

**TULLIE
HOUSE**

MUSEUM AND
ART GALLERY
CARLISLE

Creating a museum for the 21st century Impact Report 2019-20



tulliehouse.co.uk



A detailed wooden mechanical model of a roller coaster car. The car is white with black and orange accents, featuring a stylized chicken rider with a red comb and a black mask. The car is suspended by thin wires and is positioned above a wooden base. The base is a rectangular box with a checkered border and the text "THE BIRTH OF FAST FOOD" on its side. Inside the base, various gears and mechanical components are visible, including a large wooden wheel and a smaller gear. The background is a blurred indoor setting with warm lighting and other exhibits.

Awesome as usual...

Visitor comment,
Fantastic Fairground Factory.

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Tullie House Museum and Art Gallery has been a vital community asset since 1893. We welcome over 200,000 visitors through our doors every year, using our world-class collections, exhibitions and learning programmes to develop active participants, be inclusive, inspire learning and be a catalyst for thinking differently.

Tullie House is one of the UK's leading independent museums. We care for a collection of over 400,000 artefacts and specimens, covering Human History, Fine and Decorative Art and Natural Science, a collection that was Designated by Arts Council England in 2018. We are the lead organisation of the Cumbria Museum Consortium, a Band 3 National Portfolio Organisation for Arts Council England who, along with Carlisle City Council, is one of our core funders.

Our Manifesto is at the heart of everything we do.



Our Manifesto

“We will create a museum fit for the 21st century, a museum that has something to say about Carlisle, Cumbria and the world in which we live; a museum that unleashes creativity and invites co-creation; a museum which is collections based, curatorially informed and audience focused; a museum with a human face providing a third space anchoring community life.”

Excerpt from Museum Manifesto, 2016.

Chair & Director's Welcome

Andrew Smith, Chair. Andrew Mackay, Director

2019/20 saw us deliver some of our best outcomes in recent times. Our visitor numbers were up on our 2018/19 figures, our community engagement grew and we received great critical acclaim for our temporary exhibitions programmes.



The Covid-19 pandemic has had an inevitable and profound impact as the museum closed its doors on 19 March 2020. We explain later in this report how we have responded to this challenging situation and its impact on the charity. However, we remain confident that the charity is a going concern, building on the successes in 2018/19.

200k

footfall into museum

4%

site numbers increase 2019/20

Our popularity is growing — compared to 2018/19 our overall site numbers were up by 4%, which meant that we were once again achieving a footfall of over 200,000, making us by some margin the most visited publicly run cultural venue in Cumbria. We deliver a wide range of activity aimed at both visitors and the local community. Some of these activities are free of charge but paid admission to our galleries is fundamental to our financial sustainability and we are pleased to report that our admissions income increased by over 17%. Much of this is down to an exceptionally good exhibition programme. Visits to our temporary exhibitions were up by 29%. In addition to working with our established partners—the British Museum on *Rembrandt: Etchings from the British Museum* and Tate/National Galleries Scotland on *ARTIST ROOMS: Alex Katz*—, we were delighted to collaborate with Berwick Visual Arts on the wonderfully successful *Turner: Northern Exposure* exhibition. These, and the equally stimulating *Fantastic Fairground Factory*, helped demonstrate

the brilliance of the Tullie House team in developing and delivering world-class exhibitions.

Community engagement (encompassing schools, families, young people and vulnerable groups) is an area that we are extremely proud of and which delivers great learning, health and wellbeing benefits to our participants — over 30,000 in 2019/20. We recognise the impact that our community work delivers but it can be hard demonstrating this to some stakeholders, especially those who deal in economic outputs. We therefore commissioned cultural economists, DC Research, to help come up with a methodology for monetising the value of our work. Whilst not wholly scientific, the results are innovative and powerful and will help make the case to potential funders that community engagement is not only valuable from a health and wellbeing perspective, but also delivers economic value.

In terms of growth, we must also mention our loyal, committed and vital Patrons and Members. We refreshed and relaunched our Membership scheme just before the close of the financial year and this has resulted in an increase in membership income just short of 40% on the previous year. Our exclusive Patrons scheme is also growing, and we are planning further developments to accelerate this over the next 12 months.

Our Manifesto makes it clear that we aspire to be progressive in all that we do, so for the past couple →



Our popularity is growing
— making us by some
margin the most visited
publicly run cultural
venue in Cumbria

Image: Rembrandt: *Etchings from the British Museum*
Image: Stuart Walker photography



17%

admissions income increase

40%

increase in membership income

→ of years we have been developing a masterplan called Project Tullie. Although anchored around a major capital scheme, the masterplan considers the future of the museum over the next 10–15 years and comprises governance, business planning, our collections and expertise, workforce development and a range of other business functions. The capital elements of the masterplan formed the basis of an ambitious application to the National Lottery Heritage Fund (NLHF) in November 2019.

The application centred around making more of our considerable collections accessible to visitors and enhancing our visitor- and community-focused experiences in dynamic and innovative ways including better use of the heritage qualities of our buildings. This will involve the creation of a new 'garden gallery', an associated new reception area, more display areas and the refurbishment of all the Border Galleries. NLHF announced in March that, although very good, our application had been unsuccessful. Feedback received was positive and it was clear that we were very close to being granted

Development Phase funding. We remain fully committed to the project and so will be responding to the NLHF's advice and resubmitting an application at the earliest possible opportunity.

One element of the masterplan that has progressed is the refurbishment of two first-floor galleries into a new permanent costume display. The museum has an impressive but rarely seen costume collection containing several items of national significance. The aim is to expose the original architecture of the two interlinking Victorian galleries, creating a unique exhibition of over 40 dresses in contemporary cases. Funding has been secured from the DCMS/ Wolfson Museums & Galleries Improvement Fund, the Cumbria Local Enterprise Partnership's Growth Fund and the Garfield Weston Foundation. Construction work commenced on this exciting new development approximately three weeks before the rules enforced to control the pandemic brought about a premature halt. An opening date for the new space has yet to be announced but is likely to be late 2020.

For almost every cultural organisation, financial resilience can be challenging and at Tullie House it is always a test to keep growing our earned and contributed income. We strive to become less reliant on public subsidy, whilst at the same time controlling the high fixed costs associated with caring for a nationally significant collection in a large and complicated building. With the museum closing as a result of the Covid-19 pandemic, all of our earned income stopped instantly. We are extremely grateful to our core funder, Carlisle City Council, for continuing to support us during this hugely difficult period and to Arts Council England, who have allowed us to drawdown their grant in advance to ease any cashflow pressure during this fallow period. Without support from these two generous organisations, the museum would cease to be a going concern within a few months.

29%

increase in visits to our temporary exhibitions

Finally, we must recognise that the pandemic has not only brought about a significant financial challenge it has also had a profound effect on our workforce, both staff and volunteers. Closing a building that is used to opening its arms to a vast array of people has been very difficult. People, both workers and visitors, come to Tullie House to be inspired, educated and entertained; they come to participate, to have fun, to socialise and to share. Putting an end to this, albeit temporarily, has been exceptionally hard. Like many businesses, we have taken advantage of the Government's Coronavirus Job Retention Scheme and have furloughed many staff. Some staff remain on the payroll, working remotely with an often increased workload and, for some, this has also involved juggling home schooling or caring for other family members. We would like to thank each and every volunteer and staff member for responding so positively to the exceptional challenges that we are facing. Tullie House has weathered a lot over the past 125 years. We will reopen later in the year with ambitious plans for exhibitions and programmes and for progressing Project Tullie. ❁

over 30k

participants in community engagement activities

Left: Andrew Smith, Chair.
Right: Andrew Mackay, Director.



