

Study Name: How do ethics influence the development of policies for accessing public collections which are essentially restricted by law: A case study of the Royal Armouries.

Depositor: Stuart Bowes

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Interview Transcript: Jill McKnight – Assistant Registrar (Royal Armouries), 22/2/2023

SB: Hello, good morning.

JM: Good morning.

SB: What is your name, please?

JM: Jill McKnight.

SB: Wonderful. And what's your current role title?

JM: Assistant Registrar.

SB: Wonderful, when did you start as Assistant Registrar?

JM: In April 2020.

SB: A good few years now. Yeah, a couple of years.

JM: Yeah, so a couple of years. It was at the start of the first lockdown when I started, so I was working from home to begin with.

SB: Well, hopefully things have settled down a bit now and I'm sure that was a fun introduction.

JM: Yes.

SB: What would you say are the main responsibilities you carry out in this role?

JM: It's a very varied role. I'm responsible for individual loans in and out, so that includes issuing loan agreements, carrying out checks, working on both new loans in and long-term loan renewals, organising inspections, and organising loans returns. So we have a large number of both loans in and out covering short term and long term, and so a lot of my day-to-day work is concerned with loans. As well as that, acquisitions is also a large part of my day-to-day work, including processing new acquisition proposals, so that would include arranging transport to the museum, obtaining legal transfer of title documents from the previous owner and then accessioning the objects into the collection. I also spend a lot of time in contact with lenders, borrowers, donors, vendors, and different external stakeholders. Liaising by e-mail and telephone, and that can be specific requests for access, so perhaps like access to display cases

and access for the photography, filming. So as the Assistant Registrar, I'm often the point of contact between external stakeholders and internal members of staff who perhaps have certain needs or things that they want to do with loan objects. I'm working in support of the Registrar most of the time, so there's an overlap in some of the work that we do. I've given support in developing procedures that are managed by the Registrar and Head of Collections Services.

SB: Yeah.

JM: Support in planning installation and deinstallation of displays and exhibitions, object movement, documentation, and audits. And maintaining a documentation of activities of our team for record keeping and audit purposes. I've also assisted with applying for licences for the collection and attended meetings in the Registrar's absence. And help with delivering training as well internally and externally in supervising the work of volunteers, students, and trainees. And recently I've been shadowing the Registrar in a number of roles for my own experience and development, including attending Collections Development Committee meetings and I'm line-managing our current Trainee Registrar, so that's been great.

SB: That's very comprehensive. Thank you, that's a great overview and really useful to build up that picture, so thank you very much. Just a last thing, have you occupied any other collections roles at the Armouries?

JM: Yes. I started at the Royal Armouries in 2015 as the Collections Team Administrator, so I was doing that role for two years, no two and a half years. And that was mainly administrative, so often making purchases and orders for materials and equipment, so it wasn't always concerned with working directly with the collection. However, I was the main point of contact for external inquiries from the public. I also received collection security training as part of the role, and I would occasionally be an additional member of staff if invigilation was needed for collections access, for things like handling sessions and seminars. And I attended a lot of different collections meetings, and so we've condensed [these], we used to have a lot more individual, separate meetings.

SB: Yeah.

JM: We had curatorial acquisitions, acquisitions loans meetings, a registrar team meeting, a conservation team meeting, a curatorial team meeting every week. But now we have the

Collections Development Committee, which covers acquisitions and loans and disposals once a month instead of a separate acquisitions and loans meeting. Although there might be like individual team meetings, they're not always minuted, I don't think. So that became more streamlined. And then from being the Team Administrator, I was on secondment as a Trainee Registrar, so that was September 2017 to July 2018.

SB: Again, that's great. Showing how it all links together and works as a cohesive whole within the department, and so obviously to other parts of the Collections Department as well. That's really great.

JM: Yeah. I didn't really, probably like one of many people, who didn't really know exactly what a museum registrar was before I was Collections Team Administrator, because my background before that, I'd been working at the Serpentine Gallery in London. So that didn't have a collection, basically. So I was doing front of house [work] and then I gained some experience in EA [executive assistant] work. But they didn't have a registrar and I didn't really know. It wasn't until I was Team Administrator that I became familiar with the role, and I realised that that was the field that I was interested in.

SB: Yeah, a great way to find out. Yeah, [it was the] same with me. I came into contact with Liam, one of the other [registrar] trainees, and he was doing the registrar work and I was like, oh, this looks interesting. Hopefully, I'm working through these sorts of questions and trying to bring a bit more visibility to the role, which would be great.

