Ffederasiwn Amguedda feydd Cymru | Museums Federation Cymru

YMag






In this edition of YMag we look at the exciting work being done across Welsh museums, including new additions to the collection at CofGar, Holyhead, and Oriel Mon, enhancing interpretation at The Egypt Centre Swansea, and training opportunities for Cyfarthfa museum staff and Federation members.

These projects have been supported through the grants provided by the Welsh Government and administered by Museums Federation Cymru, such as the Small Grant Scheme, Acquisition Grant and the Professional Development and Conference grant. Find out more here: https://museumsfederation.cymru/grants/

There is lots to offer in Wales and even more to be learned from one another!

What's New

- Acquisition of three lithographs from The Dylan Thomas Suite by Ceri Richards
- Holyhead Maritime Museum: Purchase of the brass bell from the Holyhead ferry TSS Cambria (1920-1948)
- Oriel Môn: Acquiring the Llanfair Mathafarn Eithaf Votive Assemblage
- Carmarthenshire Museum: Acquiring the Roman Silver Coin Hoard from Llangyderyrn
- Enhanced Interpretation for the Egypt Centre's House of Life Gallery
- Reflections from the GEM Conference 2026 at Bletchley Park
- Cyfarthfa Museum: A Professional Development session with staff of AC-NMW and Liverpool Museums & Slavery Museum looking at sensitive issues
- Heritage, Health and Wellbeing Conference in Wales
- Training Opportunity: People's Collection Wales 'Making the most of your collections, in the time you have.'

Acquisition of three lithographs from The Dylan Thomas Suite by Ceri Richards

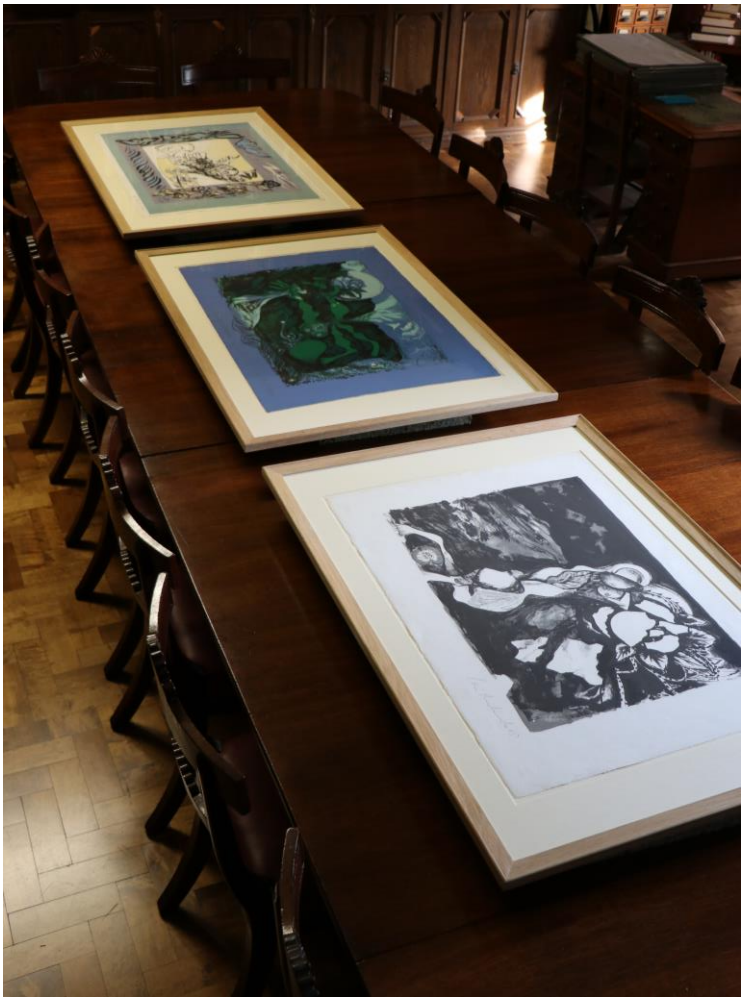
CofGâr, Carmarthenshire Museum and Art Service successfully acquired three original lithographs from The Dylan Thomas Suite by the internationally renowned Welsh artist Ceri Richards (1903-1971), with support from the Welsh Federation of Museums Acquisition Grant Scheme. The acquisition comprised of 'The Force That Through the Green Fuse Drives the Flower', 'The Crooked Rose' and 'And Death Shall Have No Dominion'. These works were purchased from Goldmark Gallery and add significantly to the museum's existing holding of the suite.

