



Association of
Independent
Museums

AIM Bulletin

December 2025

Page 3

Museum Fundamentals
grants awarded

Page 11

Lessons from New Stories,
New Audiences

Page 14

Get started on your
sustainability journey



**Local roots,
international resonance
West Highland Museum profiled**

Welcome to AIM Bulletin!

As we reach the end of the year, thoughts turn to reflecting on what's passed and looking forward to what's ahead.

This year started for AIM with the appointment of our new Chair, Rhiannon Goddard. An AIM Board member since 2018 with deep knowledge of our business and our members, Rhiannon's guiding hand on AIM has helped navigate a year of important advocacy, with significant new culture funding announced in February and a Comprehensive Spending Review for England in summer, and the extension of AIM's core funding from Arts Council England, giving us welcome additional certainty on the funds we use to support independent museums.

As we reported after our flash survey in September, we know it's been a year of good and bad news for museums and heritage organisations, with about half of you telling us your summer was as good as or better than you expected it would be and half telling us it was worse. A good summer amongst our membership means hundreds of thousands of visitors having a wonderful time, spending their days being entertained, educated and inspired by your buildings, collections, and gardens. And we know a challenging summer means thousands of staff, volunteers, and trustees facing disappointment, questioning, and hard decisions. However your business is doing at the moment, AIM is here to support and help bring you together to learn, share experiences, and generate new ideas.

This year has seen the introduction of Museum Fundamentals, bringing together our long-standing partnership with the Pilgrim Trust with generous new funding from the Julia Rausing Trust, to support collections across small and medium museums. This scheme has seen enormous demand and in 2026 we hope to bring additional grant funding opportunities to AIM members.

Early next year we plan to publish our report on museum operating models – a major new piece of research which we expect to help shape AIM's work and guide independent museums for years to come. We look forward to discussing the mindset and models needed for museums to futureproof and flourish at AIM's annual conference taking place 9-11 June in the beautiful surroundings of Ushaw House, Chapel and Gardens and Beamish, Art Fund Museum of the Year 2025. We were delighted that conference sold out in both 2024 and 2025 and we recommend picking up your tickets early when we open sales in January to make sure of your place (although early bird prices will continue into April for those awaiting a new financial year).

From AIM's team and Board we wish our members a very busy Christmas (if open) and a very restful one (if closed), happy holidays to those who will be celebrating, and a great new year to all.

Lisa Ollerhead, AIM Director



Front cover

Deputy First Minister, Kate Forbes, pictured with West Highland Museum staff during her visit in August. Established in 1922, the West Highland Museum in Fort William is one of the oldest independent museums in the Highlands. For over a century, it has served as a vital cultural institution, dedicated to interpreting and sharing the distinctive history, heritage, and natural environment of the West Highlands. Its mission is to engage audiences with the stories of the region, its people, language, and landscape. Read our profile on page 19.

Latest Museum Fundamentals grants awarded

The Jazz Centre.

We're pleased to reveal the successful applications in the latest round of Museum Fundamentals, funded by Pilgrim Trust and The Julia Rausing Trust.

This grant scheme encourages our small and medium sized museum members to create projects based on their collection's needs, which improve knowledge, care and access to our nation's heritage. As with the first round, the volume of applications received demonstrates the need within the membership for 'back of house' activity, and the panel were impressed by the ambition and passion of applicants.

£125,692.13 has been awarded to 13 AIM members:

Avoncroft Museum £8,078.36

Laying the foundations: creating an accessible collections store and educational hub

Britten Pears Arts £10,850

Restoring Benjamin Britten's viola to keep it playing publicly

Chawton House £3,490.95

Caring for Chawton House: improving collections care in a move towards Accreditation

Corinium Museum £3,102.60

Bronze Age Chieftain: the conservation of a rare group of Bronze Age objects

Cyfarthfa Castle £9,721

The voice figures of Margaret Watts-Hughes: a conservation plan

Eskdale Mill, £8,409

Bakehouse refurbishment including provision of volunteer support

Glasgow Printmakers £3,375. 58

Celebrating Connections: enhancing access to digital media, rehoming and digitising project

Museum of the Order of St John £18,621

First aid on camera: preserving St John Ambulance's photographic collection

Stanley Spencer Gallery £8,245

Development of a new collection cataloguing and management system

The Green Howards Museum £10,398

Duplicate, duplicate, duplicate: improving accountability at the Green Howards Museum

The Jazz Centre £20,000

Tune-in to heritage: digitising BBC's golden age jazz broadcasts

The Royal Hampshire Regiment Museum £3,200

Medal conservation and repacking project: implementing the collections audit recommendations

Torquay Museum, £18,200.64

Collections care improvements in Torquay Museums Top Store

This is the second round of Museum Fundamentals. If you'd like to apply for the next round, you'll find all the details here: <https://aim-museums.co.uk/grants/museum-fundamentals/>

The closing date for expressions of interest for round 3 is 5pm on Friday 6 February 2026.



Land management in the museum and heritage sector

New research published by AIM, Welsh Government, Arts Council England, and NMDC explores the opportunities and challenges presented by land and outdoor spaces.

Despite the amount of land owned and managed by museums, and the critical importance of land management to

heritage organisations more widely, sector-wide research exploring related opportunities and challenges has to date been limited. This new work begins to address this by taking a snapshot of current practice across several organisations and investigating the multitude of roles land plays within them.

It examines land as a component of business models, as a medium for audience and community support, and as a tool for climate resilience and adaptation. In the context of the report, we refer to land as encompassing a range of green and blue spaces of varied sizes – from

small outdoor areas within urban sites, to meadows, lakes, and gardens, to larger landscapes (e.g., outdoor museums and heritage attractions).

The report includes a number of case studies by AIM members as well as a toolkit that enables museums and heritage organisations to review their own land management strategies and put the recommendations into practice.

[aim-museums.co.uk/resources/land-and-outdoor-spaces-management](https://www.aim-museums.co.uk/resources/land-and-outdoor-spaces-management)

Pictured: Lawn games at Kiplin Hall and Gardens.

Latest data enhances Economic Impact Toolkit

Jonathan Durnin (Director, Durnin Research) on new data updates to the AIM Economic Impact Toolkit.

AIM's Economic Impact Toolkit helps museums estimate their economic contribution and impact (their overall, or gross, economic impact) for the purposes of advocacy. It supports museums to make a case to economic and tourism stakeholders – such as local councillors, MPs, and funding

bodies – by helping them calculate their net additional economic impact.

