



department for
**culture, media
and sport**

DCMS Museum Peer Review Pilot

Tyne and Wear Museums

improving
the quality
of life for all

Our aim is to improve the quality of life for all through cultural and sporting activities, support the pursuit of excellence, and champion the tourism, creative and leisure industries.

Contents

Chapter 1: Background	4
Chapter 2: Judgement of Excellence in Central Museum Functions.....	7
Chapter 3: Areas for Development.....	9
Chapter 4: Evaluation of the Self-Assessment.....	11
Chapter 5: Summary Against the McMaster Criteria for Excellence	14
Annex: Who the review panel met	16

Chapter 1: Background

1.1 The DCMS self-assessment and peer review pilots for museums.

Following the publication in January 2008 of the report *Supporting Excellence in the Arts: From Measurement to Judgement* by Sir Brian McMaster, DCMS has been taking action to implement the recommendations made in the review. One major part of this implementation programme is to develop and instigate a self-assessment and peer review process for museums in receipt of Grant-In-Aid funding from DCMS.

This process has been developed by DCMS with input from the museums sector. Three pilot reviews have taken place in November and December of 2008, at the National Portrait Gallery, the Natural History Museum and Tyne & Wear Museums. DCMS is considering the results of these pilots and the process involved, with a view to further developing a review system to roll out to all DCMS sponsored museums beginning in 2009/10. The results of these pilots will also stand as the baseline reviews for the three institutions involved.

Ahead of its review, Tyne and Wear Museums (TWM) was asked to complete a self-assessment based upon six questions. A panel of three reviewers was then chosen, with agreement from both DCMS and TWM, to include individuals with a suitable range of expertise. The review panel for TWM consisted of:

- Martin Earwicker, Director, National Museum of Science and Industry.
- Susanna Pettersson, Head of Development, The Finnish National Gallery.
- Michelle Percy, Marketing Director, Silverlink Properties.
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The panel was asked, over a three day period, to examine the functions and strategic direction of TWM, evaluate the service in terms of its self-assessment and identify both areas of excellence and opportunities for development. This was achieved through discussions with the Chair of the Tyne & Wear Museums Joint Committee, the Director, the Executive Team, management of many operational areas and museum sites, volunteers, front of house staff and members of outreach programmes. Tyne and Wear Museums also arranged for the panel to meet with a number of users and stakeholders including representatives of client bodies including all five Tyne & Wear Councils, the Pro-vice Chancellor of Newcastle University, the Chief Executive of MLA, the regional Head of Arts for the Arts Council England North East, regional museum partners, local businesses, user consultation groups and educational users.

The panel also toured the front of house (and some back of house) facilities of the Discovery Museum (Newcastle), Sunderland Museum and Winter Gardens, Segedunum Roman Fort, Baths and Museum (North Tyneside), Shipley Art Gallery (Gateshead) the Laing Art Gallery (Newcastle) and the building site of the Great North Museum. The review panel would like to express their thanks to everyone at Tyne and Wear Museums for the time, energy and enthusiasm they contributed to the review process.

This review will act as a benchmark against which future reviews of TWM will be compared. All views represented in this document are those of the review panel. A secretariat function was

provided by DCMS officials. DCMS would like to thank the review panel and all involved at TWM for the time given to the review.

The McMaster report has indicated that in order to deliver excellence, cultural institutions should aim to:

- Provide life changing experiences for individuals.
- Show creativity and innovation.
- Be willing to take risks and experiment.
- Develop an international reputation.
- Be open to everyone.
- Present both relevant and challenging concepts to the public.

1.2 Tyne and Wear Museums

Tyne and Wear Museums (TWM) comprises twelve museums and galleries across Tyne and Wear, principally funded by the five local authorities of the area, plus Newcastle University, DCMS and the Museums, Libraries and Archives Council (MLA). In addition, TWM jointly manages two collections storage and access facilities at Beamish: the Regional Museums Store and Regional Resource Centre. The Service is governed by a Local Authority Joint Committee that currently consists of 23 elected members from the five Tyne and Wear authorities (Gateshead, Newcastle, North Tyneside, South Tyneside and Sunderland). TWM is one of the largest local authority museum services in Britain and is also the lead partner in the North East Regional Hub of the "Renaissance in the Regions" programme that is managed by the (MLA).

