



NATIONAL MUSEUMS & GALLERIES OF WALES

# report



Annual Report of the Council 1998-1999

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# REPORT 1998-99

The Ninety-first Annual Report  
of the Council

## REPORT 1998-99

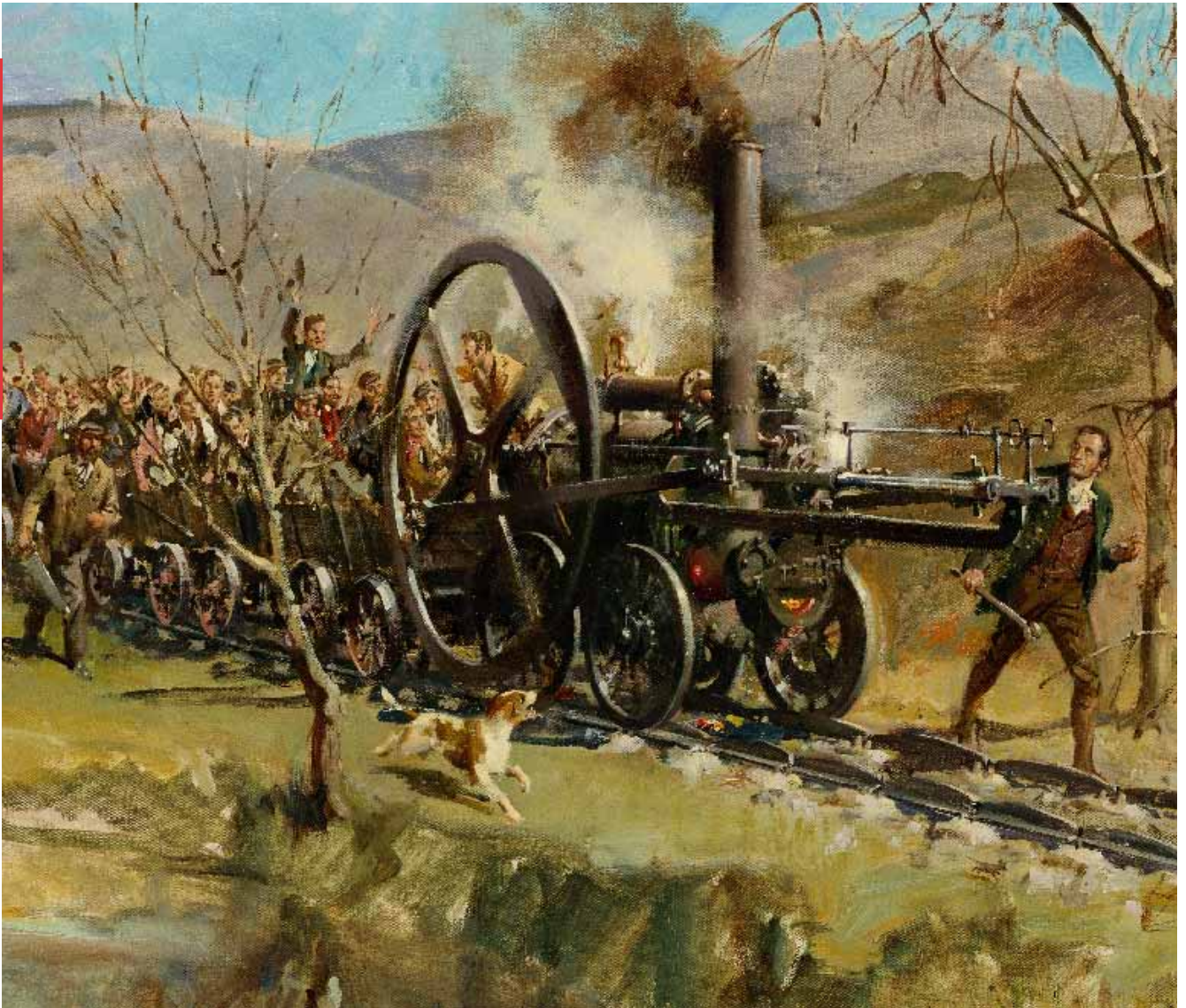
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*The Summary Financial Report for 1998-99 is published as a companion volume to this Report.*



Richard Trevithick's Penydarren Locomotive, 1804  
*Painting by T. Cuneo*

## NATIONAL MUSEUMS &amp; GALLERIES OF WALES

*The Mission*

The National Museums & Galleries of Wales (NMGW) exists for the advancement of education of the public, through a general knowledge of the archaeology, art, biodiversity, geology and social and industrial history of Wales. Its aims are:

1. To advance knowledge of Welsh culture and heritage in a worldwide context and thus improve understanding of Wales as a nation, and of its place in the world.
2. To be the best possible repository for the collections of national and international renown and importance held in its care.
3. To enable the study and appreciation of the arts, humanities, sciences and technology in order to promote an understanding of the present, and inspire informed discussion about the future.
4. To inspire an increasing number of people to visit our museums and to make use of their diverse resources.

Underpinning all these aims is the need to develop wisely and to use creatively all our resources, so that we might adapt successfully in a climate of cultural, economic and technological change.

During this year, NMGW saw the retirement of its Director Colin Ford who made innovative changes at many of our museums, in particular at the Welsh Slate Museum (WSM) and Roman Legionary Museum (RLM) and increased emphasis on richer interpretation and access throughout NMGW. During his five years, he laid foundations for significant developments planned for the next decade. We also welcomed his successor, Anna Southall, who was Assistant Director of NMGW with responsibility for Operations & Developments.



Anna Southall  
Director

At a pivotal time in Welsh political history, we have reformulated a Strategic Corporate Plan which will build on past events and achievements, and take us into the new Millennium.

*The Future*

This Annual Report starts by addressing key issues which have concerned our museums during the year, and outlines some of the major issues for the immediate future.

1. *To create an industrial museum, and a wider strategy, fitting for the world's first industrial nation.*

The sale of the Welsh Industrial & Maritime Museum in Cardiff Bay (reported on page 20) gives us, for the first time, money which can be used to match grants from funding bodies. With this we shall create a new National Waterfront Museum in Swansea, a city which can claim a significant place in the industrial story of Wales.

Swansea was chosen as the key industrial site because it offers the space to display the technological giants of industry and maritime history; the proactive involvement of the City and County of Swansea; and a chance for NMGW to serve more closely the people of west Wales.

A consultation document *Wales - the first industrial nation* - was circulated in 1998/9, outlining NMGW'S concern to co-ordinate its industrial interpretation on a national scale. We plan that the National Waterfront Museum should act as a signpost to other industrial sites: WSM, already in development; the Museum of the Welsh Woollen Industry Dre-fach Felindre, for which a Heritage Lottery Fund (HLF) bid is being prepared; and Big Pit Blaenafon, also the subject of development proposals, with whom we will be working in partnership to tell the story of coal mining in Wales, combining its industrial and social history.

2. *To improve the care of our collections, in particular developing the new Nantgarw Collections Centre.*

Our collections of genuine objects differentiate us from a university on one hand, and a theme park on the other. Most museum objects are never shown to the public, but are collected for the knowledge they can give us. We hold some 7,000,000 items or groups, collected during the past century. Only a third of these are currently



Mathew Prichard  
President

adequately curated: we wish urgently to address this backlog, so that we can look forward and collect properly for the future.

The acquisition of a new Collections Centre, at Nantgarw in Rhondda Cynon Taf, gives us a base from which to plan so that all our industrial collections, an Archives Resource Centre, and facilities for conservation and reserve collections can be housed beneath one roof. We are planning to develop this centre to cater better for research collections held at all our sites.



The Collections Centre at Nantgarw

*3. To take a key role in national and international strategies on biodiversity.*

Our extensive collections form the greatest pool of information about the natural history of Wales and, in some cases, about other parts of the world. The Museum is uniquely placed to bring together aspects of Welsh culture with the environment which influences it, as articulated in Agenda 21, the global action plan promoting sustainable use of resources.

Biodiversity (the variety of living things) is a major natural resource from which we derive food, medicines, industrial material and cultural enjoyment. Through our Departments of Biodiversity and Geology, we will continue to contribute to the understanding of the variety of life in Wales by undertaking surveys and carrying out research on critical species, both in marine environments and on land. By continued research, and by making this information available to the public, we shall contribute to government and local initiatives in biodiversity, helping to safeguard our natural resources, and develop a sustainable economy.



