



Association of  
Independent  
Museums

# AIM Bulletin

February 2022

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ahead



**Scenes! Styles! Sounds!**  
**Exploring the Museum of Youth Culture**

# Welcome to AIM Bulletin!

## A time to look ahead

**I don't really do new year's resolutions, but the new year is a good excuse to start a new notebook.**

It is naturally a time to look ahead and imagine how the future will unfurl. The unpredictability of the last couple of years may make this an exercise of debatable value. I remain disappointed that our 2020 forward plan was not shortlisted for any of the fiction prizes that year; it had no other purpose.

Looking ahead this year feels a task to do only if you are feeling strong of spirit; I wouldn't blame you if you weren't after the last two years. The challenges our society and our sector face ahead are fearsome. As we emerge from Covid the number of unsolved problems are piled high: responding to the climate crisis; making our organisations anti-racist and delivering true equity as rightfully demanded by the Black Lives Matter movement; our communities remain divided by culture wars and the fall out of austerity and Brexit; and cuts to public funding are starting to be felt. Of course, the backlog of societal problems does not rest solely with museums, but I know that many feel the same as I do, that museums must work to make our societies and our world better.

The first page of my new notebook now has only a list of societal problems, and lots of arrows and angry scrawls signalling urgency. I can't leave this first Comment piece of the year on that note.

On my office wall is a copy of the Immaculate Heart College Art Department Rules written by the pop art punk nun Sister Corita Kent (look her up if you don't know her work!). It lists 10 rules. I'm going to finish the first page of my notebook with some rules for myself for 2022. Rules to help armour myself to tackle the challenges.

1. If a network doesn't exist – create it. It doesn't need terms of references, governance and constitutions – these can come later. Just meet.
2. Build safety nets then take bigger leaps.
3. The volume of noise does not reflect the importance of the opinion: create spaces where you can hear quiet voices.
4. Even penguins take it in turns to shelter from the wind.
5. You don't have to celebrate small steps but do notice them.
6. Don't reinvent the wheel: adapt/build/copy.
7. Share.
8. Make friends with funders: their list of challenges matches ours and we are the answer to their list.
9. Conserve energy: pick your fights.
10. Watching DIY SOS is very cathartic if you need a good cry.

Unsurprisingly most of my rules to help tackle the challenges of 2022 are about support, networks, colleagues, peers, friends. That's what I love about the museum sector, and why I joined AIM as a Trustee and have founded other networks. Whenever I have faced challenges, I have always been overwhelmed by the generosity of the sector in providing support, encouragement, a shoulder to cry on, expertise and experience. It's with our networks and our peers that we can face the challenges of the year and ensure that museums do make our society and our world better.

**Nathaniel Hepburn**  
 Director and Chief Executive, The Charleston Trust  
[www.charleston.org.uk](http://www.charleston.org.uk)



## Front cover

The Museum of Youth Culture is a non-profit emerging museum dedicated to the scenes, styles and sounds forged by young people over the last 100 years. Currently based on Shaftesbury Avenue in London's West End, the Museum was founded by Jon Swinstead in 2015 from over 150,000 photographs collected over 20 years through the subculture-specific picture library PYMCA (photographic youth, music, culture archives) which began its collection drive back in the late 1990s. Read more in our profile on page 19.

Image Clare Muller/Museum of Youth Culture



# AIM Chair awarded OBE for services to cultural heritage

AIM Chair and Director of Black Country Living Museum, Andrew Lovett, was awarded an OBE in the recent New Years' Honours announcements. Recognised for his services to Cultural Heritage, particularly during Covid-19, Andrew is among several figures from the sector named in the New Year announcements.

Speaking on New Year's Day Andrew said

"The Board of AIM put their trust in me when they elected me Chair in 2019, and I took the hint to do the very best I could for our members. That was thrown into sharp relief by the pandemic when many beloved museums and heritage sites were facing bankruptcy.

At that time of crisis, I characterised the alternative to swift public-sector investment as a 'messy fire-sale of assets, peoples' lives and their communities.' We are all here to thrive, not just survive. For visitors. That is the return on investment. It seems to me, this honour simply reflects the value people attach to their museums – especially museums that enjoy and thrive because of their independence. I am very grateful for, and humbled by, the appreciation shown for



the part I was privileged to play, allowing a future to be seen."

Responding to the news, AIM Director Lisa Ollerhead said

"So pleased to see Andrew recognised for his extensive services to museums and culture, and particularly the role he and AIM played in supporting, representing and protecting the sector during Covid.

We also congratulate all those from museums who received honours including members Bill Griffiths of Milton Keynes Museum, Christopher Moore vice-chair at Bletchley Park Trust, as well as Judith Owens at Titanic Belfast, newly-Dame Di Lees at Imperial War Museum, Sir Laurie

Magnus and Sally Embree at Historic England, Darren Barker at Great Yarmouth Preservation Trust, Alexis Page at English Heritage, Robert Franklin and Roger Highfield at the Science Museum Group and Louise Smith at DCMS, who played a major role in developing and securing the Culture Recovery Fund."

People can be nominated for honours by anyone, and AIM is keen to support nominations celebrating the breadth of great work in independent museums and heritage.

Honours nominations are submitted to a committee which makes decisions on awards: for museums and heritage this is usually the Arts and Media Committee, currently chaired by Rupert Gavin, Chair of Historic Royal Palaces.

An important element of making a nomination is showing how the nominee has made an individual and unique contribution to their community and the nation by going above and beyond the demands of the job.

For more detail on making a nomination visit [www.gov.uk/honours](http://www.gov.uk/honours)

## Emergency funding doubled to £60 million to tackle impact of Omicron

Announced late December as part of the Chancellor's £1 billion support package, an additional £30 million in emergency funding in England was made available through the Culture Recovery Fund to support museums, cinemas, theatres and heritage organisations with the impact of the Omicron variant this winter.

The funding recognised the importance of the festive period for the arts, doubling the amount that was previously available in the latest round of the Culture Recovery Fund. The Welsh government also recently announced a £15.4 million package to support the arts and cultural sector. In Scotland, First Minister Nicola Sturgeon announced £27 million support in December as part of wider measures for businesses impacted by the spread of the Omicron variant.

