



Association of Independent Museums

Helping Heritage Organisations Prosper

www.aim-museums.co.uk AUGUST 2020



The road to recovery? Museums begin reopening



2 New Stories,
New Audiences



4 Reopening
Guidance and
Checklist
published



10 Over 1100
join AIM virtual
conference

Comment

It was in late March that I last prepared a *Comment* piece, just as the doors to our buildings and sites closed and we entered an uncertain lock-down. At that point whilst 'furlough', 'social distancing', 'R rates' and more had not really entered our daily vocabulary, the challenges we faced were startlingly clear and equally daunting.

From August's perspective, whilst that uncertainty remains, progress is being made and the welcome, if tentative, first steps on our long road to recovery have begun.

In addition to the massive and economy-wide funding already flowing, the UK Government support of £1.57bn for the cultural sector in particular is very welcome, and whilst we understand that work is underway to develop mechanisms through which these funds can be allocated fairly and widely, in our ongoing advocacy work AIM and other sector bodies and partners are pushing for it to be available without delay, as the daily news of redundancy consultations instruct a grim reality for many organisations. I do not want bureaucratic delays to cost jobs.

Those museums which have benefited from government and sector support to date, nevertheless still face a cliff-edge. At the end of the summer the Job Retention Scheme comes to an end, emergency sector funding will have run its course and reserves will be depleted. There is likely to be limited or no trading opportunities during the summer, resulting in museums facing a winter season – effectively 'a third winter in one year' as highlighted by a colleague recently – with little cash in the bank and increasing costs. Ensuring museums can rapidly access support funds will be critical to the effectiveness of the rescue package; our public do not want to see our museums disappear and we are making the case regularly, persistently, and loudly on your behalf. How effective we are being only time will tell.

I was heartened to see so many of our members and beyond attending our Annual National Conference 'Roads to Recovery', AIM's first ambitious foray into digital delivery on a large scale. For those who attended – and many of you, over 1,100, did – I am sure you found it engaging, frequently inspiring and always realistic. For those of you who didn't make it you can revisit the sessions on the AIM website now too. The final session of the conference, on personal resilience, is particularly important as we progress through this strange, challenging and frankly, sometimes awful period of our lives – it remains key that through caring for ourselves and for one another, we will get ourselves and our organisations through this. And that our purpose and value to people will never seem stronger.

Andrew Lovett
Chair, Associate of Independent Museums

AIM is currently applying for funding to develop a new project – New Stories, New Audiences – which challenges museum and heritage organisations to widen their impact by exploring neglected or lesser known stories from their local area, or the less well known aspects of their past and present.

New Stories, New Audiences

AIM has been awarded a Development Phase grant by the National Lottery Heritage Fund to research and develop a new grant programme called **New Stories New Audiences**.

Museums continually need to reflect on the breadth of their work, the audiences they participate with, the groups that they do not currently attract. They need to stay relevant, strive to increase impact, strengthen and diversify Trustee bodies and volunteer groups. AIM believes that this is more important than ever, and has signed up to a statement of intent from UK museum and heritage organisations, calling for a step change in how the sector addresses racism. We are committed to demonstrating this intent in the work that we do and particularly through the New Stories, New Audiences project. We want to use this opportunity to proactively support our members to use and develop their heritage and collections to ask questions, encourage debate and discussion and challenge practices that support racism. We have consciously worked to make the focus groups for the project as wide ranging and inclusive as possible, surveying all 770 organisations in our small museum membership category.

Since the 'Open Up; museums for everyone' www.openupmuseums.com resources were launched in 2018, AIM has identified that most museums and heritage organisations need resources and a project to act as a stepping-stone to wholesale organisational change. 'New stories, new audiences' is intended to address that gap. The project will aim to complement other sector initiatives in encouraging museums to widen and diversify their audiences. It will target the smaller organisations that make up most of the AIM membership, who often require extra support to make change and actively encourage museums and heritage organisations to consider how they serve their local community, and how to improve and widen that role.

Equally, this project hopes to address the need highlighted in recent surveys that AIM member

museums want to grow and diversify their audiences and their volunteers, but are unsure how to do this, and that they lack funding sources for small scale interpretation and access improvements.

The project's focus will be on telling new stories and working with new groups to attract new visitors and develop new partnerships. This could be through existing or acquiring new collections, making some intangible heritage better known and understood, or a focus on a building or aspect of community life and heritage. Projects will be activity focused but may include elements of small capital work – e.g. access improvements, investment in displays.

In line with successful delivery in other grant programmes (e.g. ACE funded Prospering Boards) and to ensure the best possible outcomes and long term learning in organisations, AIM hopes to offer mentoring support from an experienced pool of consultants familiar with best practice and the context that AIM members operate in.

As part of the consultation for the project Headland Design Associates led two focus groups via to explore untapped potential in the form of untold stories, hidden collections and audiences not currently being reached.

The groups discussed bureaucratic processes, staff resources and clear guidelines as well as the practicalities of support and cashflow. Participants were invited to discuss potential projects which uncovered hidden or untold stories about servants, children, migration and exploitation.

Conducting focus groups via Zoom is a new dynamic born out of the current crisis, but participants commented that this format allowed a wide range of organisations from across Britain to get together and share ideas.

If you'd like to keep up-to-date on the progress of our application and the development of the New Stories, New Audiences project do contact Margaret Harrison, AIM's Programmes Manager on margaret@aim-museums.co.uk

Front cover

Bletchley Park in Milton Keynes is a unique, once secret site with a mix of beautiful outdoor space, historic wartime buildings and exhibitions. It was one of the first independent museums to reopen on Saturday 4 July and has installed a new pre-booking ticket system, limited capacity, one-way routes, hand sanitiser stations, new temporary toilets and other measures to help protect the team and ensure visitors enjoy a safe visit. Read more on page 21.



Stop Press: Culture Recovery Fund – further detail announced

Early detail on how the government's £1.57bn Culture Recovery Fund will operate emerged as Arts Council England, National Lottery Heritage Fund and Historic England published information on a range of related grants and repayable finance packages.

Welcoming the announcements, AIM Director Emma Chaplin said

"For AIM members there are effectively three routes to seeking support from the Culture Recovery Fund, all primarily targeted at getting organisations through to March 31 2021.

AIM members who are Accredited Museums, have Provisional or Working Towards Accredited Status should consider the Arts Council England support packages. Non-accredited museums and other heritage organisations should consider the Culture Recovery Fund for Heritage administered by National

Lottery Heritage Fund working together with Historic England.

There's a lot to digest here but it's great to see the breadth of our sector covered, and that the importance and impact a museum has locally, as well as the need to support diversity will be taken into account in the grant assessment processes.

We understand that the Repayable Finance terms will also be encouragingly flexible and look forward to further detail being released on that imminently."

The support forms part of the Department for Digital, Culture, Media and Sport's (DCMS) wider Culture Recovery Fund of £1.57 billion, set up to protect the UK's culture and heritage sectors from the economic impacts of Covid-19.

[Read more at \[www.aim-museums.co.uk/culture-recovery-fund-detail-announced\]\(http://www.aim-museums.co.uk/culture-recovery-fund-detail-announced\)](http://www.aim-museums.co.uk/culture-recovery-fund-detail-announced)

In brief

Refreshed AIM website

You may notice some changes on the AIM website. We have been working with Rare Earth Digital and J G Creative to review the structure of the site and make some tweaks and improvements to its functionality following a consultation with members late last year. If you'd like to know more, or, even better, have some feedback for us don't hesitate to get in touch via info@aim-museums.co.uk

AIM welcomes new members

We extend a warm welcome to 33 new members joining since our last Bulletin across all our membership categories including Bishop's Waltham Museum in Southampton; Broxbourne Borough Council, Djalil Artisan Gallery London; Library of Innerpefferay, Crieff; Welshpool and Llanfair Light Railway, Caereinion; Drakon Heritage and Conservation, Rugby; SolidHD, Dorset and many more!

AIM's ongoing advocacy on behalf of its members and the wider independent museum sector continues. As well as discussions with key sector and governmental organisations, AIMs leadership team have been speaking to the media on a regular basis.

AIM in the news June – August 2020

Wed 24 June, LBC radio

AIM Chair, Andrew Lovett spoke to the Darren Adam show about the challenges facing the independent museum sector and the need for ongoing government support.

www.lbc.co.uk/radio/schedule

Tuesday 30 June, Wired

AIM Vice Chair Marilyn Scott joins several AIM members speaking to technology, science and culture magazine Wired on the impacts of COVID-19 across the sector.

www.wired.co.uk/article/museums-reopen-lockdown-broke

Friday 3 July LBC radio

AIM Chair, Andrew Lovett spoke to the Andrew Pierce show highlighting the ongoing financial realities facing museums as some prepared to open their doors to the public for the first time since lockdown.

www.lbc.co.uk/radio/schedule

Sunday 5 July, BBC Radio 4 The Westminster Hour

This piece on independent museums on Radio 4's Westminster Hour featured AIM Director Emma Chaplin and AIM members

Dr Jenner's House and the Florence Nightingale Museum. It was broadcast just as UK government announced welcome sector support. Listen again from 46 mins in.

www.bbc.co.uk/sounds/play/m000kmsd

Wednesday 8 July, The Guardian

AIM Chair Andrew Lovett contributes to a detailed piece in The Guardian on how museums and galleries are approaching reopening.

www.theguardian.com/artanddesign/2020/jul/08/great-reopening-britains-galleries-covid-proofed-london-dundee-llandudno?CMP=Share_AndroidApp_Tweet

Thursday 9 July, The Art Newspaper

AIM refutes the analysis of the Creative Industries Federation's report on coronavirus impact – questioning its modest assessment of a 9% reduction in revenues.

www.theartnewspaper.com/news/museum-revenues-to-fall-by-just-9-seriously

Sunday 12 July, BBC Radio London

AIM Chair, Andrew Lovett interviewed on the changing world for museums.