JM: Yeah, definitely. It's brilliant what you're doing.

SB: Thank you. Just to get started on the main questions for today, specifically in relation to the weapons collections, which is what my research is targeted on specifically. What limitations does the current framework of weapons regulation place on the Armouries' work with its weapons collections?

JM: Just to ask. Sorry, maybe I should have asked you earlier, but just when I was preparing. In terms of like the weapons regulation, I guess that includes edged weapons and knives that have legal restrictions.

SB: Yeah, so the way that I've defined it. Sorry not to have explained this beforehand. There's three that I've been looking at, so the firearms, edged weapons as you mentioned, and then explosives. So those are the three that I've been looking at.

JM: Yes. Great, thank you. So in terms of limitations the current framework places on our museum as the national museum of arms and armour, our work. So to begin with I reminded myself, there's those three main licences that we hold within firearms and explosives licensing. So we have the Museum Firearms Licence issued by the Secretary of State, the section certificate of registration as a firearms dealer, and the certificate to acquire and keep explosives, and then we have the Section 5 authority. So there's four there. And under the Museum Firearms Licence framework, we are obliged to make arrangements for keeping and exhibiting the firearms that will not endanger public safety or the peace it says in there, which I'm assuming you know. So within our own policies and procedures in the museum, it impacts our approach to collections security. Our main procedure in response to the weapons legislation is the Collections Security procedure and that's this additional layer to collections security and care, so a lot of the framework of the collections security procedure all museums do as part of their protecting objects against loss and damage and theft.

SB: Yeah.

JM: But we're also caring for controlled and restricted objects, so that adds an additional layer of security. In terms of the original question, the limitations the current framework places, I think a lot of the time there's a crossover anyway because the security and safety of objects in the collection is so paramount, alongside ensuring public safety. But I think because of the nature of the weapons in the collection, that element of public safety, we are legally obliged to consider that, obviously. Public safety becomes a factor that is equal to the objects' safety.

SB: Yeah.

JM: And I think other museums probably don't have that, although there's general health and safety legislation. Often the objects might not pose a public risk in the same way, so I think that there's this dual approach that we have to consider. So we're not only ensuring the safety of the objects, but also members of the public and our own staff. So I think that affects how we give access. But I think a lot of the time it is parallel to how other museums would give access

anyway because that alone is like a high standard of safety. As well I think, because with me working on loans a lot, that's another layer in terms of weapons. If another museum wanted to display a weapon, then I would have to check, perhaps they already have a Museum Firearms Licence, but if they didn't that could be an obstacle and a limit, they might not be able to get that Museum Firearms Licence. But I think we try to start from the point of partnership and supporting other museums and supporting visitors to have access within the framework, the legal and ethical framework, that we have. As well, in terms of international loans, because I just attended with Katie [Robson, Registrar] yesterday, we attended export licence training with the Department of International Trade.

SB: Right.

JM: That was in relation to military-related objects leaving the country, so if we were to loan a Section 5 [firearm] or with military interest abroad. That would be another limitation, we would have to obtain a licence from the Department of International Trade and they might not always grant that licence. But again, there's overlaps with ICOM [International Council of Museums] and UNESCO, and thinking about Red Lists, there might often be restrictions on certain countries from a cultural point of view, that also applies from a trade or military point of view.

SB: That's great. Again, really comprehensive and really interesting. It's having those extra layers in place.

JM: Yeah.

SB: Museums generally would have a certain level, but then obviously you've got to consider the extra rules and regulations. That's really great. Just in regards to the Armouries' collection specifically, would you approach the weapons collections any differently to other objects within the collection? Or is it very much a standard approach?

JM: I think with the weapons that there is a heightened approach that I have in terms of security and being diligent. Like making sure in terms of a firearm, if a firearm is coming into the collection or going out on loan, if I'm dealing with a firearm I would, one of the first things would be for me to check the firearms licence category, and in terms of handling, making sure it's being handled correctly. Or if other members of staff are going to be handling it, have they had handling training? Do they know how to handle a firearm and similar for edged weapons. In

terms of ammunition, I would deal with the documentation side, but I don't have access to the ammunition store.

SB: Yeah.

JM: So, physically, I don't have very much contact with ammunition, unless, perhaps, it's in G16 [a temporary storage space], like the lead shot recent acquisition. I'm extra diligent in terms of familiarising myself with the restrictions on that object and where it is or who is going to be coming into contact with it. It is an extra layer of awareness, from a safety and security perspective.

