



Haverfordwest Castle Site and the Proposed Flagship Heritage Attraction: Statement of Significance Part B (Collections) Report 2 (B)



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January 2019



Client	Pembrokeshire County Council
Title	Haverfordwest Castle Site and the Proposed Flagship Heritage Attraction: Statement of Significance Report 2
Version	Final Report
Date	November 2018
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1.0 Introduction

1.1 The Brief

This heritage report was initiated as a Statement of Significance of Haverfordwest Castle to consider its heritage values and capacity to be transformed into a flagship heritage attraction. As the castle site includes the Haverfordwest Town Museum the Statement of Significance necessarily needs to include its collections and its contribution to the castle. The brief was then expanded to review all the Pembrokeshire museums to assess their significance and potential contribution to a flagship attraction. To supplement what might be possible to take on loan from these museums the brief was further enlarged to consider the potential of private collections and the National Museum Wales. Given the constraints of the project time the assessment of all of the above is necessarily high-level.

The format of the report is divided into two parts and should be read together. Part A is the Statement of Significance for Haverfordwest Castle and Part B is the Statement of Significance for the Museum Collections.

1.2 Authorship and Acknowledgements

This Statement of Significance is written by Edward Holland, Director of Holland Heritage. PSC Ltd (contact David Howells) was commissioned by Pembrokeshire County Council on 22nd May 2018 and Holland Heritage is appointed as heritage consultant to inform the feasibility work.

The author is grateful to Davies Sutton Architects for copies of historic maps and photographs and for the plans of the site illustrating relative significance. Illustrations supplied or sourced for this document are credited accordingly and all other photographs are copyright Holland Heritage.

1.3 Location

Haverfordwest Castle is situated in the centre of, and towering above, the town on its northern side. It is reached by car from the west via Castle Street, and by foot, up steps from the Castle Lake public car park.

Haverfordwest Location Plan

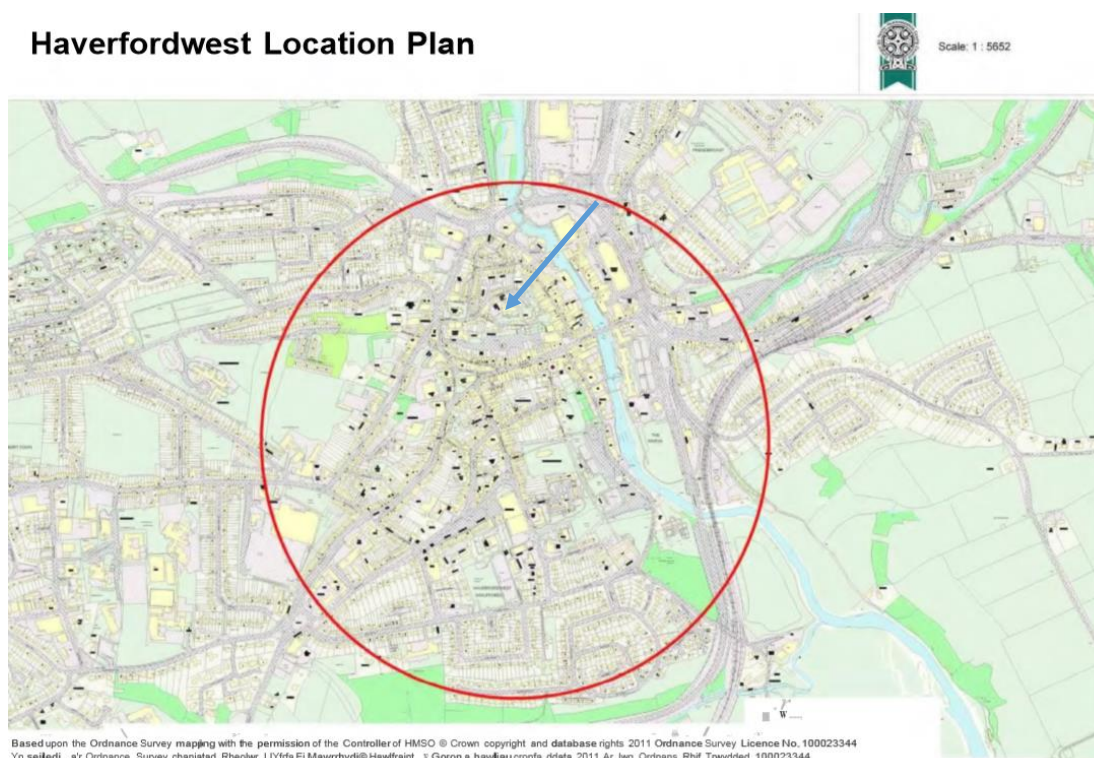


Fig 1 Location (position of Haverfordwest Castle marked © Pembrokeshire County Council

1.4 Methodology

The purpose of this Statement of Significance is to understand the heritage assets, both built and movable, and its vulnerabilities in order to inform future proposals for change.

The process for writing a heritage report is in line with the philosophy first set out in the Burra Charter in 1979 and last updated in 2013 (*The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance 2013.*) It sets out a methodology that is adopted by ICOMOS and used throughout the world. The objective is to identify the place and its associations, then assess its significance, identify obligations arising from this significance, gather information about other factors affecting the future of the place and, from all of this, inform its future. The assessment also follows the approach set out in Cadw's Conservation Principles document (*Conservation Principles for the sustainable management of the historic environment in Wales, March 2011*) as well as that in the more recent best-practice guidance documents associated with the Historic Environment (Wales) Act 2016 e.g. *Heritage Impact Assessment in Wales, May 2017*.

The recognised process for assessing significance of museum collections (Reviewing Significance 2.0, 2012) considers the following aspects of a collection – its Provenance,

Rarity, Visual and Sensory Impact, Condition and Completeness, Historical Meaning and Exploitability. It also assesses whether the collections are of international, national, regional, local or organisational significance.

This report is based primarily upon survey work carried out between 27th June and 2nd July 2018 at Haverfordwest Castle, Scolton Manor, Narberth Museum, Tenby Museum and Art Gallery, Pembroke Dock Heritage Centre and the Haverfordwest Town Museum.

1.5 Designations

Haverfordwest Castle is a Scheduled Ancient Monument (PE 366) and a Grade I listed building (Cadw ref 12031). Within the castle site, The Governor's House and the Former County Gaol are both listed Grade II. Copies of the relevant designation entries are attached at Appendix A.

The Community of Haverfordwest has 325 listed buildings, the majority of which are Grade II. There are 26 Grade II* entries including Foley House, the Shire Hall, Church of St Martin of Tours, Palace Cinema and Old and New Bridge and there are three Grade I entries including Haverfordwest Castle, Haverfordwest Priory and the Church of St Mary.

The Community of Haverfordwest has two Scheduled Ancient Monuments, the Castle and the Priory. The castle was scheduled in 1934 and the scheduled area enlarged in 1986.

Haverfordwest was designated a Conservation Area in 1975.

Statutory protection, under the terms of the Planning (Listed Buildings and Conservation Areas) Act 1990 and the Scheduled Monuments and Archaeological Areas Act 1979, both as amended by the Historic Environment Wales Act 2016, require that works that affect the special character or appearance of a listed building require listed building consent.

Haverfordwest Town Museum, Tenby Museum and Art Gallery, Milford Haven Heritage and Maritime Museum, Narberth Museum, Penrhos Cottage, the Tudor Merchant's House and Scolton Manor all have full accreditation from the Arts Council as Registered Museums. Together they form the Pembrokeshire Museums Association.

PART B

2.0 Haverfordwest Town Museum



Fig 2 Former Governor's House, Haverfordwest Town Museum

2.1 History of the Museum and significance of its collection

The Haverfordwest Town Museum occupies both floors of the former Governor's House. It has been part of the castle site since 1996, initially located within the adjacent former County Gaol. Its highly regarded status is recognised by the fact that it was the first organisation in Wales to receive a grant from the Heritage Lottery Fund.

The Museum tells the history of the town primarily through a diverse collection of oil paintings, drawings, photographs, postcards, documents, costume, militaria, musical instruments, pewter, silver, ceramics, furniture and archaeological artefacts including Roman pottery and finds from Haverfordwest Priory. One of their most recent acquisitions is a fine fruitwood card table by the well-known early 19th century local architect and furniture maker William Owen.

As well as the exhibition rooms there is a shop and reception area with computer terminal to view interpretative research material. On the first floor there is also a staff room and currently an exhibition about Pembrokeshire in the 1st World War. It is understood there are substantial reserve collections.

The collections are of high significance to the town of Haverfordwest and as this is the county town they are therefore of broader interest to the history of the county. The collections thus need to remain displayed in Haverfordwest but as the Governors House itself is not the indigenous home for the collections their significance need not be impacted by a further move to a new building.



Fig 3 Haverfordwest Town Museum ground floor display room

2.2 Capacity to loan items to create the flagship heritage attraction

The museum receives around 4,000 visitors per year and struggles financially. Every effort therefore must be on supporting the museum. A flagship heritage attraction necessarily needs to display high quality items and if Haverfordwest Town Museum was to loan any of its higher quality on display items it would immediately be undermining the interest of its own collection and putting its visitor numbers at risk. The reserve collections contain generally lower quality items and do not offer any potential for contributing to a flagship heritage attraction.

The collections of Haverfordwest Town Museum are of high significance to the town. There is unlikely to be potential for loans from this museum but its location alongside the new flagship heritage attraction would be of added value to both.

3.0 Summary of Pembrokeshire Museums

3.1 Overview

The following overview of the Pembrokeshire Museums has been written, and kindly provided, by Catriona Hilditch, Collections Manager at Pembrokeshire Museums Service.

“The main collections of the Museum Service are located at Scolton Manor. They are varied and comprise archaeology, geology, natural history, fine and decorative arts, social history, costume, printed material, ephemera and photographs. The small collection permanently located at Penrhos Cottage contains nineteenth century cottage furniture and social history items, related directly to the history of the building.

The archaeology collection includes material from Pembrokeshire, parts of Wales and other areas of the British Isles. The collection covers the period from the Upper Palaeolithic to medieval times, and includes considerable material excavated from Pembrokeshire sites, including the Neolithic site at Clegyr Boia, St. David’s and the Iron Age settlements of Walesland Rath and Castell Henllys.

The natural history and geology collections consist of local zoological and geological specimens. In addition, there is some exotic material and a very limited number of botanical holdings. The zoological material consists mainly of cased local species of birds and mammals.

The numismatic collection of coins, medals, medallions, tokens and notes is broad based and includes some foreign material and covers the period from Roman to the present day, albeit with significant gaps. The tokens and notes are generally of local origin.

The fine art and decorative arts collections include oil paintings, drawings, water-colours, prints, sculpture, maps, glass, ceramics, furniture, jewellery and personal ornaments. The fine art collection is broad based with a strong Pembrokeshire bias. The works reflects two centuries of artistic endeavour in the county, by both local and visiting artists.

The collection of ceramics includes examples of local, Welsh and material from the rest of the British Isles.

The furniture collection includes some fine examples of locally produced historic items. Most of the finer pieces are on display in the Victorian mansion.

A large proportion of the Museum Service's collection falls into the category of social history. This category includes social, educational, domestic, administrative, commercial, craft, agricultural, maritime and technical history material, 95% of which dates from the 19th and 20th centuries. Material includes collections of agricultural tools and machinery; a large collection of dairying artefacts; tools and material associated with rural trades including carpentry & wheelwrighting, blacksmithing, coopering, saddlery, tinsmithing, shoemaking and clog making; fishing and maritime items (good coracle examples and an original Cleddau fishing boat); transport items including a good railway collection; a large bottle collection and a large domestic collection including laundry, kitchen and cooking artefacts. There is a substantial trade and industry collection.

