



Association of
Independent
Museums

AIM Bulletin

August 2022

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Welcome to AIM Bulletin!

Conference returns

After two years online, AIM Conference returned to an in-person event in June.

Over three hundred delegates headed to the aptly named Port Sunlight for two days of glorious sun, support, and networking. Speakers drawn from across the AIM community and beyond covered how the challenges faced by the sector are being met with spirit, creativity, and innovation.

Themes emerged around the importance of authenticity, and even vulnerability, in leadership; the resilience and reward involved in reshaping efforts to remain relevant, the importance of 'whole organisational involvement' in solutions and the powerful role creativity can have in articulating the urgency of sustainability. And, perhaps most of all, the value of getting together for support and sharing.

AIM Director Lisa Ollerhead

"Like many of the current AIM Team, this was my first opportunity to attend an AIM Conference in person. It was great to meet so many colleagues and members over a thoroughly inspiring and enjoyable couple of days. The kind weather and beautiful setting of Port Sunlight was a real bonus too.

As ever, there are improvements and developments we want to make to maintain the place of conference at the heart of our membership offer, so we are incredibly grateful

to those who completed our event survey or otherwise provided feedback.

I am already excited for Edinburgh next year!"

Other attendees highlighted the practical ideas they could return to work with.

"The Conference was fantastic – lots of variety of speakers and a wealth of ideas. It was also a good chance to meet with staff from other museums, I returned full of enthusiasm and ideas to take forward, and re-energised to talk to the Board about changes we need to make moving forward."

“ It was such a joy to be in a room with other Museum folk – the energy was wonderful. The chance to meet people, share experiences, chat and network was invaluable. ”

"I attended my first AIM conference online and loved it, so being able to attend in person was just fantastic. In addition to its wonderful location, the programme of speakers and topics were excellent, enjoyable, entertaining, and most certainly informative. I came away with copious notes, ideas, contacts, and inspiration. If I had to single out one presentation it would be that given by Arike Oke, Executive Director of Knowledge and Collections, British Film Institute. I was especially struck by her honesty in



Front cover

Image of children playing in Ladywell Street by Derek R. Parker from 'Changing Newtown - The photographs of Ron Haines and Derek R. Parker, 1971' a temporary photographic exhibition at Newtown Textile Museum. The Newtown Textile Museum is housed in an original 1830s hand-loom weaving 'factory' in the middle of Wales and tells the history of hand-loom weaving and industrial heritage during the 1900s. See the profile on page 19.

some of the challenges faced and overcome. What an inspiration!”

**“The Conference
was fantastic – lots of
variety of speakers and
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“It was such a joy to be in a room with other Museum folk – the energy was wonderful. The chance to meet people, share experiences, chat and network was invaluable. It was interesting hearing how Liverpool Museums had dealt with the pandemic, how Port Sunlight is bidding for World Heritage status, strategic updates, and the difficulties navigating a rebrand. I managed to attend a session on governance and the clear and concise presentation was useful for me as our museum trustees undertake a review. There were valuable presentations on sustainability with the Roots and Branches project and Tackling Inequalities, both sessions refreshing to a small museum that acknowledges the need for help and support in both these areas. This was my first AIM conference, and it certainly will not be my last.”

Over half of the delegates attending completed the post-event survey, providing AIM with vital feedback, and plenty of innovative ideas and suggestions for improving future conferences. Over 95% of attendees said the conference met or exceeded their expectations, and 88% saw the conference as good or excellent value for their money.

The feedback will also support a new research project looking at the future of the conference and how the event can develop, whilst not losing its quintessentially AIM appeal.

Plans are already underway for the 2023 event, 15 and 16 June in the Surgeons Quarter, Edinburgh. Be sure to keep an eye on the Bulletin and sign up to our eNews for updates.

Images clockwise from top left, AIM Chair Andrew Lovett OBE; Thursday evening's drinks reception at Lady Lever Art Gallery; Delegates enjoying a break and a chance to catch up; Jenny Cousins, Food Museum; Closing keynote by Arike Oke, BFI.



Three new Trustees have been appointed to the AIM Board following the AGM in June.

New AIM Trustees elected

Liz Power

Liz has worked in museums for over 23 years, starting out as a member of the front of house team at the Science Museum. Since then, she has focused on making sure museums are welcoming for all, working on outreach programmes, education marketing and community engagement. For nine years Liz was Head of Learning at London Transport Museum, leading the team delivering programming for families, school, communities, and young people. At the end of 2018 she was appointed Director of the London Museum of Water & Steam, a small independent industrial museum in West London with an aim to embed the museum into the local community, deepen the museum audience and sustain its future. Over the last three years she has led a process of transformation in all areas of the museum, and during the pandemic was able to bring in financial support to further the aims of the museum. Liz is delighted to be able to join AIM as a trustee as she feels being a member has been key to the changes at London Museum of Water & Steam, as well as in Liz's own learning as she has moved through her career. She hopes to be able to give back to AIM, and help it support other small museums in the way it has supported her.

Camilla Stewart

Dr Camilla Stewart is Head of Commercial Programmes and Collection Partnerships for Art UK. She is responsible for the strategic direction of Art UK in relation to their work to support the 3,400 museums and galleries on Art UK and looks after



Liz Power



Camilla Stewart



Charlotte Morgan

all self-earned income for Art UK including subscription and commercial revenue streams. She established and now heads the Ecommerce platform on behalf of Art UK Partner collections (currently shared by over 110 museums and art galleries) which returns significant revenue to the museums sector each year. She is also the senior lead on Art UK's partnership with Bloomberg Philanthropies through the Bloomberg Connects app. She has over twenty years of experience working in the museums sector, and started her career working in Houston, Texas at the Museum of Fine Arts. She has worked on many freelance curatorial and consultancy projects for organisations such as The Royal Horticultural Society, Wolverhampton Art Gallery, and the BBC. For the last seven years she has been focused entirely on digital through her work with Art UK and is a keen advocate for the potential digital has to improve accessibility of, and engagement with, museum collections.