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Project Tullie

Project Tullie launched in 2018 and saw the development of an ambitious Masterplan throughout 2018/19. This plan aims to transform the Museum over the next fifteen years using the twin priorities of financial sustainability and community engagement.



People, place and heritage are the heart of the project and will ensure the museum becomes more relevant, more embedded within the community and fit for 21st-century audiences. This is a transformational project, not just for Tullie House but for the city of Carlisle and the county of Cumbria and will help to realise the potential of the area as a tourist destination.

The Masterplan is a comprehensive report which investigates how we can unlock the potential of our buildings and our collections. We want to increase access and develop the collections so that we encourage more people to share stories and celebrate the people of Carlisle, Cumbria and the Borderlands. The Masterplan also explores how we can use our active community participation work to establish long-term sustainability.

Thanks to support from the National Lottery Heritage Fund via a Resilient Heritage Grant, the museum engaged a range of expert advisors to support the development of the Masterplan, including business planning specialists Counterculture and leading architectural firm Carmody Groarke. These specialists have investigated our buildings, consulted with audiences (and non-

audiences), tested programmes and provoked a radical rethink on how we can create greater access to our nationally significant collections.

The Masterplan was completed in late summer 2019. It was then launched in the autumn with the support of Sir Nicolas Serota, Chair of Arts Council England, at an event in the London studio of Carmody Groarke. The event showcased the vision and the ambition to “Retain, Reveal and Reinvent” Tullie House, supported by visuals and a scale model to show the potential impact of this major capital project.

An initial application to the National Lottery Heritage Fund in November 2019 was unsuccessful; however, funding for a pre-phase project was secured through applications to DCMS/Wolfson Museums and Galleries Improvement fund, Garfield Weston Foundation, Cumbria Local Enterprise Partnership and the Northern Powerhouse. This project will see the transformation of two rooms in our Border Galleries into a new permanent Costume Gallery. This stunning new space will reveal

architectural elements of the 1893 buildings, bring a contemporary feel to our galleries and enable visitors to engage and interact with our impressive costume collection through innovative interpretation and design. Carmody Groarke are the architect and design consultants on this project, as we see the new Costume Gallery as an opportunity to showcase some of the architectural potential highlighted in the Masterplan. The project began development in early 2019 and building work began on site in January 2020.

Project Tullie has fully involved museum trustees, staff and stakeholders, led by the Project Tullie Steering Group and supported by the Project Tullie Staff Steering Group.

Made possible with funding from the National Lottery Heritage Fund, DCMS/Wolfson Museums and Galleries Improvement Fund, Garfield Weston Foundation, Cumbria Local Enterprise Partnership and the Northern Powerhouse. ❁



Model and visual of the new proposed developments to Tullie House.
Images: Carmody Groarke.



Achievements

Visitor figures

53,855

paid museum admissions

31,073

exhibition visits



270

members (as of end March 2020)

24

individual and corporate patrons

Website & social media

164,176

website visits

21,944

social media followers



Awards

WINNER



InCumbria Award **Best Tourism & Hospitality Business** 2019

WINNER



The Society of Museum Archaeology **Best Exhibition, Display or Interpretation Project Award and Collections Research Category** Award 2019

WINNER



Winner of the Carlisle Living **Best Team** Award 2019



Learning

over 30,000

people took part in learning activities

over 14,000

were school pupils



Volunteers

over 3,000

volunteer hours worked

Worth £32,571



Staff Achievements

Highlights

❖ **Elsa Price**, Curator of Human History, co-organised and presented at the Prehistory Conference. Sarah Forster also ran an education session at the event.

Elsa Price became a member of the Cumberland and Westmorland Antiquarian and Archaeological Society committee, with responsibility for social media.

Claire Sleightholm, Assistant Curator, spoke at the Folk Life Studies Conference about the Mary Fair Collection.

Gabrielle Heffernan, Curatorial Manager, organised and hosted a Contemporary Collecting Conference in liaison with the Contemporary Collecting Group and presented on Digital Collections.

Gabrielle Heffernan was on the organising committee of the Museums Association Moving on Up Conference, spoke on one of the panels and acted as a speed mentor.

Melanie Gardener, Curator of Fine Art, was interviewed as part of a Museums Association Museums Practice journal article, which looked at the disposal of plastics and used Tullie House's collection as a case study. ❖

Conferences & papers

❖ Members of the Curatorial team have presented at several conferences and events throughout the year. They spoke about the fascinating Mary Fair photography collection and the museum's agricultural hand tools at the Folk Life Studies Conference in September 2019; the new Origins Gallery at the Society for Museum Archaeology Conference (also September 2019); and the museum's newly designated Natural Sciences collection at the NatSCA Conference (May 2019). They have also led public study days on Turner and Rembrandt as part of the temporary exhibition programme.

Tullie House ran a highly successful Prehistory conference in October 2019 to celebrate the opening of our new Origins Gallery. The event brought together more than 70 researchers, experts and enthusiasts from across the country to talk about new research in British Prehistory and ways of engagement. ❖

The opening of *Treasures of China: Splendour, Status and Symbolism* exhibition, January 2020. Left to right: Craig Barclay; Anna Smalley, Head of Collections & Engagement; Rachel Barclay; Andrew Smith, Chair; Andrew Mackay, Director; Amy Walker, Head of Programme & Development; Charli Summers, Programme Manager; Gabrielle Heffernan, Curatorial Manager.



Community Engagement

The museum's community engagement programme combines community-focused participatory events with targeted interventions for vulnerable adults. The programme has a particular focus on older adults experiencing memory loss, adults with disabilities and adults living with mental health issues.



This year we commissioned DC Research to explore the social impact of our engagement programmes at Tullie House. We were particularly interested in whether a financial value could be placed on community engagement. The report concludes that the total value for vulnerable adults regularly engaging in our programmes is £160,000 per year.

£160k

value for vulnerable adults
engaging in engagement
programmes

This year we were the first independent regional English museum to participate in the international organisational and community development programme OF/BY/FOR ALL (OBFA), created by the visionary international sector leader Nina Simon. OBFA supports organisations to deliver transformative community engagement projects which position community participation as a route to organisational financial sustainability. The programme embodies key concepts in our Manifesto, particularly in developing active participants and operating as a 'third space' for our community.

Our 2019/20 OBFA 'community of interest' was Carlisle's Nigerian population. We worked with attendees of the Elim Community Church to co-curate our annual Black History Month event, with the aim of better reflecting and celebrating black heritage and culture in the city. This included a focus on food as a vehicle for bringing people together and celebrating cultural heritage, and performances from writers, poets and musicians of colour. Over 160 people took part in the event, which also included the opening of the *Generations* exhibition in our Community Gallery. *Generations*, delivered in partnership with M-Unit (a local not-for-profit group supporting young people of colour), was an exhibition by local photographer Shahangir Ali of portraits of families in Carlisle with connections to the 'Windrush' generation. Photographs were accompanied by objects that meant something to the subjects, alongside items from the Museum's collection. We will be building on this partnership during 2020/21 and look forward to using the OBFA framework with more communities of interest this year.