Welcoming the announcements, AIM Chair Andrew Lovett said, "I'm glad to see this commitment from Government to helping culture get through the next few months, mirroring the commitment we've seen from our visitors over the last few months to coming back to our sites and enjoying what we have to offer."

Following discussions with key national stakeholders, in early January AIM launched a survey to assess the impact of Omicron and explore the specific support requirements of the independent sector.

AIM Director Lisa Ollerhead

"Due to their high fixed costs and the fact they rely on making their own money, independent museums and heritage organisations have unique pressures when there are restrictions, or people are nervous to visit.

We want our survey to be genuinely useful to people in DCMS, ACE, NLHF, Welsh and Scottish Governments and MGS as they analyse what's going on in the sector, and what other support might be needed."

We'll report on the survey findings in the next edition of the AIM Bulletin. As ever, if you need urgent help do contact us. You can email Lisa directly on [lisa.ollerhead@aim-museums.co.uk](mailto:lisa.ollerhead@aim-museums.co.uk)

# AIM welcomes new staff

AIM welcomed two new members of the team in January, Programmes and Events Officer Christine Andrews and Fiona Woolley, Grants Administrator.

"I'll be working with Margaret to create exciting opportunities for AIM members, with a focus on the annual AIM conference," said Christine of her new role.

"What I love about museums is the opportunity to understand the heritage of a local area, and how communities can engage with their local history. I am looking forward to meeting with AIM members, and having the opportunity to learn how we can best support them."



**Christine Andrews**



**Fiona Woolley**

Fiona was motivated to join the team at AIM as the position provides the opportunity to support the independent heritage sector. Having previously worked as a Museum Development Officer, Fine and Applied Art Curator, Collections Manager and Heritage Interpretation Manager she brings a wealth of knowledge and experience gained through 20 years working in museums across the Southeast.

"I am passionate about museums and their development, and I am looking forward to helping our members access the grants best suited to their needs."

[www.aim-museums.co.uk/contact](http://www.aim-museums.co.uk/contact)

## New grant scheme opens for AIM members

**AIM working with the Company of Arts Scholars Charitable Trust launches a new support scheme for smaller non-accredited museums.**



The AIM Arts Scholars Brighter Day grants have been developed to help museums recover from the ongoing effects of the Covid pandemic and enforced closures that have affected many in the sector, with a special focus on small museums and others that have found it difficult to access other support.

Brighter Day consists of conservation grants of up to £8,000 and collections care audits open to non-Accredited museums and to local authority and independent museums that are registered charities.

Lisa Ollerhead, AIM Director, said; "We are grateful to the Company of Arts Scholars Charitable Trust for choosing AIM as their partner in their wish to fund organisations

struggling due to Covid, and particularly non-Accredited and small museums and those which haven't been able to access other support. We look forward to working with the Arts Scholars, and thanks to their generosity providing nearly £50,000 to organisations that need a range of support with collections and skills."

Tom Christopherson, Chairman of Trustees of The Company of Arts Scholars Charitable Trust, said; "These are indeed challenging times – the Company of Arts Scholars Charitable Trust is pleased to support institutions working in the historic and decorative arts as they navigate this difficult period."

[aim-museums.co.uk/grants](http://aim-museums.co.uk/grants)



Female employees on Bolton Road,  
King George V visit 25 March 1914.

**We can't wait for you to join us for AIM conference this summer.**

# Making It Happen!

AIM conference is returning to a physical event this summer and we can't wait for you to join us in beautiful Port Sunlight, on the Wirral peninsula. Kindly supported by our headline sponsors, Hayes Parsons Insurance Brokers, the conference runs over two packed days Thursday 16 and Friday 17 June. This year's conference theme of '*Making it happen*' will see colleagues from across the UK explore the vision for independent museums as we recover from the challenges of the pandemic.

Sessions will highlight how to implement the changes sector debates call for with practical and relevant examples from museums of all shapes and sizes. As ever with AIM Conference, delegates can look forward to a schedule packed with inspirational and practical advice, debate, and discussion, exploring:

- When recovery is opportunity – Reflections on finding ways to use lockdown and crisis to generate change
- Fire and flood: change through crisis
- Everybody needs good neighbours: Understanding local stakeholders and building relationships as a small museum
- Carving your niche: Creating sustainability in a small heritage team in a non-heritage parent organisation
- Forward with your Board: Recognising the way in which your Board works, diagnosing problems, and fixing them
- The Resilient Museum – a look at how to ensure success focused on the resilience, wellbeing and happiness of staff, volunteers, trustee and board members

- Independent museums, interdependent problems: reacting to the climate crisis – What is the role of museums and culture in the fight for climate justice?
- Going green as a small museum – Practical advice for small museums on being more sustainable as an organisation
- Programming in a climate emergency
- Income when your audience can't come in – Old and new strategies for income generation
- Crowdfunding for survival
- Online to on-site – Transitioning income streams from closed museums to open museums
- In with the new – New museums during covid
- The museum next door – looking at campaigning communities, meeting audiences where they are and ensuring museum collections reflect their communities.

There will also be strategic updates from governments and funders including the Arts Council on their 10-year Let's Create plan, and chances to go behind the scenes at the wonderful Lady Lever Art Gallery and visit the Unilever archives. Add to this a relaxed conference dinner, and a Friday social event at the fantastic National Waterways Museum and this is an event not to be missed!

Early bird tickets on sale now – get yours today!

[aim-museums.co.uk/aim-national-conference-2022](http://aim-museums.co.uk/aim-national-conference-2022)

AIM is grateful to the support of our Headline Conference Sponsors: Hayes Parsons Insurance Brokers

[www.hayesparsons.co.uk](http://www.hayesparsons.co.uk)



# News in brief

## UK-wide Royal Society scheme offers £3,500 grants to museums to celebrate local science stories

From the Outer Hebrides to Cornwall, small museums across the UK are being called upon to apply for the Royal Society's *Places of Science* grant.

The Places of Science initiative encourages museums to think creatively about the science in their collections and their local area, and to present science in new, creative ways that will be valued by local communities.

The scheme, which opened on 10 January 2022, provides up to £3,500 to UK museums to fund projects that engage and inspire communities with local science stories. To be eligible, museums must have full or provisional museums accreditation, and fewer than 65,000 visitors, or a turnover of less than £200,000 a year.

Applications for the 2022 scheme open on 10 January and close on 16 February 2022.