Charlotte Morgan

Charlotte has been Collaborative Programmes Manager at Cornwall Museums Partnership (CMP) since summer 2020. Her role has two central priorities: managing the delivery of CMP's NPO programme alongside a consortia of seven museums in Cornwall, and new programme development and fundraising. Prior, she led the reopening and stabilisation of Cynon Valley Museum Trust, a newly independent museum moving away from local authority management. Charlotte has also held roles, both paid and voluntary, at Mansfield Museum, the Egypt Centre Swansea, the Federation of Welsh Museums and Galleries, and the Museums Association. She embeds collaborative, inclusive, and experimental values in her work and is committed to systematic change in light of the climate emergency. She is passionate about museums' role in the creation of healthy and sustainable future communities.



Port Sunlight in World Heritage bid

Port Sunlight Village Trust bid for Port Sunlight to be recognised as a World Heritage Site.

Supported by strategic partners Wirral Council, National Museums Liverpool and Unilever, the Trust announced their intentions at the recent AIM Conference. If successful, Port Sunlight could be ranked alongside other globally significant communities, including Saltaire and New Lanark, and landmarks such as Stonehenge and The Tower of London.

The Department for Digital, Culture, Media and Sport (DCMS) will select up to ten UK sites to join the Tentative List and announce the results of the bidding process in late Autumn 2022.

Paul Harris, Chief Executive at PSVT (Port Sunlight Village Trust) explains

“We are pursuing inscription to celebrate Port Sunlight’s global value – a radical and influential innovation in community design and development for well-being and productivity for all people. We believe that inscription will support and inspire further collaborative working, engagement with other inscribed sites and research institutions to unlock the site’s global legacies, increase opportunities for local enterprise, and foster pride.”

Leader of Wirral Council Janette Williamson said

“As an active partner of the bid, we have witnessed first-hand the remarkable character and passion this village and the team of staff and volunteers has to achieve this enormous global accolade; a place that so many communities on the Wirral feel such pride for. We look forward to working with them, in every way possible, to achieve a successful outcome.”

Alyson Pollard, Head of Lady Lever Art Gallery at National Museums Liverpool (NML) commented

“National Museums Liverpool is delighted to support Port Sunlight Village in its application to be on the UK’s tentative list for World Heritage Site status. The village has a unique and significant history in terms of its architecture and industrial heritage. The opportunity to share this more widely with visitors as a result of such an accolade would be wonderful for Wirral and the local community.”

The Head of Unilever Port Sunlight, Cameron Jones, added

“Unilever is pleased to support Port Sunlight Village Trust in its application to join the World Heritage Site tentative list. We are very proud of our historic UK home, created by our company founder, William Lever, to provide his Sunlight Soap workers with decent and affordable houses.”

www.portsunlightvillage.com/worldheritage

News in brief

Empire, Slavery and Scotland's Museums recommendations delivered to Scottish Government

The Empire, Slavery and Scotland's Museums Steering Group shared its recommendations report with the Scottish Government recently, covering how museum collections and spaces can better recognise and address Scotland's complex imperial, colonial, and slavery histories, as part of a national commitment to anti-racism. Empire, Slavery and Scotland's Museums is a national project, sponsored by the Scottish Government.

The recommendations, developed through a national consultation of workshops, focus groups, and a public survey of attitudes to museums and racism, are:

1. Scotland should create a dedicated space to address its role in empire, colonialism, and historic slavery.

A new organisation should be created to lead this work.

2. Museums should ensure anti-racism is embedded in their workplaces and public spaces.
3. Museums should involve the people of Scotland in shaping their work through co-production, to promote cultural democracy and participation for all.
4. Museums should commit to research, interpret, and share the histories of Scotland's links to empire, colonialism, and historic slavery.
5. Museums should support efforts to promote and embed race equality and anti-racism in the curricula in a meaningful, effective, and sustainable way.
6. Scottish Government should demonstrate their support for restitution and repatriation of looted or unethically acquired items in Scottish collections.

The Steering Group is chaired by Sir Geoff Palmer, renowned scientist and human rights activist, who said:

"The recommendations by the Empire, Slavery and Scotland's Museums Steering Group mark a milestone in Scotland's tradition as a forward-looking nation. Taking a brave stance, acknowledging the part this country has played in shaping the world of today and being ready to see that glorious and inglorious histories co-exist, support us to move forward in a progressive way.

The work that lies ahead may sometimes feel challenging and uncomfortable but will be worth it to ensure that museums and galleries are for all of Scotland's people."

www.museumsgalleryscotland.org.uk/projects/empire-slavery-scotlands-museums/



Ministers outline the aims for Wales to become an Anti-Racist Nation

The Welsh Government is taking action to make Wales an Anti-racist nation, publishing the 'Anti-Racist Wales Action Plan' to tackle systemic and institutionalised racism

Drawing on Black, Asian and Minority Ethnic communities' experiences of racism, and race inequality, the Plan sets out a series of actions from across Government with actions focused on the next two years, set against the vision of a Wales which is anti-racist in 2030.

