

**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**



  
**FYLDE DFAS**

  
*Friends of the  
Lytham St Annes  
Art Collection*

 **Fylde**  
Council

Supported by  
 **The National Lottery®**  
through the Heritage Lottery Fund

  
heritage  
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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 its 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

# What is the Lytham St Annes Art Collection?

Our Collection is among the finest Town Hall Collections in the country. In the early 19<sup>th</sup> 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.

# What is the Tagging the Treasures Project?

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.

Lytham St Anne's Express, Thursday, November 26, 2012

# Lottery bid for Collection cash

By Tony Dunken  
tony.dunken@express.co.uk

A BID for lottery cash is set to be made to enable the cataloguing of the Lytham St Anne's Art Collection. The Friends of Lytham St Anne's Art Collection and Fylde Decorative and Fine Arts Society, which serve as the Fylde Works Art Group, are exploring the possibility of submitting a Heritage Lottery Bid for an as yet unspecified amount.

There are more than 100 works in the Collection, including tapestries, tapestries, scrolls, gilded and bejewelled missals and paintings in oil and watercolours and while some of the works are on display at St Anne's Town Hall, many are kept in storage.

The Friends of the Lytham St Anne's Art Collection regularly stage exhibitions showing some of the works and the next opportunity for viewing begins next month when it begins its first - Children in Art, celebrating 25 years of the Lytham St Anne's Art Collection, Lytham on December 14.

The Collection had its beginnings in 1961 when John Booth of the local grocery business donated a painting by Richard Ansdell RA called The Herd Lasses.

It was the start of a steady stream of bequests and donations and in particular the generosity of Alderman James Dawson, who from 1961 donated more than 50 paintings and tapestries for the enjoyment of local residents.

Over the years, there was considerable interest in contributing to collect works of art and with it a desire to build an art gallery in which to display them but it never happened.

In the late 1980s and early 90s, with the then Lytham St Anne's Council showing little interest, some paintings were lost and some damaged and never of any use and to remain in storage.

Margaret Race, who chairs the Friends of the Lytham St Anne's Art Collection, is Alderman Dawson's grand-daughter and has campaigned to bring the Collection to the attention of the public.

She has expressed her delight that Fylde Council now wants for the collection, that there is a major reconstruction and a new art gallery from Lancashire County Museum Service and that Booth has built a gallery at its Lytham store specifically for the regular display of items from the collection.

The lottery cash bid is due to require the help of volunteers working on a variety of projects, but mostly researching individual artworks within the collection and recording their findings.

She has confirmed a bid for lottery cash was being looked into but would only sell "I welcome the involvement of Fylde DFAS and the Lancashire County Museum Service and I look forward to working with them."

■ Focus on & Right To Play - Children in Art - see Page 45

## IN BRIEF

### Liquid used in car damage

A CORROSIVE substance was poured over a car in Lytham. The Ford Ranger was parked on South Cotteslow Road car park, off Fleetwood Street, when vandals poured liquid on the bodywork of the car, causing £200 damage. The incident happened some time between 7.30pm on October 16 and 8am on October 17.

### Cash taken

CASH was stolen from a van. A thief took £10 in change from the Roy Burgess, parked on Kirkcubbin Avenue, between 10pm on October 14 and 8am on October 15.

### Give blood

TRY blood donor sessions will be held at St Anne's YMCA, 10 Ainslie Road, from 2 to 4pm and from 5 to 7pm on Monday. Call 01253 451111 to book an appointment.

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## Coppélia

## The Nutcracker

## Swan Lake

Press Release 22 November 2012– at time of making HLF bid

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## NEWS

### Funding for art gems in Fylde

# Lottery Fund's £24k boost to DFAS and Art Collection

By Tony Dunken  
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**Fylde's art gems have received a £24,000 boost from the Heritage Lottery Fund.**

Local arts education group Fylde Decorative and Fine Arts Society has been successful in its application for a grant from the Fund and it will pay for a two-year project to raise awareness of the Lytham St Anne's Art Collection.

Fylde DFAS' Tagging the Treasures project will see volunteers recruited to research artists, art works and donors, producing a complete online and printed catalogue that will make information about the collection fully accessible.

Information gathered by volunteer researchers will be used to produce educational materials, a catalogue and a new website dedicated to the collection. A part-time coordinator will be appointed to collate all the research. There will be displays, lectures, roadshows and exhibitions, and people will have opportunities to get involved at every stage.

The Art Collection had its origins almost 50 years ago when John Booth of the Booths supermarket chain donated a Richard Ansdell painting The Herd Lasses to Lytham St Anne's Corporation. That was the start of a stream of bequests and donations and the collection grew to over 200 works.

The art gallery planned to house the works was never built so most of them were kept in the town hall, until the new Fylde Gallery, incorporated into Booths' store in Lytham, finally allowed an opportunity for some works to be on show.

It is the second major cash award for Fylde DFAS in a year. Twelve months ago, it received £20,000 from the Arts Council for its It's A Birdie community arts project.

Marie Riley from Fylde DFAS said: "We're thrilled that the Heritage Lottery Fund has given us this grant. We plan to work closely with The Collection and bodies such as Fylde Council, Lancashire County Museum Service, the libraries and other groups."

Friends chairman Margaret Race said: "It's wonderful news and we are so grateful to Fylde DFAS for their involvement in this major project."

See [www.fyldedfas.org.uk](http://www.fyldedfas.org.uk) to volunteer.



Richard Ansdell's painting The Herd Lasses is presented to Lytham St Anne's Council by John Booth in the 1920s

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.

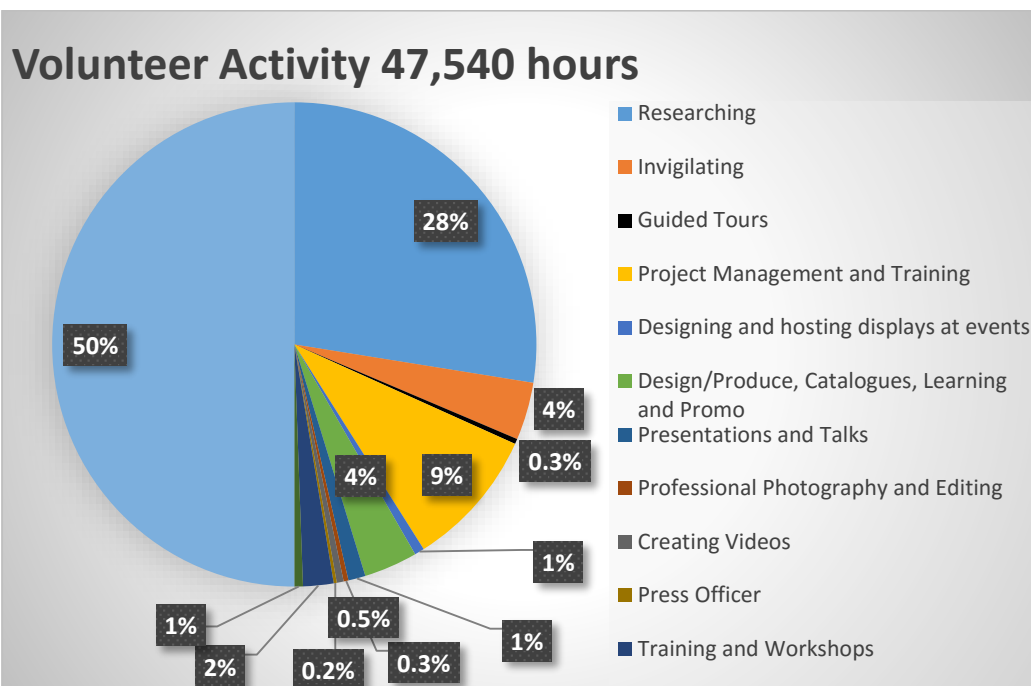
The result was our catalogue, full of images and descriptions of the artworks and information about the artists and the donors, some of it accessible for the first time to the public.

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

*"Great Collection – need to be exhibited more often!"* **visitor book**

*"Great to touch or 'see' history of the local area. Beautiful works of art."* **visitor book**

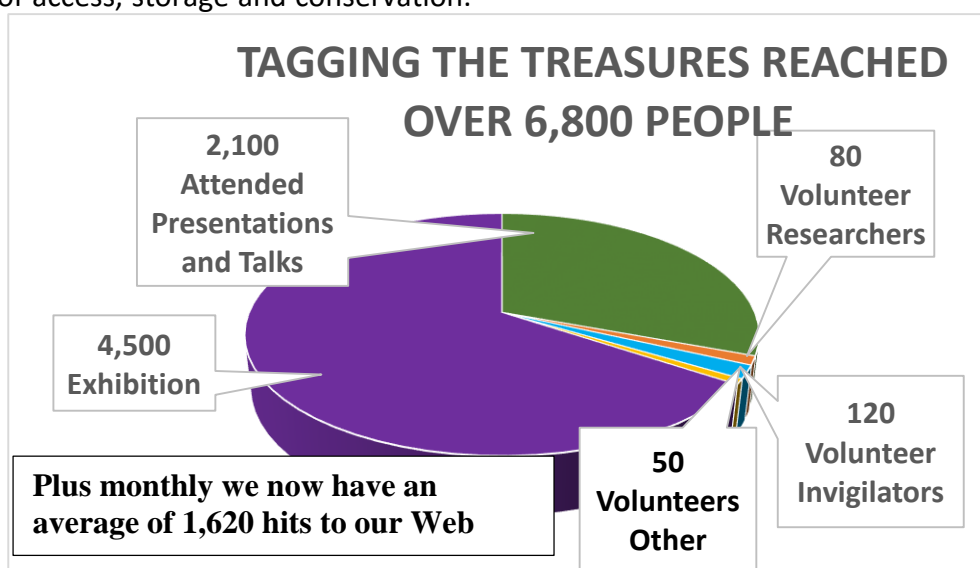
*"Good to see 'OUR' pictures on show!"* **visitor book**

### 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.

# Acknowledgements

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

- Fylde Council Heritage Management
- Lytham Heritage Group
- Fylde Libraries
- Lancashire County Council, Community Heritage Management
- Lytham St Annes Civic Society
- Public Catalogue Foundation

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 Treasures 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.

*"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

## The Friends of the Lytham St Annes Art Collection

[www.friendsofthelythamstannesartcollection.org/](http://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**

# 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.

In the Picture

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## Join us Tagging the Treasures

How many art works can you name from the Lytham St Annes Art Collection? Earlier this year, we compiled a mini-survey about the collection which included this question. The answer from most people was 'Not many'. And this was among our own members, who are devoted enthusiasts.

We asked because we were compiling evidence for a Heritage Lottery Fund (HLF) application. At the end of May we received the news that our bid had been successful. The HLF were impressed with the number who said they were willing to get involved and awarded us a grant of £24,000 to catalogue the collection and raise awareness about it.

We have now embarked on our exciting Tagging the Treasures project, working closely with the Friends of the Collection, Fylde Borough Council, who are its custodians; the County Museums Service, who provide curatorial services; and other bodies such as the Library Service and Civic Society.

The history of the collection has been checked. The first donation, Richard Ansdell's The Herd Lamsie, was given by John Booth of the grocery chain in 1925. Six years later, Alderman James Dawson donated another Ansdell painting and, over time, gave many more artworks including an outstanding work by Henry Fuseli. Others followed their lead and, inspired by philanthropy, idealism, and civic duty, arranged that a gallery would be built to house all these wonderful works, which grew to include ivories, bronzes, marble sculptures and furniture.

The idea for the gallery gathered momentum over the years but the political will was never quite there and the collection began to gather dust. Some artworks were on display in the town hall where they couldn't be seen except by staff and many more lay neglected in the basement.

A collection of artworks of this calibre, consisting entirely of donations and bequests, is extremely rare, but they were inadequately housed as well as poorly stored, which meant there was plenty of scope for items to go missing.

The dream of a permanent gallery didn't go away and things came full circle when Booths, in 2007, built

the Fylde Gallery above their new supermarket in Lytham. This provided a long-term home for The Herd Lamsie and a bright modern space for a series of exhibitions by local groups, including our own 'In Arts Project'. Thanks to the work of the Friends and others, awareness and appreciation of the collection is growing and its future is looking much brighter. There is now real commitment and support for the collection from both Fylde Council and the Museums Service.

Conservation work continues slowly on a limited budget. Sadly, many local residents don't realise that this collection exists, and what an amazing asset it is. We hope to change all that. We plan to recruit a team of researchers who can fill the gaps in our knowledge and add interest and colour to the basic facts we have already. The painting shown here is by an



Red's Nest and Flowers, by M.A. Lister

artist listed as Mary Anne Emerson (1837-1880). A Google search reveals no information other than two images - one of which is from our collection. Could you help us to find out more?

We will be putting on roadshows and displays, lectures, heritage open days and exhibitions. All these activities will be free to ensure that they are open to everybody. We hope the project will act as a catalyst for people to increase their knowledge about wider aspects of art, so we will provide sessions on painting skills, conservation and collection care, and even on filming and spreading videos so that we can document what we are doing and produce a DVD about the project and the collection. The culmination of our combined efforts will be a comprehensive visual catalogue with information on the artworks, artists and donors.

Our project co-ordinator, Richard Marshall, has set up a website where we can publish ongoing research. You can find more information there. So if you haven't yet volunteered, please think about joining in. We will know we have been successful if, at the end of this project, when we ask you again how many art works you can name, your answer comes back: 'Lots'. To find out more about the project please visit [www.lythamstannestartcollection.org](http://www.lythamstannestartcollection.org) or telephone me on 07709 175706. Marie Riley

October 2013

March 2014

Page 3

In the Picture

## Treasures reveal their secrets

In the last newsletter we appealed for volunteers to help us to research the Lytham St Annes Art Collection, a project enabled by a grant from the Heritage Lottery Fund. Many of you came forward and we now have over 50 researchers unearthing the most amazing pieces of information that even the experts didn't know about.

We have been impressed by the lengths some of our researchers have gone to, visiting galleries up and down the country to discover more about their chosen artists and spending hours online or combing through council minutes and archives.

Of course every art work is different. With well-documented artists it involves collating information from different sources. Artists who are virtually unknown need different detective work. It is interesting also learning about the people who donated to the collection.

We have often heard about John Booth starting it off with Richard Ansdell's The Herd Lamsie, and Alderman Dawson's philanthropy in giving numerous precious paintings and sculptures, but many people living right across the borough were inspired by this spirit of generosity and also contributed.

One volunteer was surprised to discover that she is now living in the house of a man who bequeathed three statues in 1843 and was also the architect of the property. Needless to say, she is busy finding out more about him.