In 2019/20 our monthly Afternoon at the Museum programme for adults living with dementia and their carers has gone from strength to strength. A focus on more participatory, hands-on creative activities, combined with support from colleagues at the Dementia Action Alliance in referring adults to the sessions, has meant numbers have trebled in the second half of the year.



The engagement programme embodies key concepts in our Manifesto, particularly in developing active participants and operating as a 'third space' for our community



Two new community initiatives have been launched this year. Our Accessible Art Group is aimed at adults with disabilities and mental health issues who are interested in using art to enhance wellbeing. From the first session, the group has been at capacity and now has a waiting list. We also launched a new Social History group — the group shares stories and memories of 'old Carlisle' using photographs and objects from the collection as inspiration. It is now at capacity and has proven particularly popular with attendees of our monthly Lunchtime Lecture programme. Both the Accessible Art Group and the Social History Group are co-facilitated by volunteers and Museum staff, providing fantastic examples of the positive impact of volunteering on our programme.

2019/20 also saw the continuation of our Secret Garden programme, thanks to support from the Cumbria Community Foundation. As well as the return of our popular Family Gardening Club, the funding enabled us to pilot a programme of activities for over 55s. Despite the weather not being on our side, almost 100 adults participated in this programme, which was supported by one of our volunteers — a qualified master composter! Volunteers from the Working Well Project (a long-term partner of Tullie House) have also been vital to the success of the Secret Garden — the group have been maintaining the space all year round, working with staff to ensure it is safe and accessible for adults with limited mobility.

1,500
participants in Chinese
New Year activities



Above: *Fantastic Fairground* display in The Community Case.

“They're enjoyable activities and the chat is good. Talking and sharing is important. It's a nice group who all seem to have a good time. It gets me out and being sociable.”

Afternoon at the Museum Participant

This year we also hosted a picnic for a group of Syrian refugee families, many of whom do not have access to gardens of their own. The families who attended the session used the opportunity to meet staff members from the Council and sign up for a new language course starting in September. This initiative highlights our role as a 'third space' which connects communities with vital services in our area.

This year we held the city's third annual Chinese New Year Festival on the opening day of our *Treasures of China* exhibition, thanks to support from our partners Carlisle City Council and Lancaster

University Confucius Institute. As Chinese New Year fell in January this year, we chose to focus activity indoors and in the Museum. Over 1,500 people participated in activities on the day, which included drumming workshops, calligraphy sessions, family crafts, stunning acrobatic performances from the Jin Long Academy and a parade to the city centre. ❄️

More examples of the Museum's award-winning community engagement activity can be found in the **Creative Case for Diversity** section of this report.

Creative Case for Diversity

2019/20 saw the Creative Case for Diversity (CCD) become firmly embedded in our temporary exhibition programme and within updates to our permanent galleries. This programme of activity championed diverse perspectives from artists and community partners throughout our physical spaces and cultural programme.



Our summer exhibition *Fantastic Fairground Factory* included a short film created by Carlisle Mencap's Independence Studio. The film, *Tales from the Fairground*, explored the history of the local showman community. The Independence Studio supports adults with autism and learning disabilities. Fifteen members engaged with the project, each with very different needs and associated medical conditions such as epilepsy, visual impairments, hearing impairments and mobility issues. The artists from the Independence Studio usually engage in issue-based work tackling disability hate crime, so this commission provided a positive and exciting opportunity for the group to engage with a new, hands-on subject matter which didn't focus on their disabilities.

The group interviewed members of the Slater family, who have operated travelling fairgrounds in the region since 1892. The family has a wealth of first-hand experience and knowledge to share about the lifestyle and changing histories of the fairground throughout many decades. These valuable insights and stories are at

risk of being lost, and this project offered a vital opportunity to record them and raise awareness of a much misunderstood way of life.

The short film featured interviews, historical and contemporary footage and stop motion animation created by members of the Independence Studio and has now been accessioned into the Museum's collection.

Creative Case for Diversity projects featured in other major exhibitions throughout the year, including in both the *Turner: Northern Exposure* and *Rembrandt: Etchings from the British Museum* exhibitions in the autumn.

For the Turner exhibition, we launched an open call for school pupils to send us their best Turner-inspired landscapes — from the stunning fells of the Lake District and hidden beaches of the West Coast to the greenery and wildlife in back gardens and local parks. Over 150 pupils participated in the project, with a digital installation showcasing their efforts. Ten finalists were selected and the children's work was hung alongside the Turner paintings with the same degree of professionalism and care.

Rembrandt etchings were the inspiration for our Creative Case project with Making Space, a social care service for people living with mental health issues.

150

pupils participated in the Turner-inspired landscapes competition

A number of Making Space members use art to support their mental wellbeing and have been meeting at the Museum monthly since 2016. For the Rembrandt project, the group worked with a professional artist to develop new skills in etching and printing, and their beautiful pieces were displayed alongside Rembrandt's work in the final exhibition.

Our community partnerships form the backbone of our Creative Case for Diversity work, with collaborators often from groups we have been nurturing and developing relationships with for a number of years. This year, for example, we worked with Pride in North Cumbria (PiNC) and local graduate Faye Hughes to display *Coming Out*: an exhibition of 50 photographic portraits showing Cumbrian LGBTQI+ people and their allies as part of the 50-year anniversary of the Stonewall Inn riots.

We have continued our programme of co-curating updates to our permanent galleries with community partners in 2019/20. This has included a project with the Working Well programme which supports adults in Carlisle and Eden who face multiple and complex barriers to employment opportunities. Knowing their enthusiasm for the natural world, we worked with the group to co-curate Formations, a new geology display in our permanent

galleries exploring 450 million years of Cumbria's fascinating geological history. The group were heavily involved in the project from the outset, taking part in research trips to other museums, developing interpretation themes, selecting objects and supporting the design and installation. ❁



Through this project the group felt listened to and respected, they overcame personal challenges such as meeting new people, travelling to other museums and visiting new places, and they appreciated the exclusive access to the museum collections. The group now visits the museum on a regular basis and feels part of our community."

Community & Young People Coordinator

Below: School pupils' landscape entries displayed within the Turner exhibition.



Digital



The Tullie House Digital Team develops new and innovative ways to embed digital practice into our work, supporting staff with training, monitoring and evaluation.

✿ The team focuses on creating opportunities to help develop content and increase engagement with our activities and collections. It also develops effective relationships with communities and ensures that staff are supported to become more confident in digital ways of working. This year the team has worked with the Arts Council England Digital Cultures Network to identify areas of development and find new ways to support our digital objectives. The Digital Team has made significant progress in engagement with digital across all departments.

This year we have invested in developing our social media audience through created content and the sharing of video- and collections-based posts. Our experience with Facebook Live continues to develop and this year we began events that were targeted at primary-aged schoolchildren and broadcast during the school day. Overall, there has been an increase of 5,000 followers in 2019/20, an uplift of 30%.

Our website has also been enhanced with new content, including the addition of audio guides for the *Treasures of China* exhibition and a podcast about our Roman Frontier Gallery. In total, we received over 936,000 visits to our website, up 892% on last year, which reflects how our use of the platform has significantly improved.

Digital engagement has become more deeply embedded across our programming and has included increased co-creation with local community groups. Projects this year include the creation of *Tales from the Fairground*, a short film produced by Carlisle Mencap's Independence Studio.