The Goals and Actions in the plan cover policy areas across government, including, health, culture, homes and places, employability and skills, education as well as a focus on leadership and representation within the Welsh Government and across public services.

Minister for Social Justice, Jane Hutt said:

"The Plan has been co-created with Black, Asian and Minority Ethnic people, drawing from their lived experience, and developed in collaboration with a wide range of communities and organisations across all parts of Wales and informed by evidence.

We're determined to ensure that this isn't just an exercise in saying the right things, this Plan is a call to action, a plan to truly deliver for people from ethnic minorities."

Deputy Minister for Arts and Sport, Dawn Bowden said:

"The work to deliver the goals and actions for Culture, Heritage and Sport has already begun across culture, heritage, and sport organisations.

This will be supported by £4.25 million in funding over the next three years through the launch of an innovative grant scheme which will cover our sponsored bodies, a competitive grant scheme across our sectors and a ring-fenced fund specifically for grassroots organisations."

<https://gov.wales/anti-racist-wales-culture-heritage-and-sport-fund-2022-2023-guidance-applicants-html>

Seven Stories appoints new Chief Executive

Seven Stories, the National Centre for Children's Books, has appointed Wendy Elliott (pictured) to the role of Chief Executive Officer.



Wendy, formerly Operations Director at Seven Stories, held senior HR and operations roles in the commercial and third sectors prior to joining the charity in 2018. She became Interim CEO in September 2021 following the departure of the previous Chief Executive for personal reasons.

Wendy said: "I am delighted to have been appointed CEO at Seven Stories. I am so excited for its future and the potential I see for fresh new ways to work, collaborate, and make a difference in our region and further afield."

www.sevenstories.org.uk

16 museums shortlisted for Family Friendly Museum Award 2022.

Each year Kids in Museums celebrate museums, galleries, historic homes, or heritage sites in the UK that go beyond in welcoming children and delivering truly memorable experiences for families.

Throughout April and May, hundreds of families across the country voted for their favourite heritage attraction which a panel of museum experts, children and young people whittled down to the shortlist.

Best Large Museum

- National Maritime Museum, London
- Riverside Museum, Glasgow

Best Medium Museum

- Discovery Museum, Newcastle upon Tyne
- Museum of London Docklands
- Museum of Making, Derby
- The Potteries Museum & Art Gallery, Stoke-on-Trent

Best Small Museum

- The Egypt Centre, Swansea
- Ely Museum
- London Museum of Water and Steam
- National Emergency Services Museum, Sheffield
- The Story Museum, Oxford

Best Accessible Museum

- Colchester Castle
- Experience Barnsley Museum and Discovery Centre
- National Maritime Museum, London

Best Family Engagement Team

- Culture Coventry
- PK Porthcurno
- University Museum of Zoology, Cambridge

The winners will be announced at an awards ceremony in London in October.

Kidsinmuseums.org.uk

NAM (National Army Museum) Regimental Curators' Course – London

Monday, 3 October – Friday, 7 October 2022

The National Army Museum will be running the next Regimental Curators' course in person at the Museum in London. This five-day training course covers museum best practice and working with Army collections and is open to staff, volunteers and trustees working in Regimental and Corps Museums. Topics covered include an introduction to preventative conservation, learning services, marketing for military museums, research and archives, photo identification, exhibitions, collections care and management and much more.

If you would like to find out more, please contact kloveless@nam.ac.uk
www.nam.ac.uk



Gallery of Modern Art, Glasgow, 2015 Copyright: © Robin Friend 2015

Art Fund, the UK charity for art and museums, has launched The Great Escape – a new programme exploring the biodiversity of our landscape.

Get involved with The Great Escape

The Great Escape is a new initiative inviting museums, galleries, and historic houses to host primary schools' workshops and contribute to a UK-wide work of art by young people that shows their vision for the biodiversity of our landscape, culminating with activities across the UK on Earth Day weekend (22-23 April 2023).

The idea behind The Great Escape is simple. Young people aged 8-11 are invited to find a work of art, or exhibit in a museum, gallery or historic house that features any form of creature living in the UK – bird, badger, or butterfly – look at it carefully, learn about its habitat and then imagine it escaping from the frame, springing to life, and returning to its natural habitat.

Who can get involved?

Museums of all sizes, no matter how big or small, are welcome to participate – Art Fund are working to create resources to get everyone started, using storytelling and creativity to explore curriculum topics such as habitats, humanities, and the climate crisis, and thinking about how collective action can make change. Lesson and workshop plans are available which can be edited locally, delivered with Art Fund support to engage artists and creative practitioners.

Why get involved?

The Great Escape will focus and enhance museums' learning and engagement work and is an opportunity to make new connections with primary schools.

There are exciting collaborations with high-profile partners from within and outside the cultural sector too.

The human impact on our planet, and the impact of Covid on our schools, teachers and young people are challenges on a scale that requires us all to work together, find common ground to share ideas, expertise and resources. The Great Escape aims to expand networks and create partnerships that contribute to the sustainability of what we do.

How to get involved

Register your interest with Art Fund on the link below for regular updates and workshop invitations.

www.artfund.org/pages/the-great-escape

Led by nine specialist Tech Champions, **Digital Culture Network** works across the arts and culture sector in England and offers **FREE** support. In this Q&A, Tech Champion, **Katherine Brown**, explains more.

Developing your organisation's digital skills

What is the Digital Culture Network?

The Digital Culture Network has been created by Arts Council England to support arts and culture organisations to develop their digital skills. We operate as an independent body within the Arts Council and are led by nine specialist Tech Champions, who are each expert in their area and are tasked with keeping the arts sector at the forefront of technology change.