SB: It's just being diligent and knowing what you're up against, really.

JM: Yeah. As well, because with the collection security procedure, that's very thorough and the colour code within that. So there are places like the ammo store and the magazine store that are very restricted, it's just a small pool of staff who have access to that, where there's a business need, and that doesn't include me. Yeah, and I think perhaps in terms of facilitating visitor access, I'd say that it's usually NFC [National Firearms Centre] or curators who would perhaps be arranging access. But I think where there's weapons, you're extra cautious and aware in terms of the reason for access, and kind of any sort of red flags in terms of behavioural interaction and just being extra cautious.

SB: Yeah, [that] makes a lot of sense. Thank you. You've mentioned the Collections Security procedure. How does the policy and procedure framework that the Armouries has developed, how does that affect your management of these collections?

JM: It's very useful. With our policies and procedures, we do have them to cover many different processes within the collection that obviously apply more broadly than weapons. But I think having them as a common reference point is really important, so that everyone is working to the same standard and it's joined up across the teams with us being a fairly large organisation. And I think throughout them, there's always this balance between security and legal requirements alongside facilitating access to the collection, and our policies and procedures manage and balance that risk in a considered way. And obviously they're reviewed annually, but also if there was like an incident or a change in legislation, or if anything changed, or if the procedure was found to be not working then it's updated. So it's a very up-to-date and working document in a

way, we're being responsive to the needs of the museum alongside legislation and it allows us to work with individuals and other institutions just to ensure that they're not put at risk. I think as well, the Royal Armouries is a leader in the field in terms of weapons access, and especially controlled firearms, and there's not a huge amount of knowledge from a practical perspective, I'd say in the museum sector in the UK. So we're often like a leader in the field and I'm regularly referring back to the UK legislation and requirements on the licence as well, even when organising transport. Although fine art transport agents are incredibly knowledgeable, and they will have Section 5 licences, of course, if they're transporting a Section 5 for us.

SB: Yes.

JM: But I think we can't assume that, we can't just rely on them without being diligent ourselves. But especially post-Brexit as well, of course, things have changed in terms of exports that we're having to ensure that we're up to date, and in terms of military and police, there's just always changes and it's sometimes still being worked out within UK government. Because the example I'm thinking of is the Swedish firearms acquisition. It was a donation, but under UK legislation from the Department for International Trade, we're required to mark the objects physically with serial number, calibre, date of manufacture, name of [manufacturer] if it isn't already on the object. But as a museum, we don't want to excessively mark the object, we want to keep it true to its 'objectness'. So that was a conflict for us, where we have made a case to the Department for International Trade of why we shouldn't be held to the same legal requirements as all other sites, like the commercial sector, and why we do have a record of that information but in a different form, and why the object isn't going to leave our premises and things like that. So that understanding of the museum sector, it can be a challenge or it's part of our job to convey our role as a museum to other sectors such as the Department for International Trade, who are linked with the MoD [Ministry of Defence].

SB: Yeah, it's that idea that museums use weapons in a very specific way, and that perhaps they need special, well not special treatment, but things might need to be done slightly differently.

JM: Yeah.

SB: Just another thing that you touched on, you said that the Armouries is a leader in weapons management in museums. Do you think that there is room for guidance on museum management

of weapons and would it be useful to bring in these other experts on weapons management as well, such as Ministry of Defence, Department for International Trade, Home Office, people like that? Do you think there's room for that sort of thing?

JM: Do you mean in terms of our museum offering like guidance to them or them to us, or both?

SB: So offering guidance to the sector more broadly, whether that's in the form of a handbook, a website, or things like that.

JM: The Royal Armouries offering guidance?

SB: Yeah, I suppose.

JM: Yeah, it's interesting because in terms of the firearms marking requirements from the Department of International Trade that I touched on, I think, obviously because of Brexit, procedures in legislation has changed, and I think sometimes it can feel like museums are a bit of an afterthought, maybe. Of course, they're not the main thing that the Department for Trade is dealing with. So I agree that it would be useful for these bodies that are dealing with military items, or even MoD, I think it would be really useful to be able to have more direct conversations with them because usually we're dealing with the Arts Council, a lot of the time from a cultural point of view. It becomes a bit of a gap that we almost have to bridge. The National Army Museum, because from attending this training yesterday about export, it made me think the National Army Museum would perhaps be another national who are receiving requests for international loans for controlled weapons, but I'm not really sure exactly and Katie wasn't either in terms of how frequent that is. So I think cross-museum discussion would be very useful to be able to talk about that within a forum, as well as to be able to talk about it with other larger bodies and for them to have an understanding of the work we do. Because at the moment, of course, like staff at NFC and the curators that we have there, they're our main links to the military sector and the way these objects work in the world. But it would be useful I think from a registrar point of view to be able to have that.

