



Association of
Independent
Museums

Setting up a new museum

Emma Chaplin & Heather Lomas

Photo: Petersfield Museum



Setting up a new museum

This success guide aims to help groups or individuals in the UK who are thinking about setting up a new museum to make some informed choices. It may be that after reading the guide you decide that a museum is not the right approach for you and we will signpost some other options.

If you do decide to continue with setting up your museum, the guide aims to give you a structure that will help you build a strong and successful museum and avoid potential pitfalls. It is not intended to be (nor could it be) an exhaustive guide, but it provides an overview of the scope of the work involved.

The guide is structured around the AIM Hallmarks of Prospering Museums. The AIM Hallmarks distil and share the experience of two generations of leaders of independent, innovative and imaginative museums, combined with respected thinking and research. Since they were first published in 2015, AIM has worked with museums and heritage organisations across the UK to put the ideas in the Hallmarks into practice in hundreds of museums.

The nine Hallmarks cover all the aspects of running a museum successfully and are an excellent checklist for a new museum to use to plan its development.





What is a museum?

The term 'museum' can be used to describe a range of different types of organisation and different types of visitor attractions. This guide presumes that a museum will include some important key elements:

- ▶ Care of a collection will be central to what the museum wishes to do.
- ▶ It will also provide access for the public to its collection(s).
- ▶ Its governance and planning will be designed with a long-term view, so that it can preserve and share its collections in the future.

This guide focuses on museums that are planning to have a physical presence, i.e. a building that can be visited. Some museums start with a virtual presence or in temporary 'pop-ups'. This approach can be very successful in telling stories and engaging audiences and might also be part of how your museum evolves over time.

The formal UK definition of what is a museum can be found here: [What is a museum?](#)

Although this guide is designed for museums which are (or will be) established for public benefit, it still offers useful advice and principles if you are concerned with a collection in private ownership.



Other options to consider

A museum isn't the right approach for everyone or every heritage project. There are alternatives that have less of an emphasis on a collection of objects and are less of a long-term commitment, but still provide an exciting and educational experience - for example, a visitor centre, a community archive, a discovery trail, or information panels. You might realise that your ambition is to preserve a historic building or site and that may not be the same as setting up a museum.

This toolkit from Museums Galleries Scotland can help you assess your options: [Tool Kit](#)



Hallmark: Awareness & Networks

The organisation constantly looks ahead, including outside of itself to the broader heritage and tourism sectors. It is aware of trends and anticipates challenges.

It makes itself well known, relevant to and visible within its immediate community and has a range of other, wider networks.

How does the museum world work?

Museums are part of a thriving UK cultural sector and range from the large 'national' museums, such as the British Museum, which are funded primarily through central government, through to museum services provided by local authorities (both large and small), and museums run by universities and the military. There is also a large group of 'independent' museums. They are typically charitable organisations that are funded through a mix of earned income, grants and sponsors. Independent museums range from the large - e.g. Ironbridge and Beamish, to small, volunteer run community museums and many shapes and sizes in between.

There is regional and local support available for museum development across the UK, provided through the lead bodies listed on the right. Contacts for museum development teams can be found here

[Museum Development Providers](#)

There are a large number of 'subject specialist networks' that bring together museums with common collection interests- from costume to industrial history to geology and many more. Contact details can be found here

[Subject Specialist Networks Contact List](#)

The lead bodies for museums in the UK are;

- ▶ [Arts Council England](#)
- ▶ [Welsh Government](#)
- ▶ [Museum Galleries Scotland](#)
- ▶ [Northern Ireland Museum Council](#)

There is also an agreed Code of Ethics for the UK museums sector to inform and support your work
[Code of Ethics for Museums](#)