Prior to the acquisition, the museum held seven of the twelve lithographs that make up the set. The purchase of these three works increases the holding to ten of the twelve prints, representing a significant step towards creating a comprehensive public collection of this important series.

The acquisition supports the museum's collecting priorities relating to Welsh art, literature and the cultural legacy of Dylan Thomas. It is particularly relevant to Carmarthenshire because of Thomas's close association with Laugharne and the museum service's responsibility for the stewardship and interpretation of the Dylan Thomas Boathouse.

The project has strengthened the museum's ability to interpret the creative relationship between two of Wales's most important twentieth-century cultural figures. The lithographs provide new opportunities for exhibitions, research, learning activities and interpretation, while helping to present the suite as a coherent artistic response to Dylan Thomas's poetry.

The acquisition also supports CofGâr's longer-term ambition to develop the Dylan Thomas Boathouse as a centre for visual arts, literature and heritage. By securing these works within a public collection, the museum ensures that they remain accessible for current and future generations to enjoy, study and appreciate.



The three lithographs from The Dylan Thomas Suite by Ceri Richards. Image credit: Matt Walker.

The project met the objectives outlined in the application by:

- Acquiring three significant works by Ceri Richards to strengthen an existing collection of national significance.
- Increasing the number of lithographs held of the 'The Dylan Thomas Suite' from seven to ten, working towards a complete set of twelve.
- Supporting the interpretation of Welsh art, literature and the legacy of Dylan Thomas.
- Enhancing opportunities for exhibition, research, interpretation and partnership working.

The acquisition directly supports the Welsh Government's Priorities for Culture by demonstrating a strategic approach to collecting and recognising significance within museum collections. The project represents a targeted enhancement of an existing collection of proven significance rather than the acquisition of isolated works.

The lithographs strengthen the museum's holdings relating to Welsh art and literature and support the long-term preservation of culturally significant works within a public collection. They provide evidence of the creative relationship between Ceri Richards and Dylan Thomas, two major figures in Welsh cultural history, and offer opportunities for further research into Welsh modern art, printmaking and literary interpretation.

The acquisition also benefits communities in Carmarthenshire and across Wales by improving public access to artworks that explore Welsh cultural identity and heritage. It supports the museum's ambition to develop the Dylan Thomas Boathouse as a centre for visual arts and cultural engagement, creating new opportunities for audiences to connect with Welsh creativity through both literature and art.



One of the three lithographs from The Dylan Thomas Suite by Ceri Richards.
Image credit: Matt Walker.

Holyhead Maritime Museum: Purchase of the brass bell from the Holyhead ferry TSS Cambria (1920-1948)

The museum's primary purpose is to tell the story of the maritime history of Holyhead and of the development of the main seafaring link over the last two centuries between the UK and Ireland. The museum holds a significant collection of ship models and artefacts that help illustrate and explain this story. We wished to acquire the ship's bell from TSS Cambria (1920-1948). This vessel was built at William Denny and Brothers of Dumbarton and entered service at Holyhead in 1921. Crewed mostly by local seamen, it operated the Holyhead to Dun Laoghaire crossing for nearly 30 years. The ship was scrapped in 1949. The bell was auctioned on 23/6/2026 at Exeter.

The Acquisition Grant allowed us to successfully bid for the bell at a cost within the auction estimate. Earlier this year the museum's collection was recognised for its significance and special status such that it has been recommended for Welsh Government approval under the CYDNABOD Scheme. The collection contains a number of ship bells from ferry and cargo ships that for many generations regularly crossed the Irish Sea. Ship's bells have for a long time served practical, ceremonial and safety functions.

Traditionally engraved with a vessel's name they can survive to identify, represent and evoke memories of ships long gone. The bell from TSS Cambria is a valuable addition to the museum's collection and will help tell the continuing story of Holyhead's maritime heritage.

At the museum ship bells have always been a fascination for younger visitors, some of which we allow to be rung so that their sound can continue to be heard!

The project met SMART objectives by being relevant to the museum's aim and purpose and complementary to our collection. It also met the long time objectives of the museum's Collections Development Policy by seeking artefacts that help expand the story of Holyhead's maritime heritage.

The grant helped the museum meet the 'Priorities for Culture' in that it allowed the acquisition of an artefact with significant importance to the present collection and the maritime history of the port. It allowed a link to be made with the sequence of ships serving the Holyhead to Ireland sea crossing that had the same name. The sequence ran from 1897 to 1976 and covered three ships.



The brass bell from the Holyhead ferry TSS Cambria. Image credit: Holyhead Maritime Museum.