We have continued to champion local artists and digital professionals. For example, we developed an innovative sound shower in our new Origins Gallery in collaboration with local digital artists. The sound shower allows visitors to experience the sounds of prehistoric Cumbria, enhancing their on-gallery experience and increasing accessibility. Further installations in our Border Galleries include digital displays of photography by local professionals and students.

Digital has also provided an excellent platform to increase engagement with our younger audiences. We ran a competition for schoolchildren to respond to our *Turner: Northern Exposure* exhibition. Over 150 young people sent submissions, which, thanks to digital technology, could all be displayed within the exhibition, and received high praise from visitors and contributors.

By the end of 2019/20, digital engagement between the organisation and our audiences had developed significantly, as had our confidence to deliver high-quality digital experiences. With the Covid-19 pandemic, digital became even more vital as created content and online channels became a key way for us to continue connecting with our audiences. Inspired by this success, the team are looking forward to developing our digital engagement on an even greater scale over the next 12 months. ✿

936k

visits to our website, an increase of 892%

5,000

new followers on Facebook 2019/20, an increase of 30%

Children & Young People

Over 26,000 school pupils, families and young people took part in the Museum's Learning programme in 2019/20 — one of our busiest years to date, despite the impact of the Covid-19 pandemic from March.



Our schools programme this year engaged with over 14,500 pupils and covered topics as diverse as JMW Turner, prehistoric Cumbria, Imperial China and mini-beasts and their habitats. Over 230 pupils achieved Discover Arts Awards through our Mini-Museum programme and our Turner Art Week, inspired by our temporary exhibitions. Schools from across Cumbria and South Scotland participated in the programme, with 42% of schools coming from the four most deprived areas in Cumbria.

A key focus of 2019/20 was our major 18-month heritage engagement project Whale Tales, funded by the National Lottery Heritage Fund and delivered in partnership with close collaborators Prism Arts. Whale Tales is inspired by the journey of Driggsby the Fin Whale, a rare specimen found on the West Coast of Cumbria in 2014 and on display at the museum since 2017. Over 150 Early Years and Key Stage 1 pupils from six West Cumbrian schools are participating in the project, which started in January 2019. Pupils have been learning about whales through myths and legends, object-handling sessions led by museum staff and creative

arts sessions with Prism Arts. The groups have also learnt about the impact of plastic pollution on the natural environment—it is thought that Driggsby died from plastic ingestion—and have taken part in beach cleans in their local areas. Through this activity, the pupils have created their version of how Driggsby found herself in Cumbria, writing and illustrating a beautiful storybook which was launched in October 2019. The project was originally planned to finish with an interactive exhibition for families and accompanying events programme for schools in May 2020. However, this has now been postponed to May 2021 following the outbreak of Covid-19. The project has shown the impact of creative arts and heritage learning on pupil development and attainment and will include a programme of continuing professional development for teachers next year.

“This project is really exciting; it specifically targets our Early Years children where they will be supported to grow and develop skills which will benefit them in the future. The project will not just benefit the children but will impact upon our whole school community, staff, parents, grandparents, carers and other community groups.”

Angela Quirke, Headteacher at Distington School

14.5k

pupils engaged with through the schools programme





“It was quite magical to see and hear pupils in the session I visited. I'm not sure if you will be able to understand the significance of some of the responses I saw and heard from the pupils as I went round. I was particularly touched by how engrossed one of students was when he took me to see the sculpture in the drama room. He had created wonderful back stories for each piece, with language and independent thoughts we rarely get to see.”

Kris Williams, Headteacher at James Rennie School

This year we have increased our engagement with pupils with special educational needs and disabilities (SEND). Mayfield SEND School is one of our Whale Tales partners, and we have also developed our relationship with James Rennie SEND school in Carlisle. As part of Art UK's national Masterpieces in Schools project, museum staff have been leading creative sessions for James Rennie pupils aiming to capture their imaginations and inspire a life-long passion for art, using sculpture pieces from the collection by Lorna Graves.

Our families programme has provided hands-on, inspiring activities all year round; from major events such as our annual Christmas Fun Weekend and the opening celebration of the *Fantastic Fairground Factory* exhibition, to the expansion of our programme through weekly storytelling sessions. This year we also launched a new initiative: Relaxed Craft drop-in sessions for families who can find our busy holiday drop-ins overwhelming. The new sessions have been fully booked from the start and plans are underway to expand this programme next year.

With our partners Lancaster University Confucius Institute, we have continued to provide Chinese teaching programmes for families and opportunities to engage with Chinese culture and heritage. A highlight of the year was our busiest ever February Half Term, with daily activities linked to the *Treasures of China* exhibition.

This year we have continued to provide high-quality, participant-focused opportunities for young people to engage with and be inspired by the Museum and its collections and exhibitions. Our Youth Panel continues to meet monthly and this year worked on a major exhibition project with the National Trust. The group curated *Under Northern Skies*, an

“As someone who has felt invisible and lacking in any progression since graduating, who has actively sought out opportunities within the creative industry, only to stay behind the starting line, this project was a glimmer of hope for me. Since joining the group, I have gained real confidence. Slowly, my passion came back, which led me to my decision to apply for a Master's in design. Through the help of the group I realised that I could be more than a graphic designer, I could be a creator.”

Hope Streets Young Producer

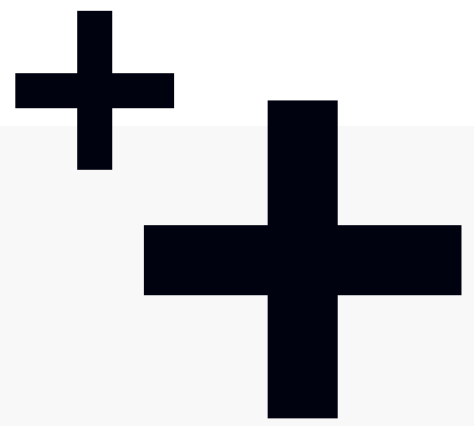
exhibition at Wordsworth House in Cockermouth exploring Coleridge's epic poem *The Rime of the Ancient Mariner* and how this resonates with environmental concerns today.

In 2019/20 we entered the second phase of Hope Streets, a five-year transformational youth engagement programme funded by the National Lottery Heritage Fund and led by Curious Minds. For this phase of the project we recruited a group of passionate, creative young people aged 16–25 from diverse backgrounds to co-produce their own Festival of Hope. The group has been exploring the role of creativity and the arts in providing meaning and hope for young people and investigating what heritage means to them. Throughout the project the producers have also been working on their Gold Arts Award portfolios — they will be the first young people to have achieved this level of award since the museum started running Arts Award projects in 2012.

Each young producer has created, pitched and planned an element of the Festival, which will include initiatives such as an open-call art competition, a music festival celebrating the city's musical heritage, a mix tape exploring what hope means to young people today and a film celebrating the contribution of immigrants to Carlisle's past, present and future.

The Festival was planned for July 2020 but due to Covid-19 the young producers worked hard to re-present their activities online and in person later in the year. ✨

Working in Partnership



Our Manifesto makes clear that partnership working is fundamental to the way that Tullie House has developed in recent years. We see partnerships as a way of challenging us to think differently, to help us diversify, to extend our reach and to add value to the work that we and our partners deliver.



Our partnerships are critical to our sustainability and the way that we remain relevant to our community. They provide knowledge, resources and opportunity. They help develop our staff and likewise we inspire our partners. People and collections are at the heart of all our relationships.

