>
<tr>
<td>2013</td>
<td>June to July</td>
<td>Project Planning</td>
<td>Liaised with partners and interested groups Advertised and recruited coordinator</td>
<td></td>
</tr>
<tr>
<td>July 03</td>
<td>Talk about project</td>
<td>Art on Prescription Group</td>
<td>20</td>
<td>n/a</td>
</tr>
<tr>
<td>11</td>
<td>Talk about project</td>
<td>Art on Prescription Group</td>
<td>25</td>
<td>n/a</td>
</tr>
<tr>
<td>16</td>
<td>Talk about project</td>
<td>Lytham Family History Group</td>
<td>23</td>
<td>n/a</td>
</tr>
<tr>
<td>23</td>
<td>Talk about project</td>
<td>St Annes Family History Group</td>
<td>22</td>
<td>n/a</td>
</tr>
<tr>
<td>Aug 01</td>
<td>Project Coordinator in post</td>
<td>Richard Marshall + IT Skills</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>29</td>
<td>Public Meeting</td>
<td>Fylde Town Hall to introduce project and recruit volunteers</td>
<td>30</td>
<td>n/a</td>
</tr>
<tr>
<td>29</td>
<td>Images of Summer</td>
<td>Preview Event</td>
<td>55</td>
<td>50</td>
</tr>
<tr>
<td>Aug to October 30 - 9</td>
<td>Images of Summer Exhibition</td>
<td>At Fylde Gallery</td>
<td>954</td>
<td>1000</td>
</tr>
<tr>
<td>Sept 04</td>
<td>Introduction to Research: Library Sources (1)</td>
<td>Led by Community Heritage Manager Andrew Walmsley at St Annes Library</td>
<td>19</td>
<td>15</td>
</tr>
<tr>
<td>11</td>
<td>Introduction to Research: Library Sources (2)</td>
<td>Led by Community Heritage Manager Andrew Walmsley at St Annes Library</td>
<td>12</td>
<td>15</td>
</tr>
<tr>
<td>14</td>
<td>Heritage Open Day</td>
<td>Fylde Town Hall. Handouts about the artworks created and made available to the public.</td>
<td>200</td>
<td>150</td>
</tr>
<tr>
<td>Oct 30</td>
<td>Introduction to Research: Record Office Sources</td>
<td>Visit to Lancashire Record Office, Preston, workshop led by Archivist Neil Sayer; how to access their research resources</td>
<td>16</td>
<td>15</td>
</tr>
<tr>
<td>Nov 05</td>
<td>Presentation to U3A Arts Group</td>
<td>On Tagging the Treasures and LSA Art Collection</td>
<td>110</td>
<td>n/a</td>
</tr>
<tr>
<td>13</td>
<td>Volunteer Coffee Morning/Surgery</td>
<td>Carlton Hotel. This was an opportunity for people to update on their research</td>
<td>35</td>
<td>n/a</td>
</tr>
<tr>
<td>19</td>
<td>Media Training</td>
<td>Led by DigiEnable at Fylde Town Hall</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>26</td>
<td>Introduction to Research: Library Sources (3)</td>
<td>Led by Community Heritage Manager Andrew Walmsley at St Annes Library - we have now put over 40 people through this basic course</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>2014</td>
<td>Jan 07</td>
<td>Presentation to Fylde Soroptimists</td>
<td>On Tagging the Treasures and LSA Art Collection</td>
<td>70</td>
</tr>
<tr>
<td>20</td>
<td>Coffee Morning/Planning Session</td>
<td>For media volunteers. Glendower Hotel</td>
<td>14</td>
<td>n/a</td>
</tr>
<tr>
<td>Jan 22</td>
<td>Introduction to Collection Care</td>
<td>Full day workshop session at Lancashire Conservation Studio, Preston</td>
<td>22</td>
<td>20</td>
</tr>
<tr>
<td>Feb 25</td>
<td>Fylde Showcase</td>
<td>Event at Lowther Pavilion; Tagging the Treasures display</td>
<td>50</td>
<td>n/a</td>
</tr>
<tr>
<td>Mar 06</td>
<td>Displaying Fine Art Workshop and Guided Tour</td>
<td>Visit to the Walker Art Gallery in Liverpool workshop by Curator Ann Bukantas guided tour by Julian Treuherz – 45 attended with 25 attending the workshop</td>
<td>45</td>
<td>25</td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
<td>Location</td>
<td>Attendance</td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>----------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------</td>
<td>-----------</td>
<td></td>
</tr>
<tr>
<td>Mar 10</td>
<td>Volunteers met with conservation team</td>
