CONSERVATION PLAN

Animal exhibition, 2016. Young visitor looking through the peep holes of the Wallace and Gromit display

Date approved: January 2018
Due for review: January 2021

Contents

EXECUTIVE SUMMARY

Aims of this Plan
The aim of this plan to identify and assess what is significant about the heritage belonging to The Story Museum (TSM) and why and to whom it is significant. It outlines the history and significance of TSM and its heritage, identifies the current risks to its long term survival and considers the opportunities that further development can offer locally, regionally and nationally. It summarises the policies and plans that are in place to ensure the heritage is managed and cared for and, as a result, demonstrates how the significance of the heritage is to be maintained and enhanced for future generations.

Outline of this Plan
The Introduction and Section One – provides an insight into the history and management of TSM and its heritage.
Section Two – presents a more detailed understanding of the meaning, worth and importance of TSM heritage.
Section Three – assesses the current and future threats to TSM heritage and outlines the benefits and opportunities for its future development.
Section Four – outlines the strategies, procedures and programmes that are in place to ensure the continued care and preservation of TSM's heritage.

Statement of Overall Significance
The heritage value and significance of TSM is rooted chiefly in its practice and celebration of storytelling in its many forms. Stories are prevalent in every chapter of history and across all the world's cultures. As such TSM has an innately and exceptionally high communal value as an inclusive forum for telling fictional stories, past and present, to a wide audience.

Although its storytelling heritage is the principal driving force behind the significance of the Museum, the decision to locate its permanent base in Oxford is also inextricably linked with the city's long history and literary connections, thereby strengthening further its heritage value and adding additional layers to its story-rich environment.

Headline Policies
This plan should be read in conjunction with:
- Collections Development Policy (including 1001 Framework and List)
- Conservation Management Plan (Buildings)

It is integral to planning and policy documents associated with TSM and should be read in conjunction with:
- Management and Maintenance Plan
- Activity Plan
- Content Framework
- Access Policy
- Public Consultation Report
- Business Plan

These policies provide a context for this plan and will guide TSM in the decisions it takes to safeguard its heritage, enhance access and continue to be enjoyed for generations to come. As such, this plan is available for consultation and review and is therefore a dynamic document helping to inform its redevelopment and contributing to the successful management of TSM in the future.

INTRODUCTION

The Conservation Plan has been produced by TSM as part of its Heritage Lottery Fund project, *The Story Museum: Building a World of Stories*. It was prepared during 2017 and 2018 by the Museum's curatorial team and guided by the Heritage Advisory Panel *(see Appendix 1)*, board of trustees, external consultants and advisors, notably:

John Lange	Board member. Former Director, Household Cavalry Museum, London and Windsor, and Museum of Oxford. Director of Stereomet Ltd.
Mike Heaney	Board member. Former Executive Secretary, Bodleian Libraries.
Jill Hudson	Board member. Former Executive Head Teacher, Blackbird Academy Trust.
David Wood OBE	Board member. Children's author and playwright.
Michael Rosen	Advisor. Author, poet and broadcaster, Professor of Children's Literature and former Children's Laureate.
Diane Purkiss	Advisor. Professor of English Literature, University of Oxford.
Anna Conomos	Advisor. Performance storyteller and researcher.
Joseph Coelho	Advisor. Performance poet and children's author.
Nicolette Jones	Advisor. Author and Sunday Times Children's Books Editor.
Dr Nicola Grove	Advisor. Access consultant, researcher and storyteller.
Kat Brewster	Advisor. Researcher, video game designer and Guardian reviewer.
Marilyn Scott (Chair)	Director, Lightbox, Woking
Daniel Bone	Head of Conservation at Ashmolean Museum

It has also been guided by Purcell's Conservation Management Plan for the building prepared for TSM in 2017 *(see Conservation Management Plan prepared by Purcell for details).*

Sections two and three of this plan are informed by a major consultation exercise during 2017. This included:
- Visitor feedback through a purpose-built interactive consultation space
- Visitor interviews, focus groups, feedback forms and online response mechanisms
- Interviews and focus groups with priority audiences
- Consultations with academics, storytellers, authors, illustrators, games designers, film makers, teachers and heritage professionals
- Consultations with staff and volunteers
- Stakeholder feedback on emerging ideas and designs
- Letters of support from local schools, historical societies, local and national museums, academics, Oxford City Council and Oxfordshire County Council

A bibliography at the end of this plan identifies some key documents and publications used in writing this plan. They provide additional detail of the heritage belonging to TSM and assist further with understanding its nature, scope and context.

Purpose of the Conservation Plan
The purpose of this plan is to provide guidance and a framework for the development and ongoing care and preservation of TSM and its heritage for the benefit of current and future generations. The plan is intended as a single resource where the history relating to TSM and its development can be assessed and understood, and the importance and meaning of the heritage appraised and reviewed.

Scope of the Plan

The scope of this plan is the stewardship of heritage at TSM. This considers the requirements of stored, loaned, borrowed and displayed objects. It should be read with reference to the Collections Development Policy, which outlines the collecting policy and approach, and procedures for managing acquisitions and disposal and the Conservation Management Plan (Buildings), focused primarily on the building and site, produced by Purcell in October 2017.

This plan defines The Story Museum's heritage as:
- The core collection, both tangible and intangible, relating to fictional stories, the history of story and the history of TSM, its building and site, and associated knowledge.
- The TSM building, on Pembroke Street, Oxford, a number of different buildings set around an enclosed courtyard: formerly Rochester House, Leden Porch Hall, The North and East Automatic Telephone Exchanges and the Post Office Extension.

Approvals

This plan has been approved by the Museum's Heritage Advisory Panel and its board of Trustees. It is a dynamic document and will be reviewed in 2021 following the opening of the refurbished museum and as the museum prepares for Accreditation.

1   UNDERSTANDING THE HERITAGE

Introduction

This section of the Conservation Plan will:
- Describe the location of TSM building and its heritage
- Describe the history of TSM as an organisation
- Describe the story heritage at TSM
- Explain how the heritage is looked after and the organisation managed
- Set the heritage in its local and wider context
- Outline key historical aspects of the heritage and the development of TSM.

1.1 Location and Heritage of Story Museum Buildings

The Story Museum is located on Pembroke Street, a secondary thoroughfare off the busy road St Aldate's in central Oxford. At the west end of Pembroke Street is St Ebbe's Street, which leads to the Westgate Shopping Centre and other principal retail areas on Queen Street. Oxford is an extremely popular tourist destination, attracting over 9 million visitors each year. There are a number of popular attractions in the vicinity of TSM, principally Modern Art Oxford also on Pembroke Street, the Museum of Oxford and Christ Church on the opposite side of St Aldate's to the east. Pembroke College is directly to the south, occupying much of the area between Pembroke Street and Brewer Street.

The Museum occupies a well-documented site in central Oxford, at the heart of what once was the city's medieval Jewish quarter and home to the first purpose-built student accommodation for Britain's first university. Over the centuries the site has accommodated a College Master's Lodgings, an inn with rooms and stables, and the city's first and second automatic telephone exchanges.

Although the The Story Museum buildings are not subject to statutory listing, the buildings do have some heritage merit by virtue of their age, historic use and location within Oxford's city centre. Within the wider area there is a large concentration of listed buildings, including the public telephone box designed by Giles Gilbert Scott on the pavement directly in front of the Museum *(see Purcell's Conservation Management Plan for site overview and further detailed history of TSM buildings).*

1.2 History of The Story Museum

TSM is a registered charity and non-profit company founded in 2003 to:

i)   Establish and maintain a museum dedicated to children's literature and the city of Oxford

ii)   Conserve, interpret and develop collections and heritage assets relevant to these subjects

iii) Provide learning opportunities for and promote literacy and creativity among children, young people and families.

Museum Development

From 2005 it began operating as a 'virtual museum', offering touring exhibitions and outreach programmes in schools, author and storyteller events in local communities, and various printed and digital learning resources. In 2009 it acquired a permanent home on Pembroke Street, in Oxford city centre, and converted some downstairs rooms into a small office which was occupied by the staff team from 2010.

After 3 years of piloting an event programme and 3 exhibitions in its rough spaces the museum submitted plans to transform the building into a world centre of story and storytelling. Planning permission and change of use were unanimously approved by Oxford City Council and a first phase ('Chapter One') of building works created a shop, café, education and event spaces, further offices and improved access facilities, opening in 2014 with '26 Characters', the museum's largest exhibition to date.

Between 2015 and 2017 the museum created a further 6 exhibitions and installations, exploring different modes of interpretation and ways of incorporating story and story heritage assets within the environmental limitations of the un-refurbished gallery spaces.

In September 2016 funding was granted by the Heritage Lottery Fund for TSM: *Building a World of Stories* project, initiating 'Chapter Two' of the museum's major capital development project. A building-wide programme of renovation and refurbishment will create new galleries and facilities for visitors and staff during 2018-19.

Collections Development

From the outset the museum's trustees cautioned against actively building a collection until the charity had the resources to care for it. As a result, the focus for several years was on identifying stories, testing ideas and researching potential gifts, loans and partnerships.

During 2012 Arts Council England funded a project with former Children's Laureate Michael Rosen to start identifying '1001 Stories' for the museum's collection. In 2017 ACE and HLF funding allowed this curatorial work to resume, enabling the heritage team to consult experts and audiences to develop a selection framework for selection and refine the list of selected stories. The '1001 stories' framework and list will continue to evolve and will guide physical collecting, exhibition design and activity planning.

