

The SALISBURY
MUSEUM
Annual Report
2016

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The Salisbury Museum is an
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Front cover: *Cart Track* by John Craxton,
1942-43 (Copyright: The Estate of John Craxton)



The Salisbury Museum

Annual Report 2016

The year in numbers

£96,016	Income from ticket sales
£49,600	Grant from Wiltshire Council
45,877	Museum user number
£35,944	Donations and legacies
27,237	Museum visitor number
20,658	Volunteer work hours
£15,000	Grant from Salisbury City Council
2,138	Children in taught sessions
1,840	People at Festival of Archaeology
934	Members of the museum
272	Volunteers
35	Family learning events
8	Temporary exhibitions



***Salisbury Cathedral from the Meadows* by John Constable, exhibited 1831**

The Chairman's Report

Salisbury Museum has enjoyed another full and, in many ways, successful year. This report outlines the numerous activities that reflect this on-going and energetic organisation.

Like many regional museums Salisbury Museum is concerned with its future and sustainability. The Director and Trustees have dedicated much time and consideration to preparing a submission to the Heritage Lottery Fund for £7.3 million to complete the work begun with the renovation of the Wessex Gallery. This substantial sum, and the funds that the museum will have to raise to reach a total of £9.1 million, will transform the museum, preserving The King's House, a grade one listed building in an area of outstanding beauty, and creating the museum that the city deserves.

The preparation of the HLF bid has fallen, in the most part, upon the Director of the

museum. It is hard to overestimate the amount of time and work that goes in to compiling a document of this nature. This work is over and above the everyday running of the museum. Adrian Green must be congratulated on a year's work in preparing this important bid.

2016 has seen the museum conduct a thorough review of its governance structures. An outside consultant was invited to help the museum achieve this. This exercise has ensured that the board is in line with current Charity Commission standards and has also been helpful in establishing best practice, ensuring that board members continue to represent a wide-ranging collection of skills relevant to securing the long-term requirements and vision of the museum.

In the period under review, we have welcomed three new board members: Penny Marland, John Perry and Simon Jackson. The combined skills of these three individuals bring

welcome and significant diversity to the board. We bid farewell to Ruth Newman and Rosemary Pemberton. These two board members have given many years service to the museum and have made an enormous contribution to publications and to the events programme. The museum is indebted to them and their hard working committees. Due to a change in working circumstances Peter Jeffreys has resigned from the board. Peter is owed a debt of thanks for his support and invaluable contribution.

The temporary exhibition program remains an essential element of the museum's success. *John Craxton: A Poetic Eye* was extremely well received. Introducing Craxton's work to a wider audience (the public delight in discovering the work of a previously under exposed artist) exemplified the successes of art initiatives at the museum. Other exhibitions are outlined in more detail in this report but it was, inevitably, wonderful to welcome back *Salisbury Cathedral from the Meadows*, John Constable's 1831 masterpiece. The Aspire partnership, responsible for bringing this iconic painting back to Salisbury, is a good example of the important relationships that the museum continues to establish with outstanding fellow museums and galleries.

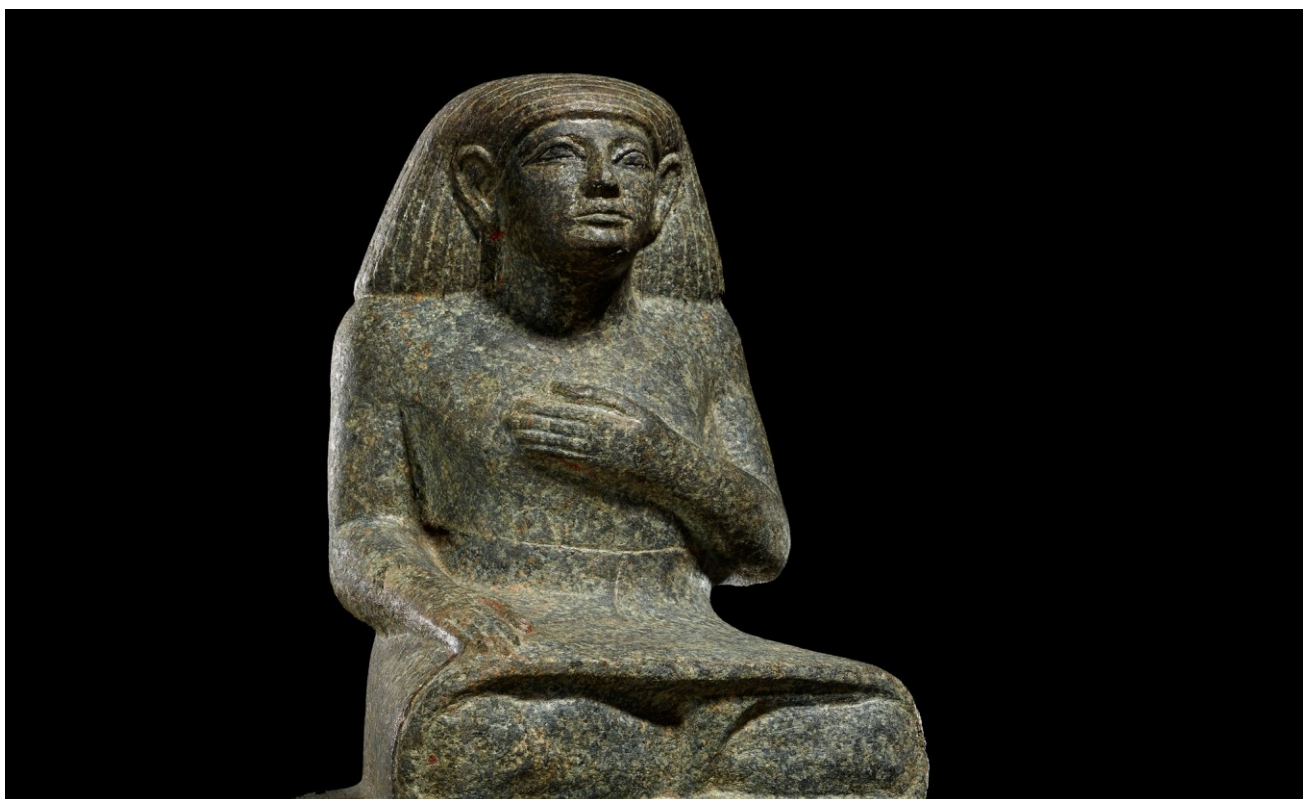
The Festival of Archaeology attracts significant public and professional interest in

the core collection of the museum. The 2016 festival continued this trend. Bringing over 1,800 people to the museum it serves the dual purpose of drawing adults and importantly, children and young people. The diverse program of talks and activities covered academic discussion and debate and an impressive array of artisan workshops including archery, stone carving and much more!