Carlisle City Council is our core funder and is deeply engaged in our work — we work collaboratively to deliver city centre events, community consultation, health and wellbeing initiatives, economic and tourism growth and the development of cultural and community strategies. The City Council is also a key partner in Project Tullie, our ambitious capital development plan.

Cumbria County Council continues to support our work both financially and with expert advice, especially in relation to our archaeology work, Project Tullie and the Cumbria Biodiversity Data Centre. One of our largest and deepest partnerships is as the lead organisation of the Cumbria Museum Consortium (CMC) with Lakeland Arts and the Wordsworth Trust, which is

generously supported by Arts Council England as a National Portfolio Organisation. The Consortium goes from strength to strength developing initiatives, delivering a world-class programme, commissioning artists and makers, supporting the whole Cumbrian museum ecology and demonstrating that the region is rich in creativity.

The partnership that we have with Sapienza University in Rome is maturing well. Tullie House hosts archaeology students who undertake research on our internationally important archaeology collections and in return we learn more about the significance of the Roman occupation some 2,000 years ago. Diversity and trade have been two areas of research undertaken in 2019/20. Linked to this is the work we do across Hadrian's Wall. Staff are members of the Hadrian's Wall Partnership Board and subgroups which cover learning, engagement and tourism. The museum plays a fundamental role in supporting the conservation, research and promotion of the site, in addition

to helping to tell the story of the Wall in the west and the role of the principal city, Luguvalium (Carlisle).

The popular and critically acclaimed *Treasures of China* exhibition and the associated Chinese New Year Festival would not have been possible without the enthusiastic and generous support of Lancaster University Confucius Institute. Our relationship is now well established from its foundation in 2014 and, in addition to a fabulous public programme, it also provides a wide range of learning activities delivered by our two seconded Chinese Language staff.

Our relationship with the Cumberland and Westmorland Antiquarian and Archaeological Society (CWAAS) goes back over 100 years. In addition to supporting our learning and engagement programme, we are also exploring the possibility of developing an exciting exhibition based on the private map collection of King George III thanks to the enthusiasm and interest of CWAAS members.

The above-mentioned examples illustrate the broad and effective nature of the Tullie House partnerships — they amplify our voice and enable our work to reach new audiences. These partnerships add to our value and strengthen our aspirations to be a relevant and successful 21st century museum. ❁

Exhibitions

It has been a truly outstanding year for our temporary exhibition programme. Record-breaking exhibitions showcased key global art movements and nurtured important relationships with major lenders and institutions.

❖ We celebrated a rich variety of work, starting with 21st-century American painting by Alex Katz in our spring exhibition. In the summer we moved to contemporary fairground-inspired creations and interactives, while autumn delivered a double bill from two master artists: Turner and Rembrandt. We concluded the programme by bringing the splendour of the Far East to Carlisle with a stunning display of Chinese art and culture. Record footfall and feedback this year confirm that our programme continues to engage and inspire audiences locally, nationally and internationally.

With the closure of our smaller Special Exhibitions Gallery, our main temporary gallery space has alone recorded 32,823 visitors. This figure not only reflects the high quality of our exhibitions, but also the appeal of a new engagement programme. This programme introduced innovative events, such as alternative life drawing and late-night openings, to a more traditional programme of talks, tours and workshops.

Bringing new collections and exciting touring exhibitions to Tullie House, as well as displaying our own collections and developing original in-house shows, is vital to our continued success and financial sustainability. We continue to nurture existing relationships with artists and institutions worldwide, forming creative collaborations and bringing the best quality exhibitions to our impressive venue. ❖

TREASURES OF CHINA

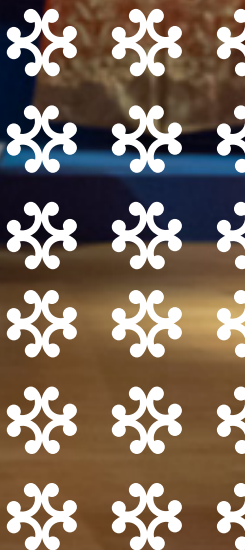
SPLENDOUR, STATUS AND SYMBOLISM

32,823

recorded visitors to the main
temporary gallery space 2019/20

// Another excellent exhibition.
Tullie House is really putting on some
great exhibitions at present."

Visitor comment, *Treasures of China: Splendour, Status and Symbolism*



ARTIST ROOMS: Alex Katz

Our spring exhibition showed a clear demand for contemporary art among visitors. New audiences joined us to celebrate the work and life of living American artist Alex Katz: a towering presence in contemporary painting.

✿ This was the second time we have partnered with ARTIST ROOMS, having previously worked with them in 2015 to display work by Anselm Kiefer. ARTIST ROOMS is a collection of international, modern and contemporary art jointly owned by Tate and National Galleries of Scotland. ARTIST ROOMS was established through The d'Offay Donation in 2008, with the assistance of the National Heritage Memorial Fund, Art Fund and the Scottish and British Governments.

Events linked to this exhibition included a 1960s-inspired life drawing evening and a New York themed late-night event, created with the support of local artists and creative groups. These events provided an opportunity to target the student and young professional audiences, seeking alternative evening cultural entertainment. ✿

Visitor comments

// Makes me think. That's what a good artist needs to do."

// Wow! I had never heard of Alex Katz – now I have seen his stuff, I want to see more!"

// Thank you for bringing this wonderful exhibition here."

Exhibition stats

over **3,700**
gallery visits

More than **150**
people engaging with gallery
tours, special events and
community sessions



Fantastic Fairground Factory

In summer 2019, Tullie House was the launch venue for a new Cabaret Mechanical Theatre touring exhibition, *Fantastic Fairground Factory*.

✿ The exhibition showcased a collection of automata alongside hands-on interactives and provided for the exploration of science, technology, engineering and mathematics (STEM) principles through play.

A programme of family activities encouraged budding inventors to take inspiration from the exhibition and create their own automata. The exhibition saw an increase in visits among both local and tourist families, with many returning several times, taking advantage of the Annual Ticket.

As part of the engagement programme, Carlisle Mencap worked with a local filmmaker and the Slater family to create a film about the history of fairgrounds in Carlisle and the border region. This was displayed in the exhibition alongside objects on loan from the Slater family. This activity broadened the stories of an under-represented community and developed the skills of the Mencap artists. ✿

Visitor comments

// Great exhibition – boys loved making the automata models. So much to see and do for all ages."

// Absorbing! The quality of the work and entertainment is wonderful. It was the best!"

Exhibition stats

over **14,000**
visitors

over **1,500**
families participating in summer activities



images: Stuart Walker Photography.

Turner: Northern Exposure

Turner: Northern Exposure was a touring exhibition initiated by Berwick Visual Arts in partnership with Tullie House Museum and Art Gallery and the Mercer Art Gallery, Harrogate.

✿ The exhibition focused on JMW Turner's first tour of the North of England in 1797, which marked a key stage in the artist's development as a visionary landscape painter.

The exhibition was formed from major loans from Tate. Additional works from Manchester Art Gallery, University of Liverpool Art Gallery, The Whitworth, Lakeland Arts, the Wordsworth Trust and private collections were also displayed. These pieces, along with works from our own collection, explored how the artist was inspired by the Cumbrian landscape during his tour.

Unique to the Tullie House exhibition, digital images from the artist's sketchbooks were also on display, allowing visitors to flip through the sketchbook pages via a digital interactive. The exhibition also included a display of schoolchildren's artwork, influenced by Turner and the Cumbrian landscape.