A family visit to Rhyd y car at the Museum of Welsh Life St Fagans

*4. To make our Museums, and what they offer, available to the widest number of people*

We will achieve this by inspiring an increasing number of 'real' visitors to our museums. Exhibitions and activities help to encourage new visitors and stimulate repeat visits. During this year, NMGW undertook to streamline its programme, concentrating on fewer and more powerful exhibitions.

Until three years ago, our museums undertook no sustained visitor research, a serious gap in our provision. The second summer visitor survey took place at five museums, in 1998, commissioned from Beaufort Research. We discovered, for instance, that 70% of visitors to our Cardiff museums come from within thirty minutes drive time: this gives us valuable information on which to base future Marketing strategies.

Virtual visitors - and their potential for conversion to 'real' visits - have been encouraged by development of our World Wide Web site. Re-launched in July 1998, with a full time Web Officer, the site has already won critical acclaim. We will develop the web as an information resource, and become an active part of the Government's National Grid for Learning.

In 1998/99, we planned for the introduction of free access to school groups, introduced on 1 April 1999. A major thrust of our future planning is to work for free access to all school-age children and senior citizens, empowering NMGW to fulfil its mission for lifelong learning.



5. *To use our resources effectively and wisely, adapting to new climates of funding and priority.*

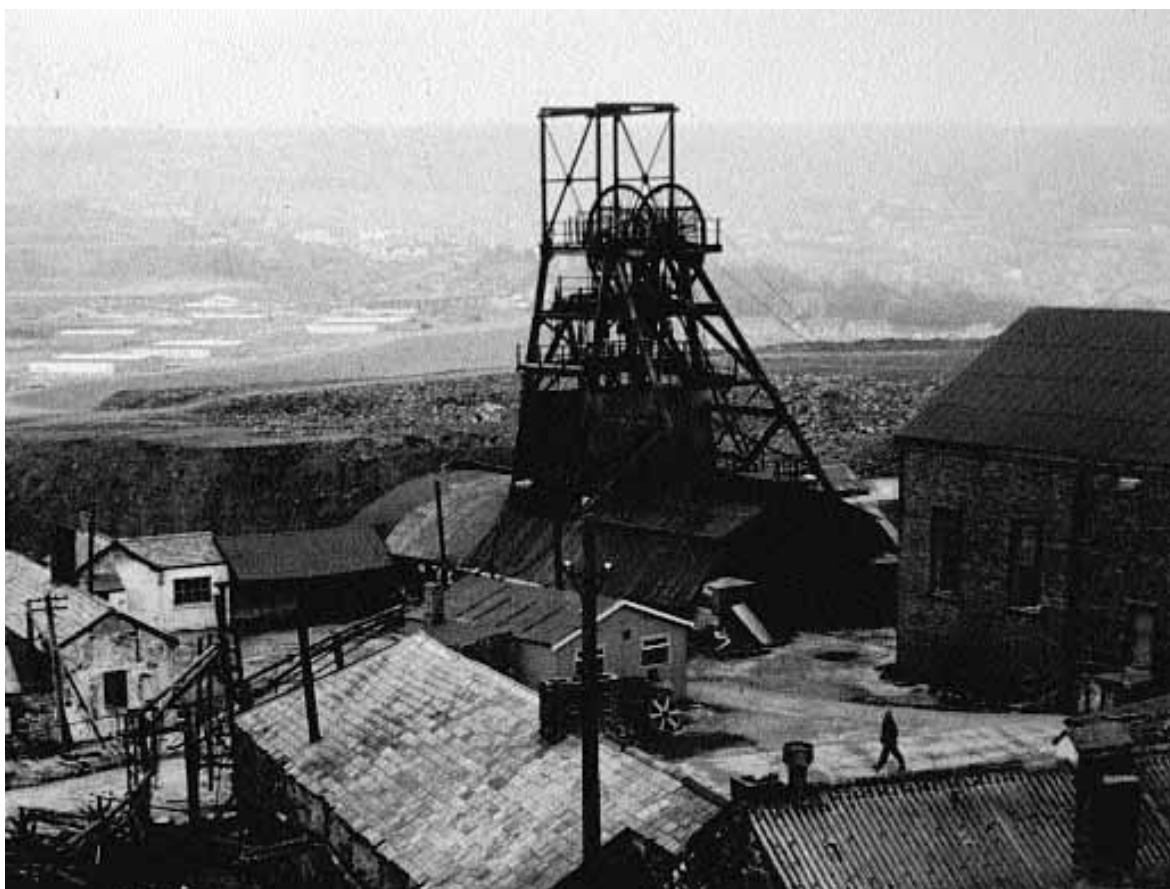
NMGW staff are its most valuable resource: towards the end of the year, the museum underwent a staff restructuring exercise, with the help of consultants KPMG. In the spirit of devolution, their recommendations were designed to empower each of our individual museums, and involved a re-alignment of Senior Management with the creation of a pan-NMGW Management Forum.

The future of museums depends on the quality of their staff, and this subject has been at the forefront of resource planning during the year. We are under no illusion: traditionally, Museums have found it hard to create a climate which nurtures younger talent. Some difficult changes have been made to create that climate. A pay and grading review has also been put in train, to ensure that we can continue to recruit, retain and reward the appropriate people in the coming years.

New funding sources will be sought, both through entrepreneurial income generation and through partnerships with business and funding agencies. Our Development Department is working to identify potential partnerships, including European and Lottery funding and private companies and individuals. A list of this year's successful partnerships is shown on the inside cover.

A major thrust of our strategy depends on collaboration with other like-minded bodies. Today, no one institution can afford to exist in isolation: partnerships with Swansea City and Council, with Big Pit and Torfaen County Borough Council, with Gwynedd County Council and with environmental agencies will help us to deliver our aims; and, by collective activity, to enhance the international reputation and standing of Wales.

**Mathew Prichard**  
**President of Council**



Big Pit

NATIONAL MUSEUM & GALLERY CARDIFF

ARCHAEOLOGY & NUMISMATICS

Display & Interpretation

The euro arrived in 1999 and NMGW seized the opportunity to examine periods in history when foreign currency has been used in Wales and England - both officially and unofficially. *Towards a Single Currency* was a collaborative venture with the Royal Mint, and also featured entries to the international design competition for euro coinage.

During Spring half term Grunal the Moneyer set up camp in the Museum, enthraling large audiences by producing Anglo-Saxon coinage. During this period around 2,500 commemorative 'coins' were struck by Grunal and the public.



Grunal the Moneyer striking 'coins'

*Courts & Kingdoms* was an exhibition about the times of the Welsh princes Rhodri Mawr and Hywel Dda, a counterpoint to *Princes as Patrons*, and timed to coincide with the Fourth International Conference on Insular Art. Drawing on new finds from recent fieldwork at Llangorse Crannog, Powys and Llanbedrgoch, Anglesey, it also involved an elegant redecoration for the Early Christian Monuments gallery.

The Coins and Medals Gallery was enriched, from May 1998, by the addition of the spectacular Tregwynt Treasure Trove, a Civil War hoard of some 33 gold and 467 silver coins and a gold 'posy' ring, one of the most significant acquisitions of recent years



Early Christian Monuments gallery

National Archaeology Weekend saw the Department of Archaeology moving spade, shovel and trowel to the Museum of Welsh Life (MWL). Over 800 people participated in the event which included the opportunity to work on excavations and demonstrations of ancient iron and wood crafts. This event also marked the launch of the Archaeology & Numismatics website, with much-acclaimed pages, including a catalogue of the Tregwynt Hoard, information on the Celtic Warrior's Grave and an interactive cartoon conservation game - *The Adventures of Henry* - created entirely in-house.



Page from the Archaeology website



Demonstrations of ancient iron and wood crafts during National Archaeology Weekend

### *Fieldwork and Research*

Excavation work continued on the foundations of St Teilo's church, Llandeilo Tal-y-bont near Pontarddulais. Information gained will feed into the project to re-erect the church at MWL.



Recording the Burry Holms excavation

Excavation also continued on the site of the early medieval settlement at Llanbedrgoch, Anglesey. Work revealed evidence for a remarkable defensive wall around this Viking settlement.

On Burry Holms, Gower, an archaeological evaluation uncovered Early Mesolithic arrow tips, a scraper and waste blades from the manufacture of stone implements, dating back to c.7000 BC.

Conservation of the timbers from the Magor Pill medieval boat continued, with the help of Laing's Charitable Trust and the Esmée Fairbairn Trust.

NMGW published *The Medieval Tiles of Wales* by John Lewis, former Assistant Keeper of Medieval and Later Archaeology. Part of a UK wide census of medieval tiles, it illustrates 800 designs for floor tiles from medieval buildings in Wales and is of great interest both to archaeologists and students of design history.