What does the Digital Culture Network do?

We provide support to arts and cultural organisations to help them resolve their digital challenges and make technology work better for them. We do this through providing 1-to-1 support for organisations, delivering webinars on key topics and providing online resources on our website.

What areas does the Digital Culture Network support?

Our Tech Champions provide advice and support in:

- Website design – we can help you with platform choices, site migrations and redesigns to make your website more user friendly.
- Digital strategy development – we can offer advice and tactics for growing brand awareness online and using digital marketing metrics.
- eCommerce – we can help you setup an online shop or find ways to grow revenue from your existing shop.
- Ticketing and CRM systems – we can advise you on how to choose your ticketing and CRM systems and how to get the most from them.
- Data analytics and insight – we can help you decide what to measure and how to make data-informed decisions.
- Content creation – we can introduce you to the world of producing and distributing engaging video and digital content, to reach new audiences.
- Search engine marketing – we can help you reach new audiences through paid advertising campaigns (PPC) and through Search Engine Optimisation (SEO), so your website appears higher and with better information in the Google search results.
- Email marketing – we can offer advice and tactics for planning email campaigns, improving email response rates and growing your mailing list.

- Social media – we can help you with social media strategy, social media campaign design, implementation, and management, to reach and engage your audience.

How has the Digital Culture Network worked with Museums?

The Digital Culture Network has provided 1-to-1 support to over 80 museums helping them install new ticketing systems, redesign websites, grow online revenue and make the most of their digital analytic data. We are used to working with museums of all sizes from small specialist museums to large national institutions.

As the eCommerce Tech Champion, how can you, Katherine, help museums?

There are fantastic opportunities for museums to develop the traditional museum gift shop into a successful source of online income. I am keen to help museums get ready for a bumper Christmas trading period. Would you like a FREE audit of your online shop – identifying quick and easy improvements to make? Do you need help putting together a Christmas eCommerce plan? Or you do not yet have an online shop and you would like some help in setting one up?

How do I contact the Digital Culture Network and is it really free?

Yes, the Digital Culture Network is a free resource for all arts and culture organisations who are eligible for Arts Council England funding – i.e., based in England and operating in the arts and culture sector. You can visit our website and submit a request to 'Ask A Tech Champion.' Following that we will schedule a short diagnostic phone or video call and match you with the right Tech Champion who will provide you with 1-to-1 support.

digitalculturenetwork.org.uk/ask-a-tech-champion





Image by Shane Rounce on Unsplash

2022 Charities Act – what you need to know

Hilary Barnard and Ruth Lesirge review and comment on the 2022 Charities Act.

The Act¹ received Royal Assent in February 2022 and applies only to England and Wales. It implements recommendations from the Law Commission report (2017) and Lord Hodgson's review of the 2006 Charities Act (2012).

This briefing highlights the key changes relevant to museums who are registered charities. The changes will be made over 18 months – as set out in the final section.

Governing Documents and Trustees

1. Some changes may make it more difficult for museums to change their charitable Objects. Note that, when considering changes, the Charity Commission must take into account the original purposes of the charity and the similarity of the intended and new purposes in relation to current social and economic circumstances.
2. The powers of small unincorporated charities to transfer property or amend their purposes has been removed. Instead, all unincorporated charities (regardless of size) will be able to amend any provision within their trusts (unless consent of the Charity Commission is required).
3. Any changes to a governing document must be passed by at least 75% of the charity's trustees if they are the only members. Where there is a separate membership, a majority of the trustees and at least 75% of the members voting at a general meeting is required.
4. Where a trustee appointment process is not clear or has not been properly made, the Charity Commission has greater powers to ratify the appointment.
5. There is more flexibility, allowing trustees to be paid by the charity for goods, services, or both.

What this means for you

- Do you want to press ahead with any amendments to the charitable Objects before the new rules apply? (See implementation timeline below.) If not practical, review new guidance from the Charity Commission on this issue.
- Do you need to pay any trustees for the supply of goods? If not urgent, it may be best to wait for the new rules.
- If making administrative changes to your governing document – for example, amending trustee powers or the processes around the appointment of trustees – it is better to do so now: it is unlikely that there will be any benefit when new rules apply.

Fundraising

1. If a fundraising appeal fails, museums will be able to spend small donations on projects.
2. There is a change where the museum cannot fulfil the donor's wishes or a charitable trust's purposes. Under certain circumstances, (over-reaching or failing to reach a fund-raising target, including where returning the donation will be unduly expensive) Trustees can decide to re-assign the funds raised to projects 'as close as possible' to the museum's original purposes.

What this means for you

- Prepare your fundraising literature carefully, making clear how over- or under-achievement of the appeal will be managed.
- Review the Code of Fundraising Practice guidance on appeals.

Ex-gratia payments

1. The Act changes the rules for ex-gratia payments². It allows museums to make small ex-gratia payments without Commission permission, although there is a cap on allowable payments. There is a sliding scale for allowable payments, depending on the museum's gross income in the last financial year.
2. The test for making an ex-gratia payment is defined as 'when charity trustees could reasonably be regarded as being under a moral obligation to make it.'

What this means for you

- Study the new rules before making any ex-gratia payments.

Disposal of property, restricted legacies, and mergers

1. The Act is clearer about legacies that include some property.
2. Gifts to a Museum that has merged can be seen as gifted to the new charity, even where specified to be solely for the 'unmerged' museum charity.

What this means for you

- Review and consider whether to retain any subsidiary shell charities.
- Consider registering any mergers, including historic mergers, on the Register of Charities.