SB: Yeah, that's really useful. Thank you. Looking from that more professional perspective, how do professional standards of best practice in collections management and ethical conduct as well, how do they shape your approach to the management of weapons collections?

JM: Yeah, the approach to managing weapons within the collection has its foundations, as well as in the legislation around weapons, it's equally rooted in best practice and ethical conduct for managing objects in general. With this additional layer of security and safety considerations because of the legislation and ethics around weapons. So we, as the registrar team, are working with individuals and institutions to ensure that they aren't put at risk. We're the ones putting into practice the policies and procedures to make sure individuals are kept safe and the objects are kept safe, and weapons are kept safe and not used in a way that could endanger people, of course. I think in terms of the code of ethics, public engagement and public benefit is one of those and we want to give access to the collection. So in terms of firearms law, that comes from a standpoint, it says in the guidance [the Firearms Security Handbook] how owning a firearm or a firearms licence is a position of privilege, not a right, opposite to [the] US, I suppose. But our default positional mindset, I would say, is that we want to facilitate access to the collection. We want to accept loan requests or visit requests if possible and if we can do that in a secure and safe way, where it's within our policies and procedures, and it's not a risk to our collection or individuals. In my mind, I'm always approaching it in terms of, yes, we want to do this, but we can only do it if these conditions can be met, and obviously we can't afford to take risks when it comes to safety. In terms of stewardship of the collection, we're of course not only caring for the object from a cultural point of view, but we're having to act in a way [where] we're responsible for national security and law enforcement because of the weapons. That was really interesting in terms of the training yesterday with the Department of International Trade, that is, their role primarily is to assess exports. They have a number of different criteria, but one of them is national security. That's a capacity that we're acting in as registrars, because we have weapons and knowledge that is very desirable to criminals and the objects have a capacity to cause harm. But we need act in the public interest to give access to these collections and weapons that belong to the public.

SB: Yes.

JM: But also stay safe and make sure members of the public and staff are kept safe in the process. And, of course, it's not always criminality, but it's the hazards that come with handling these objects that of course are in the hazards procedure, like primed mechanisms or explosives, and the different hazards that would apply through them being handled or not managed correctly.

SB: Yeah, that's really useful. It seems to me it's that assumption that yes, on the one hand, there are the security needs, but on the other hand, as a museum there are the access needs, and it's balancing that. Are there any instances of frameworks, such as [museum] accreditation or the codes of ethics that you mentioned, are there any specific requirements that they put on you? Or is it very much that broad idea of you've got to balance security on one hand, and you've got a balance access on the other?

JM: Yeah, with accreditation and the code of ethics, maybe the balance is like more towards access, that's our primary remit as a museum. Of course, stewardship is a key word in terms of looking after the collection, but that is still very much looking after the collection on behalf of others. So I think the default is access and ensuring that members of the public, they have a right of access, but, of course, in order to do that there's other factors that we implement in terms of safety and security.

SB: That's fair enough, it's that broad idea it seems that's coming across. Obviously, we've been speaking about access a fair bit, how would you define access from your perspective of being part of the Armouries' collection staff?

JM: Yeah, this is an interesting question as part of the registrar team, because I'd say often we're working in a behind-the-scenes capacity in terms of public access. Obviously, the point of access for the majority of visitors will be visiting an exhibition, coming to the museum to see the objects, whether it's our own museum or objects that we have on loan elsewhere. The majority of visitors there, the person they will encounter will be the visitor assistants or front of house. In terms of the collections department, the curators have a more outwardly facing role, I would say, in terms of corresponding with members of the public, so they would be the ones usually who would meet with visitors if they visit in person for a particular research visit or they most frequently answer visitor inquiries. However, they may come to the registrar team for advice, or if they're booking in a visit they'd inform us about this, and we would work with them on that behind the scenes. Likewise, for loans and acquisitions we are the point of contact in terms of the practical and legal and ethical side. But we're not always the ones that are in contact with visitors, I'd say, so we're behind the scenes role in terms of facilitating access and usually my involvement in that would be loans in and out, acquisitions, helping arrange temporary exhibitions or perhaps object moves in terms of research visits. Yeah, it's interesting because it's