## ART

*Princes as Patrons, The Art Collections of the Princes of Wales from the Renaissance to the Present Day* was the year's major exhibition at the National Museum & Gallery Cardiff (NMGC).



Robert Peake, Henry Prince of Wales in the Hunting Field  
The Royal Collection © Her Majesty the Queen

It attracted a record number of visitors from outside Wales, raising long overdue public awareness of NMGC as one of the major UK art galleries. A collaboration with the Royal Collection Trust, *Princes as Patrons* comprised over 300 exhibits including paintings, sculpture, silver, arms and armour, porcelain and furnishings. These came from the personal collections of five Princes of Wales, from Henry (1594 - 1612) to HRH The Prince of Wales, who loaned items for the exhibition and was guest of honour at its opening.

A complex exhibition set transformed the galleries into a succession of palatial interiors; *Princes as Patrons* attracted 34,228 visitors, the highest audited figure for an art exhibition at NMGC; and raised £86,250 in commercial sponsorship, with

major supporters being Legal & General and Coutts & Co, the private bank.



*Princes as Patrons*

### *Art in Wales Gallery*

October 1998 marked the opening of Oriol Celf yng Nghymru/Art in Wales Gallery, a space dedicated to changing displays exploring different aspects of the country's visual culture.

The opening season of three exhibitions - *Landmarks*, *Reconnaissance: Josef Koudelka*; and *Henry Clarence Whaite (1828 - 1912)* - featured artists' responses to the land of Wales.

A much publicised exhibition of work from far beyond the borders of Wales was *Kalighat Icons*: a display of 19th century Indian popular art. A substantial group of Kalighat paintings, by street artists of 19th century Calcutta, was probably brought back to Cardiff by Welsh missionaries. This collection is one of the finest known examples of the genre and the exhibition provided the stimulus for a rich programme of arts events, including Indian music and dance.



Sir Joshua Reynolds (1723-92), Charlotte Grenville and her children

*Acquisitions and Collections care*

Two splendid portraits by Joshua Reynolds were acquired during the year. *Charlotte Grenville*, wife of Sir Watkin Williams-Wynn with her three children was bought for £1,410,913 with the assistance of the HLF and National Art Collections Fund (NACF), depicting the family of Wales's most lavish patron of the arts. *Watkin Williams-Wynn and Henrietta Somerset his first wife* (c. 1769) was also acquired with the help of the HLF. An outstanding Swansea porcelain dessert service, painted with botanical flowers was added to the Welsh ceramics collection, also with NACF support.



Conservation work included material for St Fagans Castle and the restoration of the magnificent Clive Sofa, (c. 1768,) in memory of the past President, CRT Edwards.

The year marked the departure of the Keeper of Art, David Alston, to join the major new initiative The Lowry, in Salford. During his years with NMGW (1994 - 98), he worked closely with contemporary artists, inspired an exciting programme of exhibitions and events, and brought the long-awaited Art in Wales Gallery to fruition. We welcomed his successor, Oliver Fairclough, previously Assistant Keeper, Applied Art.



*Kalighat Icons*

## BIODIVERSITY & SYSTEMATIC BIOLOGY

Biodiversity and Art joined together in a popular exhibition *Animal Magic*, opened by Rolf Harris before Christmas 1998. A combination of art and science, it explored, for a family audience, what science tells us about animals and the ways in which animals have inspired artists. The education and interpretation team set out to engage even the youngest; a fusion of theatrical display, activities, workshops, and a large interactivity gallery ensured that NMGC echoed with the sounds of enthralled children (and adults) – 49,629 in all.

### *Biodiversity in Wales*

A major part of NMGW's science work is now concerned with biodiversity, the variety of living organisms. Understanding biodiversity is essential to nature's conservation but is also part of Agenda 21 – working towards the development of a sustainable economy. Contributions to local biodiversity action plans (LBAPS) included pond and hedgerow surveys in the Cardiff area. For the national plan, surveys were carried out on freshwater mussels, mosses and lichens, insects and flowering plants.

NMGW is working actively with other agencies in this area: many of these projects were supported by the Countryside Council for Wales, the Environment Agency and commercial concerns such as Hyder. Studies on the Irish Sea fauna continue jointly with Bangor University, Trinity College Dublin and Aqua-Fact Galway via the EU INTERREG programme. The Museum continues its membership of the Wales Biodiversity Group, the Environmental Education Council for Wales and individual Species Action Plan steering groups.

Central to biodiversity work is NMGW's role in raising public awareness. It provides a focus for national and regional promotion of Agenda 21, and this year has continued to host the Schools and Communities Agenda 21 Network (SCAN) which will link environmental information throughout every classroom in Wales.

The influence of the Welsh environment on its cultural heritage is immense because the natural resources of coal, iron and wood formed the industrial core of Wales. Conversely, the influences of human culture on nature continue to be profound. With its expertise in social and industrial history, archaeology and natural and earth sciences, NMGW can provide a focus for the understanding of sustainability in Wales.

Research is another mechanism for enhancing collections and ensuring that we are able to respond to current needs and trends.

A major publication was the Plant Crib which is a guide to the identification of those British species which are most difficult to determine. Papers were published on new species of fossil plants, molluscs and bristle worms; while the entomology section made several additions to the Welsh insect fauna. Of exceptional significance to the latter was the donation of the Bangor University Insect Collection, built up over many years by Joan Morgan, and containing around 50,000 specimens.

### *Biodiversity beyond Wales*

NMGW's role in international research and training is linked to collections of international standing, acquired during the heyday of the British empire, or which illuminate the relationships of Welsh fauna and flora to other parts of the world.

A major advance in access to these came with the launch of an interactive website which allows remote searching of a database of some 100,000 objects. The customer can search by name, region, collector or status. For molluscs this allows repatriation of data from the important Tomlin bequests back to developing countries; in the case of mounted vertebrates it allows us to promote exhibition material available for loan.

Staff expertise and collection strength brought survey, contract and research opportunities in areas such as lichens in Ireland; consultancy on rare plants in England; mollusc and marine invertebrate projects in Africa and the Indian Ocean; and a major review of fossil plant sites throughout Britain for the Joint Nature Conservation Committee.

Collections placing Wales in its wider context included fossil plants from coalfield sections in Poland and Bulgaria. A new involvement is with the Shoals of Capricorn Programme, a major contribution to the marine biology of the Mascarene Ridge (Seychelles to Mauritius), organised by the Royal Geographical Society. NMGW will contribute expertise on molluscs, polychaetes and sea bed sampling.

Staff presented research papers at the international congresses of molluscs (Washington, USA), polychaetes (Curitiba, Brazil) and fossil plants (Krakow, Poland).

FFIISSSHHH by Jess Stephens  
from the exhibition *Animal Magic*



## GEOLOGY

### *Display and Interpretation*

Collaborative projects and involvement with many individuals and organisations at both national and international levels continue to emphasise the wide remit of the Department of Geology. Close to home, the very successful *Tracking Dinosaurs* exhibition continued to tour within the UK, drawing large crowds at museums in Hull, Barnstaple, Bristol, Liverpool, and York.

*The Evolution of Wales* exhibition saw the addition of a new cast of the Shropshire Mammoth skeleton.