<td>Lancashire Conservation Studios, Preston to discuss conservation in order to create panels for exhibition</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Coffee Morning</td>
<td>Glendower Hotel; Jeremy Stirrup gave a presentation on his research on 'The Burnley Meet' by Charles Augustus Lutyens, which hangs in the Town Hall</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>Apr 07</td>
<td>Display about project</td>
<td>Fylde Gallery - open for three weeks</td>
<td>300</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>350</td>
<td></td>
</tr>
<tr>
<td>09</td>
<td>Presentation to public</td>
<td>The origins of the Collection at Fylde Gallery</td>
<td>45</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Substance and Shadow: Victorian Art and Society</td>
<td>Evening Lecture at Lowther Pavilion by Michael Howard - FREE</td>
<td>140</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Introduction to Research: Library Sources (4)</td>
<td>Led by Community Heritage Manager Andrew Walmsley at St Annes Library</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>May 01</td>
<td>Volunteer Coordinator in post</td>
<td>Christine Armstrong has been researching <em>The Children of the Jorden</em> Family by William Huggins and has been a very active supporter of the project. Christine aims to provide Taggers with encouragement and advice on completing their research. Blogged on TTT site.</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Volunteer Coffee Morning /Surgery</td>
<td>Bedford Hotel</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Interview Donor</td>
<td>Researcher David Walton interviewed Dr Michael Haslet who donated several artworks including two watercolours by W H Gleave and an oil by J D Morris. Video put on TTT website.</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>June 11</td>
<td>Presentation to Fylde Motor Neurone Society</td>
<td>About project and LSA Art Collection</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Presentation to TTT Volunteers</td>
<td>Fylde Council Town Hall by volunteer Kunie Couch about the ivories</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Presentation at Lytham St Annes Arts Festival</td>
<td>About the project</td>
<td>58</td>
<td></td>
</tr>
<tr>
<td>July 14</td>
<td>Curating Skills and writing interpretive labels for exhibitions</td>
<td>Full day workshop session on led by Lancashire Conservation Manager Heather Davis and tour of By the Seaside - Harris museum</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Volunteer Coffee Morning/Surgery</td>
<td>Bedford Hotel</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Volunteer Meeting</td>
<td>With designer at Lancashire Conservation Studio to discuss design for labels and poster for exhibition</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Video Session</td>
<td>Volunteers</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Aug 15</td>
<td>Volunteer Coffee Morning/Surgery</td>
<td>Bedford Hotel</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>Sept 03</td>
<td>Preview event</td>
<td>Exhibition at Fylde Gallery: The Art of Travel</td>
<td>84</td>
<td></td>
</tr>
<tr>
<td>Sept to Oct 04 - 31</td>
<td>The Art of Travel Exhibition</td>
<td>Fylde Gallery</td>
<td>1574</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1000</td>
<td></td>
</tr>
<tr>
<td>Sept 13</td>
<td>Heritage Open Day</td>
<td>Fylde Council Town Hall - Researchers acted as tour guides</td>
<td>240</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Volunteer Coffee Morning/Exhibition Coordinator in Post</td>
<td>Researcher Jacqueline Arundel accepted the position of exhibition co-ordinator</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Mud, Manure &amp; the Silk Road</td>
<td>Evening Lecture at Lytham Assembly Rooms by Lancashire Conservation Manager Heather Davis -FREE Article put on TTT website</td>