We have offered volunteers training on basic research at St Annes Library, led by Community Heritage Manager Andrew Hildreth; a workshop on filming and editing at the town hall; a trip to the Lancashire Record Office, where we learnt about their archives; and a day at the Lancashire Conservation Studio,

where we were treated to a fascinating session on collection care by Janice Poyser, a conservator in pictorial art, and Jenny Treason, a conservator specialising in social



Members visit the Lancashire studios

history and decorative arts. It was quite something to learn that the Studio was the only place in the country where volunteers could receive this kind of training.

Our next round of activities

includes a trip to the Gallery in March, a tour of its 19th-Cent collection and an evening workshop on display.

This is an ideal time to an on-site on the project, including exhibit investigators as well as research subject to places being available. Then on Monday 14 April we are holding an evening lecture at the Lowther Pavilion, Lytham, by Michael Howard entitled 'Substance and Shadow: Victorian Art and Society'. This is a free event and open to all, not just to project volunteers, so we hope that you will join us then.

Our overall aim is to protect and preserve the art collection, a part of our local heritage that was neglected for many years. If you would like to join in it's not too late to volunteer. Find out more by Tagging the Treasures website [www.lythamstannestartcollection.org](http://www.lythamstannestartcollection.org) or email the team at [heartcollection@mad.ac.uk](mailto:heartcollection@mad.ac.uk). Marie Riley

## A fitting legacy for Fylde DFAS?

This is a difficult subject to raise with our members, but we are aware that many local societies benefit from legacies and bequests and it is not unusual nowadays for charities and voluntary organisations to appeal actively for them.

If you support what we do at Fylde DFAS and feel it has enriched your life in some small way, then perhaps you might like to consider giving something back. We have a dedicated 'Good Causes' account that primarily supports young arts but is sometimes used to promote community projects.

We are particularly committed to bringing art to disadvantaged groups. We put a lot of effort into fundraising and applying for

grants to support our work in the area. Our Down from Youth Exhibition showing at the Fylde Gallery until 5 April is an example of the partnership working we undertake with local sixth forms.

We have a small team of volunteers giving their time up to manage this project and would like to do more, but we cannot subsidise this from our membership fees or it would put the cost of joining out of reach for some people.

We continue to find creative ways of funding these activities. So if you are thinking about making a will and would like to help us out - and be remembered for your support for promoting the arts on the Fylde - then this might prove a fitting legacy.

In the Picture

If ever serendipity played a part in bringing an organisation and its members together, then it was so with Fylde DFAS and Kurie Couch. Marie Riley, Fylde DFAS Chair, and Angela Brown, Young Arts co-ordinator, met Kurie at a local running group.

Both Kurie and Marie would be the first to admit they would have found that an unlikely scenario, but amidst the juggling and chatter an eclectic group happily enjoy the beautiful Lancashire coast whilst discussing their diverse interests.

It was on such an occasion that Marie mentioned Fylde DFAS and particularly a new arts heritage project she was engaged in - Tagging the Treasures. When Kurie expressed an interest in art, neither knew just when the journey would lead.

Tagging the Treasures is a project that enables volunteers to research and document the Lytham St Annes Art Collection. This large body of art works and artefacts, donated by former residents of the town, has languished in storage for decades. Marie Riley worked closely with a local and very determined heritage group, the Friends of Lytham St Annes Art Collection, to obtain lottery funding to research and document the collection property. Some of the most precious, fragile and mysterious artefacts in that collection are a group of oriental and Indian ivories.

When Kurie left her homeland of Japan for England a little over a decade ago, her friends at home were quite shocked. Kurie was and still is passionate about Japanese culture and history. She explains that leaving Japan has made her feel more compelled to learn about her heritage and impart that knowledge to those who want to learn, so when she heard about the ivories she was eager to help.

Kurie proved to be able to properly examine the ivories but the overworked Lancashire Conservation Office was understandably nervous about

Kurie and Kurie at the Fylde Gallery

Serendipity and an exquisite (though naughty) Japanese ivory



letting an amateur loose on the valuable and fragile figures. Kurie attended meetings, received training and quickly earned the respect of Heather Davies, chief conservation officer, with her display of knowledge and diligence. Eventually she was allowed to handle the ivories and properly observe them. She was stunned by the deterioration in their condition. Without properly regulated gallery space, imperfect storage conditions has led to hairline cracks in some pieces and marked discoloration. Heather enlisted Kurie's help in protecting the ivories.

Kurie has been to the town hall monitoring light and checking on humidity levels. She enjoys the painstaking research of the ivories but sees her absolute priority as conserving them for future generations. She has lobbied council officials to provide protective UV filters on windows in the town hall to halt further deterioration. She has also found sponsorship for the costly cleaning of one of the figures.

In June of this year Kurie was invited to attend a course at Durham University on displaying oriental artefacts, enabling her to further her research and network with leading academics and curators of Japanese art and

artefacts, including the Victoria and Albert Museum. Another contact, The Japan Society based in London, was also very interested in helping and invited her to apply for a grant to promote the figures. Kurie and Marie have filled in the grant application for the Japan Society in the hope that the money can be used to display the ivories to their best effect in the Art of Travel exhibition at the Fylde Gallery in Lytham. The exhibition (running until the end of October) focuses on the Lytham St Annes Art Collection's art from abroad and the ivories and Kurie's research takes centre stage.

The Fylde Gallery recently displayed one of the ivories and Kurie's research in a smaller exhibition. At the exhibition opening Kurie, dressed in full cherry blossom kimono, stood beside one of the cases containing the exquisite Japanese figure of a fine and elegant lady, which she has named 'Essence of Beauty'. She asked me to look closely at the figures, then she asked me to observe the kimono carved so beautifully. "See how it fastens at the front", she beamed. "She is a courtesan. That was for every occasion. Naughtily lady!"

Kurie ended broadly from ear to ear and I challenge anyone not to smile with her. Angela Brown

October 2014

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.

We are planning displays, lectures, roadshows, and exhibitions about the collection, all free of charge and open to the public, with opportunities to get involved at every stage.



Project volunteers will be offered training and awareness sessions in conservation and curatorial skills and additional trips to galleries to learn more about art.

#### Get Involved

By the end of the project we plan to have a large body of knowledge about the Lytham St Annes art collection but we need your help to achieve this. We will help get you started by showing you where to find the information you need and offering some basic training. After that you can research at home on your computer or using other sources, or in the library or record office with friends. We expect it to be a lot of fun – it could even be addictive! If you are not interested in researching there are lots of ways you can get involved from invigilating at exhibitions to filming us for youtube!

#### Contact us

Visit our website [www.lythamstannesartcollection.org](http://www.lythamstannesartcollection.org) or e mail, ring, or text Maria Kiley. 01709 175776



## Tagging the Treasures



On the Thames at Greenwich by George Clarkson

The Lytham St Annes Art Collection

We are planning displays, lectures, roadshows, and exhibitions about the collection, all free of charge and open to the public, with opportunities to get involved at every stage.



Elisabeth by Andrew Landon

The Italian Plaster Girl by Eugene St. Blaise

Reading the Child, Landon

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On the Thames at Greenwich by George Clarkson

### ABOUT THE LYTHAM ST ANNES ART COLLECTION



The Herd Lassie by Richard Ansdell

The collection had its origins in 1925 when John Booth of the Booths grocery chain donated a Richard Ansdell painting "The Herd Lassie" to the Lytham St Annes Corporation.

This was the start of a stream of bequests and donations.

Local Alderman, James Dawson, donated another Ansdell painting six years after John Booth, and, over time contributed more than fifty paintings and sculptures including an outstanding work by artist Henry Fuseli.

Eventually the collection grew to over 240 works.

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On the Thames at Greenwich by George Clarkson

The art gallery planned to house these works was never built so many were kept in the town hall, either in rooms where they couldn't be seen by the public or languishing in the basement. The opening of the Fylde Gallery, in 2007 finally allowed an opportunity for some of them to be on display and sparked a renewed interest in the collection which features a large number of paintings by Richard Ansdell, the only artist ever to have had a district named after him.



On the Thames at Greenwich by George Clarkson

The Herd Lassie by Richard Ansdell

### About the Tagging the Treasures Project

Fylde Decorative and Fine Arts Society (DFAS) has now received a grant from the Heritage Lottery Fund for a two-year project to raise awareness about the Lytham St Annes art collection. Our 'Tagging the Treasures' project will recruit volunteers to research artists, art works and donors, producing an online and printed catalogue that will make information about the collection fully accessible for the first time.



On the Thames at Greenwich by George Clarkson

The Herd Lassie by Richard Ansdell



On the Thames at Greenwich by George Clarkson

## TAGGING THE TREASURES

THE LYTHAM ST ANNES ART COLLECTION



[www.lythamstannesartcollection.org](http://www.lythamstannesartcollection.org)



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On the Thames at Greenwich by George Clarkson

The Herd Lassie by Richard Ansdell



- **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**

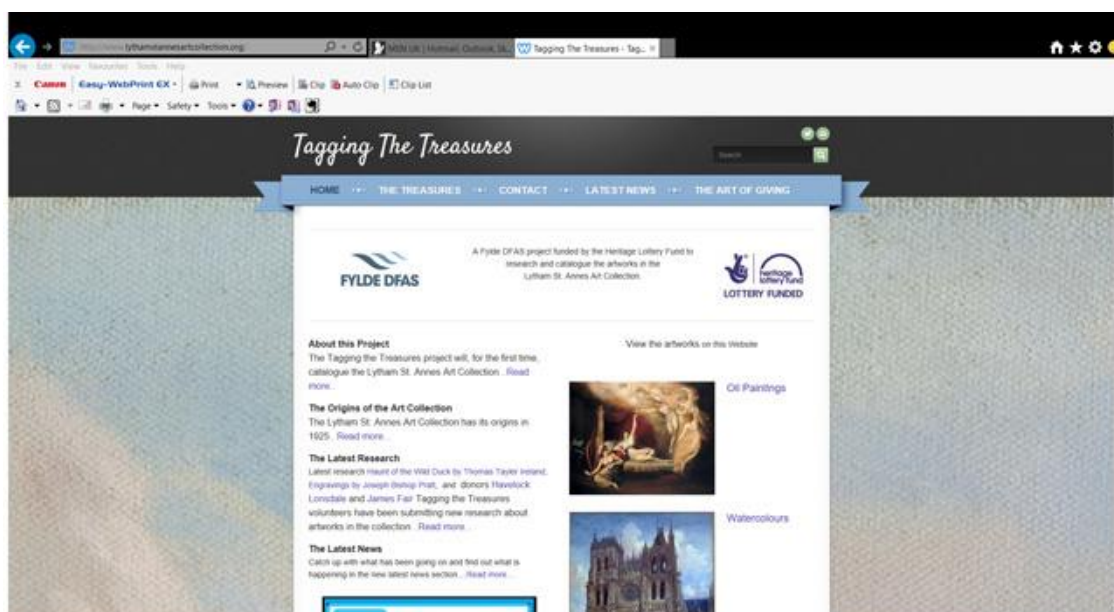


- **Social Media**
- **Events**
- **Presentations & Talks:** to community groups and societies
- **Professional Lectures:** free events open to the public: *The origins of the Lytham St Annes Art Collection* and *Mud, Manure & the Silk Road* by Heather Davis and *Substance and Shadow: Victorian Art and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



- **Exhibitions:** we presented three exhibitions, with each our knowledge and skills increased
- **Website:** user-friendly, dedicated website [www.lythamstannesartcollection.org/](http://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:



### The Proposal by Federico Andreotti



Research by Barbra Cropper Ed A Matthews 16.8.15

Acc No 206  
Artist Federico Andreotti  
Artist dates 1847 - 1930  
Medium Oil on canvas  
Size 40 x 29 1/2 in (101.6 x 74.9 cm)  
Date painted 1890-91  
Donor Miss D W Mosedale  
Date donated 1 December 1970

Inscribed on Back:  
Painted by Professor F Andreotti. Exhibited Florence 1891

#### ARTIST

Federico Andreotti, occasionally seen as Federigo, was born in Florence on 6 March 1847 and died in 1930. He received his artistic training at the Florentine Academy of Fine Art and was a student under the President, Enrico Pollastri (1817-1876). Andreotti had won a scholarship and went on to achieve an appointment as professor in 1879. He was prolific as a painter in Rome, Florence and other cities in Italy. While little is known about his exhibition history in Florence, Andreotti is known to have exhibited at the Royal Academy in London in the period 1879-1883. His 1881 exhibition of a painting called *A Pious Fraud* shows a drunkard slumped near empty bottles and bags of beer, quite unlike the paintings he is known for today. The painting became an engraving and was reproduced in the Times. (2)

Around 1864, he won an important commission from the Italian king to paint Savonarola. Girolamo Savonarola was a 15th century fanatical Dominican preacher and moral dictator of Florence from 1494 to his execution in 1498. (3) This work was initially criticised, which prompted Andreotti to abandon historical themes and devote himself to portraits and period scenes. (4) These were highly sought after by American and European collectors.

His paintings are always in a realistic genre and most often of aristocratic scenes in dress from the 17th and 18th centuries of the Rococo period. The elaborate period dress and affected airs are sometimes described as Rococo Revival, which was popular between 1840 and 1870 and also known as the 'French Antique' style. (5) The late 19th century saw a resurgence of interest in historical figurative paintings set in this period of elegance and many artists, including Andreotti, looked to satisfy the growing desire for these works. (6) The subjects of Andreotti's paintings are often young women and couples in various stages of courtship with

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(4) Arte Ricerca, (AR) (2015), *Federico Andreotti (Florence 1847-1930)* @ <artericerca.com>

(5) Elliott, Franziska (2013), *The Rococo Revival Style Guide c1652* @ <prezi.com>

(6) Laterza, M (2014) *Tute' Arte, A meeting place for artists, Federico Andreotti - The Love Letter* @ <cultartpitturasculturnapoesiamusica.com>

(7) Giglio, G, (2015), *Federico Andreotti, Milano, Antiques, Paintings, Furniture and Antiques*, @ <antichitaglio.it> (January, 2015)

(8) Howard, L, (2013), vads, *The National Inventory of Continental European Paintings* @ <vads.ac.uk>

#### Summary



Language	Acquisition			Behaviour			Conversions		
	Sessions	% New Sessions	New Users	Bounce Rate	Pages/Session	Avg. Session Duration	Goal Conversion Rate	Goal Completions	Goal Value
	1,082 % of Total: 100.00% (1,082)	69.96% Avg for View: 69.96% (0.00%)	757 % of Total: 100.00% (757)	81.89% Avg for View: 81.89% (0.00%)	1.86 Avg for View: 1.86 (0.00%)	00:03:27 Avg for View: 00:03:27 (0.00%)	0.00% Avg for View: 0.00% (0.00%)	0 % of Total: 0.00% (0)	US\$0.00 % of Total: 0.00% (US\$0.00)

#### 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 6<sup>th</sup> on the page when entered into the Google search (Arthur Wasse is 3<sup>rd</sup>)

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



Statistics for www.lythamstonnesartcollection.org



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



Town Hall Basement – Collection Storage area

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.