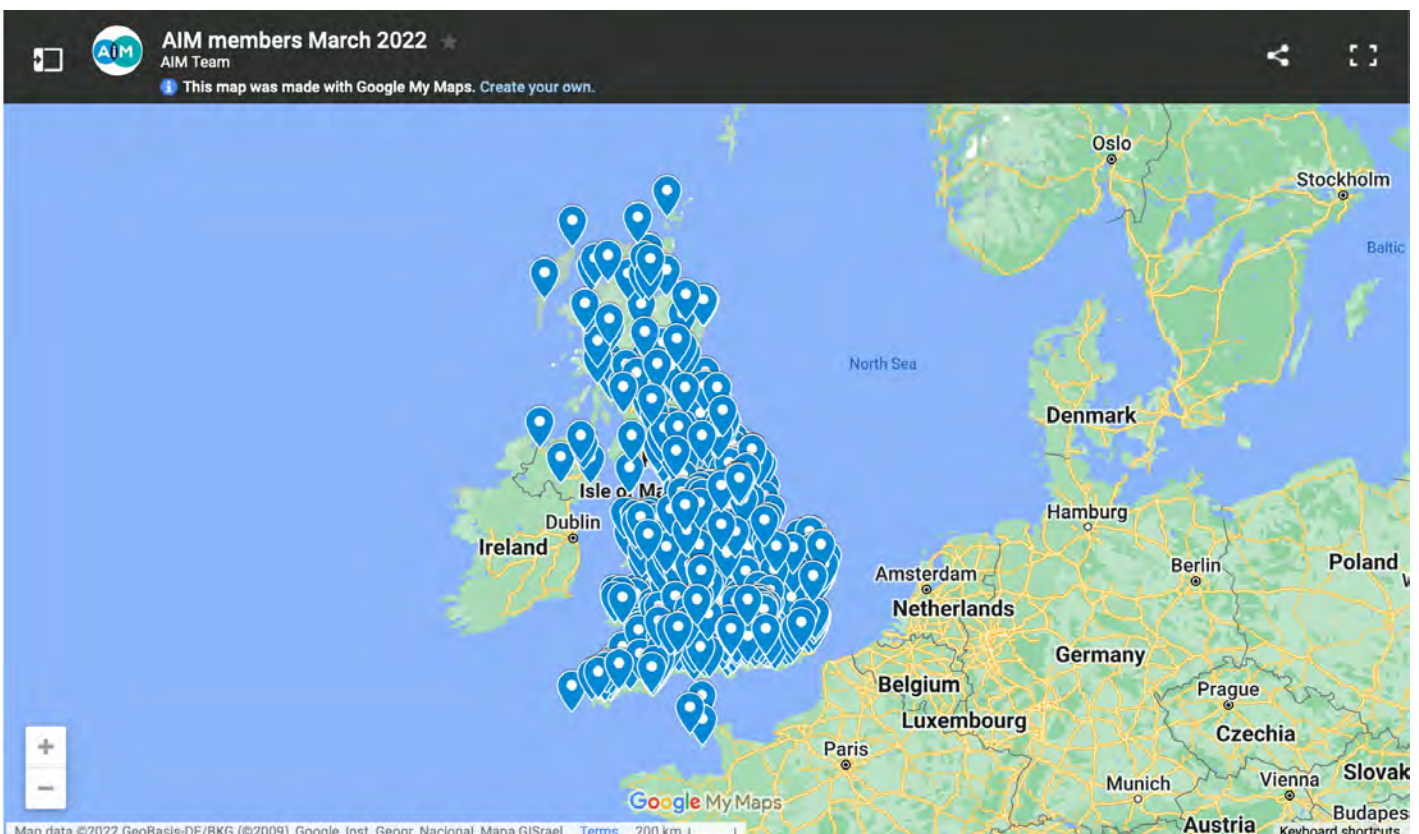


Building a good network

Successful museums have good relationships with other organisations in their local area and organisations where they have common interests. These don't have to be active relationships, but awareness of each other's work can bring invaluable insights, support and opportunities over time. A typical small independent museum may be connected to:

- Local – village/town/city organisations - from history groups to schools to other voluntary sector groups
- Local authority bodies - including your local councillor(s) and officers who have a remit for museums, heritage and or culture

- Tourism bodies, whoever is responsible for promoting your region to tourists
- Groups who share your museum interests, from transport history to farming history to climate change awareness to early years education. You will know who they are!
- Museum sector organisations. We would definitely recommend joining AIM! It is a supportive and engaged community of over 1000 independent museum and heritage organisations across the UK. You can find out more information here [AIM Members](#)



Accreditation - the UK Standard for Museums & Galleries

Accreditation is a UK-wide standards scheme for museums and galleries that defines good practice and agreed standards. It aims to provide a benchmark quality standard that museums can use to develop and improve their services. It is scaled so that museums of different types and sizes can all gain the Accreditation Standard.