Oriel Môn: Acquiring the Llanfair Mathafarn Eithaf Votive Assemblage

The acquisition contributes to our commitment to strengthening Oriel Môn's archaeology collection through the acquisition of rare, unusual and locally significant objects.

The Llanfair Mathafarn Eithaf votive assemblage is of national significance, offering fascinating evidence for ritual activity associated with a sacred spring from the Iron Age through the Romano-British period. Particularly notable is the unique ram's-head terminal, described during the Treasure process as the most significant object within the group.

The acquisition has also highlighted the value of partnership working between Oriel Môn, Amgueddfa Cymru, PAS Cymru /Heneb and local finders in preserving and interpreting Wales's archaeological heritage for future generations.

This grant funded acquisition directly supports Welsh Government Priority for Culture helping to ensure that nationally significant heritage is recognised, collected, cared for and made accessible through a sustainable, accredited museum service for the benefit of present and future generations.

The assemblage has now been acquired, conserved and accessioned into Oriel Môn's archaeology collection. It forms a key component of Trysor, a major exhibition showcasing some of the museum's most significant recent acquisitions alongside other 'treasures' from our collection. The ram's-head terminal has become one of the exhibition's signature objects and has featured prominently in marketing and promotional material, attracting considerable visitor interest due to its rarity and striking appearance.



The Llanfair Mathafarn Eithaf Votive Assemblage. Image credit: Amgueddfa Cymru – National Museum Wales / Oriel Môn.

The assemblage has also been featured in Oriel Môn's new bilingual publication, Trysorau Ynys Môn / Treasures from the Island, extending access to the collection beyond the gallery and creating a lasting educational resource.

The acquisition is also helping generate new research opportunities. Of particular interest at present is the large copper cake ingot. Two further examples have recently come into Oriel Môn's care, one through donation and one on loan.

Advanced scientific analysis planned for later this year may help determine whether these ingots share a common source and provide new evidence relating to Roman-period metal production, trade and occupation on Anglesey.

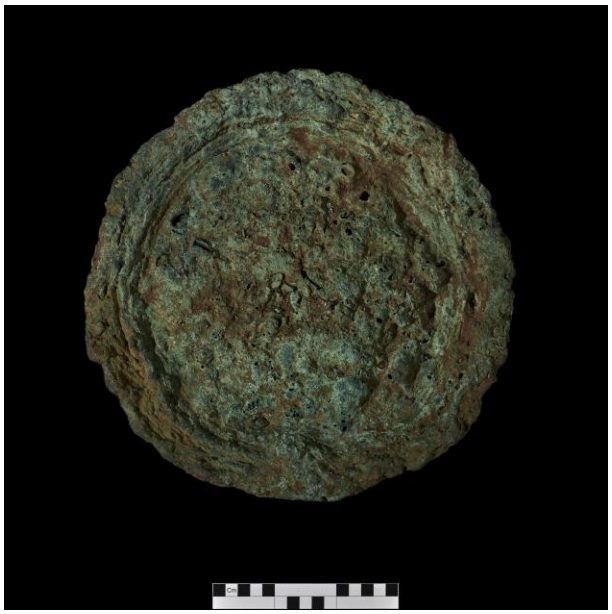
The acquisition has already delivered a range of positive outcomes. The objects have been conserved, incorporated into the Trysor exhibition and featured within the museum's bilingual publication, Trysorau Ynys Môn / Treasures from the Island. The ram's-head terminal has become one of the exhibition's most recognisable objects and a focal point for promotion and visitor engagement.

The acquisition continues to generate new research questions. The copper cake ingot and recently identified comparative examples offer significant potential to improve understanding of Roman-period activity, metalworking and resource exploitation on Anglesey. Other objects in the assemblage are also due to undergo analysis as part of the REMADE (Roman and Early Medieval Alloys Defined) initiative led by Dr Peter Bray, Univeristy of Reading.

The grant has delivered benefits extending far beyond acquisition alone, supporting learning, research and public engagement.



The Llanfair Mathafarn Eithaf Votive Assemblage. Image credit: Amgueddfa Cymru – National Museum Wales / Oriel Môn.



Carmarthenshire Museum: Acquiring the Roman Silver Coin Hoard from Llangyndeyrn

Carmarthenshire Museum successfully acquired the Llangyndeyrn Roman Silver Coin Hoard (Treasure Case 22.24) with support from the Welsh Federation of Museums Acquisition Grant Scheme. The hoard comprises 96 Roman silver denarii discovered in April 2022 within the Llangyndeyrn community of Carmarthenshire. The coins date from 32 BC to AD 168, ranging from issues of Mark Antony to coins of Marcus Aurelius.