A small informal collection of heritage assets and commissions has been gathered between 2009 and 2017, with the first objects generated by donations and through exhibitions, and currently stored on site. This includes stories as books, records, digital recordings or transcripts, as well as associated photographs, recorded interviews, illustrations, costume, ephemera, furniture, sculpture, and objects commissioned for display.

In 2017 as part of the Heritage Lottery funded project The Story Museum – *Building a World of Stories* these assets were audited and collecting criteria developed to formalise the scope of the collection.

1.3 Heritage of The Story Museum

1.3.1 Statement of Purpose

The Story Museum highlights the human need for stories and celebrates the many ways that people benefit from engaging with great stories and creating stories of their own.

Our vision is to enrich lives, especially young lives, through story.

Our mission is to achieve this by developing a most unusual museum that collects and shares great ways of engaging with great stories.

1.3.2 Collection

TSM collects and presents fictional stories as well as the objects and knowledge associated with them and their creators. It highlights 'great ways' of engaging with 'great stories', identifying powerful fictional narratives with universal (multigenerational) appeal and prioritising iconic stories gathered, created or shared in Oxford, brought by its diverse inhabitants or inspired by the city and its tradition of fantasy literature.

This heritage comes in **tangible** and **intangible** forms and falls under five collecting categories:
- Oral & Performed Stories
- Written & Drawn Stories
- Audio Visual Stories
- The History of Story
- History of The Story Museum, its building and site

The Museum building itself adds a further dimension, reflecting and illuminating the city's literary and wider history.

Tangible story heritage relates to stories in permanent physical form and the objects associated with them or their creators. The stories themselves may appear as manuscripts, original illustrations, books, comics or art works, or as digital audio or video files. The objects might range from associated papers and photographs to authors' possessions to props from films and computer games. They may include objects that have inspired stories or been inspired by them. Or they might represent developments in making stories accessible, such as a printing press.

Intangible story heritage includes live forms such as oral storytelling, drama, dance and mime by which story is transmitted from person to person. It also includes the intellectual property that

resides in physical forms, such as the ideas within those stories. UNESCO defines intangible cultural heritage as:

"… the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity."

This includes domains such as
   a) Oral traditions and expressions, including language as a vehicle of the intangible
   b) Cultural heritage
   c) Performing arts
   d) Social practices, rituals and festive events
   e) Knowledge and practices concerning nature and the universe
   f) Traditional craftsmanship

TSM will support the collection and transmission of these intangible forms of story heritage through live performances, skills training, digital recording of these processes and the collection of associated objects such as costumes and props.

1.4 Collecting Categories

In addition to developing the museum's own collection, we will generate new heritage through exhibitions and commissions, and borrow objects and host touring exhibitions. We plan to collect, borrow, and display heritage assets under five headings:

1.4.1 Oral & Performed Stories

This category includes oral and performed stories, local myths, legends, folk tales, ghost stories and stories from across the world. We will explore the historical and cross-cultural connections between these stories. This category also embraces other forms of live narrative such as drama, performance poetry, dance, song and mime. The museum will collect and borrow objects relating to these performances. It will also transmit this oral tradition and associated skills, through its installations and activities, and collect recordings of these transmissions.

1.4.2 Written & Drawn Stories

This includes stories told through text or image or a mix of the two, on paper or other materials from fabric to stone. It particularly focuses on children's books and comics and the sketches or notes that led to them. As an international centre of writing and publishing, with a strong tradition of fantasy literature, Oxford is sometimes described as 'the world capital of children's literature'. Its many popular and influential authors include Lewis Carroll (Alice's Adventures in Wonderland), Kenneth Grahame (Wind in the Willows), C.S. Lewis (Narnia Chronicles), J.R.R. Tolkien (Lord of the Rings) and Philip Pullman (His Dark Materials). We will develop a collection relating to the work and lives, inspirations and impact of Oxford writers, illustrators and publishers, and to literature, especially fantasy, that draws on their work. This will complement the collections of other national organisations such as Seven Stories (the National Centre for Children's Books) and Oxford's Bodleian Library.

1.4.3 Audio Visual Stories

A growing number of stories are generated and shared in audio visual form – from audio recordings, animations and films to apps and computer games, and emerging digital forms. Many in the fantasy genre draw on earlier literary or oral stories. By collecting these rapidly evolving digital narratives (and associated objects), the museum could fill an important niche. A particular focus will be the digital stories emerging from Oxford, some of which also relate to earlier stories created in the city.

Audio visual stories and material in digital formats is an important area for the Story Museum. We have informally collected a range of material relating to stories in film and audio recordings which sit in the other categories e.g. interviews with authors relate to Written and Drawn stories. In terms of collecting stories that first emerged in an audio visual format, such as Star Wars or Toy Story. We may collect these stories but not necessarily a recording of them. This might be the role of the BFI, BBC, British Library or another organisation. In collecting titles, we refer to our '1001 Stories' Framework which identifies significant stories in all formats and informs our collection and activities. This story selection is reviewed annually and the museum aims to make these stories more accessible by highlighting material in our collection relating to the story or signposting other sources for accessing the story. This information would be made available to our audiences through our programming and interpretation, and through resources on our website.

1.4.4 The History of Story

As well as collecting the stories themselves we will collect and borrow objects that show how people have created and enjoyed stories through time and that preserve and transmit these different art forms, from spoken storytelling onwards. This will highlight the eternal human need for stories and trace how storytelling has evolved in response to changing technologies and cultural contexts.

1.4.5 The History of The Story Museum, its Building & Site

We have a growing archive relating to the formation and development of TSM and to the thousand-year history of our city centre site and building. This offers a well-documented slice through Oxford's literary and wider history, from medieval Jewish scribes and the formation of the University to the building's 20th Century role as a telephone exchange. Close to college rooms where Lewis Carroll wrote his Alice stories and Tolkien created Middle Earth; the building offers opportunities to present aspects of the city's history that complement those planned by the Museum of Oxford nearby.

1.5 Looking after the Heritage

1.5.1 Overview

Chapter Two of the capital development programme will improve the museum's capacity to collect and display heritage items.

The work will produce a new gallery for temporary exhibitions which will be GIS compliant with a climate controlled environment and contain secure cases to allow objects to be displayed to recognised and agreed museum standards of good practice. This gallery will also contain an adjacent area for preparing loaned objects for display and packing for transport.

Conditions in the museum's remaining galleries will be significantly improved through these capital works and through further localised management of environmental and security conditions, taking into account light, heat, relative humidity, integrated pest management and risks from incidents such as fire and flooding, along with protection from theft or deliberate damage. For objects displayed in these areas conditions will be environmentally monitored and secure cases appropriate for displaying heritage objects will be used.

Although a priority for the museum is to ensure the majority of collections are on display for visitors to engage with, rather than in store, further funding will also improve the museum's capabilities in terms of collections management and collections care. A dedicated collections store has been created which will be further expanded and improved to include a research room giving additional access to reserve collections, archival material, handling collection and curatorial expertise. Security and environmental conditions within these spaces will be improved by ensuring controlled access to the stores as well as introducing a localised data logging system to monitor and help maintain temperature and relative humidity. This will be further supported with other preventative conservation measures including an integrated pest management system and housekeeping plan.

These measures are intended to reinforce TSM's professional and ethical approaches to collections care and support the museum in its intentions to work towards accreditation and help inform how the museum manages its collections and the experience this will provide for its users.

The Chapter Two works will also upgrade the building more generally, improving facilities for visitors, staff and volunteers and making its history more accessible.

1.5.2 The Management of The Story Museum

TSM is governed by a Board of Trustees whose membership is composed of 14 volunteers, all of whom have specialist knowledge and skills including two members with specific expertise within the field of heritage. The Board is supported by three sub-committees: Building Committee, Finance & Audit Committee and the Campaign Group as well as a Learning Advisory Panel and a Heritage Advisory Panel, comprising experts from the heritage, arts and education sectors.

The Board oversees TSM activities which are directly managed through a Co-Director (Capital & Creative Programme) and Co-Director and CEO (Operations, Marketing & Communications, and Finance) who are responsible for the delivery of the Chapter Two phase of the redevelopment. This is further supported by a core staff team across Learning and Participation, Exhibitions and Collections, Operations, Fundraising and Communications and Finance. The museum also has additional staff resources provided by freelance, fixed term and part time roles and a growing number of active volunteers.

1.5.3 Context of The Story Museum

Set within the heart of Oxford city centre, TSM is part of a rich and varied cultural offer which includes The Ashmolean Museum, Oxford University Museum of Natural History, Pitt Rivers Museum and Museum of Science, Modern Art Oxford, Oxford Castle, Museum of Oxford and Christ Church as well as a number of nationally recognised performing arts organisations. This wide-ranging cultural infrastructure provides a significant draw for visitors, locally, nationally and internationally, making it the seventh most visited city in the UK.

Although some of these offer potential competition (a number of the museums are free and also offer family and schools programming) TSM is unique in many ways, appealing to both children and adults alike. It has a strong sense of place within Oxford with its traditional legends and rich literary history, which allows it to draw upon the heritage of, and connections between well-known authors, including Lewis Carroll, J.R.R. Tolkien, C.S. Lewis and Phillip Pullman, as well as more recent and lesser known chapters, such as Oxford's place in the development of video games.

Within the locality there are a number of smaller organisations of relevance which include C.S. Lewis's House in Headington, which is a place of study and scholarly work and offers guided tours. Literary walking tours of the city are offered by local organisations including Blackwell's Bookshop.