The costume and textile collection dates almost entirely from the mid-19th century to the present day and features clothing and accessories, including smaller collections of antique lace, samplers and wedding dresses. The collection also includes carpets, household linen and a small collection of quilts.

The military collection covers the period 1790-1950 and includes a small number of French Revolutionary War items; a small amount of Napoleonic items; substantial Victorian and Edwardian collection; and an excellent World War II collection. Collections comprise uniforms, some equipment, some firearms and miscellaneous items such as flags, etc. In addition, the Museum Service also administers the Pembroke Yeomanry Trust collection and photographic archive.

The Museum Service has a significant collection of photographs. The collection documents the people, places, trade & industry, transport, agriculture, etc of Pembrokeshire.

In addition, the Museum holds on loan a significant collection of Higgon family memorabilia, costume, furniture and social history objects, which are periodically put on display within the house. Some items have replaced pieces formerly displayed in the house which can now be used elsewhere."

3.2 Scolton Manor



Fig 4 Scolton Manor main front

3.2.1 Overview

Scolton Manor to the north of Haverfordwest is the former family home of the Higgon family. It was sold to Pembrokeshire County Council in 1972 by Colonel John Henry Victor Higgon. The house and country park receive around 100,000 visitors per year.

The main house is a Grade II* listed building built by William and James Owen c.1840 and there are listed outbuildings including stable and walled garden and there is an associated country park. The Higgons were a prominent Pembrokeshire family and the house is authentically presented as their family home. The entrance hall leads to a fine staircase hall and drawing room, dining room and service rooms on the ground floor and bedrooms and nursery on the upper floor. The significance of the collections is as much derived from their provenance, largely the collection of one family, as it is for their visual and sensory impact illustrating the character of a Victorian / Edwardian gentry house.

Overall there are said to be 150,000 items in the collection of which about 70 – 80% is in store. Figures are estimated as it is not all yet catalogued.

3.2.2 The collections



Fig 5 Scolton Manor Drawing Room

3.2.3 Notable items within the collection at Scolton include:

- the Margaret locomotive;
- the Jemima Nicholas costume collection and archive;
- a 1920s and 30s jazz age collection;
- the Tom Mathias glass plate negative photographic collection;
- the Hywel Davies postcard collection (about 15,000 items);
- the Edgar Thomas oil painting collection
- the Paynter watercolour collection
- the Rosemary (Ray) Howard Jones painting collection
- furniture including work by William Owen, a Broadwood box piano, Chippendale dining chairs and an Arts and Crafts desk and a pew from Slebech church.

3.2.4 Capacity for loans from Scolton Manor to create flagship heritage attraction

Items on display are generally those of higher quality and their significance is greater at Scolton than it would be, out of context, anywhere else. It would therefore undermine the strength of the Scolton Manor collection to loan any of what is on display to the flagship heritage attraction.

On the other hand, as stated above there is a substantial amount in store and there are some items of high quality, never seen but worthy of display. They are only in storage for lack of space to display or poor condition requiring conservation for which there is very limited funding. The funding applications for a flagship heritage attraction would have the scope to include an element for conservation and framing and to bring some items out of storage and onto public display.

3.2.5 Scolton Manor and contemporary art

There is real potential for the new heritage attraction to present the work of Pembrokeshire artists and to draw on unknown works in the collection. Examples include the work of *Tony Steele Morgan* and *David Burton- Richardson* both of whom are Pembrokeshire artists well known for their abstract and surrealist work. Tony Steele Morgan (1930-2009) was from Haverfordwest and his works at Scolton Manor include a portrait of Gwen John aged 10, something which would link well with a wider display about 20th century Welsh art. David Burton-Richardson (born 1961) is a Pembrokeshire artist and poet and his works are exhibited worldwide. The primary Collection and Archive of his work is housed at Scolton but none of it is currently on display due to lack of space and being somewhat out of context with the Higgon collection. Nonetheless, some of his work can be quite disturbing and would be challenging to display alongside anything else so may be more appropriate for temporary exhibitions in the proposed heritage attraction rather than permanent display.

Edgar Herbert Thomas (1862 – 1936) of Narberth is an artist who deserves to be better known and is the subject of a forthcoming book by Peter Lord. His work is characterised by portraits, scenes of the Glamorganshire Canal, and still-lives, all with a highly accomplished use of light. The Scolton Manor collection has 29 paintings by him, the only known public collection apart from a small number in the National Museum Wales and some in Australia. Thomas was picked, in early 20th century, to be the national artist of Wales and although, in the event, he was eclipsed by Augustus John, it nevertheless adds historical interest to the already strong artistic interest.

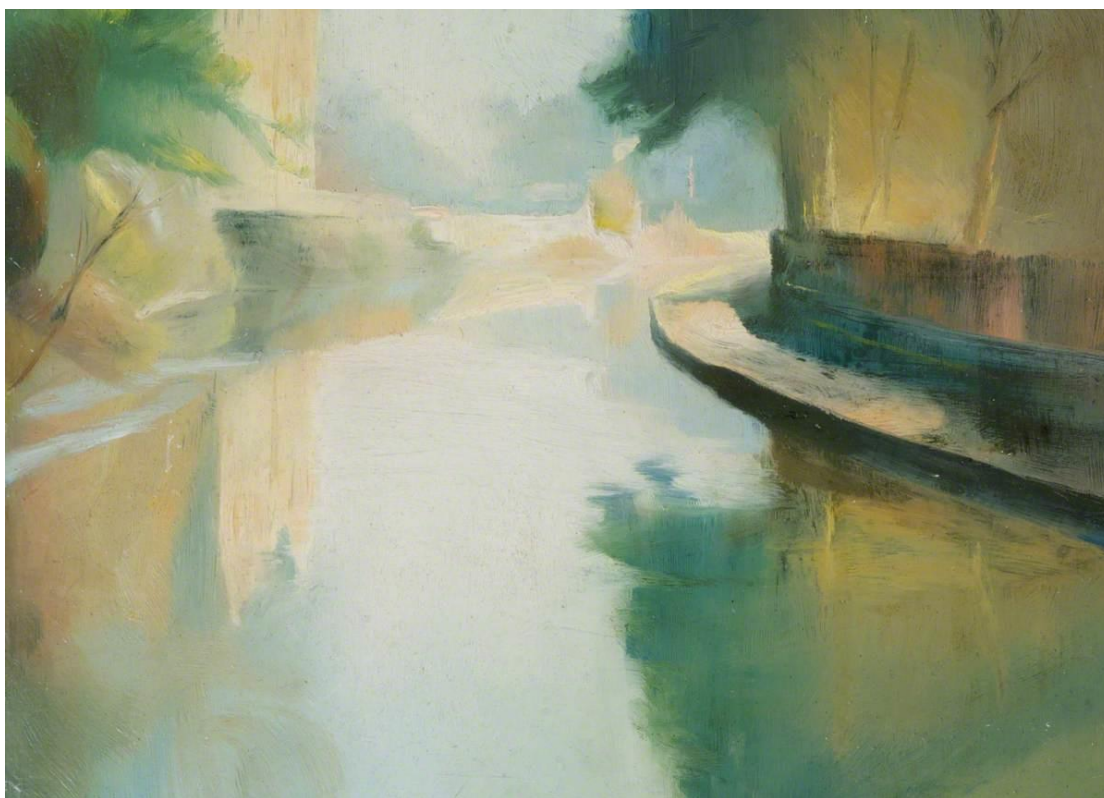


Fig 6 Edgar Thomas – Morn Glamorgan Canal at Scolton Manor

Rosemary (Ray) Howard-Jones (1903 – 1996) is well known for her impressionistic views of coastal Wales especially around Pembrokeshire where she and her husband were resident caretakers of Skomer Island. In her early career she was also employed at the National Museum Wales to do the archaeological reconstruction drawings to illustrate the ground-breaking publications of Sir Cyril Fox and Dr Nash Williams. She was a war artist and is displayed at the Imperial War Museum. Scolton Manor has a significant number of her works which she gave to the County Museum and one (Island of Scalmeye, Welshway) is on loan to Pembrokeshire County Hall and would perhaps make an ideal choice for rehanging in the new heritage attraction.



Fig 7 *Island of Scalmeye, Welshway*, by Ray Howard Jones – on display at Pembrokeshire County Hall

The German artist *Frederick Konekamp* (1897 - 1977) moved to Pembrokeshire and painted highly abstract works some of which are in the Scolton Manor collection.

3.3 Narberth Museum



Fig 8 *Narberth Museum*

3.3.1 Overview

Narberth Museum moved to its new home in the Bonded Warehouse on Church Street in 2012 and the quality of its restoration and displays led to it being a finalist in the Art Fund's Museum of the Year Award in 2013. It took a dedicated local team nine years and grant funding including £586K from the Heritage Lottery Fund to create the new museum to house its collection of 15,000 items.

The ground floor is occupied by the bookshop and café and the primary displays are on the upper floor. The collections are, as would be expected, concentrated on bringing to life the history of Narberth. The modern and high-quality panels explain themes such as Narberth's mention in the Mabinogion. It also has scale models showing how the town, station and castle once looked. Local businesses are represented by a display of T W Thomas's cobbler's shop and Stanley Lewis and the Lewiphone, an early radio. Lewis went on to establish a cinema in Narberth and the equipment to receive the first television signals in Pembrokeshire.

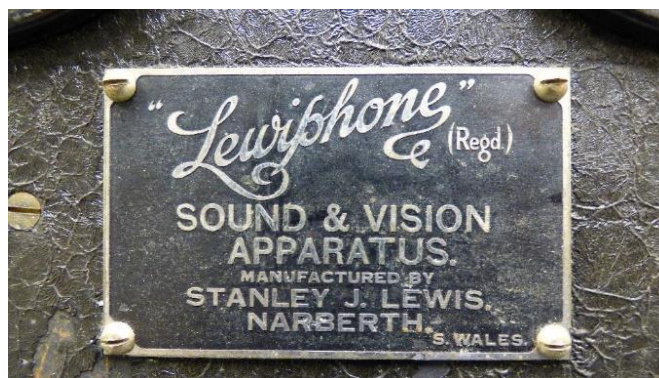


Fig 9 detail from Lewiphone exhibition at Narberth Museum



Fig 10 display of former local shop at Narberth Museum

3.3.2 Capacity to loan items from Narberth Museum to create the flagship heritage attraction

The work of Stanley Lewis was of much wider significance than Narberth and the link to the development of communication technology provides definite synergy with other potential themes around war time covert communication and the development of wireless technology stationed on the Pembrokeshire coast. However, Stanley Lewis is celebrated as a Narberth man and it would be detrimental to the quality of the Narberth Museum to seek to loan items currently on display. A better option would be to reference the significance of this in a timeline of celebrating Pembrokeshire's history and, through that, to encourage more visitors to go to Narberth to see the artefacts on display in its Museum.

3.4 Tenby Museum and Art Gallery



Fig 11 Tenby Museum and Art Gallery

3.4.1 Overview

Tenby Museum and Art Gallery is where Pembrokeshire Museum Services has historically placed archaeological finds and so a tour of the museum begins with a display of items from the Precambrian era including Bronze Age burial urns and Roman finds from Trelissey as well as a reproduction of the 10th century Penally Cross.

