

ISSUE 119 – SPRING 2017

# BAFM

Journal



**The British Association of Friends of Museums**

## MESSAGE FROM THE EDITOR



Dear Friends,

As I am new to the role of editor I thought I would take this opportunity to say hello and thank you all for the numerous high quality submissions I received for this edition. I am, however, aware that

there has been some degree of confusion over where to send submissions and would like to apologise to any groups whose articles are missing from the journal, having never made it to me. The correct contact details can be found in the 'Meet Your Editors' article in this edition, and also on the BAFM website. If an article you were hoping to see is missing, please do resubmit it to the correct address in time for the next issue of the journal.

I am very excited to have had the opportunity to put this edition of the journal together and hope you enjoy reading it! Please do feel free to contact me with any advice, concerns or suggestions.

I would also like to encourage any Friends groups who have yet to submit an article for publication to consider doing so for the next issue – the more diversity the better! If you do not feel you have time to write an article from scratch, you can always submit copies of your Friends group's newsletter for myself and Beverley to peruse and select articles from.

And finally, congratulations to the many Friends groups and museums who have won awards and funding in the last few months! It was lovely to have so much good news to include in the journal!

Georgia Wedgwood Mayne  
Editor

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## PHOTO COMPETITION

I would like to invite BAFM members to submit photographs of their Friends group activities to [editor.bafm@gmail.com](mailto:editor.bafm@gmail.com) by 7th October. The winning photograph will be featured on the front cover of the Autumn edition of the journal. All entries should be as high resolution as possible please. I look forward to receiving your photographs!!

# Meet Your London Transport Museum Friends

## Barry LeJeune, Chairman, London Transport Museum Friends

London Transport Museum Friends are delighted to be co-hosting the 2017 BAfM conference and AGM. Let us introduce ourselves.

London Transport Museum undertakes extensive activities, interpreting London's fascinating transport heritage for today's audiences and using the Museum's rich resources in educational outreach. In this, London Transport Museum is supported by a dedicated and enthusiastic group of individual supporters through the London Transport Museum Friends.

Membership numbers some 2,850 in total, of which around 150 are active volunteers. LTM Friends assist the Museum in a variety of hands-on ways, including: the interpretation of items on display at both Covent Garden and the Depot at Acton; assisting Museum staff with "meeting and greeting" visitors on arrival; preparing, crewing and stewarding historic buses and trains at outside events; conducting guided tours, particularly for pre-booked parties, at Acton Depot and the recent programme of "Hidden London" closed Underground station tours; answering public enquiries received by the Museum; and conducting oral history interviews, to capture people's personal recollections of working for London Transport and the events that the organisation has participated in. Friends have used their expertise to develop new displays, such as those at Acton demonstrating Underground signalling equipment and how an Underground train works. Friends also operate the Acton Miniature Railway – a popular feature of Depot Open Weekends.

Friends are also active in fundraising for the Museum, including through the sale of items donated by individual Friends (as a legacy, or as part of "downsizing" personal collections). Over the past four years, the Friends have donated some £400,000 to the Museum. Much of this has been dedicated to two major projects, both also supported by the Heritage Lottery Fund: the restoration of Metropolitan Railway coach 353 (dating from 1892) for the Underground steam specials; and B2737 Battle Bus, restored to mark the 100<sup>th</sup> anniversaries of World War One. The Friends also donated £20,000 to kick-start the Leyland Buses Appeal, to acquire three immaculately restored Leyland vehicles with a London connection from a private collection. Many other smaller projects are also funded by the Friends, including the digitisation of staff publications for online access; and acquisitions to further enhance the Museum's collections.

As well as giving this volunteer and financial support to the Museum, the Friends run an active programme of meetings, visits and other events for members. We were delighted to be joint winners of the BAfM newsletter award in 2016 in the "over 750 members" category, for our quarterly *Friends News* magazine.

More information on the London Transport Museum Friends is



available on our website: [www.ltmuseumfriends.co.uk](http://www.ltmuseumfriends.co.uk)

In September, we will have the chance to explain in more detail the work of the Friends and our relationship with the Museum. The conference theme is Museum – Friends relationships, for which there are many templates. Ours is of two legally separate organisations: the one staffed by professionals who run the Museum and its educational programmes; and the other a charity run by volunteers to support the Museum's work in the ways described above. History explains how those separate organisations originally evolved. The Friends' organisation was founded shortly after London Transport Museum was established at its present location in the old Flower Market at Covent Garden in 1985. At that time, the Museum was run as a Department of the then London Transport, and was not itself a charity. So a separate, volunteer-led charitable body – The Friends of London Transport Museum – was set up to provide the financial benefits which charity status bestows, along with both volunteer and fundraising support.

The Museum itself became a registered charity in 2008, and is now governed by a Trustee Board. That Board has minority representation from Transport for London, whose nominees are joined by other members who bring a wealth of external experience to the Museum's governance. Notwithstanding these changes in the Museum's status, the Museum – Friends relationship has remained strong and positive, though now without some challenges. We will explore these in more detail at the September conference, along with Museum – Friends relationships in other London museums, who will explain their differing situations and experiences. There will be more on the conference plans in the Summer edition; but the programme can be found as part of a separate insert in this issue, along with a booking form.

Do come along. We look forward to meeting as many BAfM members as possible.



# ABOUT LONDON TRANSPORT MUSEUM

London Transport Museum is situated in the heart of Covent Garden and filled with stunning exhibits; the Museum explores the powerful link between transport and the growth of modern London, culture and society since 1800. Historic vehicles, world-famous posters and the very best objects from the Museum's extraordinary collection are brought together to tell the story of London's development and the part transport played in defining the unique identity of the city.

The Museum is an educational and heritage preservation charity. Its purpose is to conserve and explain the history of London's transport, to offer

people an understanding of the Capital's past development and to engage them in the debate about its future.

## London Transport Museum's Public Programme

Alongside London Transport Museum's education services and daily Museum opening, the Museum runs a rich programme of tours; talks; Friday Lates; Late Debates; Museum Makers craft workshops; Hidden London Tours of disused stations and other locations; heritage steam train trips and other vehicle operations; and community events. Activities take place at Covent



Garden, the Museum's Depot in Acton, West London and venues across London, to widen the Museum's reach and inspire new audiences.

For bookings and information please visit [www.ltmuseum.co.uk](http://www.ltmuseum.co.uk) or call 020 7565 7298 or 020 7565 7299.

## FRIENDS GROUP HOPES FOR TRAVELLING EXHIBITION

The Friends of the Metropolitan Police Historical Collection currently have a very successful exhibition on the history of crime and policing on display at Havering Museum. This exhibition closed on 25<sup>th</sup> March 2017, and the Friends are keen to see the exhibition 'on tour' around as many museums as possible rather than relegated to a store cupboard. Any Friends groups who would be interested in displaying the exhibition – particularly those based in London and the home counties – can contact the Friends of the Metropolitan Police Historical Collection at [info@metpolicehistory.co.uk](mailto:info@metpolicehistory.co.uk) or 12 Little Aston Road, Romford, RM3 OSP. More information about the Friends of the Metropolitan Police Historical Collection can be found at [www.metpolicehistory.co.uk](http://www.metpolicehistory.co.uk)



# HORTICULTURE STUDENTS AT ORDSALL HALL & GARDENS

## Lindsay Berry, Head Gardener & Trainer, Ordsall Hall

3 years ago the Royal Horticultural Society approved Ordsall Hall as a centre to deliver accredited Level 2 qualifications. Since then over 50 students have undertaken studies at the Hall using its organically managed gardens to enhance their learning experience. Some now work as gardeners, others work with volunteers and children in gardens and one even runs her own small organic garden centre!



Through kind financial support from the Friends of Salford Museums Association we have been able to offer a limited number of training bursaries to individuals who have perhaps faced barriers in accessing horticultural training elsewhere, but who demonstrate a real passion and commitment to horticulture. Bursaries have enabled these students to make those first steps to realising their dreams of working outdoors and with our garden heritage.

they were challenged to identify the design principles employed there.

Currently there are 14 students at the Hall studying for their Level 2 Certificate in the Principles of Garden Planning, Establishment & Maintenance. This course is often of interest to aspiring garden designers, practising gardeners, horticultural therapists and keen amateurs.

They have also had the opportunity to contribute to a real-life design project for a dementia care centre. Staff at the care centre are keen to develop a more inspiring, engaging and nurturing garden space for their residents and have enlisted the students in developing some ideas and making them a reality.

As part of their studies these students have, so far, learnt how to survey and assess the value of existing gardens as well as the principles used to produce cohesive garden designs that work for different audiences and community groups. Later in the course they will cover the practicalities of growing edibles and how to protect these crops year round and get the best from the harvest. Students also consider nurturing wildlife, environmental sustainability and health and safety throughout the course.

The students have embraced this and created some fantastic proposals using recent research into the benefits of gardens to people living with dementia. Ideas have included circulating paths that feel safe, garden structures that provide shelter, non-reflective surfaces that prevent confusion with water and inspiring yet familiar planting that supports memory.

The learners put their new knowledge to the test in a field trip to Arley Hall where

The current class are all really passionate and work fantastically as a team learning from each other as well. Some students have expressed an interest in volunteering as well and have put their learning into practice helping to develop the gardens at the Hall.

We are about to trial a distance learning version of the course and hope to, at some point in the future, deliver the practical qualification. Each year alumni are invited to a social event at the Hall to enable them to continue communicating and collaborating on new garden projects.

# THE PITT RIVERS MUSEUM EXPLORES THE CHALLENGES AND JOYS OF DIGITISING A PHOTOGRAPHIC ARCHIVE

**Patti Langton, Research Associate, Pitt Rivers Museum and Friend**

Today André Singer is President of the Royal Anthropological Institute and a respected documentary producer and director. In 1975 he was researcher on a fascinating film for Granada's *Disappearing World* series, *The Making of the Reth* which described the ceremonies of the Shilluk people in southern Sudan leading to the anointing of a new Reth or King. In 2009 he donated his archive of photographic slides taken at the time of filming to the Pitt Rivers Museum.



*Reth's raised compound*



*Effigies of Nyikang and Dak*

I've so much enjoyed digitising and documenting André Singer's 1975 slides of the Shilluk people which will soon go online as an important part of the Museum's extensive photographic archive of South Sudan. They will be available via the research section of the website. By a curious coincidence, the

oldest image in the collection is of a Shilluk warrior, taken by the Austrian explorer Richard Buchta almost 100 years earlier in 1877.

André's photographs were handed to me in hanging files, 24 slides per file, each snug in its transparent pocket, numbered 1 to 552. My first job was to transfer the old slide technology to a digital format. Copying them in batches of 12 through a specialised machine – each group of 12 taking about 20 minutes to copy – was quite a slow process. Once digitised, however, I could begin the documentation. A brilliant research template created by the photography department allowed me to describe many details of where, when and how each image was taken, and what was depicted. It was really helpful to find that André had written a few words on many of his slides so I could locate them in time and place, and of course André himself was a great resource as he relived his Shilluk trip of 40 years before. I also watched the documentary, and read articles on the ceremony. In that way I was able to get a deeper understanding of this complex story.

Shilluk political organisation consists of royalty, priests, chiefs and commoners. North and South Shilluk have a traditional rivalry, so the Kingship alternates, to keep the peace. Living in his raised compound, the Reth is a revered figure. People take off their shoes to enter, men leave their spears behind, and all speak a special court language.



*Warriors on the march*

Chickens cannot be kept there, or women give birth. In order for a chief to become Reth, he must be possessed by the spirit of Nyikang, the 16th century hero who conquered and unified the land and people. Priests collect Nyikang's spirit from the Nile, and make ostrich feather effigies of him and his tall warrior son Dak. Then the highly orchestrated and symbolic rituals to create the new Reth can begin. Each village has special responsibilities. Rare antelope are killed, their skins made for the royal family, and ritual objects including ivory bracelets are gathered.

Once everything is in place, an 80 mile pilgrimage begins from north to south, taking 10 days. The effigies follow the footsteps of Nyikang's original journey. Each village has a shrine to Nyikang, and priests bless the people, who sing his praises. Three days before the final rituals, the Reth goes into hiding. Now battle is engaged between the northern Shilluk representing Nyikang, whose aim is to capture the Reth, and the southern group who are the Reth's army. These are mock battles, the warriors use maize stalks instead of spears, there is dancing, and name-calling between the sides. The northern Shilluk succeed in capturing the Reth, then southern Shilluk defeat the northern warriors and Nyikang's spirit enters the Reth to create the divine kingship. The chiefs have one last opportunity to advise the new Reth how to rule wisely, before they and the rest of the Shilluk people submit to his commands.