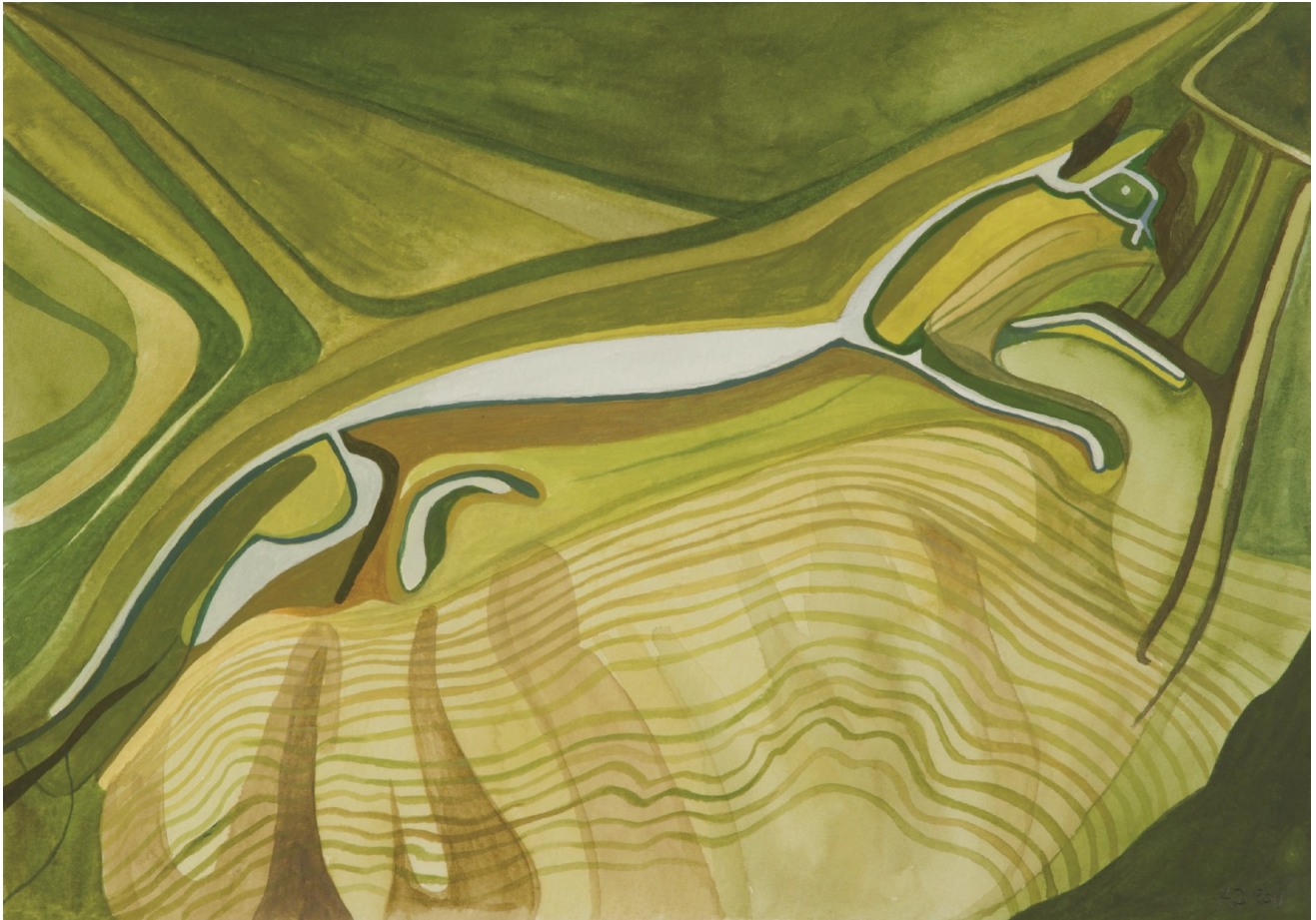
The army of volunteers behind so much of what happens at the museum continues to grow and be an indispensable force for enabling the wide range of activities and services that occur throughout the year. With an extraordinary range of skills this collection of generous individuals, assisted by our exceptional volunteer coordinator Bridget Telfer, continues to be a fundamental asset to the life of the museum.

In 2016 the museum has reviewed its place in the life of the City of Salisbury. The city has also been conducting a comprehensive review, involving the Cathedral, civic and artistic institutions, into the impact of art, culture and heritage for future generations. It is clear that the museum, playing a role in the community for over a hundred and fifty years, has a significant contribution to make.

Susanna Denniston, Chair of Trustees



Egyptian Scribe from the *Writing for Eternity* exhibition (Copyright: The British Museum)



Uffington White Horse by Anna Dillon (Copyright: Anna Dillon)

Increasing Visitor Numbers

Exhibitions

The year got off to a good start with *John Craxton: A Poetic Eye* (30 January to 7 May, 2016). Curated by Ian Collins, this exhibition explored the colourful life of artist John Craxton and his incredible emotional, physical and creative journey from Cranborne Chase to Crete. From an early age Craxton lived with artists Cecil and Amy Waller near Farnham, a short walk from the Pitt-Rivers Museum, where he was inspired by art, archaeology and the landscape of Dorset. This exhibition showed his art as it changed from the darkness of the World War II era to light as he moved across Europe to Crete. A significant part of the exhibition was lent by the Craxton Estate.

Our summer exhibition was *Writing for Eternity: Decoding Ancient Egypt* (21 May to 3 September, 2016). This was a touring exhibition from the British Museum which focused on hieroglyphics and writing in Ancient Egypt. The exhibition was thought provoking but visitor numbers were disappointing compared with previous years,

perhaps because it departed from our well established theme of summer exhibitions linked to local artists and landscapes.

The final exhibition of the year was *Constable in Context: Salisbury Cathedral from the Meadows in Perspective* (17 September 2016 to 25 March, 2017). In 2013 John Constable's *Salisbury Cathedral from the Meadows*, 1831, was secured for the nation with assistance from the Heritage Lottery Fund, The Manton Foundation, Art Fund (with a contribution from the Wolfson Foundation) and Tate Members. The acquisition was part of a new partnership, Aspire, between five national and regional galleries: National Museum Wales; the National Galleries of Scotland; Colchester and Ipswich Museums; The Salisbury Museum; and Tate Britain. Since 2014 the painting has been on a national tour of the partner venues. At Salisbury we decided to place the painting in its historic and artistic context with paintings of Salisbury Cathedral from the 17th century to the present day. We decided to run this major exhibition 'off season' to see if we could attract

greater numbers of local people. So far this seems to have worked with visitor numbers ahead of previous years.

There were some successful smaller exhibitions throughout the year: *Relationships: An exhibition by Sophie Ryder* (20 February to 9 July, 2016) accompanied the major sculptural exhibition by Ryder in the Cathedral Close. The *Icons of the North Wessex Downs: An Exhibition by Anna Dillon* (16 July to 1 October, 2016) featured a series of works commissioned by the *North Wessex Downs Area of Outstanding Natural Beauty* to celebrate the beauty and variety of this nationally protected landscape. *Wiltshire's Story in 100 Objects*, (8 October 2016 to 7 January, 2017) used the model of the British Museum's *History of the World in 100 Objects* to reveal the diverse and important collections that Wiltshire's museums acquire, care for and interpret, using 100 carefully selected objects to celebrate the rich history of the county from 10,000 BC to the present day.

Lectures and Events

The museum continued to deliver a vibrant events programme throughout 2016. Events were designed to appeal to members, families, art-lovers, archaeologists and history buffs alike and took inspiration both from the exhibition programme, the city of Salisbury and the surrounding landscape.

The highlight of the year was a very special event in April, when Sir David Attenborough came to the museum for an evening with Ian Collins, curator of the John Craxton exhibition. Both men had known John Craxton and it was a wonderful opportunity to hear first-hand about the artist. With support from the Salisbury Playhouse, staging was constructed in the Lecture Hall, to ensure that the entire audience had a clear view of proceedings and the illustrated conversation between Sir David and Ian took place in front of a packed house.