Developed by the National Museum Directors' Council (NMDC) Planning and Remobilisation Group the NMDC Good Practice Guidelines on Opening Museums After July 4th were launched on 25 June.

Museum Reopening Guidance and Checklist published



Following considerable consultation from across the museum sector including AIM, the *Guidelines* are intended for use by museums in England.

Separate guidance has now also been published by the Scottish government which came into effect from 6 July 2020. Welsh government guidance for reopening from 27 July is also now available. AIM's webpages link to all the relevant guidance at www.aim-museums.co.uk/museum-reopening-guidance-checklist

Alongside this detailed guidance, a ten-step checklist has been produced by AIM and the Museum Development Network (MDN) to be used in conjunction with the *Guidelines*. The checklist can help museums take a strategic, well informed approach to making decisions and develop a safe and effective reopening plan. The

checklist does not tell you exactly how your reopened museum should operate – individual circumstances will vary enormously – it is intended to help you develop and strengthen your reopening plans and provides a helpful methodology to follow. Depending on the nature of your museum's operation, you may also look to draw on other government advice – the *Guidelines* reference other guidance relevant to museums, including that for heritage, workplaces, shops and accessing green spaces.

Read the guidance!

The government guidance is comprehensive and should be read first and used as the basis for decisions around when and how to manage the safe reopening of your museum. The AIM/MDN checklist sits alongside that guidance to offer further support when you are making your own

plans. Use the checklist to create a record of your decisions. This will be useful if things do change, or if you need to take steps back (including closing again). It will also enable different members of the team to see what has been decided.

Remember! Things will change.

It is important to note that any guidance will inevitably change over time and as the situation with Covid 19 changes. Always be sure to check you are using the latest information available.

www.aim-museums.co.uk/museum-reopening-guidance-checklist

www.gov.scot/publications/coronavirus-covid-19-guidance-for-museums-galleries-and-heritage-attractions

<https://gov.wales/culture-and-heritage-destinations-and-venues-guidance-phased-return>

Following the welcome issue of reopening advice and guidance Ben Leah, Director, Hayes Parsons Insurance Brokers highlights how museums might assess two key steps in the AIM/MDN reopening checklist

Hayes Parsons Insurance Brokers on assessing risk and financial viability

In the last AIM Bulletin, we provided commentary on the suggested approach to risk assessments and decision making rationale for reopening, we now concentrate on looking further forward.

Checklist Step 2 – Assess risk

As part of any updated risk assessment, social distancing measures need to be in place for staff, volunteers and visitors. At 2m, or even reduced to 1m, it may not be viable for many smaller museums to open in the near term – there simply isn't the space, meaning it is likely the museum will be unoccupied for an extended period of time.

From the start of lockdown, insurers in the main have waived their usual occupancy terms. They have not restricted the cover provided for being closed, nor have they enforced the conditions that would apply to premises not being used, such as increased inspections and utilities turned off. This stance is now being revisited and insurers are looking to apply standard policy terms and conditions.

You should speak to your insurance provider now to outline the museum's plans, to ensure you are aware of any restrictions that may apply or additional

obligations. We expect insurers to be accommodating if you detail your approach to reopening, including facilities management and on-site presence, but communication is paramount. If you continue to be closed and insurers are not aware of your plans, they can legitimately apply their standard policy terms without consultation, which may result in some cover being removed, perhaps leaving you with little more than fire cover.

Checklist Step 3 – Financial viability

Boards of directors or trustees are also under the spotlight as financial pressures mount. Their personal accountability is insured through Directors and Officers' Trustees Liability insurance. Ordinarily, this insurance is done through assumptions on the financial position and processes of the museum, via a statement of fact. The reality is that some museums are now struggling financially, and there needs to be serious discussions as to how to maintain financial viability.

Museums with higher overheads and little prospect of generating income in the near term are more likely to face difficult decisions, or even the real risk of collapse, and this increases the likelihood of those managing the museum being asked questions about their approach and decision making – which in turn leads to an increase in the potential likelihood of claims being brought.

You should expect insurers who provide this cover to ask more questions about current and forecasted financial impact, debt and liquidity issues and changing activities (including business continuity planning) as well as staffing restructures and redundancies.

The insurance industry is going through change, which will undoubtedly impact your insurance renewal. As part of your overall impact assessment you should get a second opinion on your insurances, including what the museum has covered, and to what extent, as well as a thorough price review.

**Ben Leah, Director
Hayes Parsons Insurance Brokers**

Hayes Parsons Insurance Brokers are working closely with AIM to support members through the reopening process. They specialise in insurance for museums, visitor attractions and heritage properties. Please get in touch with the Hayes Parsons team on aim@hayesparsons.co.uk if you have need any insurance or risk management help.

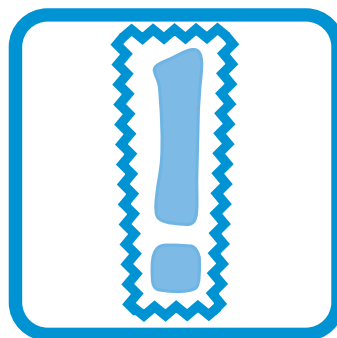
Read the AIM/MDN Checklist at www.aim-museums.co.uk/museum-reopening-guidance-checklist

A CHECKLIST FOR REOPENING YOUR MUSEUM

This checklist has been produced by AIM and the Museum Development Network to be used in conjunction with the *Coronavirus Covid-19 NMDC Good Practice Guidelines on the Reopening of Museums after July 4, 2020*



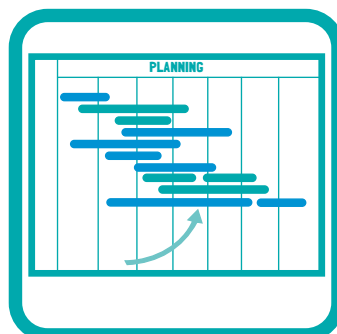
1 CONSULT



2 ASSESS RISK



3 CHECK FINANCIAL VIABILITY



4 PLAN



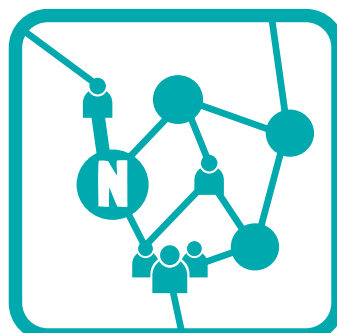
5 COMMUNICATE WITH STAFF



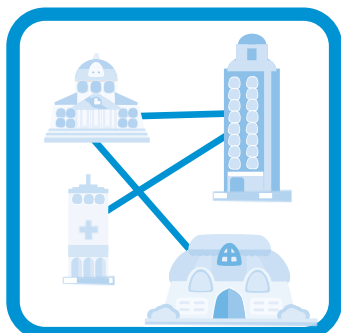
6 CHECK IN ON WELLBEING



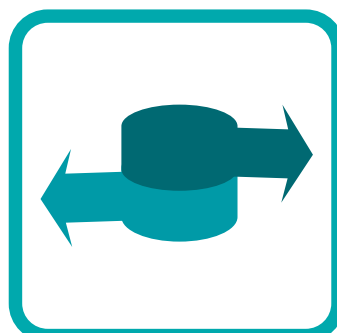
7 COMMUNICATE WITH VISITORS



8 USE YOUR LOCAL NETWORK



9 DRAW ON MUSEUM NETWORKS



10 BE FLEXIBLE



Association of Independent Museums
Helping Heritage Organisations Prosper

MDN
Museum Development Network



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Recovery and change: what are the first steps?

Hilary McGowan and
Piotr Bienkowski

You've re-opened. But what next?

Many museums will need to adapt and change to ensure they survive in the longer term. How do you prepare for what you need to do, what do you need to know, and how do you go about it?

Prior to introducing their Hallmarks in 2015, AIM research found the greatest risk to museums prospering was lack of clarity of purpose. Asked why their museum existed and what it did, staff, volunteers, directors and governing bodies all gave different answers. So establishing clarity of purpose became the first Hallmark of Prospering Museums.¹

Now, more than ever, you need that clarity about why you are a museum and what you are about. This will build confidence in staff and volunteers and help kick-start recovery from the current crisis. To be effective at supporting recovery, there must be a shared vision for a common purpose.