*Chiefs advise new Reth*



*The Reth listens to speeches*

# RECORDING SHILLUK TRADITIONS

**André Singer, President, The Royal Anthropological Institute of Great Britain and Ireland; Adjunct Professor of Anthropology, University of Southern California, Los Angeles and CEO of Spring Films, London.**



André in 1975

The conjuring of distant memories through the images of transparencies and film is an extraordinary thing; and it has been a huge pleasure assisting Patti Langton in the cataloguing and preparation of my collection of Shilluk transparencies, covering the installation of the Reth (King) of the Shilluk of the Southern Sudan, for scholarly and general access. Seeing the Pitt Rivers, a Museum I have always loved, build up and make accessible their photographic collections to complement their extraordinary treasures is a singular delight.

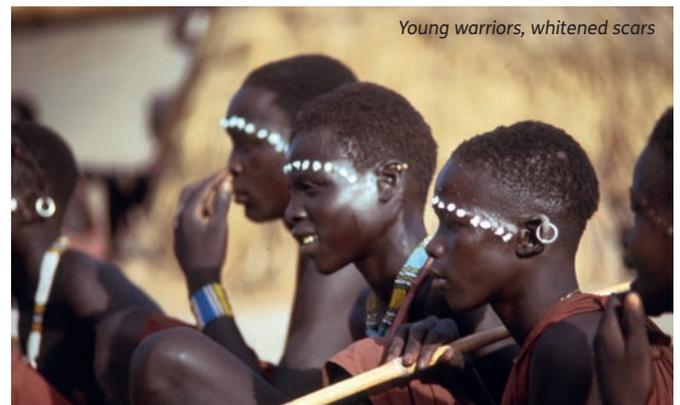
I had vicariously lived with the Shilluk during my student days in Oxford having the South Sudanese experts, Sir Edward Evans-Pritchard (EP), who wrote about the Shilluk, as supervisor, and Godfrey Lienhardt, who wrote about adjacent groups, as a tutor and friend. Colleagues and visitors from the Sudan wove their way through the Institute of Social Anthropology and the Pitt Rivers Museum in those heady days of the late 1960s and early 70s and it was there that I first met Shilluk Walter Kunijwok. He was working on a Shilluk folklore thesis while navigating the turbulent and endlessly changing political waters of north-south Sudanese politics.

A few years later, in a new professional incarnation working as a TV researcher on *Disappearing World*, when I put a proposal to director Chris Curling for a documentary on the transition of 'divinity' to a new Reth, I turned to Walter to help us with his inside expertise and access. What anthropologists Sir James Frazer, EP, Godfrey Lienhardt and Paul Howell had discussed in the literature was about to happen before our cameras for the first time; and with Paul, who had also been a District Officer in the Sudan, and Walter as guides, I was fortunate to have the best possible advice to comprehend a phenomenon previously not recorded on film. Of course nothing proved easy.

Walter and I met Ayang Anei Kur, chosen to be the next Reth, in Fashoda (now Kodok) and gained his approval to

film the forthcoming rituals. A film-crew subsequently arrived and we began recording initial preparations for the ceremonies that had been carefully arranged to take place a week after our arrival. Elders and priests then began to work out the details and immediately disagreed among each other about processes and precedents. Arguments broke out about what colour calf should be sacrificed and who should lead different processions. The Reth-designate, a young and inexperienced man, could lend no authority or guidance and in the end it was decided that the date chosen for the installation was wrong and the ceremony would be postponed to the following month.

A hot and frustrated film team retreated to the relative calmness of London, returning a month later for the ceremonials and rituals; and at last we were able to follow the effigies representing the symbolic journey of Nyikang, the spirit of the founding father of the Shilluk people, and his warrior son Dak as they journeyed from



Young warriors, whitened scars

one end of Shillukland to the other and as they fought their ritual battle with the Reth-elect until he was eventually installed in his capital, Fashoda. The young Reth, Ayang Anei Kur who we filmed in 1975, died in 1992 and was followed by the current Reth, Kuongo Dak Fadiat. Oxford historian of the Sudan, Douglas Johnson, met the new and modernised Reth, (a banker) who has had to steer his people through the recent turbulent years of violence and independence. His position has nonetheless survived despite threats to overthrow him because of dissent over the South Sudanese government policy of dividing up Shilluk land.

The strength of the spirit of the founding King Nyikang clearly still retains its unifying power today.



Elder chief

# KINGSWOOD HERITAGE MUSEUM DO MEN IN SHEDS

## Alan Bryant, Friends of Kingswood Heritage Museum and Warmley Gardens

Many old things are valuable, some are sentimental, and Men in Sheds has helped bring back to life an old friend. In 1948 my brother David was given a second hand rocking horse, which he clearly loved.

Sadly for the horse, David had younger brothers and sisters who, although they loved the horse, rather mistreated it, to the extent the horse lost its head. It was put away unloved for over 50 years, until 2007 when clearing out my parents' garage I was reunited with the steed.

Having pangs of guilt, I proposed to restore the beast to its former glory, and took it into the museum workshop to restore, as and when I had a spare moment. The moment never came, the horse spent the next nine years in a box in my garage. Then for the horse a miracle happened. In April 2016 Mervyn Bishop had the idea of forming a Men in Sheds at Kingswood Museum, giving anyone an opportunity to start or finish off long awaited projects.

That was it. I enlisted as a M.I.S. and told people that I was not a museum person on a Thursday, and would dedicate that day to do these jobs. It didn't last long though, and a lot of the time I am called away to do museum work. So in the Spring of this year, the restoration began, not only was I going to put it back together, but improve on the original where I could. After many weeks of carpentry, painting, leather working, and adding real horse hair for the mane and tail, the job is finally completed, much to the delight of my grandson Arthur. Since finishing this, with the help and guidance of fellow M.I.S., I have refurbished a German chiming clock and upholstered a beautiful Victorian chair. If anyone is looking for a time or place to do these much delayed projects, then I can only heap praise on Men In Sheds. Oh by the way, as children we didn't have a name for the horse, and what would be more apt for a child of the 50's but "Champion" the wonder horse.

# A GHOSTLY ADVENTURE: FIRST EVER NOVEL SET AT SURREY'S BROOKLANDS MUSEUM RELEASED

## Friends of Brooklands Museum

Mark Richardson's new novel 'The Ghost at Brooklands Museum' launched this Halloween, building on the museum's long standing reputation for being haunted.

Brooklands is a place known for its firsts. The Brooklands racing circuit, which was operational between 1907 and 1939 was the world's first purpose-built racing circuit, which in turn played host to the first ever British Grand Prix. Now there is another addition to the list, the first novel set at Brooklands Museum, the institution dedicated to Brooklands' rich motoring and aviation history.

The museum is notorious for being a haunted location and over the years numerous sightings of ghosts have been reported, the most famous being the figure of Percy Lambert. Lambert was the first person in history to travel over 100 miles in an hour, a record he set in a Talbot car at Brooklands in 1913. Later that year, Lambert was tragically killed trying to improve on that record at Brooklands. Dozens of sightings of a ghostly figure resembling Percy Lambert, silently walking the area of the old Brooklands circuit have since been reported.

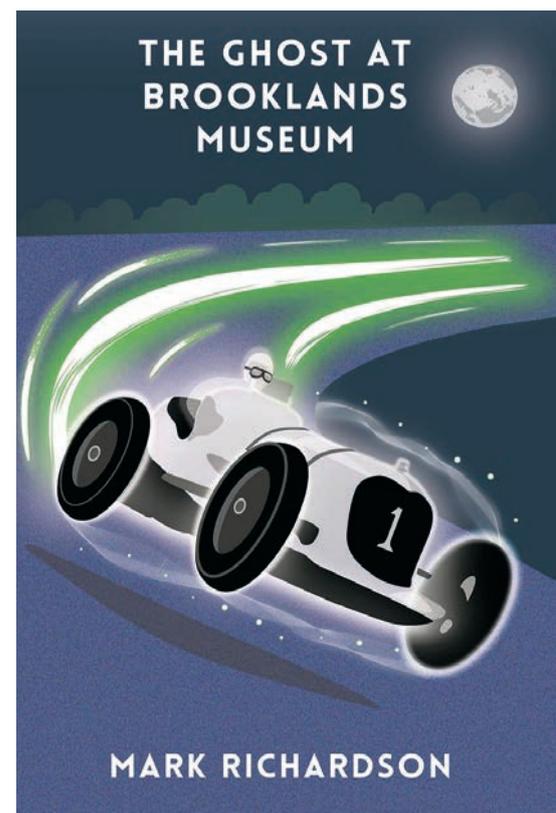
Such ghost sightings formed part of author Mark Richardson's inspiration for The Ghost at Brooklands Museum. "I've been visiting the museum since I was about 10 years old" explains Mark, "but it was only in more recent years when I attended a night-time tour of the museum that I encountered Brooklands' ghostly past. I'd been toying with the idea of a novel set at the museum, but it was this visit where the pieces for the book clicked together."

Mark has also made the decision that all personal profits from the novel will be donated back to the museum. "Brooklands has a fabulous history and I was lucky enough to spend dozens of happy weekends visiting whilst growing up. As such, I think it's only right that all proceeds from the

book go to the museum, helping it to continue the great and varied work it undertakes."

Valerie Mills, Commercial Director at Brooklands Museum said "Brooklands is a rich ground for writing inspiration and we were delighted when we heard about the publication of Mark's novel. A number of our favourite museum pieces feature in the book, including the Napier-Railton, which holds the all-time Brooklands circuit lap record. Visiting Brooklands Museum has always been an enjoyable family experience. Now we have an exciting new novel to add to that day out!"

The Ghost at Brooklands Museum was released on 31st October 2016 by Troubador Publishing. It is available as an e-book at most major retailers and as a physical copy in the Brooklands Museum gift shop. The novel is aimed at an independent readership of 10 years+ and is suitable for family reading. All ghosts in the novel are friendly!



## MUSEUMS CRITICAL TO RURAL ECONOMIES

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### Association of Independent Museums

Museums in rural and coastal areas are the “lifeblood” of local tourist economies, the sector has told the Environment, Food and Rural Affairs select committee, which is looking at how tourism supports rural growth.

Hundreds of smaller museums, galleries and historic houses play a critical role, says the response, submitted by the National Museums Directors Council, also on behalf of AIM and the Museums Association. Providing evidence of the impact they have on rural areas, it shows that they make a place distinctive and unique, and attractive to live and work in and visit, by telling stories of people, history, landscape and modern life.

Museums can be the primary reason for visits from the UK and overseas, boosting local economies, and providing local employment. Yet their sustainability is far from being assured for the future. Threats include local authority budget cutbacks, poor public transport in rural areas, the lack of high-speed broadband, and inadequate signage to rural attractions. Much more could be done, including greater support, investment, marketing and partnership by tourism organisations, local enterprise partnerships and local and regional authorities.

The sector’s submission also calls on DEFRA and other government departments to play a larger role, working with local authorities and museum sector bodies to promote the role of museums in local tourism and economic planning, ensuring continued public investment and removing “unnecessary barriers to enterprise”.

## AIM SEARCH FOR MUSEUM CASE STUDIES

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### Association of Independent Museums

The Association of Independent Museums’ (AIM) research on admissions charging at museums has been widely reported in the national and sector media, kick starting a new debate on the issues raised. AIM has now called for further research into understanding the cultural and practical barriers that prevent audience diversity.

At the launch of the report in Wales AIM vice chair, Dr Matthew Tanner, called on Arts Council England, the Heritage Lottery Fund and the Welsh government to commission new research on how to overcome the barriers to diversity. AIM is putting together a group to work on the commission, and would like to hear from any museums that have a diverse mix of visitors who would be willing to be considered as case studies in any future research.

Please contact [tamalie@aim-museums.co.uk](mailto:tamalie@aim-museums.co.uk)

## BEYOND THE CASTLE: UNLOCKING THE ARCHAEOLOGY OF LANCASTER’S CASTLE HILL

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### Jason Wood, Heritage Consultant to the Beyond the Castle Project Friends of Lancaster Maritime Museum

Lancaster Castle stands on the summit of Castle Hill, a site previously occupied by a series of large Roman forts. Limited excavations between the 1920s and 1970s revealed only tantalising glimpses of the site’s archaeology. It is perhaps surprising, therefore, that the area has seen no archaeological investigation in the last 40 years. This is now being addressed by a new project called Beyond the Castle with support from the Heritage Lottery Fund. Exploring the area between the Castle and St George’s Quay, the project has enabled a comprehensive archaeological survey of Castle Hill, making use of new digital technologies to excavate and analyse the remains.