Across the year, a total of 1,012 people



Ian Collins (Curator of a *Poetic Eye*), Sir David Attenborough and Adrian Green outside the museum, April 2016 (Copyright: The Salisbury Journal)



The Georgian footmen at our *By George It's Christmas!* event, December 2016

attended lectures covering topics as diverse as *Finding Pitt-Rivers* and *Lady M, Sex and Smallpox*, to *Constable's Late Work*. The museum also hosted painting and drawing workshops with local artists, Claire Thomas and Nicholas Beer. These events were sold out. Courses were on offer too and included a six week mapping course in the summer and an art history course led by Paul Chapman in the autumn, which were both well attended. Our members' summer party was held on a glorious May evening at Myles Place, The Close thanks to the generosity of Anne and John Kelly.

One of our summer outings was a guided visit to three notable Salisbury buildings – Church House, Hemingsby and the Wren Hall. The other was to St Giles House, Wimborne where the Earl of Shaftesbury kindly showed the group the inspiring restoration work he is undertaking in his historic house and garden.

The total number of those attending events at the museum rose to 6,767, increasing from

6,559 in 2015. A further 2,052 people attended museum events and talks off site, including those at the Chalke Valley History Festival and the Larmer Tree Festival.

Marketing Success

Social Media

The museum's presence on the three social media platforms, Facebook, Twitter and Instagram continued to grow steadily in 2016. This period saw an increase in the museum's following of 41% on Facebook (1,454), 18% on Twitter (5,882) and a doubling of the followers on Instagram (702). The most successful post on Facebook reached a total of 10,400 people and the Instagram page received 6,259 likes in response to 278 posts. These platforms have enabled us not only to promote the museum and its events, but give a tantalising glimpse into the everyday life of the museum to a global audience through campaigns like #museumselfie.

Linking to partners through social media has become increasingly important, as the museum's partnership with the Wessex museums has continued to develop. The partnership has created a Wessex Museums Facebook page, which has facilitated the promotion of the different partners and provided an additional means of reaching wider audiences and publicising the progress of spotlight loans to partner museums.

Website

The museum website continues to be a significant means of promoting the museum's venue, exhibitions and events, and of making important visitor information available in advance. During 2016, the number of website user sessions increased to 75,491 – an increase of 6% on the previous year. The bounce rate remains under 40% and implies that the content is sufficiently compelling to retain the visitor, who visits for an average of just under two minutes. Efforts have also been made to make the website more accessible to the visually impaired.

Trip Advisor and VAQAS

Trip Advisor is generally considered to be an important indicator of the success of a venue. In 2016, the museum retained its rating of 4.5/5 and is considered to be second out of the five best museums in the area. A total of 134 contributors to Trip Advisor considered the museum to be 'excellent'. This was also reflected in the results of the Visitor Attraction Quality Assurance Scheme (VAQAS). When the museum was assessed in September 2016, it received a score of 80%, 4% up on the 2014 assessment.

Press Coverage

The museum retained a high press profile in 2016, with good coverage for all its exhibitions, family events and the Festival of Archaeology. Details of the exhibition programme were featured in the Artfund Exhibition Guides and its *Quarterly Review*. Press coverage surrounding the *Constable in Context* exhibition included reviews in *The Guardian* and the *Daily Telegraph*. Combined with great support from local media such as *Salisbury Journal*, *Salisbury Life*, *Wiltshire Life*, *Blackmore Vale Magazine* and *Evolver*, this has ensured that news about the museum has reached a local and national audience.

Family Events

The museum delivered an innovative programme of events for families in 2016. The stand-out event was *Build like an Egyptian* over the May Bank Holiday, where visitors were invited to help build a giant postcard from Egypt in LEGO outside the museum. A total of 419 people attended and some very determined visitors ensured that the LEGO postcard was completed in one day. This was photographed and the images made into an animation which can be seen on YouTube https://www.youtube.com/watch?v=ajvMaw_O7fo. The completed LEGO postcard was sold at the Festival of Archaeology in July and helped raise funds for the museum.

Throughout the year, the museum offered a variety of events for families, including *March Madness at the Museum*, when 444 visitors came to meet the Mad Hatter and the Easter Bunny. The museum also took part in the Big Draw during October Half Term, where 97 visitors came to take part in the Constable-themed craft activities and Talkaoke pop-up chat show. Museums at Night during May and October were also well attended and featured historical entertainer Greg Chapman in May and award-winning comedian Tim FitzHigham in October.

Monthly activities for the under fives continued with *Under Fives' Fridays* – artist-led creative sessions for little ones. The year saw an increase in average attendance from 29 per session in 2015 to 45 per session in 2016.

The year concluded with a Constable-inspired Christmas event *By George, It's Christmas!* This family day out included Father Christmas with a family of real reindeer, two Festive Footmen in Georgian costume, music from members of Salisbury Baroque and copious amounts of glitter at the drop-in craft workshops. A total of 872 people braved the cold and rain to attend.

Museum Usage

Visitor numbers (people who come to the museum during opening hours) were 27,237, a 25% decrease on 2015, when the Turner exhibition proved very popular. The overall user figure (including those people who attend evening lectures, events, visit the coffee shop and attend activities off site) was 45,877.



The proposed new temporary exhibition gallery (Copyright: Metaphor)

Museum Development

Museum Masterplan

The completion of the Wessex Gallery in 2014 represented only the first part of a masterplan to redevelop the King's House. Since the gallery opened we have been working up a new bid to the Heritage Lottery Fund (HLF) to secure another grant to complete our plans. This bid, for £7.3 million, was submitted at the end of November 2016 and represents 80% of the funds needed. If we are successful the museum will need to raise the remaining £1.8 million from trusts, foundations and other sources.

Masterplan Aims

- Restore, renew and repurpose the King's House building, enabling it to show more of our collections and provide flexible spaces for learning and engagement.
- Create a new Salisbury Gallery telling the city's story from 1220 to 2020, rooting the narrative in the stories of local people and the objects in our significant collections of archaeology, art, costume and social history.

- Re-display our exceptional collection of 18th and 19th century ceramics within the context of the historic 17th century core of our magnificent building.
- Develop larger, high quality temporary exhibition spaces to build on our reputation for major exhibitions, and enable increased access to our collections (see image above).
- Build our audiences, diversify our income streams, and thereby ensure our business model is self-sustaining.

The draft business plan submitted with the HLF bid anticipates that the museum will grow as a result of implementing the masterplan. There will be new income streams from larger audiences, a staffing structure that will match new levels of ambition and increased resources available for exhibitions, audience development and marketing. For example it is projected that audiences will increase from current levels of circa 30,000 per annum, to between 45,000 and 55,000 visits each year.

The masterplan project represents an incredible opportunity for the museum to transform its visitor offer, audience reach and income-generating potential. The result will be a business that almost doubles in size to provide a more robust, sustainable and resilient organisation that will appeal to larger audiences and deliver significant cultural and economic impact to the city and surrounding region.

The final decision will be made by HLF on 25 April 2017 (but due to the General Election the result will not be announced until June). If we get approval we will have two years to work up the scheme and then submit detailed plans in an HLF round II submission in 2019.

Partnership Working

The Wessex Museums Partnership consists of the five leading museums across Dorset and Wiltshire: Dorset County Museum, Poole Museum, Russell Cotes Museum and Art Gallery, Salisbury Museum and Wiltshire Museum. The partnership received £473,000 from the Arts Council England Resilience Fund in March 2015 for a two year project looking at improving our marketing, resilience, organisational skills, strategic planning and fundraising capacity.

The major benefits from the project so far have included financial support for our Development Officer, spotlight loans programme, skills sharing network, governance review and detailed audience research. The partnership museums have also worked together to submit a bid for National Portfolio Status from Arts Council England. This bid was submitted in January 2017.

Collections Management

Collections Store

In preparation for the implementation of the masterplan the museum has secured financial support to acquire an offsite store for archaeological finds. Wiltshire Council has promised £200,000 towards the purchase and Wiltshire Museum £50,000. This matched a £50,000 grant from the Garfield Weston Foundation secured in 2015.