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.

**Margaret stunned to discover art history on her own doorstep**

By Tony Dinkins  
http://www.lythamstannet.co.uk  
01253 811111

A member of the team cataloguing the donation of artworks to the Lytham St Annes collection has been stunned to find research discovered a fascinating link to her very own home.

The Tagging The Treasures group has been busy looking into the background of the scores of donors who have given the prized artworks to the Fylde community over the past 90 years.

Several of the artworks, complete with donor details, are currently on display at Lytham's Fylde Gallery.

Team member Margaret Anderton was astonished to find that one of the donors not only lived in her house - but also designed it.

The details came thanks to research by fellow tagger Liz Bickertaff and Margaret

of Orchard Road, St Annes, said, "What an amazing find. We had noted Albert Winstanley's name on the deeds of my house, built by Joseph England in 1901, when we moved in 12 years ago, but when the research into the donors to the Lytham St Annes Art Collection started to be listed we were astonished to find his name.

"Unfortunately his bequest of three marble figurines has so far not been located but the connection is a very interesting and intriguing one.

"Of course all the donors over the past 90 years have lived at local addresses so I'm sure many other residents are unaware that one of the philanthropists who left a legacy to the people of Lytham St Annes at some time lived in their house.

Further research revealed that Winstanley, born in Southampton in 1876, was a prestigious architect who by 1893, had teamed up with builder Arnold England, who in turn

was responsible for much of the new residential property and landmark buildings locally.

They include the Century Building in St Annes Square,

occupied for more than a century up to this year by the J.R. Taylor store, and the former Old Links clubhouse on Mayfield Road, now the British Legion Club.

Margaret added: "By 1907 Albert had established his own practice on West Crescent, St Annes and Deansgate in Manchester.

"His interest turned to the booming building of theatres and variety palaces and he designed the interior theatre inside the Palace Buildings in St Annes and The Hippodrome in Fleetwood, the latter considered the first theatre in England to have a white marble front.

"He then became very interested in the cinema, an exciting development at the time, converting many existing buildings into picture houses, including the St Annes Palace."

But the renowned designer of such notable buildings came to a tragic end.

On May 30, 1943, he fell under a train at Kirkham station and died three weeks later as a result of his injuries.

A verdict of misadventure was recorded at his inquest when it was noted he was going blind.

n Tagging the Treasures - The Art of Giving continues at the Fylde Gallery, Haven Road, Lytham until July 30.

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

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.

**Community News**

Decorative and Fine Arts Society

**Researchers tied in with historic project**

By Margaret Anderton

A very innovative and exciting project is now reaching a crucial stage, with volunteers working flat out before its completion in the summer.

The 'Tagging the Treasures' project, launched in August 2013, followed a successful bid to the Heritage Lottery Fund by the Fylde Decorative and Fine Arts Society (DFAS) to raise awareness and catalogue a collection of paintings and artefacts which had been donated over the past 90 years to the people of Lytham and St Annes.

Maria Riley, chairperson of DFAS, who submitted the bid, became the project manager and with help from a team, got

not motivating members of the community to give their time and energies to the task of re-searching the paintings, artefacts and donors.

This has been widely successful with over a hundred members of the public volunteering to tag the treasures or help in some way.

With more than 200 paintings and other artworks, including bronzes, trophies and market stalls, the task seemed formidable but the interest has been amazing. One of the most interesting results of this project has been the way Taggers have become so motivated and keen in their research that they have dug deep and unearthed all kinds of interesting facts.

The Taggers were offered courses in research methods, handling artworks, exhibition skills as well as visits to the Walker Art Gallery, Liverpool, and the Lancashire Conservation Studios. The whole history of Lytham and St Annes is tied up with the donors and the final exhibition in May will focus on just that.

Many donors were active in civic life and every painting tells a story.

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 19<sup>th</sup> 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 grand-daughter 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



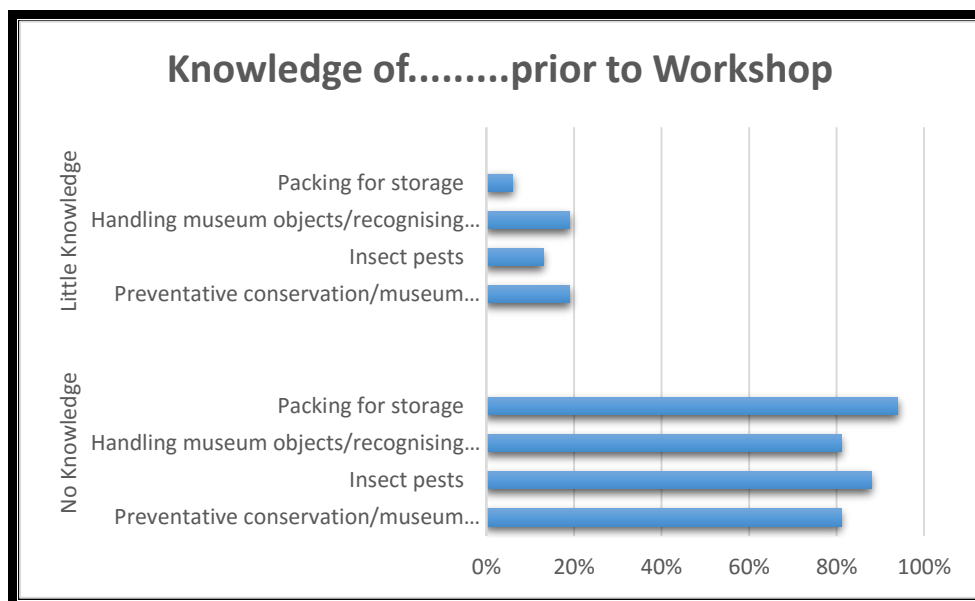
has donated several artworks including two watercolours by W H Gleave and an oil by J D Morris. Angela Brown also spoke about her research on Hector Caffieri and his painting, *Portrait of a Lady*. The videos were then put on our web site and our DVD's were produced as required.

### 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/>



U3A Presentation

### **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/](http://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/](http://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/](http://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/](http://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/](http://www.classicalassociation.org/)

A French green-patinated bronze figure of Venus, cast after a model by Christophe-Gabriel Allegrain (1710-1795)



Association of Art Historians  
External News and Events

Free seminar - Engaging Research: A 'NIRP in the North' seminar, Manchester Art Gallery,  
Posted on Thursday, 11th June 2015

Engaging Research: A 'NIRP in the North' seminar,  
Thursday 2 July 2015

Lecture Room, Manchester Art Gallery,  
Mosley Street, Manchester M2 3JL.

As museums' in-house resources come under more pressure,  
the museum sector is looking for new ways to create and record collection knowledge.

This free seminar will look at real-life examples of innovative ways of researching art collections,  
local and national, by engaging scholars, non-art experts and members of the public.  
For further information and to sign up for the seminar send an email with names and full contact details to  
andrew.greg@glasgow.ac.uk.

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

CILIP Local Studies Group North West Branch Registered Charity No. 313014

## Local History Online

Digital content and social media for local history

A FREE day school from the CILIP Local Studies Group North West Branch

Monday 12th October 2015  
9.30am - 4pm  
Lancashire Archives  
Bow Lane  
Preston



This wide ranging event will examine the possibilities of using Wikipedia and the first hand experiences of an HLF project, a local historical society and a national heritage organisation working in this field.

Our speakers: Doug Taylor - Wikimedia Foundation volunteer;  
Jacqueline Arundel and Richard Marshall - the Tagging the Treasures HLF project;  
Paul Weatherall - Manx National Heritage; Paul Swarbrick - Preston Historical Society.

Tea, coffee etc. will be provided but lunch isn't included. You will be able to eat your own packed lunch or visit local cafes and takeaways. (The AGM will take place at the lunch break).

To reserve your place, please contact Jane Parr on 0161 234 1934 or email [j.parr@manchester.gov.uk](mailto:j.parr@manchester.gov.uk)



Photographs courtesy of: Wikipedia Commons, Manx Nostalgia, Lancashire County Council, [www.lanternimages.lancashire.gov.uk](http://www.lanternimages.lancashire.gov.uk), Manchester City Council, Manchester Local Image Collection, Manchester Archives and Local Studies.

## 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.

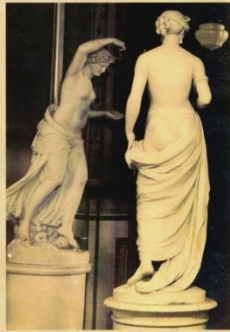


Press Release – after Heritage Open Day – 2013



## Heritage Open Days at Fylde Council Town Hall – over 240 visitors

Have You Seen These Statues?



If not, come and view them - and many more.

### Heritage Open Day

Fylde Town Hall St Annes

A rare chance to see its art works and architecture

Saturday 13th September 10am to 4pm

Admission free

**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.



The art collection at Lytham Town Hall will be available to view during the open day

**By TONY DURKIN**  
tony.durkin@saexpress.co.uk  
Twitter: @saexpress

**The great-great-granddaughter of legendary artist Richard Ansdell is making a rare visit to Fylde as St Annes Town Hall throws open its doors on Saturday.**

Sarah Kellam, who is based in Somerset, will be available to offer details on her ancestor's work at the open day organised by Lytham St Annes Civic Society as part of the annual national heritage weekend incentive.

During the weekend, many buildings across the country not normally accessible to the public will be available to visit, including several in Fylde.

Along with various rarely-seen rooms, the open day at the town hall, which runs from 10am to 4pm, offers the public the opportunity to take a look at items in the Lytham St Annes Art Collection – and a number of Ansdell's prized paintings are among those available to view.

There are a number of new features to the open day this year, including the public being allowed on to the first and second floors for the first time to see the artworks on display there.

Meanwhile, ground floor areas which will be open include the reception room, members' room and the mayor's parlour.

Stained glass and well-preserved Victorian wall-tiling will be on view, while the

prized art collection, some items from which are currently on display at Lytham's Fylde Gallery, includes oil and watercolour paintings, sculpture, bronzes and ivories.

Along with some of Ansdell's work, other key elements of the collection on show will include The New Curate by Percy Robert Craft, which has recently been renovated. Members of the Friends of Lytham St Annes Art Collection will be on hand along with Sarah to talk to visitors.

Friends chairman Margaret Race said: "The Heritage Open Day offers a rare opportunity to view some of these treasures which are housed in rooms not normally accessible to the public, including two additional corridors this year."

"This will be Sarah's first visit to the Town Hall for Heritage Open Day. It is about five years since she was last here to talk about Richard Ansdell's work at the Fylde Gallery."

"She is a world authority on him, is writing his biography and we are delighted to welcome her."



Sarah Kellam

## 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

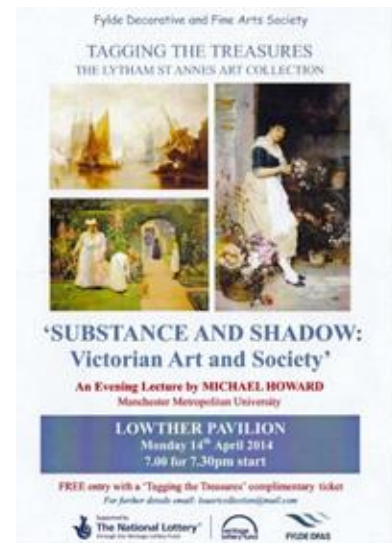
Provided further opportunities to display and publicise the project. Open to the public, these popular free lectures generated further enthusiasm and support.

### 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.

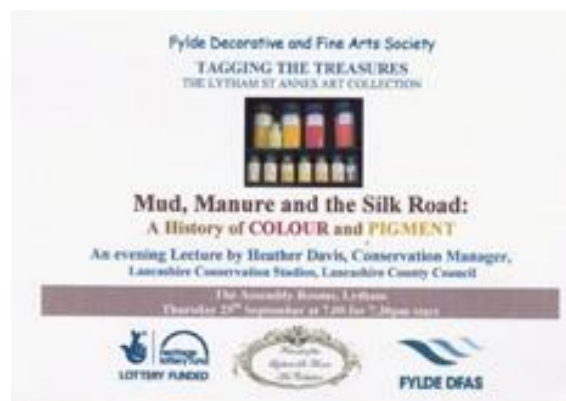


### 25 September 2014: Mud, Manure & the Silk Road – 60 attendees



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.

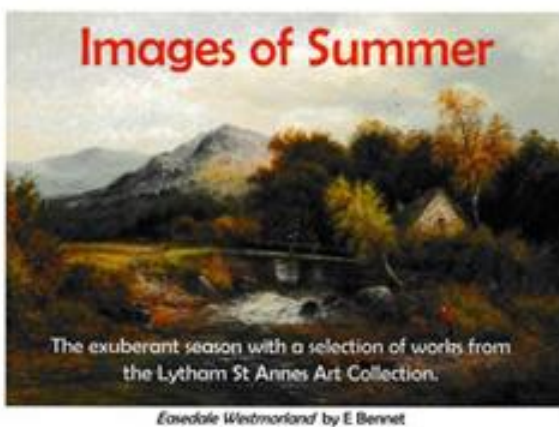
*"Lovely exhibition in a beautiful setting."* **visitor book**

*"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.

### **Images of Summer Exhibition**

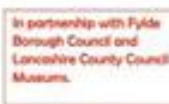
**Fylde Gallery, Booths, Haven Road, Lytham**

**29<sup>th</sup> August to 9<sup>th</sup> October, 2013**

**Monday through Saturday 10:00am to 4:00pm**

**Sunday 10:00am to 3:30pm**

**Admission is Free**





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.