However, TSM is one of the few story-themed family attractions in the UK. Unlike many museums which began with a collection, the Museum grew from a commitment to highlighting and harnessing the power of stories to promote learning, inclusion and well-being, then began developing a collection to serve these aims.

Nationally, there are a number of related organisations targeted at young children, families or young people. These include Seven Stories and the Roald Dahl Museum (which hold collections) and the Ministry of Stories, The Story Barn and Discover, East London (which do not). All are targeted either at preschool children, or school and families, or young people. TSM however, has a broad visitor appeal which includes pre-school children, primary and secondary school age children, visiting with their teachers or families, and adults visiting independently.

2 STATEMENT OF SIGNIFICANCE

2.1 Introduction

This section of the plan explains what is important about the heritage belonging to TSM, why it is important and to whom it is important.

The Story Museum is unique in that it is assembling heritage that tells 'the story of story', in all its forms, and explores the role and importance of fictional narratives in human culture and learning.

People use stories to transmit knowledge and ideas, beliefs and identity, particularly to children, making story heritage as important as the places, objects or factual knowledge that each generation passes to the next. For thousands of years stories have educated and entertained, and these wholly- or partially-imagined narratives illuminate our culture as much as accounts that we regard as historically true.

As a result, stories have the power to enrich and improve lives, especially young lives. Children who grow up with a rich variety of stories develop vital life skills such as language and literacy, empathy and imagination. They can access their own and others' cultures, and gain insights into the past and ideas for the future.

Oxford holds a unique place in the cultural history of story, and in the UK's story heritage, as a world centre for the collection, exchange and creation of stories – from orally-transmitted myths, to manuscripts and printed books, to films and computer games. Exploring Oxford's story heritage tells a much larger tale.

TSM heritage is valued for its ability to offer visitors 'great ways' - from immersive, participatory exhibitions and displays to family-friendly workshops and events – of engaging with 'great stories'. The Museum is unusual in that it engages audiences, academics and story creators of all kinds with identifying these great stories and developing these great ways.

The consultation process undertaken as part of the HLF project has enhanced our understanding and appreciation of the value of TSM's existing and potential heritage to a wide and diverse audience, and will inform decisions regarding its future development.

2.2 Methodology and Criteria

In order to assess the significance of the heritage TSM have drawn on the consultation process undertaken by the museum in 2017, ongoing learning and participation evaluation including schools' questionnaires, visitor feedback and research carried out by the Heritage Lottery Fund which annually reviews the value and benefits of heritage (Heritage Lottery Fund, 2016).

Significance is a term used to define what makes a heritage asset special and important to society. The Story Museum's heritage assets are both tangible and intangible.

The museum's **tangible assets** are its **collection** of fictional stories in physical and digital form and of associated objects, as well as its **historic building**. We describe their significance in terms of the cultural and heritage values defined by Historic England: evidential, historical, aesthetic and communal.

The museum's **intangible heritage** is **storytelling,** in its broadest sense. This embraces the transmission - from person to person, generation to generation - of spoken stories, and of the specialist story-making skills of creating narratives through live performance, on paper or on screen. We describe the significance of storytelling in terms of UNESCO's definition of intangible heritage.

The Story Museum preserves and shares great ways of experiencing – and creating – great stories for the benefit of present and future generations. In addition to collecting great stories and objects associated with them, it works to develop and pass on specialist knowledge about stories and storytelling: how they have changed over time, why they are significant and to whom.

2.3 Tangible Heritage

2.3.1 Historical Value

Historic England defines historical value as the ways in which past people, events and aspects of life can be connected through a place [or collection] to the present.

THE COLLECTION
The museum's distinctive collection of fictional stories and associated objects will be of historical value because of what these can tell us about the past and because of their connections with notable people, places and events.

A window on the past: Stories by their very nature reflect the period in which they were written, not necessarily directly referencing contemporary occurrences but by providing a snapshot of how people thought at that time, revealing their beliefs and attitudes to such profound subjects as good and evil, love and death, and how children should be prepared for the future.

The evolution of story making: The collection reveals the history of story making and sharing: from orally transmitted myths and legends, through the emergence of writing and printing, to films and video games.

The city of stories: The collection foregrounds stories written in Oxford, inspired by the city or brought to the city by its increasingly diverse inhabitants.

Oxford is of international importance as a world centre of literature, and in particular of children's literature. In choosing its home in Oxford, The Story Museum has become inextricably linked with the city's long and prolific story history that extends from ancient legends, through the writings of medieval scribes, to the works of over one hundred distinguished authors and illustrators associated with the city. Lewis Carroll, C. S. Lewis, J. R. R. Tolkien, and Philip Pullman are some examples of world-famous authors whose books are widely loved and highly influential, particularly in the realm of fantasy fiction. As a patron of the museum and active author who features Oxford in many of his works, Pullman forms a topical link.

Oxford is also home to the Bodleian Library, one of the oldest libraries in Europe; Oxford University Press, the world's largest university press with a wealth of children's books and an abundance of other publishing houses. It is becoming a centre for the creation of video games and other emerging digital forms. By telling 'the story of story' in Oxford, the museum reveals heritage of local, national and international significance.

THE BUILDING
An historic location: Oxford is a city richly layered with history: from the spires of its historic buildings down to the archaeological depths beneath its streets, evolving from a Saxon town to a medieval walled city to a university city and finally to the present blend of town and gown.
The museum is yards away from the ford, now a bridge, that gave the city its name, as a river crossing and border town between medieval Mercia and Wessex. The museum's site has important connections with Oxford's Jewish history and with the formation of Britain's first university.

The area around St Aldate's was an important centre of scholarship and commerce for England's medieval Jewish community, who owned much of the local property and worshipped at the synagogue formerly located here. A house on the site belonging to Jacob of Oxford, a prominent medieval Jew, was acquired by Walter de Merton for the country's first student accommodation. Merton College became one of Oxford University's first colleges. It has owned the site for most of the intervening period and still retains the freehold.

The current buildings date back to the 1890s, 1930s and 1940s and have an innate historical value. Rochester House and the Leden Porch Hall were originally a college dwelling and public house, and their previous occupants and uses are well documented. The former north and east telephone exchange buildings, which now provide the primary exhibition, education and events spaces for the museum, are particularly important for their connections with the history of telecommunications. The evolution of communication via the telephone was a major technological step forward in the late 19th and early 20th century, and the exchanges were built to accommodate this growing service. The telephone revolutionised communication and interaction, providing a modern means by which to share stories and tales.

The building and its story present endless opportunities to piece together and re-interpret the city's rich historical layers, and tell the story of how Oxford has evolved; marrying together the museum and its physical home.

Story associations: Each of these historic episodes mirrors a chapter in the wider evolution of story, from the exchange of spoken stories in the early border town, to the work of early Hebrew scribes and Christian scholars, the emergence of published literature, and the development of new communication technologies. There is great synergy between the building's history and its present role as a showcase for story heritage.

Links with great writers: Inevitably its location is associated with great writers. The museum is yards from the Christ Church rooms in which Lewis Carroll wrote his Alice stories and opposite Pembroke College where Tolkien began his stories of Middle Earth. Dr Johnson drank in the former Leden Porch Hall public house. And, since 2009, the museum has been expanding these literary associations through its events and residencies featuring great writers and story makers of today.

2.3.2 Aesthetic Value

Aesthetic value refers to the ways in which people draw sensory and intellectual stimulation from a place [or collection].

THE COLLECTION

Great stories offer aesthetic enjoyment: The museum's collection of great stories offers every kind of sensory, intellectual and imaginative stimulation, whether through the powerful feelings or profound ideas embedded in these narratives, or the skill of their telling through memorable language, images and performance. This sensory and intellectual stimulation is further enhanced through the presentation of associated objects and activities allowing further sensory exploration and imagining. Future artistic commissions for exhibitions and events will continue to expand the collection's aesthetic value.

Building aesthetic appreciation: Experiencing great stories and learning to create stories of their own fuels visitors' appetites for story, heightens their awareness of recurring themes and patterns, and increases their appreciation of language, illustration and performance, in fiction and in wider life. Writers like Lewis Carroll contributed so many words and expressions to our everyday language ('chortle', 'galumph', 'wonderland', 'fall down a rabbit hole', 'a looking glass world', 'jam tomorrow', 'unbirthday present') that many people feel they know his stories without ever having read them.

THE BUILDING

Quirky character: At first glance, the building's peeling paint and redundant services might appear intrusive. However, it is this crumbling character and textured patina that the museum is anxious to restore and enhance, believing it will serve much better than a sterile environment at stimulating children's curiosity and imagination.

Intriguing spaces: Although decoration is minimal, this means that the rambling layout and rambling spaces are highly adaptable, providing intriguing journeys and platforms on which to project imagination and interpretation. This is already reflected in the playful signage, multisensory installations and hands-on activities offered to visitors.

An attractive streetscape: Externally, the buildings make a positive contribution to the aesthetic value of Pembroke Street, comprising many different buildings to create a varied streetscape, linking Modern Art Oxford to the Museum of Oxford, in an emerging museum quarter. Pembroke Street and the museum's courtyard offer a quiet retreat from busy St Aldate's.

2.3.3 Communal Value

Communal value refers to the meanings of a place [or collection] for the people who relate to it, or for whom it figures in their collective experience or memory.

THE COLLECTION

Stories are communal: People value stories as part of their cultural heritage, as part of our collective experience and memory. The fictional stories we share and hand down to our young, reflect the

knowledge, beliefs, traditions, hopes and imaginings of our diverse communities. Stories gives distinctiveness, meaning and quality to experience, provide a sense of continuity and a source of identity.