Hilary McGowan works with museums, heritage and cultural organisations to help improve their leadership and governance. She has a background as a

curator and was a director in York, Exeter and Bristol. For over 20 years, she has run her own business.

Piotr Bienkowski has worked in the museum and cultural sector for over 35 years, as curator, director, federation chair, university professor and consultant. He focuses on organisational change and community participation.

Piotr and Hilary's book *Managing Change in Museums and Galleries: A Practical Guide* will be published by Routledge in 2021.



How do museums respond to a changing world? 'There can be no return to normal because normal was the problem in the first place'. Graffiti in Hong Kong during the 2020 pandemic.

Your starting point for identifying common purpose must be finding your 'Why?': why your museum exists and what it exists to do.² Your key to recovery should seek to place your museum in a position to fulfil your mission, whether this originates from its foundation or is a more recent articulation.

Finding your 'Why?' must involve everyone in the organisation, as every aspect of the museum's work must feed into the outcome. This can be done through discussions, workshops, focus groups or action learning sets. An effective way is to use a Change Working or Implementation Group which includes representatives of every aspect of the museum's work.

This works best with a diagonal slice of staff/volunteers: this ensures all levels of staff/volunteers across different museum roles are included, and therefore ideally all viewpoints should be represented. Crucially, the diagonal element means that more junior staff are not present alongside their direct line managers, so should feel they can contribute more readily and honestly about potential impacts or problems. As long as the leader (Director/Chair/Curator) is prepared to listen and adapt, these different perspectives should make your recovery process more effective.

Finding a common purpose should ease your recovery process. Depending on how old your museum is, some of your stories may need telling in a radically different way, e.g. in industrial museums where the industry itself has disappeared.

For example, the Museum of East Anglian Life, originally founded to save the farming

heritage of East Anglia, collaboratively developed a new strategic focus on food, exploring the issues and challenges of the past, present and future, giving it a new sense of purpose and relevance to modern audiences. Revisiting their mission through examining their 'Why?' led to a realisation that their collections could tell stories in different and more relevant ways.

Exercises such as these will give your museum a clearer understanding of your mission today and what changes are needed for the future. Then the whole organisation can sign up to the new mission, as it isn't just the preserve of the Board and the senior leadership team.

Communication throughout this is key, especially currently, so consider how you may communicate recovery ideas and the outcome of these exercises in the coming weeks. You should take into account staff and volunteers who do not work full time Monday to Friday, and who may not be able to attend single briefings/staff discussions. You might need to repeat some briefings to include everyone. Consider introducing new methods of communication, a WhatsApp group for example, but, above all, ensure that your communications strategy is inclusive.

Achieving a shared understanding of recovery and change that everyone can support is crucial to ensuring that the change succeeds and is sustainable.

¹ AIM Hallmarks, aim-museums.co.uk/aim-hallmarks/

² ted.com/talks/simon_sinek_how_great_leaders_inspire_action



At 'Roads to Recovery' AIM's recent Virtual Conference, Hilary Carty, Executive Director of Clore Leadership explored the issues, challenges and opportunities of leadership during a period 'not of crisis, but of multiple crises.'

Here, in an excerpt of her powerful, provocative and inspirational presentation she focuses on recent sector positions on Black Lives Matter and asks: Who holds to account the changes we do or do not make? How do we shift the responsibility for change from the activist to the institution? From the excluded to the entitled?

A new Age of Enlightenment?

At this time, I think it would be invidious to speak without sharing some reflections on Black Lives Matter.

I'm sure I'm not alone in having both despair and hope swirling around in my head. It has been such an emotional two weeks when, I think, we have all had to reflect quite deeply about the sort of society we have, the one we want to have, and how we might get there.

Why, after all the statements, policies, approaches and actions of the past, are we still challenged by the racism Martin Luther King talked about and Naseem Khan wrote about, in her seminal publication of 1976 – *The Arts That Britain Ignores?* Yet closer still, we have the 2005 Greater London Authority publication 'Delivering Shared Heritage' with Chapters including: Embedding Representation and Accountability; Championing Workforce Diversity; Empowering Community-based Heritage; Building Equitable Partnerships and Fostering Inclusive Education. Its NINE Recommendations and countless points of Action set a template for moving towards the aspirations we share in our beautifully crafted Diversity statements. Yet progress is either negligible or slow.

Or is that the despair speaking?

Should I focus more on the hopeful part of me that acknowledges wider diversity in many institutions; and is genuinely bolstered by the number of organisations who were proactive in declaring their allegiances on their websites and on social media?

So our cultural and heritage institutions are affirming that #BlackLivesMatter ... it's an important statement, a welcome acknowledgement. But then what ...? Who holds to account the changes we do or do not make? How do we

shift the responsibility for change from the activist to the institution? From the excluded to the entitled? How to ensure that #AllActionsMatter; #AllOutcomesMatter and #WordsAreNotEnough?

As leaders, we have to live through our values, as individuals and organisations. Of course, All Lives Matter – that is also true. But let us not be afraid to be clear about the essential challenges facing discrete groups of people at this time. And let us not become confused and reticent because we don't want to get things wrong or to cause offence.

Rather than staying confused or conflicted, I think our duty, as leaders, is to learn, to absorb, to reflect, to debate – an array of actions to **educate ourselves** so that we CAN be thoughtful, considerate, but also clear.

The lack of change, the macro evidence of different treatment, the micro-aggressions, the lack of progression into senior roles for BAME professionals ... all show that racism is still highly prevalent in our UK institutions. But institutions are collectives of people working together. So who but ourselves should take action for change?

Why should accountability rest with monitoring forms to the funding bodies? Why not present your outcomes firstly to your staff, particularly your junior staff, and see if they find the lack of progress acceptable?

It requires every one of us, both individually and collectively to look at what we are doing and to ask ourselves if we really are doing enough? Are we making even a dint of a tangible difference?

It has been heartening to see the fully multi-racial campaigners for BLM. That is important as it reflects a growing realisation

that it will take all of us, black and white, to shift this dial. And as purveyors of heritage we have one of the most crucial roles to play – right here, right now.

Is it 're-writing history' to expand the narratives to better account for the people, incidents and places that were previously overlooked? They were there. These incidents happened. Just because the stories were not previously told, should we really now be silent?

Opinions change over time. That, elsewhere, is called 'progress' or becoming enlightened. Surely, we too can update the script and acknowledge this period as simply a new Age of Enlightenment?

We have re-vised and expanded our knowledge and perspectives before – I'm thinking of the revisions to politics, philosophy, science and communications in the long 18th Century in Europe ... What is so challenging about doing it again now?

www.cloreleadership.org

Read the sector statement on BLM at www.aim-museums.co.uk/heritage-sector-organisations-issue-joint-statement-intent

Find links to watch Hilary's full presentation and more at www.aim-museums.co.uk/virtual-conference

In brief

DigiFest Manchester – Celebrating Alf's Act, 50 Years of Disabled People's Rights

Manchester Histories is taking its festival digital this year, with the announcement of its first ever DigiFest. Running across two days, Friday 4 and Saturday 5 September, DigiFest 2020 will work with individuals and community groups to present their stories, ideas and creative content. At the heart of DigiFest 2020 remains a celebration and recognition of the 50th anniversary of the Chronically Sick and Disabled Persons Act (1970), a landmark piece of legislation that was pioneered by Lord Alf Morris (1928 – 2012).

www.manchesterhistories.co.uk



Alf Morris was born and bred in Manchester and served as an MP for Wythenshawe. Throughout his lifetime, he campaigned tirelessly for the rights of disabled people.

In brief

Prince Albert's Passion

An extraordinary exhibition at The Lightbox, Woking relays the fascinating story of Prince Albert's passion for Raphael and his creation of the Raphael Collection at Windsor Castle. It reveals how Raphael caught the imagination of the Prince Consort, who embarked on a pioneering research-based project into the work of the Renaissance master, making copies of his work using the newest technologies available. Originally due to open in May 2020, the upcoming exhibition has been rescheduled to 3 October 2020 – 31 January 2021.



Raphael, (1483-1520), Christ's Charge to Peter, c.1514, offset from a drawing in red chalk over stylus. Royal Collection Trust © Her Majesty Queen Elizabeth II 2020

Charities call for Gift Aid Emergency Relief

A coalition of leading voices in the UK charity sector, including AIM, has called on the Government to temporarily increase the level of Gift Aid that can be claimed on donations.

The move to boost the Gift Aid charities receive from eligible donations comes as charities of all sizes face a crisis to their income caused by the Covid-19 pandemic. The change would mean that a £100 donation from a UK taxpayer would increase to £133.33 for the charity once Gift Aid had been claimed. This compares to £125.00 as is currently be the case. As a result, the Gift Aid claimed on every eligible donation would increase by one-third, up from the current one-quarter.

The coalition has called for the increase to be in place for two years while charities work to recover from the crisis. www.charitytaxgroup.org.uk/

As we transition to a 'new normal,' Becki Morris of DCN advises that sharing learning from across sectors whilst evaluating current working practice will enable us to better support the changing needs of our visitors and our workforce.