Register expressions of interest in the scheme on the Royal Society website now – <http://royalsociety.org/places-of-science>.

## Portrait Artist of the Year: The Exhibition

Compton Verney's spring season begins with a celebration of nine years of Sky Arts' most successful TV series, *Portrait Artist of the Year*.

This commemorative exhibition – a celebration of making – is curated by one of the programme's judges, independent curator Kathleen Soriano. It features over 120 works, selected from the work of more than 1,000 artists who have taken part in the competition and associated Sky



Lythar Ghurab, *Self Portrait*.

Arts TV programme since it was launched in 2013.

Over the years *Portrait Artist of the Year* has unearthed, encouraged, and nurtured portrait artists from all walks of life – teachers, surgeons, and security guards – amateur and professional artists, discovering new talents with many going on to establish successful careers making a living from their art.

[www.comptonverney.org.uk](http://www.comptonverney.org.uk)

## Scottish Crannog Centre welcomes £2.3m investment

Funding of £2.3 million from the Scottish Government will help secure the future of the Scottish Crannog Centre as it relocates to a new site at Dalerb. "The Scottish Government recognises and values the special role that the Centre holds in Scotland's cultural heritage" said Jenny Gilruth MSP, announcing the support.

## Holburne Museum announces 2022 exhibition programme

In partnership with the National Portrait Gallery, London, and the Walker Art Gallery, Liverpool, the Holburne Museum will present a major new exhibition featuring 25 famous Tudor portraits. In *The Tudors: Passion, Power and Politics* 28 January – 8 May 2022 visitors will come face-to-face with the five Tudor monarchs – Henry VII, Henry VIII, Edward VI, Mary I and Elizabeth I – who remain some of the most familiar figures from English history, not least because these instantly recognisable portraits have preserved their likenesses for 500 years. The exhibition includes some of the most famous images of British painting, including the 'Darnley' and 'Armada' portraits of Elizabeth I. Some of the works included in the exhibition have never been shown outside London, including a portrait of Jane Seymour after Hans Holbein the Younger and the highly unusual portrait of Elizabethan diplomat Sir Henry Unton, which was painted posthumously and charts key moments in his life and death.



Jane Seymour after Hans Holbein the Younger, circa 1537, © National Portrait Gallery, London.



The Postal Museum,  
London, 2018.

# Applications for Museum of the Year close soon!

**Art Fund Museum of the Year, the world's largest museum prize, is a celebration of the UK's museums and galleries. The UK's 2,500 museums, galleries and heritage sites have from 5 January 2022 until 8 February 2022 to apply for Art Fund Museum of the Year 2022.**

The 2022 prize will be more important than ever in championing the UK's vital museums, and Art Fund is seeking applications from organisations whose achievements tell the story of the creativity and resilience of the sector, with a particular focus on engaging audiences of today and the future in ways that can be sustained.

Jenny Waldman, Art Fund director and Art Fund Museum of the Year

challenge – finding new ways of working, new stories to tell and new audiences to engage. Museum of the Year will celebrate the extraordinary achievements of museums, galleries, and historic houses over the past year. I urge everyone to continue to visit, engage or support their local museums.”

The winner of the prize will receive £100,000 and each of the four other


**“Throughout the pandemic museums have been a source of great inspiration, joy, and support for many people.”**

chair of judges, said, “Throughout the pandemic museums have been a source of great inspiration, joy, and support for many people. Organisations have shown incredible imagination and creativity in adapting in the face of constant change and

finalists will receive £15,000. A shortlist of five museums will be announced in early May and the winner will be revealed in July.

To find out more go to [artfund.org/museum-of-the-year-apply](https://artfund.org/museum-of-the-year-apply)





# New Stories New Audiences projects announced



## We're delighted to announce the first recipients of AIM's New Stories New Audiences funding.

This funding scheme is intended to help small museums stay relevant to their audiences and increase their impact. Each of these successful projects will result in a wider range of people being involved in heritage all around the UK.

Funded by National Lottery Heritage Fund, with thanks to National Lottery players, New Stories New Audiences was open to all AIM small museum members. These projects will be completed by early 2023 – look out for more news and case studies in the coming months.

AIM Vice Chair Caroline Worthington said "It was a great privilege to chair this grant panel; this is important work and we received so many exciting proposals, testament to the energy and enthusiasm our members have for staying relevant, increasing the impact of their collections and engaging with their communities. Given the volume of interest, I am also pleased another grant round opens to members for applications in the summer."

The next round of applications for New Stories New Audiences will

open in summer 2022 and you can find out more about the eligibility criteria here: [aim-museums.co.uk/for-aim-members/grants/new-stories-new-audiences](https://www.aim-museums.co.uk/for-aim-members/grants/new-stories-new-audiences)

### Stow Maries Great War Aerodrome – Nature: Near and Now

Working with important stakeholders, the project will encourage new audiences to the site – young people, families and wildlife enthusiasts – to engage with the untold story of this teeming ecosphere.

### Provan Hall – Discovering the stories of Provan Hall

Provan Hall is an A listed medieval building in Easterhouse, Glasgow which is undergoing a £2m restoration to safeguard it as a community heritage asset. An archaeologist and dendrochronologist have recorded the restoration works and have identified exciting new opportunities to research and develop the stories of the building and people of Provan Hall. This project will collaborate with local communities to interpret these stories and inspire future generations to learn about their heritage.

### Museum of Youth Culture – Tell 'Em: Representing Young People's Perspectives in Museums

Working with a group of ten 16–25-year-olds from the Black African and Caribbean community in Hackney, the Museum of Youth Culture will co-curate an

intergenerational heritage project. The young people will take part in a series of ten masterclasses teaching heritage and creative skills, co-produced with Future Hackney. The young people will then lead on a heritage project collecting stories, and curate and produce an exhibition from those stories in the Museum. As a legacy, the project will develop a resource for future intergenerational collecting practices for the Museum that will be available to other organisations.

### Royal Crown Derby Museum – Collecting Home

This project will explore the significance of Royal Crown Derby collections within local, regional, and national minority communities. Though museum visitors and online supporters are over 90% white, the team know that Royal Crown Derby is collected by people from diverse cultural backgrounds and this project focusses initially on British Caribbean collectors before reaching out to a wider audience.