The Beyond the Castle project marks the beginning of an exciting journey of discovery about the origins of Lancaster. There is a huge opportunity for sustainable engagement not only with local people but also with visitors. Lancaster is one of Visit England’s ten newly designated Heritage Cities. Telling the story of Castle Hill’s archaeology, therefore, will be an essential ingredient in the city’s tourism strategy and in making Lancaster a key heritage destination.

## UK COMPETITION LAUNCHED TO FIND 2023 EUROPEAN CAPITAL OF CULTURE

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### The Heritage Alliance

A nationwide competition to find the 2023 European Capital of Culture has been launched. The UK has previously hosted the European Capital of Culture twice, in Glasgow in 1990 and Liverpool in 2008. The European Capital of Culture (ECoC) can bring increased investment to the winning city, creating jobs and boosting the local economy as well as attracting more tourists to the area. Research on the impact of the ECoC on Liverpool found that it attracted 9.7 million additional visits to Liverpool, constituting 35% of all visits to the city in 2008. These visits generated an economic impact of £753.8 million (additional direct visitor spend) across Liverpool, Merseyside and the wider North West region. A cross-EU panel of experts will select the winning UK city to hold the title. The competition process has two selection phases and lasts two years. The winning UK city will be announced by the end of 2018. So far Leeds, Dundee and Milton Keynes have expressed an interest in the title. Guidance and application forms for cities wishing to bid to become the European Capital of Culture in 2023 can be found here: [www.gov.uk/government/publications/european-capital-of-culture-2023-uk-competition](http://www.gov.uk/government/publications/european-capital-of-culture-2023-uk-competition)

# MEDICINE IN THE CRUSADES: A TALK BY DR. PIERS MITCHELL

**Dr Christine Alvington, Friends of Thackray Medical Museum**

Several decades ago I studied the Crusades as part of A Level Mediaeval History. I can recall endless maps with arrows showing routes between Europe and the Eastern Mediterranean, that there were several Crusades over 200 years, that there were many heroic battles and sieges, and that there was little to show for it in the end. But Dr. Piers Mitchell has specialised in an aspect of the Crusades that was probably barely thought about so long ago, as we concentrated on the Leaders, their battles and defeats. We were aware that the death rates were appalling, but had little appreciation for what those deaths (and injuries) entailed.

Dr. Mitchell's research has not only revealed a great deal of new information about the Crusades, but has also overturned some of the facts that everyone has assumed to be true in the past.

For example, discussing the deaths that occurred, Dr. Mitchell pointed out that fighting was the cause of death in only about 50% of cases. Deaths from

malnutrition and disease were equally common, even amongst the noblemen and priests, but the rate was much higher amongst the ordinary soldiers, although their deaths were not normally recorded. Infectious diseases, including parasitic worms, led to malnutrition. Traces of these parasites have been analysed from detritus in latrines at battle or camp sites. Intestinal worms of all kinds were common, and their remains can be used as evidence as to where some of the Crusaders originated from, for example in the case of parasites surviving in raw or smoked fish eaten by northerners, but not by southern Europeans.

Another common assumption has been that standards of treatment were poor, and generally involved quacks or doctors using humoral theory as the basis for inept treatment, with surgeons also badly trained and incompetent. But in fact the standards were higher than thought, and over the years there was interchange between eastern and western medical systems and surgical methods. Interpretation of archaeological remains of single bones

and skeletons as well as studies of documents from various sources support these observations.

It has also been thought that one of the inadvertent results of the Crusades was that leprosy was carried from the middle east and became a scourge in the west; the number of leprosaria built at that time would seem to be proof of that supposition. But in fact it is not known where leprosy originated, as the passage of so many individuals from east to west and west to east confounds any certainty. The number of leprosaria is in fact in line with the rate of hospital building at the time. Hospitals, run by military or holy orders amongst others, proliferated throughout Europe, providing not only the traditional shelter for the sick but also care and treatment. The leprosaria were separate because of the infectiousness of the disease; they offered only shelter and a retreat from the world. But the hospitals adapted some of the best practice from Islamic and eastern institutions, and changed the western approach to hospital provision for the better.

## HERITAGE LOTTERY FUND BOOST FOR LANCASTER'S SOMME CENTENARY PROJECT

**The Friends of Lancaster City Museum**

The Friends of Lancaster City Museum received £10,000 recently from the Heritage Lottery Fund for a project presenting untold stories of the King's Own Royal Lancaster Regiment at The Somme.

Awarded through the Heritage Lottery Fund's First World War: then and now programme, Recommissioned found a new way to explore and open up unheard stories of the King's Own regiment and their role in one of the Great War's most notorious battles which commemorated its centenary in 2016.

Recommissioned coincided with an exhibition running at Lancaster City Museum – 141 Days: The Battle of The Somme – which was the starting point for local schools to learn more about the regiment's role in the battle.

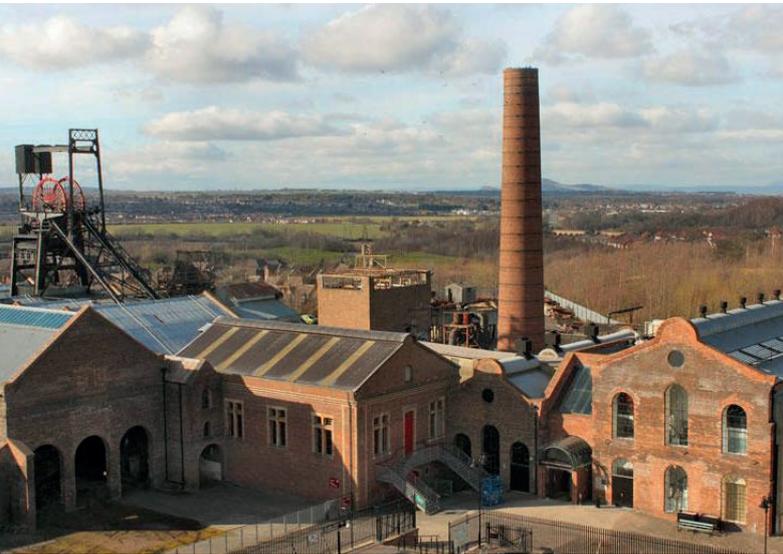
A group of young people and community members working with a team of artists also created a sound and light promenade performance which attracted more than 600 people during the Light Up Lancaster festival and was repeated on Armistice Day, November 11.

As a result of the Recommissioned project, more people, especially the young, have learnt about the history of the First World War through museum and heritage site visits, talks, undertaking research and creating their own interpretation materials that will be available to wider audiences.

Commenting on the award, FOLCM chairman, Roger Mace, said: "This was the first time that the Friends of Lancaster City Museum applied to the Heritage Lottery Fund and we are delighted to receive its support. Recommissioned is an important development for the Friends as we look to step up our activities to ensure our local heritage is protected, celebrated and engages as many local people, especially the younger generation, in an accessible and imaginative way."

# THE DEVELOPMENT OF A FRIENDS GROUP: NATIONAL MINING MUSEUM OF SCOTLAND

## Don Mocket, Founding Member of the Friends



Upon the museum's establishment in 1984, the Director and staff quickly realised they needed the support, knowledge and experience of those who had worked in the industry to develop the museum and to tell the full story of this important industry. In the late summer of 1985 the Director, Dr. Eamon Hyde, invited a number of local and interested people to a meeting with a view to setting up of a "Friends Group". The response was encouraging and a number of individuals provided technical and historical advice to the staff on a regular basis. The majority of these individuals were former senior National Coal Board (NCB) employees.

By early 1987 the Friends Group was taking an active part in promoting the museum to the general public as well as continuing to offer detailed technical and general advice to the staff. A small caravan equipped with photographs, maps, small artefacts and leaflets was taken to various events throughout Scotland by the Friends Group. A number of volunteers participated in such promotional activities. To co-ordinate these activities and to provide a social programme for the members of the group, an informal committee was established in late 1987. The committee was chaired by Douglas Arkhurst (an airline pilot). Secretary: Don Mockett (former NCB Marketing Director), Committee members: Archie Blyth (former NCB Marketing Manager), George Archibald (former NCB Chief Surveyor), Bert Garrett (former NCB Safety Engineer), Alastair Moore (former NCB Colliery Surveyor). A programme of talks,

film shows, social activities and visits to places of interest was arranged for the members. The Museum Trust granted the group free access to the museum and a small annual membership subscription was accepted. The Friends Group was now responsible to the Scottish Mining Museum Trust.

By 1990 it was apparent that the Friends Group was developing into an organisation that should be independent of the Museum Trust. The main purpose of the Friends Group was to support the development of the museum. There were those who were the "hands-on and practical" Friends, working with the staff on a regular basis, who subsequently became known as the Volunteers; those members who were unable to support the museum by the "hands-on" method were able to show their support by attending museum organised events and exhibitions, providing financial support for specific projects or equipment and by talking about the museum to their friends and colleagues. A small working party of members and the museum's legal adviser got together to produce a constitution for a charitable body to be known as the "Friends of the Scottish Mining Museum" together with Articles of Association with the Scottish Mining Museum Trust. The Constitution and Articles of Association were approved at a special General Meeting of the Friends of the Scottish Mining Museum in September 1992. The

Scottish Mining Museum Trustee approved the establishment of a charitable body to be known as the "Friends of the Scottish Mining Museum" in February 1993.

At the inaugural meeting of the Friends a small management committee was elected. This committee was asked to provide a regular programme of talks, slide shows and visits to places of interest, to inform members of museum events and exhibitions and to maintain a regular contact with the Museum Director, the Keeper, and museum Trustees. An annual membership subscription was agreed and members began to receive a membership card which gave free access to the museum.



Over the past 30 years the Friends have enjoyed a varied programme of talks, slide shows, quizzes, and visits to numerous places of interest. A Christmas lunch became an annual event and was well attended by Friends and Associates. For a number of years David Gill edited and published the Coalface Newsletter persuading many of the Friends to contribute articles. Over the years the Friends have been able to provide funding for the purchase of museum equipment and for the maintenance of the museum garden. The Friends were additionally able to contribute a substantial sum to the Memorial Room in 2010.

## FUNDRAISING IDEAS

### Alan Swerdlow, BafM Co-ordinator, SE Region

The Friends of Chelmsford Museum have an arrangement with their local Co-op so that every time they present their cards in a local Co-op store the Friends benefit – not a great deal of money but, as another supermarket says, 'every little helps'! Which reminds me that local charities can apply to Tesco and Waitrose to be considered for local community funding.

# FINISHING STRAIGHT RE-OPENING HIGHLIGHTS PREMIER MOTORSPORT FESTIVAL AT BROOKLANDS MUSEUM

## Friends of Brooklands Museum



*Ethel and Hugh Locke King leading the opening parade in their Itala, 17th June 1907*



The grand re-opening of the restored Finishing Straight of the World's first purpose-built motor racing circuit following restoration will take place on 17th June 2017, 110 years to the day since the Track was originally opened – and the first day of the 2017 Double Twelve Motorsport Festival. This section of track has been hidden from view since 1940, under a WWII Bellman Hangar which is being restored and relocated as part of the Heritage Lottery-funded Brooklands Aircraft Factory and Race Track Revival Project.

Highlights of the re-opening will include a re-enactment of the original opening parade of 17th June 1907 with veteran cars, displays and demonstrations of surviving Brooklands racing cars and motorcycles, and taxiing runs by some of the Museum's historic aircraft.

One of the main elements of the Aircraft Factory Project has been the dismantling of the WWII Aircraft Hangar which was built on the Finishing Straight in 1940. This is currently being restored in South Wales and will return early in 2017 to be re-assembled in a new location in front of the recently completed Flight Shed, alongside the Finishing Straight and next to the London Bus Museum. The Hangar slab has been removed to reveal the original Finishing Straight which will be reunited with the other surviving sections to restore the pre-war view from the Banking and the Clubhouse, something that



has not been seen since the Track closed to the public in 1939.

The well-established format of three separate competitive events of the Double Twelve continues with a sprint, driving tests and concours d'élégance held over two days, with aggregate scores from any two going towards overall Double Twelve awards. With the special interest in this extraordinary milestone in Brooklands' already incredible history, the quality of entries is expected to be high.