Building on collaboration to deliver inclusive approaches to reopening

Building on collaborations made over recent months requires ongoing collaboration; sharing learning from across sectors will help us implement good practice and enable us all to get it right as we return to work, as we return to volunteering and as we reopen our organisations.

To create and build on visitors' confidence and reduce anxiety as we reopen, we must ensure intersectional inclusion is at the core of everything we do. Intersectional inclusion is vital in supporting people who have been exceptionally disadvantaged through this pandemic, including people of colour, social and economic status and disability.

Recent Indigo research found that 77% of disabled audiences consider themselves to be particularly vulnerable to COVID in comparison to 28% of non-disabled audiences¹.

As a sector, we must always be aware of the potential barriers and changing needs facing people unable to leave their homes due to the current pandemic. It is important for us to work on how we can reach out to visitors with a range of offers and services that create experiences free from barriers; that support inclusive participation and engagement through collaborative, strategic, intersectional approaches, all underpinned by good practice resources and knowledge.

Recognition of such barriers will support our organisations in delivering positive and inclusive change.

Built on over 30 years of cross sector experience in supporting organisations as part of their equality, diversity, and inclusion journey, EMBED (for which DCN is the heritage arm) offers valuable support as we reopen. It can help organisations embed real intersectional inclusive change and good practice, and leverage learning and skills from the private, charitable, non-profit, public service

and retail sectors. During the lockdown, DCN and EMBED have collaborated to share specific services and knowledge to support museums in planning and developing their reopening².

This support includes: organisational reviews to develop recommendations and highlight actions to support disabled and neurodivergent people; Passport Schemes³ for supporting staff and volunteers who are at particular risk; supporting organisations in understanding and improving their Digital Accessibility and Inclusion.

EMBED in collaboration with DCN and the University of East Anglia recently launched the *Reopening Recommendations Support Service* offering practical, action-based guidance in identifying the barriers faced by disabled and neurodiverse visitors and customers as organisations reopen⁴.

Strategies such as Arts Council England's 'Lets Create' identify an inclusive and accessible environment as key to the development and growth of the sector in a post-lockdown society. A cross-sector analysis has already shown the need for flexible, adaptive working practice to become resilient to the consistent changes in post-lockdown society⁵. Therefore now, perhaps more than ever, is the time to collaborate and exchange skills that inform, shape and evolve the future of our sector:

¹ Indigo: <https://www.indigo-ltd.com/blog/act-2-confidence-of-disabled-audiences>

² <https://embed.org.uk/supporting-heritage>

³ Workplace Passports Podcast (with captions): <https://youtu.be/qk5NTYAuuY>

⁴ EMBED Reopening Recommendations Support Service: <https://embed.org.uk/covid-19-reopening>

⁵ <https://www.mckinsey.com/featured-insights/diversity-and-inclusion/diversity-still-matters> and https://www.heidrick.com/KnowledgeCenter/Publication/Why_diversity_and_inclusion_are_more_important_than_ever_during_the_COVID_19_crisis

A new revenue stream for your museum

We are building the right tools that **give your museum total control** over how your brand and content are represented.

Join our growing network of partner museums today and we'll help you create the digital twin of your museum and you'll be ready to go in no time!



⚠ We are here to help the AIM members.

With the global pandemic causing an unavoidable impact on culture and heritage, we want to help you. Is your museum struggling financially during the crisis? Looking for support? Or maybe your museum needs to adapt to the new normal? Aura is the solution.

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Brian Gorski MBE, DL.
Trustee of AIM, Chair of The Fusilier Museum - Bury

Click here to register your museum now

Registration takes only two minutes and is completely free.



Roads to Recovery – Over 1100 join AIM virtual conference

AIM held its first ever virtual conference on Thursday 18 and Friday 19 July. 'Roads to Recovery' drew practitioners, professionals, experts and policymakers together from across the cultural spectrum.

Free to attend and open to non-AIM members with 7 speaker sessions across the two days, the conference had over 3,500 registrations and welcomed 1,142 unique viewers. It was a pleasure to bring together delegates from museums of all sizes and all parts of the UK, many describing the sessions as insightful, informative, reassuring and thought-provoking.

Moreover, the conference supported AIM members with practical advice as they face the challenge of reopening. Nearly 80% of survey respondents agreed the conference session they attended gave them at least one action they could apply to their own museum, with over 60% agreeing the session gave them practical advice to inform their reopening plans.

In addition, the conference housed three workshops as part of our ongoing Hallmarks at Home programme – find the latest list of available sessions at www.aim-museums.co.uk/aim-hallmarks-home/.

Many thanks to our speakers, facilitators, sponsors Hayes Parsons Insurance Brokers, and to the huge number of delegates who joined in and took the time to share their views via the post-event survey.

Conference review

In our opening session, *Roads to Recovery*, AIM Chair and Chief Executive of the Black Country Living Museum, Andrew Lovett, spoke to Maria Balshaw CBE, Director, Tate and Chair, NMDC Planning and Remobilisation Group about the impact of Covid-19 on museums, leadership at a time of crisis and how the museum sector could change on the other side of this pandemic. Maria highlighted the challenges facing Tate and the sector more broadly, as well as her personal challenges, demonstrating the similarities between all museums and heritage organisations.

Welcome to the new normal with Bernard Donoghue, Director, ALVA was packed with practical tips and advice based on the attractions recovery tracker ALVA have been undertaking since the start of lockdown and the lessons being learnt by those venues already open again. Despite the challenges ahead, Bernard left the audience feeling inspired and positive about the future, highlighting the opportunity to look again at who museums serve and how they should inform, entertain and reflect the world they inhabit. The latest ALVA attractions recovery tracker is here: www.aim-museums.co.uk/alva-attractions-recovery-tracker/

During *Leading in our time*, Hilary Carty, Executive Director, Clore Leadership, explored the issues, challenges and opportunities of leading culture and heritage against the backdrop

of Covid-19. The session was full of advice, support and insight at a time it's needed most, delivered in an uplifting and inspiring way.

The shape of the future panel discussion brought together Neil Mendoza, DCMS Commissioner for Cultural Recovery and Renewal; Kate Bellamy, Director, Museums and Cultural Property, Arts Council England; Lucy Casot, Director, Museums Galleries Scotland; and John Orna-Ornstein, Director of Culture and Engagement, National Trust. The Panel shared their thoughts on the impact of Covid-19, on ways of working, and what changes the museum sector might want or need to make.

Preparing to reopen case studies from independent museums was just what people needed. Sarah Thomas, Chair, Ilkley Manor House, Steve Gardam, Director, The Roald Dahl Museum and Story Centre, and Mhairi Cross, CEO, National Mining Museum for Scotland each delivered practical and relevant advice, plus were informative and honest.

Key legal issues for charities with Laetitia Ransley and Nyla Yousef of Farrer & Co, covered a range of legal issues arising from the Covid-19 pandemic, including: the Corporate Insolvency and Governance Bill (expected to become law at the end of June); trustees' general duties in relation to potential insolvency; releasing restricted and endowment funds; trading company matters and the extent to which charities can support struggling subsidiaries; and borrowing, lending and giving security.

Personal resilience was a theme that came up in most sessions, so it was fitting to close the conference with *How do we get through this?* with Nick Winterbotham, Resilience Network Facilitator, Carrie Canham, Curator, Ceredigion Museum and Victoria Rogers, Museum Manager, Museum of Cardiff and President, Federation of Museums and Art Galleries of Wales. Each speaker shared their top tips, which are easy for all of us to implement regardless of the role we undertake.

Watch or listen again

You can find all of the full conference sessions including captioned highlights, slides and podcasts on our website: www.aim-museums.co.uk/virtual-conference/

Roads to Recovery in numbers

- 7 speaker sessions
- 3 workshops
- 3,566 total registrations on Zoom
- 1,142 unique viewers
- 15 speakers
- 92% rated the conference Good or Very Good
- 95% met or exceeded expectations
- Nearly 80% of survey respondents agreed the conference session they attended gave them at least one action they could apply to their own museum
- Over 60% agreeing the session gave them practical advice to inform their reopening plans.
- 8,426 conference web page views
- 200 #AIMRoadstoRecovery tweets