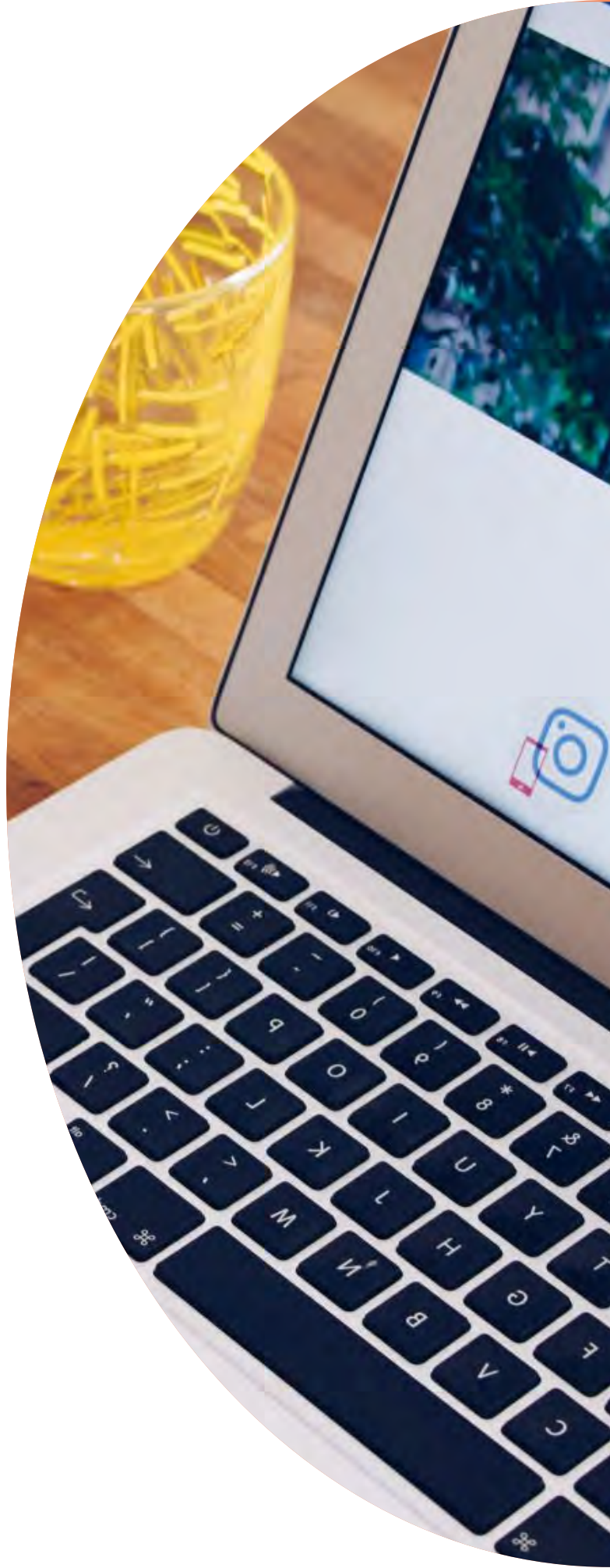
You may or may not decide that becoming an Accredited Museum is the right approach for your new museum. There are approximately 1800 Accredited Museums in the UK and the first step is to complete an [Eligibility Questionnaire](#).

Accreditation is definitely worth consideration, as some funders in the sector only support museums that are Accredited or formally 'Working towards Accreditation'

Self-assessment questions to help you focus on awareness and networks.

- How effectively do we identify external developments that might affect us?
- How well do we know our community?
- How well are we known by our community?
- How good are we at making connections with wider networks within and outside the museum and heritage sectors?





Hallmark: Purpose

Know, articulate and embrace your purpose

Setting up a new museum will be a lot of work. It will probably need the active support of many people, organisations and funders. In order to attract and retain the interest of those people, and the people you want to visit the museum when it opens, you need to have a clear and compelling vision of what you are trying to achieve. The vision should paint a picture of what you want your museum to be like and who your visitors will be. It should be people-focused, because a museum is about bringing together people and collections and so it should set out how you will do that in a way unique to you.