The acquisition has significantly strengthened the museum's archaeology collections and directly supports the service's Collection Development Policy, which prioritises the acquisition of Treasure and Portable Antiquities discovered within Carmarthenshire. The hoard is the largest extant assemblage of Roman silver denarii currently known from Carmarthenshire and provides an important opportunity to improve understanding of Roman activity, trade and coin circulation within the county. The acquisition ensures that the collection remains publicly accessible for future research, education and interpretation.

The project benefits local communities by preserving an important archaeological discovery within the county where it was found. It also enhances opportunities for future display, interpretation and engagement with Roman heritage, an area of continuing public interest. The acquisition complements existing Roman collections, including the Laugharne hoard, and supports broader interpretation of Carmarthenshire's rich archaeological heritage.



The Llangydeyrn Roman Silver Coin Hoard. Image credit: Amgueddfa Cymru / Camarthenshire Museum Service.

A key lesson learned is the continuing importance of partnerships between museums, the Portable Antiquities Scheme, finders and funding bodies in ensuring significant archaeological discoveries remain within public collections for the benefit of future generations.

SMART objectives:

- Acquiring the Roman silver coin hoard identified through the Treasure process and securing it for permanent public ownership.
- Delivering a stated collecting
- Strengthening the museum's Roman archaeology collections with a group of exceptional local significance.
- Preserving an important archaeological discovery and ensuring long-term access for research, education and public engagement.
- Enhancing opportunities for future displays and interpretation of Roman Carmarthenshire.

The project directly met the Welsh Government's Priorities for Culture by supporting a strategic approach to recognising significance and developing museum collections. The acquisition secured an archaeological treasure of local and national significance for a public collection and ensured its long-term preservation.

The hoard is particularly significant because it is the largest known Roman denarius hoard from Carmarthenshire and contains coin types rarely found in second-century hoards. As a result, it offers important research opportunities relating to Roman coin circulation, retention and deposition.

The project also addresses gaps in the archaeological record of Carmarthenshire, particularly in an area where little Roman activity had previously been identified. By acquiring the hoard, the museum has secured a valuable resource for future research, interpretation and public engagement while ensuring access for current and future generations.

Enhanced Interpretation for the Egypt Centre's House of Life Gallery

This project successfully elevated the visitor experience within the House of Life gallery at the Egypt Centre by addressing a lack of visual and functional cohesion with the newly refurbished House of Death gallery. Funded by the Welsh Government through the Culture Division and supported by the Federation of Museums and Art Galleries of Wales, the project achieved its core objective through the procurement and installation of 107 custom-cut, high-quality Absolute shelf edge label holders across all permanent display cases.

This structural upgrade modernised the gallery space, allowing for the deployment of updated, research-led content and a unified, colour-coded interpretation scheme. Consequently, the museum has successfully created an immersive, professional, and highly accessible learning environment for its 20,000 annual visitors, school groups, and the local community.

Aesthetic and Functional Consistency: The installation of the 107 bespoke label holders has successfully unified the narrative journey across the museum, bringing the House of Life gallery up to the high display and sector standards established by the House of Death project.



The display case before the funding. Image credit: The Egypt Centre.

Immediate Positive Feedback: Early feedback from both Egypt Centre volunteers and members of the public has been overwhelmingly positive, demonstrating an immediate appreciation for the enhanced clarity and modernised presentation.

Strategic Alignment: The project directly fulfilled the organisation's forward plan to modernise display areas, improve accessibility, and future-proof the longevity of the museum's educational exhibitions.

National Priorities Met: The project advanced several Welsh Government Priorities for Culture (2024–2030), particularly in making culture inclusive, accessible, and diverse, and ensuring the culture sector is an excellent environment for volunteers.

Next Steps:

Building upon the successful installation of the 107 Absolute shelf edge label holders, the next phase of the project focuses on unlocking the full potential of the QR codes already embedded on each label. These codes will link visitors directly back to the Egypt Centre's online catalogue, establishing a seamless bridge between the physical gallery and our digital resources. To support this integration, a comprehensive digital overhaul will be undertaken to systematically update the online entries for approximately 1,000 objects currently on public display. Furthermore, a targeted 3D scanning initiative will be launched for eligible artefacts, embedding interactive digital models directly into their respective catalogue profiles. By merging these physical upgrades with expanded digital access, the publicly displayed collection will become more accessible than ever before. Finally, visitor satisfaction and digital engagement will be formally monitored over the next six months through surveys and school group feedback to verify the targeted 20% increase in the clarity and quality of interpretation.