The Toolkit also includes up to date spend metrics by locality where possible.

Dr Stephen Connolly (Director, DC Research) and Jonathan Durnin (Director, Durnin Research) first produced a report – the *Economic Impact of the Independent Museum Sector* – and developed the AIM Economic Toolkit, in 2010. The Toolkit was refreshed in 2014 and updated in 2019.

AIM's popular **Success Guide to donation boxes** has been refreshed with the latest survey results and guidance.

Latest guidance on donation boxes

On-site donations can play an important role in a museum's overall fundraising strategy for two principal reasons.

Firstly, the very presence of a donation box or device reinforces the charitable nature of the museum. Secondly, the income itself (with or without Gift Aid) can be significant, whether unrestricted or raised for a specific project.

There are some 'do's and don'ts' to understand if you want to get the best results. Donation boxes are a significant investment but, managed well, can return that investment repeatedly.

Collectively the sample of 60 organisations surveyed in summer 2025 welcomed 3.5million visitors in 2024: 67% charge for admission, 33% are free to enter. The Guide combines their feedback and experiences with the latest research and (author) Development Partner's experience

of working with museums, large and small, across the UK.

The principal change since the first guide was written is the rise of digital technology and contactless donation devices. More museums have been using these devices, usually supplementing rather than replacing traditional cash boxes, and we are beginning to learn useful lessons from these experiences thanks to the survey respondents who have allowed us to share their experience.

With thanks to funding from Welsh Government Culture Division, the guide is also available in Welsh and a grant provided for museums in Wales to apply for support to purchase contactless donation boxes (now closed).

aim-museums.co.uk/resources/success-guide-donation-boxes

Pictured from top: Contactless and cash donation box at Shire Hall Museum. Staithes Museum's new donation machine. Making a cash donation at The British Library.



A new version of the research and the Toolkit was developed in 2024 to enable the sector to assess impacts following several economic shocks – such as the pandemic and cost of living crisis – which have affected visitor patterns.

The 2024 Toolkit also saw the introduction of a downloadable Excel spreadsheet to assist with calculations.

Since 2010, the AIM Toolkit has been used by many museums and been adapted by sector developers and advocates. It has helped museums make the case in a range of different scenarios, strengthen influence and even secure funding, as well as celebrate success and drive advocacy.

New for 2025

The September 2025 update to the Toolkit includes the latest tourism metrics at national and locality levels,

sourced from *Visit Britain, Visit Scotland, Welsh Government* and the *Northern Ireland Statistics and Research Agency*.

The update also includes volunteer impact metrics to consider the scale and value of volunteering. Volunteering is not typically found in traditional economic impact assessments, and it is therefore not included in the overall gross and net economic impact calculations. However, it may provide a useful advocacy message for those museums for whom volunteering is an important consideration.

These improvements and updates have been incorporated into both the Excel spreadsheet, as well as the corresponding Toolkit report, all of which are available now on the AIM website.

aim-museums.co.uk/resources/economic-impact-of-independent-museum-sector

News in brief

Working together for greener museums

AIM and the National Museum Directors' Council (NMDC) have begun work on a new online resource to help museums and heritage organisations find practical environmental sustainability guidance tailored to their needs. Led by MeThree – the agency behind AIM's recent website overhaul – the project will curate and categorise existing high-quality resources, design clear user journeys, and develop engaging formats. With input from a museum professionals and sector organisations, this project will also act as a pilot to inform plans for a larger standalone resource in due course.

Bank of England Governor visits Beamish Museum for business leaders' event

The Governor of the Bank of England visited Beamish, The Living Museum of the North recently for an event attended by the region's business leaders in October. Mr Bailey met Beamish's CEO Rhiannon Hiles and



Chair Chris Loughran (pictured) during a tour of the award-winning museum and heard more about its regional and national contribution to the economy, tourism and culture.

Governor Andrew Bailey said: "Beamish is not only a remarkable museum, but a vital regional institution that contributes significantly to the local economy, tourism and cultural heritage. I was delighted to share the Bank's outlook on the UK economy and to hear directly from organisations driving growth and innovation in this part of the country."



Cartoon Museum appoints new Director

The Cartoon Museum has appointed Beth Bryan as its new Director from 10th November. Beth's move follows senior roles within the Barbican Centre, Hogarth's House and The National Lottery Heritage Fund. On embarking on the role, Beth said, 'It is a privilege to join the talented and award-winning team at The Cartoon Museum as Director. I am

honoured to build upon the strong foundations of inspiration and inclusion at the Museum, whose unique collections highlight the importance that cartoons have played throughout British history. The team and I are eager to share new and beloved programmes with our audiences as we celebrate our 20th year in 2026.'

From The Cartoon Museum's Chair Nicola Jennings, 'I am delighted to welcome Beth to The Cartoon Museum as our new director. She brings energy, expertise and flair to the role and we all look forward to working with her. We are sure the Museum will benefit from her steady hand.'

Alfred Buckham: Daredevil Photographer at the Portrait gallery in Edinburgh.

A maverick of early aviation, Alfred Buckham (1879-1956) created his own unique style of photography by combining daring exploits in the air with innovation in the darkroom. Born in London, Buckham learned his craft by teaching photography before joining the Royal Naval Air Service in 1916, a predecessor to the Royal Air Force. Hailed as an exceptionally skilled flyer, he combined his talent for aviation with his passion for photography, resulting in remarkable endeavours and trailblazing images. Daredevil Photographer will chart his phenomenal story from his early photographic experiments in Scotland to exciting adventures in



Alfred G. Buckham, *The Forth Bridge*, about 1920. National Galleries of Scotland. Purchased with Art Fund support, 2008. © Richard and John Buckham.

South America and look closer at the skilled and inventive ways he created his work.

Alfred Buckham: Daredevil Photographer is a free exhibition at National Galleries Scotland: Portrait.



Tank Museum has it covered for Christmas!

The Tank Museum's online shop now includes a fan-favourite! A limited edition knitted jumper featuring a Centurion tank, in celebration of the 80th anniversary of the launch of the Centurion – one of the most important tanks in the history of British Armoured Fighting Vehicles. Alongside the knitted jumper, the 2025 limited edition design is featured on the Museum's Christmas scarf and tank socks.

The National HIV Story Trust (NHST) is a registered charity set up in 2019 by a group of volunteers to ensure the true history of the HIV and AIDS pandemic of the 80s and 90s could never be forgotten.