The exhibition was supported by the Art Fund Weston Loan Programme. This programme, created by the Garfield Weston Foundation and Art Fund, is the first ever UK-wide funding scheme to enable smaller and local-authority museums to borrow works of art and artefacts from national collections. ✿

Visitor comments

“I feel so soothed by looking at the Turner art. Beautiful gallery!”

“Can't believe they're in Carlisle. More like this please. Well done.”

Exhibition stats

over **8,000**

visitors (Rembrandt and Turner combined)

Nearly **400**

schoolchildren taking part in Turner-inspired workshops and exhibition visits



Rembrandt: Etchings from the British Museum

Alongside the Turner exhibition, Tullie House hosted an intimate exhibition of Rembrandt etchings from the British Museum collection.

✿ This loan was supplemented by four of Tullie's own prints of Rembrandt's etchings and several works by other significant artists. We were honoured to borrow from long-standing partner the British Museum and to increase the reach of these outstanding works.

The exhibition also featured four works by local artists living with mental health issues, who come together through an organisation called Making Space. The group spent time working with a local printmaker, exploring Rembrandt's work and learning how to etch and make their own prints.

Hosting this exhibition alongside *Turner: Northern Exposure* increased the appeal of both exhibitions, with many visitors commenting on the importance and value of seeing works by two of the most renowned artists of all time. ✿

Visitor comments

“It's a privilege to be able to see these works up close. Thank you.”

“Marvellous exhibition will be remembered forever.”

Exhibition stats

over **8,000**
visitors (Rembrandt and Turner combined)

Nearly **300**
visitors to special events,
exhibition tours and talks



Image: Stuart Walker photography



Image: D+H Photography

Treasures of China: Splendour, Status and Symbolism

Our highly anticipated *Treasures of China* exhibition opened in early 2020 to coincide with the Chinese New Year.

✿ This exhibition featured exquisite loans from the Oriental Museum, Durham University, whose collections have been granted Designation status in recognition of their national and international importance. A stunning array of silks, robes, footwear, headwear and accessories explored themes such as dynasty, scholarship and the military, under the overarching narrative of symbolism. These rarely seen artefacts were accompanied by objects from Tullie House's own collection of Chinese porcelain and textiles, many of which have never been on display.

From late January to mid-March, over 5,000 visitors took the opportunity to see this spectacular exhibition before it was prematurely closed due to the Covid-19 pandemic.

The *Treasures of China: Splendour, Status and Symbolism* exhibition was made possible thanks to the support of our partner and lender, the Oriental Museum, Durham University. The exhibition also received vital continuing support from the Lancaster University Confucius Institute, and highlights the importance of national and international collaboration for Tullie House. Made possible with Art Fund support. ✿

Visitor comments

“Stunning artefacts. Well researched, curated and displayed.”

“Attention to detail is incredible. Some beautiful items.”

Exhibition stats

5,021

visitors from January to March 2020

over 750

family visitors to the Chinese New Year opening weekend celebrations



Images: D+H Photography

Film Programme

This year the film programme at Tullie House ran over two seasons and presented a programme of world and independent cinema. An Access to Cinema programme was trialled, piloting dementia-friendly and parent-and-baby matinee screenings.



Our dementia-friendly screenings of classic films highlighted a demand for powerful ways to reconnect with memories, and the parent-and-baby screenings provided a shared space for local parents to connect and relax. Both screenings were adapted for the audience, with lower volume, brighter lights and a generally more relaxed and informal environment.

The Monday Alternative season showed 19 specially selected independent and world cinema titles, providing an alternative to mainstream cinema in Carlisle. Over 800 people attended the screenings, including a special season celebrating LGBTQ History Month in February. The most popular films included the Judy Garland biopic *Judy* and Glaswegian music film *Wild Rose*, while films such as *Donbass*, *Bait* and *Monos* looked at the gritty realities of the human condition.

During the year we also delivered more commercial events, such as a Harry Potter quiz and secret screening at Halloween. Then in December, we offered a matinee screening of *It's a Wonderful Life*, where festive audiences were treated to a glass of mulled wine. ❀

Comments

“A great way to see non-mainstream films in the heart of Carlisle.”

“It's been a great season, hope there's many more.”

Statistics

816

attendees across all screenings



Collections

Tullie House continues to develop its collections in line with our Collections Development Policy, with each acquisition helping to fulfil our aim to represent the people, places and stories of our local area more effectively. 2019/20 has seen the acquisition of some fascinating objects across each of our collection areas.

❖ Significant acquisitions in 2019/20 included:

→ A **flamingo** (pictured), probably captive-bred but found on the coast at Skinburness during a storm, possibly blown from an Isle of Man collection.

→ A **Bronze Age gold penannular ring**, the first complete example found in Cumbria, acquired through the Treasure Act. The purpose of penannular rings are unknown, they were possibly used for personal adornment, as markers of status or for exchange.



Image: Blackfell Photography

Research

- ❖ Our collections have continued to play an important role in research activity and partnerships over the past year, supporting scholars from across the UK and beyond.

Human History

Our significant holding of agricultural hand tools has been identified and illustrated to create a comprehensive catalogue of the collection, due for publication in 2020. Our research agreement with Sapienza University has continued to support visits, with students this year researching our collections of leather shoes, glassware and ceramic lamps. Additionally, we facilitated the scanning of a large number of our Roman sculpture objects for inclusion in an important new publication on Roman Stonework in Britain (*Corpus signorum imperii Romani*). Further research has focused on Viking swords, Roman coarseware pottery and prehistoric stone hand axes.

Fine and Decorative Art

Our Fine and Decorative Art collection was visited to collate information for a *raisonné* of Sheila Fell's paintings, due for publication in 2022. Research has also been carried out on our collection of Alastair Morton and Edinburgh Weavers textiles, sketchbooks belonging to Lorna Graves and George Smith's *Isabella Wilson of Torver*.

Natural Sciences

We have continued to support students from the University of Cumbria through leading workshops and providing access to our collections for research. This year has included two projects focusing on our collection of red squirrels, looking at both size and pelt colour. We have also continued to work with partners as part of the Natural History Museum-led NERC Bumblebee initiative. ❖

→ **Portraits of three generations of the Lacy-Thompson family** of Farlam Hall, near Brampton, painted by John Reay. The family lived at Farlam Hall from the 1700s until 1962 and was instrumental in the development of the railways.

→ A **Percy Kelly illustrated letter** to Joan David and gifted in her memory by her son, Rob David, to complement the museum's significant Percy Kelly collection. This letter features trees at Lorton, a special Lake District location for Kelly.

→ A bequest of **Sam Bough artworks** from local historian and author, Pat Hitchon. The collection comprises three watercolours including *Edinburgh Horse Market* and *Shipping by Moonlight*, two drawings of Haweswater, several prints and a watercolour of a loch scene by Mary Tait, Sam Bough's student.

→ The **Virgin Trains 'Cumbrian Spirit' nameplate**, which commemorates the Cumbrian floods of 2015. The nameplate was auctioned by Virgin trains and was acquired and donated by Grasmere Gingerbread.

→ A **Roman gold intaglio ring (below)**, dating from the second or third century and acquired through the Treasure Act. The gem is made from blue glass, probably Nicolo glass, and depicts Cupid riding a dolphin. ❖



Image: Blackfell Photography





Cumbria Biodiversity Data Centre

The mission of the Cumbria Biodiversity Data Centre (CBDC) is to bring together, manage and share information on Cumbria's natural history. This could not be achieved without the significant efforts from an army of volunteers, dedicating their time to observing and recording the wildlife in Cumbria.