The implementation of this project highlighted the profound impact that high-quality, modern infrastructure has on transforming heritage interpretation. By focusing on custom-cut Absolute shelf edge label holders, we discovered that even small physical enhancements can drastically improve the overall accessibility and professional feel of a gallery.

It was incredibly interesting to observe how aligning the design aesthetics with the colour-coded scheme of the House of Death gallery immediately created a seamless, unified narrative journey for our visitors.

This project also introduced a highly effective way of working by integrating research-led content with standardised, modern visual aids. This approach bridged the gap between complex historical craftsmanship and contemporary public engagement.

Furthermore, involving Egypt Centre volunteers early in the post-installation phase provided invaluable insights. We learned that an enhanced layout not only elevates the visitor experience but also boosts volunteer morale and confidence when navigating the gallery. Ultimately, establishing visual consistency across separate exhibition spaces is essential for delivering a premier, accessible educational environment that meets modern museum sector standards.



The display case after the funding. Image credit: The Egpty Centre.

Reflections from the GEM Conference 2026 at Bletchley Park

The grant enabled Phil Hobbs from the Egypt Center to attend the GEM (Group for Education in Museums) Conference in Bletchley Park. The overarching theme of the conference was "Learning is Digital?" and it comprised a range of keynote speakers, debates, Q & A sessions and workshops. The conference also offered an excellent opportunity to network with a wide range of fellow Heritage professionals from other institutions across Britain and to share good practice and ideas.

As already highlighted, the conference revolved around digital technology in the heritage sector. The conference informed delegates about the use of technology in a range of settings and about its effectiveness. In part it sought to debunk some of the myths that surround AI and to increase awareness of its uses as well as remind us of some of its perils.

Some of the keynote speakers were:

- Greg Jenner- the famous public historian, author and broadcaster.
- Alice Loxton-Young historian, writer, presenter and podcaster.
- Dr Eve Poole OBE- AI Leadership expert and author.
- Louise Rutledge-Digital Experience Manager, Art Fund

Since returning to work following the conference I have already begun to look at our practice in the Egypt Centre in terms of technology and what we can develop. We have a new immersive space in the museum that includes multi-sensory elements such as images on the walls, smells coming from the ceiling and sounds that compliment everything in the space. I think we need to maybe capitalize on this more and release some clips on social media to attract more visitors. I am also thinking about maybe writing a paper and/ or presenting to others about this technology and how it has affected our museum and what we offer the public when they visit.
Also, I feel I need to learn more about AI and its potential for the museum as currently I am totally inexperienced with it.

Overall, the conference was an excellent blend of presentations, discussions, and workshops about digital technology, alongside many examples of good practice from other museums and heritage organizations across the UK. I attended one workshop, for example, that introduced the 'Time Odyssey' app. This looked like a fantastic interactive augmented resource for children to use when visiting museums and even included an ancient Egyptian avatar searching for pieces that could complete a magical amulet. I was able to try it out during the workshop and hear about it being used in practice from a lady from Heritage Doncaster. She described its effectiveness in her museum, and this revealed its many possibilities. This is one example where I could gain experience of digital tools and ideas that could work brilliantly in the Egypt Centre.

A different example I saw was using flight simulation as a tool. A company called Time Machine Designs uses the Microsoft Flight Simulator platform to enable people to fly over famous historical sites and I felt flights over the pyramids or the temples at Luxor would be amazing. These are only two examples from many that reveal the potential for digital to be explored further in my museum.



A Professional Development session with staff of AC-NMW and Liverpool Museums & Slavery Museum looking at sensitive issues

Staff members from Cyfarthfa Castle Museum and Art Gallery attended important training and development sessions via funding from the Fed's Professional Development scheme. The professional development visit took place at National Museums Liverpool and the International Slavery Museum, Liverpool. The purpose of the visit was to explore best practice in the interpretation of sensitive histories, community-centred storytelling and inclusive learning approaches.

The visit directly supported two key areas of work at Cyfarthfa Castle Museum and Art Gallery:

- the development of learning and interpretation resources to support the 60th anniversary of the Aberfan Disaster
- the delivery of Anti-Racist Wales Action Plan (ARWAP).

Through discussions with a range of museum professionals based at the sites, and visits to exhibitions and learning spaces, the visit provided valuable insight into contemporary museum practice.