The HIVstory: a new chapter for HIV/AIDS awareness

In the dynamic landscape of modern media, effective communication is not merely about transmitting information; it is about crafting narratives that resonate.

At the NHST, we have learned to apply our television production expertise to transform how the public engages with the story of HIV and AIDS (a subject many people don't see the need, or want, to engage with). Our journey from television producers to charity communicators required us to adapt, shifting our focus from long-form documentaries to a new, agile storytelling model that prioritises accessibility and impact.

The HIVstory began as a film documentary project, but so powerful and rich was this unedited testimony that it quickly became obvious the full interviews represented an important and hitherto relatively undocumented part of social history.

From television to targeted narratives

Our background in broadcast media taught us the power of a compelling narrative. However, a traditional documentary format, while powerful, often has limited reach in today's fast-paced digital environment. We recognized the need to innovate, to break down complex, long-form stories into short, digestible segments. This led us to develop a unique storytelling strategy that respects the profound human experience of those living with and affected by HIV, while making their stories accessible to a wider audience.

We embarked on a comprehensive archiving project, meticulously curating our extensive library of interviews and footage. This process was not just about preservation; it was about re-imagining these narratives for a new purpose. Our

goal was to create a diverse collection of films that could be presented in a format that was both intimate and shareable.

The 'HIVstory' Project: Blending Art and Technology

The result of this effort is the 'HIVstory' project, a collection of 45 short films that form the cornerstone of our public outreach. Each film is designed to stand alone, telling a specific story of an individual, a family, or a moment in time. These stories are not centred on tragedy alone. They are carefully crafted to also highlight themes of love, compassion, hope, and, most importantly, the incredible stories of individual strength and resilience. This intentional shift in narrative from a focus on suffering to one of resilience and accomplishment, one where we highlight that people living with HIV are not defined by the virus, is central to our mission.

To bridge the gap between physical and digital spaces, we integrated QR codes into our travelling exhibition. Visitors can scan these to instantly access the films on their personal devices. This approach transforms a static exhibition into an interactive, dynamic experience. Furthermore, each film is styled and edited specifically for various social media platforms, ensuring maximum reach and engagement with different audiences.

A key visual element of the project is a series of graphical links inspired by the London Underground map. This motif visually connects the seemingly disparate stories, illustrating the shared journey and collective experience of the HIV community. This design choice helps to contextualize individual narratives within a larger, interconnected tapestry of history and progress.

A New Chapter of Engagement

The success of the 'HIVstory' project has been evident in its widespread adoption. We have successfully exhibited in museums, libraries, transport hubs and teaching institutions, but our intention is to find unusual and unexpected places so that we reach new and diverse audiences to foster a deeper level of understanding and empathy.

By using modern communication tools and our expertise in storytelling, we are changing the public perception of HIV and AIDS, replacing outdated narratives of fear with empowering stories of survival, success and hope. Our work demonstrates that by creatively re-imagining how we tell stories, we can honour the past while inspiring a more informed and compassionate future.

www.nhst.org.uk
www.hivstory.org.uk





The year in Scottish museums

In this regular update from Museums Galleries Scotland (MGS) the national development body for the sector, Lucy Casot, CEO, reflects on challenges and highlights from the past year in the Scottish museum sector.

Museum staff and volunteers in Scotland operate 455 museums and galleries across the country, which range from large national museums to community hubs in rural areas. Despite these differences, when I look back over the past year, what I'm struck by is the collegiate nature of our varied sector, with many new partnerships formed to respond to challenges and opportunities together.

An ongoing challenge is the continuing financial hardship many museums face and in response to sector feedback, we launched Museum Futures in July 2025. This £4 million programme, which seeks to accelerate collaboration and innovation and embed organisational sustainability across the museum sector, was developed in partnership with the Scottish Government and The National Lottery Heritage Fund. A recent programme milestone saw £600,000 awarded to 17 museums to

free up leadership capacity to address specific strategic ambitions.

Museums, community groups, and MGS are working together through the Delivering Change programme to restructure organisations based on anti-oppressive principles in order to improve access to culture. Highlights so far include 300 people participating in anti-racism training, a collective 72 hours undertaken of Human Rights Based Approach training, and 7 community groups awarded a total of £200,000 to work with their museum partner to prioritise lived experiences and amplify the voices of communities that have historically been excluded or underrepresented in museum spaces.

Following on from the Scottish Government's acceptance of the recommendations from the Empire, Slavery and Scotland's Museums Steering Group, work is building within the sector to respond to them, including collaboration between communities and museums to support repatriation. In response to the recommendation to create a dedicated space to address [Scotland's] role in empire, colonialism, and historic slavery led by an entirely new organisation, the Scottish Museum of Empire, Slavery, Colonialism and Migration has been established and their inaugural exhibition opened in October at Glasgow Women's Library.

Climate is increasingly at the forefront of museum's planning and programming and MGS funded projects have included those looking at object rationalisation

and sustainability of storage spaces, building adaptation feasibility studies, and natural sciences engagement projects. One funded project was a railway snowplough converted into an outdoor exhibition space showcasing climate change and local disruption as a result. The exhibition, at Glenfinnan Station Museum, is fully powered by solar panels. This is also the first year MGS had an official carbon budget and has reported on measurable greenhouse gas emissions.

In response to the UK Government ratification of the 2003 UNESCO Convention on the Safeguarding of the Intangible Cultural Heritage, a two-year project has been developed by the Intangible Cultural Heritage in Scotland Partnership, 'Protection Through Connection'. Funded by The National Lottery Heritage Fund, this project will help communities record, showcase and safeguard their own cultural traditions and create collaborative connections with heritage organisations.

Looking to next year and in Scotland we are heading into an election. We will be supporting the sector with advocacy over the coming months to highlight the important contribution museums and galleries make to the country.

My last highlight of the year is the many visits and conversations myself and the MGS team have had with our sector colleagues. We are continuously blown away by the dedication, innovative thinking, and care given by the people who work and volunteer in Scotland's museums and galleries.

Case Study

Bringing Combe Martin Museum back to life

Combe Martin Museum came to AIM in challenging circumstances when they were considering closure.

Shirley Willoughby, Chair of Trustees, explains how support via AIM Higher has helped them find a positive future as a volunteer-led organisation.