Local connections: The museum foregrounds stories associated with the city. Some, such as Alice's Adventures in Wonderland, or the works of Philip Pullman, or stories filmed in Oxford like Harry Potter, already form a strong part of Oxford's identify. Some are associated with groups or individuals who brought them to the city from all corners of the world, whether as medieval storytellers and scribes or as part of more recent migrations.

Local involvement: The museum works with experts and practitioners to encourage and enable children and young people, particularly those from local schools and community settings, to learn about stories, make informed decisions about the stories and objects the museum should collect, and participate actively in caring for and sharing our story heritage.

A community resource: Storytelling is immeasurably valued as a means of entertainment, education and commemoration; it is essentially about people interacting with one another and consequently the communal value of The Story Museum, a place dedicated to sharing stories, is exceptionally high. The museum is valued as a place for learning and enjoyment, and a social and economic asset for the city and region. It has shown to be a portal for the cultural heritage of Oxford, particularly for those who are not culturally confident and makes a significant contribution to the arts, culture and heritage offer of the city, particularly for family audiences.

It inspires diverse people and communities to engage with our story heritage, and create stories of their own. Stories play a central role in family and community life and the Museum's consultation process revealed a significant appetite for sharing stories and stimulating learning around different forms of storytelling. This research also confirmed that TSM has the potential to communicate the history of storytelling and its impact on wider culture and heritage (Consultation Report, 2018).

TSM plays a significant role in providing an accessible, informative and engaging learning programme for schools, families and adults which includes tailored learning resources, workshops, events, talks and events. It is a place to encourage and promote spoken and written language and creativity through story experiences that aim to inspire and delight. This is echoed in the wealth of positive testimonials the Museum receives as a result of its work:
"Our school is very excited and inspired by our work with The Story Museum. […] Our children will definitely be regular visitors to the building, adding more stimulation and inspiration for our students, staff and parents".
Consultation has also shown that children's relationship with the museum is immediate, experiential and physical and that children benefit from playing in and exploring the space as well as immersing themselves in individual stories.

The Story Museum is a strong and excellent concept which has great appeal to a very wide range of people.

"Why have a museum? Because it seems to me that without stories, and without an understanding of stories, we don't understand ourselves, we don't understand the world about us. And we don't understand the relations between ourselves and those people around us. Because what stories give us is an insight into ourselves, a huge insight into other people, other cultures, other places!"

THE BUILDING

Memories old and new: As part of the medieval Jewish quarter the site is valued by the local Jewish community who continue to investigate and communicate its history and significance. The current buildings are a place of collective memory for former employees and users of the post office and telephone exchange, who continue to visit on Open Days and to share reminiscences and photographs, which are being captured by the museum.

2.3.4 Economic Value

TSM has been shown to be a portal for the cultural heritage of Oxford, particularly for those who are not culturally confident. TSM makes a significant contribution to the arts, culture and heritage offer of the city, particularly for family audiences. Oxford is a major destination for cultural tourism, attracting over 9 million visitors per year and generating £770 million of income for local Oxford businesses.

Since 2016 TSM has also increased its staffing by 30% and tripled its volunteer engagement, this rate of growth will continue until 2020 when we reach our optimum operating model.

2.4 Intangible Heritage

Intangible heritage relates to historic traditions and ways of thought that are ingrained within a society: the things people do rather than physical objects. According to UNESCO (The United Nations Education, Scientific and Cultural Organisation):
"Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts.
The importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next."
(UNESCO, https://ich.unesco.org/en/what-is-intangible-heritage-00003).

Cultural traditions represented on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity include the South American Tango, the art of Chinese calligraphy, and the Mediterranean diet. There are no British traditions on the current list, but examples include Morris dancing, cockney rhyming slang and Guy Fawkes Night.

The ancient tradition of storytelling is of exceptionally high intangible cultural heritage value due to its longevity and prevalence and the wide variety of forms it might take. It is by no means unique to the museum, Oxford or indeed Britain. It does, however, lie at the heart of the museum's vision.

"Stories are the most important thing in the world.
Without stories we wouldn't be human beings at all"
(Philip Pullman, Author and Museum Patron)

Throughout history, and in every culture, people have told stories from memory, without books. This spoken storytelling encompasses countless manifestations of intangible cultural heritage: ranging from the oral traditions of indigenous tribes to the custom of telling a child a bedtime story. Many of these practices are fading from modern life which is why the museum is committed to transmitting spoken stories and storytelling skills.

In addition, the museum works with expert practitioners to pass on specialist knowledge about stories in all their forms and about other story-making skills, from writing and drawing to animation, film making and video game design.

3 STRENGTHS, RISKS, OPPORTUNITIES

3.1 Introduction

This section explains what is happening to the physical heritage that is curated and managed by TSM, how it might be vulnerable and what the potential threats are to its long term survival. It considers the plans for redevelopment and how these relate to the current situation at TSM.

Potential risks are identified, which include reference to the ten agents of deterioration in museums:
- Physical forces
- Thieves and vandals
- Dissociation
- Fire
- Water
- Pests
- Pollutants
- Light, ultraviolet and infrared
- Incorrect temperature
- Incorrect relative humidity

Where relevant, risks to TMS collections related to these agents of museum deterioration, and other vulnerabilities, are highlighted and the planned interventions to minimise or remove these risks are outlined below. The benefits, opportunities and impact of the redevelopment are also explored.

3.1.1 The Current Situation

The heritage curated and made accessible by TSM is currently managed by the Head of Exhibitions and Story Collections and is directed by a framework of policies and plans as outlined in Section 4. By reviewing these policies and plans, the current risks to the heritage have been assessed and where possible addressed within the current resources available. The Chapter Two redevelopment of the building and its galleries and spaces will eliminate many of the risks both to the tangible collection and to the building itself.

Potential risks to the collections have been highlighted by staff, volunteers and other stakeholders. This has indicated that although staff are experienced professionals within their respective fields, further knowledge and expertise is required specifically in the areas of collections care and management. Reported problems mainly concern collection stores not designed for this purpose, lack of space and unsuitable environmental control in a number of locations. The planned

redevelopment of TSM will ensure that staff capacity is increased particularly within the curatorial department, with additional the addition of a Collections Manager and Heritage/Exhibitions Assistant. Furthermore, the reconfiguration of internal spaces and usage will see an increase in dedicated collections storage and significantly improved environmental controls and monitoring.

3.1.2 Strengths

- Approximately 90% of the main collection and 85% of the support collection is catalogued (the combined collections consist of approximately 1,400 items) on Adlib.
- Storage space has been identified on-site and has room for some expansion. A large proportion of the material collected will be stored in a digital format and will not require significant physical storage space, or will be intangible, in that it has been identified within our '1001 Stories' framework for person-to-person transmission and will therefore not require the collection of a physical object.
- The collection is largely in good condition with only a few items listed as requiring some conservation to enable them to be used in displays.
- Conservation expertise is widely available locally through the University of Oxford Museums, the Oxfordshire Museums Service, and in conservation services used by a network of colleges.
- The Heritage Advisory Panel provides a wide range of collections expertise through its members. See Appendix 1&2 for details of panel members and Terms of Reference.

3.1.3 Risks

TSM building was not purpose-built which means that most of its activity to date has focused on events and immersive experiences. Although the team has hosted or created eight temporary exhibitions including heritage items it nevertheless needs to develop its expertise and facilities for handling, storing and displaying accessioned heritage objects.

The current risks to TSM and its heritage are outlined in the table below alongside the impact the redevelopment would have on mitigating them.

RISK DESCRIPTION	RISK MITIGATION	IMPACT OF REDEVELOPMENT	WHO WILL LEAD
Storage on site is limited and not fit for purpose for expanding the collection and inhibits the effective use of the collection and therefore effective care and management of the collection	A designated collections store has been established and fitted out to safely house and enable the care of the collections	There are further plans to extend and improve the storage facilities to enable the expansion and safe storage of the collection	Head of Exhibitions & Collections
Unstable environmental conditions are a potential risk to collections in storage and display. These include fluctuations in temperature and relative humidity and elevated light levels. Increased risk of pest infestation	Environmental monitoring is in place to capture these fluctuations. Windows within exhibition spaces and store have been applied with UV film and blinds. Regular pest monitoring is in place	Further insulation to walls and secondary glazing are underway as part of the Capital build. This will ensure temperature and RH fluctuations are minimised. Suitable museum standard display cases will also be invested in which provide a microclimate and/or include environmental controls where appropriate for more vulnerable and loaned collections. The temporary exhibition gallery will conform to GIS requirements to enable future loans. A Housekeeping Plan will be developed which will help ensure relevant preventive conservation and general cleaning measures are in place and regularly monitored	Collections Manager
The lack of longer term data on environmental conditions may initially prevent loans from being secured	The museum is undertaking environmental monitoring and has invested in a Tiny Tag system to enable the ongoing monitoring of the exhibition spaces and store. This will provide essential data for assessing environmental conditions of the spaces now and after redevelopment	The museum will continue to collect and monitor the environmental conditions of the galleries and stores and will plan to incorporate within the displays which are less vulnerable to the effects of temp/RH/light in the short and medium term. In the short term, potential loans are being explored with the view to displaying less vulnerable in suitable museum standard cases	Collections Manager
New acquisitions and commissions may have additional conservation requirements at point of entry to the museum (including cost)	Currently the museum is not investing in further acquisitions or commissions until redevelopment work is underway and gallery content is further progressed	Forward exhibition planning will ensure this is taken into account at an early stage before the works are acquired or produced. This will involve full cost breakdown to include conservation needs of the object. Object needs will be discussed in consultation with specialist staff at Oxford Museums Service, Ashmolean Museum and Bodleian Library	Head of Exhibitions & Collections
Museum staff have greater experience of events and immersive displays and are more accustomed to handling props, set dressing and learning resources than	The museum has begun to implement new systems and training to familiarise staff and volunteers with the additional requirements of heritage museum objects.	The organisation has a long term commitment to investing in people with further expansion of TSM team planned as it moves towards 2020, including within the areas of collections care and management	Head of Exhibitions & Collections