The three stand-alone competitive events, which are organised in conjunction with the Vintage Sports-Car Club are:

- The Double Twelve Speed Trials (sprint) on the Mercedes-Benz World Circuit on Saturday
- The Double Twelve Concours held at the Museum across both days
- The Double Twelve Driving Tests on both sites on Sunday

Added to this line-up will be the very popular Test Hill Challenge as well as the chance to see the Museum's collections of vintage cars, aircraft and vehicles. The site will be filled with Car Club displays, demonstrations and trade stands alongside additional catering, live music and plenty to keep families entertained.

Details of entries and Classes will be announced soon through the press and media and on the Double Twelve pages of the main Museum website at: [www.brooklandsmuseum.com](http://www.brooklandsmuseum.com)

This year, the Festival has secured a Media Partnership with Motor Sport Magazine who will be attending the event on both days.

## THE DEVELOPMENT OF A MUSEUM: NATIONAL MINING MUSEUM OF SCOTLAND

### Ellie Swinbank, Keeper of the Museum

Housed in the stunningly-restored Lady Victoria Colliery, the National Mining Museum of Scotland was opened on a modest scale in 1984. It has since been lovingly transformed by staff and volunteers into one of Scotland's top visitor attractions, with a 5-Star rating from VisitScotland and plaudits as winner of the Association of Scottish Visitor Attractions Best Visitor Experience in both 2009 and 2013.

Built in the 1890s by the Lothian Coal Company, and served by one of Europe's biggest purpose-built mining villages, the 'Lady' was Scotland's first "super pit" and regarded as a show piece of engineering. It was an active working colliery until 1981 and remained a central site of the Lothians coalfield, even as newer, bigger and more technically advanced pits opened around it. Across nearly a century of operation it consistently produced a high output of coal.

In the process, it became a much-loved Midlothian landmark, prized for its elegant industrial architecture and the lively history it encapsulated. Since its closure, the National Mining Museum of Scotland Trust has cared for the buildings and progressively brought them back into use as a home for both permanent and temporary exhibits showcasing the priceless heritage of Scotland's mining industry and communities.

Among the highlights of the past 30 years were: a £5.3 million Heritage Lottery and European Regional Funded project which led to the restoration of buildings providing a new visitor centre, gift shop and café in 1999; a new multi-media guide, introduced in 2011; the Energy Lab, Mini Miners Soft Play centre, Interactive Zone and Special Exhibition Gallery, opened in 2012; and the unveiling, in 2013, of Scotland's first National Mining Memorial Centre in Lady Victoria's former Rewasher building.

# THE GARDEN MUSEUM, LAMBETH GETS A MAKEOVER

## Robert Hugill, Membership Secretary

The Garden Museum in Lambeth closed last October (2015) for a major redevelopment and will re-open in 2017, expanded and revived. The museum is housed in the deconsecrated church of St. Mary-at-Lambeth, a historic structure which combines Medieval and Victorian architecture. The church's monuments include the tombs of Captain Bligh and the plant hunters John Tradescant the Elder and his son John. The new development aims to reveal more of the historic church and its monuments, whilst providing more space for exhibits and increasing the range of educational activity possible on the site. The work is being undertaken by Dow Jones Architects, with exhibition design by GuM Studio.

The redevelopment will double the gallery space and modernise displays, allowing for the display of 1,200 objects from our collection (compared to 180 at present). Almost as important perhaps, there will be a new polished concrete floor with underfloor heating and a brand new suite of toilets.

John Tradescant the Younger, lived in Lambeth, and when he died his Ark, his 'Cabinet of Curiosities', was inherited by Elias Ashmole and formed part of Ashmole's creation of the Ashmolean Museum. The new Garden Museum will recreate Tradescant's Ark and the Ashmolean Museum will be lending us a selection of objects so that visitors can see the diversity of John Tradescant's original treasures.

The museum will also set up the country's first Archive of Garden Design, to preserve and display the letters, designs, photographs and personal artefacts of our great makers of gardens and to make these accessible for anyone who wishes to view them.

We have additional plans for a new garden designed by Dan Pearson which will have the atmosphere of a private garden, but be open to everyone for free. This will incorporate elements of the restored churchyard and result in increased biodiversity. Pavilions within the garden will be dedicated to

learning and community work including two education rooms - a classroom where we will be able to host both primary and secondary school classes and a second learning space, with cooking facilities, for community groups - and a bigger and brighter café.

A final small but important aspect to the project is to open up the vista from Lambeth Road. Too often the old museum was overlooked by people passing by, unaware that it was there. When we re-open in 2017 passers by will be able to see right through into the garden and at night it will be illuminated, which we hope will intrigue and entice them to come and explore.

Important though the museum building is, the Garden Museum is not simply about one place. During closure we have been continuing our popular series visiting gardens all over the country, and our 2017 literary festival will be held at Boughton House in July.

## MEET YOUR EDITORS!

### Introducing Beverley Rogers: Journal News Editor



I have a First Class (Hons) in Egyptology from Swansea University and am currently undertaking a Masters in Death, Religion & Culture at the University

of Winchester. I am the Events Officer for the Friends of the Egypt Centre in Swansea and have been an active member of the Friends' Committee for over 4 years.

In my role as News Editor for the BAFM Journal, I receive copies of newsletters from member groups around the country. I love reading about what you have all been up to and forward to the BAFM Journal Editor suitable articles that would be of particular

interest to other members for inclusion in the next issue.

I am always looking for new items so, if you are not already doing so, please send me digital copies of your Group Newsletter to [rogersbevj@yahoo.co.uk](mailto:rogersbevj@yahoo.co.uk) or paper copies to 62 Nottage Road, Newton, Swansea, SA3 4SU.

I look forward to reading about your news in 2017!

### Introducing Georgia Wedgwood Mayne: Journal Editor



I have a long standing interest in history and museums and a First Class degree in Archaeology from the University of Reading. This journal is my first edition as editor so I am still finding my feet, but I have been very much enjoying the challenge so far and hope you all enjoy reading it! I have responsibility for sourcing and editing articles on general national issues and international news. I also have overall control of editorial policy and am responsible for liaising with the printers over design and layout.

If you have an article or issue you feel would make an interesting inclusion in a future edition of the journal, please feel free to contact me at [editor.bafm@gmail.com](mailto:editor.bafm@gmail.com) or 1 Strandhall Farm Cottages, Shore Road, Castletown, Isle of Man, IM9 4PL.

I have already been impressed by the multitude of creative solutions Friends groups around the country are trialing in response to the numerous issues their museums face, and I very much look forward to reading your future submissions!

# MAIDSTONE FRIENDS REACH OUT TO YOUNG PEOPLE

**Mike Evans, BAfM Co-ordinator, SE Region**

Maidstone Museums' Foundation (MMF) has widened the approach developed by the local Museum to embrace schools that have not yet engaged fully – or at all. The Friends hope to engage the interest of not only teachers and children but also the pupils' parents. Because of trustee links with Invicta Grammar, that's where they started. The Friends and the Museum have now forged a close partnership with the school. A senior teacher has become a MMF trustee, representing the world of education. The school choir and orchestra show off their talents in the MMF annual Christmas concert - have done so for 3 years now.

Invicta introduced around 40 new Family Friends by sending MMF information to the parents of Year 7 pupils. The school's assistant head, told delegates at a recent BAfM event that the relationship had brought great benefits to the school, teaching and students through visits and hands-on experience. In turn, the Museum benefits from their insights and observations. The Friends hope Invicta will be a role model for other secondary schools not yet engaged with the Museum.

They would like to see a MMF ambassador in every school, maybe a student representative on the Friends' board and possibly a student panel. There is so much to do and resources are limited. But they hope these initiatives will help nurture a lifetime love of museums. Watch this space!



## CURATING TEENAGE BEDROOMS

**Friends of The Geffrye Museum of the Home, London**

A new display at The Geffrye Museum of the Home steps into the homes of 26 London teenagers to explore the meaning and significance of contemporary teenage bedrooms. A combination of photographs, interviews, objects and an installation of a teenagers bedroom show how identity, memory and friendship are expressed within these private spaces.

Guest curator, Carey Newson – a doctoral researcher from the Centre for Studies of Home – spent a year interviewing teenagers and their parents in East and North London. She worked with photographer and visual anthropologist Kyna Gourley to record these eclectic spaces – tidy or chaotic, loved or neglected – producing a unique collection for the Geffrye's Documenting Homes archive.

Through the lens of the teen bedroom, her research reflects on change across a generation, the role of the internet in re-shaping space at home, sibling tensions in contested space, and family negotiations around mess, décor and teenage gatherings. Drawing on the many thoughtful insights of her participants, she examines the ways in which these rooms describe the lives of the teenagers they belong to and the things that matter to them, and looks at the contradictions of a room that is both within the family home and a space apart: as one teenager said, 'like a house inside of a house'.

# MUSEUMS REACT TO EXAM SUBJECT AXING

**Association of Independent Museums**

Museums and galleries around the UK have reacted to the news that AQA, the last examining board to offer History of Art, Classical Civilisation and Archaeology at A-Level, decided to axe the subjects. The decision removes a key entry point for young people from diverse cultural and economic backgrounds to study the subjects, making the role of museums and galleries in enabling access to them more important than before. The move caused an outcry among art historians, artists and academics and a trending hashtag on Twitter, #WhyArtHistoryMatters.

At Pallant House Gallery in Chichester, West Sussex the introduction of free entry to all students with a valid NUS card is intended to make it easier for them to gain access to the arts. The gallery's artistic director, Simon Martin, says: "The axing of the Art History A-Level signals a marginalisation of the subject, and in such times it is increasingly important for museums and galleries to find ways around curriculum relevance and enabling access. Although as an independent charitable museum Pallant House Gallery is dependent on ticketed entry, this autumn we have introduced free entry for all students as a way to enable art to be an important part of students' life whatever they study. It's a small thing, but in such times, museums need to do what we can to increase access for students". Home to one of the best collections of Modern British art in the UK, Pallant House Gallery is a valuable resource for students of fine art, art history and other creative and humanities subjects.

The withdrawal of Archaeology has been condemned by the Chartered Institute for Archaeologists and the Council for British Archaeology, which has launched a petition (<https://www.change.org/p/aqa-save-a-level-archaeology>) to highlight their concerns at a time when there is a shortage of archaeologists to meet demand created by the growth in national infrastructure projects.

## NEW MEMBERS REPORT ON THEIR FIRST EXPERIENCE OF A BAFM CONFERENCE

### The Friends of Gloucester Waterways Museum

The theme for this years BAfM Conference, hosted by the Friends of the Ironbridge Museums, was “Marketing for Excellence”. Marketing is a term that most of us misunderstand. It is not just publicity. Marketing is finding out the interests and wants of your target markets and then delivering satisfaction more effectively than your competitors, not only in the way you present your museum, the stories you tell and the images you use, but also by raising awareness to generate visitors. The conference explored the power and value of good marketing.

I found the various subjects discussed to be extremely interesting as the principles of marketing can be readily applied to both museums to generate visitor numbers or Friends to generate members and interest in supporting the museum. The various markets a museum appeals to could be put under a number of headings such as:

1. The day out market
2. The holiday market

3. The “feelings of benefit” market
4. The education market

Though much of the sector is naive about marketing, heritage is a mature product in a mature market place and so there is increased competition for:

1. Leisure time
2. Disposable income
3. Supporting funds (membership fees, donations etc.)

My “takeaway” from the Conference was that the Friends of Gloucester Waterways Museum need to develop a marketing plan to make those with an interest in waterways, boats, steam etc. and our museum in particular aware of our existence. We can nurture an interest, hoping for a decision to take the action of joining with us to support our museum as Friends and possibly as volunteers. To use modern jargon we need to develop FOMO, the fear of missing out!

## GARDEN PARTY AT ORDSALL HALL

### The Friends of the Salford Museums’ Association

The Friends of the Salford Museums’ Association committee often go to great lengths to meet current members and to try to convince others to join. The Garden Party at Ordsall Hall in mid-July was a case in point, where most of the committee were together and able to spread the word of the work we do.

The weather was on our side. Around 2,000 people poured into the

grounds and Hall. Our strawberries and cream teas sold out and extra supplies were sent for. The room and covered area on the lawn had been decorated and, for the first time, visitors were served at tables. Copies of LifeTimes Link magazine were sold and a number of new members signed up. Most importantly, this was an opportunity to talk and put the Friends of the Salford Museums’ Association in front of the public.