<td>60</td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
<td>Time, Venue</td>
<td>Details</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>-------</td>
<td>-------------</td>
<td>---------</td>
<td></td>
</tr>
<tr>
<td>Oct 03</td>
<td>Volunteer Coffee Morning</td>
<td>Bedford Hotel</td>
<td>9 n/a</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Exhibition Management Team Meeting</td>
<td>In confidence, researcher Jacqueline Arundel accepted the position of Project Manager and Fylde DFAS Committee position of Heritage Co-ordinator as Marie Riley was to leave the area and felt that she could not manage project at a distance.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Japanese Day at Fylde Gallery</td>
<td>Our Japanese researcher delivered separate sessions to adults and children about the Japanese ivories in the collection.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nov 07</td>
<td>Management Exhibition Team Meeting</td>
<td>Glendower Hotel</td>
<td>10 10</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Presentation to Great Eccleston History Society</td>
<td>on the project</td>
<td>38 n/a</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Art of Travel Prize Draw at Fylde Council Town Hall</td>
<td>Fylde Borough Council Leader and Arts &amp; Culture portfolio holder Councillor Sue Fazackerly and Tagging the Treasures Project Manager Marie Riley presented prizes for the recent Art of Travel exhibition prize draw competition. Sheila &amp; Colin Lomas and Michael Ryan were the lucky winners of framed retro travel posters designed by Inkpot Illustrations, received their prizes at the Fylde Council Town Hall in St. Annes. Blog on TTT site and article in local press.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dec 05</td>
<td>Management Exhibition Team Meeting</td>
<td>Glendower Hotel</td>
<td>8 8</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Volunteer Coffee Morning</td>
<td>Bedford Hotel</td>
<td>10 n/a</td>
<td></td>
</tr>
<tr>
<td>2015</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jan 16</td>
<td>Volunteer Coffee Morning</td>
<td>Bedford Hotel</td>
<td>18 n/a</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Exhibition Team Meeting</td>
<td>Glendower Hotel. Exhibition planning - Jacqueline has formed a management team and each to head a working group. Aims and Objectives written and agreed.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Exhibition Management Team Meeting</td>
<td>With Heather Davies at Lancashire Museum Conservation Studios, Preston to present list of exhibition objects wanted and aims and objectives. Exhibition plans discussed and instillation dates agreed and booked.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Volunteer Coffee Morning</td>
<td>Bedford Hotel - Marie Riley announced that Jacqueline Arundel was to take over position of Project Manager.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Meeting with Booths</td>
<td>to discuss additional signage for the gallery</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Feb 07</td>
<td>TTT information display</td>
<td>Masonic Palace St Annes Open Day 8 volunteers – over 200 visitors to the Palace</td>
<td>208 n/a</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Exhibition Management Team Meeting</td>
<td>Glendower Hotel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Guided tour of Art Works</td>
<td>Fylde Council Town Hall to Preston U3A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Presentation to</td>
<td>Lytham St Annes U3A</td>
<td>150 n/a</td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Activity Description</td>
<td>Location</td>
<td>Details</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>----------------------</td>