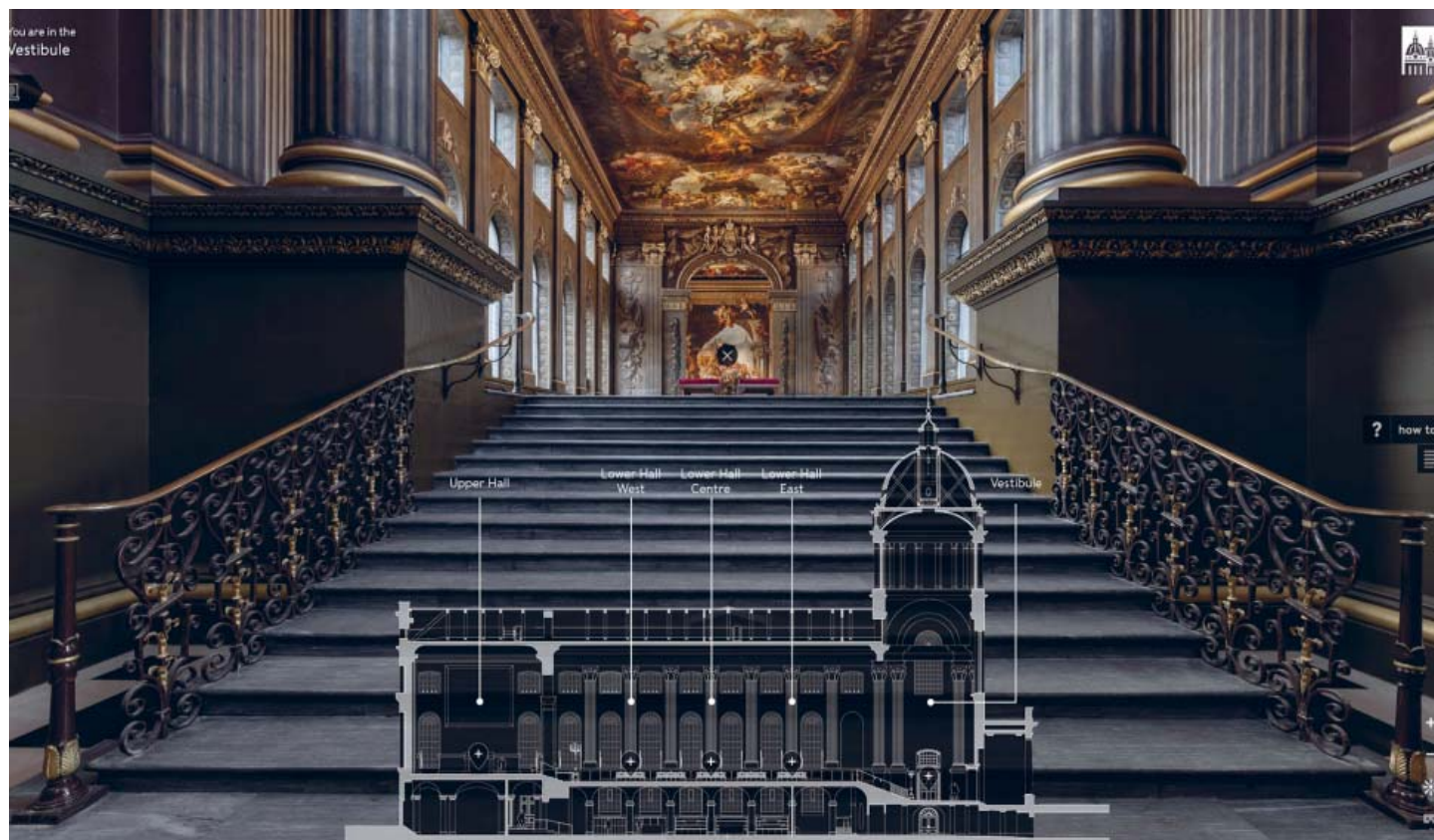
Many museums are reaching out to their audiences by exploring alternative ways to tell their stories in a memorable way. Here, ATS highlight what makes a virtual tour stand out and drive engagement.

Virtually there – creating effective online experiences

Top tips for creating the perfect virtual tour:

- 1 What is the purpose of this project – ask yourself: “12 months after launch, what would deem this a successful project?” Are we measuring visits/shares/engagement? Think about and measure your success criteria.
- 2 Who is this for? Who are your audiences and what are they looking for? Do you need to create versions for types of audiences (adult, families, international), or have a variety of interpretive styles in the single design? Be careful not to be everything to everyone, this approach can dilute some great ideas.
- 3 What platform should you use for your virtual tour? Native app, web app or website? We’d suggest you keep this question in mind as you work through this list. Two key questions will be which is the most accessible for your visitors (it needs to be easy for your visitors to access and share), and which is most financially sustainable (not just in initial design and build, but hosting and support).
- 4 Set the scene to the experience and don’t assume technical knowledge of the visitor – think about opening with a high-quality introduction video to tease the highlights and ease-of-use (use this video as promotional content too).
- 5 Digital wayfinding (or user experience) is as important in the digital world as it is in the physical – make sure the interface and the tour is easy to follow and consider the use of graphics, maps, audio and text to guide your visitors through the experience.
- 6 Content should be engaging, entertaining and ideally suitable for all age groups. Explore the use of copy, audio descriptions, video and background sounds to create a truly immersive experience.
- 7 Give the visitor a purpose to be there, a short/bite size, high-quality virtual tour will give visitors a better user experience than a large “able to go anywhere/everywhere” with little or low-quality content that creates visitor fatigue and disorientation.
- 8 Consider giving visitors a goal to complete in the virtual tour. This can be as simple as ‘find a particular item’ but that simple extra level of engagement will increase the time spent on the tour, which in turn, improves your SEO ranking.
- 9 Promote your virtual tour across social media channels and spread your posts out to highlight different aspects of the tour each day. Make sure that visitors can easily share and link to the virtual tour (ideally from within the tour experience) so it can be easily promoted across social media channels.
- 10 Create a tour that is consistent with your brand. Always apply brand guidelines and avoid generic templates. Although this is a digital experience, you will want potential future visitors to conclude their tour with a positive perception of your institution.

<http://ats-heritage.co.uk/contact>



One of our favourite recent tours is the Painted Hall at the Old Royal Naval College, check it out at <https://virtualtour.ornc.org/>

Moving forward in digital heritage

Working in digital heritage is exciting: as technology improves all the time, the possibilities of what can be achieved continue to grow. Here AIM Associate Supplier Experience Heritage explore some of the best methods for heritage sites to produce engaging displays while managing the impact of social distancing.

Possibilities with Photogrammetry and Augmented Reality

Photogrammetry (creating a 3D model by stringing together a group of photographs) makes it possible for heritage sites to have pieces of their collection accessible online. People can interact with these objects in a new way and from different angles, all from the comfort of their own living room. In these challenging times, it might be possible for heritage site staff to be taught how to take the required photos of a given object or even how to use the modelling software for themselves.

Augmented Reality mobile apps can place historic reconstructions of sites over the current landscape to enable the public to visualise what used to be there, providing opportunities for storytelling to help bring inaccessible sites to life.

Mobile apps and virtual tours

There is an increasing awareness of the possibilities of heritage trail and self-guided tour mobile apps another opportunity for interactive engagement with history while maintaining social distancing.

Virtual tours have allowed digital access to sites that have been closed during lockdown, as people have been virtually wandering around such sites as the British Museum, the Louvre and the Van Gogh Museum.

Pause for thought ... and communication

Lockdown has provided us with opportunities to learn and space to reflect. Heritage roundtables and webinars have lent greater clarity to the day-to-day realities of what sites have been going through and what their focus points are. These priorities have included expanding audience engagement through digital opportunities and ensuring accessibility in digital communication for disabilities.

If you would like to explore possibilities for digital engagement, like photogrammetry, augmented reality or heritage trail apps, Experience Heritage would love to help. Visit our website at www.experience-heritage.com or email us at info@experience-heritage.com.



From top, photogrammetry model of a Dollhouse at Nostell Priory owned by the National Trust, created by Experience Heritage; Mockup imagining of an AR app for Slingsby Castle by Experience Heritage; Discover Tang Hall app, by Experience Heritage, available now in the Apple Store and on Google Play

With neither a large budget or technical facilities, Medway Queen sought to develop a basic virtual tour that could be implemented by a volunteer. Richard Halton, Medway Queen Preservation Society explains.

A virtual tour of Medway Queen

Medway Queen is berthed at Gillingham Pier, Kent, and like most museums and exhibitions is closed to all visitors at present. The ship played a part in the Dunkirk Evacuation in 1940 and so we are also losing the revenue and increased interest that could have come from the 80th anniversary commemorations. Our answer, at least in part, has been to increase our online presence to try and maintain the momentum that we have built up in previous years.

The result isn't quite so technically slick as other approaches might be, but it adds historical detail and interest that might not be found otherwise. Our "Virtual Tour" is a series of linked web pages taking the 'visitor' from compartment to compartment of the boat in the sequence followed by 'real' tours. The associated text stands in for the commentary that a real-life guide would have provided.

Our first step was to decide what a tour should cover and in what order. Relatively straightforward for a ship but not much different for a building or even a single room.

Find a logical order to tour the exhibits. At the end of each page you can go back to the previous one or onward to the next. Tours always start at



PS MEDWAY QUEEN - VIRTUAL TOUR

Our guide takes us across the yard and a little way down the road to the start of the access ramp. To allow for the tides a sloping ramp has been installed with a hinged section onto the ship's promenade deck. The tour proper starts here with our volunteer guide who has an extensive knowledge of the ship and her history.

Promenade deck

From the promenade deck, cruising on a fine day, you could see the sites of the river Medway and the sea-going traffic of the Thames Estuary. As we make a circuit of this deck the guide points out items of interest such as the bridge where the captain controlled the ship and the mounting point for the bow rudder wheel for manoeuvring when going astern.