### National Paralympic Heritage Trust – Paralympic Stories – The Finmere Show

This project will capture the incredible community history of the Finmere Show that raised funding for over 40 years enabling the Paralympic Games to develop. Working across three rural communities (Finmere, Westbury and Tingwick), a Paralympian, disabled artist and Finmere school pupils the project



participants will research, record oral histories and co-curate an exhibition celebrating a forgotten event responsible for the Paralympic Games.

#### **Scottish Fisheries Museum Trust – Cry of the Forth – Forgotten Stories and Future Voices**

This project will use the compelling human and natural history of the Firth of Forth to engage new audiences with Scotland's stunning marine heritage – and to inspire them to protect its future. The stories will be told via a range of engagement activities including storytelling via images, talks and images; co-creating stories with target audiences; touring exhibition and events.

#### **Judges' Lodgings Museum – Facing the Past: New Commissions and Young People's Exhibition**

A partnership project to decolonise and re-interpret collections relating to the Transatlantic Slave Trade and Slavery through new commissions and community education with Lancaster Black History Group, Lancaster University, and the University of Central Lancashire (UCLAN).

#### **Corwen Museum – Lle/Chi**

Lle/Chi will share the origin story of the village of Glyndyfrdwy through a range of immersive experiences and events that will tell stories, past and present, and cultivate a new audience for Corwen Museum and local communities. The project will shine a light on the lesser-known heritage of the Moel Fferna quarry and how workers and families transformed a landscape, formed a community of interesting characters, and will ask what we might learn from this story today.

#### **Birkenhead Priory – A virtual experience**

Birkenhead Priory is a key heritage site for Wirral and an ideal access point for thinking about different faith histories in the area. A 3D virtual tour of the Priory will provide an opportunity to engage new audiences and widen access to the site. The tour and learning resources will support the curricula of KS1 and KS2 children, as well as fostering tolerance, acceptance and understanding of different faith narratives in our community from an early age.

#### **The UK Antarctic Heritage Trust – Immersive Antarctica: pioneers of climate science and discovery**

The funding will pilot a new digital resource creating access to incredible stories from Antarctic history for a new audience of young people in Scotland who cannot physically access the museum. Partnering for the first time with Education Scotland and building on the momentum of their work with Anglia Ruskin University (ARU) to digitise their remote sites, museum and archives, this project will help to transform access to Antarctica's heritage. It will bring archival records to life through immersive technologies and create a digital learning resource for over 400 schools to break down barriers to engagement for young people who may not access heritage at home.

#### **Bradford Police Museum – Diversity and Policing: A Shared History**

The Bradford Police Museum will reach out to new audiences from minority ethnic communities in the Bradford district in partnership with the Bradford

Race Equality Network (REN). A new exhibition will be created that will tell the evolving story of the relationship between the police and minority ethnic communities and the impact of policing on people's lives.

#### **Castle Bromwich Hall and Gardens – Home is here now: Global stories of plants and people**

Birmingham, a City of Sanctuary, is rightly proud of its cultural diversity. The Gardens, now part of a big city, nestle amongst some of the most diverse communities; those well established as well as those newly arrived, wrenched from homes elsewhere in a troubled world. Working with individuals and communities, the team will explore, celebrate and share the connections and journeys that brought people and plants here to 'make a home'.

#### **Comann Eachdraidh Uibhist a Tuath, (CEUT) North Uist Historical Society – Island Hands Across the Atlantic**

CEUT will establish this innovative young people's story exchange project in partnership with the BMHS, Barbados and Open Virtual Worlds, St Andrews University. They will co-create a website, where teenagers can find out about each other's lives, using innovative ways of storytelling and exchanging their ideas about island heritage and environment.

#### **Sturminster Heritage Trust – The Swanskin Seafarers of Sturminster**

The project will research and represent the lesser-known lives of those who left Sturminster from the 1600s-1800s to work in the fisheries of North America and will draw links with more recent 21st Century migration into the town.



Pictured: Judges' Lodgings dining room (opposite page), Museum of Youth Culture, and Castle Bromwich Hall and Gardens event in the orchard.



# How museums can be catalysts for climate action

**COP26 dominated the news in late 2021, but how can the interest it created be harnessed to move us farther and faster to act on climate change?**

**Rodney Harrison, Colin Sterling and Henry McGhie (Museums for Climate Action) explain, and highlight the support available to museums.**

Although, perhaps understandably, the news presents climate action and the COP conference as if the world's future is hammered out by world leaders that isn't how COP works, or how any international agreements work for that matter. The success of COP, and of international agreements, is determined by the mandate that is created in society: in schools, churches,

**As we head into a new year, many museums will be thinking of creative ways to use their spaces either as a new venture to raise additional revenue or simply as an extension of existing plans. Here [Hayes Parsons Insurance Brokers](#) unpacks a few key considerations.**

## The Power of Creative Spaces

### Your own events

As well as your usual pattern of operating, it may be that you put on special one-off events throughout the year. These may be on your premises, or out on local streets or land that is not owned by you. Very small events on your premises may not need your insurer to be updated, but larger scale events that are off site almost certainly do. This will be to make sure your liability insurances extend to cover the event, the attendees, and the personnel you deploy. It's worth considering the values of any equipment you take out and about with you and have the correct level of "away from premises" insurance in place.

### Hosting community events

Many museums have strong links to their communities, and large spaces which lead to requests that the museum host a community event e.g., a summer fete or a fireworks night. If the event is a team effort created by a committee of which you are just one part, then the event itself may need separate insurances and your insurer will want to know about the size and nature of the event, and its activities. If you run the event on behalf of the community, other groups such as stall holders, or artists or performers, will normally need their own Public Liability insurance.



communities, businesses, universities, and in cultural institutions. The United Nations already recognises this, and the importance of a wide range of types of organisations – including museums, cultural and educational institutions – was already included in the Work Programme for the Paris Agreement, at COP24 in Poland in 2018.

So, where does that leave us now that COP26 has come and gone (COP27 will be in Egypt in November 2022). Will we continue with our old ways, using lots of energy, often from unrenewable sources, and measure success in terms of ‘big is better’? Will we capture the opportunity presented by the pandemic to try to change course and drop the old, harmful practices? How can we change?