Friends of the Lytham St Annes Art Collection  
In Partnership with  
Fylde Decorative & Fine Arts Society



**TAGGING THE TREASURES**  
The Story so Far  
An interesting Exhibition  
at the  
**FYLDE GALLERY**  
Booths, Haven Road, Lytham  
**Tuesday 8th April to**  
**Thursday 24th April 2014**  
**Mon-Sat: 10.00am - 4.00pm**  
**Sun: 10.00am - 3.30pm**

An opportunity to see some  
Art Works from the  
**LYTHAM ST ANNES**  
**ART COLLECTION**  
and the research associated with  
some of them

 **LOTTERY FUNDED**

[www.friendsofthelythamstannesartcollection.org](http://www.friendsofthelythamstannesartcollection.org)

LYTHAM ST ANNES EXPRESS Thursday, April 10, 2014

# DayTime

## Former president of art society shows his work

The work of Ken Roberts, a former president of Lytham St Annes Art Society, is featured in the latest exhibition at Lytham Heritage Centre. It is great to be back at the Heritage Centre - it's a lovely venue and I always enjoy exhibiting here," said Ken, who likes to like to capture and record the atmosphere and feeling of any given scene, with most of his paintings of the Fylde coast or of places visited.

"As well as paintings related to Lytham in Bloom, there are a wide variety of subjects and I hope visitors enjoy it."

The Heritage Centre is open from 10am to 4pm Tuesdays to Sundays, plus bank holidays, with admission free and donations welcome.

## Exhibition with a difference

A host of impressive works from the extensive Lytham St Annes Art Collection are on display at the Fylde Gallery within Booths store at Lytham daily until April 25. But there is more to the Tagging The Treasures exhibition than the artworks themselves.

As its title suggests, the display gives details of the progress made by some of the volunteers under the 'tagging' project currently being carried out to catalogue the art treasures housed in St Annes Town Hall, which have been donated or bequeathed to the town.

Tagging the Treasures is an initiative by the Fylde Decorative and Fine Arts Society (DFAS), sponsored by the Heritage Lottery Fund, which sees more than 50 taggers researching particular paintings.

As well as displaying the paintings themselves, the exhibition details how the taggers have carried out their research and their findings so far.

Tagger Angela Brown, from St Annes, was allocated a Portrait of a Lady, painted by Hector Cafferli in 1869, and among the facts she has discovered are that the painting was donated to the LSA Collection by Annie Mary Catterall, wife of Frederick Catterall, architect of the Grand Hotel in St Annes.

Angela said: "I have no research background in art but, to study my painting in depth, by a comparatively little known artist, has been a real pleasure."

"My young children, Sadie and Stanley, have got involved and are rapidly becoming experts in their own right."

"In the past, research was difficult, but with the onset of so much technology the sources are vast. These days everything is at your fingertips and it's fascinating to think that all the donors were local people who may have lived in your house."

With hundreds of paintings still to be rediscovered, members of the public are invited to not only visit the exhibition but to volunteer to become taggers and take on their own research.

Details at the exhibition, online at [www.lythamstannesartcollection.org](http://www.lythamstannesartcollection.org) or from Marie Riley on 07709 175776. The exhibition, in partnership with the Friends of



Portrait of a Lady by Hector Cafferli

the Lytham St Annes Art Collection, is open daily from 10am to 4pm and admission is free.

**Don't while waiting a gun**

Press Release: 10 April 2014





Press release promoting exhibition

***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

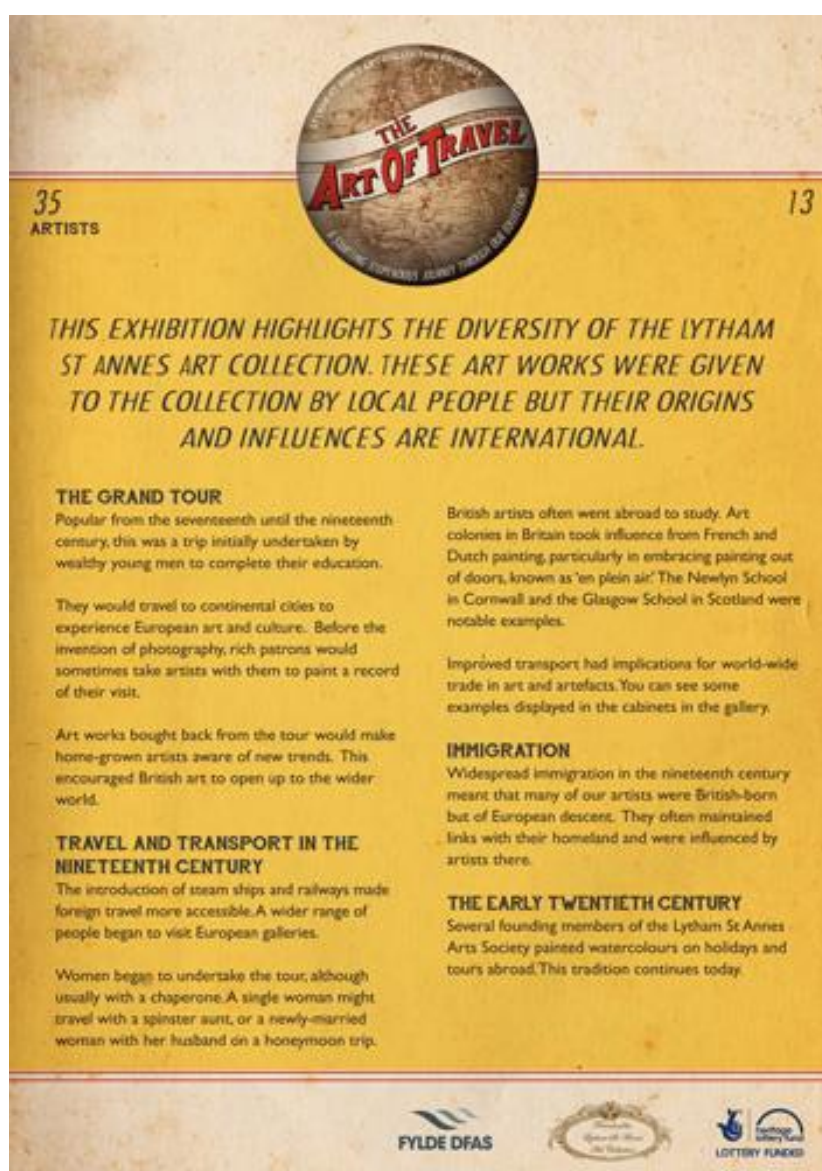


### 03 September 2014: *The Art of Travel* Preview Event



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

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



## 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.

52 LYTHAM ST ANNES EXPRESS

# Community News

Cultural lesson for pupils

## Secrets of Asia revealed to class

By Margaret Anderton  
Community Correspondent

A group of avid young readers, aged between 6-12, known as 'The Trailblazers' who meet regularly at St Annes Library, were treated to a tour of the recent 'Art of Travel' exhibition at the Fylde Gallery, Lytham.

The group are currently reading two books relating to Japanese culture, Michael Morpurgo's 'Kensuke's Kingdom' and Rumer Godden's 'Miss Happiness and Miss Flower'. The children discovered the secrets of the Japanese, Chinese and Indian ivory sculptures on display and the lively fact-finding provided a great ending to the successful exhibition.

Revealing these secrets was Kunie Couch, a 'Tagger' with the Heritage Lottery funded 'Tagging the Treasures' initiative involving a group of volunteers who are busy cataloguing the collection. She has become an expert on this collection of precious, fragile and mysterious artefacts both in studying them in depth but also advising on their care and conservation.

The ivories were bequeathed to the collection by the late Dorothy Monedale in 1970 for the enjoyment of local people.

The children were invited to look at the figurines and listen to their story. There were jigsaw puzzles to be tackled, relating to the ivories, and finally the thrill of some children modelling kimonos and Japanese footwear!

Kunie said: "We are lucky to have so many beautiful ivories in the collection and I am proud to be involved in the project. Helping with this research has made me understand not only art but the significance of conserving art."

For a very long time this collection was a 'sleeping beauty' in St Annes Town Hall. The 'Tagging the Treasures' project has now woken them.

Kunie Couch with one of the avid readers from the group

www.lythamstannsexpress.co.uk Monday November 17, 2014

# Trailblazers enjoy Art of Travel show

A group of avid young readers, aged between 6 and 12, known as 'The Trailblazers' who meet regularly at St Annes Library, were treated to a tour of the recent Art of Travel exhibition at Booths Gallery, Lytham.

The exhibition displayed some of the Lytham St Annes Art Collection. Currently reading two books relating to Japanese culture, Michael Morpurgo's 'Kensuke's Kingdom' and Rumer Godden's 'Miss Happiness and Miss Flower', the children discovered the secrets of the Japanese, Chinese and Indian ivory sculptures on display.

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Kunie said: "We are lucky to have so many beautiful ivories in the collection and I am proud to be involved in the project."

Trailblazers enjoy Art of Travel show



**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.

### BOARDING PASS

ARR	DEP	GAL	LOC
4 SEPT	31 OCT 2014	FYLDE GALLERY	BOOTH'S LYTHAM



FEATURING THE  
**LYTHAM ST ANNES ART COLLECTION**

EMBARK ON A FANTASTIC JOURNEY THROUGH EUROPE AND BEYOND. HARVEY AT BEAUTIFUL PAINTINGS SPANNING FOUR CENTURIES. BE AMAZED BY OUR UNIQUE COLLECTION OF SCULPTURES FROM JAPAN, CHINA AND INDIA. THE WORLD IN A GALLERY.

### WIN A FRAMED VINTAGE TRAVEL POSTER!

FILL IN YOUR DETAILS AND HAND IN AT THE GALLERY TO BE ENTERED IN OUR PRIZE DRAW.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

EMAIL \_\_\_\_\_


WOULD YOU LIKE TO BE CONTACTED ABOUT FURTHER EXHIBITIONS & ARTS EVENTS

☐ YES ☐ NO

## WHERE IN THE WORLD?

BE AN INTERNATIONAL DETECTIVE AND WORK OUT WHERE SOME OF OUR PAINTINGS WERE PAINTED OR INSPIRED BY.

Find the ones with a red star, write the names of the painting by the country you think it came from and then for an extra challenge draw a connecting line to correct country on the map.



1. Japan	4. Italy
2. France	5. Spain
3. Switzerland	6. Holland

Thursday, November 27, 2014 [www.lythamstannesexpress.co.uk](http://www.lythamstannesexpress.co.uk)

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LYTHAM STANNES EXPRESS 51

## Community News

### Treasures get tagged...

# Celebration of art



Susan Fazackerley, Colin and Sheila Lomas of Lytham, Michael Ryan of St Annes and Marie Riley, President of the Fylde Decorative & Fine Arts Society

**There was a fitting final celebration to the recent exhibition at Booths Gallery for a selection of the Lytham St Annes Art Collection.**

The event was organised by volunteers named 'Tagging the Treasures' following a Heritage Lottery Fund Grant.

The event showed of the works of art donated by residents over the last 90 years and included a meeting of the people who had won prizes. Visitor to the 'Art of Travel' exhibition were invited to fill in their email addresses on the facsimile boarding passes to enter a raffle. The winners received digitised posters created by Inkpot Illustrations of St Annes, depicting Lytham Windmill and St Annes Pier. The posters were presented by acting leader of Fylde Borough Council, Coun Susan Fazackerley. Coun Fazackerley said: "Another triumph for the Taggers!"

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

# Travel around the variety of art on display

There is the opportunity to take a journey through the Lytham St Annes Art Collection at the Fylde Gallery daily until October 31.

The current exhibition, entitled The Art of Travel, features 35 artists and works covering 13 countries, with the paintings and artworks involved, including L'Impatient by Andrea Landini, The Minuet by Filippo Barattini, The Italian Flower Girl by Eugene de Blaas and Goodbye by Arthur Wasse, all 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 Gal-

lery above Booths store, in Haven Road, Lytham, is open seven days a week from 10am to 4pm and admission is free.

Friends chairman Margaret Race said: "Visitors are able to 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."

Meanwhile, there are just a few days left to catch the current exhibition at Lytham Heritage Centre - Studies in Stitch featuring works by textile artists Jane Powell and Julie Bull.

Jane is based in St Annes, and among many other displays, around the region and beyond, has previously exhibited with the Lytham

St Annes Art Society. Julie is from Black after previously in schools, college community, is no lance tutor.

Their exhibit up to and including, while from next Tuesday Centre will feature a collection consisting of five artists - sculptor Marie Rimmer, from Fylde and in Blackburn, and from Manchester maine Turner, specialising in charcoal drawings; Tony Bingham, known for his modern recycled art; Chris and Lorraine Waites.

The Heritage Centre is open from Tuesdays to Sundays inclusive from 10am to 4pm, with admission free and donations welcome.

## 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 13 countries, the paintings and artworks involved are all 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 Booths store 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 Winter in Holland, The Italian Flower Girl, Lochnagar and the North Lakes in the Sunshine 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.

# DayTime

## EXHIBITION

# Treasures on show for final few days

There are just two more days left to see the Tagging the Treasures exhibition at the Fylde Gallery within Lytham's Booths store.

Alongside 20 works from the extensive Lytham St Annes Art Collection are full details of their inclusion in the volunteer project to catalogue the art treasures housed in St Annes Town Hall, which have been donated or bequeathed to the town.

Tagging the Treasures

is an initiative by the Fylde Decorative and Fine Arts Society (DFAS), sponsored by the Heritage Lottery Fund, which sees more than 50 'taggers' researching particular paintings, as well as displaying the paintings themselves, the exhibition details how the taggers have carried out their research and their findings so far.

The exhibition continues from 10am to 4pm today (Thurs) and tomorrow, and with hundreds of paintings

still to be rediscovered, members of the public are invited to not only pay a visit, but to volunteer to become taggers and take on their own research.

Details of the exhibition are online at [www.lythamstannesartcollection.org](http://www.lythamstannesartcollection.org) or from Marie Riley on 07709 175776.

Admission to the exhibition, which is being held in partnership with the Friends of the Lytham St Annes Art Collection, is free.

## Heritage Centre's blooming delights

There are just a few days left to see the exhibition of art entitled Lytham in Bloom and Other Delights at Lytham Heritage Centre.

It features the work of Ken Roberts, a former president of Lytham St Annes Art Society, who is displaying his work at the venue in Henry Street for a fourth time. Ken is a former captain of Lytham Cricket Club with a lifelong love of art who, following a successful career in senior business management, studied oil painting at college in St Annes.

Following retirement, he now paints full-time and as well as works related to Lytham in Bloom, Ken's art on display at the centre in Henry Street covers a wide variety of other subjects.



Virginia Roberts (above) and Christina McHugh (below) admire the exhibition

The exhibition by Ken continues daily up to and including Sunday and will be followed from next Tuesday by an exhibition of photographs entitled Blinded with Colour - a prism of

vision" by Roger Dawson. The Heritage Centre in Henry Street is open from 10am to 4pm Tuesdays to Sundays, plus bank holidays, with admission free and donations welcome.