### *International collaboration*

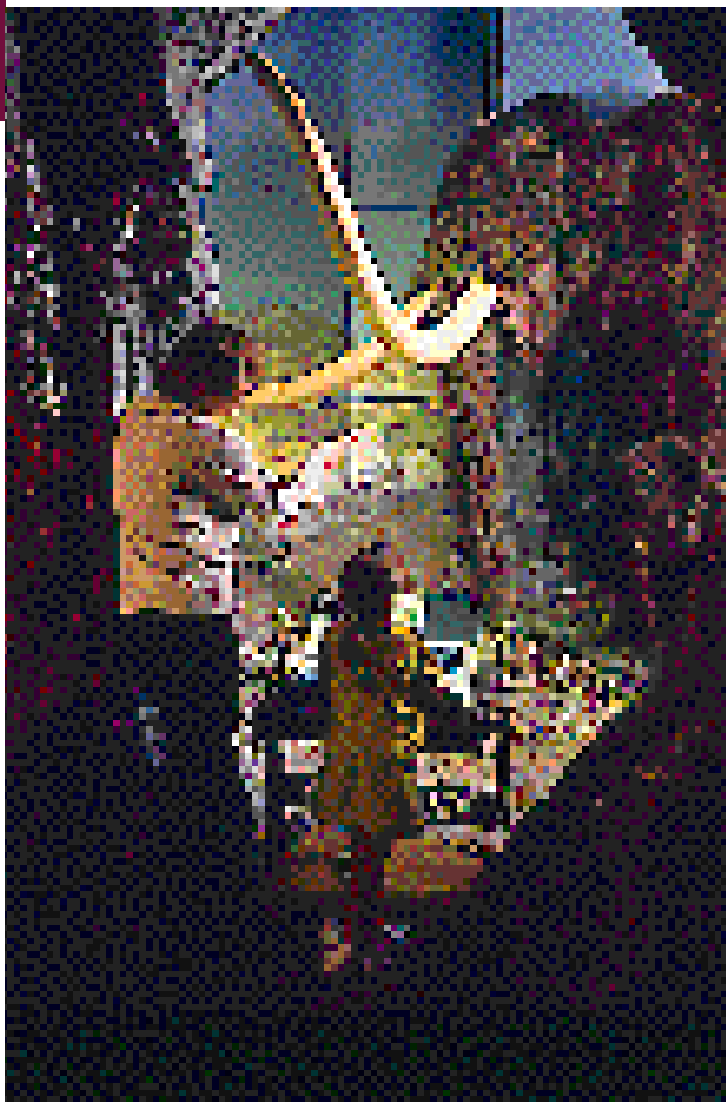
The Department of Geology's commitment to environmental matters saw it hosting a major international symposium entitled *A Future for Fossils*, which considered numerous aspects of the conservation of fossils themselves and of fossil sites. Partners in organising the symposium were English Nature, Countryside Council for Wales, Department of Earth Sciences Cardiff University, and the Palaeontological Association.

Research and fieldwork were equally wide ranging. The Keeper attended international symposia in Lyon, France and Isfahan, Iran, in both cases reading keynote papers, and in the latter case also carrying out fieldwork as part of a major initiative on palaeodiversification across the ancient continent of Gondwana. Research also took place on low grade metamorphism in Argentina and Chile, trilobites from China; and other research visits ranged as far afield as Kazakhstan and Sweden. Much of this work outside the UK was supported by grants from the Royal Society of London, as was the Senior Research Fellowship - for work on early Palaeozoic brachiopods - awarded to Dr Leonid Popov from St Petersburg who joined us for the year.

### *UK initiatives*

Nearer home, another highlight was the completion of Phase 3 of the Minescan project, covering the mines and quarries of Clwyd in collaboration with the Countryside Council for Wales. Reports were also completed on the Caledonian igneous history of Wales, the Precambrian rocks and the Ordovician rocks of Wales, as part of an initiative by the Joint Nature Conservation Committee.

The Department of Geology fronted NMGW's bid, with the School of History and Archaeology at Cardiff University under the NERC Joint Research Equipment Initiative, for the purchase of a new scanning electron microscope complete with a full range of chemical analytical facilities. Our success means that the Museum now has available the most up to date equipment for investigative and conservational research.



The Evolution of Wales exhibition

Photo: Andrew Molyneux



## ACCESS THROUGHOUT THE NATIONAL MUSEUM & GALLERY

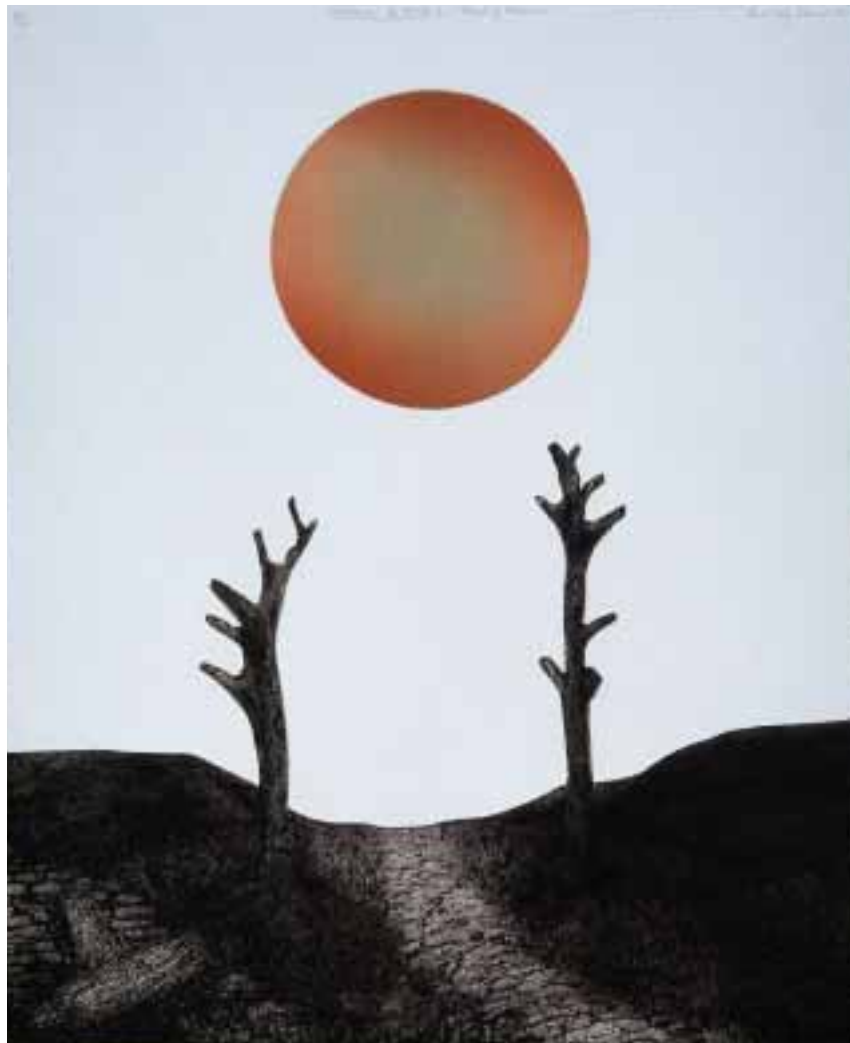
NMGC forms the focus for many multi-disciplinary activities for NMGW. In this year, the Library's equivalent to the computerised Collections Management System was acquired. By 1999/2000, a terminal will be installed in the Main Library for access by staff and visiting researchers.

In April 1998, to coincide with the Lewis Carroll Centenary celebrations in Cardiff, the exhibition *Carroll through the Viewfinder* was accompanied by *Interactive Alice*, a theatrical performance by Moving Being Theatre Company and the Museum's theatre group, Anterliwt. An imaginative project, it was seen by 1385 people, and put Carroll's writing and photography in its context. A trail linking the exhibition to our multidisciplinary displays allowed audiences to experience Carroll, the Victorian polymath.

Holiday workshops and events, from animal themed film shows for *Animal Magic* to workshops on portrait painting, ensured a high number of repeat visits from local families.



Illustration from *Nocturne in Wales*, by Shirley Jones, Red Hen Press, Brecon, acquired by the Library.



The Christmas Event in Cathays Park, featuring steel bands, opera and a visit from Santa Claus, drew record numbers for this event.

The appointment of full time, permanent Earth Sciences and History Education Officers to the education team, made certain that cross curricular themes could be developed; and has helped ensure a flourishing pattern of schools visits - 29,400 in all.

Both Earth Sciences and Biological Sciences were explored in a Science Week outreach project in March 1999, when curators travelled south Wales, with a 'museum on the move', arriving in works canteens and hospitals carrying objects from the collection and an array of panels, quizzes and interpretational techniques.

During the year, an NMGW-wide Visitor Handbook was developed to help all staff to welcome and anticipate the needs of visitors at every level: a priority for the future.



*Carroll through the Viewfinder*



Entertaining visitors during the Christmas Event at the National Museum & Gallery Cardiff

## MUSEUM OF WELSH LIFE ST FAGANS

During the year the Museum of Welsh Life (MWL) celebrated its fiftieth Anniversary with an ambitious programme of events, exhibitions and activities. The centre piece of the celebration was the re-furbishment and re-display of St Fagans Castle in which a major structural refurbishment of the external fabric of the building was followed by the first phase of the restoration of the interior to its appearance at the turn of the century, the period when it was most heavily used by the Plymouth family. The Castle was officially re-opened on Friday, 3rd July by the Earl of Plymouth whose original gift of the building to the National Museum of Wales in 1946 allowed the creation of an open air Museum for Wales. The Fiftieth Anniversary was celebrated on Saturday, 4th July. 1948 admission prices (one shilling or 5p!) attracted 12,000 visitors, almost overwhelming the Castle itself.