Key observations

We met with a series of Museum professionals at Liverpool Museums, including Head of Learning, Head of Participation, Curatorial, Head of Liverpool Museums, Community and formal learning leads and facilitators. Each of these meetings provided invaluable discourse surrounding our objectives for Aberfan and ARWAP. We were met with open dialogue, and collaborative discussions. A key theme throughout the visit was the importance of placing community voices and lived experience at the centre of interpretation. Both museums demonstrated how difficult histories can be presented in a way that is honest, respectful and accessible while creating opportunities for reflection and dialogue. One of the most important interpretative techniques that we carried home with us was the use of integrating the Hillsborough Disaster into relevant displays – instead of curating a specific Hillsbrough case that runs the risk of becoming a "shrine" style and reflective learning activities.



Benjamin Price, Charlotte Barry, Michelle Lewis and Leisa Williams arrive at Liverpool.

The use of personal testimony, oral histories and carefully designed spaces helped audiences connect with emotionally challenging subjects. The International Slavery Museum (whilst closed, we were still able to meet with relevant team members) particularly highlighted anti-racist practice, co-production and inclusive interpretation. Strong emphasis was placed on trauma-informed approaches, ethical storytelling and the need for museums to act as spaces for learning, understanding and social change. Liverpool Museums have excelled in their approach to Anti-Racist delivery but also ethical, trauma informed practice. It's clear that this is a top down approach, which has been filtered through every member of staff.

Next Steps

The visit has provided several practical actions that can now be implemented across our work. The learning gained will directly inform the development of the Aberfan 60 learning resource, ensuring that interpretation is sensitive, community-focused and informed by best practice in memorialisation and trauma-informed engagement.

The visit has also allowed us to reflection ways in which we can tell the story of Aberfan within the gallery spaces, in ways that will not trigger or push visitors into unfamiliar or uncomfortable narratives. We will review existing interpretive approaches and identify opportunities to incorporate personal testimony, oral history, and reflective learning activities.

The visit will also contribute to the development of ARWAP-related work by encouraging greater consideration of representation, voice and inclusion across exhibitions, learning programmes and collections interpretation. From this, we have developed an exhibition with a local school to showcase their heritage, with our ARWAP based collection to compliment.

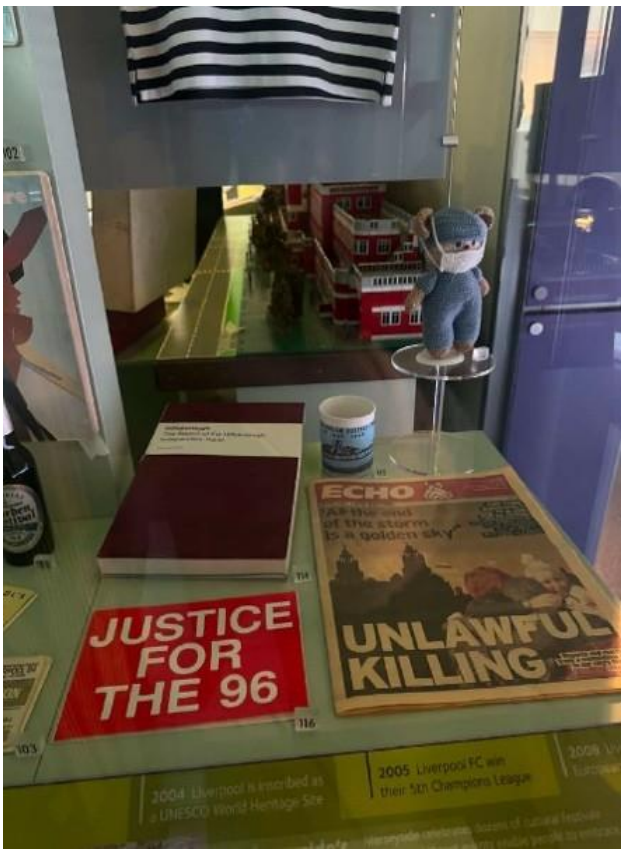
Learning from the International Slavery Museum will be shared with colleagues through internal discussions and reflective sessions to support wider organisational development – we are actively seeking trauma informed practice training for all staff.

Lessons learned
The visit reinforced the importance of approaching difficult histories with empathy, transparency and a strong commitment to community engagement. One of the most valuable lessons was seeing how museums can successfully balance historical facts with personal experiences, creating interpretation that is both informative and emotionally resonant. Liverpool are primary examples of successful best practice in working truly collaboratively to develop new display areas or projects - The use of individual stories and testimonies demonstrated how audiences can build meaningful connections with complex subjects.

I was particularly interested in the way both museums created opportunities for reflection. Exhibition design, language, object selection and the use of space were all carefully considered to ensure visitors felt supported when engaging with challenging content. The approach to integrate the stories into relevant themes is something that we will be embedding moving forwards. This highlighted the importance of intentional design choices in interpretation and learning.