The Tagging the Treasures Project  
presents

## The Art of Giving

90<sup>th</sup> Anniversary of the  
Lytham St Annes Art Collection

The Fylde Gallery  
Booths, Haven Road, Lytham

10am - 4pm daily

FREE ENTRY

30<sup>th</sup> MAY -  
30<sup>th</sup> JULY  
2015



[www.lythamstannesartcollection.org](http://www.lythamstannesartcollection.org)

## The Art of Giving

90<sup>th</sup> Anniversary of the  
Lytham St Annes Art Collection

Presented by volunteers of the  
Fylde Decorative and Fine Arts Society,  
Tagging the Treasures Project and  
The Friends of Lytham St Annes Art Collection



The Art of Giving exhibition is an excellent chance to celebrate our heritage and the civic pride and culture of philanthropy that led to the Lytham St Annes Art Collection. In the past it was fashionable to engage in the philanthropic donation of artefacts, thus enabling the townspeople to enjoy these works of art rather than for them to be hidden away in private collections.

The collection started 90 years ago, 29th June 1925, when John Booth (1856-1941) of the famous grocery business, now the biggest independent grocery chain in the UK, presented The First Loan by Richard Ansell & A. It was donated to the townspeople of the Borough of Lytham St Annes, Lancashire, to be 'a nucleus for the formation of an art gallery'.

This set a much lauded example, which was taken up by the eminent citizens of the time, whom we can thank for the large collection of very high quality art that we have today. With a desire to promote the cultural importance of the town, the recently formed Borough Council accepted these gifts with great publicity in the spirit of generosity that was intended. The idea of an art collection, donated by local individuals for the public benefit was most welcome. The collection has now grown to over 340 works, which includes paintings, watercolours, prints, sculptures, waxes, furniture and other artefacts.

During the early part of the twentieth century, the management of public art collections would not have been seen as a high priority, it was not until after the Second World War that conservation began to have a real impact in art galleries and art collections around the world.

Fine art deteriorates over time due to the materials used in the paintings and therefore some of the items given to the Lytham St Annes Art Collection may not have been in perfect condition when donated. The storage and movement of paintings and objects would also have had an effect on the condition of the works of art.

Now, due to an emotional rollercoaster of changing attitudes, fashion and fortune, the collection is available for both residents and visitors to view today and conservation is now an important part of the management of the collection.

The comprehensive research, from the Fylde Decorative and Fine Arts Society, Tagging the Treasures Project, has allowed volunteers to curate and present this exhibition, an exciting opportunity to share the collection's historic importance and celebrate 90 years of its existence.

The Art of Giving focuses on several donors, asking what these beautiful objects may reveal about their owners and the rapidly changing times in which they lived.

### Dictionary definition of philanthropy:

the effort or inclination to increase the well-being of humankind, as by charitable aid or donations. Something, such as an activity or institution, intended to promote human welfare.

We hope you enjoy The Art of Giving and are inspired to start thinking about how you can help support the collection. A good place to start would be to join the Friends of the Lytham St Annes Art Collection. For just a few pounds a year, you can help contribute towards conservation projects. You can find application forms here at The Art of Giving Exhibition or go to their web site: [www.friendsoflythamstannesartcollection.org](http://www.friendsoflythamstannesartcollection.org)

### The Art of Giving Exhibition Catalogue

Please get your catalogue from the invigilator at the desk in the gallery, for a nominal charge of £1. The catalogue will guide you through the exhibition and greatly enhance your experience.

### Paragraphs About Pictures Booklet

This is a wonderful booklet written by St Cuthbert Quirey which gives advice on how to view art. It is available from the invigilator free of charge for you to use at the exhibition. Please return to the invigilator after use. However you make take one home for a suggested donation of £1. This will allow us to print more copies for the enjoyment of others.

Supported by the Lancashire County Council Museum Service, courtesy of Heather Davis, Manager, and Fylde Council Arts Working Group.



## The Art of Giving, 90<sup>th</sup> 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.



## 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

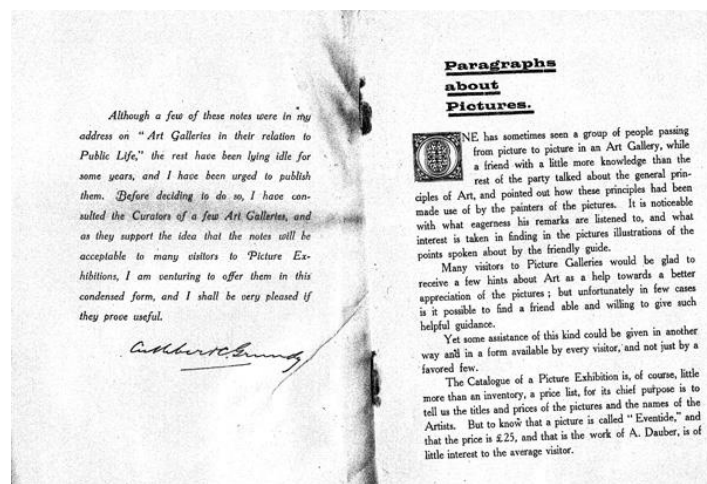
*Friends of the  
Lytham St Annes  
Art Collection*

**FYLDE DFAS**  **LOTTERY FUNDED**



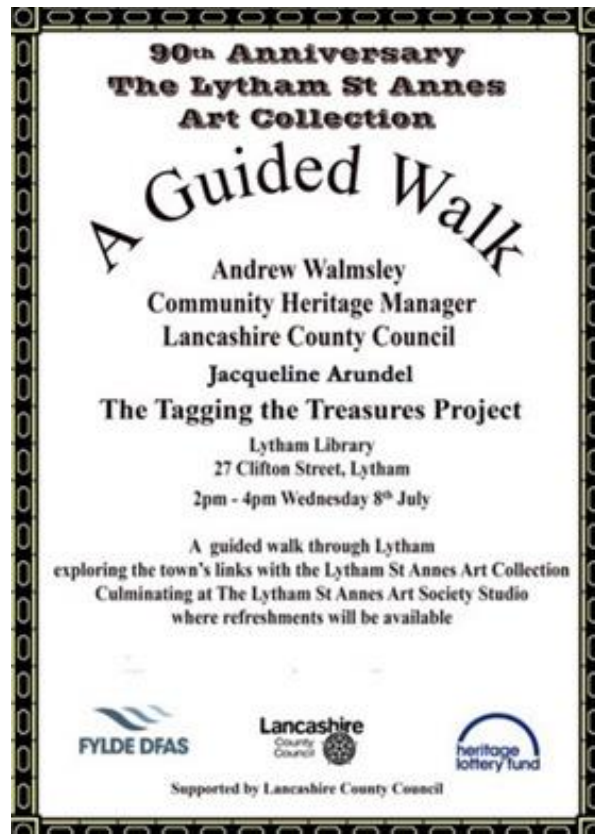
## 25 June 2015: Blackpool Art Society visit Art of Giving Exhibition – 15 attendees

The Society came to look at the art with reference to Sir Cuthbert Grundy's booklet, *Paragraphs 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.





Mr Flemming, chemist and proprietor of Lytham St Annes Pharmacy we have pictures of this building in our Collection



3The 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 Courelette 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.

### Community Art Walk and Talk Out About in Lytham

What could be nicer on a warm, sunny afternoon, than an Art Walk around Lytham? A group of art enthusiasts were treated to an interesting and informative event when Andrew Walmsley, Lancashire County Council Community Officer, and Jacqueline Arundel, project manager for the Tagging the Treasures Project, took them on a planned route which highlighted some of the donors, artists and locations connected to the Lytham St Annes Art Collection as well as some history of Lytham itself.



Starting at Lytham Library the group heard descriptions of Lytham from old directories and the history of the library and the now defunct Police Station. Ancient tramways were pointed out and along Clifton Street long forgotten high street businesses, iconic buildings and historical connections. All the stops were related to paintings in the Lytham St Annes collection and their donors.

The Market Hall, the drinking fountain in The Square, the cenotaph all had connections explained and along the Promenade various houses pointed out where artists and donors lived. Throughout the walk many paintings were highlighted and explained.

The walk terminated, appropriately, at the present Lytham St Annes Art Society for a cup of tea and then on to the Fylde Gallery in Booths Supermarket, Haven Road, where the 'Art of Giving' exhibition to celebrate the 90th year of the Lytham St Annes Art Collection, is being held. Open every day until 30th July from 10.00 to 4.00. Admission is free.

"Andrew Walmsley, a Community Heritage Manager with Lancashire County Council, said '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.'"

*"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.



Stringers Window



Detail of the picture by Russell Payne

### 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.

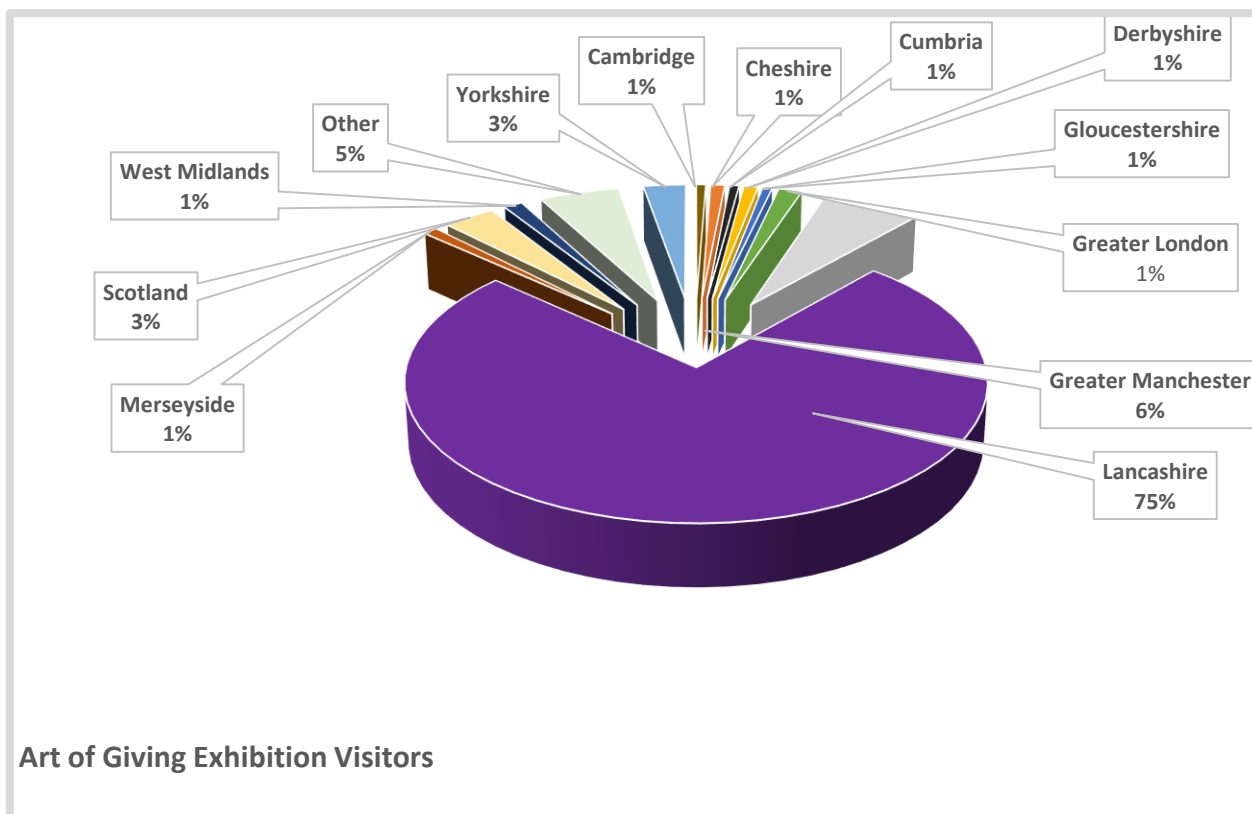
Guided Tours were offered to various groups like the Fylde Motor Neurone Society.

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.

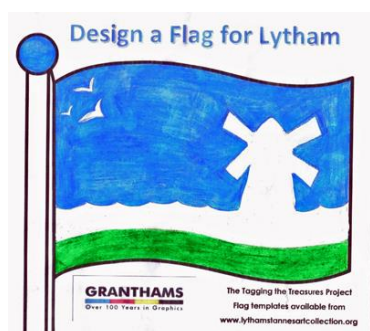


**Design a flag for Lytham** – for more entries see:  
[www.lythamstannesartcollection.org/design-a-flag-for-lytham.html](http://www.lythamstannesartcollection.org/design-a-flag-for-lytham.html)

**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"*

### Some Panels from Art of Giving Exhibition

**Lytham St Annes**  
**ART GALLERY & MUSEUM**

A dynamic gallery that would accommodate the largest and heaviest artworks making the whole Collection accessible. With space for national touring exhibits and significant contemporary art.

Function and convention facilities with meeting rooms and a lecture hall.

Appropriate storage facilities with correct temperature, humidity and lighting controls, with racking in a dust free secure and accessible area. An environment that would help to safeguard and preserve the artworks for future generations.

A creative studio space adaptable for use by resident artists and community use.

Café bar  
and resto  
facility

An informative friendly facility offering activities and entertainment.

An art  
research  
centre and  
library for  
learning.

We hope The Art of Giving has begun to cultivate an interest in working towards developing an art gallery and museum in Lytham St Annes.

As a state of the art visitor attraction it would celebrate local history and heritage, promote aspirations and civic pride; embrace diversity and develop skills and creative learning opportunities.

Central to building a creative economy the centre would offer a dynamic and energetic programme involving the community in all aspects.

Together we can create a philanthropic legacy for our present and future generations.

Marion Coupe - Chairman of the Lytham St Annes Civic Society:

"Lytham St Annes Civic Society is a keen supporter of both the Lytham St Annes Art Collection and the Fyde Gallery. We sponsored the first 'private view' of an exhibition from the Collection there, and it was entirely appropriate therefore that we should sponsor the restoration of a local scene by Richard Ansdell R.A., Lytham Sandhills.

Both Gallery and Collection add considerably to the cultural life of the town, and the Tagging the Treasures project has brought many more people into direct involvement with them. We have tremendous respect for those philanthropists who donated works of art and must continue to encourage the sense of civic pride they had for our lovely town."

Margaret Race - Chairman of the  
Friends of the Lytham St Annes Art Collection

"I have been astounded at the success of the Tagging the Treasures Project created by the Fyde Decorative and Fine Arts Society. I heartily congratulate everyone who is or has been part of it.