Medway Queen was commanded by Tommy Aldiss for her first two seasons and then by Bob Hayman until the outbreak of war. During the war a number of men took command at various times but for Dunkirk it



the Medway Queen Visitor Centre so that's 'Page 1'. You walk up the access ramp onto the promenade deck (Page 2) and then go below to the main aft saloon (Page 3), and so on until we finally return to the quayside (Page 9). As is traditional at the end of any tour there is the opportunity here to donate in a 'collecting box' (our Localgiving page) or to visit the 'gift shop' (our existing online store).

Each page has illustrations of how that compartment looks now and, in most cases, a historical view from some period in the ship's history. The narrative includes facts relating to that area from various periods, including Dunkirk, of course, which is our focus this year. The lower aft saloon has a gallery of images extracted from the historical display that occupies that space on the ship.

Like most web users we have a web host that provides a drag and drop interface for building pages so setting this up was not a big task. Maybe between one and a half to two days of volunteer time. Volunteer time has a high value but a low cost, especially when they work from home! The text is light, not too detailed but interesting with a dose of humour. Two tips to finish with: check navigation between pages and then check it again. Then get the whole thing proofed by two or three people before it goes public. Include someone not too familiar with the subject in your proofing panel.

www.medwayqueen.co.uk/virtual-tour

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AIM GRANTS CASE STUDIES

To help AIM members with a variety of needs, including training, conservation, development and exhibitions, AIM administers a range of grants. These include AIM Hallmarks Awards, supported by Arts Council England and the Welsh government (AIM Hallmarks in Wales); AIM's Sustainability Scheme, supported by the Esmée Fairbairn Foundation; and AIM's Conservation and Collections Care and Collection Audit Schemes, supported by the Pilgrim Trust. AIM Bulletin regularly publishes case studies of some of the successful applications.

AIM HALLMARKS IN WALES

Andrew Logan Museum of Sculpture (ALMoS), Berriew, Powys, Wales

£6000

ALMoS Strategic Development, Communications

The Andrew Logan Museum of Sculpture (ALMoS), established 1991 in Berriew, Powys, Wales is a fantastical attraction, featuring a glittering selection of jewelled treasures by artist, sculptor, performer and culture-creator, Andrew Logan – one of Britain's principal sculptural artists. ALMoS is a Charity run by a Board of Trustees, part-time Museum Manager and Front of House hostess and regular volunteers.

This project was centred around our lack of formal audience knowledge, despite a huge amount of historical information available. If we were to take the necessary step to strategically develop our audience, we needed a Communications Strategy. With AIM funding, we were able to hire a Communications Consultant (Beckie Smith, Flying Geese) and social media specialists (Mogwai Media) to look at our historic, current and future attenders. We were also able to work more deeply with our designer (David Hand, Along Bird Alley) and translator (Claire Owen).

Firstly, the parameters of the project and the key deliverable outcomes within the confirmed funding were defined: new branding (tested in the 2020/21 MWT Cymru Bedroom Browser and launched with our 2020 season brochure) and a Communications Strategy, to enable effective methods of monitoring, analysing and reporting for our small team; provide benchmarking baselines; propose programme projects for audience development and targets for increasing our regular Museum admissions.

Audience data from 2015 onwards, including a 2019 Audience Finder survey, and bespoke questions, were collated and Beckie completed analysing and reporting. Mogwai Media looked at our online presence and related analytics,



Signature exhibits include:

- The iconic 4m Cosmic Egg
- Original costumes and memorabilia from the monumental Alternative Miss World
- Sparkling collection of jewellery
- Shrine to the late Divine

And much, much more

Andrew Logan is one of Britain's principal sculptural artists. He crosses cultures and embodies artistic fantasy in a unique and unprecedented way. From his early fame amongst London's fashionable crowd in the 70s, he has become an influential artist of international stature.

Atyniad rhyfeddol aruthrol sy'n arddangos detholiad pefriol o drysorau a grëwyd gan yr artist a'r cerflunydd, Andrew Logan.

Ymhlith yr eitemau nodweddiadol mae:

- Yr Wy Cosmig 4 metr o uchder
- Gwisgoedd ac eitemau cofiadwy Cystadleuaeth Bwysyd Miss World Amgen
- Casgliad gemwaith disglair
- Cysegrfa i'r diweddar Divine

A llawer, llawer mwy

Andrew Logan yw un o brif artistiaid Prydain ym maes cerflunïaeth. Mae'n derbyn cydnabyddiaeth nifer fawr o ddwyllianau ac yn cyflwyno ffantasi' byd artistig mewn ffordd unigryw a digffelyb. Ers dod yn enwog ymhlith criw ffasiynol Llundain yn y 70au, mae wedi datblygu'n artist llawn dylanwad o bwysigrwydd rhyngwladol.

Audience analysis led to refreshed approaches to marketing the museum.

implemented a new platform and presented final reports and recommendations. David Hand, Beckie and I worked through the design process and, with Claire Owen, fulfilled the Bedroom Browser deadline.

The project has delivered the key expected outcomes outlined above. Beyond those, the project has made possible:

- Increased knowledge of social media terms and processes
- Digital Engagement Plan, which develops knowledge acquisition and strategic planning and plans additional capacity
- Social media plan
- Phased website brief
- Professional working relationships developed

The impact of these new relationships has been immense. Our questionnaires and visitor books should have been contributing to effective change, but responses had been sat in various documents (mirroring the variety of questions asked over the years)

without the capacity to analyse them deeply and with understanding.

We can now pin-point where our audiences come from, who they are, their differences and similarities and that with our online and physical audiences and now have plans for conversion, audience development and increasing repeat attendance. The project has not only changed the way in which we think about our audiences, but how we monitor and report on them and will impact our strategies and the organisation for years to come.

"This project's resulting Communication Strategy and Audience Research are most comprehensive documents. It has been fascinating to find out more about our Museum attenders in detail – their common ground and their differences. The Trustees are thrilled with the results, and I know Anne-Marie has been using it often ever since it has been delivered." Janet Slee, Chair.

Anne-Marie Pope
Museum Manager

PILGRIM TRUST – CONSERVATION GRANTS MAY 2020

Remedial Conservation Grant Scheme

The Fry Art Gallery	Conservation of nine oil paintings by Isabel Lambert (Rawsthorne) 1912-1992	£4,000.00
Lyme Regis (Philpot) Museum	Conservation of a special 19th century painting – The Bindon Landslip Heptptych Panel of August 1840	£2,000.00
Metheringham Airfield Visitor Centre	WW2 Rescue Dinghy restoration	£4,000.00
Emsworth Maritime and Historical Trust	Conservation of an Edwardian wedding dress	£1,700.00
Pickering Beck Isle Museum of Rural Life	Conservation of the 1888 Sunday School Signature Quilt	£3,470.40
The Unicorn Preservation Society (UPS)	Conservation of the Model of the Port of Dundee	£3,245.00
RAPTC Museum	Restoration of RAPTC Museum pommel horses	£790.00
Menai Bridge Community Heritage Trust	The Conservation of Robert Stephenson's Portrait Medallion	£2,797.12
Ely Museum	Conserving the Ely Sedan Chair	£3,073.00
Dyson Perrins Museum Trust T/A Museum of Royal Worcester	Restoring and rehanging the portrait of Dr Wall, founder of porcelain manufacture in Worcester	£4,000.00
Kennet and Avon Canal Trust, Crofton Beam Engines	Archimedes Screw Conservation Project	£4,000.00
		£33,075.52

Collections Care Grant Scheme

Nantwich Museum Trust Ltd	Step Change – Preventative Conservation at Nantwich Museums – to improve environmental conditions	£5,000.00
The Foundling Museum	Purchase of environmental monitoring equipment for the Foundling Museum	£5,000.00
Royal Regiment of Fusiliers Museum (Royal Warwickshire)	Future Proofing: Collections Training and Materials for the Fusilier Museum Warwick	£2,659.73
Tenby Museum and Art Gallery	Sustainable Storage for Tenby Museum & Art Gallery	£5,000.00
The Herschel Museum of Astronomy (The Herschel House Trust)	Improving Light and UV Levels at the Herschel Museum of Astronomy	£4,115.48
Scottish National Memorial to David Livingstone Trust David Livingstone Birthplace	Protecting and Securing our collection and storage – Resilience at the David Livingstone Birthplace	£2,575.00
		£24,350.21

Collections Care Audit Grant Scheme

Woodbridge Tide Mill Charitable Trust	£1,100.00
Woodbridge Tide Mill Museum	
Frenchay Village Museum	£1,100.00
Andrew Logan Museum of Sculpture	£1,100.00
St Andrews	£1,100.00
Creswell Crags Museum and Heritage Centre	£1,100.00
	£5,500.00



From left to right: The Bindon Landslip Heptptych Panel from Lyme Regis Museum, Archimedes Screw at Crofton Beam Engines, and the Sunday school signature quilt from Pickering Beck Isle Museum of Rural Life.

As attractions slowly re-open to a nation easing out of lockdown, the role of heritage in improving our wellbeing has never seemed more important.