Tyne and Wear Museums Service (TWM) is the only local authority museums service to be sponsored by DCMS, receiving £1.80 million in Grant-In-Aid funding in 2007/08 which represents 12.7% of its total income of £14.17 million. In 2007/08 TWM received a total of 1.50 million visits of which 49 percent were from children aged 15 and under and 41 percent of adult visits were from lower socio-economic groups. In the same year, the TWM website received 1.15 million unique visits.

Further information regarding visitor figures and funding agreements can be found for all museums sponsored by DCMS on the department's web-site

http://www.culture.gov.uk/what_we_do/museums_and_galleries/default.aspx

TWM Sites

The Service comprises twelve museums and galleries across Tyne & Wear, as below (*with 2007/08 visitor figures*).

Gateshead

Shipley Art Gallery. The Gallery is a fine art gallery and a national centre for design and contemporary craft that includes ceramics, wood, metal, glass, textiles and furniture. A recent £650,000 redevelopment, resulting in the Designs for Life Gallery, showcases over 300 objects from around the globe. The fine art collection includes William Irving's *The Blaydon Races*. (32,000. Lower than average 40,000 due to closure for refurbishment)

Newcastle

Discovery Museum. Discovery is the regions most popular museum, showing social and military history as well as maritime and scientific developments through the ages. A major exhibit is "Turbinia" - the first ship to be powered by a steam turbine and which dominates the entrance. (440,000)

Hancock / Great North Museum. The Hancock Museum closed in 2006 for a £26 million transformation as part of the Great North Museum project to open in 2009. This will be a flagship attraction and will include the Designated natural history collections from the former Hancock Museum, with Greek and Etruscan objects from the former Shefton Museum, and

prehistoric, Roman and Anglo-Saxon collections of the former Museum of Antiquities with fine and decorative arts from the Hatton Gallery.

The project receives funding from the Heritage Lottery Fund, TyneWear Partnership, One NorthEast, the European Regional Development Fund, the Northern Rock Foundation, Newcastle City Council, a variety of other trusts and foundations and the lead funder and project leader Newcastle University. (NA)

Laing Art Gallery. The permanent collection includes important works by John Martin, the Pre-Raphaelites, post impressionists, sculpture by Henry Moore and a highly regarded watercolour collection. Events are organised throughout the year including talks from leading contemporary artists and activities for families. (258,000)

Newcastle University's Hatton Gallery. The Hatton's permanent collection comprises works ranging from the Renaissance to the twentieth century, including painting, sculpture, printmaking and drawing. The Hatton Gallery is now part of the Great North Museum.

North Tyneside

Segedunum Roman Fort, Baths & Museum. Segedunum was the eastern gateway to Hadrian's Wall. The excavated fort, once a gateway to Hadrian's Wall includes an interactive museum and a 35m high viewing tower providing wide views across this World Heritage Site. (40,000)

Stephenson Railway Museum. The Museum exhibits the days of the steam railway at the home of George Stephenson's 'Billy' and many other engines.. Rides on a real steam train can be taken and the story of coal and electricity's impact on ordinary people's lives is examined. The steam engines are run by volunteers, with supervision from the Museums Service (43,000)

South Tyneside

Arbeia Roman Fort. The Fort gives an insight to Roman Britain and contains many finds as well as excavated remains, and reconstructions of original buildings. The fort was originally built as a garrison and guarded the entrance to the River Tyne. (79,000)

South Shields Museum & Art Gallery. Amongst other exhibits, the venue explores the story of South Tyneside through displays, hands-on exhibits and art, including the lifetime achievement of the successful local author Catherine Cookson. (168,000)

Sunderland

Monkwearmouth Railway Station Museum. The Museum reopened in August 2007 following a £1 million restoration and redevelopment programme. The buildings, incorporating the original station, house seven interactive galleries including a children's gallery. (37,000)