Background

The challenges we were facing prior to our application to AIM Higher were twofold. One was financial – our reserves were eventually down to less than we needed to meet our commitments. The second was a lack of volunteers and the total lack of being able to recruit more. Word was spreading throughout our small village that the museum was in trouble and wasn't a good place to volunteer to work in.

The Trustees decided that we would have to let go of our one paid member of staff, our museum manager. This meant we cut down our monthly expenditure by its biggest outgoing but also resulted in our not having anyone to take on the many roles that she had met. We certainly thought at that stage that we would have to close the museum down as we would be unable to function without our manager. We were ready to give up.



Working with the consultant

Jo Cairns (our regional development manager) recommended we apply to AIM and after a consultation with Margaret Harrison we were granted funding for two days with a consultant. We were introduced to Rhian Tritton, and I must admit we were initially concerned that our little coastal village museum would be too small a project for someone as experienced as Rhian to deal with. We were proved to be totally wrong!

As Chair of trustees, I had several Zoom meetings with Rhian, outlining what our difficulties were and discussing how best she could help us. I found her to be empathetic and understanding of our situation and was very easy to communicate with. It was agreed that she would come and spend a whole day with us at the museum, meeting as many of the volunteers as possible at all levels of management. I planned three separate meetings for her during the day – the first was with some of the active day-to-date volunteers, the second was with the Board of Trustees and the third was with our team of Duty Managers (one of whom is on duty every day with one or more volunteers).

The day proved to be extremely interesting and insightful. Rhian was so good at bringing people together and drawing out responses that would otherwise not have been voiced, both negative and positive! She was personable, but honest and forthright and appeared to be a very good judge of character. She asked for suggestions from the volunteers as to what they would like to see happen and made a few of her own to promote discussion. She was very encouraging to us all and made us realise that it is possible to run a museum in a volunteer-only led way. Following the day Rhian and I had a few discussions, and she prepared her report to present to us all.

The outcomes

Following our day with Rhian, volunteers and duty managers met to decide how

best to spread the load of duties which had previously been performed by the manager. It was amazing how enthused the team of volunteers had become to bring the museum back to life, and a core of them came forward eager to help with the various tasks. We were all aware of some of the difficulties we would face as it was a whole new way of working for us. The team spirit was amazing and transformed. We decided to expand our former monthly management committee to bring in as many of the active volunteers who wanted to come along. This has made all volunteers feel much more involved and encouraged them to bring new ideas forward.

Word has spread in the village that the museum is now active and thriving. We now have an events committee which is responsible for organising fundraising events and these are always well attended. We have in the last year seen new volunteers coming in to ask if they could join us and we have a full complement of people to fill our opening hours.

Advice for other AIM members

If any of you is in a similar situation, I would not hesitate to recommend you apply to AIM Higher. We had reservations going into this and really had almost given up hope of ever getting the museum up and running again. Our consultant's report was honest and hard-hitting, it even upset a few of our volunteers. We have not put into effect all her recommendations but have certainly carried out some of them.

But what it did do was make us take a long hard look at our attitude towards what we do and what we wanted from the museum and made us realise that it was only ever going to work if we looked for ways to go forward. It took someone from outside to show us what we could do to achieve what was needed, and we shall always be grateful to AIM for giving us the opportunity to discuss our situation with a consultant who has such a wide range of experience in this field.



Lubaina Himid and Lela Harris at exhibition launch at Judge's Lodgings (Darren Andrews).

Telling new stories, reaching new audiences

Head of Programmes, Margaret Harrison on lessons from AIM's New Stories New Audiences (NSNA) programme (2023–2025)

The New Stories New Audiences (NSNA) programme, funded by the National Lottery Heritage Fund, offered grants of up to £15,000 to smaller museums to tell new stories, work with new partners, and reach new audiences. This article, based on evaluation work by DC Research and Durnin Research, distils the lessons dozens of participating museums learned that you could apply, whether you're planning your first community engagement project or rethinking your entire audience strategy.

1. Why "New Stories" Matter

One of the clearest messages from the NSNA programme was that relevance drives engagement. People respond when the stories you tell connect with their own lives, experiences, and identities. Indeed, those that took part highlighted that it changed their approach to storytelling.

Museums that took the time to identify overlooked or underrepresented stories were able to connect with new groups and make their collections feel relevant.

For example, Wiltshire Museum worked with the local Black community and the Army to tell stories of Black soldiers' contributions in the World Wars — stories that had previously been absent from their displays.

What worked well:

- Listen first – begin with conversations, workshops, and oral histories to discover what your community wants to see represented.
- Recognise gaps – identify underrepresented voices (e.g. Caribbean heritage in Letchworth, Gurkha contributions in Kent, Roma and Traveller stories in Cambridgeshire).
- Connect past and present – show how historic narratives link to contemporary issues (e.g. climate change, migration, identity).

Practical tip:

Before planning your project, spend at least a month in a "listening phase" — holding informal drop-ins, visiting community spaces, and collecting personal stories. Treat this as research for co-curation, not just "consultation."

A lesson Marx Memorial Library learned was not to spend as much time planning for the sessions: people come thinking pre-conceived ideas. The success came about not from spending so much time on design, but from going →

out to speak to people – and they would do more of this in the future.

2. Building the Right Partnerships

Partnerships were at the heart of NSNA. The most successful museums built genuine and lasting relationships. Collaborating with schools, community groups, artists, or cultural networks opened doors to new audiences and provided museums with the skills and insights they lacked internally.

Projects learned that the selection of partners required care, patience and good judgement, and partner relationships require work and flexibility. Many projects particularly valued working with partners outside the museum/heritage sector who brought fresh new perspectives.

However, not all partnerships worked smoothly. Some partners had limited capacity, others had different priorities, and a few disengaged entirely. The key was clarity, respect, and flexibility.

What worked well:

- Shared purpose – work with partners who share your values and are genuinely motivated. Agree early on what the project is looking to achieve.
- Clear roles – who’s leading? Who’s contributing content? Who’s bringing the audience? A simple Memorandum of Understanding with your partner can help avoid misunderstandings.
- Mutual benefit – Both sides gained something, whether that was visibility, resources, or community impact. Don’t just invite partners to contribute content – let them help shape the project direction.

Practical tips:

Be clear about priorities

Draft a simple Memorandum of Understanding (MoU) to capture expectations, timelines, and communication channels.

Build redundancy – don’t rely on one point of contact with your partner organisation.

Recognise and respect different working cultures; adapt meeting times, decision-making speed, and communication style.