## REVIEW INTO FULL-TIME SOCIAL ACTION BY YOUNG PEOPLE

### The Heritage Alliance

The Minister for Civil Society, Rob Wilson, has launched an independent review to look at the challenges and benefits of young people committing to full-time social action (more than 16 hours a week). The review will look at how to increase participation in full-time social action by reviewing the opportunities and barriers faced by organisations supporting young people. The advisory panel will include experts from the private and voluntary sectors and is expected to make recommendations to the Minister for Civil Society by October 2017. The Chair and panel members will be announced in the New Year.

## CONCERNS OVER YOUTH VOLUNTEERING IN HERITAGE INDUSTRIES

### The Heritage Alliance

Lord Faulkner of Worcester again raised concerns during the Report Stage of the National Citizen Service Bill, that the Employment of Women, Young Persons, and Children Act 1920 prevented young people volunteering in ‘industries’ such as heritage railways or for the canals and waterways trust. Lord Ashton of Hyde, DCMS Lords minister, responded: ‘My officials have already made contact with the Office of Road and Rail, which, among other things, looks after health and safety and includes heritage railways, to represent his and other noble Lords’ views and look into this. The matter is with that body at the moment.’ However, it was felt that it could not be covered within the scope of the Bill as the issue ‘potentially extends well beyond the areas we have talked about, and I am sure that there are many implications which we have not even thought of tonight’.

## BAfM HANDBOOK

The new BAfM Handbook is now out. Members should have received a complimentary copy with their renewal package at the end of last year. They are available for purchase by non-members at a cost of £5. See the website for more details.

# FROM TOTTENHAM TO THE TRENCHES

**Jenna Stevens, Battle Bus Learning Officer, London Transport Museum**

I have been lucky enough to work on the Battle Bus community programme since the end of April 2016 as the Learning Officer, alongside the Battle Bus Apprentice, Lamare Hart. So much has been achieved by the wonderful young volunteers who have taken part in the Battle Bus project this year. It has truly been a pleasure to see the project progress and evolve along the way. This year the focus has been on Tottenham in the London Borough of Haringey in north London. Tottenham garage was one of the garages from which the B type buses were requisitioned for war service.

Three groups of young volunteers were recruited for this project and each had a different role to play. We had a research team, an exhibition team and an outreach team. Their hard work and enthusiasm culminated in the creation of an exhibition *From Tottenham to the Trenches*, on display at Bruce Castle Museum, Haringey until March 2017. It tells the story of London buses and the lives of young men from Tottenham who were affected by the First World War. It also marks the centenary of the Battle of the Somme.

The project began in February 2016 with a group of ten university students recruited as research volunteers. They were tasked with uncovering First World War stories linked to the events of 1916, the B type bus and Tottenham. The volunteers worked alongside Rebecca Hatchett from S.I.D.E projects, meeting with museum professionals from LTM and Bruce Castle Museum in Tottenham. To gather and curate content for the exhibition, they delved into archives, met with experts such as Andy Robertshaw and David

Lawrence and went on field trips to the Museum Depot, Haringey Archives and Tottenham Cemetery. You can read more about what they got up to on their blog: <http://battlebusproject2016.tumblr.com/>

I joined the Museum in April as the next phase of the project began. The rich research gathered by the students was passed to eight Year 9 students at Northumberland Park Community School, who took on the role of exhibition volunteers. During weekly sessions at the school, with Lamare and Rebecca, the students looked at why young men may have signed up to fight, the Battle of the Somme and the role that London buses played on the Western Front. Highlights of the project were a trip to the Depot in Acton, to see the restored Battle Bus, and a visit to Andy Robertshaw's replica First World War trenches in Sussex. Using shadow puppets, drama and photography, the students produced images for the exhibition and a short creative film with film-maker Mmoloki Chrystie.

With the kind support of the London Transport Museum Friends and the Tottenham Grammar School Foundation, we were able to take the students on a bespoke three-day Battlefield tour to Belgium and France. The group visited sites that had links to Tottenham and the buses; and learned more about the Battle of the Somme with our guide Simon Bendry from the First World War Centenary Battlefield Tours Programme. The students also paid their respects at the grave of William George Ely, a young soldier from Walthamstow whose story features in the exhibition. It was a moving and reflective trip for all involved.

Then, over the summer, we ran an outreach volunteer project, led by Lamare, our Battle Bus Apprentice. Inspired by the First World War poets, Lamare chose to theme the project around the spoken word. Working alongside a spoken word artist, Mr Gee, five young volunteers created original poems, responding to stories in the exhibition that they felt emotionally or personally attached to. Their work covered the ideas of home, memory, courage and conflict. They also worked towards their Bronze Art Award, awarded by Trinity College London, and helped to develop a family activity for the public exhibition launch event at Bruce Castle Museum.

We held a private launch of the exhibition at London Transport Museum on Saturday 15<sup>th</sup> October, to celebrate all the hard work of the young volunteers involved. We watched two short films created by the students; heard about the research phase of the project from Annabel, one of the research volunteers and listened to moving poems performed by the outreach volunteers. It was an opportunity for many of the people who had been involved in the different parts of the project to come together, including the granddaughter of William George Ely, who met with one of the students who visited William's grave in France.

The public launch of the exhibition took place at Bruce Castle Museum on Sunday 23<sup>rd</sup> October 2016. Over 200 visitors saw the Battle Bus, enjoyed family craft activities, talked with costumed interpreters and listened to readings of poems by the outreach volunteers. You too can enjoy the exhibition *From Tottenham to the trenches*, it is on display at Bruce Castle Museum until Sunday 26<sup>th</sup> March 2017.

# GEORGIAN GLORIES OF CANNON HALL £3M LOTTERY GRANT TO TRANSFORM PARK AND GARDENS

## Friends of Cannon Hall Museum, Park and Gardens



Cannon Hall Museum's Park and Gardens, a historic setting that could easily have been lifted straight from a Jane Austen novel, overlook the picturesque village of Cawthorne, Barnsley. The area is now set to be transformed by a major investment to restore many features of its landscaped country park and gardens to recapture its Georgian Splendour. A fantastic £3 million package of funding awarded by the

Heritage Lottery Fund and the Big Lottery Fund's Parks for People scheme gave the green light to a three-year project to restore the historic estate.

Cannon Hall's history dates back to the 13<sup>th</sup> century and beyond, but the origin of today's significant estate began in the 18<sup>th</sup> century when owner John Spencer made his fortune from iron and coal mining and joined the fashionable extravagance of Georgian society in undertaking the task of updating the hall and creating the landscaped park and gardens, much of which remains as originally intended.

To upgrade and extend the hall he employed the highly regarded architect John Carr of York; but no Georgian hall is complete without its deer park and gardens, so he commissioned the renowned landscape architect of the time, Richard Woods, to design and carry out the task. Features included a Pinery – built for growing the must have Pineapples, an Ice House to maintain a supply of ice throughout the year, and a new walled garden to produce the required exotic fruits: nectarines, apricots, peaches, cherries, plums and vines. Today the gardens are home to a collection of 37 varieties of pears, heritage apple trees and the famous Cannon Hall Muscat Grape, a recognised variety in its own right, first grown around 1820 with an original vine still surviving.

Work began to establish 70 acres of spectacular parkland in 1757 and it would have been at its spectacular best around 1800, hosting garden parties for the local gentry and wealthy. But sadly time has taken its toll on once attractive period features. This vitally important funding will allow for the restoration of many original features, some of which visitors have never seen before.

The Park's lakes are in need of urgent attention. They will be dredged and restored and a management and periodic maintenance programme established. Visitors will then be able to hire rowing boats and fishing equipment in a throwback to popular Georgian pastimes. Two acres of woodland not usually seen by visitors will be periodically opened up for the wildlife educational purposes.

An area of woodland above the deer shed will be transformed as an outdoor educational adventure trail leading to an intact 18<sup>th</sup> century ice house which will be revealed to visitors. The trail will then lead to the 'midden', an early example of a 1700's outside toilet, and on to the museum and walled gardens. An extensive activity programme for all ages will be established as part of the overall visitor attractions.



Importantly paths around the site will be improved and much needed new mobility friendly paths will be created to offer safe wheelchair access throughout, including to the lake side and park. The forecourt access to the museum and the disability parking will also be upgraded.

The Victorian gardener's cottage in the walled gardens will be refurbished to create a base for the Friends and volunteers and to become an important facility and hub for our fundraising and social activities to develop around.



Barnsley Council has run the Hall's Grade II listed grounds as a country park and museum since 1957 and are committed to preserving our important local heritage sites such as Cannon Hall. Barnsley Museums Officers and community representatives took part in two years of detailed planning for the grant application, supported throughout by the Friends of Cannon Hall, Park and Gardens, a registered charity of 140 members and volunteers who help 'hands on' supporting the site. The Friends Group raised £40,000 by staging events, fairs and activities, enabling them to match funding with the council. Together they raised £740,567.

The Friends chairman, Richard Emerson, said "Cannon Hall means so much to so many people and this award is a major boost for our historic recreational site and is absolutely fantastic news for the Friends, Barnsley community and beyond. Our local heritage is of great importance to us all, it defines who we are and the character and identity of our communities and must be protected. Many thanks to Barnsley Council and Museum Service for their commitment and hard work: this is a vitally important project which will deliver the restoration and improvement of the much loved lakes, park and gardens we have dreamt about for many years. The project will further assist development of tourism: fast becoming an important contributor to the Barnsley economy: visitor numbers are sure to increase also benefiting the local business community. Thank you Heritage Lottery Fund for making it all possible".



Lynn Dunning of Barnsley Museums, said; "I am thrilled that after so many years of hard work by our team, volunteers and Friends that we can get started on our plans to restore the park and gardens. The investment will secure the future of Cannon Hall and provide visitors with a much deeper understanding of why Cannon Hall is such a special place, and allow us to carry out vital conservation work. We will also be able to offer a whole host of new activities, and develop our volunteering

programme, I am so grateful to the Heritage Lottery Fund, the Friends, volunteers and our great team for making this happen – exciting times!"

Work will start during 2017 with expected completion by 2020.

## About The Friends

The group formed as a registered charity in 2004 and has contributed over £200,000 and many thousands of volunteer hours – volunteering opportunities include fundraising, helping at events, gardening, room steward, research and helping in our Cottage Shop.

Apart from regular volunteering to help in the museum and gardens, the Friends activities regularly include fundraising events – craft fairs, talks and living history events, choral/musical concerts, "have a go" art and craft activities, and we run our "Cottage Shop" in the Walled Garden, selling crafts, books, plants and garden produce.

An annual highlight in late September is Pear Day when we celebrate our unique collection of over 50 pear trees. We offer advice on fruit growing and the chance to taste and buy many different varieties of pears, apples and other organically produced fruit and vegetables from the gardens.

## THROUGH HIS EYES

**This poem was written by Charlotte Parker, Battle Bus Outreach Volunteer 2016, as part of the Battle Bus learning programme.**

Eyes snap open, early, yes! Today's the day!  
I'm full of nerves but also ambition  
Good morning. I'm Emily, your new clippie  
I practice to my reflection until perfection

I leave home rivalling the sun itself  
My buttons and boots are shining  
Jacket ironed and cap on tight  
All aboard the bus, no whining

All but jump inside that cool closed space  
See the city through squares of glass  
First day, alright, I can do this. Yes!  
Welcome aboard as travellers pass

Brows raise when they see red lipstick  
traded out for a conductor's moustache  
They say nothing, though, just tip their caps  
all part of this morning's farce

All quiet on the North London front  
as we move, and stop, and start  
I relax, take fares, even smile a little  
when stuck behind horse and cart

Then suddenly boarding, a pair of bright eyes  
blue as the Southend sea  
They look just like yours, but he's not you  
Truly, how could he be?

Your eyes are seeing such different scenes  
Your bus battles from trench to trench  
I've heard the stories, I've read the news  
How do you cope with the mustard gas stench?  
Out there against horrors I just can't imagine  
How do you sleep through the night?  
When demons with rifles and spikes on their heads  
haunt your dreams with vampire delight

My stomach drops and twists a little  
thinking of you like that  
I blink, I think, I take a breath  
Here's your ticket sir... and he sat.