Sunderland Museum & Winter Gardens. The site combines a museum, art gallery, exhibition space and Winter Gardens. The Museum examines the history of the city from its prehistoric past to the present day. The Winter Gardens house 2,000 flowers and plants. The Art Gallery includes paintings by L S Lowry and Victorian works. (327,000)

Washington 'F' Pit. A Victorian pit-head steam winding engine, engine house and headgear are preserved as a monument to Washington's coalmining heritage reaching back to the 1700s. 'F' Pit was one of the country's oldest working pits and closed in 1968. The Museum is opened only on a couple of weekends of the year by arrangement for use by parties. (705)

Chapter 2: Judgement of Excellence in Central Museum Functions

Tyne and Wear Museums is a service primarily focussed on making a positive difference to the lives of the local community. Its strong passion for public service and social inclusion is evident throughout the organisation, from the large team of enthusiastic volunteers, right through to the senior management. Many of its outreach and learning programmes are innovative and really superb and can be seen as being of a benchmark standard for excellence in this area.

- 2.1 The Director and senior executive management team of Tyne and Wear Museums were identified as being particularly strong. The Director and his team have worked hard to increase the standards of the service and the provision for the local community. The results of this work were apparent during the review visit and there is a clear sense of pride and a culture of enthusiasm throughout the organisation. This is especially impressive given the complex governance and funding structure under which Tyne and Wear Museums operate, which places a substantial number of demands and restrictions on its operation.
- 2.2 The review panel were impressed by the teams that worked across the service. These teams appeared to be doing a good job of co-ordinating exhibition, marketing, resource and learning planning and were really adding value which could not be achieved if the museums operated as separate entities. The panel particularly noted the communications team as being impressive, utilising its structure and expertise to provide a positive impact across the service on a relatively constrained budget. Similarly the panel considered that exhibition programming was a strength with good use made of in-house expertise from across the various teams in the service.
- 2.3 Tyne and Wear Museums has done well to build up and maintain a large and active volunteer service. There are roughly 250 volunteers active across the museums at any one time, with around 500 volunteers working in any one year. The structure of having a pool of well trained volunteers who can provide assistance at a number of sites means that this resource is being well utilised. The volunteers' enthusiasm and hard work is rewarded through opportunities for training and development and through an awards programme and TWM has recognised that volunteers play a key advocacy role. There is an opportunity to use the volunteer pool further to provide more personal guidance to museum visitors.
- 2.4 The Discovery Museum was identified as being of a nationally excellent standard and the strongest museum in the service. It is the most popular museum in the region in terms of number of visits and visitor satisfaction. The panel thought that its combination of local history and strong science and industry collections works well and were impressed by the displays and the public accessibility to the stored collections. The panel particularly noted the 'People's Gallery', which presents exhibitions led directly by members of the local community, sometimes tackling difficult issues such as mental health and life in prison, as being a risk worth taking and were very impressed by the quality of the curatorship and the design of the space.
- 2.5 The outreach programmes operated by Tyne and Wear museums are world class and truly innovative. Of particular note are the 'Children's Panel (Collective Minds)', the 'Museums and Galleries Disabled Access Group' (MAGDAG) and the 'People's Panel'. These are forums for, respectively, local children, people with a range of disabilities and local people from a variety of backgrounds. They participate in workshops designed to promote engagement and understanding of the collections and also act as forums which provide

useful information back to the museums about how they can be improved in terms of access and interest. The panel noted that these forums, together with more specialised ones such as the maritime curators group gave TWM a strong set of informed viewpoints.

Other programmes which received high praise included work done with local young people to enhance the Not in Education Employment or Training (NEET) courses at Gateshead College and the projects to help bring together asylum seekers, recent immigrants and members of the local community. The panel experienced first hand how these programmes had provided real life changing experiences to those involved. The panel were very pleased to see that members of the 'People's Panel' are now themselves actively exploring ways in which to further engage visitors to the museums.