3. Co-Curation: Sharing Ownership

Co-curation means sharing responsibility for selecting, interpreting and presenting collections and content equally with community partners. As one member of a community group reflected: “I’d never been to a place [museum] like that before, but when I went, you felt it was not them and us but all together”.

For those that included a co-curation aspect to their projects a key lesson was about the time it takes to do this. Working with an established group rather than bringing together individuals into a new group is helpful, as it can build on the prior trust that the group already has amongst themselves.

Projects learned a range of nuances in engaging communities and audiences. This included not being disheartened if some groups did not engage with projects as expected. Projects

found it important to use creative, practical, and digital methods to engage people, and to be open to the ideas and preferred formats suggested by young people. “Take the collection into the community before expecting them to visit the museum”.

What worked well:

- Authenticity: stories feel real, not imposed.
- Buy-in: participants become advocates for the museum.
- Capacity: community members often contribute time, networks, and knowledge.

Practical tip:

Allow plenty of time for co-curation to let relationships develop.

4. Flexibility: Adapting to the unexpected

Several projects found that they had to adapt as their project developed and circumstances change. It’s especially important to be flexible when co-producing. Many projects also noted the need to build in enough time to effectively deliver a project.

“As a project manager there are always times when you need to adapt to make a project a success. In this project it has been much more unstructured than I had anticipated, so learning to “go with the flow”, whilst still moving forward is a challenge sometimes”.

Several NSNA projects had to change course due to partner illness or staffing changes and some were affected by political events e.g. riots affecting community partners.

What worked well:

- Having contingency plans.
- Being willing to reduce scope without losing quality.
- Communicating openly with funders about changes.

Practical tip:

Build in time for research and reflection, and experiment.

5. Have confidence – “be bold and go for it”.

Across all three cohorts, successful projects reflected on the importance of “going for it” and “being ambitious”. Many tried new approaches and tested different ways of working, particularly around storytelling. They have been able to test capturing and presenting new stories, developing exhibitions, enhancing collections, and deepening the understanding, and uses, of existing collections.

Many used a mix of delivery formats, with the most impactful projects often layering different approaches, from digital exhibitions and podcasts to smell-and-taste experiences using historic recipes. This not only attracted new audiences but also built staff confidence in trying something new. Work included:

- Permanent changes
- Updating interpretation panels.
- Adding new items or stories to existing displays.



Scanning images at Museum of Youth Culture.

- Sensory installations (touch, smell, sound).
- Temporary and touring formats
- Pop-up exhibitions in community venues.
- Travelling displays to schools, faith centres, or festivals.
- Events
- Community talks and lectures.
- Creative workshops tied to the new story.
- Commemorations and celebratory events.
- Digital
- Dedicated project websites.
- Social media campaigns.
- Video shorts, podcasts, or online exhibitions.

Practical tip:

Think beyond your own walls. For smaller museums, community spaces (libraries, sports clubs, markets) often reach more people than in-house events alone.

6. Making New Audiences Stick

One of the biggest risks of short-term projects is that momentum fades once the funding ends. NSNA highlighted the importance of designing for sustainability. Museums that embedded new stories into permanent displays, created digital archives, or developed school resources ensured their work lived on. Those who planned for ongoing partnerships were also more successful at keeping new audiences engaged.

Many of the projects will continue with the partnerships that have been developed through NSNA, new collaborations that

they expect will last, providing a clear legacy of the projects – “the seeds that the project has sown will carry on growing.”

What worked well:

- Creating lasting resources. Films, websites, teaching packs, and digital archives extend impact.
- Planning for continuation. Budget time and resource for follow-up events and partnerships.
- Embedding practice. Incorporate co-curation or outreach into standard programming, not just “special projects.”
- Engaging a new group once is not enough. Sustained impact comes from turning new participants into repeat visitors and advocates.
- Keeping in touch – through newsletters, social media, or invitations to future events – museums were able to make new audiences’ part of their core. Others lost momentum when contact stopped.

Practical tips:

Stay in touch. Use mailing lists, WhatsApp groups, or social media to keep connections alive.

Invite back. Offer new audiences a role in future projects, not just one-off participation.

Measure impact. Track visitor numbers but also collect qualitative feedback to understand deeper engagement.

7. Measuring Impact

Funders, trustees, and communities all want to see results. NSNA museums used both quantitative and qualitative measures:

Quantitative:

- Visitor number changes (NSNA increases ranged from 5% to 77%).
- Attendance at specific events.
- Social media engagement.

Qualitative:

- Feedback forms and interviews.
- Stories of personal impact (e.g. increased pride in heritage).
- Partner testimonials.

Practical tip:

Capture feedback in the moment. A quick “tell us one thing you enjoyed” postcard can be more effective than a long survey weeks later.

Conclusion

The New Stories New Audiences programme shows that even the smallest museums can achieve considerable impact. By focusing on stories that matter, working collaboratively, embracing flexibility, and planning for the long term, museums can reach new people, strengthen their relevance, and build resilience. Success is not about doing more but about doing differently. By shifting power, sharing stories, and opening doors, museums can transform both themselves and the communities they serve.



More than Human at the Design Museum, courtesy of the Design Museum. Photo by Luke Hayes.

Getting started on sustainability

Elise Foster Vander Elst, Head of Exhibitions and Environmental Impact Lead, Design Museum outlines helpful lessons and resources from the work she has undertaken on a range of sustainability initiatives.

In 2021, the Design Museum opened a major temporary exhibition *Waste Age: What can design do?* This project marked an important shift in how exhibitions were brought to life and the internal team learned a great deal about how the selection of objects, materials and contractors impacted the project's carbon footprint.

Keen to share learnings, in 2023, the newly formed Environmental Impact team published an exhibition design guide – see links below. Since then, the team has established Museums 2030 – a peer support network for greener exhibitions (co-chaired by colleagues at the Amelia in Tunbridge Wells and the National Portrait Gallery). We

have supported the Gallery Climate Coalition in the development and roll out of a free exhibition-specific carbon calculator and delivered environmental workshops and consultancy to over 70 cultural organisations nationally. Working with organisations including Art Fund, South Ken ZEN and The Exhibitions Group, we've developed free resources for the sector (see the links below) and delivered Carbon Literacy training to over 100 professionals working in museums around the UK.

What can your museum do?

So, what can you do at your institution? We recommend using the Sustainable Development pillars to guide your approach:

People: Who are key stakeholders in your institution who can catalyse change? What training do they need to support their understanding of the planetary emergency, and empower them to take meaningful action? How can you support people who might be struggling with climate anxiety?