Ahead of COP26, a team of us launched a project to radically reimagine the museum as an institution, to address the realities of climate action. Our work brought together academic research, experience of climate policy making, and of museum practice. We launched a design and ideas competition in May 2020 (on International Museum Day), inviting creatives, designers, museum workers and the wider public to radically

reimagine the museum as an institution. The competition received 264 entries from 48 countries, and eight teams were awarded with funding to develop their concepts into exhibits. These were shown at Glasgow Science Centre, the public-facing aspect of COP26, ahead of and during the climate summit.

Our project created resources to support the museum sector and partners to draw upon, to embrace radical climate action in and with museums. The project website ([www.museumsforclimateaction.org](http://www.museumsforclimateaction.org)) outlines the research and policy background, provides a rich range of concepts to draw upon, and gives access to an open-access book and practical toolkit outlining relevant tools, frameworks and opportunities for climate action

The next phase of the project aims to support the museum sector and partners to make use of these resources.

We will be working closely with AIM in the first part of 2022 to develop online workshops that help explain the essentials of climate action, provide participants with opportunities to share their own experiences, and to

move farther, faster, together to meet the many challenges of climate change.

As climate change affects all aspects of society and nature, climate change is relevant to every museum and every museum worker. Communities need to have effective institutions to help people understand, care about and have the practical skills to act on climate change. Every museum and everyone who works in them has a part to play. Of course, we are not starting from scratch – lots of you will already be working to address climate change, whether you realise it or not – but global emissions tell us that something still needs to change. We aim to support you to take part in this joint endeavour, and to strengthen your museum’s purpose and contribution to society at the same time. Watch this space!

Rodney Harrison, University College London

Colin Sterling, University of Amsterdam

Henry McGhie, Curating Tomorrow

[www.museumsforclimateaction.org](http://www.museumsforclimateaction.org)

Join Henry for a Hallmark at Home session on climate action 9 March.  
[Book at aim-museums.co.uk/dates-for-your-diary](http://Bookat.aim-museums.co.uk/dates-for-your-diary)

### Regular room hire

Regular room or space hire is becoming more common, as a way of linking to the community, and as an income stream. When considering the use of spaces by regular users such as dance classes and toddler groups, then remember it is best they have their own insurance, and that you check they keep insurances up to date when conducting your annual review of hire agreements.

### Café’s

If you have a café on site, and you hire in a company to run it, then again, it’s good to make sure the business concerned keeps its insurances up to date. Any deep fat frying will need to be declared to your insurers, and it is becoming common place for insurers to require fire suppression systems to be installed when professional kitchens are in operation. The necessary food hygiene training, first aid equipment and training, plus cleaning regimes are worth looking at each year.

### Weddings

Some museums allow one off weddings and other family events to take place on site whilst others actively advertise the museum as a wedding venue. If this is an area you are involved in, it’s worth speaking to your insurance broker to

see what implications there are on the running of the museum, or indeed what would happen if you could not host the wedding due to something like a fire, flood, or even loss of power.

### Find out more

If you need to explore any insurance matters you have about the use of spaces and rooms, please do get in touch with Hayes Parsons Insurance Brokers’ museums and heritage expert, Martin Howard:

[m.howard@hayesparsons.co.uk](mailto:m.howard@hayesparsons.co.uk) 0117 930 1668/07719 023 194



Image by Ben Rost on Unsplash

AIM administers grants including AIM Hallmarks Awards, supported by Arts Council England and the Welsh government; and AIM's Conservation and Collections Care and Collection Audit Schemes, supported by the Pilgrim Trust.

# AIM grants case studies

## AIM Conservation and Collections Care

### Trowbridge Museum

**AIM grant: £4,310**

#### *Restoration of two 1920s Flapper dresses*

Trowbridge Museum opened to visitors in 1990 in a former woollen cloth mill. Showcasing rare textile industry machinery, we tell the story of woollen cloth production in the southwest, together with the history of the area and its people over the last 1000 years. We are a small local authority museum with six members of staff and approximately 40 volunteers.

The aim of our project was to conserve and restore two beautiful 1920's dresses from the museum's collection and to shine a spotlight on women's history, away from the well known industrial heritage of the town and focusing on the more glamorous side to life in Trowbridge by exploring and sharing the stories of these two exquisitely beaded 1920's 'Flapper' dresses and being able to display them.

The silk that these dresses have been made from had become fragile with age and could not be lifted from their storage boxes without causing further damage. Restoration work was vital, to provide the dresses with support and stability so they can be displayed in the future.

Nikki Ritson, the museum's Collection and Exhibitions Officer, said: "This grant has given us an opportunity to tell a



Pink beaded Flapper dress after conservation; Purple beaded Flapper dress after conservation.

story that we have not been able to before. Both dresses represent a huge movement in women's history, not just in Trowbridge but nationally. The dresses symbolise the taste of freedom some women felt whilst the men were away fighting for the country during WW1. They stand for woman's strength and resilience. They are their voice!

These dresses are also unlike most of our costume collection. They are adorned with thousands of beads and sequins and show more modern techniques of garment and pattern making, compared to the Victorian dresses we have always previously displayed."

Specialist techniques were employed by Alison Lister and her team at the Textile Conservation Ltd. Studio in Bristol and have brought both garments back to life.

We have already felt the impact of receiving our grant. Social media posts reached 3561 reviews on our Facebook platform alone in just six posts, helping us promote the reopening of our museum in May and garnering interest from a much wider audience.

We also saw an increase in shares and likes on our socials during this fundraising campaign, helping us to further promote our re-opening and share our collections during the uncertain times of the pandemic.

**Nikki Ritson**  
Collection and Exhibition Officer



## Crofton Beam Engines

**AIM grant: £4,000**

### *Conserving an Archimedes Screw pump*

When the Kennet and Avon canal was opened in 1809, a pumping station was built at Crofton to keep the summit level of the canal supplied with water from local springs. It was purchased by the Kennet and Avon Canal Trust in 1968. Now Grade 1 listed, it is home to a Boulton and Watt engine installed in 1812 – the oldest beam engine in the world still in its original location and still able to perform the task for which it was built.

But Crofton is also home to a different type of pump: an Archimedes Screw pump, operated by hand and used to empty water from sections of the canal during maintenance work. This was recovered from a part of the canal being restored in Hungerford, Berkshire, in 1973 and was transferred to Crofton Beam Engines in 2010.