Whilst a group can be motivated for a long time by the desire to 'have a museum', it is very important to go further than this and be able to describe the type of museum you want to have. What sorts of experiences will you offer to visitors, what will it feel like to visit, how long will a visit last? The clearer you can be about all these things, the more compelling your plans will be and the easier it will be to attract the support, and in due course, the visitors that you need.

Create a Statement of Purpose for your museum. This is a simple statement that should back up your vision for the museum and explains what your museum is there for and what it is trying to achieve. Creating a statement of purpose is a useful exercise so you and your colleagues can be clear what you are aiming to do, that you are all working towards the same goals and you can tell potential interested parties what you are trying to do too.

Many members of AIM started with passion, a collection, and a group of hardworking and committed people who were determined to share their enthusiasm for a subject or historic site with a wider audience. Contact similar museums in your area, or museums elsewhere with similar collections, and see what you can learn from their experiences.

[Aim Map](#)

Self-assessment questions to help you focus on your purpose:

- ▶ How compelling is our purpose?
- ▶ How relevant is it to a wide range of people?
- ▶ How effectively is it shared by everyone in our organisation?
- ▶ How well do we use it to test decisions and steer our organisation?





Hallmark: Governance

Consciously practice good governance by following the Charity Commission and AIM guides



An introduction to governance

Good governance is fundamental to becoming a successful museum. It ensures your organisation is meeting the necessary legal and regulatory requirements and that your trustees are equipped with the right skills and abilities to act in the best interests of the museum and move it forward. Museums should consider carefully the recruitment of trustees with relevant skills and expertise but also ensure the trustee team has a good range of views, voices and lived experiences and is representative

of the community the museum is looking to reach. Trustees focus on strategic and significant issues, providing a clear framework and business plan for the development and success of the museum. They direct and ensure resources are available and are proactive and powerful advocates for the museum providing leadership for staff and volunteer teams.

There is a wealth of resources to support good governance on the [AIM website](#)



A governance model

Agreeing a suitable Constitutional Framework for your museum is an essential first step. If you are planning on becoming an Accredited Museum, you need to choose a governance model that is acceptable to the Scheme. You can check this in the Accreditation Guidance materials on Museum Constitutional and Governance Arrangements here [Museum Constitutional & Governance Arrangements](#)

Advice on models of governance that may be appropriate to your museum and further information can be found in the AIM Success Guide on Successful Governance for Museums - [Successful Governance For Museums](#) - [Successful Governance For Museums Welsh](#)

The Charity Governance code provides a practical best practice toolkit for trustees and supports good governance throughout charities, information is available here - [Charity Governance Code](#)

AIM is a founding member of the [Cultural Governance Alliance](#) which is an excellent source of support and provides a practical resource for good governance across the sector.

Your workforce

Who is going to carry out all the things you are hoping to do at your new museum – from cleaning the toilets to creating exhibits? Start by looking at the skills you will need on your team and then by writing down outlines of the roles (either for paid staff or volunteers) that you will need to fill. If your governance structure means that you will have trustees, getting the right mix of skills and experience on your trustee board is one of the most important things you can do, so start here if you can.

If you are going to involve volunteers in your organisation, there is a lot of help available on how to go about this successfully. It is easy to underestimate how much time and resource a good volunteer programme needs to run successfully.

As well as the AIM Success Guides, a good starting point for advice is your local volunteer centre if you have one.

[NCVO](#)

[Volunteering Wales](#)

[Volunteer Scotland](#)

[Volunteer Now in Northern Ireland](#)

[Heritage Volunteering Group](#)



A museum building

If you are planning a physical presence for your museum you need to think about where it will be located. Do you have a building available? Can you obtain secure occupancy of premises for your museum? Do you need extra premises to store your collections or for other activities?

Ensuring that you have a secure basis for occupying your premises, either through ownership or a long lease or similar, is vital for the museum to be able to plan effectively and to convince potential partners and funders that you are a sustainable and resilient organisation. In securing the right building, you will need to consider issues such as running costs, is it easily accessible, can you control the environment (e.g. light, temperature) so it is suitable for your collections, maintenance, security, health and safety and, of course, space for exhibitions, displays and your visitors. It is also worth remembering that the location of your museum will have an impact on the number of visitors you will

attract and how easy it is for staff and volunteers to get to you.