Prosperity: What does your supply chain look like? Typically, Estates teams will be familiar with Scopes 1 and 2 emissions reporting. What about Scope 3? Which contractors and suppliers do you use? How can you work with them to prioritise more sustainable journeys and materials? What

procurement or other paperwork do you need to review/update? Resources such as the newly launched Sustainable Suppliers Form for cultural organisations can support your teams and contractors, saving everyone time and money.

“ Starting with what you know will build confidence and a shared language internally and with your visitors. ”

Peace: How can your institution use its collection or expertise to tackle complex issues such as climate justice with humility, vulnerability and an open mind? What specialists can you invite to deliver specific programmes to dive deeper into key topics?

Partnership: How can you foster meaningful collaborations to amplify your work? No institution can tackle these problems alone – what networks can you join to support climate action? What organisations can you partner with to upskill your staff, increase reach, and build confidence?

Planet: The planetary emergency is complex. Tap into your institutional expertise to decide which elements to focus on. Some rural museums might be well placed to work on outdoor wildlife projects; coastal organisations might focus on reducing ocean plastics and supporting marine life; institutions with transport collections might encourage their visitors to think about pollution and develop their understanding of carbon emissions. Starting with what you know will build confidence and a shared language internally and with your visitors. If you're feeling alone, remember the rule of 25%. Research shows that it only takes 25% of a group to shift social norms. Find allies in your organisation and beyond – you have more agency than you think!

Elise has over two decades experience of creating cultural impact through exhibitions, events and action research. In 2024 she set up Museums 2030, a peer support network for greener exhibitions which now has over 300 members from 70 UK museums. She is also a Carbon Literacy Facilitator and a member of the board of ICOM UK.

[Linkedin.com/in/elisefve](https://www.linkedin.com/in/elisefve)

Resources to explore

Note the online version of this article will include additional live links

Free carbon calculators

- Gallery Climate Coalition Carbon Calculator
<https://measure.galleryclimatecoalition.org/>
(member sign up required)
- Gallery Climate Coalition Quick Calculator
<https://calculator.galleryclimatecoalition.org/quick-calculator>
- Sustainability Tools in Cultural Heritage
<https://stich.culturalheritage.org>

Free tools

- Exhibition design guide
<https://designmuseum.org/learning-and-research/design-museum-research/working-to-make-change>
- Touring exhibitions tool
https://bibli.artfund.org/m/3e8464ce9bb9c25/original/ArtFund_GoingPlacesSustainableTouringExhibits.pdf
- Rethinking Environmental Responsibility in Public Programming Guide
<https://bibli.artfund.org/m/533606a679ef258e/original/Art-Fund-THE-HERDS-Reducing-Environmental-Impact-in-Public-Programming.pdf>

Museum specific networks and resources

- Climate Museum UK
climatemuseumuk.org
- Julies Bicycle
juliesbicycle.com/resources
- MA Climate resources bank
www.museumsassociation.org/campaigns/museums-for-climate-justice/climate-resources-bank
- The Exhibitions Group environmental resource bank
theexhibitionsgroup.org.uk/resources/environmental-responsibility
- Museums 2030 sign-up
uk.icom.museum/design-museum-launches-museums-2030-a-community-for-greener-exhibitions
- We Are Museums (Climate Action Community)
wearemuseums.com

Research

- Act Green benchmark reports 2023 and 2024
tinyurl.com/ActGreen23
tinyurl.com/ActGreen24
- Morris Hargreaves McIntyre Insights Eco Mindsets segmentation
<https://www.mhminsight.com/eco-mindsets>
- Tipping points in social convention research
www.coglude.com/research/the-25-percent-rule

Consultancy

Is your Board truly effective?

Do your Trustees share clarity of purpose and direction, and know how you're going to get there?

Talk to me. With over 35 years practical experience, I've helped over 200 museums and can help you too.

co-author of the definitive book:
"Managing Change in Museums - a practical guide"

"We wanted to work with Hilary because of her wide knowledge and experience of the cultural sector."

Sam Astill, CEO
 SW Heritage Trust



The UK's Governance specialist
HILARY MCGOWAN
 Tel: 01934 811955
 e: hilary.a.mcgowan@gmail.com
 www.hilarymcgowan.co.uk



COLIN MULBERG CONSULTING
 IMPROVING THE VISITOR EXPERIENCE

Whether you're a small museum, regional heritage site or international arts venue, we can help put visitors at the heart of what you do.

- Developing visitor insight
 - Creating strong visitor offers
 - Improving the visitor experience
 - Increasing earned income
 - Supporting funding bids
 - Building resilience
- Colin Mulberg Consulting**
 London, UK
 +44 (0)7757 800 943
 colin@colinmulberg.com
 www.colinmulberg.com

Design



Museum redevelopment
Heritage interpretation
Exhibitions and displays

Creating engaging experiences throughout the UK

0117 325 1515
 www.smithandjones.co.uk

Guide Development



An affordable, easy-to-use, platform for creating and managing location-aware apps using Bluetooth Beacons, GPS and NFC.

Hands-on support at every stage.

DISCOUNT FOR AIM MEMBERS!

situatE.io/aim

Perfect for:
 Museum Guides
 Audio Tours
 Walking Trails
 Visitor Guides
 Event Guides




AIM Resources

Ever thought of contributing to Aim Bulletin? Do get in touch with your ideas!

editor@aim-museums.co.uk



AIM Resources

Don't miss out!
 Book your upcoming AIM events at

aim-museums.co.uk/events



For the latest advice and insights sign up to AIM's eNews today!

aim-museums.co.uk





Business and operational planning

Management consultants Bryn Jones Associates on their blueprint to be as financially sustainable as possible.

Since Covid, the financial and economic climate for museums, arts and heritage attractions has been difficult. Managing, and delivering, a financially self-sustaining museum or heritage attraction has continued to become ever more challenging. With the increase in focus on financial sustainability, getting the business and operational plan right is both fundamental, and critical.

There is no guarantee of success. Bryn Jones Associates (BJA) are management consultants that have been trading in the sector for 20 years. This includes related work over this period with dozens of clients and most of these projects requiring secondary research drawing on an even larger number of comparators.