# FRIENDS' GROUP TRIPS AND HOLIDAYS

**Alan Swerdlow**

I have been asked about insurance cover for when a BAFM member group organises a visit to a place of interest and a member has an accident. Is this covered by the BAFM insurance policy? This refers to Personal Accident cover in which case, as long as the trip is organised by the Friends group and is in the UK, then certain members of the Friends group are covered. Full cover for those members under the age of 75 and restricted cover for members 75 to 85, but no cover for those 85 and over. See the BAFM website for more information. If the holiday is out of the UK each participant must have their own personal insurance and

a list with full details must be held by the organisers.

The Friends group should have a refund policy statement in place if a member has to cancel before the visit takes place. In my own experience, if a member has to cancel at the last minute there may be someone to take up the place, but otherwise the member may be prepared to have the payment taken as a donation. You may have a waiting list but at the last minute people may no longer be available. The budget for the event should include a contingency sum to cover eventualities. You may want to have a statement in your literature to the effect that 'any surplus arising from this event will be used to further the work of the Friends'.

## GREAT EXHIBITION OF THE NORTH 2018 LOCATION ANNOUNCED

### The Heritage Alliance

Culture Secretary Karen Bradley has announced that Newcastle-Gateshead will host the Great Exhibition of the North in 2018. The Exhibition will showcase the great creative, cultural and design sectors in the city and across the whole of the North of England. The Government is contributing £5 million towards the exhibition itself and a further £15 million into a legacy fund to attract further cultural investment in the Northern Powerhouse. Newcastle-Gateshead faced strong competition from a number of other bidding towns and cities, including the three other shortlisted bidders: Blackpool, Bradford and Sheffield. The Tyneside bid was declared the winner on the recommendation of the Great Exhibition Board chaired by Sir Gary Verity. The Great Exhibition of the North will take place in Summer 2018 and will celebrate the creativity of Northern England, help boost investment and tourism in the region and leave a lasting cultural legacy. Further details can be found at [www.gov.uk/government/news/newcastle-gateshead-chosen-to-host-great-exhibition-of-the-north](http://www.gov.uk/government/news/newcastle-gateshead-chosen-to-host-great-exhibition-of-the-north)

# AN ANSWER TO A FRIEND'S GROUP QUESTION REGARDING DATA PROTECTION

**John Newcomb**

The Data Protection Act 1998 (DPA) required most organisations and businesses that hold personal data belonging to individuals to show a legitimate reason for doing so. Each holder of personal data is required to register with the Information Commissioners Office (ICO) which was established to regulate the Act.

There are a number of exemptions in the Act which cover some organisations. One of these exemptions covers "not for profit" organisations. A "not for profit" organisation is described in the Act as:

*usually charitable or social, but the profit should not be used to enrich others. Any money that is raised should be used for the organisation's own activities.*

The exemption is quite narrow and relates to processing which is only for the purposes of establishing or maintaining membership. It is this exemption and for this reason that Friend's groups does not require registration with the ICO. Should Friend's groups use its membership data for some reason other than establishing or maintaining its membership it might need to register.

The EU Article 29 (Data Protection) working party has overhauled the rules and regulations relating to data

processing and has produced the General Data Protection Regulation (GDPR). It is the biggest review of data protection since 1998 and the general aim is to further empower the individual whose data is held by an organisation. The GDPR will apply in the UK from 25 May 2018. The government has confirmed that the UK's decision to leave the EU will not affect the need to comply with the GDPR.

Each member state will apply the new rules to their own circumstances and there will be National derogations to the GDPR. The ICO have said that there will remain exemptions and that those exemptions will be similar to the exemptions that exist under the DPA. However, until the UK government publishes its compliance with the GDPR there will remain a little uncertainty as to whether the "not for profit" exemption for maintaining its membership list will remain.

Whether registered or not it is still good practice to comply with the spirit of the Act and new regulations and maintain transparency with regards to the information held. Information should be kept safe and confidential.

The worst-case scenario will be if the exemption is removed and Friend's groups need to register. The present cost is £35 per annum, but that is still £35 which could be used for other projects.

# RARE PORTRAITS RETURN TO THE WALLS WHERE THEY ONCE HUNG

## Friends of the Salford Museums' Association Ordsall Hall

The Friends of the Salford Museums' Association Ordsall Hall is delighted to announce that, working with the Friends of Salford Museums Association, it has secured £4900 from the Charles Hayward Foundation towards the conservation of a unique portrait of one of Ordsall Hall's former residents. Ordsall Hall is one of the oldest surviving houses in the UK. From the 1100s up until the 1970s, it was constantly lived in. One of its fascinating characteristics is that it has had so many different inhabitants - from medieval Lords of the Manor to Tudor Knights of the Realm, "dangerous temporisers" of the Catholic faith to protestant priests in training, Victorian mill owners to the Pre-Raphaelite artist Frederic Shields.

The Markendale family lived at the Hall and ran its surrounding farm from 1815 to 1871. The Markendales were famed in the Manchester and Salford area for being prominent and prosperous butchers and tanners. In 2011, two unknown portraits were discovered in an out-building of a farm in Cumbria, literally rotting away, not having seeing the light of day for decades. The farmer, a direct descendant of the Markendales, contacted the curator at Ordsall Hall as he thought that the portraits may have a connection with the Hall. Indeed they did! They were the portraits of Ellis and Mary Markendale who lived at Ordsall Hall between 1815 and 1871. The farmer kindly donated the portraits to Ordsall Hall in 2012.

When the Markendales first moved into the Hall, they only lived in part of it. It was not until 1850 that they took on the tenancy of the whole Hall and became the sole residents of the manor house. It is likely that the two portraits were a direct response to the Markendales' new found status and were commissioned to reflect their prominence in local society at that time. Ellis (1790-1853) was painted in 1851 by the artist William Scott. William Scott (1797-1862) was a portrait painter born near Leicester, England. He came from a humble background and painted portraits of those with enough money to sit for him mainly in Leicestershire, Manchester and Liverpool. He exhibited in The Royal Academy, London, and at The Walker Art Gallery, Liverpool. An article written by "Country Life" in the 1860s describes the portrait of Ellis as a "superb piece of work."

The portraits of Ellis and Mary Markendale are significant historical works of art in that they represent unique examples of a surviving physical link to a very prominent local family who once lived and worked at Ordsall Hall. In Ordsall Hall's ownership, there are no surviving, original paintings of any of the past residents of the Hall - and it has had many inhabitants since the 1100s! The portraits give us so many visual clues as to the status of Ellis and Mary and, because

Scott painted the Hall in the background of the portrait, the pictures also reveal much about the condition of the Tudor mansion house in the mid-nineteenth century. They are historically valuable because of their unique Ordsall provenance and because they tell a story that no other pieces in the Hall's collection can.

We no longer want these captivating works to be hidden from view. With grants from the Charles Hayward Foundation, the Duchy of Lancaster Benevolent Fund and The Friends of Salford Museums Association, Salford Heritage Services is going to professionally restore the portrait of Ellis and return it to the walls where it hung over 160 years ago. We are restoring Ellis ahead of Mary as he is in a far worse state than his wife!

We will hang the portrait of Mary next to Ellis, in order to encourage visitors to the Hall to understand the need for Mary to get the same treatment as her husband. Hopefully, this will create debate, establish a visual 'case for support' for restoration of the Mary portrait, and encourage public donations with which to carry out the much-needed restoration work. The proposed treatment on Ellis includes specialist works such as securing the flaking paint, removing the dirt and bird droppings, repairing the torn canvas fibres by weave mending, and filling the paint losses by in-painting with fine ground pigments.



# HIGH FLYING CHAIR

## Lynda Carter, Honourable Secretary of the Framework Knitters' Museum

When the Chair of the Trustees at the Framework Knitters' Museum in Ruddington challenged Friends and Volunteers to think of new and quirky ways of raising funds for the redevelopment and expansion of the museum, one person came up with a very quirky idea indeed. Kathy Powis, the Chair of our Friends decided the time had come for her to tick one of the items on her bucket list; she would do a sponsored wing walk. Standing on the wing of a bi-plane for 15 minutes as it flew at speeds of up to 105 miles an hour over the Leicestershire countryside is not for the faint-hearted, but Kathy loved the experience. "The wind was incredibly strong and cold, but it was just so exhilarating to be flying at 500 feet with very little between me and the ground."

To enhance the occasion, Sally Wallington, a committee member arrived to support Kathy in a Jodel 1050 plane which was piloted by her husband. After her derring-do, Kathy was treated to a well deserved glass of champagne. To date she has raised over £4,300 for the Redevelopment and Expansion Appeal with her very quirky idea. Well done, Kathy!



# LUTON'S WARDOWN PARK MUSEUM REDEVELOPMENT

A visionary £3.5m project to return this handsome Victorian villa back to its former grandeur  
**Friends of Wardown House Museum and Gallery**



Wardown House has been the home of Wardown Park Museum for over 88 years. The house was originally built in 1875 by a wealthy Luton solicitor, Frank Chapman Scargill. It was designed by the eminent architect Thomas Charles Sorby, his design was featured in the *British Architect* 25th June 1875.

Luton's Wardown Park museum, like so many museums, became a casualty of the financial crash of 2009, Luton council drastically cut its financial support as it made savings of £68 million. The immediate result was the Luton Cultural Trust, lost the bulk of its funding; this also coincided with the end of Renaissance which accounted for a further 41% loss in funding. How to keep the museum viable was the big question. Weekend closure, paring down of staff, charging an entrance fee, whatever option taken it was quickly realised that if Wardown Park Museum was to have a future, it had to be self sustaining and have a point of difference from its sister museum, Stockwood Discovery Centre.

The plan of action adopted was a "Community" based one in the form of *Museum Makers* of which the Friends of Luton Museums are a part. *Museum Makers* come from every community in Luton, covering a wide spectrum of ages,



The new military gallery will be the first to be completed in this £3.5 million project, with the other rooms quickly following. It is hoped the museum will re-open this spring.

professions and skills. Fund raising has been very much a part of the *Museum Makers* brief and to keep this project, known as "The Peoples' Museum" at the forefront. The initial start of this action was 2 years listening to ideas and inviting the people of Luton to get involved. All this was made possible by a grant of £450,000 from the Arts Council. It became clear that the communities of Luton wanted their "Peoples' Museum" to reflect Luton's past.

In 2011 Luton Cultural Trust approached the Heritage Lottery Fund to find out if they would be interested in bringing investment to Luton. The Heritage Lottery Fund expressed a wish to see Wardown Park Museum

developed and at this stage Luton Cultural Trust had no positive plans or ideas. With the aspirations of The Peoples' Museum in mind it set about exploring the possibility of returning Wardown House back to its original Victorian splendour and using the rooms as backdrops to display and exhibit themes relative to Luton. In June 2012 LCT made an application to the Heritage Lottery Fund for funding and in June 2013 a detailed costed submission was made. The total budget for the restoration work was £3.5m; The HLF made a very generous donation of £1.8m, other trust funding raised a further £1.5m. The Friends of Luton Museums have donated £10,000, with the pledge of a further £10,000. Fund raising is currently underway to make good the shortfall.

Work began in April 2016. The exterior has remained pretty much as the architect, Thomas Sorby designed it in 1875, the only loss was a wrought iron veranda which provided shading to the ground floor windows on the south side. However the interiors have witnessed many changes, starting in 1920 when the council began using rooms as offices, plus numerous additions the museum itself has made over the past 88 years. The work currently underway is stripping out any fake panelling, false walls and opening up windows which have been boarded over for years. As the veneers of previous decades are removed the magnificence of the rooms is emerging. All the



The Morning Room: Now that the windows are no longer boarded over, natural day light floods the room which in turn enhances the delicately worked plaster ceiling. When finished and furnished it is hoped this room will make an attractive wedding venue.

electrics are being replaced, a lift is being installed, already a number of unexpected finds have come to light, a door which no one knew existed, a locked cupboard containing several antique firearms and a colony of bats in the roof. One new addition to Wardown House will be a café, sited appropriately in what was the original dining room and what used to be the Herts and Beds Military Gallery, which is now moving upstairs.



A mystery find, a doorway which no one knew existed, could this be the portal the Grey Lady uses when she makes an appearance in Wardown House?

By spring of this year all this painstaking work will have been completed. The newly refurbished rooms will be furnished to mirror the Victorian period, paintings and artefacts will be displayed to reflect the heritage and the diversity of

Luton. Its original 1875 owner, a Mr F. C Scargill, would immediately recognise his former home, although he may not recognise its new name, *Wardown House Museum and Gallery*.



The Friends of Luton Museums, helping to dismantle The Military Gallery, which included cataloguing and safely packing items in readiness for storage.