The exhibition focuses on what is the very essence of the Collection, the fact that over decades many individuals gave paintings, sculptures and other artworks to a growing collection in the hope that one day they would hang in an art gallery in Lytham St Anne's for all to enjoy.

The philanthropy of the Booths family has stretched over the lifetime of the Collection, initiating it and ultimately providing the community with a beautiful gallery in which this exhibition is displayed.

I created the Friends to raise awareness of the Collection and to raise funds for its conservation. The ITI 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.

My grandfather, Alderman Dawson, whose name is synonymous with the Lytham St Annes Art Collection was promised an art gallery which would be called the Dawson Art Gallery. In recent years, we have seen many beautiful modern art centres built in different parts of the country, attracting thousands of visitors and this area would greatly benefit from one. I continue to dream that one day I will see a Dawson Art Gallery where the whole Collection can be stored and looked after as it deserves to be."

We join Margaret in her vision to see an art gallery and museum of National Museum standard in Lytham St Annes

## Conservation

The collection of Japanese, Chinese and Indian ivory sculptures are unique because of their high quality, quantity and dimensions. Many of the ivories were found to be in poor condition because of the way they were being stored.



Ivory responds to changes in temperature and moisture (PH) in the air. If it is too hot and dry the Ivory expands and contracts then cracks. Strong sunshine (UV) will discolour the ivory. Dirt can accumulate in the gaps and hide the surface detail and once cracked, the ivory is not easy to repair.

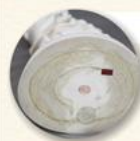
One of the ivories was conserved in September 2014. During conservation the ivory was first given light dusting with a soft brush to dislodge the dust.

The dust is removed by a gauze covered low-suction vacuum.



Here the difference can be seen between the cleaned cat and the base of the figure

Ingrained dirt is then removed using cotton wool swabs moistened with water, or water mixed with a very small amount of industrial methylated spirits. The surface of the ivory is only slightly dampened and care is taken to dry the surface immediately with further cotton wool swabs.



The base of an ivory figure showing a zibetto design.

Only a few square centimetres are cleaned at a time making the process time consuming and the ivory is never soaked. This delicate work can only be carried out by a trained conservator.

A number of the Tagging the Treasures volunteers undertook a course on collection care at the Lancashire Conservation Studios. As a result, the light, humidity and temperature within the cabinet displaying the ivories at St Annes Town hall have been reviewed.

After taking measurements, the volunteers requested that the humidity be regulated in the display cabinet. In June 2014 a special filter was applied to the town hall windows to decrease UV levels and the cabinet was moved.

We would like to give our heartfelt thanks to the donors of the  
**Lytham St Annes Art Collection**  
and those that have generously funded conservation

[illegible]

Our thanks also to the following who have kindly lent objects for The Art of Giving Exhibition

### Conservation



2013	BREITENON, Mr Peter
2012	FRIENDS of the LYTHAM ST ANNES ART COLLECTION LYDLE BOROUGH COUNCIL
2014	LYTHAM ST ANNES CIVIC SOCIETY MOGLEY Rtd

If you have any information that could help in our research  
we would be delighted to hear from you  
[www.lythamstannesarlcollection.org](http://www.lythamstannesarlcollection.org)



### The New Curate by Percy Craft (1856 -1834)


The painting was restored to its former glory at Lancashire Conservation Studio and took two conservators more than a hundred hours to complete.

Before conservation      After conservation

After cleaning and structural work, the picture was relined onto polyester conservation cloth. Many tiny areas of loss were filled and retouched with original pigments. The canvas was mounted onto a new stretcher and the frame was repaired. Finally, the picture was glazed to protect it.


During restoration it was discovered that some of the colours, which had faded off, were pigments from the Middle East where Craft had travelled to paint. This was most evident in the blue of the wistaria.



This repair and conservation was made possible by the generous donation of £4,500 from Peter Bretherton, President of the British Lawn Tennis Association in 2013, a Lancastrian and art lover.

### The Drummer Boy by Mark William Langlois (1848-1924)


Over the years paintings from the Lytham St Annes Collection have been displayed in offices in the Fylde. However, the location of these paintings had been unknown and it is only recently that this painting was rediscovered in the Town Hall under a thick layer of dust. There was some damage to the painting, but it emerged relatively unscathed.



The Drummer Boy before conservation

Conservation of this painting involved consolidating loose paint around the tears. Layers of surface dirt and varnish were removed. The back of the canvas was cleaned and tears mended so a new canvas could be attached.

Losses to the paint were filled and retouched and then the whole painting was re-varnished.



The two children depicted appear in several of the artist's paintings so it is possible they may have been his children. Conservation and reframing has provided an opportunity to see the details of the children's dress.

Conservation was carried out by the Lancashire County Council Conservation Studio.

The boy is wearing the Phrygian or liberty cap and the red sash typical of the French Revolution. The little girl follows with a feather in her bonnet and carrying a red cross flag, which is the symbol of St Patrick.

In 2012 The Friends of Lytham St Annes collection raised £2,100 for the restoration of this painting and this signalled a new era for conservation of the collection.

### Recommended Treatment

1. Relay flaking paint with appropriate consolidates- BEVA 371
2. Test and ascertain solubility of surface dirt and remove with appropriate re-agent
3. Test and ascertain solubility of varnish layer and remove with appropriate solvent
4. Apply supporting Etalotte Tissue to face of painting
5. Remove painting from wooden stretcher
6. Using moisture treatments lay areas of canvas deformation around tears and dents
7. Repair tears from rear of canvas
8. Surface clean the rear and mechanically remove ingrained dirt from interstices of canvas
9. Reline painting with new backing of linen or inert polyester
10. Re-stretch onto new improved wooden stretcher
11. Remove facing tissue
12. Fill areas of loss and seal with appropriate medium
13. Apply isolating varnish and retouch with dry pigments in synthetic non aging medium
14. Apply final varnish layers
15. Undertake conservation, repair, and remoulding to frame
16. Reframe with conservation glass and secure with backing board and moisture barrier
17. Photograph and document the process.

The estimated number of hours is between 90 -115 hours.

### Lady Seated on a Balcony by Alfred Louis Andrieux (1879 -1945)

#### A Conservation Priority

This is a complex conservation project as the subject of the painting is obscured by years of accumulated dirt - probably from a fireplace or cigarette smoke.

It has a tear and area of lost canvas and a number of deep scratches across the surface. This damage is quite old and occurred as a result of an accident, not a malicious act. An adhesive has been applied over the scratches as a temporary measure to prevent further paint loss.

However, the major danger to the long term survival of the painting is the distortion and cracking of the paint across the whole surface of the item. This cracking may be due to environmental changes or due to the artist's materials. If it is left untreated major areas of paint will be lost.

### The Coxswain of the Lytham Lifeboat

#### Missing Picture

A portrait of Thomas Clarkson, the Coxswain of the Lytham Lifeboat which rescued the crew of the Mexico in 1886. The lifeboats of St Annes and Southport lost 27 men making this the worst disaster in RNLI history.

The original painting can no longer be located in the Town Hall. It was borrowed to make prints in 1986. On its return it was hung on a wall until a fall damaged the frame. We believe it was collected for repair and has not been seen since.

With such a large Collection, over the years pictures may be mislaid or moved. It would be wonderful if this special portrait could be found, returned to the Collection and exhibited.

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

### 90<sup>th</sup> Anniversary of the Lytham St Annes Art Collection The Art of Giving Exhibition at the Fylde Gallery, Lytham



John Booth presents the *Herd Lassie* by Richard Ansdell, Town Hall St Annes

An exhibition of selections of artworks, from the Lytham St Annes Art Collection, will present an exciting opportunity for members of the public to celebrate the 90 years heritage of industrial Lancashire and the civic pride and culture of philanthropy is about to open.

A vast amounts of research is now being collated to form a comprehensive catalogue of the treasures which have been donated to the people of Lytham St Annes over the past ninety years, highlighting the paintings and artifacts themselves but also the donors who were moved to secure these works of art for the enjoyment of posterity.

The 'Tagging the Treasures' initiative, funded by the National Lottery, which resulted in over 80 local volunteers becoming actively involved in the research over a year ago, has now reached the exhibition stage and visitors are in for a treat! Behind the scenes there has been frantic activity to select, mount and label the exhibits from the 240 in the collection, in addition to setting up the information displays, and the public are guaranteed a very pleasurable 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 were the founding fathers of the fledgling St Annes, including John Booth, founder of the famous grocery business, who started the collection in June 1925 with his presentation of 'The Herd Lassie' by Richard Ansdell, R.A. (The famous artist lived on Clifton Drive), which makes fascinating reading and will become a collector's item! Other outstanding contributors were Alderman Dawson, Henry Talbot de Vere Clifton and Sir Cuthbert Grundy to name but a few.

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

'The Art of Giving' exhibition is to be held at The Fylde Gallery, Booths, Haven Road, Lytham on 30th May - 30th July, 10am to 4am daily and it's FREE!  
All details at [www.lythamstannesartcollection.org](http://www.lythamstannesartcollection.org).

### Exhibition puts coast artists in the picture



Fylde mayor Coun Peter Hardy and mayoress Sheila Hardy with Margaret Race, chairman of the Friends of the Lytham St Annes Art Collection, and other guests at the launch of the Art of Giving exhibition at the Fylde Gallery

#### Gareth Vickers

09:48 Thursday 11 June 2015

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 Coun Peter Hardy encouraging art-lovers to enjoy the displays.

He said: "The title is self-explanatory - all the art in the collection has been given to the people of Fylde over the years. It is looked after by Fylde Council and periodically displayed to residents who are, in effect, its owners. "This is a fantastic 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 1925 with the gift of *Herd Lassie* from John Booth, the founder of the Booth's chain of grocery and supermarket stores.

"He said at the time that he only wished he could donate an art gallery. That wish was honoured by Graham Booth, a current Booths director, who incorporated the Fylde Gallery into Booths' Lytham store.

"I urge everyone to attend the exhibition. Fittingly, it is free to enter and is a great afternoon out."

A number of the paintings are by Richard Ansdell, who gave his name to the village located between Lytham and St Annes. The Fylde collection has the largest collection of Ansdell paintings in the world.

One of the exhibition's organisers is Margaret Race, a member of the Friends of Lytham St Annes Art Collection and granddaughter of Alderman James Herbert Dawson who donated a number of paintings and statues to the collection.

A number of paintings are being displayed with new information plaques about the painting and artist. The information has been gathered 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 3.30pm, Sunday.

<http://www.lythamstannesartcollection.org.uk/what-s-on/exhibition-puts-coast-artists-in-the-picture-1-730386461x22409HCN47>





# 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.

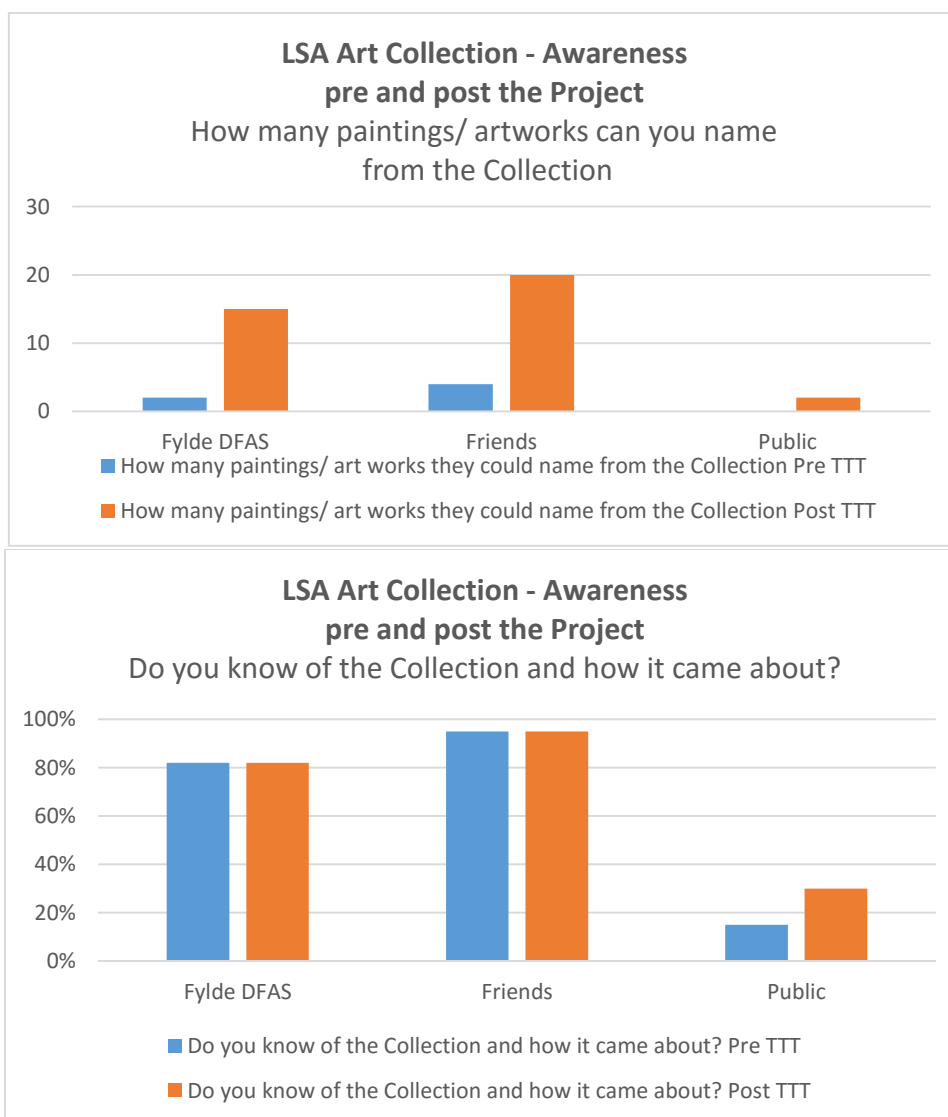
### **Dramatically Increased Awareness of our Town Collection and Facets of its Heritage**

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

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 it 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?