At Crofton, the screw is displayed in the open, under a specially constructed shelter. Although this protects it from the worst of the winter rain, the screw has still been exposed to the elements and been a home for nesting birds and animals. Over time, the metalwork and woodwork has deteriorated, and it was clear that professional conservation was required.



**Archimedes Screw pump at Crofton Beam Engines.**

The conservation work, part funded by an AIM Pilgrim Trust grant, was carried out in by Peter Meehan and his team from the Historic Metalwork Conservation Company, and involved thoroughly cleaning the Screw, removing, and treating the iron bands, and removing and replacing decayed wood and earlier unsatisfactory repairs. He also provided advice on future care.

During the work, we held three ‘open day’ events at which Peter talked about the work he was carrying out, and the materials he was using. This was a good opportunity for volunteers at Crofton, and members of the Southwest Museum Development team who attended the third event, to see a conservator in action and learn lessons about the conservation of industrial heritage.

Pam Weeks, the volunteer Site Manager, said “With the support of AIM, this rare survivor of the early canal age been conserved for future visitors to Crofton. What we have learnt will help us as we work towards accreditation of Crofton Beam Engines in 2022.”

**Pam Weeks, Crofton Site Manager**

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## AIM Hallmarks in Wales

### **Torfaen Museum Trust, Amgueddfa Torfaen Museum**

**AIM grant: £5,910**

### *A Co-Ordinator for Income Streams*

Torfaen Museum Trust was established in 1978 to tell the story of the easternmost Valley of South Wales. The site at Torfaen Museum, Pontypool now houses c.20,000 artefacts, has two full-time and six part-time staff and c.20 volunteers caring for the collections, seven galleries, a local studies reference archive and library, schoolroom, gift, donated vintage china and book shops. The Trust is constituted by a Membership scheme for individuals, families and clubs/groups/societies with annual fees attached.

We applied for the AIM grant to increase sustainable income streams via both online sales and to increase annual Memberships with a dedicated Coordinator post for one year.

Despite extending the post, the project still got caught in three lockdowns. The coordinator was able to do the research and establishment of online sales working

from home, but two years of planned Membership campaigns (March/April 2020 and March/April 2021) were unable to be fulfilled to the maximum.

Although not all the postholder’s aims were fully implemented, many policies and procedures are now in place thanks to her hard work and include:

- Online shop sales points established
- A system of recording online sales and procedures written
- Online sales and interest growing e.g., the re-published museum book ‘The Story of Torfaen’ sold over 100 copies during lockdowns
- Ability to now move forward with a new sales point on our new website
- Membership Campaign procedures in place – to be re-deployed next March (2022).

We would love to have retained the post but the postholder is staying on at the Trust as a volunteer: “I feel that the Membership recruitment campaigns and new ways forward for online sales have yet to reach their full potential and so I am happy to continue to help the museum in achieving that potential and

ensuring sustainability by volunteering. Increasing their Membership and their reach for possible shop and china sales is absolutely the way forward to increased sustainability for the museum. I am happy to stay on and help them achieve their goals.” Mary Mahabir-Jenks, AIM funded Coordinator.

We are confident and positive on taking our sustainable income streams forward into the future thanks to this funding for this crucial post from AIM and the Welsh Government.

**Deborah A Wildgust**  
**Curator, Torfaen Museum Trust**



**Volunteers merchandising the china bazaar at Torfaen Museum.**

# AIM Prospering Boards

**National Tramway Museum received consultancy support from AIM's Prospering Board programme earlier this year. We spoke to Karen Rigg, Chair of Tramway Museum Society, to find out how Prospering Boards has supported a wider governance review.**



The National Tramway Museum.

## What was the challenge with your Board?

Our participation in the Prospering Boards programme enabled us to complete a journey that began in mid-2016 and that has taken perseverance and determination.

The journey started when we successfully completed an application to the National Lottery Heritage Fund for a full governance review. The Tramway Museum Society is a registered charity and company limited by guarantee and was originally formed in 1955. Two of our founder members are still with us. Many of our Articles were based on the originals, which had served us well for 60 years. However, times, best practice and standards change, and we needed to modernise to stay sustainable.

As part of the process many seminars and consultation meetings with our members took place. If we were to achieve the change that we needed, we had to carry our members with us. In January 2019 we were about ready to redefine the purposes of our Charity and begin the legal process of developing our new constitution. A key part of this was to enable us, for the first time in our history, to have people who were not Society members to serve on our Board. The advantages to us of this change would be huge, new skills, new people, and more diversity.

At an Extraordinary General Meeting in September 2020 these changes were passed by the membership, and so began the process of finding and recruiting our external Board members.

To be honest I was feeling a little daunted by this. Then came the opportunity to apply for the Prospering Boards programme.

## Can you tell us about the process you went through with the consultant?

I worked with Heather Lomas, who was incredibly supportive. Heather found me several 'prototype' documents that I could work with and together we developed an enticing role description, person specification and advert. I have recruited employees on many occasions, but this had to be different, and Heather helped me to see that difference very clearly.

After the advertisements were placed and responses started to come in, Heather and I discussed selection processes and a thorough one was developed.

As a result of all this the Tramway Museum Society appointed its first three external Board members in September 2021 and so far, they seem to be settling in well.

## What advice would you share with other AIM members facing a similar challenge?

I think the advice that I would give to anyone is don't be afraid to seek help. None of us can know everything, I know that it seems like we are expected to at times, but we can't. There are people out there who will help us to learn the skills that we need and fill those gaps. The AIM Prospering Boards programme is an excellent source of that support.