Self-assessment questions to help you focus on Governance

- How effectively do trustees advocate for the organisation?
- To what extent do trustees focus on strategic issues?
- To what extent is there clarity about the different roles of trustees, staff, and/or volunteers?
- How well do trustees and staff/volunteers work together?



Hallmark: Leadership & Culture

Create an organisational culture
that can readily adapt and respond



When you set up the museum, you and the people that are involved in it will set the culture that determines how the museum operates and how it is perceived by visitors, partners and the outside world.

Successful independent museums have an approach which is entrepreneurial, open to trying new things, and focused on finding solutions to the challenges they face.

Self-assessment questions to help you focus on leadership and culture:

- ▶ To what extent do the leaders in our organisation foster openness to new ideas and a can-do attitude?
- ▶ How effective are we at seizing opportunities and being entrepreneurial?
- ▶ How clear is everyone in our organisation about our intended outcomes and our progress towards them?



Hallmark: Finance

Be financially resilient and well managed as a charitable business

How much money do you need to get started and what income will you need to generate to operate? Where will this money come from? As an independent museum you will probably need to generate much of your own income - an entrepreneurial approach is essential. You may wish to charge for admission and/or for activities, earn money from a shop or café or develop other commercial activities- e.g. venue hire, weddings and events. You also need to test that your ideas for making money will work. It is easy to assume a shop or cafe will earn money and be profitable, but they can cost you a lot of money to run. Think about how you might start to build up contingency funds or reserves to deal with unexpected costs or challenging times.

You will need to consider a diverse mix of income generation sources and maximise all the available opportunities to support your business model. You may be able to fundraise through a supporters' group, business sponsorship or an ongoing programme of fundraising initiatives. External funders e.g. National Lottery Heritage Fund or philanthropic trusts and foundations are often able to support specific projects or building developments, but can rarely help with day to day running costs. [Gift Aid](#) may be another potential source of income for you if you are a charity.

[You need to work out how your museum can pay for itself. Further advice can be found in the AIM Success Guides](#)

[Successful Museum Cafes](#)

[Successful Fundraising at Museums](#)

[Successful Venue Hire and Corporate Hospitality](#)

[Successful Retailing for Smaller Museums](#)

If your museum is an AIM member it receives free membership to the [Charity Finance Group](#). CFG help their members understand what is happening in the world of charity finance, so you can better support your organisation and its experience for your visitors and supporters.

Hallmark: Tackling Inequality

The organisation recognises its responsibility to carry out its purpose for the benefit of all, striving to make a positive impact and represent all communities.

It understands and takes action to challenge prejudice and inequality and create equality of opportunity for its workforce and users. It acknowledges that the connections between our nation's history and heritage are an invaluable tool in the fight against discrimination.



As a charitable museum focused on public benefit, you have a role to play in creating a fairer society for everyone. This can relate to the stories you tell, the range of perspectives you have represented on your board and in your staff and volunteers, and in the welcome and support you offer to all parts of your community. Tackling inequality is not about a project, it should be included in all aspects of the setting up and running of your museum.

Self-assessment questions to help you focus on Tackling Inequality:

- ▶ To what extent do we understand how our organisation can promote equality and inclusion?
- ▶ How effectively does our organisation listen to and act on a range of voices from diverse backgrounds? Are a range of perspectives and lived experiences represented across the organisation?
- ▶ How well do we create opportunities equally for and understand the needs of a diverse audience?
- ▶ To what extent do we develop and understand our collection, identify missing perspectives and histories, and use them to encourage debate and discussion?
- ▶ To what extent do we challenge practices that support inequality in all its forms?
- ▶ How well do we recognise that diversity is fundamental for the success of our business?



Hallmark: Innovation

Be adaptive, resourceful and prepared to take risks

Developing a new museum is an opportunity for creative thinking and trying out new ideas. Whatever your plan for the museum, it needs to be focused on what your potential audiences need and adaptive, so you can change your plans when required.

Museums should be prepared to take some risks and look for different and resourceful ways of achieving their aims.