Professional advice on the sale of land

1. Museum trustees will be able to obtain advice from a wider category of "designated advisors," including qualified museum trustees and officers.

What this means for you

- Assess whether the new rules will be favourable regarding any disposal of land the museum intends. If less favourable, consider acting before the new rules come in.

Permanent endowment

1. Museums will have greater freedom to borrow from a permanent endowment³ and decide, within limits, how capital funds can be spent or invested. The Act introduces the ability to borrow from a permanent endowment and raises the maximum amount that can be spent.

What this means for you

- If your museum is fortunate enough to have a permanent endowment, review the new rules to see whether the new flexibility will assist you.

Charity names

The Charity Commission will have greater ability to object to a charity's formal legal and working name. This will now apply to all charities whether or not registered with the Commission. The Commission can also delay registration where it thinks that the name is unsuitable.

How the 2022 Act will be implemented:

DCMS has given an indicative timetable for implementation of the different Sections of the 2022 Act. These include:

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- **'Cy-près' powers⁴** – These changes will give greater freedom for museums to decide what to do when a fundraising appeal fails to raise sufficient funds for the original purpose, or when the money donated exceeds the amount needed.
- **Ex-gratia payments** – with this change, museums will be able to make small ex-gratia payments without Charity Commission consent.
- **Paying trustees for goods** – museums will be able to enter into contracts with trustees for the supply of goods (and services), even where not specifically authorised in the museum's governing document.

Spring 2023

- **Permanent endowments** – the rules relating to permanent endowments will become more flexible.
- **Museum land** – the law on disposal of charity land and who can be engaged as advisers will change.

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- **Amending governing documents** – the new rules on charitable Objects will take effect.

Hilary Barnard and Ruth Lesirge are the founders of HBRL Consulting, and authors of AIM's *Successful Governance for Museums: A Guide for Trustees*.

1. The full text of the Charities Act 2022 can be accessed at www.legislation.gov.uk/ukpga/2022/6/contents/enacted

2. An ex-gratia payment is a payment which the museum does not have a legal obligation to make and which cannot be justified as being in the interests of the museum, but the museum's trustees feel under a moral obligation to make it.

3. Permanent endowment refers to funds of a charity where there is a restriction as to how the capital may be expended

4. Allows the wishes of a donor to be carried out even if the original purpose of the gift can't be fulfilled. For this to apply, the new purpose should be as close as possible to the original one.



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

Wheal Martyn Clay Works

£4,818

Conservation of Two Travelling Bridges and Clay Wagons

Wheal Martyn, founded in 1975, is the world's only china clay museum, based around two Victorian china clay works. It conserves and interprets a collection dedicated to the history of this important industry.

The two travelling bridges and their accompanying clay wagons are on display in the museum's pan kiln, itself part of a Scheduled Ancient Monument, and are an intrinsic part of the collection. Located in the same place in which they would have been used when the pan kiln was still working, they are crucial to the visitors' understanding of this building. These items are the only ones remaining on public display, the many others which used to exist having been lost when the clay works closed and the buildings were demolished.

Prior to the project the objects were in a poor condition – dirty, rusty and with the wooden sections suffering from rot – and work was needed to prevent further deterioration. The aim of this project was to conserve both the wagons and their bridges, to preserve them for the future and improve access to them for our visitors.

Our wonderful team of curatorial volunteers undertook most of the work. Dirt, loose rust, and flaking paint were removed from the chassis and body of the wagon, as well as the bridge rails and supports. Fragile areas of wood were consolidated, and all surfaces were treated with a protective conservation coating.



Volunteers in action conserving clay wagon at Wheal Martyn.

Work was halted during the Covid lockdowns and further delays were caused by difficulties in material supplies for the new handrail, used to protect the objects from the adjacent walkway.

Some members of the team of volunteers had already undertaken some conservation of collection items on display at Wheal Martyn and this project has allowed them to consolidate and build on these skills. Newer members of the team were able to learn new skills and gain confidence in conserving museum collection items.

Our huge thanks go to AIM and Pilgrim Trust for the grant and for being so understanding of the delays, as well as to our volunteers for their determination, skill, hard work and good humour. We are delighted with the results of this project and are now starting to plan the next collection priority for conservation.

Jo Moore, Curator, Wheal Martyn

Governance Case Studies

Visit the AIM website for the latest governance case studies:

- Barnsley Museums & Heritage Trust – Whilst addressing the resilience of Barnsley Museums and Heritage Trust (BMHT) in response to the pandemic, issues around diversity and succession planning within the current Board of Trustees were identified. To address these issues, strengthen the board, and support future sustainability, BMHT sought support from AIM Prospering Boards: <https://aim-museums.co.uk/case-studies/governance-barnsley-museums-heritage-trust/>
- Auchindrain came to AIM after a poor relationship with their revenue sponsor had brought the museum team to a low ebb. Working with Prospering Boards consultant Ruth Lesirge, the team found new confidence, which has transformed their outlook. We spoke to Bob Clark, Director of Auchindrain, to find out more: <https://aim-museums.co.uk/case-studies/governance-auchindrain/>
- Tenby Museum and Art Gallery – When Tenby Museum re-opened post-pandemic with a fresh look, trustees felt there was a need to review its governance arrangements to make it fit for purpose in serving its communities, both local and tourists from further afield. Julie Evans, Trustee at Tenby Museum, explains how an independent look at the Board of Trustees has been beneficial in opening the debate about future needs of the Board. <https://aim-museums.co.uk/case-studies/governance-tenby-museum-art-gallery/>

Applications for AIM Higher, our governance support programme, are now open. AIM Higher (the new name for Prospering Boards) offers the opportunity to work with one of our roster of experienced and expert consultants: www.aim-museums.co.uk/prospering

Find the answers to the top 100 digital questions asked by heritage organisations at the Digital Heritage Hub



Questions about Digital Leadership?