<td>----------</td>
<td>---------</td>
<td></td>
</tr>
<tr>
<td>Feb 19</td>
<td>Workshop</td>
<td>Fund Raising and Sponsorship in the Art Sector seminar at Liverpool Tate, Project Manager and Co-Ordinator attended</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Feb 20</td>
<td>Volunteer Coffee Morning</td>
<td>Bedford Hotel</td>
<td>18 n/a</td>
<td></td>
</tr>
<tr>
<td>Mar 06</td>
<td>Exhibition Management Team Meeting</td>
<td>Glendower Hotel</td>
<td>10 10</td>
<td></td>
</tr>
<tr>
<td>Mar 18</td>
<td>Whitaker Museum</td>
<td>Project Manager, Co-ordinator and Veronica McDonnell meeting with manager - process of their takeover of town museum from council who were threatening closure. Possible model.</td>
<td>3 3</td>
<td></td>
</tr>
<tr>
<td>Mar 20</td>
<td>Volunteer Coffee Morning</td>
<td>Bedford Hotel</td>
<td>26 n/a</td>
<td></td>
</tr>
<tr>
<td>Mar 23</td>
<td>St Annes Library – Art Detectives</td>
<td></td>
<td>10 10</td>
<td></td>
</tr>
<tr>
<td>Apr 10</td>
<td>Exhibition Management Team Meeting</td>
<td>Glendower Hotel</td>
<td>7 7</td>
<td></td>
</tr>
<tr>
<td>Apr 10</td>
<td>Presentation to Fylde Women’s Institute</td>
<td>St Annes United Reformed Church</td>
<td>100 n/a</td>
<td></td>
</tr>
<tr>
<td>Apr 17</td>
<td>Assembly Rooms Archive, Lytham</td>
<td>Volunteer Liz Bickerstaff met with Heritage Society Chair to trawl and photograph old local newspapers to search for articles about donations and donors to the Collection. Press release</td>
<td>1 1</td>
<td></td>
</tr>
<tr>
<td>Apr 17</td>
<td>Volunteer Coffee Morning</td>
<td>Bedford Hotel</td>
<td>10 n/a</td>
<td></td>
</tr>
<tr>
<td>May 08</td>
<td>Exhibition Management Team Meeting</td>
<td>Glendower Hotel</td>
<td>7 7</td>
<td></td>
</tr>
<tr>
<td>May 15</td>
<td>Volunteer Coffee Morning</td>
<td>Bedford Hotel</td>
<td>10 n/a</td>
<td></td>
</tr>
<tr>
<td>May 18</td>
<td>Press Release and talks with Nvision</td>
<td>Nvision (Visually Impaired NW) article in Talking Newspaper advertising exhibition and offering one to one tour of exhibition.</td>
<td>2 2</td>
<td></td>
</tr>
<tr>
<td>May 19</td>
<td>Walk and Talk Event</td>
<td>Exhibition Event – Trial Run</td>
<td>4 4</td>
<td></td>
</tr>
<tr>
<td>May to July 29</td>
<td>Press Release</td>
<td>Lytham St Annes Express and Blackpool Gazette about exhibition.</td>
<td>1 1</td>
<td></td>
</tr>
<tr>
<td>May to July 30 – 30</td>
<td>Exhibition at Fylde Gallery, Lytham</td>
<td>The Art of Giving, 90th Anniversary of the Lytham St Annes Art Collection Exhibition – although short of target - an increase of almost 25% on the last exhibition so considered as target met.</td>
<td>1949 2000</td>
<td></td>
</tr>
<tr>
<td>June 01</td>
<td>Private viewing</td>
<td>The Art of Giving Exhibition at the gallery. Attended by the new Mayor and his wife – speaker Graham Booth and Margaret Race</td>
<td>83 80</td>
<td></td>
</tr>
<tr>
<td>June 06</td>
<td>Wiki Training</td>
<td>Lytham Library for researchers. Wikimedia trainers Dan and Mark</td>
<td>12 10</td>
<td></td>
</tr>
<tr>
<td>June 12</td>
<td>Presentation to Classical Art Society</td>
<td>To engage researchers for statues and bronzes</td>
<td>60 n/a</td>
<td></td>
</tr>
<tr>
<td>June 19</td>
<td>Volunteer Coffee Morning</td>
<td>Bedford Hotel</td>
<td>10 n/a</td>
<td></td>
</tr>
<tr>
<td>July 02</td>
<td>Presentation at Manchester Art Gallery</td>
<td>Engaging Research Seminar given by Jacqueline Arundel and Margaret Race. 5 volunteers + other attendees</td>
<td>40 40</td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
<td>Description</td>
<td>Speakers</td>
<td>Participants</td>
</tr>
<tr>
<td>------</td>
<td>-------</td>
<td>-------------</td>
<td>----------</td>
<td>--------------</td>
</tr>
<tr>
<td>Jul 08</td>
<td>Walk and Talk</td>