The Arts Marketing Association, University of Leeds and The Heritage Alliance have researched and consulted with the sector to find organisations' 100 most pressing digital questions in the [*Digital Heritage Hub*](#) and it includes a very helpful section on using digital technologies to transform how your organisation works

Spend time talking to your team and discussing new ideas. Visiting museums, especially those with recent developments and considering new and different approaches, is a good way to gather ideas and decide what will work well for your new museum.

- How good are we at encouraging our team to try new things?
- To what extent do we actively look for new ways of achieving our purpose?
- How effectively do we avoid being held back by the objection 'we've always done it that way'?





Hallmark: Collections

Collect, care for and make your collections accessible

Collections are at the heart of museums and managing them effectively is essential to the success of your museum in both the short and long term. Museum collections hold a variety of types of object and materials; you may have artefacts, archival material and digital assets all requiring specialist care and attention.



Collections

There needs to be a strong link between the museum's collections and its purpose, and collections must be properly documented and cared for, so that access to them can be maximised.

Collections need an investment of both time and money to realise their full potential and to enable engagement from a wide range of museum audiences. You should remember that it is possible for collections to become liabilities for the museum if this does not happen. In the first instance you need to think in terms of effective collections development, making sure that you create a museum collection that can support the museum's vision, key purpose and aims and objectives. Museums acquire collections primarily through donations, but objects can also be purchased and borrowed from private owners or other museums. All objects you acquire should be stored and cared for appropriately whilst maximising public access to the collections. Some objects in collections are sensitive in nature, this can include archaeological collections, human remains, religious and sacred items and objects from different countries. Understanding the provenance of objects in your collection is important, it will help you to manage them and explain their wider context and histories to the public. Museums should follow current legal and ethical procedures in relation to the management of collections. You should be clear about obtaining legal title for objects that are donated or purchased and understand who the legal owner of collections will be (usually the museum's governing body).

Tackling collections development in a planned way means you will be able to care for and make good use of your collections and it is a vital step on the way to developing a successful museum. You need to develop a policy to inform this area of work, to ensure that you only collect what is appropriate to your museum and the resources you have available.

A collections development policy outlines the status of the current collections, the themes and priorities for future collecting and any areas of a collection which

require review or rationalisation and provides guidance on possible disposals. It is a valuable tool for saying 'no' to potential donations too. In order to ensure collections development policies comply with museum ethical codes for acquisition and disposal and that relevant legislative frameworks are adhered to; Arts Council England provide an outline framework for museums to follow. This is available on the Accreditation pages of the [Arts Council England website](#). The collections development policy should be approved by the governing body, but everyone in the organisation should understand and adhere to it. It should be sustainable, taking account of the resources available at the museum, such as storage space and time available from staff and volunteers to manage collections. The policy should underpin the direction the museum follows in the future.

A range of resources are available to guide museums in development of effective policies, plans and procedures. [Collections Trust](#) is an online resource and a good place to start for free access to information on standards for collections management, fact sheets and discussion forums, plus information on publications that can be purchased to support collections management.

Self-assessment questions to help you focus on Collections

- How strong is the link between our collections and our purpose?
- How well do we realise the full potential of our collection to benefit a broad range of people, including those we have not engaged with in the past?
- How clear is our picture of what constitutes our heritage assets, including looking beyond objects and specimens?
- To what extent does our collections care meet best practice standards?

Hallmark: Visitor Focus

Understand your visitors and supporters – especially the visitor experience – and invest in its improvement





Understanding your audiences

Understanding who will use the museum, what they will want to see and learn, and how they will engage, is fundamental to the success of the museum. Knowledge about visitors and users helps museums identify the objects they want to collect, the stories they want to tell and the types of interpretation they will use. A museum should provide a range of high quality, stimulating experiences for visitors which enable access to collections and provide opportunities

for enjoyment and learning. Researching the views of potential visitors, and trying out your ideas for interpretation with them, will be an essential part of planning your new museum.

[The AIM Success Guide Understanding your audiences is a useful starting point.](#)



How will you inspire and inform your visitors?

Museums have a unique role in offering inclusive, stimulating interpretation and engaging learning experiences for all visitors and users. A useful first step in deciding how to tell the stories associated with the museum and collections (referred to as interpretation) is to define the themes or stories the museum wishes to tell. Developing an interpretative plan or strategy will ensure that the results of consultations with potential visitors and stakeholders are reflected in the interpretative planning. You can then think about how you will start to display your collection in the museum and how you can reach audiences through other means for example through digital applications or through your website.