The visitor then moves into a gallery displaying a large collection of works by the Tenby born Augustus John and other members of his family such as Gwen John and David

John. There is a large John Piper of the chapel at Llangloffan and works by other Welsh artists of the period including Kyffin Williams and some especially fine oil paintings by the Tenby artist Edward Joseph Head.



Fig 12 *The Domino Players* by Edward Joseph Head at Tenby Museum and Art Gallery

Throughout there are interpretation panels about famous Tenby people, for example Robert Recorde who was born in Tenby c.1512 and became a renowned Welsh mathematician who invented the = sign and introduced the + sign to Britain. Others include Nina Hamnett (1890 – 1956) who was an artist in the same circle as Augustus John and Dylan Thomas. Another famous person who holidayed here at Tenby and whose work was said to have been subsequently influenced by this was Roald Dahl and Beatrix Potter wrote a series of Tenby letters when she holidayed here.

A theme emerges here of the influence of Tenby on many famous characters some who visited and stayed, others who just holidayed as a child.

The Museum has an extensive display about Tenby and the 1st and 2nd World Wars. With regard to the latter it was the scene of trials in the lead-up to Operation Overlord. Tenby beach was used as a departure point for troops rehearsing landing on enemy shores and the town was under curfew for several weeks.

The Museum and Art Gallery receives about 14 to 16,000 visitors per year.

3.4.2 Capacity to loan from Tenby Museum to create flagship heritage attraction

As with Narberth, it is important to guard against undermining the existing collection through the loan of items to create a new heritage attraction. Whilst there is an appeal in creating a modern centre for the display of Pembrokeshire artists using some of the works currently at the Tenby Museum and Art Gallery it would take the story away from the place in which it is most authentically told. However, it is understood there are approximately 15 Ray Howard-Jones paintings in store, including some landscapes and wartime scenes and it may be that some of these could be loaned to support a focus on contemporary Pembrokeshire art in the new attraction and to get them on to public display. John Knapp-Fisher had his studio in Tenby but the museum and art gallery only has one of his works.

It is also understood there is a significant cinema archive which has been assembled by the curator Mark Lewis. It illustrates the work of William Haggart (1851 – 1925), a pioneer film maker who although was not Welsh spent much of his life here and had a cinema in Pembroke. Consideration should be given as to whether some of this archive could be used in conjunction with the projector belonging to the Pembroke Museum.

As with Scolton Manor there is also a large postcard archive in the reserve collection at Tenby and loans from both of these should be considered by way of illustrating Pembrokeshire scenes. Facsimiles could be made for use in interpretation.

3.5 Pembroke Dock Heritage Centre

3.5.1 Overview

This museum is run by the Sunderland Trust and its collection is specifically to display and interpret the story of the Sunderland Flying Boat and the wartime context in Pembroke Dock. It does this very successfully and the museum currently receives 8 to 9,000 visitors per year and has a team of at least 30 active volunteers. The museum was opened in 2014 in the listed former Garrison Chapel.



Fig 13 Pembroke Dock Heritage Centre

3.5.2 Capacity to loan items from Pembroke Dock Heritage Centre to create the flagship heritage attraction

There is nothing from the permanent display that could be considered for loan to the heritage attraction in Haverfordwest but a discussion needs to be had about the extensive archives and whether they can be trawled for items of interest that could be used in interpretation about Pembrokeshire history.

Overall, the museums of Scolton, Narbeth, Tenby and Pembroke Dock all have important display collections whose significance is best protected by retaining them in situ and using the new flagship heritage attraction to signpost visitors to these museums. There are also some items in store (especially at Scolton) which may offer opportunities for loans.

3.6 Other Pembrokeshire Museums

The following is not an exhaustive list but it identifies some of the other heritage / museum attractions in Pembrokeshire.

3.6.1 Museums identified by Pembrokeshire County Council:

Milford Haven Maritime and Heritage Museum focuses on interpreting the whaling and fishing industries of Pembrokeshire. It explains the commercial importance of Milford Haven since the creation of the port in 1790s and it has a new visitor centre opened this year.

Penrhos Cottage near Maenclochog, run by Pembrokeshire County Council, is a well-preserved Ty yn nos and its limited collection shows how a humble dwelling such as this may have looked.

Ein Hanes, Fishguard is a community led museum about local history and located in a former shop.

Last Invasion Tapestry Gallery, Fishguard focuses specifically on the attempted invasion by the French in 1797. As well as the tapestry there are documents, silver, militaria and textiles.

Carew Cheriton Control Tower, built in 1941, has been restored to wartime condition on the former airfield and a museum of its role in the defence of Britain is explained through an authentic presentation of a working control tower.

St David's Cathedral has a small exhibition space and retains a remarkable library with 7,000 books. It is possible that some of these might be able to be loaned for temporary exhibitions but long-term they were collected by the Cathedral and to preserve the integrity of this, the only cathedral library in Wales to remain in its original site, the books need to remain here at St David's.

3.6.2 Other Museums identified during the course of research:

Oriel y Parc, St David's is the home of National Museum Wales and is run in conjunction with the Pembrokeshire Coast National Park. It houses a collection of Graham Sutherland paintings as well as providing temporary displays of the work of other artists. It is in an award-winning modern building and is a popular tourist attraction.

Chapel Bay Fort and Museum, Angle presents itself as a late 19th century fort. The Museum is volunteer run and displays a collection of weaponry "through the ages".

Pembroke Museum is housed in the Georgian Town Hall. Its collection includes Welsh costumes and William Haggar's silent movies as well as items telling the story of Pembroke.

Coastlands History and Heritage Centre, Dale is a volunteer run museum that was winner of the Best Use of Space Award in 2014. Its collection is focused on the 1st and 2nd World Wars.

A restored 2nd World War RAF Radar Station at St Bride's is a privately-run visitor attraction and includes Set House Arts in the associated generator building.

Picton Castle, near Haverfordwest, is a major privately-owned heritage attraction, an example of a medieval castle (c.1300) that in the late 18th century became a country house. It is presented to visitors as a stately home.

Pembroke Motor Museum was open until 2015 when it closed due to the ill health of the owner. It is not known what the future of the 40 exhibits is however, historic vehicles are unlikely to be suitable for the flagship heritage attraction.

Welsh Spitfire Museum is now located in Haverfordwest and houses a Mark VIII Spitfire that is being restored by volunteers. This is unlikely to be suitable for the flagship heritage attraction.

The above museums add to the rich heritage resource within Pembrokeshire attracting visitors to the area. They are however unlikely to have potential for loans to the proposed new flagship heritage attraction.

3.7 Private Collections in Pembrokeshire

Pembrokeshire County Council asked for an assessment as to what private collections might have items that could be loaned to establish the flagship heritage attraction. To date, despite consultation with a country house historian with detailed knowledge of Pembrokeshire houses, no private collections have been identified as being willing to do this. Nor have any of the museums contacted by the Council responded with any suggestions of private collections that may be willing to discuss potential loans. It is therefore recommended that the heritage attraction is scoped with publicly available items.

3.8 National Collections

The primary national collection is the National Museum Wales (NMW) which holds substantial number of works of contemporary / 20th century Welsh art of relevance to Pembrokeshire including by John Piper.

From a search of the NMW Collections on-line it was possible to draw up an indicative list of items that are currently in store and, through their association with Pembrokeshire, may be worth considering for display in the proposed flagship heritage attraction. The following list is not exhaustive but aims to identify items of particular interest and relevance. For the purposes of this report items are categorised as follows:

Cartographic

82. 291/1 Map of 1812

Portraits

NMW A 471 Portrait of Admiral Sir Erasmus Gower by Richard Livesey

NMW A 467 Portrait of Charles Norris by John Linnell

Thomas Henry Thomas works on paper re Grassholm

A lovely set of lithographs etc

NMW A 12427 to NMW A 12432 inclusive

NMW A 12434 to NMW A 12436 inclusive

NMW A 12438 to NMW A 12441 inclusive

NMW A 3002 is a painting of Grassholm

Topographical scenes

82.631/4 John Smith's view of Dinas

NMW A 2862 Hallward's view of Newport

NMW A 475 William Havell's view of Cilgerran Castle

NMW A 2263 Graham Sutherland's, St Ishmaels

NMW A 16404 Sir Richard Colt Hoare's view of Manorbier Castle

NMW A 19671 Sir Richard Colt Hoare's view of Carew Castle

NMW A 16371	Francis Place's watercolour of Pembroke
NMW A 16372 & 3	Francis Place's watercolours of Tenby
NMW A 16807	John Smith of Warwick's 1787 watercolour of Newport
NMW A 16809	John Smith of Warwick's view of Hubberston
NMW A 463	J C Ibbetson's view of Stack Rock
NMW A 3286	Hendrik Frans de Cort's view of Pembroke Castle c.1800
NMW A 2196	William Henry Bartlett's view of Pembroke Castle
NMW A 64	Richard Wilson's view of Pembroke Town and Castle

Photographic

80.91.39	Dilwyn Llewellyn's photo of St Govan's chapel
2005.89.1 & 2	Photos of SS Ben Rein at Abercastle
81.711/3 & 6	Photos of soldiers at Fort Scoveston – 1915
222/4 to 222/13 inc.	Photos of Gilfach Slate Quarry

Industry miscellaneous

83.551/1	Pembrokeshire Inkwell Lobster Pot
82.441	Model of a typical Pembrokeshire ketch
2009.128/75	Metal, Pit, Candle holder from Reynoldton
2009.128/83 to 85 inclusive	similar to above

Medals

2011.9H/4	Medal for Sea Gallantry by Bernard Wyon
2003.30H/1	Sea Gallantry medals

Archaeological Finds

98.4H/2 & 6 & 8 & 20 & 33	Tregwynt Hoard
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Textiles

F75.258	Quilt from Trefigin, c.1890
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To evaluate further the feasibility of loans from the NMW, a meeting was held with

Diane Gwilt, Keeper of Collection Services. Her advice is that it is too early in the process for them to make any specific commitments in respect of the indicative list above. However, Pembrokeshire County Council is encouraged to reopen dialogue with the NMW once the project funding is secure. NMW is committed to sharing the national collections, where possible, so would welcome the opportunity to have further discussion with Pembrokeshire County Council as the project progresses.

Nevertheless, it should be assumed that the primary interest of the NMW in Pembrokeshire will remain Oriel y Parc.