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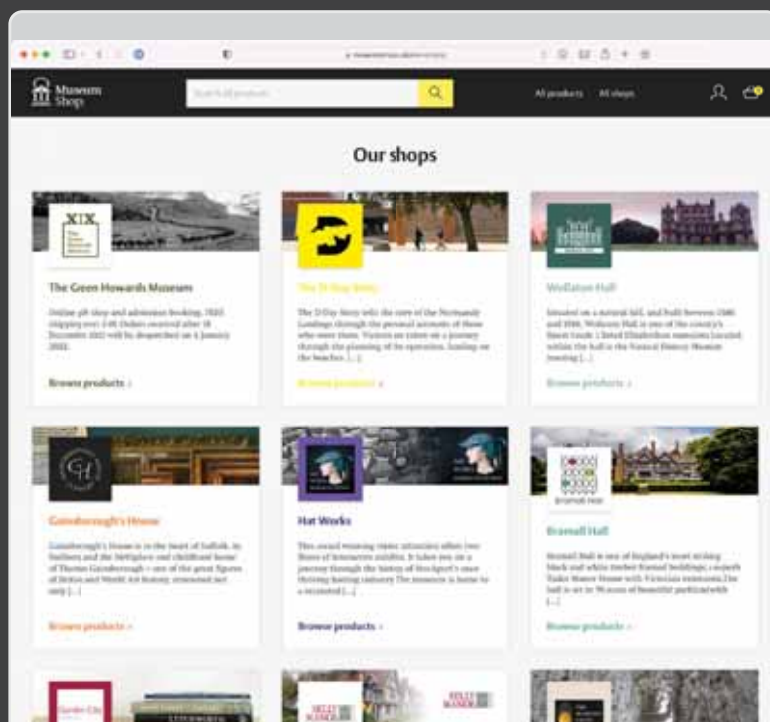
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## AIM Resources



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# Supply chain challenges – a supplier's perspective



**We spoke to supplier member Roelofs and Rubens to get their take on the supply chain challenges facing many.**

In business for about 15 years we (Piet and Monty) are a husband-and-wife artisan 'cottage industry' trading as Roelofs & Rubens. Together with a team of very talented people we design and hand-make a large range of ceramic hanging decorations and bespoke decorations for museums, cathedrals, historic properties, and other key visitor attractions. Currently, we have over 100 UK stockists and a few more internationally.

**How have you been affected by supply chain issues in recent times? What do you see as the causes of those issues?**

We haven't experienced any real supply disasters. We produce our products and need only a few materials: earthenware clay, glaze, pigments, beads, ribbons, and packaging materials. We noticed that clay was only available in smaller blocks and glaze only available in smaller containers as our supplier wanted to overcome the rise in shipping costs and started shipping in larger containers less frequently. This means we wait longer to get out-of-stock materials. For our packaging materials we found there were a lot of certain sizes of boxes not available as there was a shortage of raw materials with our suppliers.

**How have you overcome those challenges?**

In the very early stages of the supply chain issues, we decided

to purchase a huge amount of clay, pigments and glaze and many boxes and cardboard bubblewrap, enough for us to produce all through 2021. Now, in the beginning of 2022, we already need to reorder some supplies, which might be a bit of a challenge.

**What do you see as the current advantages of being a UK based supplier? And any disadvantages?**

Being a UK manufacturer gives us an advantage with UK-based customers. For them, importing goods from EU countries is not as easy as it was due to extra costs and paperwork and importing goods from countries like China is less appealing due to supply chain costs and lead time challenges. The downside is that exporting to EU countries is not as easy and fast as it used to be. And EU based customers are now less enthusiastic to buy from a UK based manufacturer.

**What's coming up next for Roelofs & Rubens? What are you focused on for 2022?**

Very much consolidating what we have; maintaining a good relationship with our existing customer base and doing our best to maintain a healthy and happy work environment for the fantastic team of talented people that work for us.

[roelofsrubens.co.uk](http://roelofsrubens.co.uk)

**In their latest Heritage Briefing, AIM Associate Supplier Heritage Creative cover how to best use your digital presence to drive visitor footfall.**

# Increasing footfall with digital

The impact of covid restrictions has greatly affected visitor attraction sites. Keeping a steady flow of visitors coming through the door is a continual challenge and the uncertainty of the pandemic is still being felt by many organisations. More will be expected from your digital presence due to the innovation achieved during the pandemic in digital culture and heritage.

It's important to take into consideration that someone who is visiting your website could be planning a visit to your attraction. The usability of your website is the main factor in whether people will stay or simply leave. When someone lands on your site, they need to see instantly what to click on to get that information.

Pre-sell the experience. Your digital experience needs to mirror the physical one. By helping people

to visualise your space, they feel more connected with you. They'll have bought into your vision and your team and be much more open to upselling, and importantly, have a much more relaxed experience.

**“ It's important to take into consideration that someone who is visiting your website could be planning a visit to your attraction. ”**

Include events, photography, social media, and blogs. These can all help you to convey your personality as an organisation and can also help to improve your SEO organically.

Incorporating local terms into your SEO strategy can also help you to improve your ranking position within Google. This means targeting your local audiences who might become repeat visitors, members of your patron scheme and are

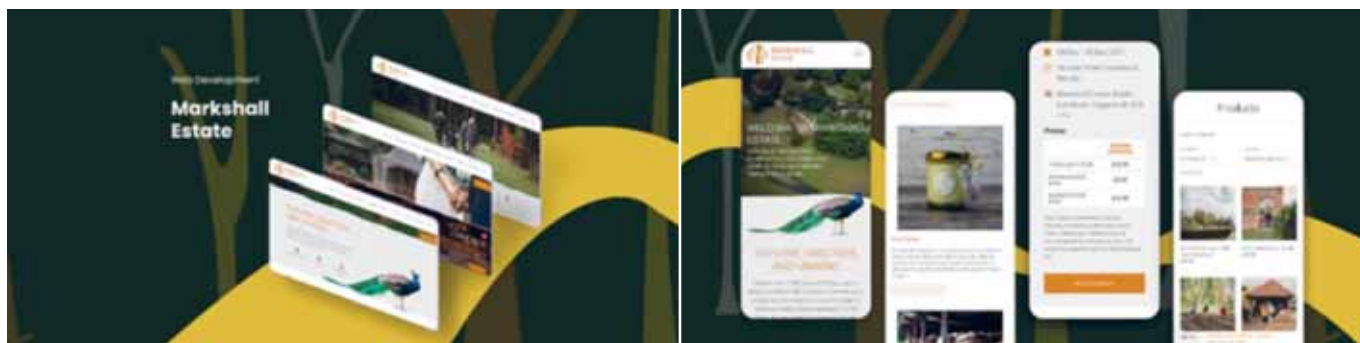
more likely to engage with any events you might run.

At Heritage Creative, we worked closely with Markshall to improve their digital experience and in turn increased their visitor numbers

during covid. We supported them with the design and build of a new website, which was fit for purpose.