[The Digital Heritage Hub](#) includes a really useful section of resources on digital engagement activities including marketing, websites and social media and visitor data.

Museum Galleries Scotland produced a simple but comprehensive *[introduction to interpretation.](#)*

Museums use a range of materials and techniques to tell stories and engage visitors and audiences. Your museum displays could include a selection from:

- Interpretative information panels
- Hands-on interactives
- Film and audio
- Oral histories
- Trails around the museum
- Collections information available on touch screens in the galleries
- Child-friendly interpretation packs for use in the museum
- Guided tours
- Audio guides
- Specialist publications
- Object handling collections
- Digital applications to download
- Website and online resources

It is a good idea to engage professional input to develop your interpretative approaches. If you plan to complete the work in-house, ensure you have the necessary range of skills available, including text writing for different audiences. Make sure you consider the needs of people with different levels of need, ability and experience to create an inclusive experience for your visitors.

Think about how you will encourage repeat visitors to your museum, for instance, through refreshing your displays, different versions of an audio guide, offering events or temporary exhibitions.



Additional opportunities for learning

Learning is central to a museum's purpose. In proportion to its size and scale, a museum should provide a choice of learning engagement opportunities and resources to support the needs of a range of users, both children and adults. For example, a museum may provide a selection of:

- Learning resources and packs for schools
- Specialist learning sessions for schools
- Talks and lectures for specialist and non-specialist groups

- Access to collections information via your website

Museums deliver learning and education sessions and events on site, remotely via the internet and through outreach and visiting other locations. You need to establish what will work best for the museum and who your target audience will be.

The Group for Education in Museums (GEM) can provide further assistance.

Looking after visitor needs

Museums need visitors, so it is important that visitors can find you; the first place visitors are likely to look for information is on a website or via social media. Making sure websites and social media provide clear information about the museum's location, directions and opening times and a good flavour of what is on offer is important. The museum should have adequate signage inside and outside the building.

As an organisation welcoming the public the museum needs to demonstrate a good standard of customer care, ensuring that all visitors experience a high quality visit. This commitment to customer care should be evident throughout the organisation, treating visitors and users with courtesy is not just the responsibility of front of house teams, but extends to all areas of the museum, including those answering queries from the public via telephone and email.

Museums can participate in wider visitor attraction quality assurance schemes, which allow them to be assessed against agreed standards for customer care quality; examples of such schemes include [The Visit Britain](#) quality assessment schemes and in [Northern Ireland](#). Following basic principles should ensure visitors have an enjoyable and positive experience. A museum should guarantee to remain open for publicised opening hours and think about additional facilities for visitors and users, for example, parking, a cafe, toilets, and a shop. You may not be able to provide a full range of facilities at the museum, but you must be able to direct visitors to where they can find these in the local area.

[The AIM Success Guide - Successful Visitor Experience - getting it right, is a good starting point.](#)





Marketing and publicity

There is no point in having a wonderful museum if nobody knows that it exists. Marketing and publicity activities for your museum should start before it even opens so that people know that you exist and what you are going to offer. A targeted campaign will ensure that your audience will know of your existence and consider supporting you and look forward to visiting you when you do open. Consider that you will need to have more marketing activity to support the launch of your new museum and it will change over time as there is more awareness of it with your target audiences.

A budget for marketing is important, even in the smallest museum, and as a minimum you should look at developing;

• a website

• a presence on social media

Prioritise activity that will best reach your target audience and matches the budget you have available.

The important thing is to have a planned approach to your marketing - how can you make your budget work most effectively? Who are the people you most want to reach? What do you want to tell them? There are often local or regional heritage or tourism groups that you can work together with.

[The AIM Success Guide - Successful Marketing for Museums provides helpful guidance](#)



Self-assessment questions to help you with Visitor Focus

• How well do we understand our potential audiences' needs, interests and motivations?

• To what extent does our planning and investment flow from putting our current and potential audiences' needs first?

• How effective are we in delivering a first-class visitor experience?