A copy of the standard NMW loan agreement is attached at Appendix B. In order for future loans to be considered to Haverfordwest Castle the Council would need to meet the standards expected of the Government Indemnity Scheme (as set out in Annex D of the *Government Indemnity Scheme Guidelines for National Institutions*) which can be obtained from the Arts Council. Key points that will need to be addressed include:

- a) The building needs to be of solid construction, with all windows, doors and skylights well-protected;
- b) The whole building must have an automatic fire detection system fitted by a NACOSS (National Approval Council for Security Systems) or SIA (Security Industry Authority) approved alarm company which is serviced annually and maintained in good working condition;
- c) At night, or when the building is closed or not otherwise in normal use, there should be either an agreed level of night guarding by security staff within the building and/or an intruder detection alarm system which covers all possible routes into the building including windows and roof lights. The alarm system should be fitted by a NACOSS or SIA approved alarm company and should be serviced twice annually and maintained in good working condition;
- d) The intruder and fire detection systems must be connected by a secure monitored signal to an alarm receiving centre unless they are monitored internally at all times by security personnel;
- e) Objects must be exhibited in locked display cases which should be fitted with anti-bandit laminated glazing meeting British Standard BS 5544 and EN 356 P3A. This glazing will be 11.5mm thick or greater. The cases must be fitted with alarm devices. The cases must be secured in a manner approved by the National Security Adviser;
- f) Objects must be displayed so that they are invigilated by trained personnel who are in line of sight and nearby the indemnified objects. This will normally mean at least one person to a room unless an acceptable alternative is agreed in advance with the National Security Adviser;

- g) Warding or qualified staff must be constantly deployed in the exhibition rooms during the time the public is admitted and proper arrangements must be made for their relief for refreshment and other purposes. Staff must be equipped with a means of communication to other members of staff. When it is not possible to arrange for exhibition space to be properly invigilated, it/they must be closed to the public;
- h) An Emergency Plan should be drawn up, and tested with practical exercises to cope with emergencies such as: fire; smoke; escape of water from tank, pipe or appliance; theft; robbery; vandalism; storm; explosion; terrorist act; political act; flood; riot; civil commotion; pest attack; earthquake; collision by aircraft or other vehicle. There must be a form of drill, with which every member of staff is familiar, to cater for all emergencies.

The above summary of research into Pembrokeshire related collections at the NMW and discussions about potential loans confirms that there are items of interest, quality and relevance, currently in store. It also confirms advice that the project needs to be much further advanced before any certainty could be sought from the NMW about potential loans of any of these items to the flagship heritage attraction at Haverfordwest Castle.

4.0 Pembrokeshire Museums - Statement of Significance

In this report the significance of the Pembrokeshire Museum collections is assessed using recognised collection management headings:

- Provenance
- Rarity
- Visual and Sensory Impact
- Condition and Completeness
- Historical Meaning and
- Exploitability.

It also assesses whether the collections are of international, national, regional, local or organisational significance.

Provenance is generally strong as the items displayed are either sourced locally (e.g. from shops and businesses) or they are from local people (e.g. the Higgons at Scolton).

Rarity is mixed. Many of the local collections are rare in terms of their town but are as a genre quite typical.

The *Visual and Sensory Impact* of Scolton is high because of the way in which it presents a former family-owned country house and because of the quality of the surroundings. At the smaller, more local, museums the impact is sometimes less on account of the lack of sufficient space or of quality space in which to display the items.

Condition and Completeness would need a more in-depth evaluation to determine as the Modes database didn't easily record condition reports.

Historical Meaning at the local museums is high to their town or place but of limited historical value county-wide or beyond. On the other hand, the historical meaning of some of the wartime exhibits is of high significance because of the part that Pembrokeshire played in the 1st World War but more especially in the 2nd World War. The Sunderland flying boat displays at Pembroke Dock is an example. Also, some items such as works of art by famous artists have historical meaning about well-known people.

Exploitability is the assessment of how much potential there is to use objects in new ways, how much interpretation can be derived from them and whether they can stimulate economic or creative benefit. There is limited scope for the Pembrokeshire

collections as those that have high exploitability are already used in imaginative ways, such as the shop collections in Narberth and the Sunderland exhibits in Pembroke Dock.

With the exception of the paintings, drawings and etchings by well-known artists who lived or worked in Pembrokeshire, for example Augustus John, John Piper and Graham Sutherland, there are few individual items of sufficient significance to merit inclusion in a 'flagship heritage attraction'. The significance of the Pembrokeshire Museums is their holistic story, the sum of their parts. Also, by their nature the collections are mostly of local significance. That is not to underplay their value but it does mean that their scope for populating a flagship heritage attraction is limited. For example, Scolton Manor is an authentically complete presentation of the house as if it were still lived in by the Higgon family, much in the same way that privately owned Picton Castle is presented. Moving items from collections like this to somewhere where they are not in context is likely to undermine their own significance and certainly undermine the primary collection by affecting its completeness. Collections such as Scolton rely on their completeness for their significance. Art collections, such as at Tenby, similarly enhance their significance through the number of works that they display by particular artists alongside each other.

The overwhelming recommendation of this report therefore is that borrowing items from the display collections of existing Pembrokeshire Museums might support a new flagship heritage attraction but it would be detrimental to the overall museums service.

On the other hand, there are a small number of items in reserve collections at Scolton and Tenby that may be of sufficient quality and significance to be considered for loan to the new heritage attraction. There are indeed specific collections in store such as the Ray Howard Jones and Edgar Thomas painting collections that are of definite significance as works of art and for their Pembrokeshire associations. At Pembroke Dock there are archives that could be examined to select items of which facsimiles could be created.

5.0 Potential for a Flagship Heritage Attraction

5.1 Overview

5.1.1 It is clear that Pembrokeshire museums have important and diverse collections that play an important role in the cultural life of the county. The museums also have a role as attractions to their towns and are therefore integral to the local economies. They also rely on volunteers for their day to day opening and, as such, provide an important focus for community engagement. Discussions and visits carried out as part of this statement of significance assessment have indicated that the holistic contribution of the existing county museums needs to be robustly defended and that it requires protecting their finer exhibits, or potential exhibits, in situ. Rather than taking from one museum to create a new one it is recommended that the flagship heritage attraction provides a dynamic 'timeline' telling the story of Pembrokeshire and its diverse interest. In so doing it can signpost visitors to those places within the county where they can learn more. This approach preserves the best of what exists whilst enhancing it through raising awareness.

5.1.2 A journey through the history of Pembrokeshire does not need to be an old-style timeline of dates and facts but it can be interactive and presented according to the visitor's interest in a variety of ways e.g. thematic, geographically or by historical period. In terms of the narration, a famous Pembrokeshire voice, such as that of Rhys Ifans who was born in Haverfordwest, could be used to engage the visitor. Furthermore, historical audio recordings could be used to enrich particular stories, for example the film of Augustus John in his studio, shown at Tenby Museum, could be copied and used.

5.1.3 The flagship heritage attraction could interpret the county as much for residents as for visitors and as such could be a valuable educational resource and could attract visitors throughout the year not just in the tourist season.

5.1.4 Another benefit of this approach is that many of the strands create links with other strands, especially in the 20th century and these add interest to the potential interpretation.

5.2 Potential themes to be interpreted

5.2.1 *Prehistoric Pembrokeshire*

Pembrokeshire is a county where throughout history people have come to, and settled in, perhaps more so than many places. **Neolithic people** arrived as hunter-gatherers and stayed to farm the land. The interest of this period includes **Stonehenge and the Bluestones**. The story is told at Stonehenge but it merits interpreting here in Pembrokeshire, from where the stones came and it can explain how they were moved (they are believed to have been dragged) and from where in the Preselis did they come from (believed to be Carn Goedog and Craig Rhos y felin). Some suggest that the stones had already been erected in Pembrokeshire 500 years before they were taken down and transported to what is now Wiltshire. The legend of Stonehenge coupled with the archaeological evidence would make a good start to the new heritage attraction.

Evidence for the **first presence of man in Pembrokeshire** was found in caves in the carboniferous limestone outcrops in the south. The caves around Tenby have contained flint implements typical of the Upper **Palaeolithic** period and it is the **Tenby Museum** that has long housed the County's archaeological collections. The **Pentre Ifan Burial chamber** is regarded as the finest Megalithic monument in Wales and it was the first scheduled ancient monument. It is both elegant and remarkably well preserved and the new attraction could encourage people to visit.

Later eras such as the **Iron Age** are best represented by their physical remains in the form of hillforts such as **Garn Fawr** and a map of the county plotting their locations would be informative.

5.2.2 *Roman Pembrokeshire*

In terms of the **Romans**, it used to be thought that there was no conclusive evidence that they invaded Pembrokeshire and it seemed more likely that their progress ended at Carmarthen. However more recent discoveries suggest otherwise and there is evidence of a Roman road running west from Carmarthen and it is thought that Fenton's reported Roman Villa at Wolfcastle may have been a genuine site.

5.2.3 *Pembrokeshire and the Mabinogion*

After the departure of the Romans came the **Irish** who ruled this area until c.500 A.D. The area was then known as Demetia from which comes the name Dyfed. The latter was celebrated in the 11th century **Mabinogion** and is described as having its court at Arberth. This story is a key part of the display at **Narberth Museum**.

5.2.4 *Early Medieval Pembrokeshire*

The **Early Christian** and **Early Medieval** period is best represented by the saints of Celtic Pembrokeshire e.g. St Dogfael at **St Dogmaels** and St Brynach at **Nevern** and by the many inscribed stones and standing crosses such as at **Penally** and **Carew**. The former links to **Tenby Museum** where there is a replica of the cross and the latter to **Cadw** and its portfolio of guardianship monuments.

5.2.5 *Pembrokeshire and the Vikings*

Passing reference could be made to the **Vikings** as Pembrokeshire suffered more than most from raids, including on the monastery at **St David's**. This gives a link into talking about **place-names** as Pembrokeshire has more Viking-derived place names (e.g. Skokholm and Skomer) than anywhere else in Wales. St David's is naturally of immense importance to Pembrokeshire and the nearby Chapel of St Non traditionally marks the birthplace of St David and is one of Cadw's guardianship monuments.

5.2.6 *Norman Pembrokeshire*

Stepping forward the **Normans** invaded after 1066 and William the Conqueror visited St David's in 1081. Their arrival was followed by that of the **Flemings** who came at the invitation of Henry 1 c.1108, leading to the formal division of the county by the **Landsker Line**. The Normans are relatively well understood and relevant to all parts of the country but the Landsker Line is much less well known and therefore deserves greater attention given to it in this new attraction. The Landsker Line was the geographical division of Pembrokeshire from the 12th century which separated the Welsh speakers to the north from the English speakers to the south. It is the root of the well-known phrase popular from the 17th century of '**Little England beyond Wales**'. It could allow for people who live in Pembrokeshire to ask where are *they* from. A DNA study in 2003 showed that people in the southern part of Pembrokeshire are genetically indistinguishable from people in southern England.

Reference should be made of **Giraldus Cambrensis**. He was a Pembrokeshire man and is famous for his account of his Journey through Wales with Bishop Baldwin in 1191. He described Pembrokeshire as follows:

*"Of all the different parts of Wales, Dyfed is at once the most beautiful and the most productive. Of all Dyfed, the province of Pembroke is the most attractive..... It follows that in all the broad lands of Wales, Manorbier is the most pleasant by far"*¹

¹ R Turvey, *Pembrokeshire, The Concise History*, (University of Wales, 2007), p.36

5.2.7 *Medieval Pembrokeshire and the Crown*

In 1210 **Haverfordwest Castle** was captured by **King John** and given to **William Marshall**, the prolific castle builder. His major works in Pembrokeshire were Cilgerran and Pembroke castles and this gives a link to all the great castles of the county. John Kenyon in the Pembrokeshire Buildings of Wales volume writes:

“The county’s major castles are among the finest to be seen anywhere in Britain”.²

The 13th century is when the links with the English crown are strengthened not just by the reference to King John above and the power of the Earls of Pembroke but by **Queen Eleanor** of Castille, wife of Edward 1, who acquired Haverfordwest Castle in 1289.

5.2.8 *St David’s and medieval churches*

As a result of the canonization of St David in the early 12th century and the recognition that two pilgrimages to St David’s equaled one to Rome the cult of St David grew and pilgrims were attracted to Pembrokeshire. This brought with it wealth and supported the building of a large number of fine **medieval churches**. Many of these survived Victorian remodelling and remain today as exceptional buildings and this offers a link into talking about those open to the public (e.g. Friends of Friendless Churches which has five churches in Pembrokeshire, equal with Gwynedd in having more than any other county in England and Wales). Other churches of outstanding quality are the magnificently sited and detailed **St David’s Cathedral** and the Parish churches of **St Mary’s** and **St Martin’s Haverfordwest**, referencing two churches that could be visited in conjunction with the new flagship heritage attraction in the castle.