This facility will be a county store for archaeology, housing the archaeology collections from the Salisbury Museum and Wiltshire Museum as well as the backlog of material currently awaiting deposition at Wessex Archaeology. A suitable building has been identified on Cranborne Chase which the museum is in the process of buying.



Wood engraving of *Malacombe Bottom* by Howard Phipps, acquired in 2016 (Copyright: Howard Phipps)

Acquisitions

The museum made 46 acquisitions over the year. Highlights were:

- A watercolour by George Fennell Robson (1788-1833) of Salisbury from the South West, circa 1827. This picture was acquired for our *Constable in Context* exhibition.
- A Martin Brothers tankard with the coat of arms of the Pitt-Rivers family. This was a sample produced by the company for General Pitt-Rivers which was rejected in favour of a different design.
- Two wood engravings by Howard Phipps of *Malacombe Bottom* and the *Ox Drove in Winter*.
- Several metal detected finds acquired via the Treasure Act including a silver Anglo-Saxon strap end from Stratford Tony (right), a post-medieval silver gilt pin from Amesbury and a silver hooked tag from Kingston Deverill.
- A harpishord made by (the late) James Mogford of St Ann Street Salisbury with lid painted by Diana De Vere Cole.

The museum continued to work with Wiltshire Council on the HLF-funded collecting cultures project called *Creative Wiltshire and Swindon*, but no formal transfer of objects was made during 2016 beyond those reported in last year's report.

Documentation Projects

There are nearly twenty separate documentation projects currently being undertaken in the museum. This work is mainly focused on maintaining and updating the museum's MODES database of items in the collection. The work is undertaken by a team of over 80 volunteers, who are co-ordinated by volunteer David Balston. Since last year over 6,000 records have been entered and the total number of objects recorded in the database is 81,688. Below are some of the highlights of what has been achieved over the past year:

Full documentation of the Pitt-Rivers collection. The Finding Pitt-Rivers project received a grant of £20,000 from The Pilgrim Trust in 2015. This allowed us to retain Jane Ellis Schön, the full-time Project Curator, to



Silver Anglo-Saxon strap end from Stratford Tony acquired in 2016.

supervise the 30 volunteers involved. By the end of the year over 10,000 objects in the collection had been repacked and recorded, 7,500 objects photographed, 3,872 photos edited and nearly 10,000 MODES records updated.

Cataloguing of the Rex Whistler Archive acquired in 2013. The Whistler project now has eleven volunteers involved. It is anticipated that around 1,000 MODES records will have been completed by the beginning of 2017. Work is still focused on recording the original works and correspondence. The

project will then move on to the book illustrations, secondary source materials and third party research documentation.

Cataloguing and scanning the Salisbury Journal photograph archive. All 27 index books have been photographed and are now available in Adobe Portable Document Format (pdfs). It is now possible to look up negatives for a given date and to perform detailed searches of the database. A total of 19,547 negatives have been scanned including all the negatives from 1953 to July 1967.

Scanning of other photo archives. Nearly 6,000 images (of about 50,000) have been scanned from the Austin Underwood archive. Volunteer Alan Clarke who has been working on this collection has also been contributing to the volunteer blog about his work to raise awareness of the collections.

Ephemera data entry and re-packing. There are just over fifty boxes of ephemera in the collection. Around a quarter of these have now been catalogued and repacked.

Recording all the objects displayed in exhibitions over the past nine years. A final check on the integrity of the data entered about each object used in an exhibition is being performed. A short manual of revised procedures is in preparation.

Creating archives for all the Salisbury Museum Archaeology Research Group excavations. Work on archiving material from

salvage excavations in the 1960s in the area of Salisbury's medieval Franciscan Friary has continued with a view to publishing (for the first time) an interpretation of what is known of the site.

Updating records and improving storage of archaeology archives. The total number of archives completed to date is 278 (out of 443). There are now just under 4,000 records in the archaeological archives database.

Undertaking a comprehensive inventory of the costume collection. A team from NADFAS is working on assessing and recording items in the collection. To date nearly 400 items have been checked and 205 of these have been updated in MODES.

Undertaking an inventory of all the objects on display in the Salisbury Gallery. The two volunteers working on this are over half way through the inventory of the first part of the Salisbury Gallery.

Art store inventory and artwork repositioning. The new shelving installed in the art store at the beginning of 2016 has been given location numbers and artworks have been checked and moved into locations more suited to their size.

Creating a searchable database for the Geology collection. The volunteer working on this collection has classified just under 4,000 items, which is just over half the collection.



Volunteers Martin Callow (left) and David Chilton cataloguing the collections



St Mark's Junior School in the Wessex Gallery

Children and Young People

Schools

During 2016 the HLF funding for the activity plan part of the Wessex Gallery project came to an end. This funding had been used to promote the gallery to schools and organise activities such as our Living History Fortnights. The challenge for 2016 was to see if the high level of interest from schools could be achieved without this extra funding.

Primary schools are usually the biggest formal education user group for a museum. These schools find it easier than secondary schools to organise visits and to flex their topics to take advantage of exhibitions and events at a museum.

The museum runs a popular set menu of sessions for primary schools and we also offer special projects such as the mini museum initiative.

Newton Tony – Mini Museum 2016

The mini museums projects are an effective way of raising awareness of the museum in schools and their communities.

Following the successful mini museum project with Winterslow Primary School in 2015, we repeated the winning formula this year with Newton Tony Primary School which has 52 children.

Firstly the pupils were taken to Bristol City Museum and Salisbury Museum and then they worked with museum staff and volunteers to create their own 'mini museum' at the school. The mini museum was opened to the local community after the weekly assembly and the visitor's book was filled with glowing reports from impressed parents.

In January 2017 one more project began and an additional two are being planned.

Living History Fortnights

'Living History Fortnight's' are special events where we bring talented living history demonstrators to the museum for a short time to offer in-depth, hands on sessions to schools and other groups.

In April 2016 we ran 'Saxon Skirmish School' with Albion Historical Falconry, the group

which ran a successful 'Medieval Fight Club' event at the museum for a previous family day. They have deep knowledge, a vast collection of authentic replicas and are thoroughly professional. They led five days of workshops, with ten presentations to 223 children and on their last day they presented to the whole of Bishop Wordsworth's Year 7.

At the end of April we brought 'The Ancient Wessex Network' to the museum. The group demonstrated ancient pottery and bronze casting and enabled participating groups to try these skills. Over five days of workshops the group led eight presentations to 146 children and 11 adults with special educational needs.

Festival of Archaeology 2016

This event returned for its third year with a now familiar showground of archaeology, heritage and living history, a programme of talks in the museum hall and a live demonstration dig led by Dr Phil Harding.

Over 1,800 people attended the festival and there were talks on Surnames, Genetics, Ancient Egyptian Poetry, Egyptian History,

The Stonehenge Hidden Landscape, Geophysics in Archaeology, The Durotriges, Silchester and a Viking Mass Burial.

Outreach

Larmer Tree Festival. This festival is sited in the grounds of the Larmer Tree Gardens founded by General Pitt-Rivers. Taking the opportunity to raise awareness of the museum with a new audience we presented a pop up museum to the festival goers. From Thursday 14 July to Sunday 17 July a rota of staff welcomed visitors to the stand in the 'Lost Wood' where they could learn more about the origins of the pleasure gardens as well as handle artefacts from the General's collection. We had hundreds of visitors and excellent feedback.