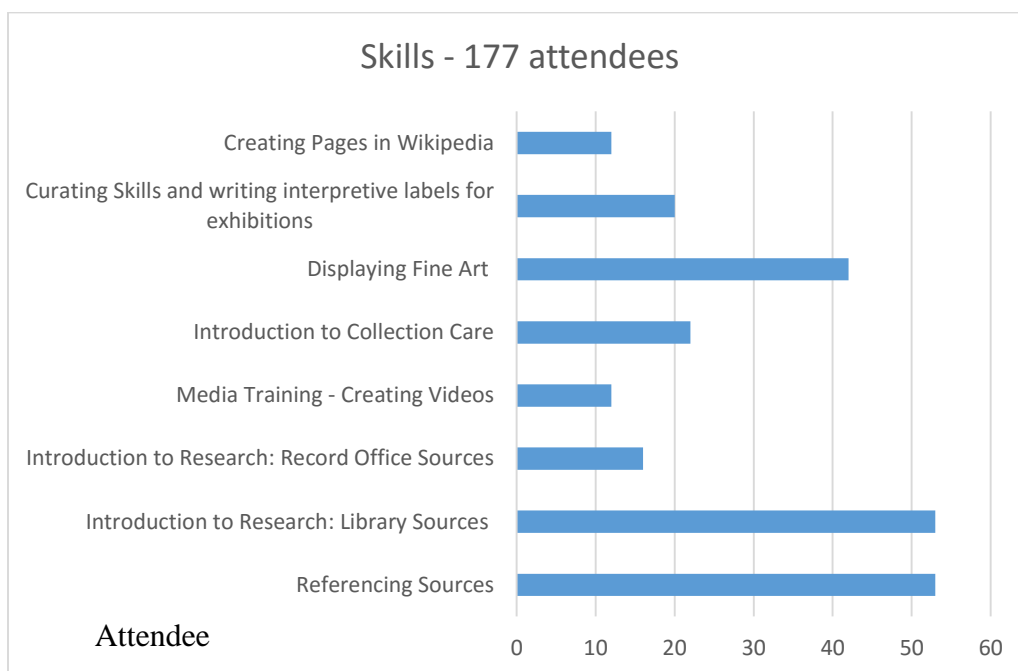
"It was a great experience. I enjoyed meeting up with interesting people, training and studying."

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."*  
**questionnaire**

*"I definitely take more interest in exhibitions in an understanding way, knowing what work has gone into them."*  
**questionnaire**

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

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

### **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

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."*  
**questionnaire**

*"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."*  
**volunteer, face to face interview**

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."*  
**questionnaire**

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.



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 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."* **Chair of Friends**

*"The Tagging the Treasures 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**

Thursday, October 30, 2014 www.lythamstannesexpress.co.uk

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# Community News

## Exhibition of Fylde art treasures set to come to an end

# Unsung hero behind exhibition

**MARGARET ANDERTON**  
Community Correspondent

**Time is running out for members of the public to view a selection of the Lytham St Annes Art Collection at the Booths Gallery in Lytham.**

Behind the exhibition is an unsung hero, without whom these paintings would never have seen the light of day.

Margaret Race, the founder of the Friends of Lytham St Annes Art Collection, comes with an excellent pedigree.

Her grandfather was Alderman JH Dawson, born in 1867, and one of the founding fathers of Lytham.

He was a councillor in the fledgling town, later the Mayor and an Alderman, and was one of the few people ever to be given the Freedom of the Borough.

ough, Margaret was 16 when he died, but she remembers clearly 'a house stuffed with paintings'.

This great collector and patron of the arts had amassed an amazing number of very valuable paintings and statues, some of which, during his lifetime, he donated to the people of Lytham.

The most valuable painting in the Collection is The Vision of Catherine of Aragon by Henry Fuseli.

It was loaned to the council in the 1930s and hung on the walls of the Town Hall.

After it was loaned to the council, Ald Dawson promptly bought it back and donated it to the Art Collection and so it was returned to its place where it had already been for almost 20 years!

Unfortunately, talks of an art gallery never materialised and the collection remained stored and locked away from view.

So Margaret took affairs into her own hands and founded the 'Friends', which has grown from strength to strength.

She and her associates have worked tirelessly to demand the right of members of the public to have access to the collection and eventually was recognised by being invited to talk to the Council in 2005.

Last year, the Fylde Decorative & Fine Arts Society (DFAS) procured a grant from the Heritage Lottery Fund to recruit volunteers.

This is ongoing and so far around 70 local enthusiasts are engaged in this valuable work.

The present exhibition is entitled "The Art of Travel" and is free. It has involved 171 sessions and 120 volunteers to invigilate.



Margaret Race with some of the Lytham St Annes Art Collection at the Fylde Gallery and (inset) her grandfather, Ald JH Dawson

Press Release 30 October 2014

Thursday, November 3, 2014 www.lythamstannesexpress.co.uk

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# Margaret's art vision

## Founder sees Friends go from strength to strength

**FEATURE**

**The "Art of Travel" exhibition of paintings from the Lytham St Annes Art Collection at the Booths Gallery, Lytham, has just closed. Margaret Race, the founder of the Friends of Lytham St Annes Art Collection, has seen the collection go from strength to strength.**

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Margaret Race with some of the Lytham St Annes Art Collection at the Fylde Gallery and (inset) her grandfather, Ald JH Dawson

**Your local correspondents**

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Fylde: Margaret Race, 100, Lytham Road, Lytham, Lancashire, PO19 8AB. Tel: 01594 831111. Email: margaret@lythamstannesexpress.co.uk

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.

## Implementation

### 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." visitor book**

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.

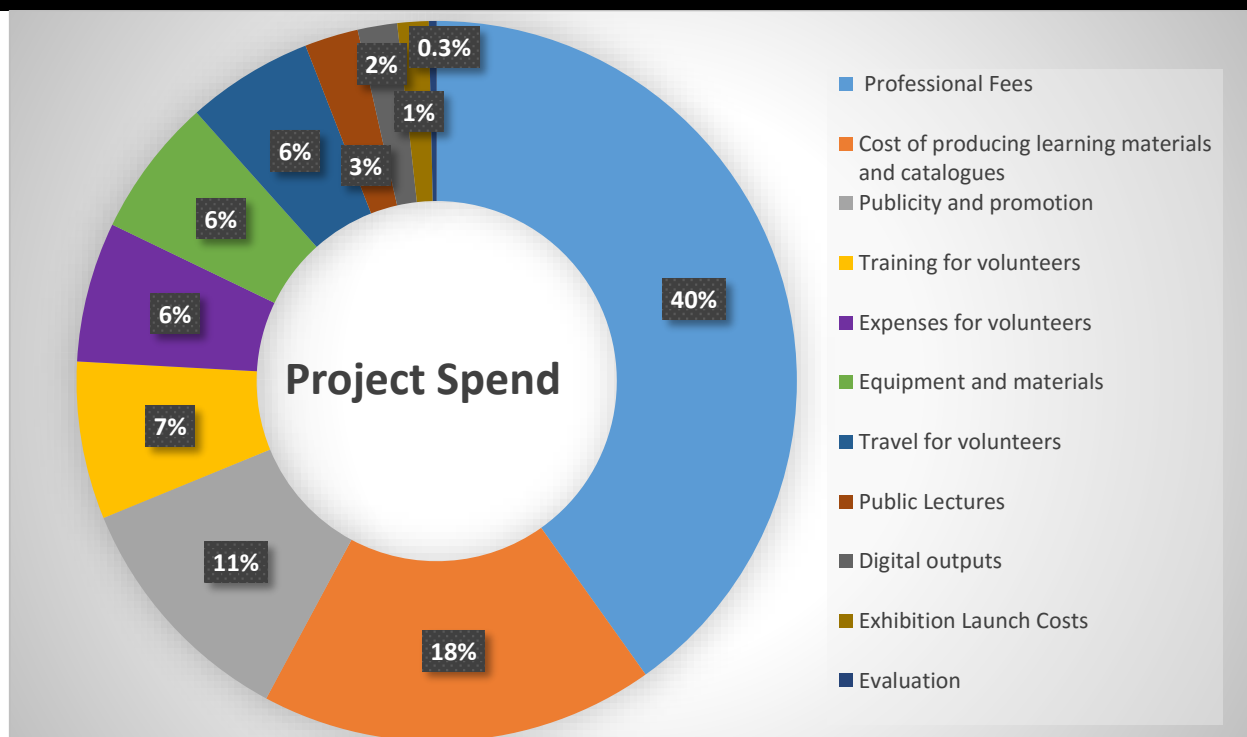
The engagement of volunteers in the project has been extremely successful. The answer seems to

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.

# Funding and Finance



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.

<b>Funding received:</b>	£
Heritage Lottery Grant	23,847.68
Fylde DFAS TTT Fund Raising	866.32
<b>Total</b>	<b>24,714.00</b>

**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.

40% of our funding (£9,920) was paid in professional fees.

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

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

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

2013		Action	Where and Whom (if applicable)	People	Target
June to July		Project Planning	Liaised with partners and interested groups Advertised and recruited coordinator		
July	03	Talk about project	Art on Prescription Group	20	n/a
	11	Talk about project	Art on Prescription Group	25	n/a
	16	Talk about project	Lytham Family History Group	23	n/a
	23	Talk about project	St Annes Family History Group	22	n/a
Aug	01	Project Coordinator in post	Richard Marshall + IT Skills	1	1
	29	Public Meeting	Fylde Town Hall to introduce project and recruit volunteers	30	n/a
	29	Images of Summer	Preview Event	55	50
Aug to October	30 - 9	Images of Summer Exhibition	At Fylde Gallery	954	1000
Sept	04	Introduction to Research: Library Sources (1)	Led by Community Heritage Manager Andrew Walmsley at St Annes Library	19	15
	11	Introduction to Research: Library Sources (2)	Led by Community Heritage Manager Andrew Walmsley at St Annes Library	12	15
	14	Heritage Open Day	Fylde Town Hall. Handouts about the artworks created and made available to the public.	200	150
Oct	30	Introduction to Research: Record Office Sources	Visit to Lancashire Record Office, Preston, workshop led by Archivist Neil Sayer; how to access their research resources	16	15
Nov	05	Presentation to U3A Arts Group	On Tagging the Treasures and LSA Art Collection	110	n/a
	13	Volunteer Coffee Morning/Surgery	Carlton Hotel. This was an opportunity for people to update on their research	35	n/a
	19	Media Training	Led by DigiEnable at Fylde Town Hall	12	12
	26	Introduction to Research: Library Sources (3)	Led by Community Heritage Manager Andrew Walmsley at St Annes Library - we have now put over 40 people through this basic course	9	10
<b>2014</b>					
Jan	07	Presentation to Fylde Soroptimists	On Tagging the Treasures and LSA Art Collection	70	n/a
	20	Coffee Morning/ Planning Session	For media volunteers. Glendower Hotel	14	n/a
Jan	22	Introduction to Collection Care	Full day workshop session at Lancashire Conservation Studio, Preston	22	20
Feb	25	Fylde Showcase	<i>Event at Lowther Pavilion; Tagging the Treasures display</i>	50	n/a
Mar	06	Displaying Fine Art Workshop and Guided Tour	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	45	25

Mar	10	Volunteers met with conservation team	Lancashire Conservation Studios, Preston to discuss conservation in order to create panels for exhibition	8	n/a
	12	Coffee Morning	Glendower Hotel; Jeremy Stirrup gave a presentation on his research on 'The Burnley Meet' by Charles Augustus Lutyens, which hangs in the Town Hall	15	n/a
Apr	07	Display about project	Fylde Gallery - open for three weeks	300	350
	09	Presentation to public	The origins of the Collection at Fylde Gallery	45	n/a
	14	Substance and Shadow: Victorian Art and Society	Evening Lecture at Lowther Pavilion by Michael Howard - FREE	140	n/a
	26	Introduction to Research: Library Sources (4)	Led by Community Heritage Manager Andrew Walmsley at St Annes Library	10	10
May	01	Volunteer Coordinator in post	Christine Armstrong has been researching <i>The Children of the Jorden</i> 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.	1	n/a
	16	Volunteer Coffee Morning /Surgery	Bedford Hotel	15	n/a
	26	Interview Donor	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.	2	n/a
June	11	Presentation to Fylde Motor Neurone Society	About project and LSA Art Collection	30	n/a
	16	Presentation to TTT Volunteers	Fylde Council Town Hall by volunteer Kunie Couch about the ivories	22	20
	21	Presentation at Lytham St Annes Arts Festival	About the project	58	n/a
July	14	Curating Skills and writing interpretive labels for exhibitions	Full day workshop session on led by Lancashire Conservation Manager Heather Davis and tour of By the Seaside - Harris museum	20	20
	18	Volunteer Coffee Morning/Surgery	Bedford Hotel	16	n/a
	24	Volunteer Meeting	With designer at Lancashire Conservation Studio to discuss design for labels and poster for exhibition	4	n/a
	26	Video Session	Volunteers	8	10
Aug	15	Volunteer Coffee Morning/Surgery	Bedford Hotel	17	n/a
Sept	03	Preview event	Exhibition at Fylde Gallery: The Art of Travel	84	80
Sept to Oct	04 - 31	The Art of Travel Exhibition	Fylde Gallery	1574	1000
Sept	13	Heritage Open Day	Fylde Council Town Hall - Researchers acted as tour guides	240	200
	19	Volunteer Coffee Morning/Exhibition Coordinator in Post	Researcher Jacqueline Arundel accepted the position of exhibition co-ordinator	1	n/a
	25	Mud, Manure & the Silk Road	Evening Lecture at Lytham Assembly Rooms by Lancashire Conservation Manager Heather Davis -FREE Article put on TTT website	60	n/a

Oct	03	Volunteer Coffee Morning	Bedford Hotel	9	n/a
	16	Exhibition Management Team Meeting	<i>In confidence</i> , 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.	8	8
	29	Japanese Day at Fylde Gallery	Our Japanese researcher delivered separate sessions to adults and children about the Japanese ivories in the collection.	300	200
Nov	07	Management Exhibition Team Meeting	Glendower Hotel	10	10
	17	Presentation to Great Eccleston History Society	on the project	38	n/a
	21	Art of Travel Prize Draw at Fylde Council Town Hall	Fylde Borough Council Leader and Arts & 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 & 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.	10	10
Dec	05	Management Exhibition Team Meeting	Glendower Hotel	8	8
	19	Volunteer Coffee Morning	Bedford Hotel	10	n/a
<b>2015</b>					
Jan	16	Volunteer Coffee Morning	Bedford Hotel	18	n/a
	19	Exhibition Team Meeting	Glendower Hotel. Exhibition planning - Jacqueline has formed a management team and each to head a working group. Aims and Objectives written and agreed.	13	13
	22	Exhibition Management Team Meeting	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.	8	8
	23	Volunteer Coffee Morning	Bedford Hotel - Marie Riley announced that Jacqueline Arundel was to take over position of Project Manager.	26	n/a
	26	Meeting with Booths	to discuss additional signage for the gallery	2	2
Feb	07	TTT information display	Masonic Palace St Annes Open Day 8 volunteers – over 200 visitors to the Palace	208	n/a
	12	Exhibition Management Team Meeting	Glendower Hotel	8	8
	12	Guided tour of Art Works	Fylde Council Town Hall to Preston U3A	26	n/a
	13	Presentation to	Lytham St Annes U3A	150	n/a