5.2.9 *Owain Glyndwr & Henry Tudor their impact on Pembrokeshire*

The 14th century is notable for its impressive **Bishop’s Palaces** at **St David’s** and **Lamphey**. But it was also a turbulent time. At the start of the 15th century was the **Glyndwr Rebellion** but Pembrokeshire was strongly royal and showed less sympathy for Owain Glyndwr than did other parts of Wales. Nevertheless, it is essential to mention Glyndwr as he did invade and news of his advance led to mass exodus from Pembrokeshire. On the back of this the French invaded in 1405, landing at Milford and marching north to Haverfordwest where the castle resisted siege. In the mid-century there was the **Wars of the Roses** and reference should be made to the part played by **Jasper Tudor, Earl of Pembroke** and the **Royal connections** with

² T Lloyd, J Orbach and R Scourfield, *Pembrokeshire*, Buildings of Wales Series (Yale, 2004), p.47

Pembrokeshire. In 1485, **Henry Tudor**, the Pembroke born son of the Earl of Richmond landed at Mill Bay with an army of 2,500 men. He used his Pembrokeshire connections to gather support for his claim to the English throne. He overthrew Richard III and from 1485 to 1603 the Tudor dynasty ruled. Pembrokeshire remained in the hands of the crown with the next Earl of Pembroke being Henry's son, the Duke of York. When he succeeded to the throne as Henry VIII he gave control of the county to his mistress Anne Boleyn.

5.2.10 *Early accounts of Pembrokeshire*

Moving forward, a journey through the history of Pembrokeshire could be enhanced by explaining that the county has the earliest recorded County History in Wales *The Description of Pembrokeshire, 1603* by George Owen who is regarded as the father of local history in Wales. He was not always positive about the county however, describing the people as:

“of all the counties of Wales I find and speak by experience Pembrokeshire to be the worst mannered and hardest to find personable and serviceable men”³

Quotes like this (positive and negative, factual and descriptive) can be scattered through the presentation about Pembrokeshire to bring life to the story of the county.

5.2.11 *Pembrokeshire and the Dissolution of the Monasteries*

The mid-16th century saw the **Reformation** and the **Dissolution of the Monasteries** under which Pembrokeshire suffered badly because of the wealth of its religious houses. This theme could be elaborated on with particular reference to **Haverfordwest Priory** and an incentive to visit that and the artefacts displayed from it in the **Haverfordwest Town Museum**.

5.2.12 *Pembrokeshire and the Civil War*

The **Civil War** in the mid-17th century is too complex a period for Pembrokeshire to recount here but the flagship heritage attraction should tell the story of the County's turbulent part and its welcome for the restoration of the monarch in 1660.

5.2.13 *Pembrokeshire's gentry families*

17th century Pembrokeshire was dominated by a small number of **gentry families** – Barlow of Slebech, Philipps of Picton, Wogan of Wiston and Perrot of Morton and

³ R Turvey, *Pembrokeshire, The Concise History*, (University of Wales, 2007), p.72

Haroldston. Portraits of many of them exist and some are on display at Scolton. Some may be in private collections and available for lending but none have come forward to date.

5.2.14 *Pembrokeshire and the French invasion*

The theme of Pembrokeshire being invaded occurs again in the late 18th century with the famous accounts of the **French invasion**, landing at Fishguard and the local people's valiant and successful defence as well as the disarray of the French forces. **February 1797** was the last official invasion of Great Britain by a hostile force and this is commemorated in the **Last Invasion Tapestry** which was created by local volunteers in 1997 to mark the 200th anniversary. There is also **Ein Hanes** the local heritage centre which interprets this and at Scolton is the **Jemima Nicholas** Costume Collection. The Napoleonic Wars and the fear of further invasion in the 19th century led to the erection of a number of defensive forts around the coast of Pembrokeshire, for example **West Blockhouse** and the later Chapel Bay which are important examples of their kind. The latter houses the **Chapel Bay Fort and Museum**.

5.2.15 *Early travel writers accounts of Pembrokeshire*

The late 18th and early 19th centuries saw the fashion for travel and writing learned accounts. Examples that could be interpreted at the new heritage attraction, through facsimile copies, include:

Rev Richard Warner, *A Second Walk Through Wales*, 1798

"Perhaps, throughout the whole British Empire, there is no spot where the peasantry exhibit more happiness than in the northern parts of Pembrokeshire" ⁴

Richard Fenton, *An Historical Tour Through Pembrokeshire*, 1811

*"I am fully persuaded from the glimpse I have already had of those recesses, that this county would be found to justify its pretensions to the title it had from the earliest ages obtained, of Gwlad yr hud, the Land of Enchantment and Mystery."*⁵

Like Giraldus Cambrensis, Fenton was Pembrokeshire born.

5.2.16 *Agriculture and Industry in Pembrokeshire*

Agriculture was the staple industry of Pembrokeshire and an account of it is worthy of a section in the new heritage attraction. It was characterised by primitiveness at the one end with the small-scale tenant farmers and by innovation at the other by the

⁴ Rev R Warner, *A Second Walk Through Wales*, 1798, p.340

⁵ R Turvey, *Pembrokeshire, The Concise History*, (University of Wales, 2007), p.93

landed gentry such as the Earl of Cawdor at **Stackpole**. Alongside agriculture grew up a Pembrokeshire **coal and slate industry** and with the coming of the railway export of these resources was made easier. Villages such as **Porthgain** and **Maenclochog** owe a great deal to the slate industry. There could be a strong theme of **industrial Pembrokeshire** notwithstanding the fact that by comparison with other parts of Wales the size of these industries was small.

5.2.17 *Rebecca Riots*

Revolt against rights and conditions in rural Wales was expressed in the form of the **Rebecca Riots**, the rural equivalent of the Chartists in industrial Wales. Pembrokeshire's agricultural labourers suffered from low wages and poverty. The first protests occurred on the Carmarthenshire/Pembrokeshire border in May 1839. Over the next few years toll-gates across the county were destroyed and objections made by non-conformists to paying tithes to the established church. The Rebecca Riots progress across the county could be plotted on a map and compared with other campaigns of civil unrest such as the later Suffragette movement which is topical at present.

5.2.18 *Milford Haven*

The port of Milford Haven merits a theme with archive material copied from the **Milford Haven Heritage and Maritime Museum**. It would come as a surprise to many visitors to learn that the natural harbour of the Haven led Emanuel Brown to describe it in 1720 (in *Britannia Depicta*) as the "largest and most capacious harbour in the United Kingdom"⁶. The **commercial trade** through Pembrokeshire was enormous and contributed to the county's wealth. Meanwhile **Tenby** in the earlier 19th century had the only fishing port of any importance in South-West Wales. With the construction of the Milford Docks in 1888 fishing on an industrial scale began and the population of the two grew by 50% in 20 years.

5.2.19 *Religion*

Religion has a complex history and although Anglicanism remained dominant the diversity can be illustrated in the new attraction. Haverfordwest has a chapel with 17th century origins and Milford Haven has a surviving Quaker chapel dating from 1811. Methodism was strong in the 18th century and the Moravians built a chapel in Haverfordwest in 1773. The finest surviving **Non-conformist chapel** is perhaps Tabernacle **Haverfordwest**.

⁶ R Turvey, *Pembrokeshire, The Concise History*, (University of Wales, 2007), p.2

5.2.20 *Pembrokeshire's famous people*

Much of Pembrokeshire's history has been created by Pembrokeshire people and a section on famous people of the county would be informative. Haverfordwest Castle has a tablet listing famous people of the town including **Sir John Perrot** of Haroldston, **Sir John Phillips** of Picton, **Admiral Sir Thomas Foley** with links to Nelson heritage, **Sir Thomas Picton** who was killed at Waterloo, **Admiral John Stokes** who sailed with Darwin in the Beagle, **Waldo Williams**, the outstanding 20th century Welsh poet and pacifist. Another example of interest that would link in with other heritage work being undertaken in the county is the celebration of the pioneering aviation of the **James brothers** of Eglwysrwr who, in 1914, became the first men in Pembrokeshire to build and fly their own aircraft. They planned to start an aviation factory in Narberth but the outbreak of war ended their dream. Two years earlier the first successful flight from Britain to Ireland had been achieved by **Denys Corbett Wilson** taking off from Goodwick.

5.2.21 *Material Culture and what it tells us about Pembrokeshire's past*

Up until this point the story of Pembrokeshire's history has been largely a narrative that can be dynamically interpreted and pointers made to other museums in the County where there are existing artefacts of relevance. Now we move into a period where there is the potential to use actual items from the Pembrokeshire collections to complement the interpretation. The **Hywel Davies postcard collection**, the **William Hagger silent movie collection** and the **Charles Smith Allen photograph collection** could all be investigated for images to use in the new heritage attraction to illustrate the story of the County moving into the modern age. Scolton Manor is willing to lend its 1892 Merryweather Fire Engine however, whilst it is of interest, it would take up a lot of space without necessarily adding greatly to the story of Pembrokeshire.

5.2.22 *Pembrokeshire and its appeal to major 20th century artists*

Reference has been made earlier to Pembrokeshire being settled en-masse by people from outside but in the 20th century the county is of particular interest for having been settled in by artists. This is on account of its exceptional light and beautiful coastline and landscape. Examples include **John Knapp Fisher** who came from south-east England to Croesgoch in 1960s. His name is synonymous with the beauty of the Pembrokeshire landscape. His obituary in The Guardian in 2015 said that he is remembered for "persuading visitors to the Pembrokeshire coast to experience it through his own eyes". From the same period is **John Piper** who was born in Surrey but spent an increasing amount of time in Pembrokeshire based at his studio at Garn Fawr. Further examples to discuss would be **Graham Sutherland** who is displayed at

Oriel y Parc, St Davids and **Edgar Thomas** who is an under-known artist. Peter Lord is currently writing a monograph about him and, as has been discussed earlier in this report, Scolton Manor has a collection of his works that are not on display but are of sufficient quality for exhibition. Other artists already mentioned include **Ray Howard Jones** for whom there is a collection in store at Scolton and Tenby and the potential for using some original paintings to enrich this journey through the history of Pembrokeshire. There were of course other artists who were Pembrokeshire born and bred such as **Augustus John** from Tenby and associated family members such as **Gwen John** and **David John**. The collection at Tenby needs to be retained there as it is so much an integral part of that Museum but the National Library has a substantial archive of August John letters and drawings and a discussion with them about potential loans is recommended.

Beatrix Potter is another figure from the arts who was inspired by visits to Pembrokeshire. She holidayed in Tenby c.1900 and wrote a series of illustrated letters (the so-called Tenby letters). It is said that when she started to write her Peter Rabbit books she borrowed these letters back to remind herself of some of the stories and illustrations in them. This gives an insight into one of the most famous children's authors and offers an opportunity for young visitors to get something out of the heritage attraction. Discussions would need to be had with the Victoria and Albert Museum about borrowing one of these letters as the others are in USA.



Fig 14 Extract from one of the Beatrix Potter Tenby letters

Without doubt, Pembrokeshire's contribution to the history of contemporary art in Wales in 20th century is immense.