Another Friend, under the watchful eye of an expert, delicately removes a mannequin from a display case prior to going into storage.

## ABBOT HALL ART GALLERY AND WINIFRED NICHOLSON – A WINNING COMBINATION AT THE 2017 CUMBRIA CULTURE AWARDS

### Sam Bunting, Lakeland Arts Trust

On Friday 3 February, Abbot Hall Art Gallery and the Winifred Nicholson Exhibition of 2016 proved a winning combination at the second annual Cumbria Life Culture Awards, held at Theatre by the Lake. Abbot Hall itself fought off strong competition to win Art Gallery of the Year while *Winifred Nicholson in Cumberland* was awarded Exhibition of the Year.

### Exhibition of the Year

Despite five finalists who powerfully illustrated the breadth and quality of exhibitions throughout Cumbria, there was no doubt among the judges, who unanimously recognised that the outstanding show of 2016 was **Winifred Nicholson in Cumberland** which ran at Abbot Hall Art Gallery from 8 July - 15 October 2016.

### Art Gallery of the Year

The judges recognised that Cumbrian galleries are a draw to thousands of visitors to the county but are also adopted and loved by their own local communities and the five finalists came from all over Cumbria. However it was three names in particular that clinched it for the Lakeland Arts Team. In 2016 Abbot Hall Art Gallery brought the world famous artists Canaletto and Rembrandt to Cumbria as well as celebrating the life and work of Cumbrian artist Winifred Nicholson.

Helen Watson Director of Programming commented: "*Winifred Nicholson in Cumberland* was a very special exhibition, highlighting the work of one of Britain's foremost twentieth-century painters. Curated exclusively for Abbot Hall by Jovan Nicholson, the grandson of the artist, the show explored her experimentation with colour, light, rural life and the landscapes of Cumberland and featured many works which had never been shown before."

Abbot Hall's next exhibition highlights the work of another Cumbrian artist, Julian Cooper. The exhibition *Julian Cooper 1970-2017* opens on 7 April, running until 2 July 2017. Predominantly from private collections this retrospective show offers an insight into his working practice over five decades. Over 30 monumental paintings will reflect the artist's travels from the fells and mountains of the Lake District, to his trips to South America, the Alps, the Himalayas, the quarries of Tasmania and Carrara.

The exhibition is in partnership with Art Space Gallery, London.

Gordon Watson, Chief Executive of Lakeland Arts commented:

*"These two awards are a tremendous reflection of the Lakeland Arts team who have worked so hard, despite dealing with the aftermath of the 2015 floods, to produce a rich, diverse and stimulating programme which brought artists of national recognition to Cumbria. Now, we look forward to welcoming both new and familiar faces back to both Abbot Hall Art Gallery and Blackwell throughout the course of 2017 and beyond."*

### Currently at Blackwell, The Arts and Crafts House until 18 June 2017:

Griet Beyaert and Paul Miller – **The Light Within**: a fusion of glass-making and digital technology, using video and sound recordings made in and around Blackwell. The installation, inspired by the use of light in Baillie Scott's architecture, brings together the architectural features of Blackwell with its unique setting overlooking Windermere.

For further information on all forthcoming events and exhibitions please visit [www.abbothall.org.uk](http://www.abbothall.org.uk) and [www.blackwell.org.uk](http://www.blackwell.org.uk).

## THE ROBERT LOGAN AWARD 2017

### In Memory of Robert Logan - BAfM Chairman 1994-1998

### £500 Prize Money

Robert Logan was a former Chairman of BAfM who was killed in a climbing accident while in office. He was particularly interested in promoting and encouraging young people in The Heritage Sector, and it was with these ideals in mind that the award was set up.

This Award is open to candidates under 30 years of age working in The Heritage Sector.

Applicants should be engaged on a project which fulfills the following criteria:

- made an outstanding contribution to your Museum or Institute
- improved the Museum experience
- attracted a wider audience

Please submit an outline of your project (approx 200 words) to the Administrator by the 1st May 2017. A full submission of approx 1,500 words should then be with the Administrator by the 1st August 2017. The project must have started AFTER August 2015 and can be one that you are currently working on, or have just completed.

The Award will be presented at The Annual BAfM Conference, which will this year be held at The London Transport Museum on Saturday 30<sup>th</sup> September 2017. The winner will present a paper, be the guest of BAfM, and have the opportunity of meeting delegates and museum professionals from all over the UK.

Further details, including an entry form, are available on the BAfM website or from the Administrator.

For any other information, please contact;

**Anne Stobo,**  
**BAfM RLA Administrator**  
**21 Albany Hill**  
**Tunbridge Wells**  
**TN23RX**  
**TEL 01892548763**  
**annestobo@yahoo.co.uk**

## JUDGES FOR THE ROBERT LOGAN AWARD 2017

### Anne Stobo, BAfM Awards Administrator

I am delighted that Jo Rooks, winner of the Robert Logan Award 2009, has agreed to be a Judge for this year's competition. Jo is presently the Learning and Participation Officer at The Museum of East Anglian Life. She is very much looking forward to receiving this year's entries.

Joining Jo will be Jasmine Farram, winner of the 2015 Award; our very own experienced Vice-President Dr Elizabeth Mackenzie MBE and Gordon Cummings, who are both very happy to give of their time and expertise.

Do consider entering for this Award if you are eligible. Not only are we delighted to receive your submissions, but for the prize winner it is a deeply rewarding experience and a doorway to further opportunities in The Heritage sector.

# FRIENDS IN FOCUS

## Friends of the Laing Art Gallery, Newcastle upon Tyne



To be a Friend of the Laing involves quite a busy life, and not just from attending lectures and exhibitions. Volunteer teams provide a service to gallery visitors by manning a welcome desk. They also handle memberships; organize lectures, social events and travel; offer talks about particular paintings; and produce the regular Friends News. As Vice-Chairman Pat Devenport notes: “Being a volunteer at the Laing can be hard work [and] can be frustrating... but it is always fun and there is often laughter to be heard from our *cupboard* (i.e. office) in the café.” What is certain is that the activities resulting from the efforts of the volunteers and the Management Committee are a rich source of knowledge and enjoyment for the members.

Among the regular lectures that Friends have attended lately in the gallery, one



sent shivers down our spines. Dr Gail Nina-Anderson gave a special presentation on ‘Souls, Skulls & All Things Spooky’. Another talk had a particular local interest, when Hugh Dixon gave a lecture on his great-great uncles, David Dippie Dixon and John Turnbull Dixon of Rothbury, Northumberland. Born in the 1840s, and sons of a general dealer, the brothers inherited the family business but their interests were largely elsewhere. David became a noted local historian, while John was an artist and calligrapher, working originally in watercolour and then in oils. The brothers had a long association with Cragside, home of Lord Armstrong, which is now in the care of the National Trust. A small exhibition in the house celebrated the lives and work of these two local celebrities.

Friends of the Laing are currently providing support for an important exhibition entitled ‘Out of Chaos’, which has as its theme the relationship between art, identity and migration. Curated by Keeper of Art Sarah Richardson, the exhibition features works by Frank Auerbach, David Bomberg, Jacob Epstein, Marc Chagall and Sonia Delaunay and encompasses some of the major art styles of the 20<sup>th</sup> century. Many of the paintings focus on the lives of refugees from war-torn European countries who settled in Britain and experienced the problems of resettlement in a new country, a theme that is highly relevant in today’s world.

Friends have been eagerly anticipating a new exhibition, ‘Modern Visionaries and the Artists’ Eye’, which brings to Newcastle the last self-portrait of Sir Anthony Van Dyck. Bought for the nation in 2014 and on loan from the National Portrait Gallery, it is accompanied by a series of self-portraits by major artists of



the 20<sup>th</sup> and 21<sup>st</sup> centuries. 150 Friends gathered on January 26<sup>th</sup> for a preview, and the society has been invited to provide volunteers to oversee the exhibition – which runs until June 4<sup>th</sup> – and to welcome visitors to it.



The Laing Gallery, it should be noted, is a member of the Tyne and Wear Archives and Museums group, and enjoys regular meetings with representatives of the other museums, galleries and archives in the area. Known as TWAM, it provides an Impact Report, from which it was encouraging to discover that over twelve months the Laing had 247,155 visitors and that the Da Vinci exhibition earlier in 2016 saw an increase in visitors of 40% over the previous year. This is good news, and the Friends look forward hopefully to an even better year in 2017.

## FRIENDS RECRUIT A FRIEND

### Sharon Spencer, Friends of the Royal Marine Museum

The Friends of the Royal Marines Museum’s Council were concerned that during preparations for the relocation of the Royal Marines Museum to Portsmouth Historic Dockyard, activity at Eastney will necessarily become quiet, and the numbers of members could start to decline. We started the initiative of asking all members to make a special effort in the first six months of the year to recruit just one additional member to the association. This could potentially boost overall membership considerably and give a good base on which to form a reinvigorated Friends when the new Museum is open in 2020.

This initiative could be used by any Friends’ organisation to boost membership numbers. Why not ask your members to recruit one new member each? It is a way of potentially increasing numbers by 100%. We offered a 50% discount for all new members recruited in this way for the first year as an incentive for joining.

# SOUTH EAST - EASTERN COUNTIES MEETING 2017

**Saturday 10 June 2017**

**The Higgins Art Gallery & Museum, John Bunyan Museum and The Panacea Museum, Bedford.**

We will meet at The Higgins, which unites three fine cultural venues in buildings going back 200 years. Displays include 'Edward Bowden and his studio'. After lunch we will visit two museums very close to The Higgins. John Bunyan Museum and Library depicting the author, pastor and preacher's life and times, including his imprisonment, with displays of life as it was in the 17th century; and the newly opened Panacea Museum which tells the story of the unique religious community who created their own Garden of Eden in the centre of Bedford.

The event will provide BAFM members with an opportunity to meet Lesley Jones, the Eastern Regional Coordinator-Elect who is helping organize the day.

See these websites for details of how to get to the Museums and car parking arrangements.

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

[www.bunyanmeeting.co.uk/museum](http://www.bunyanmeeting.co.uk/museum)

<http://panaceatrust.org/the-panacea-museum>

## Provisional Programme

- 11.00 Arrival, tea and coffee at The Higgins
- 11.20 Welcome and introduction to The Higgins:  
Tom Perrett, Head of Museum
- 11.30 Keynote talk - speaker TBA
- 12.00 First visit - The Higgins
- 12.45 Lunch and networking
- 1.30 Second visit - Bunyan or Panacea
- 2.45 Third visit - Panacea or Bunyan
- 3.45 Q&A with panel at The Higgins
- 4.15 Wash up and further time at The Higgins -  
closes at 5.00 pm

Please contact the coordinator Alan Swerdlow at 01394 380044 or [alan.s.whr@gmail.com](mailto:alan.s.whr@gmail.com) for further information and booking forms.

# CHANGES TO THE BAFM WEBSITE

**Mike Evans**

The 'BAfM Website' paper was well discussed and it's recommendations agreed in full at the BAFM Council Meeting last month.

I was asked to co-ordinate the editing of content and to continue to liaise with Paul Leverett.

This I am very happy to do. Already some changes have happened to the 'Resources' page, including a signposting service to other relevant websites and a new fact sheet on friends' group visits (through the good services of Alan Swerdlow). Certain other areas of the site have also been brought up to date.

But I would be grateful for your help here please:-

1. Please familiarise yourself with the site, especially major changes to the 'Resources' page. I would appreciate any thoughts or suggestions about the site.
2. Please promote the site actively and continually to your friends' groups, starting with notification of changes to the 'Resources' page. And encourage feedback from them. We want to increase visits to the site, which I monitor monthly.
3. Please let me have any local (regional) conference or neighbourhood day plans, so I can put information about them on the 'Events' page.
4. It is our intention to have a new 'News' page, so please keep sending me important stories both within BAFM and related organisations. The setting up of this page will take some time, but please get in the habit of sending me stories.

On the same day as the Council meeting, Regional Co-ordinators agreed Charlotte Spink's kind offer to look after our social media presence, so news to her too please.

## BLISTS HILL VICTORIAN TOWN RECEIVES GOLD VISITENGLAND ACCOLADE

### Ironbridge Gorge Museums

Blists Hill Victorian Town, one of Shropshire's 10 Ironbridge Gorge Museums where life over 100 years ago is recreated, has received the highest Gold accolade from VisitEngland in recognition of the quality of its visitor experience for the second year in succession.

The Ironbridge Gorge Museum Trust is also celebrating its own golden anniversary this year having been founded 50 years ago in 1967.