heritage museum objects. There is a lack of experienced staff with heritage related training	Ongoing staff training is a priority and gaps in knowledge are being identified and addressed through attendance at workshops and courses. A new collections management system has been established (AdLib) which is assisting in the management of collections. It has also invested in further recruitment of museum professionals, including a Head of Exhibitions and Story Collections		
The galleries currently have limited security measures in place	The galleries are invigilated by Story Guides and volunteers with no vulnerable objects on open display. Advice has been obtained from a Security Consultant whose recommendations have been incorporated in building specifications	The proposed redevelopment incorporates improved security measures including CCTV, alarms and secure museum standard cases for all heritage objects. The redevelopment will also result in an increase in volunteers within the galleries. This will be supported by a Volunteer Plan with appropriate recruitment procedures.	Head of Exhibitions & Collections
Current display cases are inadequate for the display of future heritage collections and loans	Most vulnerable material is not on display. Cases do provide a degree of security and protection against dust and handling	As above, investment in new cases is planned	Head of Exhibitions & Collections
The current layout of the building and displays present some barriers to access particularly for visitors with physical and special educational needs	An access consultancy report in 2012 resulted in alterations to extend physical access to more of the building. Staff training and the introduction of additional access resources and dedicated sessions have reduced other barriers. In-depth consultancy in 2017 has yielded further recommendations which are informing activity planning, interpretation and design	The proposed redevelopment will make all of the public spaces physically accessible to visitors, and more of the offices accessible to staff with mobility issues. Briefs and designs for activities, interpretation and the development of the story collection itself, will take into account visitors with physical and special educational needs. TSM aims to establish an ongoing consultation panel of young visitors with access needs for testing emerging ideas.	Head of Exhibitions & Collections

The Museum's visitor mix does not yet represent the local population with BME groups, visitors with access needs and visitors from economically disadvantaged postcodes underrepresented.	The Museum is committed to continuing to improve its audience representation and has targets and policies in place to achieve this strategic priority. The 2017 consultation has informed the Museum's key policies including its Activity Plan, Collections Development Policy, Audience Development and Business Plans.	The implementation of the plans created during the HLF development phase and for the Museum's National Portfolio remit will develop our visitor offer and communications to build and broaden the audience for museum visits as well as outreach and online activities.	Head of Exhibitions & Collections
TSM is at potential risk from fire and disaster scenarios including fire, flood and leaks. This may involve impact to the building and collections.	The museum has invested in alarm, fireproofing, PAT testing, emergency light testing every 6 months and an annual boiler service contract. Regular building checks are in place	The redevelopment will further improve the fabric of the building and the quality of its systems. A disaster planning document will also be created for collections.	Operations Manager
Loss, theft or damage of objects leading to disruption to service, reduction of collection, loss of trust from potential asset donors	TSM is managing loan or acquisition of collections until galleries are further developed and equipped with appropriate environmental monitoring. A burglar alarm covers Rochester House and the Story Exchange. The Rochester Room has been established as a collections store and is kept locked when unoccupied. Training from Heritage team on care of collections has commenced. The museum has updated its asset register with locations and agreements with owners, donors and copyright holders	The redevelopment will extend the burglar alarm across the building, improve electronic and physical security systems, windows, doors and other barriers. Showcases and improved display facilities will improve the security of individual items. Improved training, systems and facilities will reduce risks of loss, damage or theft.	Head of Operations
The redevelopment may create organisational pressure and overstretch due to competing priorities and lead to neglect of the collections	An extensive organisational risk register is reviewed quarterly by the senior management team and F&A Committee (which includes a risk specialist) and the Board every 6 months.	TSM are committed to the long term care and management of their collections and further expansion of the team dedicated to collections is planned for between 2018 and 2020.	SMT

| An unforeseen reduction to earned or fundraised income reduces the capacity of the organization to care for its heritage | The Museum's 4-year Business Plan includes scenario planning and sensitivity analysis for modelling earned and fundraised income. Expenses relating to the collection are currently a comparatively small element within the Museum's cost base. | The redevelopment will strengthen the Museum's financial sustainability by improving its income earning capacity as well as its capacity to deliver funded projects reaching its priority groups. | Co-Director (CEO) |

3.1.4 Opportunities and Outcomes for the Heritage

The capital building re-development will produce a range of new and improved facilities across the museum, showcasing an enriched visitor offer. This will provide a new platform for engaging diverse visitors with story heritage in an integrated way, which will incorporate contextual content and intangible aspects of story heritage with heritage objects.

The redevelopment will provide TSM with the following heritage opportunities:

- **Opportunities to improve collections care**
  As a result of the redevelopment, the collections will be better managed, through the development and implementation of heritage policies and partnerships, improved facilities, and investment in heritage posts and training of staff and volunteers as the museum works towards accreditation.

- **Greater awareness of TSM and story heritage**
  The redevelopment provides a great opportunity to raise awareness of TSM, its heritage and social impact. TSM has a track record for delivering imaginative and high quality programmes which have been appreciated by general visitors and demonstrated valuable learning and participation outcomes.

- **Further access to local and national collections**
  The use of museum loans from local and national institutions will allow the museum to further signpost heritage in Oxford and further afield as well as the opportunity to bring collections to Oxford.

- **New ways to interpret tangible and intangible heritage**
  The development, with its new galleries, learning, activity and performance spaces will also enable both tangible and intangible heritage to be presented and interpreted in new and exciting ways. This builds on the museum's ongoing action research and consultations, and a range of artistic and cultural collaborations.

- **Links with local and national partners**
  It will enable TSM to further develop and cement relationships with lending institutions and create opportunities to contextualise the stories showcased without the need to expand the collection significantly. This will avoid placing an excessive additional burden on space. Partnerships can also be further developed by investigating shared resources. The location in the centre of Oxford, with its literary and scholarly history, means there is a rich network of potential cultural partnerships.

- **Commissioning new objects for the collection**
  TSM will continue to work with creative partners to generate new objects of significance through commissions.

- **Build the Story Collection**
  The museum has good contacts with a network of professionals and subject specialists including academics, authors, storytellers, performance poets, publishers, game designers, illustrators and comic producers. This network brings a wealth of knowledge useful for developing and maintaining the collection, particularly the '1001 Stories' framework.

- **Opportunities to increase audiences**
  The universal appeal of stories provides an excellent opportunity to reach out and attract new audiences. TSM are committed to attracting harder-to-reach communities and as part of the Activity Planning a programme of activities devised to introduce new audiences to the TSM offer and encourage them to engage.

- **Opportunities to engage more volunteers**
  As part of TSM's development the museum is committed to the growth and development of volunteers.

4 POLICIES AND PROCEDURES

4.1 Conservation of The Story Museum's Collections

TSM is working towards becoming a fully accredited museum. In preparation for that process and the development of loan partnerships, the museum is using SPECTRUM 5.0 as a guideline as it develops policies and procedures for managing its collection.

4.1.1 Collections Stored on Site

The collection is presently small enough to be stored on site but off-site storage may need to be found as it expands. Some initial exploration of local options for collections care and storage has been carried out, including service agreements with external providers.

The Museum's Rochester Room is a dedicated space for collections storage. During the capital building phase, a doorway will be created into the adjacent room (future research room), to allow access for curatorial staff between the two spaces, forming a suite of rooms allocated to the stored collections.

The research room, which is also accessible from the galleries on the first floor, is planned as a space for managing and accessing the collection. As well as documentation and other collections management tasks, the room will make it possible to offer access to the collection for researchers, and small groups of up to 10 people by appointment.

Conditions in the two rooms will be managed locally, and through the addition of UV protective film for the windows and blackout blinds.

An integrated pest management system will be in place. Preventive measures will be taken including the use of appropriate protective materials for packing stored objects. The main collection, the majority of which are books and paper ephemera, will be housed within glazed bookcases, plan chests or conservation standard acid free boxes to safeguard against and minimise the risk of chemical and biological damage (mainly due to fluctuations in temperature and humidity, harmful airborne pollutants and pests) as well as physical damage by reducing over handling of collections. Associated objects will be packed in acid free tissue and conservation standard acid free boxes and stored on an appropriate shelving system.

A Housekeeping Plan will be maintained and reviewed to assist with the management of conditions in the stores and galleries.

The implementation of these plans and procedures will be overseen and managed by the Head of Exhibitions and Story Collections, who is also trained in paper conservation.

4.1.2 Objects on Display

The capital re-development work will produce a suite of refurbished galleries, including some spaces previously undeveloped for gallery use. This will provide three galleries for displaying objects plus a gallery for showcasing some digital content as part of an overall digital experience. A fifth space will offer a 'Small Worlds' story experience for young children. This will not contain physical heritage material but will be a platform for engaging with story heritage through picture books, storytelling, and play.