not only sort of public access, but access to specific groups. So, because of the nature of the collection and the Service Level Agreement with the MoD, we have loans out to a number of different MoD sites. So that's quite interesting, because we have probably a different approach for those to our approach for loans out to museums: often they're on open display, usually they don't offer any public access. So there's parameters there that we would usually not approve in terms of loans out generally, but because of it being an MoD site. Even now there's always a debate about whether we would do anymore of those type of loans and we haven't really in recent years, but because historically we have some long-term loans out of those MoD sites then we work together with them to try and manage [them]. Yeah, it's interesting because, of course, they operate to an extremely high level of security because it's an MoD site, so the security isn't really the concern. It's more the safety of the object and the environment and working with them on museum standards that is the concern there, so it's sort of a different approach.

SB: Yeah. It's the idea of risk management, which is a theme that's come up in my conversations with everyone throughout the registrars' department. So could you speak to a little bit more about risk management at the Armouries?

JM: Yeah, for me, the procedures are very useful in helping a member of staff, for me as the Assistant Registrar in managing, definitely for loans in and out, it's an extremely thorough procedure and we have a lot of different steps to it in terms of managing the risk in all kinds of areas. Yeah, maybe from a conservation perspective, so environment, pests, and making sure if we're doing a loan out that we have that information from the venue, but then we are having also consult inwardly about that. And in terms of weapons, of course, there's licences that may be required, so that's a legal requirement, a framework that controls our risk from a legal angle. It's our responsibility as a museum to make sure that we are meeting those legal requirements as well. It's sometimes joining the dots between different forms of legislation and policies. Because I'm thinking about Government Indemnity standards and how there's that annex which describes or has an almost specification for transport which is a very high level of secure and safe transport for objects, which would also apply in terms of transport and weapons. But there are additional measures that are needed for transporting controlled weapons, definitely Section 5 [firearms], there's additional measures. In this role I have to be aware of the different legislation, but of course it's joined up within our procedure. In terms of the risk management, we have checklists

as well which make sure that we are ticking off different steps along the way and that it's been done. So I think that's a really robust framework in terms of the risk. But of course, as well it can be a bit of a judgment call when working with collections and often it's an ethical decision as well that it may come down to. So then, I think it's important to discuss it with other colleagues and it's brilliant having Katie to discuss with and then Jen [Kaines, Head of Collections Services] as well, and experts within other teams like conservation and curatorial. I feel like there's an incredible knowledge and experience, in terms of the department. With risk management, it's important it's not on the individual member of staff as well and that they seek advice within the museum. But often as well, we'll go externally to other bodies, definitely. Katie for some loans has had to go the Cabinet Office or the Foreign Secretary level, while not her exactly, or DCMS [Department for Culture, Media and Sport] or these other governing bodies. Risk management seeks to eliminate the risk as far as possible.

SB: The way I've conceptualised it is that the legal forms like this baseline and then the risk management sits above that and adjusts the mitigations for each individual situation, where the legal requirements and some of the professional requirements don't cover it, really. That's my impression.

JM: Yeah, exactly. I'd agree. We have that legal framework as the foundation and the risk management adapts to [it], because the nature of the collection is very varied or nuanced in terms of requirements as well. So we often find that we're having to do a case-by-case approach. The last international loan for a Section 5 firearm that we did to another museum was in 2018.

SB: Right.

JM: When we're doing things like that less frequently, legislation may have moved on and it would be to a different museum if it happened again in future. There's always these variables that we have to adapt to through risk management, so it's moulded on a bit of a case-by-case basis. We don't have a one size fits all because the job and nature of the collection is so varied.

SB: Yeah, that's really interesting, and again, thank you for explaining all of that. Moving on to the last question really that I'd like to ask is, how do you think the Armouries' approach to collections management and its role in enabling public engagement, how can that be improved and refined going forwards?

JM: Yeah, I thought this was a really good question. I thought it was the most challenging one, really, to look forwards. But it's really important as well and a really good one. What we've just been talking about is this risk-assessment approach that is often case by case, so I think it's really important that we record, obviously we've got staff experience, but I think it's important that that knowledge and process is recorded.

SB: Yeah.