“We wanted to showcase what we do, streamline our content and keep it as a platform for information should a covid-style situation happen again.”  
Drea, Markshall.

Read the full Briefing at [www.heritagecreative.co.uk/insights/increase-footfall-with-digital](http://www.heritagecreative.co.uk/insights/increase-footfall-with-digital)





# Museum of Youth Culture

Museum of Youth Culture is a non-profit emerging museum dedicated to the scenes, styles and sounds forged by young people over the last 100 years. Currently based on Shaftesbury Avenue in London's West End, the Museum was founded by Jon Swinstead in 2015 from over 150,000 photographs collected over 20 years through the subculture-specific picture library PYMCA (photographic youth, music, culture archives). It is devoted to the stories of our formative years and represents over 100 years of social history in Britain told through youth culture.

At the heart of the Museum is our education programme, working to harness the power of self-expression as a tool for disadvantaged young people to build confidence and new skills in photography and heritage. To maximise the impact of our collections on those most in need, we collaborate with homeless youth charity Accumulate, local authority youth support services, pupil referral units, and the London Metropolitan Police. This can take the form of short-courses, one off workshops, or one-on-one mentorship using our archive as a central focus to look at identity, representation, and alternative forms of expression.

Museum of Youth Culture is formed of a small specialist team of six based in London, with a collective 50 years' experience collecting, preserving and storytelling of Britain's DIY grassroots creativity. We share our work through in-person exhibitions, talks, events and scanning socials – inviting the public to bring along their own photograph, object, or spoken word history. Outreach is key to the Museum's work, with designated 'Outreach Champions' employed to



The Museum of Youth Culture space on Shaftesbury Avenue, London; Teenager's bedroom installation, and an archive workshop (all © Museum of Youth Culture).

ensure the collections are diverse and inclusive, covering underrepresented narratives within youth culture such as LGBTQIA+ history, Black British culture, and even online youth cultures found within temporary social media platforms, currently at risk of loss or deletion.

The Museum works with an active following of 50,000 people and recruits young volunteers primarily through Instagram (@museumofyouthculture) with record reach from one post receiving 1.5 million views. Prior to lockdown, the Museum welcomed over 250,000 physical visitors to around 30 pop-up exhibitions, events, and workshops per year in part achieved through collaborations with brands like Fred Perry, Depop and Dr Martens. The Museum of Youth Culture believes in bringing heritage to those commonly underrepresented within museums and galleries. To do this we build exhibitions in nightclubs, local libraries, and empty retail units as an attempt to bring the power of self-expression and youth culture history to unlikely spaces.

Being an agile, collaboration focused pop-up Museum, we work with a range of location partners such as property trusts, retail brands and heritage attractions to build a museum as unique as its subject matter. Since 2017 the Museum has almost

consistently held high street presence in Central London or further afield in towns and cities such as Leeds, Manchester, Milton Keynes, Clacton-on-Sea with plans to spread further afield to Coventry, Carlisle, Birmingham, Newcastle, and Glasgow in

2022 as part of our recent new NHLF funded project 'Amplified Voices: Turning Up the Volume on Regional Youth Culture'. As part of this exciting new fund, we will be launching a major summer exhibition at the Herbert Gallery in Coventry, whilst making headway towards the first purpose-built Museum of Youth Culture confirmed to launch in Birmingham in 2025.

Our work to date has been largely funded with huge thanks to National Lottery players through the National Heritage Lottery Fund, bolstered with more diverse income streams such as client collaborations, licensing, and pop-up shop revenue. During Christmas 2021 we successfully crowdfunded over £10,000 to help secure our Central London home for the future and support a major move of our archive planned for early 2022. Building the Museum of Youth Culture, we value our independent spirit and alternative approach to Museum practice.

Jamie Brett

[www.museumofyouthculture.com](http://www.museumofyouthculture.com)  
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# Charity Finance: 2022 and beyond . . .

Image by Michelle on Unsplash

## Richard Sagar, Head of Policy, Charity Finance Group looks forward to 2022 and beyond.

It's always good to head into a new year with a positive plan, knowing where we can influence and improve, and knowing what we must be mindful of. Here's what CFG know and see on the horizon:

### A tough financial environment ahead

Recent analysis shows that the charity sector's finances are particularly vulnerable with incomes declining at an unprecedented rate since the onset of Covid. With the new Omicron variant causing further disruptions, it's hard to know when there will be an end in sight. At the time of writing, the Chancellor had just announced a series of new support measures to help cultural organisations affected by Covid-19. These include covering the cost of Statutory Sick Pay for Covid-related absences for small and medium-sized employers across the UK, and an additional £30 million funding to be made available through the Culture Recovery Fund.

### Inflation

For the first time in many years, inflation will be a key consideration for charities when managing their finances. Not just in terms of potentially needing to change fundraising amounts, and the increases in price for the goods and services they purchase, but it will also lead many to consider investments rather than allow the value of reserves to inflate away.

### Levelling Up

At the time of writing, we await the government's Levelling Up white paper which will provide further details of the

government's plan to address regional inequalities. One key thing to look out for is both the funding and level of importance that is given to social infrastructure. This will indicate the role the sector could be expected to play in the levelling up agenda.

### UK Shared Prosperity Fund (UKSPF)

It's disappointing to note that in the autumn spending review only £2.6bn of spend has been allocated to UKSPF until 2024/25. So, unless there is a huge increase in funding in the years following, this is a significant reduction when compared to EU structural funds.

### Charity SORP developments

CFG has been instrumental in the process of developing the new Charities SORP, as we convene the professional and technical strand A. A draft of the next version of the Charities SORP will not be published prior to July 2022, with a consultation and finalisation process taking up to a year to complete. The aim is for the guidance to come into force for accounting periods beginning on or after 1 January 2024.

### Technology

The pandemic has led to the reduction in cash and economists predict we could be living in a cashless society within a decade. These trends will have wide-ranging implications for how charities fundraise, engage in charity retail, and manage cashflow. Charities will need to address the varied issues around the rise of cryptocurrencies. As ever, CFG will be working with partners and members to ensure the sector is on the front foot and ready to face the future with confidence.

If you are not yet a CFG member, register for free at [www.cfg.org.uk/aim](http://www.cfg.org.uk/aim) – membership is open to everyone in your organisation.

### AIM Bulletin

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