The three galleries for housing objects will include 'The Treasure Chamber', 'The Enchanted Library' and 'The Whispering Wood'. The Treasure Chamber will be a temporary exhibition gallery which will be built to be fully compliant with GIS standards, allowing loaned objects and touring exhibitions. This will be a conditioned space. The environmental specification is for temperature 16-25°C, relative humidity of 40-60%, with cumulative fluctuations of no more than 10% over a 24 hour period, this will be controlled by plant in an adjacent space. The Enchanted Library and Whispering Wood galleries will offer a combination of immersive experiences and displayed objects. Conditions will be monitored and managed locally within the rooms and cases.

Care for objects on loan will be subject to the terms and conditions of the loan and any requirements of the Government Indemnity Scheme. All galleries will be regularly cleaned and subject to a Housekeeping Plan.

4.1.3 Digital Conservation

During 2018-19, as part of the next phase of development, TSM will develop a Digital Strategy (which will form part of an overall TSM IT Strategy) to ensure best practice and consistency in the management of its digital material. This will set out: formal procedures for accepting records (including file formats); a secure process for transferring records and migrating data into storage and managing this appropriately; a way of providing content of the preserved records to users and a searchable database linked to this and other story collections and ongoing monitoring of these activities which is both transparent and auditable.

4.1.4 Preventive Conservation

Preventive conservation procedures will ensure the prevention of damage to the TSM's heritage by establishing and maintaining environmental conditions that optimise the long term preservation of its collection in accordance with SPECTRUM standards for collections management. Procedures for managing and caring for digital material are contained in the Digital Strategy [under development]. These standards include daily activities such as the movement of objects and updating of location.

4.1.5 New Work

The capital building work during 2018-19 is being designed to bring out the heritage value of the building by using strong design principles. This will take into account the histories of the buildings from different periods which now form the Museum building and will complement interpretation on the History of TSM, its Building and Site.

Galleries are being designed to provide flexibility for rotating displays. The 'Treasure Chamber' will be the primary space for temporary exhibitions. This space will have a track lighting system in addition to the main lights, plus multiple power and data points (and the use of floor boxes) to provide maximum flexibility for changing exhibitions. The design for the 'Enchanted Library'

incorporates a plan for rotating sections of the display more regularly than others. Both of these rooms are served by an adjacent lift which will facilitate access for most objects.

A protocol will be developed for carrying out maintenance and new building work following the capital re-development to ensure that objects are not put at risk.

4.1.6 Access

An Access and Inclusivity Statement was prepared in 2012 by All Clear Designs. This focused primarily on physical access relating to the building, setting out the existing access arrangements and basic requirements for improvements during the capital building work. A further report was commissioned from Access Consultant, Dr Nicola Grove of Open Storytellers, in December 2017 to inform the developing interpretation framework and detailed planning of the galleries with respect to the full range of access needs.

4.1.7 Climate Change

Our architects and engineers are considering climate change and extremes in weather conditions when designing the insulation, heating and ventilation and other MEP systems of our building.

We will also consider how changes caused by climate change will impact on the collection and any loaned material in a number of ways. For example, Oxford is noted by leading museum entomologists as having a particular problem with moths due to the geographic nature of the city. We may need to take extra measures to deal with this in relation to projections on climate change. The Met Office states that 'the UK is projected to experience temperature increases of up to around 3°C in the south'. Their report goes on to say 'projections show a much greater tendency for increasing flood risk'. (Met Office report: Climate Observations, Projections, Impacts, 2011).

This information will also inform the development of our Emergency Plan. TSM is in Flood Zone 1, with a less than 1 in 1000 chance of flooding. (Environment Agency, 2014.) Galleries housing objects will be at first floor level or above. However, we will need to ensure that we mitigate the risks posed by periods of high humidity with a rigorous programme of housekeeping and integrated pest management and, where necessary, employ remedial methods of protection to collections such as using appropriate equipment like dehumidifiers.

4.1.8 Impact on the Environment

We are looking at ways to reduce our carbon footprint and ongoing operating costs, through the selection of sustainable materials and minimising energy use. Details are outlined in our Sustainability Report, produced by Julie's Bicycle in 2016.

The immersive display style employed at the museum utilises materials but often these are salvaged or recycled.

4.1.9 Managing Information about the Heritage

The museum has procured the Adlib collections management software to house its catalogue. As part of the Accreditation process we will be developing policies and procedures for documenting the management of the collection, from entry procedures and acquisitions to exits and disposal. A high proportion of the collection (approximately 90 per cent) has been catalogued and marked. This information will be migrated to the collections management system (CMS). The remaining items will be catalogued directly onto Adlib and marked.

Objects (including digital items) in the main collection will be catalogued on Adlib. They will be accessioned with an allocated museum number. The number will be preceded by an official prefix granted by the Collections Trust to TSM (OXFSM).

Items previously collected informally have been gathered and stored appropriately in one place dedicated for collections.

Further work is planned to document and manage support collections so that they will not be confused with the main collection. Support collections have been reviewed and categories of material defined. These items will be tracked and appropriately stored but will not be actively conserved. Many could be replaced or disposed of as required or agreed. They include:

- Display - support material for use in displays, e.g. editions of Alice's Adventures in Wonderland which are duplicates of the main collection and will be displayed in the Lewis Carroll context section of the Enchanted Library, or the model of Winnie the Witch's birthday cake which is displayed in a glass cabinet in our café. Display materials will be catalogued on Adlib but will have a number with a prefix denoting support materials.
- Handling – heritage material developed for handling use by the heritage and learning teams. This is content-based material ranging from toys and puppets to facsimile documents to typewriters, used for learning, activities, events, and exhibitions. This will be listed and tracked via a spreadsheet.
- Reference – support material used for reference by the heritage team. This contains a range of key texts on stories and story makers as well as background material such as The Lewis Carroll Society Journal. This material will be listed and tracked via a spreadsheet.

4.1.10 Staff Training
Improved procedures relating to the use and care of 'objects' were initiated during the *Building a World of Stories* development phase. Staff training has taken place to denote the importance of the developing collection and how it differs from material such as props and set dressing used in interpretation.

Ongoing training and raising awareness of collections and their needs will be integral to ensuring the Conservation Plan is embedded within the organisation and owned by all staff and volunteers. In-house training will include handling and packing objects, general care of collections and preventive conservation methods and procedures overseen by specialist collections and conservation staff. Specialist training and ongoing developmental opportunities will be provided for curatorial and collections staff to ensure they keep abreast of new developments in the care and management of heritage collections.

5 BIBLIOGRAPHY

Relevant documents:
- All Clear Designs, TSM Access and Inclusivity Statement (June 2012)
- Julie's Bicycle, TSM, Oxford, Sustainability Support to Ace Stage 2 (November 2016)
- Purcell, Conservation Management Plan TSM, Chapter 2 (March 2018)
- Dr Nicola Grove, Accessing Story (December 2018)
- TSM Collections Development Policy (March 2018)
- SAM – Culture, TSM Activity Plan (March 2018)
- TSM Content Framework (March 2018)

- TSM Management and Maintenance Plan (March 2018)
- TSM *Building a World of Stories* Project Plan (March 2018)
- TSM Business Plan (March 2018)

APPENDIX 1: HERITAGE ADVISORY PANEL MEMBERS

Diane Purkiss — Professor of English Literature, University of Oxford
Areas of expertise: Oral, literary and digital stories

Kim Pickin — Founding Director and Associate Curator, Story Museum
Areas of expertise: Oral, literary and digital stories

John Lange — Trustee and Co-founder. Former director of Museum of Oxford and Household Cavalry Museum
Areas of expertise: Archaeology, social history and contemporary collecting, museum management, exhibition design, developing new technologies for storytelling and interpretation

Marilyn Scott (Chair) — Director, Lightbox, Woking
Areas of expertise: Collections policy and museum development

Dr Chris Fletcher — Keeper of Special Collections, Bodleian Library
Areas of expertise: Collections policy and library and archive development

Mike Heaney — TSM Trustee, former Executive Secretary of the Bodleian Library, Oxford
Areas of expertise: Collections policy and library and archive development, digital access and copyright

Lisa Mitchell (Sec) — Head of Exhibitions and Story Collections, Story Museum
Areas of expertise: Museum learning, exhibition development & interpretation

Dr Kathryn Eccles — Research Fellow, Oxford Internet Institute
Areas of expertise: Digital access and copyright

Daniel Bone — Head of Conservation at Ashmolean Museum
Areas of expertise: Collections care

Carol Anderson — Museums Service Manager, Oxfordshire County Museums Service
Areas of expertise: Museum management

Catriona Nicholson — Trustee of Seven Stories, Newcastle-upon-Tyne
Areas of expertise: Education, history of children's literature

APPENDIX 2: HERITAGE ADVISORY PANEL TERMS OF REFERENCE

Purpose

TSM collects and conserves story heritage in physical and digital form and makes this accessible to a wide public. The Heritage Advisory Panel exists to support the Museum's Directors and heritage team and ensure that the collection, library and archive are developed and managed in line with the Museum's strategy, budgets and charitable objectives, and with good practice. The panel also advises on heritage issues concerning the Museum building.

Remit

The panel will provide advice and recommendations on heritage matters including:
- Collections Development including Acquisitions and Disposals
- Collections Management including Documentation, Conservation and Care
- Heritage Interpretation and Activity Planning
- Other heritage policies and plans required for Museum Accreditation
- Strategic partnerships relating to heritage
- Relevant potential funding sources and programmes.

Panel members will also act as advocates for the Museum and its heritage objectives.