Are Britain's heritage attractions good for your health?

Research commissioned by specialist insurer Ecclesiastical and The Heritage Alliance has revealed the majority of Britain's heritage organisations are promoting and prioritising wellbeing.

The survey, carried out pre-lockdown, discovered two-thirds (69%) of heritage organisations prioritise wellbeing as an outcome of their work, while two in five (40%) say wellbeing is 'extremely' or 'very' prioritised as the outcome of their work.

Four in five (84%) heritage organisations surveyed promote themselves as an organisation that cares about wellbeing,

while more than half (55%) do so 'always' or 'frequently.' The survey revealed half (50%) of organisations say wellbeing is one of their objectives and almost half (48%) include wellbeing in their strategy.

Two in five (42%) heritage organisations feature wellbeing as part of their planning, while more than a third (35%) of heritage organisations include wellbeing as part of their mission statement. The survey found heritage organisations are offering a wide range of wellbeing activities including art therapy, Pilates, yoga, mindfulness and forest bathing.

The top five ways heritage organisations say they improve people's wellbeing are by:

1. Providing learning opportunities (72%)
2. Helping people to socialise (53%)
3. Helping people build social connections (51%)
4. Helping people stay mentally active (50%)
5. Helping people stay physically active (48%)

Faith Kitchen, heritage director at Ecclesiastical, said: "It's interesting to see the majority of Britain's heritage attractions are prioritising and promoting wellbeing. Our research shows many heritage organisations are delivering incredible projects to enhance people's wellbeing and improve mental health."

Lizzie Glithero-West, CEO of the Heritage Alliance, said: "This research illustrates the crucial role the heritage sector will play as we emerge from lockdown. The wellbeing of our communities is intertwined with our heritage and we are firm believers in the power of heritage to solve a host of public policy challenges."

www.ecclesiastical.com

www.theheritagealliance.org.uk

Art Happens

Art Happens is crowdfunding with a difference. Designed specifically for museums and galleries, it gives museums the power to create and manage innovative fundraising campaigns, with Art Fund support every step of the way – from making a campaign film to reaching new donors.

The platform launched in 2014 following research with NMDC. 'From going to giving' showed that although 93% of museum visitors give to charities, only

40% of those give to museums. And that most visitors don't see giving to museums as charitable giving but rather as a tip for a good day out.

Since then, Art Happens has helped 42 museums to raise more than £800,000 and reach over 6,000 donors for a huge variety of projects.

The platform is completely free to use, and Art Fund covers the costs of producing a film and donor rewards, meaning 100% of the funds raised go directly to making the project happen.

Crowdfunding through Art Happens is about more than just fundraising. It can help you to

raise awareness of your organisation and the work you're doing, reach new audiences, engage your existing supporters in new ways – and encourage visitors to go from going to giving.

If you want to find out more about Art Happens or have a project in mind that you would like to crowdfund for, get in touch with Merrin Kalinowski, take the 'Are you ready for crowdfunding quiz?' or join an Art Happens webinar.

www.artfund.org/supporting-museums/programmes/art-happens

mkalinowski@artfund.org

AIM members on Art Happens

In 2017 The Fan Museum ran its first crowdfunding project through Art Happens. "A step into the unknown," according to Curator Jacob Moss. "The project brought 29 street artists together with a fan maker to develop a new collection of modern fans. We understand fans are niche and bespoke fans are not cheap, so this needed proper investment to ensure really high-quality outputs."

As well as the new collection, the project was used to drive outreach initiatives and develop new audiences, according to Jacob.

"We piggy-backed on the fact the Heritage Craft Association had put fan-making on an endangered craft list. And we really wanted to create a buzz. Working with Art Happens we developed smart incentive gifts, handmade reproductions, tote bags with 'Skeleton Cardboard' – a street artist. We also offered up masterclasses.

Great campaign images helped; they had real energy and the street artists helped with the marketing on Instagram. We raised 7% of our ask on at the launch party, which was sponsored by Waitrose, the champagne was flowing which helped! Two of us worked really hard across the 30 days, and we raised 15k or 108% of target."

Jacob advises that picking the right project is critical, a view shared by Charles Fountain, Director of Nantgarw China Works – the only surviving early 19th century porcelain works in the United Kingdom.

"We're a very small museum in South Wales on the site of the finest porcelain making in the world. In 1820 the making recipe was lost, so we worked with Art Happens to fund a R&D project to recreate what was last done over 200 years ago, making the finest porcelain. We targeted raising £15,000 in the 30-day project period and raised £16.2k with time to spare."

"The most important thing is to approach Art Happens with a compelling idea, something that will really capture interest.

ArtFund do everything possible to make your project succeed, including developing a professional video at their cost, helping you in developing a marketing plan and identify incentives that they pay for. It didn't cost us anything but time. They have the expertise but aren't going to do the work for you, so it's critical to have a good idea and some sense of marketing."

<http://nantgarwchinaworksmuseum.co.uk>

www.thefanmuseum.org.uk



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Camilla Nichol, CEO
UK Antarctic Heritage Trust



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AIM RESOURCES



Find helpful advice on a range of
subjects on the AIM website –

www.aim-museums.co.uk

including –

how you can join the Charity Finance Group for free +

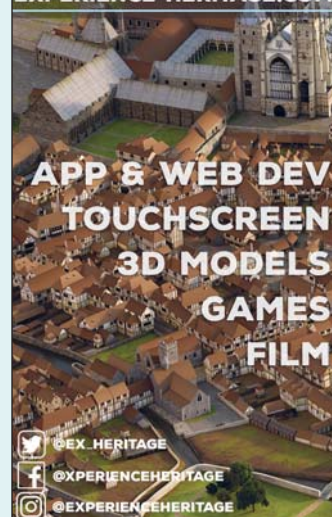
- AIM Hallmarks programmes
- AIM Energy Action Group
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- AIM Success Guides – governance, fundraising, business planning, visitor experience, volunteers, catering, retail, admissions policy, managing capital projects ...

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The conservation sector is constantly evolving – techniques and practice change over time – to reflect this dynamism almost 300 Icon members have taken part in a collaborative process to revise the Icon Professional Standards and Judgement and Ethics.

Icon updates Professional Standards and Ethical Guidance

Icon's Professional Standards set the tone for the sector, outlining the high standards of professional practice to which all Icon members adhere. Its Ethical Guidance supports professionals in making the best decisions for objects and collections in their care, assuring those commissioning conservation services from Icon members that their conservator will be working to exacting standards.

Icon Professional Standards and Judgement and Ethics

The 'Icon Professional Standards and Judgement and Ethics' defines what constitutes professional practice for professional conservators. They are the foundation of Icon Accreditation and the basis of the Icon Code of Conduct. Since their introduction in 1999, the Professional Standards have been reviewed several times to ensure they remain fit for purpose. Dr Stan Lester was commissioned to lead the latest review and key changes have sought to ensure that the standards more clearly reflect the importance of environmental sustainability in conservation practice, while articulating the purpose of the individual criteria.

Icon Ethical Guidance

Similarly, a Task and Finish Group led by Icon Trustee, Lorraine Finch

ACR spent two years developing the Icon Ethical Guidance. Icon Ethical Guidance is intended to be a useful tool to help guide and support ethical decision making within the sector and is divided into three distinct areas: Principles of Conservation: thirteen broad statements defining the conservation approach to objects of cultural heritage; Commentary on the Principles of Conservation: short analysis of the fundamental ideas expressed by each Principle, and how to apply them to practice; and a glossary of terms.

Reflecting on this work James Grierson, Chair of Icon's Board of Trustees said:

"These guides reflect the vital role that Icon plays as a leading champion of cultural heritage and the commitment of the conservation profession to high standards of professionalism and ethical practice. Icon's Code of Conduct, Professional Standards and Ethical Guidance provide effective underpinning for the sort of productive collaboration that complex conservation demands."

Read more at <https://icon.org.uk>



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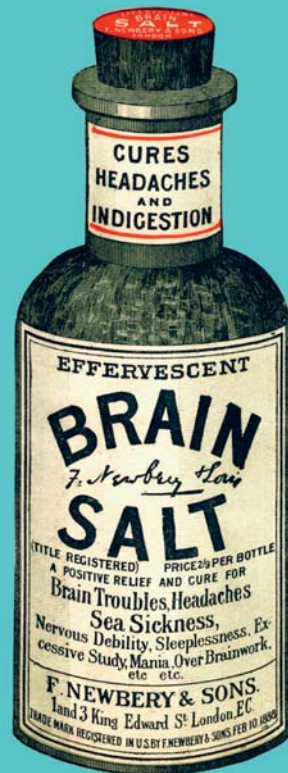


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Bletchley Park reopens to visitors

Bletchley Park in Milton Keynes is a unique, once secret site with a mix of beautiful outdoor space, historic wartime buildings and exhibitions. This is where the Government Code and Cypher School (modern day GCHQ) was based during World War Two and was the home of British wartime signals intelligence. Today, Bletchley Park Trust is responsible not only for over 450,000 collection items, but also the ongoing preservation and restoration of the site, including the famous wartime codebreaking huts, Victorian Mansion and purpose-built brick buildings used to house almost 9,000 working men and women. We usually welcome over 250,000 visitors a year, as well as reach over 40,000 students through our award-winning learning programme.