The International Slavery Museum offered useful examples of how anti-racist principles can be embedded throughout an organisation rather than being treated as a standalone project, with community learning and engagement at the forefront. The emphasis on collaboration, co-production and amplifying underrepresented voices provided practical approaches that can be adapted to our own work.

A significant takeaway was the value of involving communities in shaping interpretation. This approach not only improves authenticity and trust but also strengthens the relevance of museum programmes. The visit has broadened my understanding of inclusive, trauma-informed practice and provided new methods for developing learning resources, exhibitions and engagement activities that are responsive to contemporary audiences.



Snippets of thoughtful curatorial choice within a permanent display case.

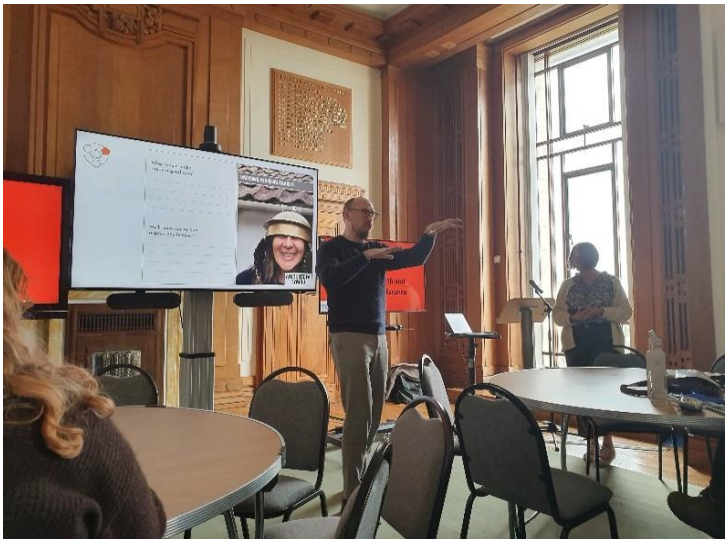
Heritage, Health and Wellbeing Conference in Wales

A two-day conference held at the National Library of Wales, Aberystwyth
The purpose of the conference was for heritage sector partners to celebrate successes, share good practice, and collaborate with cultural and heritage organisations working across the country to improve health and wellbeing.

The first day focused on work involving people affected by dementia and the changes that could be made to improve the visitor experience. The second day's activities examined broader work regarding health and wellbeing, using examples employed by external contractors and Welsh museums.

Both days featured numerous contributors and guest speakers discussing good practice in the heritage sector. One of the highlights of the first day was the speech by Dafydd Tudyr, an engagement officer at the National Library of Wales; his presentation was concise yet packed with practical ideas that could be applied in a variety of situations. We attended a very impressive workshop with Tickie Lowe from the company 'Making Sense' regarding resources that could be used with community groups. This is a project worth pursuing as part of Gwynedd Council's community resources work.

It is also worth highlighting the value of the opportunity to share ideas and experiences with partners from across Wales. Conference contributors presented mindfulness resources, sensory boxes, and ways to incorporate 'House of Memories' (Ty Atgofion) elements into our activity programmes. Our next steps as a museum involve working closely with accessibility-focused groups across the county. We have already begun programming activities with 'Dementia Actif Gwynedd' and are discussing with groups in south Gwynedd how to reintroduce these activities, using the county's library network as a starting point.





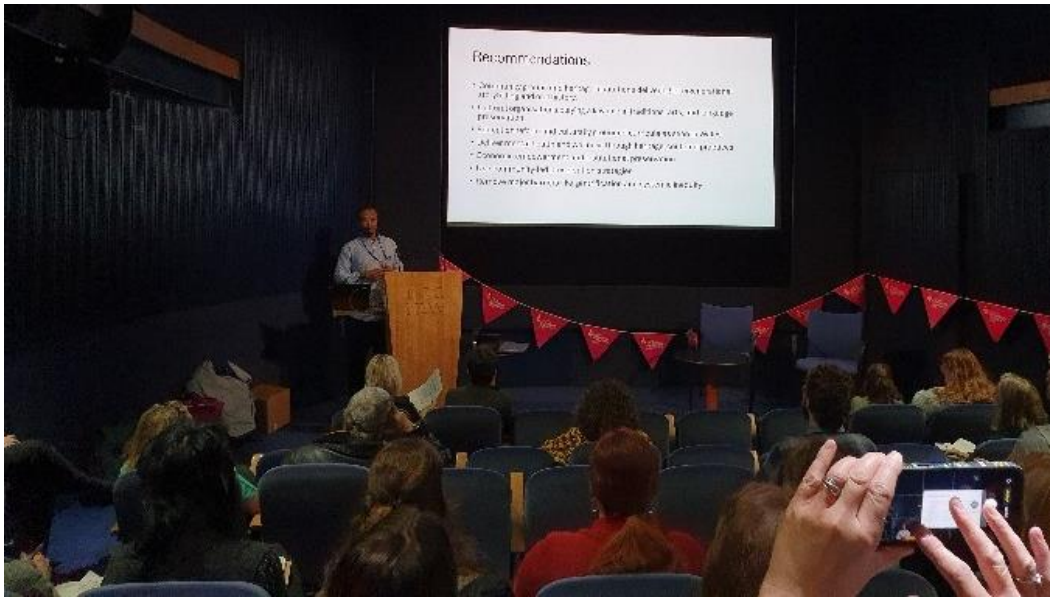
Heritage, Health and Wellbeing Conference, at the National Library of Wales, Abersythwyth.
Image credit: Rhys Lloyd Jones.