Chalke Valley History Festival. As with previous years the museum had a stand at the 2016 festival. In contrast to previous years when the site baked in summer sun, the skies opened and left a WWI feel to the whole area. Our special thanks to the brave volunteers who turned out for all their shifts at the stand despite the treacherous journey there.



Phil Harding preparing for the Festival of Archaeology 2016



Young carers showing artwork they produced as part of the City Story project

Pitt Fest, 3 September 2016. Having a clear connection, the museum joined the Pitt-Rivers Museum, Oxford for their annual public event. This was a great opportunity to show the public in Oxford the other part of General Pitt-River's collection from Cranborne Chase. A busy day greeting visitors on the lawns of the museum.

City Story: Historic Past, Creative Future

In August the museum was awarded funding from the Heritage Lottery Fund Young Roots programme for an exciting new project: City Story: Historic Past, Creative Future. The project aims to inspire and engage young people with the museum's Salisbury history and costume collections using art. It is an opportunity for young people to work with artists and museum staff to explore the extraordinary objects in the collections, gain new skills, develop an understanding and appreciation of heritage and share this with others.

The works created as part of the project will be exhibited at the Five Rivers Health and Wellbeing Centre in the autumn of 2017.

The project started in September and since then young people from the Salisbury area have been working with inspiring artists learning new skills, using objects in the museum's collection as inspiration. They have created some amazing art work using ceramics, printing, watercolours and acrylic inks.

The first two in a series of workshops for young carers have also taken place, with groups of young people who look after a family member coming along to the museum to relax and experiment with clay.

Young Curators Club

The museum's new Young Curators Club was launched in January. The club is a fun opportunity for children to join in with a variety of activities including trying out ancient skills,

handling real artefacts, craft and exploring the museum.

The club, which is for 6 to 12 year olds, and takes place every second Saturday of the month, now has 30 children taking part in a wide range of exciting activities throughout the year.

The highlight of the year was ancient archery, when re-enactment group *Companions of the Longbow* came to the museum and gave the young curators a chance to try out a bow and arrow themselves as well as find out what it was like to be an archer in the past.

Another popular session was prehistoric pottery, where the children met an expert in pottery techniques and created their own Neolithic pot which was then fired for them. There was huge excitement when the pots were delivered the following month!

The many other activities the children took part in included creating Egyptian hieroglyphs using printing techniques, learning how to survive the Stone Age and handling real artefacts, making wire models of mythical creatures inspired by artist Sophie Ryder, meeting the ghost of famous artist John Constable and much more.

Feedback has been excellent and a new programme of events is now planned for 2017.

Aspire Schools Workshops

Primary and secondary schools have been exploring *Constable in Context: Salisbury Cathedral from the Meadows in Perspective* with hands-on workshops linked to the exhibition.

These have provided a unique chance for students to work with an artist to discover more about Constable's painting and the other works on display, sketch in the exhibition and try out watercolour techniques.

Younger groups have also had the opportunity to take part in sessions which include meeting and asking questions of 'John Constable', who is played by an experienced historical interpreter, as well as creating their own Constable sky themed picture.

In 2016 nearly 200 students from six different schools attended Constable workshops. An additional ten secondary students came in for a self-guided visit and since January we have also taken bookings for another 100 students from two more schools.



City Story Project: Ceramic figurine (left) and mono print inspired by the costume collection



The 18th century Parrett Pistols were used as the lead image for our Adopt an Object campaign in 2016

Achieving Financial Sustainability

Donations and Legacies

During the year the museum received £35,944 in donations and legacies. This included legacies from the estate of Ann Margaret Hutchison (£10,000) and Jessie Williams (£500) and a bequest from Helen Althae Jenkins (£1,000). Our sincere gratitude goes to those who remember us in their will.

Donations come to the museum in many different ways. Visitors kindly make donations into the donation boxes and members generously increase their membership fees to include a donation. When staff give talks and training sessions very often a donation will be made, and individuals make donations for specific projects. Late in 2016 our Patron members very kindly helped to raise funds for our *British Art: Ancient Landscapes* exhibition catalogue which will be published in 2017. We

are very grateful for all donations made by members, Patron members and the public.

The Adopt an Object scheme was launched late in 2015 and in 2016 it raised £3,370 (plus Gift Aid). It has been wonderful to hear the stories behind people's choice of objects to adopt.

Grants and Sponsorship

The museum is very grateful to Wiltshire Council for its grant of £49,600 and the continued support of Salisbury City Council who give an annual grant of £15,000 grant towards our family events programme.

In the second half of 2016 we began fundraising for the summer 2017 exhibition *British Art: Ancient Landscapes*. To date we

have raised £17,000 and we would like to extend our thanks to all of those who have shown their support.

The Finding Pitt-Rivers project received generous support from the Arts Council and The Pilgrim Trust. In August 2016 we were delighted to hear that our City Story project application to The Heritage Lottery Fund had been successful.

The museum gratefully acknowledges substantial support from the following people and organisations in 2016:

Arts Council England
The Bullough Thompson Charitable Settlement
Gerry and Susie Blundell
The John S Cohen Foundation
Community First
The Finnis Scott Foundation
Garfield Weston Foundation
The John and Ruth Howard Trust
Mercers' Company
The Pilgrim Trust
Roger Wadey
Salisbury City Council
Walter Guinness Charitable Trust
Wiltshire Council

Membership

A very warm welcome to the 52 new members who joined us during the year, and also to those of you who have re-joined after a break away. A special welcome to the three new Patron members. Patron members enjoy added benefits, including invitations to Private Views at the opening of new exhibitions.

At the end of 2016 our total membership was 934, a fall of 15 from the previous year. Our members continued to be very generous with donations included with their subscriptions. Last year almost £1,700 was donated in this way and was added to our Development Fund. Thank you for your contributions.

The value of your subscriptions was also substantially increased through Gift Aid. In 2016 the amount we were able to claim was over £4,500. Thank you to those who are able to help us in this way.

Corporate Members

Andante Travels Ltd
Cathedral View, Bed and Breakfast
Fletcher and Partners
Red Lion Hotel
Salisbury Newspapers
Salisbury and Stonehenge Guided Tours
Spire House, Bed and Breakfast
Wilsons Solicitors LLP
Wilton House
Woolley and Wallis Fine Art Auctioneers

Retail Report

The museum shop has tried to offer a wide variety of products to appeal to members and visitors, and to complement the exhibitions taking place throughout the year.

The merchandise for the John Craxton exhibition included original prints, a limited edition calendar booklet, postcards, ceramics and textiles produced from his designs. These proved popular, generating sales of £4,500.

For the *Constable in Context: Salisbury Cathedral from the Meadows in Perspective* exhibition the museum commissioned three new bespoke products: 'Salisbury Cathedral from the Meadows' tea towels, umbrellas and pot stands. These have been well received thus far, with the umbrella being the most popular.

Sales of books in the year totalled nearly £12,000, with the *Museum Illustrated Guide* as the single most popular item. Sales of exhibition merchandise were just over £10,000, sales of gift products were over £6,000 and cards sales were £5,600 with 3,400 postcards and 2,000 greeting cards sold.

Over 40% of visitors purchased goods in the shop with an average transaction value of £3.85.



Gallery steward Jennie Hoare with a visitor in the Wessex Gallery

Leadership and Workforce

Staff

In July 2016 two temporary members of staff who had been funded by the Wessex Gallery HLF grant became part of the core team: Owain Hughes was appointed to the role of Learning and Outreach Officer via a competitive application process and Bridget Telfer was employed as our Volunteer Co-ordinator.