5.2.23 *Pembrokeshire and 1st and 2nd World Wars*

Piper was a famous war artist and to a lesser extent so was Ray Howard Jones and these artists act as a link to the subject of **Pembrokeshire at War** and the county's important role during the **two World Wars**, especially during the 2nd World War. All the Forces were active in Pembrokeshire and are important to the heritage of the County. A visit to **Dale Camp** shows a large 2nd World War complex first occupied by the RAF and then by the Navy with a remarkably complete set of buildings remaining, albeit derelict.

Each of the county's museums interprets some aspect of wartime Pembrokeshire including the 1st World War exhibition at **Haverfordwest Town Museum** and the 2nd World War at **Pembroke Dock Heritage Centre**. All parts of the county were affected by the war as illustrated by the War Memorials around the towns and villages.

5.2.24 *Pembrokeshire war-time work on communication technology*

During the 2nd World War, it became clear that there was a threat from invasion from the Atlantic and Pembrokeshire's relative remoteness enabled secret activities to be carried on almost unnoticed. Accordingly, to cite just one of its 2nd World War achievements, it was the scene of ground breaking radio communication technology and overwater transmission between Pembrokeshire and other locations along the western seaboard. These transmission tests began in 1943 and operated until the end of the war. The transmission system developed in Pembrokeshire became the British Army's No.10 set that was used by General Montgomery during the advance from Normandy to Berlin. The research being conducted in Pembrokeshire was central to the war effort at a time when the enemy was threatening our western coast and our supply chains across the Atlantic. The technology developed here has had an incalculable impact on modern life. The 21st century is dominated by the potential of electronic and radio communication and, without the sophistication of this, much that we take for granted would be impossible.

5.2.25 *Little known military sites in Pembrokeshire*

The interpretation could create a dynamic display of the locations of military sites in Pembrokeshire from the secret (e.g. the so-called anti U-boat listening station at **Strumble Head**) to the well-known (e.g. the **Carew Cheriton Control Tower**). In doing so it raises awareness of the subject and encourages people to visit other places in Pembrokeshire to learn more. With reference to the Control Tower, interpretation

of the surprising number of airfields of Pembrokeshire and their role would be informative.

5.2.26 Pembroke Dock and the Sunderland Flying Boat

The presentation of what a 2nd World War control tower would have looked like can be paired up with the presentation at Pembroke Dock Heritage Centre of what the cockpit of a **Sunderland Flying Boat** would have looked like. There were 11 operational Sunderland flying boat squadrons based at Pembroke Dock and the flying boat is regarded as perhaps the most important asset that Coastal Command had in its fight against the German U-boats and in its protection of North Atlantic convoys. The Heritage Centre there has a large archive which could be the subject of further research to identify documents to copy for display in the new heritage attraction.

5.2.27 Pembrokeshire Yeomanry

Linked to this there is the story of the **Pembrokeshire Yeomanry** to celebrate and this could be done in tandem with discussing the wartime effort within the county. The Pembrokeshire Yeomanry was founded in 1794 and therefore was closely involved in confronting the French invasion in 1797 and the Rebecca Rioters in 1839 – 44 and much later in the South African War (1899 – 1902). In 1914 the Yeomanry was again made ready for service and served in Turkey as well as at the Somme. In 1946 the Pembrokeshire Yeomanry received the Freedom of the Town and County of Haverfordwest. The Yeomanry currently displays uniform and equipment at **Pembroke Castle** and items relating to its role in defeating the French invasion are displayed at **Fishguard Town Hall**. They have done much work on their archive and are keen to encourage greater access so borrowing or copying some items from this archive for the new heritage attraction might be possible.

5.2.28 Pembrokeshire's naval heritage

Pembrokeshire's naval heritage is equally important. It was at the forefront of the sea-war in the 1st World War and 250 men from Milford were honoured for their work against German U-boats. Milford also had to deal with large numbers of shipwreck survivors brought to shore here. This story has echoes of what some parts of Europe face now with migrants coming across from Africa – how do communities deal with sudden influx of people from other places? In other words, it is part of the county's heritage that could trigger visitors to consider their own responses to modern issues.

Notwithstanding the importance of the navy in Pembroke Dock the rapid closure of this naval base after the war comes as something of a surprise and, interpreted well, could have echoes of other defence decisions where short-term thinking results in the

loss of a major asset that is later needed. The dockyard was closed in 1926 leading to Pembroke Dock being described as “almost entirely a town of unemployed and pensioners”. When war broke out again Pembrokeshire received American troops at Llanion Barracks and they were trained on Pembrokeshire beaches for the invasion of Europe. Despite bombing and mining of the Haven the naval base survived the war until relatively recent times. The controversial arrival of German troops at Castlemartin put Pembrokeshire into the spotlight of having to host those who were not that long before regarded as the enemy.

5.2.29 *Bringing the celebration of Pembrokeshire up to date*

And finally, the heritage attraction could bring the exploration of the county up to date. On the one hand the transformation of one part of the county, namely the building of oil refineries at Milford Haven and on the other the creation in 1952 of the Pembrokeshire Coast National Park to try to preserve the outstanding qualities of the county’s coast. Reference could also be made to the interest in the County in creating a new generation of ecological buildings, for example the work of Christopher Day, Peter Holden and Peter Roberts. Reference has already been made to artists, such as Knapp Fisher and John Piper, who moved to Pembrokeshire because of the quality of its light and its landscape. It could conclude with a name-check of famous living people from Pembrokeshire such as Rhys Ifans, Chelsea Manning, Connie Fisher, David Gray, Jerome Flynn etc.

This section has identified 29 potential themes for interpretation in the proposed flagship heritage attraction. Some are of relevance to many places across the county such as the story of Pembrokeshire in the 1st and 2nd World Wars, others are specific to individual places such as the story of Milford Haven. There is potential for both permanent and temporary exhibitions and particular scope for interpreting the work of 20th century artists in Pembrokeshire.

In the next section these are distilled down into six more focused themes that offer the greatest level potential for the proposed flagship heritage attraction.

6.0 Key themes to be developed further

The above overview of themes of interest to the history of Pembrokeshire is extensive and needs to be refined in order to offer a more focused proposal for the Flagship Heritage Attraction. Some can be interpreted through display of information in a variety of media such as models, maps, films and images. Other themes can be interpreted through the display of actual objects and works of art and through facsimiles of key documents. The earlier Pembrokeshire history will necessarily lend itself to the former whilst the 20th century can draw on existing and potential loaned collections.

The archaeology of Pembrokeshire could be an opening theme encompassing the Bluestones and Stonehenge as well as Pentre Ifan Burial Chamber. The former is one of the world's most famous prehistoric monuments yet its origins in Pembrokeshire are not sufficiently celebrated here in the county. The latter is the finest megalithic monument in Wales and the first scheduled ancient monument in Wales.

The history of incomers to Pembrokeshire can be told through the centuries and could inspire visitors to consider their own roots, something that is increasingly popular with the ancestry finding websites and television programmes available today. The county has been occupied or invaded in some way by the Romans, the Vikings, the Normans, the Flemings, the French. This can be linked to travel writers who visited Pembrokeshire and wrote engagingly about the county. This includes Giraldus Cambrensis in the 12th century, George Owen in 17th century and Richard Fenton in the 18th century.

Pembrokeshire and the Crown is another theme that spans from King John and Queen Eleanor and her work on Haverfordwest Castle to the Tudors. This could also refer to Henry VIII and the Dissolution of the Monasteries from which the county suffered badly, Haverfordwest Priory being one example.

Agriculture, Industry and Trade as a combined theme can interpret the contrast between the traditional primitive small holdings with the sophisticated estate farms such as Stackpole as well as the contrast between the coal and slate industry in Pembrokeshire and that in the rest of Wales. It can also explain the importance of Pembrokeshire as a trading county with the surprisingly large scale of Milford Haven in the 18th century meriting interpretation and the fact that Tenby was the most important fishing port in South Wales in the early 19th century.

Pembrokeshire and its appeal to artists is a theme that can draw on the county's painters and writers both those who were born here and the surprising number of important artists who settled in Pembrokeshire because of the quality of its light and perhaps also for the artistic community that it inspired. John Piper is the best known but there are others such as John Knapp Fisher. There is a sufficient archive of August John material not to risk undermining the Tenby Museum and Art Gallery but to raise awareness of his importance and his Pembrokeshire connection. There are also other artists such as Edgar Thomas who merits greater interpretation and display of his work would be feasible given the number of paintings in store at Scolton Manor.

Pembrokeshire and the World Wars is an important theme as the county's contribution to the war effort is not sufficiently interpreted. Pembrokeshire had military, naval and airforce bases as well as the important dockyard at Pembroke Dock, out of which operated the Sunderland flying boats. Milford Haven received large numbers of survivors of shipwrecks and had to adapt to a sudden large influx of people from other places (an opportunity for the visitor to reflect on today's challenge in Europe of immigrants arriving by sea in large numbers). Pembrokeshire was also the home of much covert work against the enemy, for example in ground-breaking developments in long distance communication technology.

7.0 Conclusion

Haverfordwest Castle is a heritage asset that is underused and merits consideration about how to safeguard its future. The Pembrokeshire Museums present diverse collections and most are struggling to cover costs despite the quality of their offer. This report therefore concludes that the solution is to create a flagship heritage attraction that would add value to all these heritage assets.

The report has set out a timeline approach covering the history of Pembrokeshire in a way that inspire repeat visits as well as opportunity to delve a little deeper into specific themes. It also allows for signposting visitors to other Pembrokeshire museums where they can see in situ displays and collections. The report has distilled the broad range of themes down into six core themes which offer the greatest potential for successful interpretation. These are as follows:

- The archaeology of Pembrokeshire
- The history of incomers to Pembrokeshire
- Pembrokeshire and the Crown
- Agriculture, Industry and Trade
- Pembrokeshire and its appeal to artists
- Pembrokeshire and the World Wars

The new visitor attraction needs to be extremely cautious about borrowing from the smaller museums, other than the few items cited here which are of quality but are in storage and not on display.

In summary it is noted that the story of Pembrokeshire from the earliest known times to the present day is not told anywhere else in one place. The analysis of what that story might be shows it to be somewhat an undiscovered county today yet paradoxically a county that was regularly 'discovered' in past centuries. This offers potential to develop further these emerging ideas for a flagship heritage attraction at Haverfordwest Castle. Consultation to date has supported this approach. It can be a draw to Haverfordwest and in so doing help the town's regeneration but it can also be a catalyst for increasing tourism around the county as a whole.

Appendix

Copy of standard National Museum Wales loan agreement form

Amgueddfa Cymru – National Museum Wales: Loan Agreement

This Agreement is made on and subject to the attached terms and conditions of loan (the “Conditions”).