The Edwardian Rosery

Work on the Castle Gardens ran in parallel with that of the Castle. Phase one involved restoration of the Edwardian Rosery to its original appearance. The canal and trelliswork were restored and the beds planted with the varieties of roses noted on the original planting lists. The Rosery gates were restored with the aid of the generous gift of £18,200 from the Friends of the National Museums & Galleries of Wales and a significant proportion of the roses purchased with the aid of the 'Sponsor a Rose' scheme initiated by the Welsh Historic Gardens Trust.

Work began in earnest on the re-erection of Llandeilo Tal-y-bont Church which will be MWL's major building project over the next three years.

The project has been given a further financial boost by the award of £5,000 from the GC Gibson Charitable Trust.

In November, the Museum took delivery of its latest building, a type B2 pre-fab donated by Cardiff County Council. Originally built at Gabalfa, Cardiff in 1948, it was occupied until 1997.

### Events

The marketing slogan for the year was that of an 'all year party' and events and special promotional activities brought 372,000 visitors to the Museum in the calendar year. The May Fair took the form of the reconstruction of the Battle of St Fagans (marking its 350th Anniversary). 2,000 members of the Sealed Knot Society provided a spectacular climax to three days of living history, attracting 30,000 visitors and generating £75,000 in admission and shop income in a record year for retailing at MWL.



Traditional Fairground attraction at the May Fair

As cultural life and working practices change throughout Wales, MWL focuses more sharply on the interpretation of our recent industrial history, fast disappearing as a way of life. A Miners' Gala, sponsored by Tower Colliery, featured speakers including Paul Robeson Jnr, Anne Clwyd MP, Tyrone O'Sullivan and Professor Hywel Francis. A packed Paul Robeson Centenary concert (commemorating the singer's relationship with the miners of Wales) was held in the evening.



Youthful events proved a great draw. On a rainy Saturday in July, over 2,600 visitors, with water-logged teddies, turned up for the Teddy Bears' Picnic; 1,600 braved the historic floods of Hallowe'en night; and the *Diwrnod yr Urdd* - with 4,139 children - was probably the biggest school trip ever organised to a museum in Britain. Over the year, 23.4% of all visitors to MWL came in educational groups.

Another Anniversary first - the Eisteddfod Sain Ffagan - was an outstanding occasion with high calibre entries in the literary competitions. The Annual Conference for Folk Life Studies was also held at St Fagans.

A programme of theatrical interpretation and performance brought the site to life on frequent occasions with Anterliwt Theatre in Museum

performing solo programmes in chosen buildings, and contributing *Cwm Donkin with Dylan* to the Christmas Fair. The Fair completed a resoundingly successful calendar year, with 4,000 visitors attending the Saturday Matinee session alone.

### Research

During the celebration year, most resources at MWL were concentrated on front-of-house activities and events. Research and conservation focused on the restoration of the Castle and Garden. The staff restructuring at the end of the reporting year laid the foundations for a higher level of research profile, which will yield results in the coming year.

This year, Dr Elfyn Scourfield, Keeper of Social & Cultural History retired; we thank him for almost thirty-five years of scholarship and enthusiasm.



View of the restored castle and gardens



The reconstruction of the Battle of St Fagans

## INDUSTRY

The Welsh Industrial & Maritime Museum (WIMM) in Cardiff Bay closed at the end of May 1998. Planned in the 1970s as a four-stage development that was never realised, this industrial museum had many friends, and its closure was accompanied by real regret.

It did, however, give us an opportunity to plan for the opening of a new museum, with adequate space and scope to tell properly the story of Welsh industry. In June, with seed funding in place, we began

a public consultation on *Wales - the first industrial nation*, initially to assess views on location for the new museum. Strong support was given to Swansea, the eventual choice. We invited responses on our collecting and interpretation policies for industry. Sixty individuals and organisations took part, and their involvement has proved invaluable.

Our Wales-wide strategy involves a central museum at Swansea which will point to enhanced individual museums throughout Wales. In addition, we shall strengthen the interpretation of industry at MWL and NMGC.

The sale of the land also enabled us to buy the excellent Collections Centre at Nantgarw, to which many of the Museum's industrial and maritime collections were moved. Over 2,000 large artefacts were re-located safely and can now be viewed by appointment, by the public. Other parts of the collection are still housed at the Cardiff Dock Gallery, 126 Bute Street, which was open to the public during this year.

Some of the staff formerly at WIMM retired during the year, including the Keeper, Dr Stuart Owen-Jones, who had been with the Museum since 1976. We are delighted that he has accepted an Honorary Research Fellowship, allowing us to maintain contact with a much valued colleague.

Plans were made to strengthen the Department of Industry, whose members would include curators for coal, industrial archaeology and contemporary industry. NMGW continued to forge a partnership with Big Pit to ensure the future of that museum, and work together on a new social and industrial interpretation of the coal industry.

The programme of publications and acquisitions continued. Among the acquisitions were three ship portraits, of the steamers *Rebecca* and *Snowdonian*, and the brigantine *Clara Novello*, and two ship models – *Cambria* and *Melrose Abbey*. An extensive and fascinating archive of brochures and publicity material was given to the Museum by British Steel.



Inside the new Collections Centre at Nantgarw

## MUSEUM OF THE WELSH WOOLLEN INDUSTRY DRE-FACH FELINDRE

Twenty-five years ago, NMGW acquired the Cambrian Mills in Dre-fach Felindre, the largest mill in the Teifi Valley. The site was originally leased and then purchased in 1984 for £50,000. It was renamed the Museum of the Welsh Woollen Industry (MWWI).

Closely involved with the immediate region, the Museum's 1998/99 programme has included *Millstones*, showing work of students from Carmarthenshire College of Technology and Art, influenced by machinery at MWWI; and an exhibition of embroidery, textiles and weaving from *The Makers' Guild of Wales*; other exhibitions included *More Black than White*, a celebration of Jacobs sheep; and MWWI's own *Animal Magic*.

For MWWI, however, 1998 was a milestone year – the Museum was acknowledged as a site of national significance and as an integral part of the Industrial Strategy for Wales.



A MWWI Project Team was established to work with consultants on a development plan to upgrade all elements of the operation of the site. We plan to create a national museum of quality – lively, informative, educational and dynamic, where collections relating to the woollen industry are curated, managed and displayed to the highest modern standards. In this context, collections encompass buildings, people, and their artistic and craft skills of design and production, as well as artefacts. We shall interpret the full story of the Welsh woollen industry, including the maintenance and promotion of working woollen production processes, reflecting both the skills of the past and best practice for the future. We shall also maximise the accessibility of the collection and the site, providing and promoting opportunities for increased numbers and wider audiences to visit and use the assets of MWWI for enjoyment, lifelong learning, and scholarship.

The golden triangle in Wales of slate in the North; coal/steel in the South and wool in the West, has proved irresistible. The year ended with a strategy in place for the reinterpretation of the site and for raising funds for the development plans, including a Heritage Lottery bid. It has been observed that the project will “*require both persistence and good fortune*” but with the support of NMGW neither is in short supply – unfurling the important story of this exceptional site will continue to be an inspiration.



## WELSH SLATE MUSEUM LLANBERIS

This proved the most rewarding year in the history of the Welsh Slate Museum since its creation twenty six years ago. On 17 July 1998, Lord Cledwyn of Penrhos opened the first stage of the Museum's £2.1 million Heritage Lottery funded development.

of quarrying itself, to the harsh and risky lives led by the quarrymen. (This film *To Steal a Mountain* has subsequently been shortlisted for the 1998/9 Gulbenkian Prize for exceptional achievement by a museum.)



Visitor figures to the Museum, which had ebbed whilst building work took place, built slowly again over the year, but much work remains to be done to draw attention to this unique site. An encouraging factor was that the Padarn Forum, led by WSM, was awarded a £0.5 million package including European Regional Development (ERDF) funding for Llanberis, opening the way for destination marketing of the village, to enhance the proactive promotion and programming already undertaken by the Museum.