2.6 The panel was generally pleased with how the Great North Museum project was developing. It was felt that the new space in this museum for temporary exhibitions would allow the region to stage the kind of quality, nationally recognised shows that it had previously had trouble accommodating. The panel thought that the opportunity for Tyne and Wear Museums to bring such high profile exhibits to the area should not be underestimated. The build quality throughout the project was excellent but there were some concerns regarding how some of the exhibition layout would work with multiple entry and exit points. The panel was also not yet convinced that the rebranding exercise of this much loved local museum would be successful, although they recognised the ambition to create a museum as a tourism destination.

2.7 The learning programme at TWM was identified as being excellent, particularly with regards to its work with schools. The learning teams across the service had managed to tailor the offer to fit the national curriculum to ensure that schools would continue to visit and make the most of the facilities and expertise at the museums.

As part of the wider effort to engage young people, the panel considered that TWM was particularly strong in its focus on parents and guardians visiting with children and had responded to this demand for family friendly environments as part of a concerted effort to encourage museum visiting from a very young age.

2.8 The panel considered that TWM was adopting a sound strategic approach to the operation of the Renaissance programme for the eighty museums in the region, particularly in key areas such as collections care and marketing skills.

Chapter 3: Areas for Development

The review panel identified some areas for the development that the Service should explore further.

Essential

- 3.1 The Governing body and Executive Leadership of TWM need to be clearer about their vision and mission as they expand their management of services to include the Great North Museum and the archive service. This will help to ensure that TWM continues to develop as a group of museums that will attract visitors and users from outside the region and build a national reputation for scholarship and visitor experience. More thought needs to be given to both the current governance structure and the overall vision for the collection and the different sites.

The Executive Leadership Team at TWM should be given the power to manage the Service as a single corporate whole. While local authority engagement and support will remain important, a longer arms-length relationship from local authority political decision-makers would enable the Museum Director and his Executive Leadership Team to develop the service strategically for users, both in the region and nationally. Current governance arrangements and service level agreements are not flexible enough to allow quick progress on key strategic issues such as whether there should be a careful rationalisation of museums and collections, or an evaluation of individual sites. We would encourage TWM to consider looking into trust status or a governance model whereby the Joint Committee appoints an independent Board to take the key strategic decisions in the best interests of TWM as a whole.

In terms of vision, TWM needs to consider what more could be done to enhance the current arrangement and presentation of the collection in order to strengthen its place nationally and internationally as a centre of excellence. At present there is some confusion between local museums very closely linked to the community and the ambition to develop as a collection of international standing. There can be links between the two, but more could be done to rationalise some of the collections so that material of national and international importance is presented to its maximum potential and set fully in context.

The panel thought that TWM could benefit greatly from classifying its ambitions into three different levels: Regional, National and International. The intended outcome would be that the service would strive to be the best regional museum in some aspects (e.g. local history, art galleries), the best national museum in other aspects (e.g. volunteer programme, archaeology) and a world leader in a select few areas. The panel felt that with a greater international presence, TWM could become a world-class model for learning and outreach programmes that museums outside the UK would look to as a benchmark.

- 3.2 The collection strategy of the Service was considered to be underdeveloped. The panel heard that the collections were owned by each individual authority, with individual acquisition budgets. Through questioning, the panel were not able to identify a purposeful approach to developing the collections across the various museums and found little was being done to decide on acquisitions and disposals in a strategic manner. Acquisitions appear to be made on a sporadic, unfocussed and unplanned basis, with the exception of collecting oral histories. However the collection team was fully capable and well aware about collection management on a practical level and it seemed that the collection team had

both the potential to develop the collection management processes as well as the tools to work with.

This is an area which the TWM management need to look into further to ensure that the right policies are in place to build a structured and meaningful collection for the future. With the merger of the Archive Service in March 2009, now would be a timely opportunity for the service to consider the philosophies that will drive the collection strategy. Much of the recent development effort of TWM has gone into capital projects and now there is an opportunity for the focus to shift towards collections and content of existing buildings.