Parties:			
(1) AMGUEDDFA CYMRU – NATIONAL MUSEUM WALES a company incorporated by Royal Charter (company number RC000369) of Cathays Park, Cardiff CF10 3NP (“we”, “us”, “our” and “AC-NMW”); and			
(2)			
Loan number:	Term of the Agreement:	Start:	
		End:	
Purpose of the loan of the Objects:	Date of collection by/delivery to you of the Objects:	TBC	
	Date of collection by/delivery to us of the Objects:	TBC	
Location(s):	Dates of Exhibition:	Start:	
		End:	
Contact at AC-NMW:	Alternative contact at AC-NMW:		
Borrowing Institution: Contact’s name: Address: Tel No: E-mail: VAT number:			
Title of Exhibition/Educational Activity for which the Objects are being loaned:			

Accession / Inventory no. of the Objects	Identity and brief description of the objects to be loaned (the "Objects") (additional academic information may be appended)	Insurance / Indemnity valuation of the Objects	Insurance arrangements*
	Total number of different Objects:		Total value:

Environmental requirements to be put in place at the Location(s) for the Objects during the Term:					
Accession / inventory no.	No specific environmental requirements	Must be stable within range 40- 60%RH, 18- 21C, 100-150 lux	Specific temperature requirements	Specific RH requirements	Specific Lux requirements

Specific security requirements to be put in place at the Location(s) for the Objects during the Term:	UK Security Advisor to approve venue. Any recommendations made by the Security Advisor must be put into place before the work is received.		
Courier providers & number required	Museum		
	Borrower		
	Other - specify		
	Courier arrangements:		
Transport arrangements for the transfer of the Objects from our premises to the Location(s)	Shipping agent		
	Museum		
	Borrower		
	Other - specify		
	Transport arrangements:		
	Shipping agent		
	Museum		

Transport arrangements for the transfer of the Objects from the Location(s) to our premises	Borrower		
	Other - specify		
	Transport arrangements:		
Packing arrangements for the Objects	Museum spec crate.		
Crating arrangements for the Objects	Museum providing		
	Borrower providing		
	Hiring		
	Other - specify		
	Crating requirements TBC		
Storage arrangements (where applicable) for the Objects			
Is there a need to acknowledge other lenders/funders?			
Any other specific requirements?			

Insurance arrangements:

Costs and expenses:

Payment terms:

Special Conditions of the Agreement

Signed by:
.....

For and on behalf of National Museum Wales

Date:
.....

Signed by:
.....

For and on behalf of

Date:
.....

TERMS AND CONDITIONS OF LOAN

1 Definitions and Precedence

1.1 In these Conditions:

<i>"Agreement"</i>	<i>means these Conditions and the Schedule;</i>
<i>"Costs and Expenses"</i>	<i>has the meaning detailed in Condition 9;</i>
<i>"Location(s)"</i>	<i>means the location(s) detailed in the Schedule;</i>
<i>"Objects"</i>	<i>means the objects detailed in the Schedule;</i>
<i>"Purpose"</i>	<i>means the purpose detailed in the Schedule;</i>
<i>"Term"</i>	<i>has the meaning detailed in Condition 14.1;</i>
<i>"we", "us" and "our"</i>	<i>has the meaning detailed in the Schedule;</i>
<i>"you" and "your"</i>	<i>has the meaning detailed in the Schedule;</i>

1.2 *If there is any conflict or inconsistency between the terms of the Schedule and the terms of the Conditions, the terms of the Schedule shall take precedence.*

2 Permission to lend the Objects

In consideration of and conditional upon you complying with and performing your obligations under the Agreement, we agree to lend the Objects to you and you agree to borrow the Objects and use them for the Purpose at the Location(s) in accordance with the terms and conditions of the Agreement.

3 Your General Obligations

3.1 *You will, during the Term:*

- (a) keep the Objects at the Location(s);*
- (b) ensure that the Objects are not displayed or used for any purpose other than the Purpose;*
- (c) keep the Objects in your sole possession and will not sell, transfer, hire, loan or part with possession or control of or otherwise deal with the Objects or any interest in the Objects in an any way;*
- (d) provide us and our representatives with such access to your premises and the Objects as we may reasonably require from time to time for the purposes of inspecting the facilities at such premises and your compliance with the terms and conditions of the Agreement;*

- (e) *obey all lawful and reasonable directions that we may give you in connection with the packing, crating, transport, storage and handling of the Objects;*
- (f) *provide us with condition reports in respect of the Objects as soon as reasonably practicable following any request for the same by us;*
- (g) *take all reasonable precautions to ensure the health and safety of our employees, officers, agents and sub-contractors while they are at your premises;*
- (h) *immediately notify us in writing of any matter, thing or relationship which would or might conflict with the full proper and timely performance of your obligations under the Agreement. Any such notification will be without prejudice to any rights we may have under the Agreement or otherwise at law or in equity;*
- (i) *ensure that any obligations of yours under the Agreement or activities carried out by you or on your behalf will be carried out by appropriately experienced, skilled, qualified and trained personnel using that degree of skill, care, diligence and prudence that is reasonably and ordinarily expected from experienced and competent persons engaged in activities which are similar to the relevant activities being carried out under the Agreement under similar circumstances and conditions; and*
- (j) *not do or omit to do anything which would harm our reputation or good standing.*

4 Title and Risk

- 4.1 *As between us and you the Objects belong to us and title to the Objects vests in us and will remain vested in us.*
- 4.2 *Unless specified otherwise in the Schedule, risk in the Objects will transfer to you upon the Objects leaving our premises and will remain with you during the Term.*

5 Insurance / Indemnity Arrangements

- 5.1 *The insurance / indemnity arrangements to be put in place in respect of the Objects during the Term and the identity of the party responsible for obtaining and maintaining such arrangements are detailed in the Schedule.*
- 5.2 *Where the Schedule indicates that you are to obtain insurance in respect of the Objects you will at your own expense keep the Objects insured throughout the Term on a nail to nail basis with the insurance company specified in the Schedule and for the full value of the Objects against all insurable risks. You will procure that our interest in the Objects is noted on the insurance policy covering the Objects and will provide us with a copy of the same as soon as is reasonably practicable after the commencement of the Agreement and in any event before the Objects are due to be*

delivered to or collected by you from our premises and upon our request from time to time throughout the Term.

- 5.3 *Where the Schedule indicates that your liability under the Agreement for damage to the Objects is limited to a specific amount you will, at your own expense, keep and maintain insurance against such liability. You will provide us with a copy of the relevant insurance policy as soon as is reasonably practicable after the commencement of the Agreement and in any event before the Objects are due to be delivered to or collected by you from our premises.*
- 5.4 *Where the Schedule indicates that the Objects are to be covered by a non-UK government indemnity scheme, you will procure that our interest in the Objects is noted in respect of such scheme, that the Objects are covered on a nail to nail basis and for the full value of the Objects against all insurable risks and will provide us with a copy of the certificate of indemnity as soon as is reasonably practicable after the commencement of the Agreement and in any event before the Objects are due to be delivered to or collected by you from our premises and upon our request from time to time throughout the Term.*
- 5.5 *In the event of the occurrence of any loss or damage to the Objects that is covered by one of the insurance policies referred to in Conditions 5.2 or 5.3, you will make a claim under the relevant insurance policy and as soon as reasonably practicable following such occurrence, apply any and all monies paid under such insurance policy relating to the Objects towards the costs of the repair or replacement of the Objects.*

6 Packing and Transport of the Objects

- 6.1 *Before packing the Objects and making the Objects ready for departure from our premises to the Location(s) we, or our authorised representatives will prepare a condition report in respect of the Objects and include a copy of such condition report with the Objects. The condition report will be used to check the Objects upon arrival of the Objects at the Location(s) by the party detailed in the Schedule as being responsible for unpacking the Objects upon arrival at the Location(s). A condition report will must also be prepared prior to the departure of the Objects from the Location(s), by the party detailed in the Schedule as being responsible for preparing such report prior to the departure of the Objects from the Location(s) and a copy must be enclosed with the Objects.*
- 6.2 *The packing, crating and transport requirements and/or instructions for the Objects and the identity of the party responsible for the packing, crating and transport of the Objects are detailed in or appended to the Schedule.*
- 6.3 *You will comply with and will ensure that any third party employed or engaged by you will comply with those packing, crating and transport requirements and/or instructions detailed in or appended to the Schedule which are designated as being your responsibility and/or any other packing, crating and transport requirements of which we may notify you in writing from time to time.*
- 6.4 *Where you are responsible for engaging a third party to undertake the packing, crating, handling or transporting of the Objects you will ensure that such third party:*

(a) accepts and is responsible for all loss to or damage to the Objects; (b) will keep the Objects insured with a reputable company and for the full value of the Objects against all insurable risks; and (c) in the event or occurrence of any loss or damage to the Objects covered by such insurance policy, will make a claim under the relevant insurance policy and as soon as reasonably practicable following such occurrence, apply any and all monies paid under such insurance policy relating to the Objects toward the costs of the repair or replacement of the Objects.

6.5 *Whilst in transit the Objects must accompanied by two people who are trained to our satisfaction in packing, crating, handling (in transit) and transporting fragile and valuable artefacts. Such people will be identified in the Schedule and must not be changed without our prior written consent.*

6.6 *Where you or a third party employed or engaged by you are responsible for transporting the Objects to or from the Location(s) you will ensure that the Objects will never be left unattended by the persons identified in the Schedule.*

6.7 *If the Agreement concerns an international loan, you are responsible all custom formalities, export licences and compliance with all relevant legislation in respect of the Objects. To facilitate the movement of Objects and couriers through customs you will arrange for an approved agent to attend the arrival and departure of the Objects at customs, as detailed in the Schedule.*

7 Exhibition and Protection of the Objects

7.1 *At all times during the Term you will:*

(a) take all necessary precautions for the protection of the Objects including taking all steps necessary to protect the Objects from loss, damage or deterioration; and

(b) without prejudice to the generality of Condition 7.1(a) ensure that the Objects are protected against fading, scorching and buckling caused by direct or reflected sunlight, artificial light or proximity to heat sources, from rain, excessive humidity and excessive dry conditions and from hazards of fire, theft, insects, dirt, foodstuffs, drink, smoking or handling by unauthorised or insufficiently experienced persons or members of the public.

7.2 *Without prejudice to the generality of Condition 7.1, you will put in place and will maintain during the Term:*

(a) any and all environmental conditions and security arrangements detailed in the Schedule; and

(b) any and all further environmental conditions and security arrangements that we may bring to your attention during the Term that we consider (acting reasonably), may be necessary for the protection of the Objects from loss, damage or deterioration.

- 7.3 *You will during the Term monitor and record the environment in the Location(s). You will retain all such records and make such records available to us and/or our representatives for inspection upon request. Should any change in environmental conditions at the Location(s) arise you will inform us immediately.*
- 7.4 *Subject always to Condition 8, where the Schedule indicates that only our staff may handle the Objects you will not and will not permit the Objects to be removed from display, unframed, deglazed or removed from mounts for any purpose whatsoever or dusted, cleaned, restored, repaired, altered, otherwise handled or transported in a damaged condition in any way without our prior written approval. Any proposed work must be clearly described by you, and a report produced detailing the products and procedures to be used.*
- 7.5 *Where the Schedule indicates that you are permitted to handle the Objects only those people who have been trained to our satisfaction in handling the Objects may do so. Such people will be identified in the Schedule and must not be changed without our prior written consent.*
- 7.6 *You will ensure that any cleaning and maintenance of those parts of the Location(s) in which the Objects are stored and/or exhibited is done under the supervision of your staff.*
- 7.7 *You will ensure that smoking is prohibited at the Location(s) and in respect of the areas at the Location(s) in which the Objects are displayed or stored, you will only permit eating and drinking in accordance with the terms relating to the same which are detailed in Annexe F of the Government Indemnity Scheme Guidelines for National Institutions, a copy of which is available from the Arts Council of England website.*

8 Damage or Loss to the Objects

- 8.1 *You will report to us any damage or loss to the Objects (including theft and/or wilful damage) or any emergency that threatens to cause any damage to or the loss of the Objects immediately by contacting the persons referred to in the Schedule as being our contacts and will make photographic documentation of any damage/loss. Unless it is necessary to move the Objects for protection from further damage, you will wait for further instructions from us before moving or handling the Objects.*
- 8.2 *You will report any theft of the Objects or wilful damage that is done to the Objects to the police immediately upon becoming aware of such theft or wilful damage and you will refrain from issuing any press or public statement in respect of such theft or wilful damage without our written approval of any such statement.*
- 8.3 *We reserve the right to attend the Location to effect any report and/or conduct any remedial conservation activities in respect of the Objects as we may deem reasonably necessary at your expense and you will provide us and our representatives with such access to the Location and the Objects as we may reasonably require for such purposes.*

- 8.4 *All original damaged material relating to the Objects (including any damaged packaging or display materials) must be salvaged and retained by you for inspection by us.*

9 Costs and Expenses

- 9.1 You will pay us the costs and expenses detailed in the Schedule and any other costs and/or expenses that may reasonably be incurred by us or by any third party on our behalf in connection with the Agreement, including any costs and expenses in respect of the insurance, preparatory conservation, photography, copyright, mounting, framing, packing or crating of the Objects outward and return transport costs which may include travel, accommodation and subsistence expenses for a courier, and costs in responding or dealing with any emergency (the “**Costs and Expenses**”) in accordance with the payment provisions detailed in the Schedule.
- 9.2 The Costs and Expenses are exclusive of value added tax which, where applicable, will be paid by you in addition to the Costs and Expenses at the rate and in the manner prescribed by law from time to time.