<td>Fylde Heritage Manager Andrew Walmsley and Jacqueline Arundel</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>Jul 13</td>
<td>Volunteers Meet &amp; Greet Jo Hinnigan</td>
<td>Fylde gallery with NWNADFAS Heritage Co-ordinator, Jo Hinnigan to discuss project and tour exhibition</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Jul 17</td>
<td>Volunteer Coffee Morning</td>
<td>Fylde Gallery - promoted to public come and see exhibition and meet the team</td>
<td>12</td>
<td>n/a</td>
</tr>
<tr>
<td>Jul 28</td>
<td>Lancashire County Council – Fylde Day Services</td>
<td>Volunteers guide an enthusiastic group around the exhibition; they were especially interested in artists interpretations of dogs – 2 volunteers plus group of 15</td>
<td>17</td>
<td>n/a</td>
</tr>
<tr>
<td>Aug 21</td>
<td>Volunteer Coffee Morning</td>
<td>Bedford Hotel</td>
<td>10</td>
<td>n/a</td>
</tr>
<tr>
<td>Aug 20</td>
<td>Volunteer Coffee Morning</td>
<td>Bedford Hotel</td>
<td>8</td>
<td>n/a</td>
</tr>
<tr>
<td>Dec 18</td>
<td>Volunteer Coffee Morning</td>
<td>Bedford Hotel</td>
<td>18</td>
<td>n/a</td>
</tr>
<tr>
<td>2016</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jan 15</td>
<td>Volunteer Coffee Morning</td>
<td>Bedford Hotel</td>
<td>6</td>
<td>n/a</td>
</tr>
<tr>
<td>Mar 01</td>
<td>Presentation to Women’s Guild</td>
<td>United Reform Church, Fairhaven, Lytham St Annes</td>
<td>35</td>
<td>n/a</td>
</tr>
<tr>
<td>June 13</td>
<td>Presentation to Ansdell &amp; Fairhaven Women’s Institute</td>
<td>St Joseph’s Church</td>
<td>?</td>
<td>n/a</td>
</tr>
</tbody>
</table>
## Appendix 2
### Tagging the Treasures - Training & Workshops

<table>
<thead>
<tr>
<th>Year</th>
<th>Month</th>
<th>Action</th>
<th>Where and Whom (if applicable)</th>
<th>People</th>
</tr>
</thead>
<tbody>
<tr>
<td>2013</td>
<td>Sept</td>
<td>04</td>
<td>Introduction to Research: Library Sources (1)</td>
<td>Led by Community Heritage Manager Andrew Walmsley at St Annes Library</td>
</tr>
<tr>
<td></td>
<td></td>
<td>11</td>
<td>Introduction to Research: Library Sources (2)</td>
<td>Led by Community Heritage Manager Andrew Walmsley at St Annes Library</td>
</tr>
<tr>
<td></td>
<td>Oct</td>
<td>30</td>
<td>Introduction to Research: Record Office Sources</td>
<td>Visit to Lancashire Record Office, Preston workshop led by Archivist Neil Sayer; how to access their research resources</td>
</tr>
<tr>
<td></td>
<td></td>
<td>19</td>
<td>Media Training</td>
<td>Led by DigiEnable at Fylde Town Hall</td>
</tr>
<tr>
<td></td>
<td>26</td>
<td></td>
<td>Introduction to Research: Library Sources (3)</td>
<td>Led by Community Heritage Manager Andrew Walmsley at St Annes Library - We have now put over 40 people through this basic course and will repeat it when we have a new wave of volunteers.</td>
</tr>
<tr>
<td>2014</td>
<td>Jan</td>
<td>22</td>
<td>Introduction to Collection Care</td>
<td>Full day workshop session at Lancashire Conservation Studio, Preston</td>
</tr>
<tr>
<td></td>
<td>Mar</td>
<td>06</td>
<td>Displaying Fine Art Workshop and Guided Tour</td>
<td>Visit to the Walker Art Gallery in Liverpool Workshop by Curator Ann Bukantas Guided tour by Julian Treuherz</td>
</tr>
<tr>
<td></td>
<td></td>
<td>26</td>
<td>Introduction to Research: Library Sources (4)</td>
<td>Led by Community Heritage Manager Andrew Walmsley at St Annes Library</td>
</tr>
<tr>
<td></td>
<td>July</td>
<td>14</td>
<td>Curating Skills and writing interpretive labels for exhibitions</td>
<td>Full day workshop session on led by Lancashire Conservation Manager Heather Davis</td>
</tr>
<tr>
<td>2015</td>
<td>Jan to Dec</td>
<td>Referencing Sources</td>
<td>One to one and help sheet available from website</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Feb</td>
<td>19</td>
<td>Workshop</td>
<td>Fund Raising and Sponsorship in the Art Sector seminar at Liverpool Tate, Project Manager and Co-ordinator attended</td>