Strongly Desirable

3.3 The panel visited the Segedunum site and thought that this unique place was full of potential to build a centre for Roman history. However that potential is not being fully recognised and the panel thought that the site was focussing too much on serving the school curriculum and would not provide a suitably interesting experience for adults interested in Roman history. The panel were also concerned that the inclusion in the gallery of themes such as the Tudors and local ship building risked transmitting confusing messages about historical timelines, though they did recognise that this would likely change when the Great North Museum project was complete and that in the meantime the school curriculum needed to be serviced.

3.4 The panel thought that the collection and display of contemporary art is not well managed throughout the service. There have been limited attempts to include contemporary art in the collection but this did not appear to be of a generally high standard and was sometimes presented in confusing settings (e.g. an exhibition about art and architecture in the Laing, small collection in Sunderland Museum). One notable exception was the video installation by Catherine Yass in the Laing Gallery, which the panel felt was an excellent and ambitious curatorial decision, but to develop this kind of work further would take a more strategic approach and need to link more to the permanent collection. Tyne and Wear Museums may wish to make firmer decisions on whether or not to expand and improve the contemporary art offer across the service, taking into account the existence of the Baltic Centre for Contemporary Art in the same region.

For Consideration

3.5 The panel felt that the trading strategy of Tyne and Wear Museums could be improved. Spend per visitor is very low (27p across the service) and almost half of the shop income comes from the Laing gallery. The panel thought that the shops were unconnected and could make a greater impact and that senior management could do more to instil an appreciation of the importance of revenue and an understanding of the level of subsidy the museums receive.

3.6 The ambition amongst management and staff could be developed further to be stretching to the world class level and to look to the best UK and international museums as benchmarks of excellence. The panel felt that certain teams were more open to taking on board ideas and experiences from outside TWM, but more could be done to encourage all teams to seek opportunities for learning and to utilise knowledge and experience from elsewhere to refresh their own work.

Chapter 4: Evaluation of the Self-Assessment

As part of the review process, organisations under review have been asked to complete a self-assessment based against six questions. The panel felt that the completed self-assessment by Tyne and Wear Museums gave a good honest overview of the overarching issues facing the museum, its achievements and the areas identified as requiring improvement. Looking at each question specifically:

4.1 What is the strategic vision of your museum?

The mission and vision of TWM are to “help people determine their place in the world and define their identities...” and “for everyone to have access to museum provision in Tyne and Wear...”. The panel thought that this strong focus on the Service being of public benefit was evident throughout the organisation and its work.

TWM also list some of their beliefs to be to “inspire and challenge people to explore their world” and to “act as an agent of economic regeneration and help build and develop communities and the aspirations of individuals”. The panel felt that on this front while the Service was doing admirable work to reflect the important history of the region there is also room to challenge the audience to think about new opportunities and the ever changing global economic and social climate.

The panel thought that TWM could benefit greatly from classifying its ambitions into three different levels: Regional, National and International.

4.2 How do you measure success and excellence in meeting it?

TWM’s measures of success revolve around access, value and impact with arguably the greatest emphasis being placed on access and particularly access for the very hardest to reach sections of society. In fact the self-assessment states that “If TWM has a Unique Selling Proposition, then it is its long-standing commitment to access: physical, sensory and intellectual.” The panel thought that good measures were in place to judge the success of the work to improve access but that perhaps the next focus for the museums should be to focus more on impact for a regular visitor who is not part of an outreach scheme.

4.3 What has gone well recently? What hasn’t?

TWM has received a large amount of funding in recent years (£38 million since 2000) from the Heritage Lottery Fund which it has successfully invested in capital projects (total capital spend since 2000 has been £80 million). The panel were impressed by the 98% success rate of the Service in bidding for funding and particularly thought that the development of the Winter Gardens at Sunderland had been a success as a strong, informal and accessible museum for the local area. In order to present value for money, this capital spending now needs to be followed by a renewed emphasis on improving the existing offer. The panel also agreed strongly that the consultation groups of local people had been excellent innovations and were pleased that these were now established as long term entities.