10 Intellectual Property, Reproduction and Acknowledgements

- 10.1 *Whilst we may not own all of the intellectual property rights in the Objects, you acknowledge and agree that, as between us and you, title to and any and all intellectual property rights in the Objects (including any copyrights) belong to and will remain vested in us.*
- 10.2 *You will not photograph [or record] the Objects without our prior written consent and will not permit the Objects to be photographed or recorded by the public, including any media or general visitors to the Location(s).*
- 10.3 *Permission to reproduce images of the Objects in catalogues, publicity material and/or press associated with the Objects must be obtained from our image licensing officer. We may require payment for your use of any such images.*
- 10.4 *You are entirely responsible for and liable for all adherence to any intellectual property legislation, including any legislation relating to any copyrights in the Objects and for paying any charges or costs demanded by other copyright owners, for example artists’ estates, agencies etc in addition to any detailed by us in the Schedule.*
- 10.5 *The Objects must be acknowledged by you on any display label, exhibition catalogue, publication and/or other promotional materials and documentation used in connection with the exhibition. The agreed credit line is “Ar fenthyg gan / Lent by Amgueddfa Cymru - National Museum Wales” Any specified credit to donors or funders detailed in the Schedule must also be used.*
- 10.6 *If the Objects or any of them are mentioned in any work whether published or unpublished (e.g. catalogues, marketing material, TV, press), acknowledgement must be made and accession/inventory numbers cited where appropriate. The agreed acknowledgement is © National Museum of Wales.*

11 Catalogue

You will provide us with two (2) copies of the exhibition catalogue and two (2) copies of any other publication and/or promotional materials and documentation prepared for the purposes of the exhibition, free-of-charge.

12 Warranties

12.1 You warrant as follows:

- (a) you have full capacity and authority and all necessary licences, permits consents and authorisations to enter into the Agreement, perform your obligations under the Agreement and to borrow the Objects;*
- (b) you are not under any obligation to any person whether express or implied which would or might conflict with the full and proper performance of your obligations under the Agreement;*
- (c) any and all information provided by you prior to the commencement of the Agreement, including any information provided by you in relation to one or more of our facilities, security and/or display reports, is true, complete and accurate and is not misleading in any respect;*
- (d) any and all information provided by you as part of or in connection with your loan of the Objects will be accurate, adequate, complete and comply in all respect with all relevant laws;*
- (e) no objects in your exhibitions or displays are known or suspected to have been stolen, illegally imported or exported, or illegally excavated as defined in the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property.*

12.2 Each of the warranties set out in Condition 12 will be interpreted and construed as a separate and independent warranty and will not be limited or restricted by reference to any other warranty or any other provision of the Agreement.

13 Liability

13.1 Nothing in the Agreement will exclude or limit the liability of either party for any matter in respect of which it would be illegal or unlawful for that party to do so.

13.2 Subject to Condition 13.1, we make no warranty whether express or implied regarding the Objects and any and all warranties and representations, whether express or implied are hereby excluded.

13.3 You acknowledge in entering into the Agreement that you have not relied upon any representation made by us, our directors, officers or employees.

- 13.4 *Subject to Condition 13.1, your liability under the Agreement for the costs of any damage to the Objects will be limited to the extent detailed in the Schedule. If the section of the Schedule dealing with your liability for the costs of any damage to the Objects is silent or marked “not applicable” or similar, your liability under or in connection with the Agreement will be unlimited. In any event, your liability for all other types of loss in connection with the Agreement, including pursuant to Condition 6.4, is unlimited.*

14 Term and Termination

- 14.1 *The Agreement will commence on the start date set out in the Schedule and unless extended pursuant to Condition 14.2 or terminated in accordance with the provisions of Conditions 14.3, 14.4 or 14.5 will continue in force until the end date set out in the Schedule.*

- 14.2 *If you wish to extend the term of the Agreement, a request must be made to us in writing at least thirty (30) days before the end date specified in the Schedule. We will have the option but not the obligation to extend the term of the Agreement and we will let you know our decision regarding the same as soon as reasonably possible after receiving your request. We may also specify conditions that need to be met before we will agree to any such extension, including that you will procure that any insurance/indemnity arrangements have been extended to cover the proposed extension period and provide us with evidence that such arrangements are in place.*

- 14.3 *We may by notice in writing to you terminate the Agreement with immediate effect, and you will no longer be in possession of the Objects with our consent, in any of the following circumstances:*

- (a) if you are in material breach of the Agreement and, in the case of a material breach capable of remedy, fail to remedy such breach within seven (7) days of written notice of such breach from us;*
- (b) if you become Insolvent;*
- (c) if any act, omission or conduct on the part of you, your employees, officers, agents or sub-contractors occurs which may, in our reasonable opinion, bring us into disrepute; or*
- (d) if we (acting reasonably) consider such termination necessary to protect the condition or reputation of the Objects and/or our reputation, including in the circumstances where we or our representative consider that the environmental conditions and/or security arrangements at the Location do not meet the environmental conditions and/or security arrangements specified in the Schedule.*

- 14.4 *We may terminate the Agreement at any time by giving you a minimum of fourteen (14) days notice in writing.*

- 14.5 *You may terminate the Agreement at any time by giving us a minimum of fourteen (14) days notice in writing.*

15 *Effects of Termination*

- 15.1 Upon expiry or termination of the Agreement howsoever arising and subject always to the provisions of this Condition 15:
- (a) all rights and obligations hereunder will immediately cease and determine without prejudice to any rights of action then accrued under the Agreement including any rights which either party may have in respect of a claim for damages for breach by the other party of any of the terms of the Agreement;
 - (b) any Costs and Expenses already incurred by us or on our behalf will become immediately due and payable by you;
 - (c) the Objects will be delivered to us or collected by us in accordance with the provisions detailed in the Schedule.
- 15.2 If the Agreement is terminated pursuant to Condition 14.3, you will make sure that the Objects will be delivered to us or, if we so direct, made available for us to collect from you in accordance with such timescales and directions as we may give you. Such delivery of the Objects or making available of the Objects will be carried out in accordance with any instructions that we may give to you, using all reasonable skill and care.
- 15.3 *You will pay us any and all reasonable costs and/or expenses incurred by or on our behalf in connection with the collection or delivery of the Objects pursuant to Condition 15.1 or 15.2 within seven (7) days of the date of our invoice for the same.*
- 15.4 *The following Conditions will survive the expiry or termination of the Agreement howsoever arising: 1, 4, 6, 8, 9, 10, 12, 13, 16, 18 and this Condition 15.*

16 *Confidentiality*

- 16.1 *You and we each agree to keep secret and confidential all information received or obtained by us or by you (the "**Recipient**") from the other (the "**Disclosing Party**") hereunder and which (if disclosed in writing) is marked "Confidential" or (if disclosed orally) is stated by the Disclosing Party at the time of disclosure to be in confidence (including the value of the Objects) ("**Confidential Information**") and will not use the Confidential Information other than for the purposes of performing its obligations pursuant to the Agreement and will not disclose the same or any part thereof except on a need to know basis to those of the Recipient's employees, officers or contractors requiring knowledge thereof for the purposes of performing its obligations hereunder and who are bound by the terms of their contracts with the Recipient to keep such information confidential.*
- 16.2 *The obligations of confidentiality contained in Condition 16.1 above will not apply to any Confidential Information which the Recipient can establish:*
- (a) was in the public domain at the date of disclosure or subsequently enters the public domain other than as a consequence of any unauthorised disclosure, act or omission by the Recipient, its employees, officers or contractors; or

- (b) is lawfully and properly in the possession of the Recipient at the time it is disclosed to or obtained by the Recipient (as evidenced by the Recipient's written records) and was not obtained directly or indirectly from the Disclosing Party; or
 - (c) is required to be disclosed by law or by court, governmental body or other authority or competent jurisdiction or by any regulatory or supervisory body to whose rules the Recipient is subject or with whose rules the Recipient is required to comply.
- 16.3 *For the purposes of this Condition 16 Confidential Information will not be considered in the public domain merely because parts of it are known or because it is known to a few people but is not generally available.*
- 16.4 *You agree that you will not publicise the existence of the Agreement to any person until such date as we agree and that no such announcement will be made unless the terms of such announcement have been agreed by you and us.*
- 16.5 *All proposed press releases and/or publicity materials relating to the Objects must be agreed by us in writing before such press releases and/or publicity materials are released.*

17 Assignment

The Agreement is personal to you (i.e. the organisation named in the Schedule) and may not be assigned, transferred or otherwise disposed of by you in whole or in part.

18 General

- 18.1 *In these Conditions a reference to any statute or statutory provision is a reference to it as it is in force for the time being taking account of any amendment, extension or re-enactment and includes any subordinate legislation made under it.*
- 18.2 *In these Conditions the words “includes” and “including” mean includes without limitation and including without limitation; the singular includes the plural and vice versa; “person” means any person including individuals, firms, partnerships, bodies corporate, associations, organisations and trusts; and the clause headings in these Conditions do not affect interpretation.*
- 18.3 *We reserve the right to suspend or delay performance of the Agreement without liability to you if we are prevented or delayed in performing our obligations due to circumstances beyond our reasonable control. You may terminate the Agreement by written notice to us if such suspension or delay continues for more than sixty (60) continuous days.*
- 18.4 *Any failure or delay by us in enforcing any of our rights under the Agreement is not a waiver of such rights. A waiver must be in writing and signed by our duly authorised representative.*

- 18.5 *If any provision of the Agreement is found by any court or other body with competent jurisdiction to be invalid or unenforceable, the remaining provisions of the Agreement will continue in full force and effect.*
- 18.6 *Any variation to the Agreement must be in writing and signed by a duly authorised representative of us and you to be effective.*
- 18.7 *We and you agree that the Agreement and any dispute or claim arising out of or in connection with it or its subject matter or formation (including non-contractual disputes or claims) will be governed by and construed in accordance with the laws of England and Wales and that the courts of England and Wales will have exclusive jurisdiction to settle any such dispute or claim.*