</tr>
<tr>
<td></td>
<td>June</td>
<td>06</td>
<td>Wiki Training</td>
<td>Lytham Library for researchers. Wikimedia trainers Dan and Mark</td>
</tr>
</tbody>
</table>

Total: 177
# Appendix 3

## Tagging the Treasures - Talks and Presentations

<table>
<thead>
<tr>
<th>Year</th>
<th>Month</th>
<th>To Who</th>
<th>Where (if Applicable)</th>
<th>People</th>
</tr>
</thead>
<tbody>
<tr>
<td>2013</td>
<td>July</td>
<td>03</td>
<td>Art on Prescription Group</td>
<td>St Annes to introduce project and recruit volunteers</td>
</tr>
<tr>
<td></td>
<td></td>
<td>11</td>
<td>Art on Prescription Group</td>
<td>Blackpool to introduce project and recruit volunteers</td>
</tr>
<tr>
<td></td>
<td></td>
<td>16</td>
<td>Lytham Family History Group</td>
<td>Lytham to introduce project and recruit volunteers</td>
</tr>
<tr>
<td></td>
<td></td>
<td>23</td>
<td>St Annes Family History Group</td>
<td>St Annes to introduce project and recruit volunteers</td>
</tr>
<tr>
<td></td>
<td>Aug</td>
<td>29</td>
<td>Preview Event</td>
<td>Art of Summer Exhibition</td>
</tr>
<tr>
<td></td>
<td></td>
<td>29</td>
<td>Public Meeting</td>
<td>Fylde Town Hall to introduce project and recruit volunteers</td>
</tr>
<tr>
<td></td>
<td>Nov</td>
<td>05</td>
<td>Lytham St Annes U3A</td>
<td>St Annes to introduce project and recruit volunteers</td>
</tr>
<tr>
<td>2014</td>
<td>Jan</td>
<td>07</td>
<td>Fylde Soroptimists</td>
<td>Tagging the Treasures and LSA Art Collection</td>
</tr>
<tr>
<td></td>
<td></td>
<td>09</td>
<td>Presentation to public</td>
<td>Origins of the collection at Fylde Gallery, Lytham</td>
</tr>
<tr>
<td></td>
<td>April</td>
<td>15</td>
<td>Public Lecture</td>
<td>Substance and Shadow – Victorian Art and Society</td>
</tr>
<tr>
<td></td>
<td>June</td>
<td>11</td>
<td>Fylde Motor Neurone Society</td>
<td>Project and LSA Art Collection</td>
</tr>
<tr>
<td></td>
<td></td>
<td>16</td>
<td>TTT Volunteers</td>
<td>Fylde Council Town Hall by volunteer Kunie Couch about the ivories</td>
</tr>
<tr>
<td></td>
<td></td>
<td>21</td>
<td>Lytham St Annes Arts Festival</td>
<td>Assembly Rooms, Lytham, to introduce project and recruit volunteers</td>
</tr>
<tr>
<td></td>
<td>Sept</td>
<td>13</td>
<td>Heritage Open Day</td>
<td>Talk on Ivories</td>
</tr>
<tr>
<td></td>
<td></td>
<td>16</td>
<td>Preview Event</td>
<td>Art of Travel Exhibition</td>
</tr>
<tr>
<td></td>
<td></td>
<td>25</td>
<td>Public Lecture</td>
<td>Mud, Manure &amp; the Silk Road</td>
</tr>
<tr>
<td></td>
<td>Nov</td>
<td>17</td>
<td>Great Eccleston History Society</td>
<td>Great Eccleston to introduce project and recruit volunteers</td>
</tr>
<tr>
<td>2015</td>
<td>Feb</td>
<td>13</td>
<td>Lytham St Annes U3A</td>
<td>St Annes to introduce project and recruit volunteers</td>
</tr>
<tr>
<td></td>
<td>April</td>
<td>10</td>
<td>St Annes Women’s Institute</td>
<td>St Annes United Reformed Church about project and LSA Art Collection</td>
</tr>
<tr>
<td></td>
<td>May</td>
<td>19</td>
<td>Walk &amp; Talk</td>
<td>Lytham</td>
</tr>
<tr>
<td></td>
<td></td>
<td>01</td>
<td>Private Viewing</td>
<td>Event Art of Giving Exhibition</td>
</tr>
<tr>
<td></td>
<td>June</td>
<td>12</td>
<td>Classical Art Society</td>
<td>AKS School Hall - to engage researchers for statues and bronzes - given by Jacqueline Arundel</td>
</tr>
<tr>
<td></td>
<td>July</td>
<td>02</td>
<td>NIRP Museum Professionals</td>
<td>Manchester Art Gallery - Engaging Research Seminar given by Jacqueline Arundel and Margaret Race.</td>
</tr>
<tr>
<td></td>
<td>Oct</td>
<td>05</td>
<td>NWNADFAS</td>
<td>North West Area Meeting - presentation by Jacqueline Arundel</td>
</tr>
<tr>
<td></td>
<td>Oct</td>
<td>12</td>
<td>NWCIILIP</td>