This theme guides you towards setting the strategic objectives to adopt new technologies and working practices that can transform how your organisation operates.



Questions about Digital Planning?

This theme provides you with guidance on how you can best plan for your digital future.



Explore the Digital Leadership and Digital Planning themes at artsfundraising.org.uk/digital-heritage-hub



The Digital Leadership theme has been developed by a consortium led by University of Leeds with Cause4 and Museum Development Yorkshire.



The Digital Heritage Hub has received DCMS and National Lottery funding, distributed by the Heritage Fund as part of their Digital Skills for Heritage initiative.



Prepare Your Museum for the Future at The Leisure Industry's Premier Event in Europe

IAAPA Expo Europe is Much More than Roller Coasters

A museum can find temporary exhibitions, ticketing systems, interactive AV, play structures, video mapping and more. Don't miss your opportunity to upgrade your museum and prepare your business for the future



Network and Exchange

Network with leisure professional at the Opening Reception in the Museum of London Docklands.
Tuesday, Sept. 13 2022



Learn to Get Ahead

The conference programme at IAAPA Expo Europe is a great opportunity to learn about strategy from leaders in the industry and hear the latest trends in different functional areas



IAAPA Expo Europe in Numbers

- More than **470** exhibitors
- More than **15.000** net square meters of exhibition space
- **Nine** networking events
- **70** speakers in a diverse conference programme

CONFERENCE: **Sept. 12-15** | 2022

TRADE SHOW: **Sept. 13-15** | 2022

LONDON, UNITED KINGDOM

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Looking after high value items on loan

Following our June feature ‘Borrowing Beauty’, Annabel Brownhill, Insurance broker in Fine Art and Specie insurance at Howden Group outlines some key considerations when taking on prestigious object loans.

Are adequate protections in place?

Important risks are fire, theft, water damage and accidental damage. Sometimes items need to be presented in a particular way which mean they are more at risk. For example, an artist might want their work to be seen in natural light, or at a certain level on the wall which makes it more vulnerable. Consideration will need to be given to where the item is to be kept and whether this is in an area with a monitored theft and fire alarm. Should the item be kept in a special case or have alarmed fixtures attaching it to the wall? There should be procedures in place in the event alarms are triggered.

Access to the room where the item is kept will need to be controlled. Increased staffing, or redeployed existing staff may be required so an invigilator is present with the loan, along with the public. Maybe there should be signage to indicate that an exhibit is fragile?

For insurance claims, we frequently find damage occurs whilst objects are being moved. To give items the best protection, they should be properly packed and transported by professional fine art transporters.

Organising insurance for a valuable loan

Museums should normally be able to extend their collection insurance to cover loan items – likely to be a good value option.

Some lenders prefer to keep their own insurance in place as they feel more comfortable with the insurance broker and insurance company they know well. The lender may ask the borrower to pay for the insurance. It is likely to be more expensive for the museum to have to pay for exhibition insurance where the lender's policy is used, rather than their own, but sometimes it is the only way a lender will agree to loan a piece.

What sort of insurance cover and exclusions might you expect whilst an item is on loan?

Specialist loan or exhibition insurance would normally cover an item against all risks of physical loss or damage apart from the exclusions shown in the policy. Typical exclusions would be wear and tear, rust or oxidation, insects, vermin, warping, shrinkage, rot, fungus, mould, or infestation. In the event of total loss, the insurance policy should pay a specified value for the loan piece, agreed between the lender and borrower. In the event of partial loss, the policy would normally pay the total of depreciation in value of the item because of the claim plus the cost of repair. Often repair costs are inexpensive but depreciation in value for a high value item can be exceptionally large indeed. For example, Howden worked on a claim for two Old Master pictures which fell from the wall. The cost of repair was EUR 6,000 but insurers also paid EUR 100,000 for depreciation in value of the artworks.

Other claims examples are when museum staff discovered a bug in a Frida Kahlo painting's stretcher, when it was unpacked for exhibition. Although insect damage is normally excluded, insurers paid the claim because of their long relationship with the owner. A metal artwork valued at over £200,000 was accidentally damaged whilst on exhibition and the invigilator temporarily absent. Insurers paid for the piece to be remade costing almost £11,000. Finally, a common claim we are seeing is fire, due to increased technology going into old buildings, creating hot spots.

www.howdengroup.com/uk-en/fine-art-and-specie

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The customer journey starts at home, so it is important to keep track of what visitors are saying about their experience, explains new Associate Supplier, software developer and app innovator Convivous.

The Power of Feedback

94% of the customer journey starts with research and 36% of people actively look up reviews before they make a visit to a destination. That is not a huge surprise – reviews are important! They have become an integral part of the customer buying journey as they strongly influence our purchasing decisions. We even trust online reviews as if they were a personal recommendation from a family member or friend. Online research is how most tourists find and decide on activities, and reviews provide the critical information driving conversion along with price.