There are several key areas to think about when preparing a business plan. This short article provides a summary of key areas to consider. To see the full article with detail covering each area outlined below and more, visit the BJA blog:

www.brynjonesassociates.com/post/business-and-operational-planning-blue-print-to-be-as-financially-sustainable-as-possible

The process

In terms of business and operational planning, whether for a capital project or to improve the financial resilience of an existing attraction, the following process may be helpful:

- Monitoring and review
- Customer evaluation
- Identifying, and looking at, every phase of the customer journey
- Secondary/online research
- Involve your team and key external stakeholders

All the above will help to identify the way forward, what differentiates your attraction or museum and the key target audiences to focus on.

Focus your resources

Critical to being as financially secure as possible is to focus resources on income streams which will generate the greatest net return. Anecdotally, with any business, if 10% is assumed as a reasonable net profit, to generate a £10,000 net income or net profit means generating £100,000 in net turnover/income.

The main income streams

From a net income generation perspective, trying to cover too many income streams can result in poor returns. It is better to be focused on the income streams that will generate the greatest returns and sometimes provide the easier wins. Make sure you do them well.

Each museum and attraction is different and does require a bespoke approach. However, there are certain income streams and considerations which are core to generating the most significant net income and net return.

Other possible incremental net income streams to consider, but budget with caution

Depending on the nature of the museum and attraction there could be other potential income streams worth considering. However, whether these overall will generate a significant net return is far from guaranteed.

Messaging

If you are a charity, make it clear that all the income raised goes back into the museum or heritage attraction. This needs to be done prominently, in a well presented and visually appealing way. This should be preferably pre-ticketing and at the other key pay points.

Is the operating model fit for purpose

Critical to achieving this potential is whether an operating model is fit for purpose. This includes:

- Governance
- Staff structure
- Volunteers
- Culture and attitude

www.brynjonesassociates.com



Working harder for visitor income

Associate Supplier Colin Mulberg suggests a structured approach to refreshing your offer and giving great value.

Visitor numbers are increasing in some places, yet overall recovery remains fragile, with many venues facing a sustained decline in attendance and annual figures still below 2019 totals. The UK continues to be a major destination for international tourists but not everywhere is returning to pre-Covid levels.

Consumer spending will likely be affected for several years to come by the cost-of-living crisis, previous and current rising costs, uncertain economic outlook, fluctuating tariff regime and other fiscal headwinds. Though there is evidence that visitors still favour trips to attractive destinations, it is highly likely that the pattern will continue of international, national and local visitors making fewer trips and spending less.

Visitors are now looking for lively, memorable experiences while seeking really good value for money. They also have raised expectations – they want more for their time, effort and expenditure. Through digital/social media it is relatively easy to uncover a variety of leisure time options and assess the value each gives.

Strategic development

Many museums and heritage venues are therefore having to work harder to attract visitors and generate earned income from them, at a time when they face their own parallel increases in a range of business costs. In most cases it makes sense to tackle this challenge in a structured way, rather than make piecemeal changes based on ideas as they arise.

A key approach is to make more of what you already have. Look across your

entire site and identify anything that is visitor-facing or could be used to engage or benefit visitors in some way. These visitor ‘assets’ could include grounds; gardens; picturesque setting/views; courtyards; architecture and built heritage; interior spaces; galleries; displays; collection, exhibition/events/activity spaces; shop; café; car park; etc. Anything that adds interest and value for visitors is a potential asset.

Pay particular attention to assets that are not used all the time (e.g. bookable rooms) and assess how much of the time they are actually occupied. As they probably have fixed costs associated with them you could be effectively paying for them to be empty, so explore ways of using them to the full.

Some audiences are particularly interested in stored collections, records and archives, others in conservation or photography studios, so these are assets to engage these audiences. An asset that is often underused is staff and/or volunteer expertise that matches audience interest (e.g. caring for your personal collection or family history; gardening/plant top tips; better digital photography).

Improving your offer

All your visitor assets can be used to improve your visitor offer, giving better value and clear reasons to visit. What experiences can you give that stand out from other alternatives? Can you bring different assets together to make an attractive package for particular audiences? For example, child-centred interactives, family activity pack, outdoor play area, photo opportunities, drop-in holiday activities, café with child options, free wi-fi and free car parking could be the basis for a relaunched family package.

There is often scope to expand existing activity, maximising effort you have already put in. Talks and tours offered to booked groups could be adapted for other audiences (e.g. coach tour operators; members); family activities

could also keep children occupied during weddings/ gatherings as a welcome added extra.

It is worth reviewing activity that you are doing anyway to see if anything could be turned into enticing visitor offers. Back-of-house work is popular, so themed behind-the-scenes viewings or object unveilings could appeal. For temporary exhibitions, this could showcase key processes in exhibition preparation, perhaps as a series so that visitors can follow the exhibition as it evolves.

Consider what visitor offers give an excellent value standard visit; this will be used to judge anything else you offer. Other offers could be added value and charged for, including premium experiences. Equally, visitor offers throughout the year could target different audiences to increase visitor numbers and generate more income.

Embedding change

Refreshing your visitor offer regularly gives visitors reasons to visit and return. It pays to monitor your offers to spot signs of declining interest and take-up and to periodically review how your assets could be used in different ways to introduce variety and see what new offers can be developed.

Building change and renewal into the planning of visitor-facing activity will refresh your visitor offer. It also encourages exploration and trying out new approaches to learn what gives your audiences the most value, fulfils their agendas and creates earned income. Maximising asset use and developing better visitor offers across the organisation will ensure that you continue to evolve and face the challenges ahead.

Colin Mulberg is Director of Colin Mulberg Consulting, working with museums, galleries and historic properties/sites to put visitors at their heart. Contact him via the website: www.colinmulberg.com



Taigh-Tasgaidh na Gàidhealtachd an Iar: Sgeulachdan thar nan Linntean

West Highland Museum: A Century of Storytelling in the Scottish Highlands

Established in 1922, the West Highland Museum in Fort William is one of the oldest independent museums in the Highlands. For over a century, it has served as a vital cultural institution, dedicated to interpreting and sharing the distinctive history, heritage, and natural environment of the West Highlands. Its mission is to engage audiences with the stories of the region, its people, language, and landscape.

The museum's vision is to act as a lens through which visitors can understand the West Highlands. From the early settlers and Gaelic-speaking communities to the region's pivotal role in the Jacobite Risings and its contribution to global military history, the museum presents a narrative that is both locally rooted and internationally resonant. Fort William's strategic location and dramatic landscape continue to attract visitors seeking cultural depth alongside outdoor adventure.