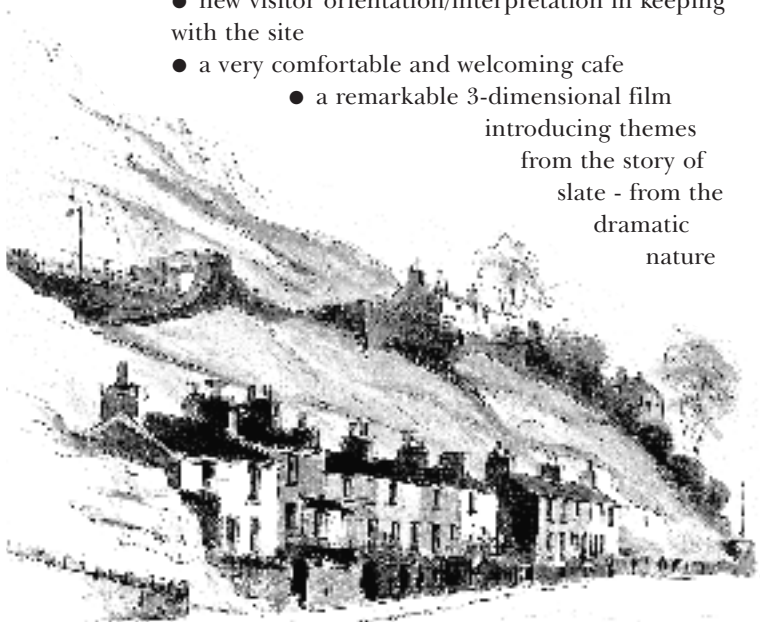
The Welsh Slate Museum has continued a calendar of events and exhibitions, including Kyffin Williams *Slate Sculptures*, based on objects which have provided inspiration for this celebrated artist. The Chief Engineer's House, authentically refurbished for the period 1911, provided the backdrop for *Helpu Hannah*, a drama-based project on domestic life, in which 320 children were involved, part of a flourishing educational programme made possible by the appointment of a full-time Education Officer.

Changes to this scheduled monument site had been carefully planned to retain the authentic atmosphere of a slate quarry workshop whilst enriching interpretation and access to the National Museum's flagship in north Wales.

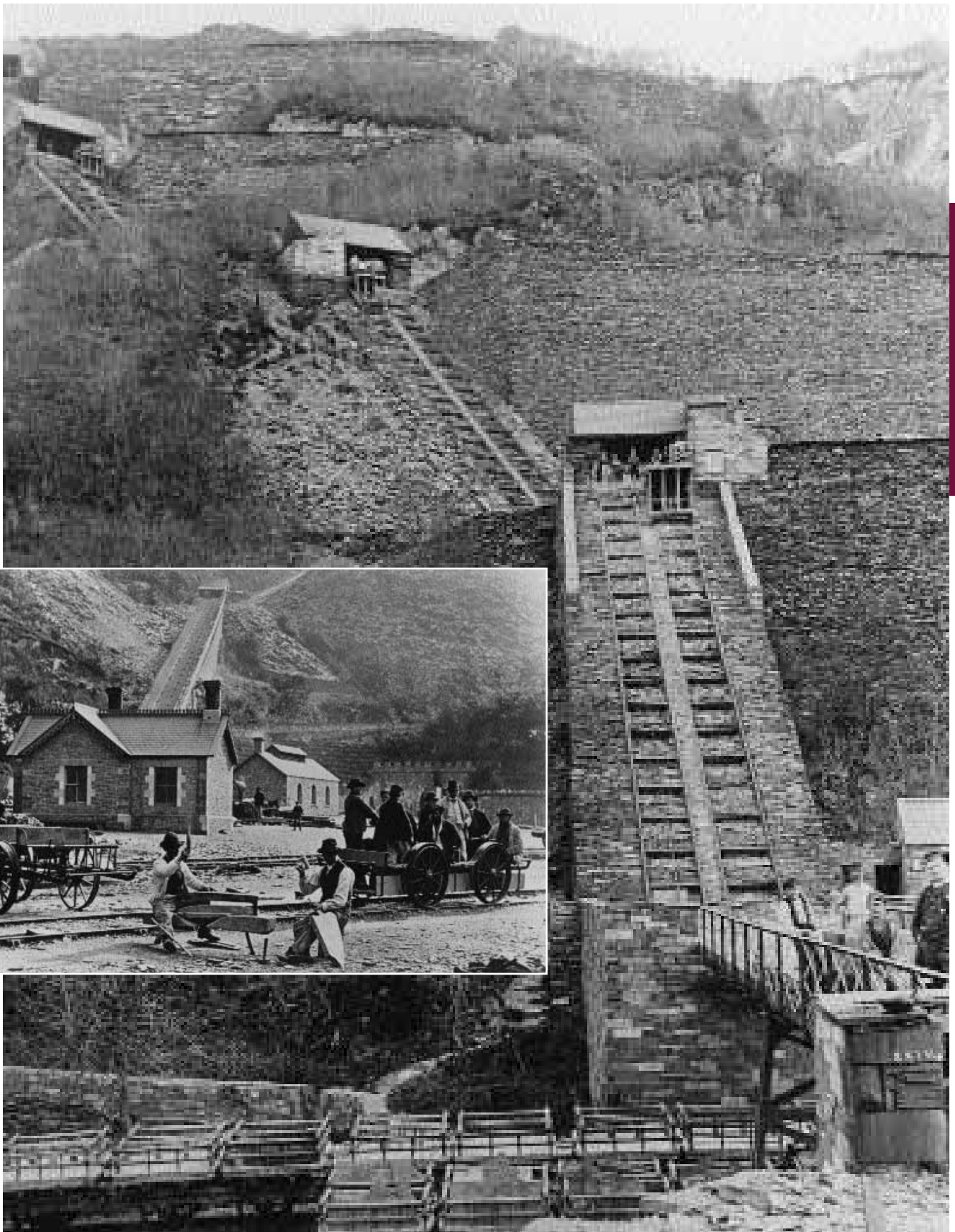
Newly unveiled on 17 July were:

- a restored Victorian slate-carrying incline (the V2)
- an access tower, allowing all visitors to see at close hand the largest working water wheel in mainland Britain
- new visitor orientation/interpretation in keeping with the site
- a very comfortable and welcoming cafe
  - a remarkable 3-dimensional film introducing themes from the story of slate - from the dramatic nature

The year's major conservation project was the re-erection, with help from colleagues at MWL, of a row of mid-19th century quarrymen's houses from Tanygrisiau, Blaenau Ffestiniog. They are being refurbished in key periods from the history of the slate quarrying industry, and will open as the second stage of HLF development in 1999.







## ROMAN LEGIONARY MUSEUM

The Roman Legionary Museum (RLM) retains a high educational profile, 48% of its visitors in 1998/99 being schoolchildren. The highlight of the year, therefore, was the opening of The Studio, an interactive discovery zone where children can learn

event during which visitors were put through their paces in the amphitheatre by the Centurian from the Legio 2nd Augusta. The Museum recruited its own Junior Legion for workshops held during the previous week.

The Museum's collections were enhanced by the acquisition of Roman metalwork, glass and bone from the 1965 - 76 excavations at the legionary base at Usk (Burrium), the predecessor of Caerleon. RLM has also acquired a temporary exhibition case which will be used to explore aspects of Roman technology previously held in the reserve collections.

In 2000, RLM, originally one of the great Victorian museological initiatives, will be 150 years old. Some of this year was spent planning for this occasion. Permanent legacies of the celebrations will include the refurbishment of an unused building for further educational facilities, and the creation of a Roman garden in the grounds.



what life was like in a civilian settlement during Roman times.

The Studio is based on what we know of the nearby civilian settlement of Caerwent (Venta Silurium). With help from a facilitator, youngsters can use a quern and explore replica food items; handle a stylus and play Roman games; and use a strigil and visit a communal latrine!

## SEGONTIUM ROMAN MUSEUM

In partnership with Gwynedd County Council and Cadw: Welsh Historic Monuments, various initiatives were taken forward. A new marketing strategy was developed and these initiatives resulted in an 11% increase in visitors during the year.

Summer activities featured story-telling (The Dream of Macsen Wledig from the Mabinogi), face-painting, site tours and archaeological 'discovery'. An INSET course for teachers was held in the Autumn.

Discussions continue with partners to raise the profile of the site and to explore the opportunities that Segontium presents. The year ended with an educational initiative in place, and school groups now have access to a facilitator, at a small charge per head, to enhance their visit.



A well-chosen programme of events explored aspects of Roman life from weaving and dyeing to herbal health and hygiene. The year's highlight was Merchants and Men-at-Arms, a summer holiday

## TURNER HOUSE GALLERY



Ivor Davies' *The White Book*

Dedicated to a changing programme of art, this gallery displayed the work of artists of Wales during the year. Starting with *En Plein Air*, a 2000 mile watercolour tour of the country by one of its most exciting young artists, Catrin Webster, the programme then featured the work of *Sutherland in Wales* - drawn from NMGC's own collections.

Ivor Davies' *The White Book* found inspiration in the Mabinogi; and, in the autumn of 1998, the gallery welcomed once again the annual exhibition of the *South Wales Art Society*.