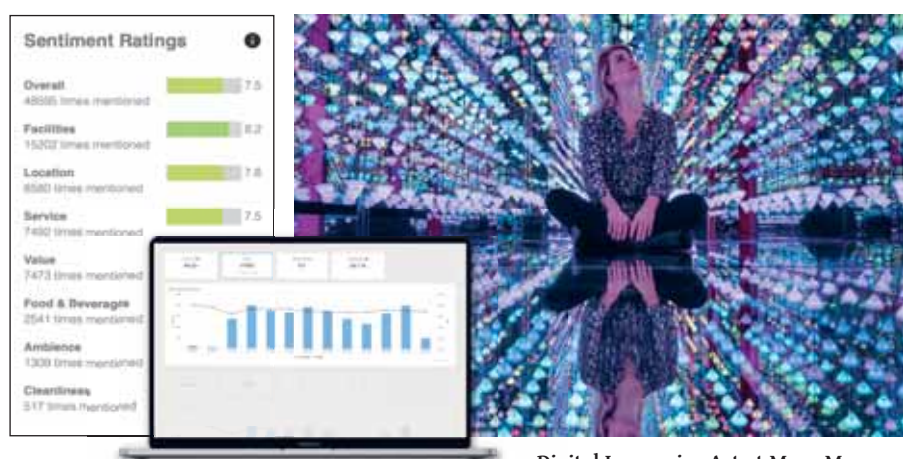
Every attraction or museum should be analysing their feedback regularly, not only to ensure a good reputation, but to gain valuable insights into what their customers are saying about their experience. This information can then be used to make changes to the business where it needs it most.

Reducing manual workloads

When they opened a second destination in Barcelona, Moco Museum wanted to move from a manual feedback process to an automated one. By using the integrated Convivous Sentiment Engine, the museum can now:

- Take advantage of advanced AI to collect feedback, analyse the feedback based on sentiment and turn this information into actionable insights
- Reduce manual workloads by automating their processes
- Get a better overview of their online reviews
- Get detailed insight into feelings around key parts of the customer journey.

Moco Museum can now see exactly what its customers are saying about their visitor experience and use their feedback to devise solutions.



Digital Immersive Art at Moco Museum and mock up screenshots of sentiment engine.

Curate the best visitor experience

Before using an e-reputation management tool, Moco museum needed to scour the internet for hours for customer feedback, cleansing the data into a more organised spreadsheet and keeping an eye out for key trends. By using automated management tools, museums can:

- Easily deploy software and roll it out
- Have insights to customer feedback in all languages, with data-driven AI analysis.

Joep Metz, Omni-channel ticketing and sales marketer, Moco Museum explains.

“Using automation, we can be proactive as opposed to reactive to feedback. We look for key trends in the data and discuss the best ways to improve. We use this approach when looking at our competitors’ ratings.

Having these insights lets us see exactly where we stand amongst other museums. It is a great motivation to strive for better.”

Museums can stand out against their competitors by understanding what makes their experience different. The best way to understand that is to start surveying your customers for their feedback.

You can encourage more visitors to leave feedback by:

- Encouraging them to review their experience during their visit
- Create a call-to-action on your website
- Send a post-visit email asking for their feedback on their experience
- Explain how a review helps the business
- Add an easy call-to-action on a visitor newsletter.

Obtaining and analysing feedback gives Moco Museum a wider view of what their visitors really think about their visitor journey and allows them to enhance their customer journey. Using Convivous E-reputation management tool gives Moco Museum the ability to track their own and their competitors GEI score (Guest Experience Index). The GEI score is calculated based on the reliability of reviews, recorded sentiment, and the numerical scores – all made up of the totality of all online reviews from various sources.

Find out more about the Moco Museum success story at www.convivous.com



Military Museums Focus

Associate Supplier Hayes Parsons Insurance Brokers consider how military museums might protect their assets and activities.

The UK has an amazing wealth of military museums and many of these rank as top UK visitor attractions. Whether such museums display aircraft, ships, tanks, collections of weapons, combat costumes, memorabilia, art, valuable medals, unique documents, or even expensive multi-media technology to re-tell battles and stories of old, they face unique challenges.

Does it add up right?

When speaking at the 2022 AIM conference I discussed the valuations of collections, art, and other precious objects. To get the best insurance cover called “Agreed Value” museums will typically have to satisfy insurers that items have been re-valued every five years. There may be cases where this can be stretched, but museums should get such permission in writing.

Security of displays

Sometimes very high value items such as Victoria Crosses are placed in cabinets or even rooms that are not quite as secure as they could be in terms of the grade of cabinet glass, security of locks, door locks, or even how portable any display cabinets are. It's worth checking these facts with your broker. Likewise, if you have winches that hold up heavy items such as aircraft or large pieces of

equipment, or special displays hanging where people walk underneath, do ensure that you get the relevant inspections carried out, and appropriate insurances too.

Storage

When dealing with the storage of art, or military clothing, it's worth thinking about temperature and humidity. Gradual degradation of your items cannot be covered by insurance so it's best to be cautious over storage matters.

Multiple locations

If military museums have items in various locations, it is wise to check that insurers have the full list. And when museums move items from location to location, they should ensure adequate transit cover. Sometimes insurers are fussier over the security of higher value items in locations with no alarms.

Special Events

Many military museums get involved in all manner of special events both on site and off site, sometimes organised by themselves, and sometimes jointly with other bodies. It is worth flagging these with your broker in good time, so that full details can be disclosed, ensuring maximum protection of your people and the event itself.

Contact us

To discuss any aspect of your museum insurance, get in touch with our museums expert, Martin Howard Cert CII Account Executive.