In September Katy England was appointed to the role of City Story Project Officer on an 18 month contract having secured funding for the initiative from the HLF.

As part of the Aspire project we were able to appoint Nicola Trowell, who previously worked in reception, as an Exhibitions and Events trainee on a six month contract. Four stewards were also appointed for the *Constable in Context* exhibition to assist with the visitor welcome and security in the gallery.

Trustees

In June the museum appointed Hilary McGowan to review the governance structure as part of the preparation for the submission of our HLF bid. The key recommendations of her report included the reassessment of the need for nominated trustees and the setting up of working groups with specific terms of reference to take the place of the existing committees of trustees.

The new working group structure will include teams of trustees, staff and volunteers meeting to discuss development and marketing, commercial activities, governance and the implementation of the masterplan (if the museum secures HLF funding). The Management Committee will continue as before.

Other changes to staff and trustees are noted at the end of this report.

Volunteers

We currently have 272 active volunteers. This is three times the number we had in March 2013 when we first appointed a Volunteer Co-ordinator. Volunteer hours have increased from between 450-650 hours per month in 2013 to between 1,600-2,000 hours a month in 2016.

From the volunteer survey (which was conducted in September 2016 and had 203 respondents) 84% of volunteers felt that their hopes in volunteering for Salisbury Museum had been 'fully met' or 'partly met'. The majority of volunteers were also either 'very satisfied' or 'quite satisfied' with all the aspects of volunteering including induction and training. Satisfaction rates ranged from 90-96% across all categories. Suggestions for improving the volunteer experience have been taken on board and where possible are being implemented.

Volunteer recruitment and experience is enhanced by a number of different initiatives:

- **A comprehensive volunteer induction process** – during 2016 a total of 91 new volunteers were inducted into the museum. The induction process includes a spotlight tour of the museum and a talk about the practicalities of volunteering. We try to respond to all enquiries about volunteering in a timely fashion.
- **A comprehensive student placement programme** – in 2016 we hosted 14 student placements (two MA placements, five degree students, four A-level students and three GCSE students).
- **Developed and improved volunteer roles** – we now have ten different volunteer roles including visitor facing roles, learning, retail, exhibitions and collections care.
- **Wider volunteer marketing and volunteer recruitment days** – during the year we held four volunteer recruitment days which attracted 60 attendees (44 of which went on to become volunteers). Volunteer adverts were placed in local newspapers and magazines and flyers were distributed around Salisbury.
- **Volunteer training** – in 2016 we ran 60 separate sessions training 494 volunteers. These included flint identification, flint knapping, exhibition briefings, living history demonstrations, Photoshop training, spotlight tour training, collections handling and packing and a trip to Tate London for 27 of our engagement volunteers as part of the Aspire project. Training resources are also currently being developed and will shortly be available for volunteers on the website.
- **Volunteer communication and social events** – in 2016 we introduced volunteer coffee mornings, a weekly volunteer blog and a bi-annual volunteer newsletter. We also held two volunteer parties to thank our volunteers for their time.

We would like to say a huge thank you to all of our volunteers for all of their hard work and dedication to the museum. The amount and variety of work that they accomplish is incredible. Our team of 105 engagement volunteers and six visitor services volunteers do a wonderful job of welcoming visitors into the museum and helping to orientate and inform people. Our volunteer spotlight tour leaders delivered 46 spotlight tours to 189 visitors over the summer and our team of 41 event volunteers assisted with 28 events at the museum and across Wiltshire. Behind the scenes the 82 collection volunteers have been hard at work improving our documentation and cataloguing of artefacts while the team of 16 learning volunteers have been helping Owain Hughes and Katy England deliver educational sessions both at the museum and out in the community. Our dedicated team of volunteer stitchers have also created wonderful replica costumes to use with school groups. We also have volunteers that help museum staff with essential work such as administration, gardening and the painting of walls during exhibition changeover time. Last but not least – a big thank you to the 55 volunteers who helped us with the mammoth task of spring cleaning the entire museum last March. We look forward to tackling this again next year!

THE SALISBURY AND SOUTH WILTSHIRE MUSEUM TRUST
STATEMENT ON BEHALF OF THE TRUSTEES
for the year ended 31 December 2016

The figures below are a summary extracted from the audited Annual Report and Accounts which was approved on behalf of the Trustees on 20 March 2017. However, they may not contain sufficient information to allow for a full understanding of the financial affairs of The Salisbury and South Wiltshire Trust. For further details, the full annual accounts and auditors' unqualified report on those accounts should be consulted.

A copy of the Trustees' Report and the full annual accounts has been submitted to the Charity Commissioner and to the Registrar of Companies and may be obtained from the Company Secretary.

Signed on behalf of the Trustees on 20 March 2017 by:

J D Hutton - Trustee

INDEPENDENT AUDITORS STATEMENT TO THE TRUSTEES OF
THE SALISBURY AND SOUTH WILTSHIRE MUSEUM TRUST

We have examined the summarised financial statements of The Salisbury and South Wiltshire Museum Trust for the year ended 31 December 2016.

Respective responsibilities of Trustees and auditors

The Trustees are responsible for preparing the summarised financial statements in accordance with applicable United Kingdom Law and the recommendations of the charities SORP.

Our responsibility is to report to you our opinion on the consistency of the summarised financial statements with the full financial statements and the Trustees' Annual Report. We also read other information contained in the summarised annual report and consider the implications for our report if we become aware of any apparent misstatements or material inconsistencies with the summarised financial statements.

We conducted our work in accordance with Bulletin 2008/3 issued by the Auditing Practices Board.

Opinion

In our opinion the summarised financial statements are consistent with the full financial statements and the Trustees' Annual Report of The Salisbury and South Wiltshire Museum Trust for the year ended 31 December 2016.

Simon Ellingham (Senior Statutory Auditor)
For and on behalf of Fawcetts
Chartered Accountants
and Statutory Auditors
Windover House
St Ann Street
Salisbury
SP1 2DR

Dated: 20 March 2017

THE SALISBURY AND SOUTH WILTSHIRE MUSEUM TRUST
A COMPANY LIMITED BY GUARANTEE

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES
(including Income and Expenditure Account)
for the year ended 31 December 2016

	Unrestricted funds £	Restricted funds £	Total 2016 £	Total 2015 £
Income and endowments from:				
Donations and legacies	35,994	334,784	370,778	391,741
Charitable activities	173,465	-	173,465	242,717
Other trading activities	117,950	-	117,950	149,103
Investments	<u>13,656</u>	<u>10,041</u>	<u>23,697</u>	<u>19,164</u>
Total income	<u>341,065</u>	<u>344,825</u>	<u>685,890</u>	<u>802,725</u>
Expenditure on:				
Raising funds	28,033	-	28,033	9,326
Charitable activities – Operation of the Museum	618,514	253,618	872,132	960,376
Other trading activities	<u>34,919</u>	<u>-</u>	<u>34,919</u>	<u>46,069</u>
Total expenditure	<u>681,466</u>	<u>253,618</u>	<u>935,084</u>	<u>1,015,771</u>
Gains/(Losses) on investment assets - Realised	3,405	2,424	5,829	5,954
- Unrealised	<u>33,898</u>	<u>20,049</u>	<u>53,947</u>	<u>(33,703)</u>
	<u>37,303</u>	<u>22,473</u>	<u>59,776</u>	<u>(27,749)</u>
Net income/(expenditure) before transfers	<u>(303,098)</u>	<u>113,680</u>	<u>(189,418)</u>	<u>(240,795)</u>
Transfers between funds	<u>379,071</u>	<u>(379,071)</u>	<u>-</u>	<u>-</u>
Net income/(expenditure)	<u>75,973</u>	<u>(265,391)</u>	<u>(189,418)</u>	<u>(240,795)</u>
Other recognized gains/losses				
Actuarial gains/(losses) on defined benefit pension schemes	<u>(279,000)</u>	<u>-</u>	<u>(279,000)</u>	<u>-</u>
Net movement in funds	<u>(203,027)</u>	<u>(265,391)</u>	<u>(468,418)</u>	<u>(240,795)</u>
Fund balances brought forward at 1 January 2016	<u>354,012</u>	<u>2,984,242</u>	<u>3,338,254</u>	<u>3,579,049</u>
Fund balances carried forward at 31 December 2016	<u><u>150,985</u></u>	<u><u>2,718,851</u></u>	<u><u>2,869,836</u></u>	<u><u>3,338,254</u></u>

Continuing operations

None of the group's activities were acquired or discontinued in the current or preceding periods

The notes form part of these financial statements.