Image: CBDC

Last year CBDC received and processed almost 110,000 records from the previous year. We received data from 600 individual recorders, and these represent plants and animals across the whole of Cumbria.



Once received, a team of dedicated volunteers, facilitated by the Recording Officer, checked each record for accuracy and prepared them for upload into the CBDC database. Further verification of the data was carried out by 20 county or national experts, who themselves are volunteers.

110k

**records processed by
CBDC 2019/20**

By far the biggest dataset (63,000 records) came from Cumbria Botany, with one botanist submitting 22,000 records. A further 38,000 records from previous years were also received. This included monitoring data and information about seaweeds, molluscs and other under-recorded coastal species from Cumbria Sea Fisheries Committee. Furthermore, the CBDC volunteers digitised

1,300 record cards forming part of the FSC Brathay Collection.

Cumbrian recorders also help us at public events by leading bug hunts and guided walks. In July CBDC supported 12-year-old Orin to organise his own Bioblitz at the National Trust's Footprint. The event was attended by 162 family members who helped discover over 200 different plants and animals. Our volunteers also helped families and children get hands-on experience looking for and identifying wildlife in and around the site at the Keswick Mountain Festival. Finds included a spectacular and rare crane fly. A short film of the 2019 event can be found on the CBDC website.

By way of a thank you, CBDC supports the recording community by organising the Annual Cumbria Recorders' Conference at Tullie House. This year's event gave people the opportunity to find out about national recording issues, local wildlife projects and species updates.

Volunteers on a recording day.
Image: CBDC.





The conference was used to launch the Cumbria Dragonfly Atlas, in collaboration with the British Dragonfly Society. The Atlas is an invaluable online resource for anyone interested in Cumbria's dragonflies and can be found on the CBDC website.

CBDC also organised volunteer visits to unrecorded sites. These attracted a wide range of specialists, providing a networking opportunity and allowing them to share their knowledge. Together they contributed 270 hours of recording on the day plus time spent at home identifying specimens.

Over the past two years, the CBDC Solway Nature Networks project has developed new recorders for the Solway Coast and Plain. The project provided training to 24 volunteers: supporting their practice and developing their skills by involving them in recording days. Volunteers have been integrated into other recording projects such as Get Cumbria Buzzing. Over 1,000 records were collected on and around the Solway coast. Unfortunately, the end-of-project celebration and volunteer thank you was cancelled due to the Covid-19 pandemic. ❁



Broad-bodied Chaser.
Image: David Clarke

270

hours of volunteer
time recording

24

volunteers trained in the CBDC
Solway Nature Networks project

For more information
on the work of
CBDC visit:
cbdc.org.uk

Cumbria Museum Consortium

Tullie House has continued to lead the Cumbria Museum Consortium (CMC) as part of Arts Council England's National Portfolio, with partners Lakeland Arts and the Wordsworth Trust.



This has been a year shaped by our collective response to Creative Case for Diversity. Inclusion has been at the core of everything CMC museums have undertaken, and collaboration and partnership have been central to these efforts.

A commitment to developing our understanding of protected characteristics, by connecting with diverse groups, has underpinned all areas of work. The Wordsworth Trust partnered with young autistic adults at the Triple A Project in Penrith and Tullie House co-curated the exhibition *Cultures Collide* with young adults with disabilities and Prism Arts in Carlisle. These relationships fed into a workshop for museum staff, which drew on the lived experience of autistic people to help improve museum experiences. Reaching new and varied audiences through inclusive programming has been a priority. Wide-ranging exhibitions, from *Fantastic Fairground Factory* at Tullie House to *Ruskin, Turner & the Storm Cloud* at Abbot Hall and *The Arts & Crafts of Politics* at Blackwell, have had broad appeal reflected in strong visitor attendance.

CMC has reached out to communities across the county, engaging with those who cannot easily visit our museums. The Wordsworth Trust team ran creative response workshops in isolated village communities across Cumbria, as well as with West Cumbria Carers, adults with disabilities and prison inmates at HMP Haverigg.

Engaging schoolchildren across Cumbria has remained a strength, particularly those from schools in disadvantaged areas where engagement has previously been low. *Whale Tales*, project run by Tullie House with schools along Cumbria's West Coast, is a strong example of this engagement. Mayfield Special School's involvement in this project—and in others delivered by the Wordsworth Trust—opened up new opportunities for children with special needs and disabilities.

CMC's work has also been extended this year to involve more young people who normally face barriers to visiting museums. For example, *Sheltered Space* encouraged a group of young carers in Kendal to create a gallery installation based on their perspective of Abbot Hall. Similarly, Hope Streets at Tullie House involved a group of diverse young people in Carlisle in creative activity in the museum and city centre.



Engaging schoolchildren across Cumbria has remained a strength, particularly those from schools in disadvantaged areas where engagement has previously been low.



Participants in *Sheltered Space*, Abbot Hall, Kendal.
Image: Ian Read, Lakeland Arts

Projects delivered with universities have enabled CMC to explore the Creative Case for Diversity much further afield. The Wordsworth Trust has worked with a number of higher education institutions, for example on REVE (Romantic Europe Virtual Exhibition) — an exploration of diversity within Romanticism and with the University of El Paso, taking Wordsworth to children on the Mexican border.

CMC has also supported more diverse artists this year. Open calls have led to Poets in Residence at the Wordsworth Trust being drawn from a range of different backgrounds. Similarly, the Digital Artists Development Lab (SOURCE), conceived with Signal Film and Media, has seen eight emerging Cumbrian artists keen to develop their digital practice selected via an inclusive call. The artists will be mentored to develop digital work in response to CMC museums and collections.

This year CMC has built more digital content into exhibitions as a way of extending relevance. In its first full year of operation, the new Windermere Jetty Museum hosted *Nature's Winter*, an immersive installation exploring weather through a sensory experience of digital light, sound and story. Likewise, the team in Grasmere has been developing *Still Glides the Stream*, a co-created exhibition comprising multiple creative media pieces celebrating Wordsworth's Duddon Sonnets.

Still Glides the Stream was created to mark the re-opening of Dove Cottage and the new museum, as part of the capital development scheme, Reimagining Wordsworth. A contemporary learning space and cafe opened on the site

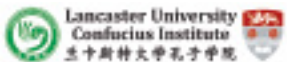
earlier this year. Like so much of the CMC programme, however, this scheme has been hit hard by Covid-19 and full opening is delayed until autumn 2020.