Membership

The panel consists of up to 11 expert practitioners of high standing in the heritage sector. Members are selected through recommendations from the Museum's trustees, team and advisors. Invitations to join are issued by the Museum Director and/or panel Chairman. The panel includes experts in collection development, care and interpretation, digitization and digital access, oral, literary and digital stories. The Museum Director is an ex-officio panel member.

Membership of the panel is for a term of 3 years with an option to renew for 3 years should members wish to do so. Any member wishing to resign before the expiry of their term should inform the Chair in writing.

Meetings

The panel meets at TSM three times a year; though exceptional meetings may be called if required. Agenda items and papers are circulated in advance. Museum staff members or advisors attend meetings as required by the agenda.

Administration

The Head of Exhibitions and Story Collections acts as secretary to the panel assisted by a member of the heritage team.

Remuneration

Panel membership is voluntary and unsalaried although reasonable expenses will be paid.

January 2018

APPENDIX 3: ARCHIVE STRATEGY

Contents

1 INTRODUCTION

1.1 Background

The Story Museum holds a paper and digital archive relating to the history of The Story Museum as an organization and to the history of its building and site. These documents, photographs and audio-visual materials have been gathered since 2000 and the archive will continue to expand as the organisation, building and site develop.

1.2 Purpose of Archive

The purpose of the archive is to preserve essential records of The Story Museum's formation, development and activities, and of its building and site, initially for staff use and then for the use of external researchers and the wider public.

This archive will have value to the museum as a repository of organizational learning and memory and to the wider world as a cultural and historical resource. It will tell the main episodes of the museum's story, from its conception and foundation through its stages of development. This will include records of the acquisition and development of the museum's site and building. It is likely to be of particular interest to museologists, cultural historians and local historians.

1.3 Development of this Strategy

This outline strategy has been developed by The Story Museum's Associate Curator and its Head of Exhibitions and Story Collections with advice from members of the museum's Heritage Advisory Panel and the approval of its senior management and board. It draws on advice from Martin Maw, Archivist at Oxford University Press, and best practice guidelines from the National Archive. It will be developed and implemented from 2019 and reviewed in 2021.

1.4 Related Strategies and Policies

This document should be read in relation to the museum's Collections Development Policy, Conservation Plan, Management and Maintenance Plan, Housekeeping Plan, Data Protection Policy, Risk Management Register and Digital Strategy (currently being developed).

2 CURRENT STATUS OF THE ARCHIVE

2.1 Content

The Story Museum distinguishes the archive from:

- **Active documents**: These are records that are needed to meet the operational needs of The Story Museum and are in active use. These include essential legal, financial and personnel records and minutes of key meetings. Digital records are kept on the museum's server, in password-protected areas as appropriate, and securely destroyed or deleted when no longer required, in line with data protection legislation. Original hard copies of key signed documents such as the Memorandum & Articles, building leases, planning permissions, loan permissions, funding contracts and freelance contracts are stored in a locked filing cabinet in the museum office. Digital copies of insurance documents are offsite with insurers.

- **Reference documents for organisational memory**: This is a small working library of key documents capturing learnings. Digital copies are filed on the server. Hard copies are kept on reference bookshelves in the office.
- **The main collection**: This is a growing collection of physical and digital objects organized into five categories as set out in the Collections Development Policy. These objects include documents such as original manuscripts, sketches, illustrations or final publications of stories, as well as photographs, audio, film and correspondence relating to their creators' lives. These are grouped into three categories relating to stories transmitted in person, on paper or on screen. The museum also collects objects that illustrate the history of story making and, finally, objects connected with the history of The Story Museum, its building and site. The archive relates closely to this final category. Some archive items that link closely to the collection, such as handwritten letters from notable Oxford authors will be accessioned as part of the main collection and may be used for display.

The **archive** contains documents and digital files selected for permanent preservation because of their potential cultural and historical research value. These include:

- Documents such as committee minutes, contracts, budgets, funding applications, project reports, architectural plans, spreadsheets and letters
- Exhibition and event briefs, plans, text, photographs, evaluations and samples of marketing material, public response and media coverage
- Photographs, audio recordings and films about the museum, its building and site
- Other digital items such as websites and emails.

Within the constraints of cost and space, the archive aims to reflect the complexity and diversity of The Story Museum, its building and site, and to reveal the decisions, ethos and personalities which make these unique. It will focus on:

- How the museum started, its legal status and structure
- Its main activities
- How it interacts with other organisations, the state and the public
- How it is run and managed
- Its key policies and decisions
- The history and development of its site and building

2.2 Condition

At the time of writing, the bulk of the paper archive is roughly sorted by department, activity and chronology into acid free boxes which are stored in a stable environment with little exposure to light or fluctuating relative humidity or temperatures. None of the materials are in urgent need of conservation. Remaining materials are in the museum's store, scheduled for decant in summer 2018.

The digital archive is distributed across multiple folders on the museum's server and needs gathering and organising. Some of the earliest digital files appear corrupted so it may be necessary to scan hard copies where they exist, creating pdfs of all digital files, and exploring other digital solutions.

3 MANAGING THE ARCHIVE

3.1 Supervision

The archive is the responsibility of the Head of Exhibitions and Story Collections who reports to the museum directors who in turn report to its trustee board. From 2019 it will be managed by the Collections Manager.

3.2 Storage

Documents that are consulted regularly will be kept in the museum's collection store in the first floor Rochester Room and adjacent Research Room. Most will be stored in numbered, acid free archive boxes on open, metal shelving. Large documents will be appropriately packaged and stored in wooden plan chests.

Environmental conditions: Temperature and humidity will be monitored by Tiny Tags and appropriate remedial measures taken to keep conditions cool, dry and seasonally stable. Windows are already screened with blinds and UV film and will be kept closed to minimize pollution. The rooms will have pest traps and their cleaning regime is set out in the museum's Housekeeping Plan.

Fire: The store will have four-hour fire retardant doors at each end and be protected by the museum's smoke alarm system. Electrical wiring is within the walls or in metal conduits.

Flood: The rooms are on the first floor and items will be stored away from central heating pipes. External roofs, gutters and drains will be maintained as set out in the museum's Management and Maintenance Plan.

Theft: The doors and windows will be kept locked. The rooms are protected by the museum's remotely monitored intruder alarm system.

Unauthorised access: Archive items will only be accessed or removed with the permission of the Collections Manager who will maintain a register of withdrawals and returns. Where digital copies exist users can request their own printouts.

Digital security: Digital folders will be stored within a password-protected area on the museum's server. The Adlib content management system will only be able to be amended by authorised personnel (IT and Heritage staff) with limited viewing access for the rest of the museum team. The contents of the museum's server will be backed up, as now, on a twice daily basis. The museum's Digital Strategy will be developed in accordance with guidelines provided by the National Archive, the Archives and Records Association and Arts Council England.

Disaster plan: A Disaster Plan for archives and collections will be prepared by the Head of Exhibitions and Story Collections during 2019 to support the museum's ongoing loan requests and its application for Museum Accreditation.

Documents that are rarely consulted will initially be stored on site but, as the archive expands, it is anticipated that space constraints will require them to be stored offsite in a specialist archive store.

3.3 Cataloguing the Archive

During 2018 the archive will be catalogued at box level by the Associate Curator/Founding Director. For each numbered box the catalogue entry will give an overview of content (dates, creators,

subjects), list any particularly significant items, and note any conservation issues. The museum will ensure it owns appropriate copyright and intellectual property rights.

The digital archive will be gathered into folders in a password-protected area of the server, and these folders listed in the catalogue, following the same structure.

During this process scans or digital copies will be made, where practicable, of key documents that only exist in hard copy, such as handwritten letters from authors. Likewise, hard copies will be made of key documents that only exist in digital form.

The catalogue will initially be prepared as a Microsoft Word document. Between 2019 and 2021, as part of The Story Museum's progress towards Museum Accreditation, the museum will prepare and implement a Documentation Plan relating to the collection and archive.

3.4 Developing the Archive

Between 2019 and 2021 the museum will develop and implement:

- A retention schedule which specifies which records should be retained for how long and then what happens to them
- A protocol for archiving completed projects as part of the funder or annual reporting process.
- An oral history project for recording interviews with key individuals involved in the creation and development of the museum.

The museum also aims to create and update a detailed timeline and potentially to publish a history of its years from inception to full opening.

3.5 Accessing the Archive

Initially the archive will be for staff use only.

Following the completion of the museum's capital works in 2020, it aims to make this archive physically accessible to researchers, by arrangement, in the area of the collection store adjacent to the first floor exhibition gallery. This will have a clean flat surface and supports for different formats of document. The museum will create and implement user rules concerning document handling, note taking and photography. The museum plans to publish key records and resources on its website.

4 BIBLIOGRAPHY

- *Archive Principles and Practice*: an introduction to archives for non-archivists, The National Archives, 2016.
- *Records Management Policy*, The National Archives, 2010
- *Film Best Practice Guidelines BPG*, Society of Archivists, 2009
- *Online Archive Toolkit*: *An Essential Guide for Archiving in the Performance and Theatre Sector.*

APPENDIX 4: HOUSEKEEPING PLAN

Contents

1 PURPOSE OF THE PLAN

The purpose of this Housekeeping Plan is to set out a clear framework by which museum staff can ensure the consistent care of its collections. The development and implementation of this plan enables collections to be safeguarded, now and in the future, through a structured programme of preventive conservation treatments (ongoing non-invasive actions to prevent damage and minimise deterioration), detailing what and how frequently these tasks need to be completed. The plan includes:

- The location of the museum collections
- Identifies both routine housekeeping tasks and special housekeeping projects
- Identifies equipment, materials and techniques for carrying out housekeeping tasks
- Identifies staff responsible for carrying out housekeeping tasks
- Establishes a schedule for completing the tasks
- Records completed tasks

The preservation of the museum collection depends on the commitment of all staff members. The plan is based on the idea that preventive conservation is an ongoing process which all staff are engaged in.