As an overall successful scheme, the panel particularly noted the achievements of the museum service in engaging the local community with its heritage through a variety of cultural experiences. These programmes included themes as diverse as exploring the natural

environment, sharing experiences of living with a disability, creating exhibitions with skateboarders and capturing the lives of coastal communities.

The panel agreed with the assessment that the maintenance of exhibits needs to be improved, noting a number of broken interactive displays in the Discovery Museum. However they also saw a need for greater interpretation of the collection, and would have liked to have seen more staff available in the galleries to answer questions from the visitors. The panel thought that would also provide an opportunity to involve the volunteers in a more dynamic way.

The panel also agreed that the senior management team are over stretched but thought that more could be done to solve this simply through increased delegation by giving more responsibility to the middle managers. Likewise, the panel thought that the offer at the Shipley Art Gallery was in need of improvement, but thought that more could be done to look at a range of solutions.

4.4 What are your particular plans and how will you fulfil them?

The biggest project for TWM in the short term is the opening of the Great North Museum which, if done well, the panel saw as a real opportunity to enhance the public presentation of existing collections and bring nationally recognised exhibits to the region. The self-assessment listed improving collections management as part of the Service's plans and the panel thought that this had not yet been thought through in depth but should be a priority for TWM going forward now that the period of intensive capital building is coming to an end. Special attention should be paid to the in-depth collection strategies not only on the very practical collection management level but also exploring the strategy on the theoretical and philosophical level, thus going deeper into the reasons behind what to collect and why. This is vital and timely as the Tyne and Wear Archive Service will be merged into TWM in March 2009.

The panel thought that although much of the work the Service is developing adds real value, it might be better off focussing on fewer, high priority issues, in particular focussing on improving the quality of the current offer, making the governance structure more efficient and rationalising some of the collections to create clear foci of excellence.

4.5 What challenges and opportunities do you foresee in undertaking them?

The panel strongly agreed that the political dimensions of the governance and funding structure are a major challenge to TWM being able to provide the best possible service going forward. They thought that the local authorities might need to take a radical look at the way they operate the museums service and should do more to give greater freedom to what has proven to be a successful executive team. TWM also noted that there would be financial challenges over the next few years and the panel agreed that more could be done to improve the trading and fund raising activity of the Service including improving hospitality services for corporate hire, developing a TWM brand, and maintaining the direction of travel on e-commerce and new product development.

4.6 Do you have the leadership needed to achieve your goals and are you positioned to be adaptable to change?

The panel agreed with the self-assessment that the Director and Senior Management team are totally committed to the success of TWM. They saw first hand the passion and ability of the team and the hard work that goes into making the service a success. They also agreed that the Director and Senior Manager are over-stretched but thought that more could be done to delegate work or to be more decisive about what work is and is not worth pursuing.

The panel felt that although much had been achieved to date through the present Governance structure, in looking to the future to achieve a new level of international excellence some further

thought should be given to whether the present structures were still the most appropriate and whether more freedom should be given to the executive team.

Chapter 5: Summary Against the McMaster Criteria for Excellence

5.1 Provides a life changing experience.

The outreach programme of TWM is both large and in depth. It is clear that close work with members from across the local community is tangibly changing lives. Also the local history element of the museums offers a real insight into how local life has changed, which is of interest to both those who lived through the changes and those who are too young to remember. Conversely the number of museums with mixed content means that the impact of the collections is dissipated somewhat for the visitor to a single site.

5.2 Shows creativity and innovation.

The panel thought that some of the outreach and learning activities carried out by TWM were truly innovative and leading the field. The 'Peoples Panel' and 'Children's Panel' are good examples of where TWM has thought about new ways to interact with the local community and these innovative projects are now becoming embedded parts of the Service functions. The panel also thought that the communications department demonstrated creative thinking in coming up with new ways to engage audiences on a limited budget (e.g. Podcasts) and different parts of the organisation were aware of new opportunities that would open up through the merger with Tyne & Wear archives. The GNM also has innovative elements around the presentation of natural history and object handling.