0117 930 1668/07719 023 194
m.howard@hayesparsons.co.uk

Newtown Textile Museum

The Newtown Textile Museum is housed in an original 1830s hand-loom weaving 'factory' in the middle of Wales. It consisted of six back-to-back cottages with two floors above where the 22 looms were. It is the only remaining example, in near original condition, of the 82 similar factories in Newtown. It was saved from demolition by a group of local people in the 1960s. The building is our USP, and the museum features the themes of living and working in the building; the social and industrial history of Newtown in the 1800s; and the story of wool and its journey from fleece to flannel.

The Museum was opened on the two top floors of the building in 1967. The cottages, by then three dwellings, were still occupied until the 1980s. Established as a Trust and run by them for the first 23 years, the Museum was passed to Powys County Council in 1990. Grants were obtained to enable major structural changes to be made in 2001-2. An internal staircase was built, and the cottages incorporated into the Museum. These now showcase the living conditions of the weavers.



The PCC ran the Museum for 25 years, but financial constraints threatened its closure in 2015. A group of volunteers, under the auspices of a local charity, successfully lobbied for the return of the Museum to the community. With an entirely volunteer-run Management Committee it reopened in August 2016. An independent Trust, registered in March 2020, is now in full control of the building and its contents. A changing band of 20-30 committed people act as hosts and carry out a vast range of other tasks.

We are very small, both in terms of space and income. No funds came with the transfer of the building, but a local charity gave a grant of £6,000 to cover initial costs. We aim to cover our running costs, of around £7,500 a year, from the income we generate. We did succeed in doing this in 2019. Grants are sought to cover anything else and between 2016-17 and 2020-2021 £70,000 was raised for capital and revenue expenditure. These grants came from a range of bodies, from small charities to national bodies like AIM, the Federation of Welsh Museums, and the Laura Ashley Foundation. When Covid hit we received a most welcome Sustainability grant of £25,000 administered by PCC.

We strive to run the Museum professionally while retaining a

informal approach. We are open to visitors four days a week between 1 May and 30 September from 12 – 4. We have a new exhibition every year and have demonstrations of weaving, spinning or other crafts on an ad hoc basis. This year we are starting to experiment with workshops and courses. We also offer group tours and school visits outside visiting hours. Post-Covid we hope to welcome more pupils from local primary schools.

The new curriculum in Wales is encouraging such activities and we are delighted that children enjoy it. We have a tiny reception area to sell a small number of gifts, postcards and locally made woollen items, to help raise funds for us and the makers, but we have no space for a café.

In the summer of 2019, we had around 1,400 visitors from across all our activities. This number was halved in 2021 through Covid and still has some way to go to recover.

We do not charge for admission as we want to encourage repeat visits, and we claim gift aid from all donations. We get very enthusiastic feedback from our visitors and have 5 stars as the top attraction in Newtown.

Janet Lewis, Chair
Newtown Textile Museum
www.newtowntextilemuseum.co.uk



Above, hand-made patchwork quilt dating from c. 1900. Left, 'Fred the jockey (Fred de la Rue) – part of the Kerry Characters collection' 25 images of people living in Kerry in the early 20th century taken by J W Poundley (1873-1932).

What will escalating costs mean for the sustainability of our organisations, the wider sector and the communities and people we serve? Richard Sagar, Head of Policy, Charity Finance Group explores the issue.



Inflation and charity resilience: advice and insights

The Bank of England now predicts that inflation will remain at 9% for the year and peak at 11%*, in part due to supply side issues with Brexit and the aftermath of the pandemic, but also because of significant energy and food price increases.

Given the challenge, at the end of May, CFG invited a panel of experts to discuss inflation figures and forecasts, as well as share advice on how to remain resilient.

Jamie O'Halloran, economist, Pro Bono Economics emphasised three areas where high inflation will impact charity finances: reducing the value of donations - £20 in 2021 will be worth around £17 in 2024; the value of reserves will decline by a similar proportion; and to keep pace with current levels of pay, staff costs would need to increase.

Governance and audit

Judith Miller, partner at Sayer Vincent explained how finance teams can be a strategic leader for their organisations in these challenging times, emphasising three key elements of financial management: results, impact on reserves,

and working capital. Lessons learned from the pandemic on how to deal with cashflow management and working capital could help, including rolling forecasts, reducing spend through better procurement, finding productivity gains and delivering through collaboration, where appropriate.

High inflation and investment

Patrick Truman from James Hambro and Partners spoke about the impact of inflation charity investments and the wider market, highlighting that after a strong year in 2021 for highlighting equities, 2022 will be much more difficult across all investment classes. It was noted that the UK and Europe look to be in a more challenging situation than the USA.

Recruitment and retention

David McDowell of Altum Consulting explored how rising inflation and the wider cost of living crisis will impact the jobs market, indicating that more than one-third of employers are concerned about staff retention, and a similar proportion of employees are considering

changing jobs. According to David, the average pay increase for a candidate moving roles was 8.4%. Vacancies are outstripping the number of available candidates, with nearly 90% of all candidates being in multiple recruitment processes at once. David highlighted different ways to attract and retain employees aside from salary increase, including promoting flexible or remote working and secondments. Key takeaways included: focus on internal talent first; understand what talent management plans you have in place; ensure you have flexible and creative benefit packages, and act quickly when recruiting.

No silver bullets

All speakers emphasised that there are no silver bullets when addressing high levels of inflation. However, with the right processes in place and good financial management, charities can help to mitigate some of the worst effects.

**All figures correct as of 7 July 2022*

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AIM Bulletin

Editor MATT SMITH

Email: editor@aim-museums.co.uk

Contact AIM

Online: www.aim-museums.co.uk

By phone: 0333 305 8060

By post: AIM Postal, PO Box 181, Ludlow, Shropshire SY8 9DR



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