CMC has continued to play a key role in supporting museums and the wider culture sector, leading groups like Cumbria Museum Directors Group and Cumbria Arts and Culture Network. In addition, plans were in place for a national conference focusing on diversity in rural museums. Another casualty of Covid-19, this conference will return when the worst of the pandemic has passed. ❀

For more information on the CMC visit:
cumbriamuseums.org.uk

Major Funders & Supporters

Major Funders

Art Fund		DCMS/Wolfson Museums and Galleries Improvement Fund	
Arts Council England		National Lottery Heritage Fund	
Carlisle City Council		The Headley Trust	
Cumbria Community Foundation (Robin Rigg West Cumbria Fund)		The British Museum	
Cumbria County Council		Garfield Weston Foundation	
Cumbria Local Enterprise Partnership		Lancaster University Confucius Institute	
Northern Powerhouse			

Partners and contributors

ARTIST ROOMS

Berwick Visual Arts
British Museum
Borderlines Book Festival
Building Better Opportunities Partnership
Cabaret Mechanical Theatre
Carlisle and Cumbria Artists
Carlisle City Council
Carlisle Culture
Carlisle Dementia Action Alliance
Carlisle Mencap and The Independence Studio
Carlisle Partnership
Carlisle Refugee Action Group
Council for British Archaeology North
Cumbria Children's University
Cumbria County Council
Cumbria Youth Service
Curious Minds
CWAAS (Cumberland & Westmorland
Antiquarian & Archaeological Society)
Grow Wild
Hadrian's Wall Partnership
Imperial Decree Museum
Lakeland Arts
Lancaster University
Lancaster University Confucius Institute
Mercer Art Gallery, Harrogate
Multicultural Cumbria
OF/BY/FOR ALL
Oriental Museum, Durham University
Prism Arts
Sapienza University
TATE
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Wordsworth Trust

In-kind support

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ARTIST ROOMS: Alex Katz was made possible thanks to ARTIST ROOMS, to Alex Katz and his studio; and to Anthony d'Offay and the Artist Rooms Foundation for generously enabling additional loans to the exhibition. ARTIST ROOMS is jointly owned by Tate and National Galleries of Scotland. The collection was established through The d'Offay Donation in 2008, with the assistance of the National Heritage Memorial Fund, Art Fund and the Scottish and British Governments.

Rembrandt: Etchings from the British Museum was made possible through major loans from the British Museum, alongside material on loan from Norman Ackroyd CBE and Museums Liverpool, Liverpool School of Art and Liverpool John Moores University.

Turner: Northern Exposure was made possible through loans from Tate, Carlisle Library, Lakeland Arts, Manchester Art Gallery, Whitworth Art Gallery, the Wordsworth Trust and the University of Liverpool Art Gallery. It was supported by the Art Fund Weston Loan Programme. This exhibition was made possible as a result of the Government Indemnity Scheme. Tullie House Museum and Art Gallery would like to thank HM Government for providing Government Indemnity and the Department for Culture, Media and Sport and Arts Council England for arranging the indemnity.

Treasures of China: Splendour, Status and Symbolism was made possible thanks to the support of our partner and lender, the Oriental Museum, Durham University.

Patrons

Our thanks go to our patrons for their generous support:

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Simon and Margaret Long
Howard T McLean
Jessica Riddle
Andrew and Diana Smith
Caroline Thomson and Roger Liddle
Valerie Young

and those who wish to remain anonymous

Corporate patrons

The Christopher Harrison Group

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Company Registered Number

07568957

Charity Registered Number

1143235

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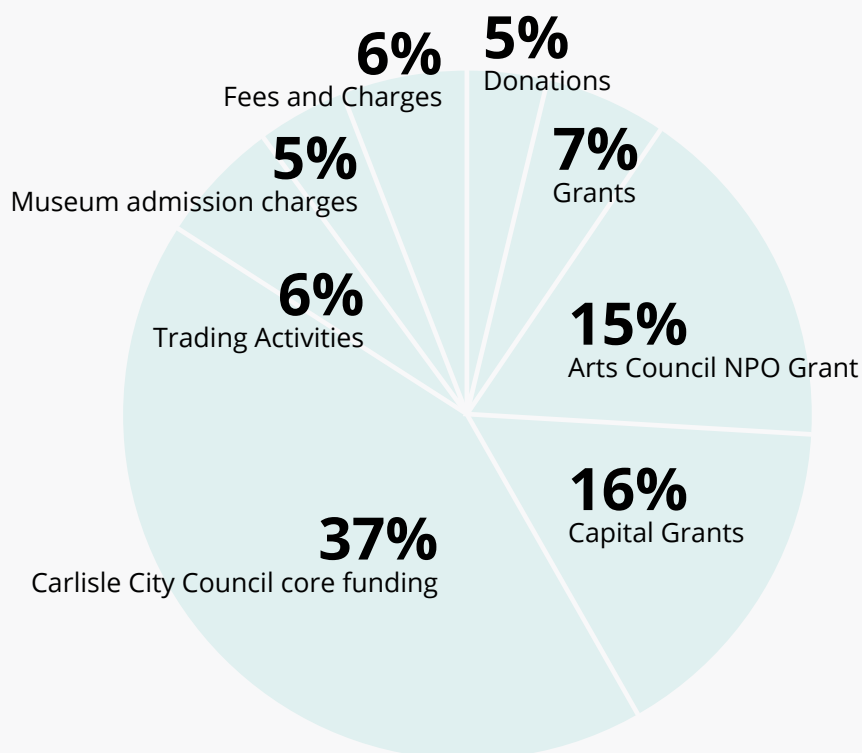
Bankers

Cumberland Building Society,
Cumberland House,
Castle Street, Carlisle, Cumbria, CA3 8

Financial Performance

Our Income

Donations	£123,840
Grants	£191,592
Capital Grants	£420,317
Arts Council NPO grant	£400,476
Carlisle City Council core funding	£970,547
Trading activities	£162,541
Interest	£10,956
Museum admission charges	£142,360
Fees and Charges	£165,997
TOTAL	£2,588,626

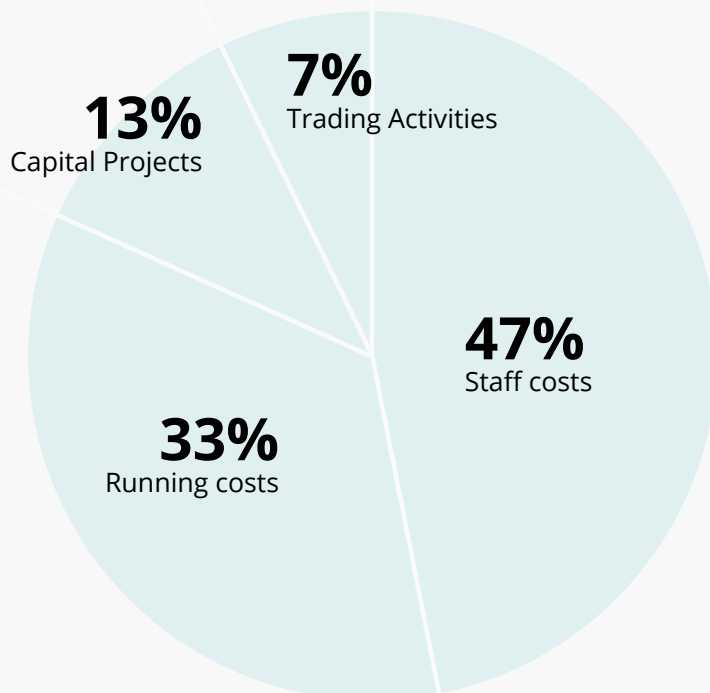


Income

£2,588,626

Our expenditure

Staff costs	£1,021,562
Running costs	£713,052
Capital Projects	£292,549
Trading activities	£144,044
TOTAL	£2,171,207



Expenditure

£2,171,207

Thank you

**TULLIE
HOUSE**

**MUSEUM AND
ART GALLERY
CARLISLE**

There are lots of ways you can help us: by donating, leaving a legacy, volunteering your time, sponsoring an activity or becoming a Patron or Member.

For more information on how to help, please visit:

tulliehouse.co.uk/support-us

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