2019 was a brilliant year for Bletchley Park, with the royal opening of a new immersive exhibition – *D-Day: Interception, Intelligence, Invasion*. In early 2020, we were awarded Visit England's coveted Gold accolade and announced plans for the next phase of our ongoing work to restore historic buildings to create a new learning centre, new exhibition galleries and collections stores.

All plans for 2020 changed when we closed our doors on 19 March due to the coronavirus pandemic. Like other independent organisations in our sector, we are reliant on our visitors for 95% of our income, so on closing our income fell off a cliff edge. For most of our 106 days of closure, 94 of our 119 staff were furloughed, over 200 volunteers were asked to stay at home, and our historic buildings were put into hibernation. We continued to share stories and insights online, but our fundamental offer and planning remained focused on encouraging visitors to our site and to pay for an experience when we could reopen.

We were keen to be one of the first independent museums and heritage attractions to reopen on Saturday 4 July, to demonstrate that, with the right measures in place, getting back out to cultural sites and visitor attractions is safe. Reopening has been a huge team effort. We have been fortunate to receive financial support from the National Lottery Heritage Fund, and have been able to repurpose some of our designated reserves.

We have reopened with a new pre-booking ticket system, limited capacity, one-way routes, hand sanitiser stations, new temporary toilets and other measures to help protect our team and ensure visitors enjoy a safe visit. Safety is paramount, and these measures are rigorous, but we've taken care to not let these detract from the overall visitor experience and still provide those moments that you just can't replicate online.

Reopening does not mean we are out of the woods by any stretch of the imagination. Feedback from visitors has been brilliant, with many positive comments on our new measures, but with limited capacity on site and understandable visitor caution we are anticipating only reaching 40-50% of the visitor numbers we received last year.

During the crisis it was important to look forward and not back and it is still too soon to post-mortem the situation. We need to learn from the crisis and rebuild our reserves to ensure the long-term sustainability and resilience of the organisation. We, like many organisations, had previously had a three-month free reserve policy but will probably look to grow that to six, or even twelve months.



Bureau for Visual Affairs



Andy Staggs



From top, Bletchley Park, Bombe Hut 11A and new social measures in place for reopening.

There is no substitute for being present in the place and for real life experiences. To visit Bletchley Park is to stand where history happened, where men and women worked diligently in secret, producing intelligence that directly impacted those on the front line. We hope that unique experience of being in this place will help entice visitors back, whilst as a sector, we work out how we live with a reduced number of visitors.

Iain Standen,
CEO, Bletchley Park Trust

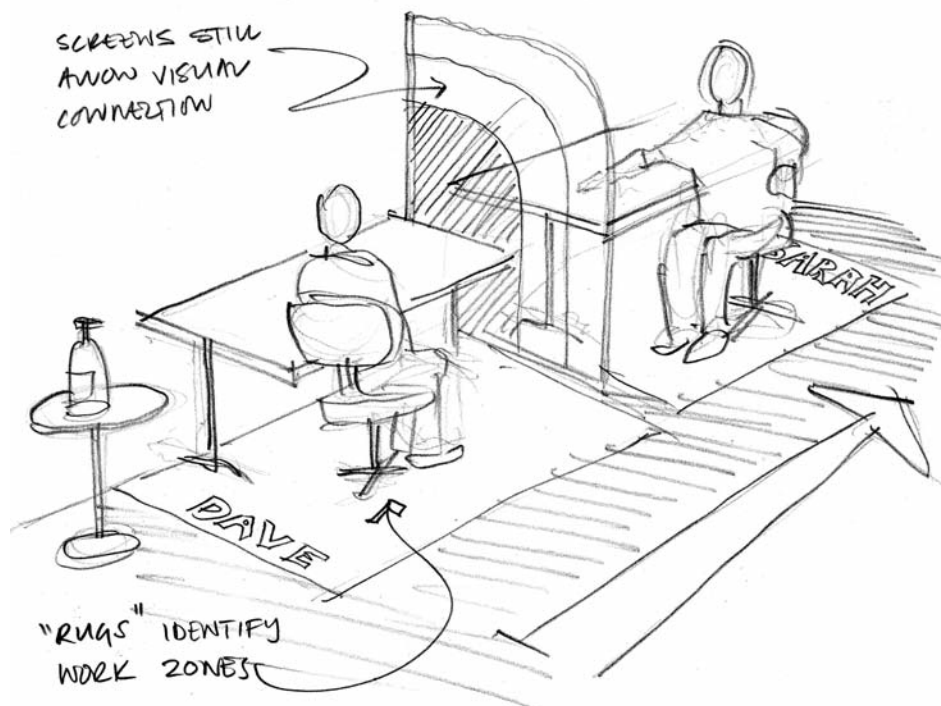
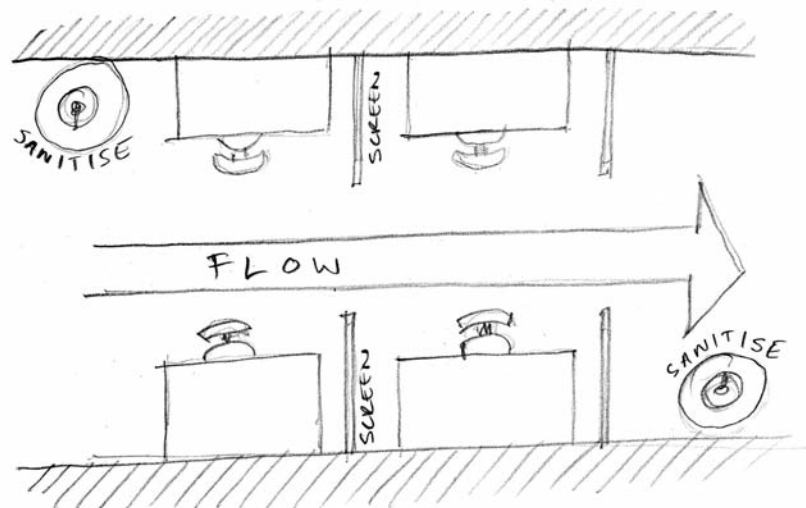
Award-winning architects John Puttick Associates explore how you might optimise your museum space to address the challenges of reopening in a COVID secure way.

Rethinking museum spaces for reopening

Museums across the country are currently opening their doors again or planning to do so. At John Puttick Associates, we have worked with museums of various scales – often on projects that involved rethinking the visitor journey – which are relevant to the current situation. While the emphasis of adapting museums is rightly on public safety, the visitor experience also needs to be carefully considered. We think museums have an opportunity to rethink their spaces and respond creatively – in a way that will inspire confidence in the public and encourage their safe return.

The National Museum Directors' Council guidance recognises that there are both organisational and physical challenges for museums, requiring a management and design response. Many believe that new procedures and installations are likely to be in place for the medium-term so physical adaptations should be not only cost effective but also robust and in-keeping with the museum experience. It is also important that they are adaptable to visitor behaviour as well as removable and recyclable (with a view to removal once the health crisis has passed).

The NMDC document has guidance on both workforce and visitor safety. A workspace assessment is required by museums planning a return of staff and volunteers and will include establishing how many staff can work while practicing social distancing, reorganisation of office spaces with back-to-back or side-to-side working and ideally one-way routes. Particular consideration will need to be given to hands-on tasks such as archiving or conservation.



Reorganisation of any museum spaces will of course need to consider accessibility throughout. The capacity of a museum to accommodate visitors while meeting social distancing requirements should also be assessed. As the visitor journey is unlikely to be even-paced throughout the building careful choreography is required to account for the size of rooms, the location of popular exhibits, the possibility of separate entrance/exits and so on. New wayfinding and floor graphics can help highlight these procedures to the visitor in a way that is visually appealing as well as clear.

The visitor experience starts on arrival – and this may also need to be rethought. Even with time-based ticketing visitors may need to wait outside the building before entering so waiting spaces, canopies and perhaps external information or

exhibits could be considered. Once inside, the new entry sequence should include ticket-check, the opportunity for hand sanitising as well as clear information on how the visitor is expected to behave during their visit and an explanation of the measures that will support them.

Popular exhibits may need a new installation of information ahead of them to slow visitor approach down, while intimate small-scale exhibits may require screens installed to either side to maintain visitor separation. In many cases museums will decide to close interactives – in which case perhaps new displays can be installed over them to prevent the exhibitions from feeling 'closed'. Naturally education spaces and school visits will require their own careful consideration.

Before reopening an advanced 'soft-opening' – with staff, museum friends or members – can help test new arrangements. It will then be important to visualise the measures put in place and share them with the wider public, both so visitors know what to expect and – if the reorganisation has been carried out with creativity – inspire them to come and see what is new. After a long period of closure rethinking the museum space offers an exciting new beginning.

John Puttick Associates are available to talk to any museum who would like to discuss their adaptations in preparation for re-opening. Please call 020 37397020 or email info@johnputtickassociates.com.