<td>Presentation by Jacqueline Arundel and IT Manager Richard Marshall - Chartered Institute for Libraries and Information Professional (NWCIILIP) Local History Online Digital content and social media for local history at Lancashire Archives, Preston</td>
</tr>
<tr>
<td>2016</td>
<td>Mar</td>
<td>01</td>
<td>Ladies Guild</td>
<td>United Reform Church, Fairhaven, Lytham St Annes - given by Jacqueline Arundel</td>
</tr>
<tr>
<td></td>
<td>June</td>
<td>13</td>
<td>Ansdell &amp; Fairhaven Women’s Institute</td>
<td>St Joseph’s Church, St Annes – to be given by Jacqueline Arundel</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Public</td>
<td>Various ad-hoc talks by volunteers during exhibitions held at the Fylde Gallery</td>
<td>510</td>
</tr>
</tbody>
</table>
### Appendix 4

**Tagging the Treasures - Spend**

<table>
<thead>
<tr>
<th>Category No</th>
<th>Category</th>
<th>Description</th>
<th>Cost</th>
<th>VAT</th>
<th>Total Agreed Costs</th>
<th>Expected cost interim</th>
<th>Total Cost - whole project</th>
<th>Total VAT to Date</th>
<th>Total Spend - whole project</th>
<th>Budget diff as of 6/3/2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Professional Fees</td>
<td>Project Manager @ £200 per day ½ day per week 48 wks. annually for 2 years</td>
<td>9,600</td>
<td>0</td>
<td>9,600</td>
<td>9,600</td>
<td>9,600</td>
<td>0</td>
<td>9,600</td>
<td>0</td>
</tr>
<tr>
<td>2</td>
<td>Professional Fees</td>
<td>Specialist Tour of Walker Art Gallery by professional lecturer. Fees plus expenses</td>
<td>360</td>
<td>0</td>
<td>360</td>
<td>250</td>
<td>250</td>
<td>0</td>
<td>250</td>
<td>0</td>
</tr>
<tr>
<td>3</td>
<td>Recruitment</td>
<td>Recruitment - costs - Advertise on local networks</td>
<td>50</td>
<td>0</td>
<td>50</td>
<td>70</td>
<td>70</td>
<td>0</td>
<td>70</td>
<td>-0.30</td>
</tr>
<tr>
<td>4</td>
<td>Digital outputs</td>
<td>Website: Cost of domain name and two years hosting</td>
<td>300</td>
<td>0</td>
<td>300</td>
<td>101</td>
<td>101</td>
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<td>Stand -up Banner Gazebo and Display Stands - Display Items - exhibition stands</td>
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<td>720</td>
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<td>80</td>
<td>480</td>
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<td>60</td>
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<td>Training for volunteers</td>
<td>Filming and Editing for DVD and YouTube. Hosted by DigiEnable</td>
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<td>expected cost interim</td>
<td>Total Cost - whole project</td>
<td>Total Vat to Date</td>
<td>Total Spend - whole project</td>
<td>Budget diff as of 6/3/2016</td>
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<td>19</td>
<td>Travel for volunteers</td>
<td>Coach hire to Liverpool for training session &amp; tour of gallery</td>
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<td>Expenses for volunteers</td>
<td>Additional expenses @ £5 per volunteer per year. 105 volunteers</td>
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<td>Collection Catalogue; High Quality large sized illustrated printed catalogue with illustrations</td>
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<td>1000 Bespoke Folders for Learning Packs @ 80p per folder - budget £960 added to learning cat 25</td>
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<td>Inserts for learning packs. 3000 exhibition leaflets in colour and exhibition catalogue</td>
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<td>320</td>
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<td>IT skills and online research session. Hire of computer suite from Fylde Community Link</td>
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<td>22</td>
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<td>Budget diff as of 6/3/2016</td>
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