5.3 Is willing to take risks.

Although TWM has taken some measured risks in recent years, such as the 'People's Gallery' and by expanding the Service to take control of new museums, the panel felt that in some ways TWM was not being ambitious enough. The fact that many of the museums cover a range of topics in one place (e.g. at Sunderland there is natural history, shipbuilding, glassware, pottery, mining history, local history, fine art, a garden and more) means that there is little room for the curators to experiment and try out new ideas. The overall impression was that in most cases the curatorial staff were somewhat restricted in the decisions they were allowed to make and this left them limited in ambition.

5.4 Has an international reputation.

TWM has a reputation nationally, and to a lesser extent internationally, for providing an excellent public centred service that serves well the local area. However it lacks the large single subject museum sites, major world class collections and large exhibition spaces needed to attract audiences from far afield. Nor does it produce the kind of scholarly work (publications, research and conservation expertise) that would increase its standing amongst its peers and potentially open up new links and collaborations in these fields.

However TWM does have the potential to be a world leader for outreach, learning and volunteer programmes and by sharing its work more internationally could achieve an increased international profile which would lead to further opportunities.

5.5 Is open to everyone.

This area is where Tyne & Wear museums really excels. The Service works actively to encourage new audiences and to attract people from a wide range of backgrounds. The number of museums that TWM provides throughout the region means also means that a reasonable percentage of local people can access at least part of the Service by public transport. This success can be seen by the visitor numbers (1.5 million) compared to the population of the area (approx 1.1 million).

5.6 Presents both relevant and challenging concepts to the public.

Certain exhibitions, such as those in the 'Peoples Gallery' tackle head on difficult and pertinent issues, such as mental health, and can be considered to be truly excellent. There is also a clear focus on local relevance and indeed the Service's mission "*...to help people determine their place in the world and define their identities...*" is clearly at the heart of what TWM does. However the panel felt that the museums could be doing more to promote debate about how the region can move forward into the future and compete in the global economy.

Annex – During the review the panel met with Tyne and Wear Museums staff stakeholders from the following positions and operational areas:

Elected members and Governing bodies

- Chair
- Vice-Chair
- Independent Chair of TWM Audit Committee

Executive Team

- Director
- Assistant Director
- Senior managers

Staff associated with particular museums:

- Discovery Museum: curator, keepers, learning officer and outreach officer
- Sunderland Museum: Senior manager, Museum manager, learning, development, keepers, outreach
- Segedunum: Senior manager, Museum manager, learning
- Shipley Art Gallery: Senior management, curator, keeper, learning, museums services (front of house)
- Great North Museum: Project manager, Interpretation co-ordinator
- Laing Art Gallery: Curator, senior keeper, exhibitions, learning, outreach

Other TWM Staff interviewed

- Senior Manager Corporate Affairs
- Senior Accountant
- Hub Projects Manager
- Development and Trading
- TWM Front of House Staff from across the Service
- Learning and outreach teams
- NE Regional Museums hub Manager and learning team
- Communications and e-learning team
- Senior management from across the Service
- Workforce development
- Exhibitions and collections, conservation and documentation

Stakeholders

- Volunteers
- Education and Inclusion Team, Sunderland City Council
- Community Health Outreach Worker NHS
- Students on outreach programmes
- Heads of Culture from T&W (client) councils
- Client officers from T&W (client) councils
- Pro-vice Chancellor of Newcastle University
- Dean of Cultural Affairs, Newcastle University
- Director, The Bowes Museum
- Director, Arts & Development, Arts Council England, North East
- Chief Executive, MLA
- Libraries Manager, South Tyneside
- Local business partners
- The Laing's Peoples Panel
- TWM's Museum and Galleries Disabled Access Group
- Collective Minds (TWM's Young People's Advisory Group)
- Representative of Pakistani Cultural Society
- Regional Manager of the Heritage Lottery Fund
- Freelance artists and educators

- **Senior Horticultural officer, Sunderland City Council**
- **Development Manager, Culture and Tourism, Sunderland City Council**
- **Arts Development Officer, Sunderland City Council**



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