THE SALISBURY AND SOUTH WILTSHIRE MUSEUM TRUST
A COMPANY LIMITED BY GUARANTEE
(Registered No: 1826436)

BALANCE SHEETS
31 December 2016

	Consolidated		The Company	
	31 December 2016 £	31 December 2015 £	31 December 2016 £	31 December 2015 £
FIXED ASSETS:				
Tangible assets	1,858,163	2,045,050	-	-
Investments	803,715	738,115	-	-
Heritage assets	483,955	482,350	-	-
	<u>3,145,833</u>	<u>3,265,515</u>	-	-
CURRENT ASSETS:				
Stock	20,064	23,140	-	-
Debtors	76,764	146,857	-	-
Cash at bank and in hand	327,698	319,479	-	-
	<u>424,526</u>	<u>489,476</u>	-	-
CREDITORS: Amounts falling due within one year	<u>56,523</u>	<u>51,737</u>	-	-
NET CURRENT ASSETS	<u>368,003</u>	<u>437,739</u>	-	-
TOTAL ASSETS LESS CURRENT LIABILITIES:	3,513,836	3,703,254	-	-
CREDITORS: Amounts falling due after more than one year	-	-	-	-
Net Assets excluding pension scheme liability	<u>3,513,836</u>	<u>3,703,254</u>	-	-
Defined benefit pension scheme deficit	<u>(644,000)</u>	<u>(365,000)</u>	-	-
NET ASSETS	<u>2,869,836</u>	<u>3,338,254</u>	-	-
FUNDS:				
Restricted funds	2,718,851	2,984,242	-	-
Unrestricted funds	150,985	354,012	-	-
	<u>2,869,836</u>	<u>3,338,254</u>	-	-

Salisbury & South Wiltshire Museum Trust

PATRONS

Sir E Hulse Bt
R Bullough

THE BOARD OF TRUSTEES

ELECTED

S Denniston (Chair)
A H Beckwith-Smith
J C Eager (until 7 July 2016)
C Elmer
A X T Green
J D Hutton (Hon Treasurer)
S Jackson (from 23 June 2016)
P G Jeffreys (until 18 April 2016)
P Marland (from 23 June 2016)
R E Newman (until 28 April 2016)
R A Pemberton (until 28 April 2016)
J G R Perry (from 23 June 2016)
P J Pleydell-Bouverie
R J Wadey

NOMINATED

E Probert *Dean and Chapter*
D Dawson, *Wiltshire Archaeological and Natural History Society*
A N Deane, *Wiltshire Council*
W R Moss, *Wiltshire Council*

Secretary:

J D Hutton

Registered office:

The King's House, 65 The Close, Salisbury, SP1 2EN

Registered company no:

1826436 (England and Wales)

Registered charity no:

289850

MLA accredited museum no:

878

Auditors:

Fawcetts. Chartered Accountants and Registered Auditors
Windover House, St Ann Street, Salisbury, SP1 2DR

STAFF

Director and Curator

A X T Green

Exhibitions Officer

J Paesen

Learning and Outreach Officer

O Hughes (from 1 April 2016)

Marketing and Administration Officer

L Tunnard

Development Officer

S Willis

Visitor Service and Retail Manager

J Thorne

Volunteer Co-ordinator

B Telfer (from 19 March 2016)

Finance Officer

N Kilgour-Croft

Finding Pitt-Rivers Project Curator

J H Ellis-Schön

Learning and Events Assistant

K England (until 31 August 2016)

City Story Project Officer

K England (from 1 September 2016)

Curatorial Assistant

V Goodrich

ASPIRE Curatorial Intern

N Trowell (from 13 July 2016)

Receptionists

C Cameron
H Grigson
J Hampton
C Marshall
K Shepcar
N Trowell

Housekeeper

V Overton

Finds Liaison Officer

R Henry

Finds Liaison Assistant

C Sanna

ASPIRE Gallery Stewards

(from 1 September 2016)

C Goodhead
L Matthews-Keel
S Sample
D Walder

ARCHAEOLOGY OF WESSEX GALLERY STAFF

Project Learning Officer

O Hughes (until 31 March 2016)

Volunteer Co-ordinator

B Telfer (until 18 March 2016)

HONORARY STAFF

Curator Emeritus

P R Saunders

Membership Secretary & Librarian

R J Wadey

APPENDIX 1

Exhibitions and Events January 2016 – December 2016



March Madness at the Museum, 26 March 2016

Major Exhibitions

John Hinchcliffe – The Definitive Works of a Decorative Artist, 10 October 2015 to 16 January 2016

John Craxton 'A Poetic Eye': A life in art from Cranborne Chase to Crete, 30 January to 7 May 2016

Writing for Eternity: Decoding Ancient Egypt, British Museum Touring Exhibition, 21 May to 3 September 2016

Constable in Context: Salisbury Cathedral from the Meadows in Perspective, 17 September 2016 to 25 March 2017

Smaller Exhibitions

John Hinchcliffe Prints, 19 September 2015 to 13 February, 2016

Relationships: An exhibition by Sophie Ryder, 20 February to 9 July, 2016

Icons of the North Wessex Downs: An Exhibition by Anna Dillon, 16 July to 1 October, 2016

Wiltshire's Story in 100 Objects, 8 October 2016 to 7 January, 2017

Lectures

Finding Pitt-Rivers by Jane Ellis-Schön, 14 January

John Craxton: A portrait of the artist on Cranborne Chase and Crete by Ian Collins, 3 March

An evening with Gambling Archaeologist Tim FitzHigham, 9 March

Soaring Sounds, The Music of Salisbury Cathedral by David Halls, 17 March

Lady M, Sex, Smallpox and the Salisbury Connection, by Mary South, 6 April

Interim results of geophysical and topographic surveys in and around Old Sarum 2014-16, by Dominic Barker, 21 April

Spelling Out Ancient Egypt, by Ilona Regulski, 16 June

John Aubrey's Wiltshire, by Ruth Scurr, 8 September

Stonehenge and Durrington Walls: New Research by Mike Parker Pearson, 13 October

Constable's late work and Salisbury Cathedral from the Meadows by Anne Lyles, 20 October

Friends of Clarendon Lecture: Wiltshire Settlements and the Black Death: New approaches to reconstructing population change by Carenza Lewis, 17 November

Courses

Mapping local history: exploring the past through maps, plans and ground survey, 12 May to 30 June