NEXT STEPS

Test Your Ideas

Setting up a new museum is challenging but running it can be even more of a challenge if the expected visitors, income, or volunteers do not materialise. Undertaking an options appraisal or feasibility study of your plans at an early stage can ensure you avoid this type of unwelcome surprise. The study will become a key part of how you explain the viability of your plans to others. It is often commissioned in its entirety or in part from consultants, though you may have the skills to undertake it in-house.

A feasibility study is as much about thinking about your future business and operations as it is about exploring potential sites and architecture. You may only have one option for a site for the museum or many; these should be carefully explored as the location of a museum can have a big impact on the number of visitors it receives. You also need to ensure that the buildings are or can be made accessible for visitors and can provide the right environment for the collections.

As well as looking at the physical location and space requirements of the museum, the feasibility study should describe the experience the museum will offer and the benefits it will bring. Collections should be considered at this early stage, for example, the study should ensure the building is appropriate for the collections to be displayed and stored. It should include sections on the market – who the visitors will be and their needs and interests; analysis of the market for any other key income streams such as venue hire; analysis of competitors and comparators; an outline of what it will cost to create the museum and what it will cost to run it on a long-term basis. Visitor number projections (based on a good understanding of the experience that will be offered) are a key part of the feasibility study and are usually best undertaken by a consultant and may also carry more credence when this is the case. This should all assist in putting together an outline Business Plan for your museum.



Developing a business plan

When your ideas start to come together it is essential to create a Forward Plan or Business Plan for your museum. This will set out what you are hoping to achieve over the next few years and how you intend to do it. It is an essential tool for you and your colleagues to monitor

your progress and also demonstrates to potential supporters that you are a serious organisation worth investing in. There is an [*AIM Success Guide on Business Planning*](#), which can help you with this process.



Legal Matters

Your museum will need to ensure it meets its legal responsibilities. Taking professional legal advice as appropriate to your museum and its circumstances is advisable. These are some of the legal areas you may need to be aware of:

- Charity law - [the Charity Commission \(England & Wales\) website explains more](#)
[Office of the Scottish Charity Regulator](#)
[Charity Commission for Northern Ireland](#)
- Tax and VAT - [HMRC website provides detailed guidance](#)
- Health and Safety legislation - [the Health and Safety Executive provide a range of guidance](#)
- Employment law - [Acas gives employees and employers free, impartial advice on workplace rights, rules and best practice](#)
- Volunteer rights and expenses - [Volunteer](#)
- Data protection - [if you hold personal data \(eg in a membership database or collections files – digitally or on paper\) you will need to register with the Office of the Information Commissioner.](#)
- FRS102 Guidance note on the reporting of heritage assets in annual accounts - [Guidance Notes](#)
- Safeguarding - [protecting children and vulnerable adults in your care](#)
- Resources for voluntary and community groups - [Voluntary community groups](#)
- Equality Act (2010) - [legislation.gov.uk](#)
- Equity and Inclusion for Museums - [Introductory resources from Museum Development UK](#)
- Reporting treasure and archaeological finds - [Report treasure, wreck material or archaeological finds in England and Wales](#)
[Additional information is available from the Portable Antiquities Scheme](#)
[Treasure Trove Scotland](#)
[Archaeology and Treasure in Northern Ireland](#)

About the Authors

Emma Chaplin is a highly experienced and respected museum professional, having led the Association of Independent Museums from 2018-21 and developed a successful consultancy business from 2009-18, building on senior management and curatorial roles in independent and local authority museums. Her work is characterised by her energy, professionalism and deep knowledge of the museum and heritage sector and its networks. She has relaunched her consultancy business and is currently working with clients on collections management challenges, funding applications and business development work whilst also working with Museum Development North West as the Accreditation Scheme Advisor for the region's museums.

[Emma Chaplin Heritage and Museum Services.](#)

Heather Lomas is a cultural heritage consultant, she specialises in supporting museums and heritage organisations with their development, including organisational change, good governance, management and development of collections, project management, volunteer development, consultation and facilitation. Heather is an AIM Prospering Boards consultant and has provided recent workshops for AIM focussed on business planning and succession planning for trustees. She provides advice as part of the Arts Council Museum Accreditation Scheme for Museums Development in the East Midlands and the North East and she is also a consultant for the National Lottery Heritage Fund providing monitor and mentor support and expert advice, particularly around business/organisational development and grant monitoring.

[Heather Lomas Consulting.](#)