A notable exception to this theme was the extraordinary documentary photography of *Josef Koudelka: early work*, including his famous series on the Soviet invasion of Prague, and complementing the Koudelka exhibition which formed part of the inaugural Art in Wales Gallery season at NMGC.



"*Shoreword*" Brendan Burns

**PRIMARY PERFORMANCE INDICATOR FIGURES**

**VISITOR FIGURES FOR THE PERIOD 1 April 1998 - 31 March 1999**

	Actual 1998/99	Previous Year 1997/98
National Museum & Gallery	208,063	218,510
Museum of Welsh Life	363,727	341,819
Welsh Industrial & Maritime Museum ( <i>up to June 1998</i> )	14,876	57,609
126 Bute St	4,058	
Roman Legionary Museum	52,903	52,377
Museum of the Welsh Woollen Industry	14,455	18,272
Turner House Gallery	8,292	5,629
<b>SHARED SITES WITH CADW</b>		
Welsh Slate Museum Llanberis	42,722	36,836
Segontium Roman Museum	8,716	7,738
<b>TOTAL</b>	<b>717,812</b>	<b>738,790</b>

The Museum's performance against its Primary Performance Indicator targets set by the Secretary of State for Wales are as follows:

	Actual 1998-99	Target 1998-99	Previous Year 1997-98
1 Visitor Numbers (000's)	718	770	739
2 Numbers (in 000's) of specimens which were curated, documented, conserved and stored to or above minimum standards	61	160	184
3 % of time Galleries are open	84%	84%	83%

Visitor numbers were slightly below an ambitious target; this needs to be set in the context of a country-wide reduction in the number of visitors to Welsh tourist attractions in 1998/99. Of greater concern was the number of specimens curated, documented and conserved to a standard appropriate to a national museum. The figure achieved fell worryingly below target: considerable investment in electronic documentation systems and storage will be needed to redeem this figure.

## Making the Museum's work possible

Private support for the National Museums & Galleries of Wales is crucial to our success. This support means we are able to expand our collections and show more of these treasures to more people. On the inside cover of this Report we gratefully acknowledge the generosity of the many trusts, individuals and companies who help make this work possible.

If you would like to become more involved in supporting our work then these are just some of the ways you can help.

**Friends and Season Ticket holders £12- £32.50**  
Thousands of individuals support the Museum by becoming a Friend or Season Ticket holder. In addition to gaining free access, and the opportunity to take part in exciting events and many more benefits, you will be providing essential financial assistance.

**Benefactors £100**  
Benefactors enjoy exclusive previews, guest lectures and many more benefits including an annual event hosted by the Director.

**Patrons £250**  
The patrons scheme offers a closer relationship with privileges for your guests and family. Patrons can enjoy behind the scenes tours, priority booking for events and exclusive invitations to an annual Patrons function with NMGW's President. Patrons are also acknowledged on the Donor Wall of the National Museum & Gallery Cardiff.

**Life Patrons and Benefactors £1,000 - £2,500**  
Life membership of these exclusive schemes are available for a one-off gift of £1,000 or more.

**Bequests**  
The National Museum has been very fortunate to receive a number of legacies over the years: these have had a major impact on our work. They have ranged from valuable items, which we are able to add to our collections, to cash gifts in excess of £500,000. Indeed some of the most significant acquisitions over recent years have only been made possible by individual bequests.  
If you are considering remembering the National Museums & Galleries of Wales in your will, then please let us know so that we may make the appropriate acknowledgements.

**Company support**  
**Corporate membership £1,250 - £1,750**  
A range of corporate memberships is available. These entitle companies to use the impressive facilities at any of our sites for entertaining clients or staff, at a discounted rate.

**Sponsorship £5,000 - £250,000**  
The National Museums & Galleries of Wales has forged a number of close links with companies in Wales and beyond. As one of the largest cultural and heritage organisations in the country, we have many opportunities for partnership through our extensive exhibitions and events programme, as well as through many new and exciting capital projects.

For further information on any of these schemes, please contact Richard Tynen or any member of the Development Department on 01222 573483.



Friends presenting a cheque in front of the new gates in St Fagans. The Friends of the National Museum & Gallery Cardiff gave over £27,250 in 1998/99

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Mr Adrian Ellis (to January 1999)  
Nancy M. Edwards, Ph.D

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Dafydd Wigley  
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Tom Davies  
Technician  
Philip Tunnicliffe  
Loan Collection Manager  
Bryony Spurway  
Storesman / Van Driver  
Paul Evans  
Richard Walters  
Administrative Assistant - Education  
Danielle Cowell  
Elin Howell  
Administrative Assistant Exhibitions  
Martha da Gama Howells  
Dona Hughes  
Departmental Secretary  
Dave Elliott  
Actors  
Bruce McInnes  
Rupert Rowbotham  
Dylan Jones Roberts  
Joanne Marie Weeks  
Emma Thirwell  
Joe Price  
  
MWL  
Education Officer  
Matthew Davies  
Assistant Events Officer  
Juli Paschalis  
Education Co-ordinator  
Eilir Evans  
David Colin Davies  
Education Interpreter  
Betsan Evans  
Education Assistant  
Sonia Jenkins



*Education Assistant*  
Jayne Murphy  
*Departmental Secretary*  
Eleanor Jones

RLM  
*Education Officer*  
Bethan Lewis  
*Education & Events Facilitator*  
Victoria Hutchings

WSM  
*Education Officer*.....  
Celia Wyn Parri

**OPERATIONS & DEVELOPMENT**

**Office of Assistant Director**  
*Senior Personal Secretary*  
Siân Webb

NMGC  
*Visitor Services Manager*  
Christine Hitchins  
*Deputy Visitor Services Manager*  
Colin Plain  
*Assistant to Visitor Services Manager*  
Alison Jones  
*Assistant Visitor Services Manager*  
Neville Stone

*Museum Assistants:*  
Roy Allard  
Dawn Baldwin  
Len Bates  
Don Bradford  
Les Buse  
Mike Brown  
Alan Carpenter  
Gary Celmer  
Lesley Clark  
Brian Clarke  
John Cleary  
Angela Clee  
Paula Coleman  
Peter Collins  
Max Comrie  
Tom Critchell  
Gareth David  
Neil Davies  
Windsor Davies  
Paul Devonshire  
Peter Doubler  
Charles Dunphy  
Rex Enoch  
Frank Evans  
Graham Evans  
Bob Evans  
Jennifer Evans  
Jim Fello  
Mike Goldsmith  
Dave Gough  
Alan Griffiths  
Bryan Griffiths  
Terry Hagan  
Tony Hammond  
Gareth Hayes

Tony Hill  
Ken Hooper  
Roy Horrobin  
Colin Jones  
Graham Jones  
Paul Knapman  
Mike Knowles  
Brynley Latham  
David Lloyd  
Neil Mathews  
Jim McNeil  
Gill Mellings  
Malcolm Morgan  
Margaret Morgan  
Victoria Mynard  
Alan Parker  
Dennis Pellow  
Doug Pugh  
Colin Rees  
Dean Rogers  
John Sendell  
Arabella Smith  
Bob Styles  
Joe Taylor  
Peter Thomas  
Sylvia Thomas  
Terry Thomas  
Allen Tyler  
Celia Vincent  
Bryn Williams  
David Williams  
Idris Williams  
Malcolm Williams  
Mike Brown  
Bryn Philips  
Carlos Juan-Ramon  
John Seaman  
Laurie James  
Max Comrie  
Gerald Thomas  
Tony Smith  
Charles Dunphy  
Paul Coleman

*Cleaners:*  
Wendy Batten  
Pat Blow  
Carol Clark  
Susan Coughlin  
Ronnie Davie  
Marie Donoghue  
Jenny Eccles  
Joyce Feneck  
Jackie Fulthorpe  
Sandra Giles  
Peter Gough  
Jack Horne  
Bev Jenkins  
Lynne Murphy  
Anne Parker  
Cheryl Percy  
Marilyn Pooley  
Paula Powell  
Kay Purcell  
Chris Sargeant  
Elizabeth Simmonds  
Margaret Shanahan  
Mo Morris  
Carol Sexton  
Ishmael Mohamed