Romanticism in Landscape Painting with Paul Chapman, 23 November to 7 December

Family Events

Discovery Day: Circus Workshop, 16 February

March Madness at the Museum, 26 March

Museums at Night: Storm the Museum! 13 May

May half-term Discovery Day: Build like an Egyptian, 31 May

Discovery Day: Egyptian Art with artist Suzie Gutteridge, 26 July

Discovery Day: Bringing Ancient Egypt to life with music and dance, 2 August

Tuesday Tales with Jane Hardstaff, 9 August

Tuesday Tales with Emma Carroll, 16 August

Discovery Day with Louise Luton, 16 August

Discovery Day: Paper Boats with Suzie Gutteridge, 23 August

By George, It's Christmas! 10 December

Under Fives' Fridays

Snowflakes and Icicles, 8 January

Print and Collage, 12 February

Mad March Hares, 11 March

St George and the Dragon, 8 April

Write like an Egyptian, 13 May

Summer Solstice, 10 June

Summer Fun, 8 July

Carnival, 12 August

Rainbows with Liza Morgan, 9 September

Constable's Country, 14 October

Celebrating Light, 11 November

It's Christmas! 9 December

Other Events

Watercolour workshop 'Colour and Pattern' with artist Claire Thomas, 2 February

Bridge Lunch, Michael Herbert Hall, Wilton, 24 February

Curator's walk through of the John Craxton exhibition with Ian Collins, 4 March

Ian Collins in conversation with Sir David Attenborough, 14 April

Drawing workshop with artist Nick Beer, 5 May

Members summer Reception at Myles Place, 13 May

Members Outing: Tour of St Giles House led by the Earl of Shaftesbury, 13 July

Festival of Archaeology, 23-24 July

Plain Arts Salisbury and Salisbury Museum Paint Off, 10 September

Salisbury Fringe at Salisbury Museum Part One: Meet the Painting, 18 September

Constable Walk: Step into Salisbury Cathedral from the Meadows 1831, 24 September

Members Outing: A Salisbury Trio – Church House, Hemingsby and the Wren Hall, 27 September

Salisbury Fringe at Salisbury Museum Part Two: Painting with Words, 1 October

Constable Walk: Step into Salisbury Cathedral from the Meadows 1831, 22 October

Big Draw October Half Term – Talkaoke: The Sky's the Limit! 25 October

Museums at Night: Tim FitzHigham as Will Kemp, 26 October

Constable Walk: Step into Salisbury Cathedral from the Meadows 1831, 26 November

Young Curators Club

Design your own poster, 9 January

Buried Bodies, 13 February

Mythical Creatures, 12 March

Prehistoric Pottery, 9 April

Ancient Archery, 14 May

Design your own museum case, 11 June

Write like an Egyptian, 9 July

Survive the Stone Age, 13 August

Behind the Scenes, 10 September

Roman Messages, 8 October

Meet John Constable, 12 November

Georgian Christmas, 10 December

APPENDIX 2

Acquisitions January 2016 – December 2016

Two hair pieces from hairdressing salon circa 1800, Downton relating to the Morgan family, S Hadley, 2016.1

Framed watercolour by George Fennel Robson of south-west view of Salisbury Cathedral, c 1827, A Roberts, 2016.2

Bronze finger ring from Tisbury, T Storer, 2016.3

Martin Brothers stoneware tankard bearing Pitt-Rivers family crest, H Porter, 2016.4

Three pictures by Sandro Von Lorsch, H Stienen, 2016.5

Booklet about Rex Whistler mural at Plas Newydd and The Travellers Companion, illustrated by Rex Whistler, J Ziomek, 2016.6

Glass plate negatives, postcards and valuation of property at Butterfurlong Farm, West Grimstead, S Fay, 2016.7

Poster for Theatre Royal, Salisbury, 1859, Somerset Heritage Centre (transfer), 2016.8

Knives and forks manufactured by Macklin, A Houghton-Brown, 2016.9

Salisbury related ephemera, S Bishop, 2016.10

Glass goblet engraved by Laurence Whistler, Wiltshire Council (Creative Wiltshire Project funded by Heritage Lottery Fund), 2016.11

Dying Swan, bronze sculpture by Jonathan Wylder, Wiltshire Council (Creative Wiltshire Project funded by Heritage Lottery Fund), 2016.12

Items relating to donors time at Barnards Cross, Salisbury Teacher Training College, K Currie, 2016.13

Two photos of donors grandmother, one is a group of students outside the King's House, G Adkin, 2016.14

Ephemera and photos relating to the Wadworth Co Ltd, Devizes, Wadworths, 2016.15

Cattle horn for drenching sheep and a branding iron J T, A Thatcher, 2016.16

Group school photograph and apprentice indenture relating to E W Protheroe, A Protheroe, 2016.17

Five posters relating to exhibitions at Salisbury Museum, K Chittick, 2016.18

Three posters advertising Wardour Summer Music School, H Birtwistle, 2016.19

Medallion commemorating John A Folliott as Mayor of Salisbury, J Green, 2016.20

Book and handwritten music score, both items relating to donors time at Salisbury Teacher Training College, D Curzon, 2016.21

Replica of miniature Roman sword found at West Tisbury, H Cole, 2016.22

Five copies of the Cleveland magazine of the Cleveland School, Salisbury 1958-1961, D Wiggins, 2016.23

Two photographs of a bakery shop in Castle Street, Salisbury, Salisbury City Council, 2016.24

Two wood engravings: 1) Malacombe Bottom and 2) Ox Drove in Winter by Howard Phipps, H Phipps, 2016.25

Archaeological Archive from Bishop Wordsworth's School (Site Code 2242 BWA/14/WB), Archaeology Wales, 2016.26

Chairman's Chain of Office – Salisbury and District Licensed Victuallers Association, K Addison, 2016.27

Green glass bottle 'Property of Hardy and Son, Chemists, Salisbury', G Powell, 2016.28

Journal of Caroline Rambridge and photographs and ephemera relating to Rambridge family, G Butt, 2016.29

Six items relating to the Downton Lace industry, P Parry, 2016.30

Allan R Snell Red Cardboard Chocolate Box, P Parry, 2016.31

Two books relating to Wiltshire Constabulary Reserves, M Phillips, 2016.32

Five postcards of Wilton and one postcard of Winterbourne Gunner, P Brown, 2016.33

Photograph of High Street, Salisbury, P Sinkler, 2016.34

Oil painting of incendiary bomb fire next to Pheasant Inn, Salisbury by Robert Harris, G Griffiths, 2016.35

Silver Anglo-Saxon strap-end (Treasure case 2014 T369) from Stratford Tony, Department of Prehistory and Early Europe, 2016.36

Early Medieval silver hooked tag from Kingston Deverill (Treasure Case 2014 T414), Department of Prehistory and Early Europe, 2016.37

Post Medieval silver gilt pin from Amesbury (Treasure Case 2015 T510), Department of Prehistory and Early Europe, 2016.38

Bronze Age palstave from West Hill, West Knoyle, G Bould, 2016.39

1914-15 Star, War medal and Victory medal and other items that belonged to Thomas Browning of Salisbury, C Thackray, 2016.40

Black and white photos of Salisbury taken by donor's father, R Bright, 2016.41

Early Medieval disc brooch from Kingston Deverill, B Read, 2016.42

Signed print by M Rhys Jenkins of visit of Queen and Prince Philip to Salisbury, April 1974, V Burden, 2016.43

Collection of images of shoes that hung in Moore Bros shop, Salisbury, L Baker, 2016.44

Harpishord made by (the late) James Mogford of St Ann Street Salisbury, lid painted by Diana De Vere Cole, Estate of James Mogford, 2016.45

Roman bucket handle from Longbridge Deverill, V Mackae, 2016.46

Archive of photos of Bishop Wordsworth's school life, Bishop Wordsworth's School, 2016.47