Institutional growth and community engagement

Since 2010, the Museum has experienced significant growth, with annual visitor numbers rising from 9,000 to 60,000. The increase in visitor footfall reflects the museum's commitment to free admission and a refocus on temporary exhibitions and audience engagement activities that will appeal to the local audiences as well as the cultural tourism sector.

Despite this success, the museum's current facilities, located in a Category B listed building, are no longer fit for purpose. A major redevelopment is planned (see image) to expand the museum and ensure long-term

sustainability. Key objectives include improving the visitor experience, safeguarding collections, enhancing research capacity, and strengthening community engagement.

Collections of National Significance

The West Highland Museum holds two collections of national importance. These form the cornerstone of the museum's interpretive strategy and are central to both public engagement and academic research.

The Jacobite Collection documents the 1745 Rising, which began at Glenfinnan with the raising of the Standard by Bonnie Prince Charlie and concluded at Loch nan Uamh with his escape to France following the defeat at Culloden. Over the past century, the museum has acquired one of the most comprehensive collections of Jacobite material culture in Scotland, including manuscripts, prints, and objects associated with key figures and events. Continued acquisitions, supported by the Art Fund and the National Fund for Acquisitions, have further enhanced the collection in 2025 with the purchase of a rare flintlock pistol and miniature portrait of Flora MacDonald.

The Alexander Carmichael Collection represents one of the most significant collections of Gaelic material culture in Scotland. Carmichael (1832–1912), a pioneering folklorist, is best known for his textual collections, but he also gathered a wide range of objects reflecting the social history of Gaelic communities in the West Highlands and Islands. The museum acquired the collection on loan from Carmichael's grandson in 1948, which was formally gifted in 1992. While some items are

held by National Museums Scotland, the majority remain in the care of the West Highland Museum.

Strategic outlook

As the museum enters its second century, it remains committed to excellence in collections care, interpretation, and audience development. However, redevelopment is essential for the museum's long-term sustainability to improve the visitor experience, protect the museum's listed building, provide space for research, and safeguard collections for future generations. The museum is about to embark on a £6.3 million redevelopment project to address these issues and is in the process of securing funding.

The development of the museum's digital outputs is supported by the prestigious EU Horizons funding stream. The museum is one of four demonstration sites for the Heritalise project across Europe. The project is focused on revolutionising the digitisation and visualisation of cultural heritage assets using advanced AI and cloud-based technologies. Running from 2025 – 2028, it aims to enhance the documentation, preservation, and accessibility of heritage buildings and objects through cutting-edge digitalisation techniques.

The redevelopment will be an opportunity to reinvent the museum for the 21st century and reinforce its role as a cultural anchor for the West Highlands.

info@westhighlandmuseum.org.uk

www.westhighlandmuseum.org.uk

Pictured: Architect's impression of the West Highland Museum redevelopment from the rear garden (Helen Lucas Architects/Axson Office).

Navigating financial uncertainty through community

As AIM's partnership with Charity Finance Group (CFG) continues, here's how you can benefit from specialist financial support.

As museums continue to grapple with rising costs and economic uncertainty, the need for robust financial support and sector-specific guidance has never been greater. One year on from the announcement of increased Employer National Insurance Contributions (ERNICs), many independent museums are still feeling the ripple effects of tightening budgets, scaling back plans, and reassessing staffing levels. These pressures are not isolated; they sit alongside inflation, wage increases, and a funding landscape that often fails to keep pace with operational realities.

At Charity Finance Group (CFG), we've been tracking these developments closely. Through a series of sector-wide surveys since last October, we've heard directly from charities, including many museums, about the difficult decisions they've had to make.

In our survey in April, nearly 70% of respondents told us they had already reduced headcount or expected to do so soon, while over 40% had cancelled plans to recruit or launch new services. These figures paint a stark picture of a sector under strain, and they underscore the importance of collective action and informed advocacy.

Our partnership with AIM

In challenging times – as well as when things are brighter – CFG is here for you, with expert insight, technical knowledge and a supportive community of charity finance professionals. Over 300 AIM members have now joined CFG, nearly a third of AIM's museum membership, and this growing community reflects a shared recognition that financial resilience is not just about numbers; it's about networks, knowledge, and navigating change together.

For those AIM members who haven't yet joined CFG, we warmly invite you to explore what membership offers. Our partnership with AIM means you can take up free membership

with CFG, saving up to £1,895 and opening the door to valuable membership benefits. From tailored resources and expert-led events to policy insights and peer support, CFG is here to help museums build financial confidence in uncertain times.

How CFG can help you

As part of our ongoing collaboration with AIM, we're delivering five CFG *Hallmarks at Home* events, offering practical guidance on financial strategy, governance, and sustainability. See the events page of the AIM website for the latest online events, or sign up to AIM's weekly eNews to be the first to hear when new events open for booking.

How is your organisation coping?

In the meantime, we're inviting all charities to take part in our latest short survey [link: <https://www.surveymonkey.com/r/X2TXNFP>]. It's designed to capture how organisations are coping financially in the wake of the ERNICs rise, inflation, and wage increases. Your responses will directly inform our advocacy work, helping us represent the sector's needs to policymakers and the public. But just as importantly, they help us understand what support you need most, whether that's guidance on financial management, help with income generation, or clarity on regulatory changes.

Museums play a vital role in our society, as stewards of cultural heritage, but also as places of learning, engagement and community connection. Their financial sustainability is essential to ensuring that these contributions continue, especially during times of economic uncertainty. Through our partnership with AIM, CFG is committed to helping museums weather the current storm and emerge stronger, more connected, and better equipped for the future.

In future articles for the AIM bulletin, we'll be taking a more in-depth look at some of the technical areas of charity finance that may be causing you concern. From tax reliefs and VAT, to risk and reporting, we'll explore some of the ways you can increase your financial sustainability and grow your museum's impact.

To learn more about CFG membership for AIM members, please visit: <https://aim-museums.co.uk/membership-benefits/charity-finance-group/>

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



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Registered in England No. 1350939
Charity No: 1082215
VAT Registration No: 355372196

© No material may be reproduced without the permission of the Editor.

Page layout by Dorchester Typesetting Group Ltd, Dorchester, Dorset
Printed by Lavenham Press

AIM Bulletin is printed on Edixion offset, uncoated paper with ISO 14001 environmental certification and covered by the European EMAS standard. This product is made of material from well-managed, FSC®-certified forests and other controlled sources.