MWL  
*Visitor Services Manager*  
John Owen Huws  
*Deputy Visitor Services Manager*  
Glyn Williams  
*Assistant Visitor Services Manager*  
Robert Karl Davies  
*Museum Assistants:*  
Sharon Beaumont  
Geraint Bowyer  
David Heath Davies  
Iwan Davies  
J Alun Davies  
Hywel Davies  
Magali Davies  
William Davies  
David Gareth Evans  
David Howard Evans  
J Stanley Evans  
Kate R Evans  
Peredur Evans  
Gwynfor Griffiths  
Phyllyp Griffiths  
Derek Harper  
Ronald Arthur Higgins  
Nigel Richard Hughes  
Derrick Jenkins  
Angela Suzanne Jones  
Arwyn Jones  
Carwyn Rhys Jones  
Clodwyn Jones  
Gerald Jones  
Dafydd Jones  
Dennis Jones  
Endaf Jones  
Gareth Jones  
Gwenda Eirlys Jones  
Hugh Glanville Jones  
Iwan Bryn Jones  
Jonathon Jones  
Brian Jones  
Lowri Orinda Towyn Jones  
Robert Jones  
Dylan Jones Roberts  
Alun Jones  
William Owen Jones  
Bryant Keddy  
Menna Edith Langford  
Philip Lewis  
Rowland Lewis  
Stuart Lewis  
Colin George Mathews  
Louise McNaughton  
Rhian Morris  
Colin Murphy  
Bethan Page  
Geraint Parfitt  
Trefor Parry  
David Protheroe  
Calvin Rees  
Carla Louise Rees  
John Eryl Roberts  
Leighton Sault-Jones  
Siân Ceri Shapland-Davies  
Andrew Snell  
Daniel Swain  
Gareth Thomas  
Bledwyn Williams  
D Arthur Williams

*Cleaners:*  
Norman Ball  
Angela Bulman  
Rosalind Davies  
Josie Evans  
Colin Goddard  
Pamela Griffin  
Beverley Hicks  
Anthony Hughes  
Susan Hughes  
Heather M James  
James Magee  
Valerie Maqueline  
Linda Palmer  
Susan Searle  
Juliette Smith  
Ann Warner  
Christine Wood

**MUSEUM OF WELSH LIFE**

**Social & Cultural History**  
*Keeper*  
Elfyn Scourfield  
John Williams-Davies  
*Senior Personal Secretary*  
Bethan Aur Lewis  
*Departmental Secretary*  
Meinir Williams  
*Assistant Curator: Traditional Music, Sports & Customs*  
Emma Lile  
*Librarian*  
Niclas Walker  
*Archivist*  
Arwyn Lloyd Hughes  
*Archival Assistant*  
Joy Bowen  
*Sound Technician*  
Hywel Evans  
*Sound Archive Assistant*  
Meinwen Ruddock  
*Curator of Domestic & Rural Collections*  
Christine Stevens  
*Assistant Curator of Rural Collections*  
Gareth Beech  
*Assistant Curator of Domestic Life*  
Mared Sutherland  
*Assistant Curator (Furniture)*  
Sioned Non Williams  
*Curatorial Assistant*  
Dylan Jones  
*Curatorial Assistant*  
Jonathan Wheeler  
  
*Conservator, Social History*  
Susan Renault  
*Conservation Officer, Rural Life*  
Brian Davies  
*Conservation Officer / Housekeeper*  
Janet Rees  
*Textile Conservator*  
Clare Stoughton-Harris  
*Conservation Officer*  
Joel Taylor



*Conservation Officer, Furniture*  
 Michael Dos Santos  
 Margret Roberts  
*Wheelwright/Coachbuilder*  
 Eurwyn Rees  
*Assistant Keeper, Folklore*  
 Robin Gwyndaf  
*Curator of Historic Buildings & Commerce*  
 Gerallt Nash  
*Assistant Curator of Historic Buildings & Commerce*  
 Sioned Hughes  
*Senior Conservation Officer, Re-erected Buildings*  
 Ray Smith  
*Conservation Officer / Stone Mason*  
 Anthony L Griffiths  
*Stone Mason*  
 Paul Sullivan  
*Bricklayer*  
 Andrew Price  
*Trainee Mason*  
 Gavin Beech  
*Conservation Painter*  
 Clive Litchfield  
*Conservation Carpenter*  
 Ian C Morgan  
*HGV Driver*  
 Anthony R Lewis  
*Labourer*  
 Michael Conway  
*Temporary Labourers*  
 Christopher Evans  
 Mark Smith

**Site**  
*Estate Manager*  
 Andrew Dixey  
*Assistant Administrative Officer*  
 Anwen Jones  
*Typist*  
 Lois Roberts  
*Telephonist / Receptionist*  
 Linda Ladd  
*Telephonists*  
 Sharon Ellis  
 Gina Wilmot  
*Senior Garden Conservator*  
 Deborah Jane Evans  
*Exhibiting Craftsmen:*  
*Woodturner*  
 Gwyndaf Breese  
*Cooper*  
 Andrew Finch  
*Weavers*  
 Gareth Jenkins  
 Dewi Jones  
*Saddler*  
 Peter Mason

*Miller*  
 Geraint Rhys Thomas  
*Interpreter / Demonstrator*  
 Bethan Jones  
 David Rhys Price  
*Senior Agricultural Technician*  
 Keith Jones  
*Agricultural Technicians*

Trefor Cole  
 Ian Smith  
*Gardeners*  
 Martin Crabbe  
 Peter Joyce  
 Bob Biss  
 Paul Meech  
 Terence Smith  
 Malcolm Thomas  
 Stephen Woodward  
 Paul Williams  
*Handymen:*  
 Dafydd Jones  
 Andrew Pratt  
 David Richards  
 Patrick Taylor

**MUSEUM OF THE WELSH WOOLLEN INDUSTRY**

*Museum Manager*  
 Sally Moss  
*Technician*  
 Keith Rees  
*Administrative Assistant*  
 Marlene James  
*Museum Assistant/Demonstrator*  
 Geoff Ifans  
*Technician*  
 Non Evans  
*Cafe/Shop/Admissions Assistant*  
 Olga James  
*Museum Assistant*  
 Sheila Driscoll  
*Cafe/Shop/Admissions Assistant*  
 Helen Miles  
*Project Assistant*  
 Judith Jones  
*Cleaner*  
 Claire Powell

**WELSH INDUSTRIAL & MARITIME MUSEUM**

*Keeper*  
 Stuart Owen-Jones (until 10/98)  
*Senior Curator, Maritime & Transport Collections*  
 David Jenkins  
*Curator, Heavy Industry*  
 Robert Protheroe Jones  
*Documentation Officer*  
 Carolyn Charles  
*Curatorial Assistant*  
 Mark Etheridge  
*Curatorial Assistant*  
 Peter H Bennett  
*Senior Conservation Officer*  
 Norman Windsor  
*Archive Conservator*  
 John Andrew  
*Technicians*  
 Christopher Perry  
 David Lloyd  
 John Greenhall  
 Mark Harrison

*Supervising Museum Assistant*  
 Norman Williams  
*Museum Assistants:*  
 Stanley Hardy  
 Cornelius Healan  
 Brian Husband  
*Cleaner*  
 Margaret Hardy

**WELSH SLATE MUSEUM**

*Keeper*  
 Dafydd Roberts  
*Administrative Officer*  
 Nia Hughes  
*Administrative Assistant*  
 Ceri Hughes  
*Promotions Officer*  
 Julie Williams  
*Exhibitions Officer*  
 Tudur Jones  
*Technicians*  
 David Davies  
 Dennis R Jones  
*Exhibiting Craftsman Technicians*  
 Elwyn Wilson Jones  
 Haydn Lewis  
 Dylan C Parry  
 Owen G Roberts  
*Supervising Museum Assistant*  
 Dilys Jones  
*Museum Assistants:*  
 Douglas Ellis  
 Maldwyn Owen Jones  
 Gareth Rolant Davies  
 Meinir Jones  
 Gwion Parri  
 John Williams  
*Cleaners:*  
 Joan Allsup  
 Lynda Parry  
 Carol Roberts  
 Margaret Roberts

**ROMAN LEGIONARY MUSEUM**

*Museum Manager*  
 Diane Dollery  
*Curatorial Officer*  
 Julie Reynolds  
*Administrative Officer*  
 Martin Studdard  
*Education Support Officer*  
 Martin Collier  
*Museum Assistants*  
 Emlyn Jones  
 Helen Bolton  
 Mary Nichol  
 Mary Johnson  
*Cleaner*  
 Anne Clarke  
 Jim Evans

**SEGONTIUM ROMAN MUSEUM**  
*Museum Assistants*  
 Dennis Jones  
 John Parry

**TURNER HOUSE GALLERY**

*Museum Assistants*  
 Tony Lace  
 Ron Norman  
*Cleaner*  
 Christine Bowen