1.1 Why Good Housekeeping is Important

The primary goal of housekeeping is preventive conservation, which aims to prevent damage to the museum collections and is essential to any preventive conservation programme. Although a museum object may require specialist knowledge and skills of a conservator to stabilise its condition at some point, the need for conservation treatments can be minimised by implementing a good housekeeping programme in all areas that house museum objects, such as:

- exhibition and gallery spaces
- general storage spaces
- collections stores and curatorial offices
- research spaces
- other work spaces

Each space will require a slightly different approach to cleaning that takes into account how objects are stored and used, e.g. exhibition spaces with sealed museum cases may require only annual dusting of objects, objects on open display will require more frequent cleaning which may be daily or bi-weekly.

1.2 Museum Housekeeping

In the context of museum collections management, the term 'housekeeping' is defined as all of the ongoing actions (tasks) to preserve museum objects, archives, and museum records. Housekeeping is planning and monitoring, as much as it is hands-on collections care. Housekeeping requires *looking* as much as *doing*. Knowing when *not* to clean is as important as knowing when and how to clean. Housekeeping involves such tasks as:

- building and site care
- monitoring the effectiveness of environmental controls

- monitoring and recording light, temperature, and relative humidity levels
- monitoring for pests
- cleaning or replacing filters in air handling units
- monitoring the condition of museum objects
- dusting
- vacuuming
- applying protective waxes

Housekeeping is a major, and very challenging, part of a collections management program.
- It will greatly increase or greatly decrease the life of museum objects.
- It requires direct contact with museum objects.
- It is time consuming.

1.3 The Aim of Museum Housekeeping

Good museum housekeeping minimises deterioration of objects by focusing on preventive care. Housekeeping relies on blocking the agents that deteriorate artefacts, such as pests, pollutants and UV light and monitoring to be sure that preventive actions are working. It enables inspection of the collection on a routine basis so that deterioration can be detected early on. Only when preventive techniques have failed, will cleaning need to be carried out.

1.4 The Aim of Cleaning

The goal of cleaning is to preserve museum collections; it should not be approached in the same way as general 'house' cleaning. Consider:
- the nature and condition of objects
- cleaning materials and methods appropriate to object preservation
- signs of object deterioration
- interpretive effects in exhibits

'Clean' in a museum means that enough collected dirt has been removed so that deterioration will not take place. Each situation should be evaluated to assess firstly, whether it is necessary, and secondly, how far to clean. Careful museum housekeeping requires the use of the correct supplies and equipment with proper techniques.

2 THE STORY MUSEUM'S COLLECTION

2.1 Location of The Story Museum's Heritage Collections

Collections are currently housed within the Rochester Room of The Story Museum, which has been established as a dedicated collection store. As part of the Chapter Two capital development of the museum, this space will be further expanded and improved to include a research room, which will also provide additional access to reserve collections, archival material and handling collections. Security and environmental conditions within these spaces will be improved by ensuring controlled access to the stores as well as introducing a localised data logging system to monitor and help maintain temperature and relative humidity.

The Chapter Two works will also produce new galleries and exhibitions spaces which will house museum collections, both TSM collections and loans from other partner heritage organisations. Furthermore, it will include a new gallery for temporary exhibitions which will be GIS compliant with a climate controlled environment and contain secure cases to allow objects to be displayed to recognised and agreed museum standards of good practice. This gallery will also contain an adjacent area for preparing loaned objects for display and packing for transport.

Conditions in the museum's remaining galleries will be significantly improved through these capital works and through further localised management of environmental and security conditions, taking into account light, heat, relative humidity, integrated pest management and risks from incidents such as fire and flooding, along with protection from theft or deliberate damage. For objects displayed in these areas conditions will be environmentally monitored and secure cases appropriate for displaying heritage objects will be used.

2.2 Current Housekeeping Tasks and Special Housekeeping Projects

Housekeeping tasks already in place:

- Vacuuming.
- Tiny Tag system introduced to some galleries to monitor environmental controls and record light, temperature and relative humidity. Readings taken and saved every 10-14 days.
- Regular monitoring for pests using Moth and Floor traps in some galleries. Traps checked, inserts replaced and findings recorded.

2.3 Future Housekeeping Plans and Special Housekeeping Projects

As part of the Chapter Two works a cleaning schedule will be developed which considers:

- Building and site care (part of the Management and Maintenance Plan)
- Monitoring the effectiveness of environmental controls and recording light, temperature, and relative humidity levels (using Tiny Tag system)
- Monitoring for pests (including regular check of pest traps)
- Cleaning or replacing filters in air handling units
- Monitoring the condition of museum objects
- Dusting and vacuuming

2.4 Frequency of Cleaning

There is no typical time period for cleaning. Unnecessary and frequent cleaning can damage objects and may lead to their consumptive use. To decide on how often to clean, think critically. Take into account how dirt, pests and other contaminants get into a space. Think about how many people go through an area. Walk through and carefully look at the space to see where dirt collects and how quickly.

2.5 Museum Housekeeping Responsibilities

The Head of Exhibitions and Story Collections will delegate responsibility for the day-to-day management of TSM's collections to the Collections Manager with assistance from the

Collections and Exhibitions Assistant. Non-curatorial staff may also play a significant role in preserving collections. This shared responsibility ensures the long term preservation of the collections and ultimately a positive impact on the visitor experience and their safety.

2.6 Equipment and Techniques for Carrying Out Housekeeping Tasks

Following is a list of basic cleaning equipment and techniques for use when completing housekeeping tasks.

Cleaning equipment:
- **Vacuum cleaner with clean brush attachment** (when cleaning objects this should be fitted with a clean brush attachment and a plastic nozzle with gauze covering the end of the nozzle). This can be used to suck up dust that has been loosened with a hand- held brush.
- **Microfibre of plain soft cotton clothes**, regularly cleaned to avoid redistribution of old dust and potential gritty material scratching object, used for cleaning large, flat stable surfaces.
- **Natural bristle brushes** for object cleaning (ferrule to be covered with fabric tape), regularly cleaned with mild soap. This can be used in conjunction with a vacuum cleaner for dusting.

*Do not use commercial aerosol sprays as these contain chemicals which can darken, stain or chemically change an object. They can also build up an electrostatic charge on the object which attracts dust.

Cleaning techniques:
- When *dusting*, apply minimum pressure, move carefully, and frequently change to a clean dust cloth.
- When *vacuuming*, don't allow the vacuum cleaner, including cords and attachments, to come into contact with museum objects. Cover the end of the nozzle with a fine gauze and use a clean brush to help remove dirt from the surface of the object.

3 HOUSEKEEPING SCHEDULES

3.1 Schedule for Completing the Tasks

A reference file sheet will be created which establishes a schedule for completing tasks including recording environmental concerns and equipment and supplies to monitor and control the environment.

Environmental concerns identify ongoing issues for maintaining environmental standards and lists tasks necessary to maintain or work toward those standards for each location containing museum objects. The format should:
- Identify each location where museum objects are located
- Summarise existing environmental factors in each of these spaces
- List the tasks relevant to the preservation of the museum object

Equipment and supplies to monitor and control the environment describes the equipment and location of manuals and supplied. It also lists tasks necessary to maintain equipment. The format should:
- Identify location of supplies and manuals
- Type of equipment, size and quantity
- Tasks relevant to maintaining equipment, e.g. changing vacuum filters and reconditioning silica gel

3.2 Housekeeping Plan Task Sheets

A cooperative approach to preventive care is required to identify and complete all necessary tasks. Task sheets and schedules provide a mechanism for tracking the costs of preserving and protecting museum objects. The task sheets should provide the following:
- Detailed procedures to be followed such as specialised handling techniques.
- Identify appropriate equipment and supplies for each task.
- Determine the frequency of tasks, which must be critically evaluated each time the task is performed.

The objectives of the task sheets and schedules are to ensure that no task is overlooked, and to avoid duplication of effort. This will be developed in conjunction with TSM staff before the delivery phase of the project to ensure appropriate preventive conservation measures are in place during museum closure and evaluated and further developed for museum opening in early 2020.

The Task Sheets will be based on the sample sheets below:

TASK SHEET: DUSTING	
Location	Enchanted Library, Corridor displays
Task	Clean display cases, dust objects on open display
Frequency	Monthly, before dusting carefully inspect objects on open display to decide if cleaning is necessary
Procedure	Ensure table is in place to decant objects safely whilst cleaning Remove objects from open display Dust shelves Replace items is same position (from photo) Wash dust clothes in non-ionic soap
Caution	Use nitrile gloves or similar when handling objects
Person Responsible	Collections Manager/Collections and Exhibitions Assistant
Specialist Skills	Ensure object handling skills training has been carried out
Supplies/Equipment	Soft natural bristle brush Soft dust cloth Nitrile gloves

TASK SHEET: PEST MONITORING	
Location	Exhibition Spaces
Task	Monitor for pests

Frequency	Monthly
Procedure	Prepare new pest traps – write location and number on trap Check traps and collect/replace as necessary Count/identify each specimen and record on data sheet Report if action required
Caution	
Person Responsible	Collections Manager/Collections and Exhibitions Assistant
Specialist Skills	Insect/rodent identification chart made available
Supplies/Equipment	Pest traps Microscope Record sheets/database