Feb	19	Workshop	Fund Raising and Sponsorship in the Art Sector seminar at Liverpool Tate, Project Manager and Co-Ordinator attended	2	2
	20	Volunteer Coffee Morning	Bedford Hotel	18	n/a
Mar	06	Exhibition Management Team Meeting	Glendower Hotel	10	10
	18	Whitaker Museum	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.	3	3
	20	Volunteer Coffee Morning	Bedford Hotel	26	n/a
	23	St Annes Library – Art Detectives	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	10	10
Apr	10	Exhibition Management Team Meeting	Glendower Hotel	7	7
	10	Presentation to Fylde Women's Institute	St Annes United Reformed Church	100	n/a
	17	Assembly Rooms Archive, Lytham	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.	1	1
	17	Volunteer Coffee Morning	Bedford Hotel	10	n/a
May	08	Exhibition Management Team Meeting	Glendower Hotel	7	7
	15	Volunteer Coffee Morning	Bedford Hotel	10	n/a
	18	Press Release and talks with Nvision	Nvision (Visually Impaired NW) article in Talking Newspaper advertising exhibition and offering one to one tour of exhibition.	2	2
	19	Walk and Talk Event	Exhibition Event– Trial Run	4	4
	29	Press Release	Lytham St Annes Express and Blackpool Gazette about exhibition.	1	1
May to July	30 - 30	Exhibition at Fylde Gallery, Lytham	The Art of Giving, 90 <sup>th</sup> 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.	1949	2000
June	01	Private viewing	The Art of Giving Exhibition at the gallery. Attended by the new Mayor and his wife – speaker Graham Booth and Margaret Race	83	80
	06	Wiki Training	Lytham Library for researchers. Wikimedia trainers Dan and Mark	12	10
	12	Presentation to Classical Art Society	To engage researchers for statues and bronzes	60	n/a
	19	Volunteer Coffee Morning	Bedford Hotel	10	n/a
July	02	Presentation at Manchester Art Gallery	Engaging Research Seminar given by Jacqueline Arundel and Margaret Race. 5 volunteers + other attendees	40	40

	04 - 11	Artist Russell Payne Image in Stringers, Lytham, Shop Window	Partnership with the Lytham St Annes Arts Festival, artist Russell Payne composite picture of Ansdell displayed in Stringers shop window to promote Collection and the Art of Giving Exhibition.	n/a	n/a
July	08	Walk and Talk	Fylde Heritage Manager Andrew Walmsley and Jacqueline Arundel	20	20
	13	Volunteers Meet & Greet Jo Hinnigan	Fylde gallery with NWNADFAS Heritage Co-ordinator, Jo Hinnigan to discuss project and tour exhibition	10	10
	17	Volunteer Coffee Morning	Fylde Gallery - promoted to public come and see exhibition and meet the team	12	n/a
	28	Lancashire County Council – Fylde Day Services	Volunteers guide an enthusiastic group around the exhibition; they were especially interested in artists interpretations of dogs – 2 volunteers plus group of 15	17	n/a
Aug	21	Volunteer Coffee Morning	Bedford Hotel	10	n/a
Sept	8/9	Heritage Open Day	Fylde Council Town Hall	200	200
Oct	05	Presentation to NADFAS	North West Area Meeting - presentation by Jacqueline Arundel	65	n/a
	16	Volunteer Coffee Morning	Bedford Hotel	10	n/a
	12	Presentation to NWCILIP	Jacqueline Arundel and IT Manager Richard Marshall - Chartered Institute for Libraries and Information Professional (NWCILIP) Local History Online Digital content and social media for local history at Lancashire Archives, Bow Lane, Preston	30	n/a
Nov	20	Volunteer Coffee Morning	Bedford Hotel	8	n/a
Dec	18	Volunteer Coffee Morning	Bedford Hotel	18	n/a
<b>2016</b>					
Jan	15	Volunteer Coffee Morning	Bedford Hotel	6	n/a
Mar	01	Presentation to Women's Guild	United Reform Church, Fairhaven, Lytham St Annes	35	n/a
June	13	Presentation to Ansdell & Fairhaven Women's Institute	St Joseph's Church	?	n/a

## Appendix 2

### Tagging the Treasures - Training & Workshops

<b>2013</b>		Action	Where and Whom (if applicable)	People
Sept	04	Introduction to Research: Library Sources (1)	Led by Community Heritage Manager Andrew Walmsley at St Annes Library	19
	11	Introduction to Research: Library Sources (2)	Led by Community Heritage Manager Andrew Walmsley at St Annes Library	12
Oct	30	Introduction to Research: Record Office Sources	Visit to Lancashire Record Office, Preston workshop led by Archivist Neil Sayer; how to access their research resources	16
	19	Media Training	Led by DigiEnable at Fylde Town Hall	12
	26	Introduction to Research: Library Sources (3)	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.	9
<b>2014</b>				
Jan	22	Introduction to Collection Care	Full day workshop session at Lancashire Conservation Studio, Preston	22
Mar	06	Displaying Fine Art Workshop and Guided Tour	Visit to the Walker Art Gallery in Liverpool Workshop by Curator Ann Bukantas Guided tour by Julian Treuherz	25
	26	Introduction to Research: Library Sources (4)	Led by Community Heritage Manager Andrew Walmsley at St Annes Library	10
July	14	Curating Skills and writing interpretive labels for exhibitions	Full day workshop session on led by Lancashire Conservation Manager Heather Davis	20
<b>2015</b>				
Jan to Dec		Referencing Sources	One to one and help sheet available from website	
Feb	19	Workshop	Fund Raising and Sponsorship in the Art Sector seminar at Liverpool Tate, Project Manager and Co-ordinator attended	2
June	06	Wiki Training	Lytham Library for researchers. Wikimedia trainers Dan and Mark	12
				<b>177</b>



### Appendix 3

#### Tagging the Treasures - Talks and Presentations

<b>2013</b>		<b>To Who</b>	<b>Where (if Applicable)</b>	<b>People</b>
July	03	Art on Prescription Group	St Annes to introduce project and recruit volunteers	20
	11	Art on Prescription Group	Blackpool to introduce project and recruit volunteers	25
	16	Lytham Family History Group	Lytham to introduce project and recruit volunteers	23
	23	St Annes Family History Group	St Annes to introduce project and recruit volunteers	22
Aug	29	Preview Event	Art of Summer Exhibition	55
	29	Public Meeting	Fylde Town Hall to introduce project and recruit volunteers	30
Nov	05	Lytham St Annes U3A	St Annes to introduce project and recruit volunteers	110
<b>2014</b>				
Jan	07	Fylde Soroptimists	Tagging the Treasures and LSA Art Collection	70
	09	Presentation to public	Origins of the collection at Fylde Gallery, Lytham	45
April	15	Public Lecture	Substance and Shadow - Victorian Art and Society	140
June	11	Fylde Motor Neurone Society	Project and LSA Art Collection	30
	16	TTT Volunteers	Fylde Council Town Hall by volunteer Kunie Couch about the ivories	22
	21	Lytham St Annes Arts Festival	Assembly Rooms, Lytham, to introduce project and recruit volunteers	58
Sept	13	Heritage Open Day	Talk on Ivories	100
	16	Preview Event	Art of Travel Exhibition	84
	25	Public Lecture	Mud, Manure & the Silk Road	60
Nov	17	Great Eccleston History Society	Great Eccleston to introduce project and recruit volunteers	38
<b>2015</b>				
Feb	13	Lytham St Annes U3A	St Annes to introduce project and recruit volunteers	150
April	10	St Annes Women's Institute	St Annes United Reformed Church about project and LSA Art Collection	100
May	19	Walk & Talk	Lytham	20
	1	Private Viewing	Event Art of Giving Exhibition	83
June	12	Classical Art Society	AKS School Hall - to engage researchers for statues and bronzes - given by Jacqueline Arundel	60
July	02	NIRP Museum Professionals	Manchester Art Gallery - Engaging Research Seminar given by Jacqueline Arundel and Margaret Race.	40
Oct	05	NWNADFAS	North West Area Meeting - presentation by Jacqueline Arundel	65
Oct	12	NWCILIP	Presentation by Jacqueline Arundel and IT Manager Richard Marshall - Chartered Institute for Libraries and Information Professional (NWCILIP) Local History Online Digital content and social media for local history at Lancashire Archives, Preston	30
<b>2016</b>				
Mar	01	Ladies Guild	United Reform Church, Fairhaven, Lytham St Annes - given by Jacqueline Arundel	42
June	13	Ansdell & Fairhaven Women's Institute	St Joseph's Church, St Annes – to be given by Jacqueline Arundel	60
		Public	Various ad-hoc talks by volunteers during exhibitions held at the Fylde Gallery	510

## Appendix 4

### Tagging the Treasures - Spend

Category No	Category	Description	Cost	VAT	Total Agreed Costs	expected cost interim	Total Cost - whole project	Total Vat to Date	Total Spend - whole project	Budget diff as of 6/3/2016
1	Professional Fees	Project Manager @ £200 per day ½ day per week 48 wks. annually for 2 years	9,600	0	9,600	9,600	9,600	0	9,600	0
2	Professional Fees	Specialist Tour of Walker Art Gallery by professional lecturer. Fees plus expenses	360	0	360	250	250	0	250	0
3	Recruitment	Recruitment - costs - Advertise on local networks	50	0	50	70	70	0	70	-0.30
4	Digital outputs	Website: Cost of domain name and two years hosting	300	0	300	101	101	0	101	-0.23
5	Digital outputs	DVDs: Inserts and covers designed using art works in collection	500	100	600	600	95	0	95	505.50
6	Equipment and materials	Stationery	300	60	360	360	687	117	804	-443.62
8	Equipment and materials	Art books and catalogues for use of researchers	250	0	250	250	233	0	233	17.13
9	Equipment and materials	Stand -up Banner Gazebo and Display Stands - Display Items - exhibition stands	250	50	300	284	368	16	384	-100.00
10	Equipment and materials	Display boards for roadshows and public events	166	33	199	112	93	19	112	0
11	Equipment and materials	Postage Costs	150	0	150	300	227	0	227	72.56
12	Equipment and materials	Equipment and Materials - Avery Precision Guillotine.	81	16	97	0	0	0	0	0
13	Training for volunteers	Conservation, preservation & handling art works. LCMS	720	0	720	780	650	130	780	0
14	Training for volunteers	Research Skills and Sources: Lancashire County Record Office - 2 half day courses@200	400	80	480	150	42	8	50	100.00
15	Training for volunteers	Curating skills 2.( Writing and designing user-friendly Interpretive Labels.) LCMS	300	60	360	360	265	53	318	42.00
16	Training for volunteers	Curating Skills 1- (General): Costings via e mail from Curatorial Team at Walker Art Gallery	300	0	300	300	300	0	300	0
17	Training for volunteers	Filming and Editing for DVD and YouTube. Hosted by DigiEnable	250	0	250	300	250	50	300	0
18	Travel for volunteers	Additional travel expenses £10 annually per researcher x 50	1,000	0	1,000	1,000	608	14	623	377.39

Category No	Category	Description	Cost	VAT	Total Agreed Costs	expected cost interim	Total Cost - whole project	Total Vat to Date	Total Spend - whole project	Budget diff as of 6/3/2016
19	Travel for volunteers	Coach hire to Liverpool for training session & tour of gallery	360	0	360	365	365	0	365	0
20	Travel for volunteers	Minibus hire to Lancashire Conservation Studio for training. 2 1/2 day sessions	200	0	200	415	415	0	415	0
21	Travel for volunteers	Minibus to CVS Offices in Blackpool for training (for people unable to travel by public transport)	60	0	60	0	0	0	0	0
22	Expenses for volunteers	Additional expenses @ £5 per volunteer per year. 105 volunteers	1,050	0	1,050	1,350	1,365	186	1,552	-201.97
23	Cost of producing learning materials	Collection Catalogue; High Quality large sized illustrated printed catalogue with illustrations	1,600	0	1,600	2,323	2,400	0	2,400	-77.00
24	Cost of producing learning materials	1000 Bespoke Folders for Learning Packs @ 80p per folder - budget £960 added to learning cat 25	0	0	0	0	0	0	0	0
25	Cost of producing learning materials	Inserts for learning packs. 3000 exhibition leaflets in colour and exhibition catalogue	1,600	320	1,920	1,920	1,657	31	1,688	232.38
26	Cost of producing learning materials	A3 colour copies of images and information for display boards on a rotating basis - Education	500	100	600	600	289	0	289	311.35
27	Cost of producing learning materials	ISBN no - moved to catalogue category	123	0	123	0	0	0	0	0
28	Other	Exhibition Launch Costs/Opening Nights x 3:	360	72	432	432	322	50	372	59.97
29	Other	Public Lecture 2: Lecturer Fees	250	0	250	350	350	0	350	0
30	Other	Nadfas Costs to cover public liability insurance for non-members - Not Needed	240	0	240	0	0	0	0	0
31	Other - moved to training budget	IT skills and online research session. Hire of computer suite from Fylde Community Link	125	0	125	125	0	0	0	125.00
32	Other	Public Lecture 2 on Victorian Art. Venue Costs Glendower Hotel	110	22	132	200	200	0	200	0



Category No	Category	Description	Cost	VAT	Total Agreed Costs	expected cost interim	Total Cost - whole project	Total Vat to Date	Total Spend - whole project	Budget diff as of 6/3/2016
33	Other	Public Lecture 1 on Treasures of The Collection. Venue costs Lytham Assembly Rooms	80	16	96	96	0	0	0	96.00
34	Other	Public Lecture 2: Lecturer Travel Costs	60	0	60	45	45	0	45	0.20
35	Publicity and promotion	Range of fliers, posters & leaflets.publicity materials & Exhibition leaflets	1,200	240	1,440	1,625	2,539	167	2,706	-1,080.65
36	Evaluation	In house evaluation. Cost of producing report only	50	0	50	50	69	17	86	-36.06
	Contingency	£600 contingency - authorised to spend - artwork for catalogue - added to catagory 25	600	0	600		0			
	<b>Totals</b>		23,545	1,169	24,714	24,713	23,854	859	24,713	-0.35