The discussions held at the conference will serve as a resource for our staff, forming information packs for reflection and acting as a guide for best practice. Regarding the creation of sensory boxes for use by community groups, discussions and an action plan will be developed jointly with the collections officer. This will determine which artefacts can be used and what is suitable for the boxes, as well as whether locations such as the county's 'Library of Things' can facilitate the loaning of these items to groups.

The range of topics presented at the conference was a real eye-opener regarding the possibilities for accessibility within the heritage sector. The most important lesson learned was the value of cross-sector collaboration—sharing resources and broad experience to shape an active programme for Storiel's visitors, and making our resources more accessible to ensure easy, hassle-free access for everyone using the museum.

Sharing best practices with partners from Ceredigion and Powys was also highly beneficial; it provided opportunities to share resources or existing programmes, while inspiring us and broadening the scope for future collaboration.

The workshop was a success for everyone involved. Doing evaluation differently...: essential for capturing valuable data in a concise way that audiences would be happy to share. Making their experience part of our story was an innovative way to market and present a public face to what we were delivering and achieving. The conference was an unforgettable experience and vital for the enthusiasm of Wales's heritage community in managing the programme and seamlessly engaging with the wider communities of Wales.



Heritage, Health and Wellbeing Conference, at the National Library of Wales, Abersythwyth. Image credit: Rhys Lloyd Jones.

Training Opportunity: People's Collection Wales 'Making the most of your collections, in the time you have.'

Museums and galleries in Wales are managing opening hours, visitors, volunteers, exhibitions and funding deadlines, often with limited staff and resources. Digitising collections, building an audience and navigating copyright are valuable work, but they are rarely easy to fit into an already full schedule, even though every museum and gallery in Wales holds stories that deserve to be heard.

People's Collection Wales (PCW) is here to support you. A partnership between Amgueddfa Cymru, the National Library of Wales and the Royal Commission on the Ancient and Historical Monuments of Wales, funded by the Welsh Government, PCW is a free, bilingual platform that helps museums and galleries of every size share their collections with audiences in Wales and beyond.

We are pleased to announce a 90-minute introductory session for anyone working in or supporting museums and galleries in Wales. Designed for those with precious little time to spare, it offers a concise overview of the support already available, so you don't have to start from scratch.

How PCW can help

- Expert guidance, free of charge. Tailored advice on digitisation, metadata, copyright and data protection, plus oral history training and free equipment loans.
- Support for funding applications. Letters of support, including for National Lottery Heritage Fund bids.
- Ethical, inclusive collecting. Practical advice drawing on the PCW Decolonisation Toolkit.
- A wider audience. Promotion through PCW's digital channels, with statistical reports to demonstrate your reach and impact.
- A place in the classroom. All content you upload is searchable by schools across Wales through Hwb, and you can contribute bilingual resources, mapped to the Curriculum for Wales, to the Learn section.
- A meaningful contribution. Your material could be included in the Archif Cof / Memory Archive, which supports reminiscence work with people living with dementia.

Join us on Microsoft Teams

- **24 November, 14:00–15:30: English-language session**
- **25 November, 09:30–11:00: Welsh-language session**

Spend 90 minutes with us and leave knowing exactly where to start. Open to all staff and volunteers. Register now on Eventbright by following this link: https://www.eventbrite.co.uk/e/pcw-making-the-most-of-your-collections-in-the-time-you-have-tickets-2002995213603?aff=oddtdtcreator

Casgliad y Werin Cymru
People's Collection Wales