JM: Often it's a struggle in terms of having the time to do that exactly what we did for each loan, but otherwise, it can be piecing it together a bit because of course we save the emails and the documentation, but to have a step-by-step [process] can be very useful or to record that information for training. One way that we are doing that is through yourself and Ellie [Taylor, Trainee Registrar] and passing on examples, or Katie to me, sharing those experiences in terms of training others in the registrar field, passing on that knowledge. It was interesting your point about sharing the knowledge more broadly, I think would be really useful, whether there's a way to do that. Then I think, obviously, a huge growth area is digital access at the moment, the collections especially post-COVID and that people want to be able to access collections from a different country even or it's a great way for members of the public to be able to experience what we have to offer and researchers as well, of course. I think one thing about our museum is that perhaps members of the public, they have a certain impression of the Royal Armouries, and it maybe leans towards more sort of the Henry the Eighth armours and the more historic aspects of the collection. But they perhaps aren't aware that we're still actively collecting modern weapons and particularly firearms up to the present day. Again, it's a balancing act because of security, there's a secretive aspect to this. Although we have about the NFC on the website, it obviously doesn't go into detail and there is this aspect of secrecy around it. I do think more is being done to spotlight weapons and to raise awareness, things like Jonathan [Ferguson, Keeper of Firearms and Artillery] doing his weapon videos and we've got interest in the video gaming community and film community, which I think is really valuable. But there can be these caveats around the collection. Like some recent acquisitions, and definitely in recent years we've had acquisitions from the police where there's a human story attached to the weapons, but often it's in relation to criminality. Sometimes the police will be fine with those, sharing that story, but then it becomes like an ethical question of whether we can do that really. How those questions are solved is a

thing that we need to work on going forward, because it's easy for those issues not to be addressed. It's easier to not come up with a framework around it because it's difficult. It's a bit like how the Oriental Gallery is still called Oriental Gallery, even though everyone knows that it shouldn't be called that and we want to rebrand it, but it's just an issue that's been put off for a long time because it's a challenge. I think it's similar in terms of weapons, not just in terms of criminality and legal implications. But there's always the ethical implication because of the nature of them being a weapon, and people have different relationships to that. It can be an unpleasant thing for some people, depending on like their position, ethically and politically. But all of that discussion's really interesting, so I think it's something that we could do more and involve more in terms of how we develop our policies and procedures as well, because the more dialogue we can have with other sectors, as you mentioned, other museums, and members of the public. They could feed into our framework.

SB: I think the 'At the Sharp End' display was really quite an interesting example of that, and I think perhaps that might be one avenue that the Armouries can pursue. I don't know what your thoughts are.

JM: Yeah, that's a really good point. There's a real interest in it from members of the public as well. I think it was a really popular display and it was working together with the police as well. Yeah, it has a number of benefits in terms of developing their knowledge, our knowledge, reciprocally of the organisations, and improving our relationship that can then lead to other opportunities in the future. And it has a really good public benefit in terms of raising awareness, as you say, about the modern aspect of our collection and our role as an educational place in that way.

SB: As the national museum of arms and armour, I suppose.

JM: Yes, exactly. It would be definitely good to see more of that on site and I'm sure digitally. Although, of course there's complications in terms of security online, once it can be accessed from overseas. But I definitely think that we could invest more in that kind of display, or touring exhibitions and things like that I think would be popular.

SB: I know that there's plans for a temporary exhibition space in the Armouries itself as well, so that could be used to that end as well.

JM: Yeah, definitely. We've got the Second World War display now, but that only opened a few years ago. I've definitely known from curatorial that there's this feeling that there's a whole area of the collection that we're not showing because it's more like modern weapons, there's not as much of a public facing element for them. There's not a permanent display for those at the moment, aside from maybe in Self Defence where we've got the odd item. It'd give it a more prominent platform, a temporary exhibition would be a really good way of raising the profile because, of course, then you can have a public engagement programme around that in terms of talks and that could engage members of the public. But there might also be talks, like we as registrars could give at things like UK Registrars Group or sharing our knowledge around, that experience, because I think that's always a really important way for me learning, when I can learn from the experiences of other museum professionals and registrars. As well, for other museums to have more confidence around showing weapons would be a really useful way that we could enable public engagement more broadly beyond our sites.

SB: Again, it's this idea of facilitation, which I think is key really. I think that's everything I wanted to ask today, but is there anything you'd like to add before we finish up?

JM: No that's brilliant, thanks Stuart. Thank you for your questions, they were really good. They were challenging, but really good, and really good to speak to you, and for you to draw out some of the points.

SB: Well, thank you. I'll end the recording now.