Introduced by VisitEngland in 2014, the accolades are only available to attractions which are members of the

Visitor Attraction Quality Scheme. They are allocated through a scoring system based on an annual and unannounced assessment by VisitEngland and highlight elements that matter most to visitors.

The scheme recognises attractions that go the extra mile to create an enjoyable and memorable experience. There are five categories including Welcome, Hidden Gem, Best Told Story, Quality Food & Drink and Gold for top-scoring attractions.

Delighted with the accolade, Paul Gossage, Director of Engagement at

the Ironbridge Gorge Museum Trust, commented: "The staff, trustees and volunteers are all thrilled that our hard work has been recognised with a second VisitEngland Gold accolade. This is especially welcome in 2017 as we celebrate our 50<sup>th</sup> Golden Anniversary year."

The Ironbridge Gorge Museums are spread across six square miles of the Ironbridge Gorge World Heritage Site; together they attract over half a million visitors annually. For more details visit [www.ironbridge.org.uk](http://www.ironbridge.org.uk).

# EVACUEES – THE STORY OF TWO SISTERS

## Friends of Bushey Museum

*This article is based on the recording of an interview of Eileen and Beatrice Law by Jennifer Parker in March 2006<sup>1</sup>*

We lived in the east end of London at 12 Agate Street, East Ham, near the Royal Albert and Royal Victoria docks. There were four of us children: Alf was about 14, Eileen was about 10, Beat was about 8 and Jimmy about 6.

We had a terrace house: you went in through the front door there was a front room on the right and a passageway to the stairs and a back room: through the back room to the kitchen which was like a scullery and through the back door and out into the yard, where there was a place which we called the wash house with a big boiler and a bath on a trestle thing. Inside the house, Mum had the back room and we shared the front room with Gran. Upstairs there were three more rooms; Mr and Mrs Wilson lived in the front room with their son and in the back room there was an oldish couple – to us children they were old but they might not have been. The toilet was outside in the yard and we had to share it with the people upstairs. I think it was rented from a landlord who used to come round for the rent.

In London all the houses had two or three families in them. Next door there were a load of crooks. We had a hutch with some rabbits in and I used to sit on the top of it and look over into next door's yard and, on a Sunday morning, they were sitting there gambling. They had a pigeon loft and all of a sudden you would hear this noise and whoosh – cards gone, table gone up into the loft and they'd be sitting there drinking a pint when the coppers came running in to see if there was any gambling going on. They asked me once if I had seen anything and I acted a bit daft and said "No" and when they asked what the men were doing I said "Drinking beer".

## Evacuation to Bushey

We came to Bushey when I (Eileen) was 10 soon after the beginning of the 1939-45 war. When the bombers came over in September 1940 the bombing was horrendous. We never went to bed – just went to the back door and waited for the siren and then we went down to the shelter. I can remember standing by the door and saying "Mum can we go away from here?" and here replying: "I don't know love, but it's going to be all right." She was very calm so I didn't feel too frightened because I thought Mum's here and she wouldn't panic.

They bombed the docks: all our houses were blasted and the school at the end of the road, South Hallsville, was badly damaged and a lot of people sheltering in the

school were killed.<sup>2</sup> The night sky was red and even after all these years I cannot stand a red sunset because it brings it back to me. It was as if the sky was bearing down on us and we could almost feel it. It took us a long time to get over it; when jets started flying over I wanted to duck and today if I hear an engine stall I want to duck; it's still in the back of your mind.

Our house wasn't flattened but it was badly blasted and the doors, windows and floorboards had all gone. All we had was what we stood up in.

The next morning they brought us all out in buses, we couldn't bring anything with us. When we were on the buses we'd be asking "Where are we going Mum?" She would say "It'll be all right – it'll be nice you'll see."

They took us to a place called Chingford Mount. We stayed in the school for about a week and then it was hit by an incendiary bomb and so we were put on the buses again and brought to Watford. We were taken to Ellams the printers on Walton Road. We had a medical and were given food. A lady took off her coat and gave me her cardigan because I hadn't got a coat. We stayed there for a day and then they took us round to try to billet us in places around the area.

We went to a big house on Grange Road and the lady of the house said that she could take grandmother and me, because I was the eldest. The housekeeper came in wearing a black dress – I can see her now – and she looked up and down, and my gran up and down, and she said: "Come to the kitchen." I went to the kitchen and she said: "You look a nice strong girl – you can scrub floors can't you?" Now that was the worst thing she could have said to my grandmother because my grandmother was true cockney, and I'm afraid my Gran told her in no uncertain terms what she could do with her house and what she could do with her scrubbing, and her granddaughter wasn't going to do that, so out we came and the poor billeting officer – I don't think he knew what had hit him and so we were back together again.

Mum didn't want us children to be separated from the rest of the family so there was Mum, Dad, four children and my grandmother.

The families were kept together and those they couldn't billet were taken to Cox's on the By-Pass where we were given a meal and sheltered for the night. Next morning we were in the canteen and people from around the area came and said we've got rooms and could take this person or that person, but they wanted to take individuals, or two girls or two boys, but they didn't want mum and dad as well. Dad said that we'd come through

this so far, you're not going anywhere and you're staying with us as a family. Mum was talking to Mrs Rogers who had her family with her. She had four sons, her mum and dad, and she was looking after poor Tommy Smith, whom she knew. His mother and three sisters were in the school that got bombed; his mother and baby sister were killed and the two other sisters had disappeared, although they were found later on.<sup>3</sup> He was 10 like me and his father was at sea. Mrs Rogers said that they were going to stay together too.

Mrs Vasmer and her two daughters lived at Caldecote at Bushey Heath. We called the daughters Miss Irene and Miss Dorothy, and I think it was Miss Irene who said to mum and dad that they couldn't offer a cottage, but they had some stables which were brick-built, with a tack room on the side and, if we wanted to stay together, we could use it until Bushey Council could house us. Mum said we would go with them and Mrs Rogers asked if there was room for another family. Miss Irene said yes they could take another family and we went with them in cars to Caldecote, which was down Elstree Road. There were seven of us in our family and seven with the Rogers family and Tommy Smith.

There was a lodge gate and we went up a drive to a biggish mansion house – well we called it a mansion house. There was a cobbled yard and there were stables the other side. The people who had most to do with us were Miss Irene and Miss Dorothy; there was a little housekeeper there and she used to give us a pie now and again, which was very nice.

I think we stayed there about seven months because we had a Christmas there. Whenever I see a crib at Christmas I think of this because our stable was a proper stable with a manger and Mrs Rogers put her youngest son in there, but he wouldn't stay put. They gave us mattresses on the floor – they gave us what they called paillasses. There were two corner stalls and four open stalls. We were in one corner stall and Mrs Rogers and her family were down the other end which was warmer. Gran stayed in the tack room – she slept on a chair thing. Granddad wasn't with us then. He'd got lost and didn't get on the bus. Aunt Liz found him: I don't know if she found him wandering around or sitting in the house on his own. Anyway she took him hop picking. When he finally came back to us Aunt Liz and Uncle Jim and their two children came too, there were about nineteen of us in the stables. Our name was Knight, Aunt Liz and Uncle Jim's name was Kemp, Gran and Granddad's name was Biggerton and there was also Rogers and Smith all in the stable at Caldecote. Just after Christmas Granddad died of pneumonia in the tack room. He lay on a table with a marble top and Gran had these candles put round it and she sat there night and day for three nights until the undertakers came and took him away and we kids couldn't go into the tack room.

There was a fire or range or something in the tack room and mum and Mrs Rogers, who got on very well, did the cooking for the group. We ate in the tack room. There was a brazier in the middle of the main room.

They really did look after us there, as best they could. A

chap came and took some photographs of the poor people, who had got nothing, evacuated and living in a stable at Christmas. They put a Christmas pudding on a table and all the children sat round. Then they took photographs of us lying on the floor, which is where we used to sleep. We thought it was hilarious but I can't remember who took the pictures.

We only ever had a basin and a strip wash because we didn't have a bath. Once a week we had a hair wash: it was the girls first, then out came the watering can and then the boys – everybody was in stitches.

We used to help the gatekeeper, as we called him to gather up all the leaves and when the pond froze over he took us on it. We'd never had anything like it. We'd never seen the country and I'd never seen a cow except in a picture. When they came to be milked everyone flew – they frightened the life out of the lot of us because they looked so enormous. Imagine what it was like to a ten-year-old who had never seen one. But we had some fun.

Then Miss Dorothy got married – none of us kids liked him very much. He was middle class and wore jodhpurs and we were lower class. He used to come round and ask what are you children doing, where are you going, where are the boys going? We felt here comes sourpuss and we used to scatter. Miss Dorothy had a beautiful wedding.

The Council rehoused us the day Miss Dorothy married and we were given a cottage on Highfield Road.

What was it like for us children to be evacuated? I think it was just such a shock that I don't think we took it in properly – it happened so quickly and then it became an adventure to a certain extent because we had never been anywhere. We'd only ever been in London. Mum and Dad had been through the 1914-18 war. They wanted to keep us together, and they tried to keep everything as normal as possible. Being children we looked at everything as an adventure, something new, something different. It was a new world and we loved the freedom of it, and having our own space after living in such crowded conditions before. We weren't lonely because we were a big family and we were always together.

## Notes

- 1 – The two sisters married two brothers and consequently shared the same surname
- 2 – On 10 September 1940, local residents had taken shelter in the basement of the school when it received a direct hit, and the school was reduced to a pile of rubble. Although the official casualty figure was 77 dead, many years later it was revealed that the figure was much higher, making it the worst civilian tragedy of the war. <http://www.eastlondonhistory.co.uk/second-world-war-bombing-raid-south-hallsville-school/>
- 3 – Tommy was re-united with his sisters after their photograph appeared in a national newspaper.

# A NEW EXPERIENCE AND A NEW ACQUISITION

## Rita Castle, Chairman Friends of Bushey Museum



Last November we were advised that a portrait of Hubert von Herkomer by his cousin, Herman Gustave Herkomer, was to be sold by Christie's Fine Art Auctioneers in their Victorian, Pre-Raphaelite & British Impressionist Art sale on 14 December. When we heard it was a three-quarter-length oil on canvas portrait of Herkomer wearing his Slade Professor's gown we recognised the painting which was featured in Lee MacCormick Edwards' book, *Herkomer: A Victorian Artist*. It was being sold by a San Francisco museum and had been in America since 1915. Herman Gustave Herkomer was born in Cleveland Ohio in 1863 studying in New York and Munich. In 1881 he joined his older cousin in Bushey. Hubert was of great

assistance to Herman giving him painting lessons, possibly by making copies of his own works. In 1882 the two cousins made a very successful portrait painting tour of America. In 1885 Hubert von Herkomer was very pleased to be appointed Slade Professor of Fine Art at the University of Oxford, a post he held until 1894. He was very proud to hold this post and no doubt Herman was proud to paint the portrait of his cousin and benefactor. It was exhibited at the Royal Academy London in 1887.

If you saw the recent TV documentary about Christie's you will recall auction sales involving hundreds of thousands of pounds and even millions of pounds lightly tripping off the tongue of their Chairman. Way out

of our league. However, we were reassured by the estimate of a possible sale price of £8,000-£12,000. Our joint art curators, Pat Woollard and John Gerry viewed the painting and decided we would do our best to secure a sale. John Gerry made a grant application to the Art Fund and the A.C.E. V&A Fund towards the cost of the sale and bearing in mind that 14 December was rapidly approaching we were pleased to hear that they had agreed to part fund our offer. The Trustees of the Friends and the Museum jointly agreed to fund the bid up to £13,000 to secure this important painting for the Museum. Those regular viewers of 'Flog It' will know the mantra that when buying at auction you have to factor in the auction fees. In the case of

Christie's, this is 25% on the hammer price + VAT and in addition the Herkomer painting incurred a 5% import tax. Do the maths and you will see we are talking about £3,000-£5,000 on top of the hammer price. We gulped, swallowed hard, and pressed on with our plans. Twelve days before the sale John Gerry received a phone call from the National Portrait Gallery to say they would be bidding at the auction. Gloom all around - what chance did little Bushey Museum have against the mighty National Portrait Gallery. Salvation came in the form of a proposal from the National Portrait Gallery that we make a joint bid. Their agent would bid on our behalf up to our ceiling, then would continue the bidding on behalf of National Portrait Gallery and take it as far as they could bid. Whoever was successful, there would be a mutual arrangement to show the painting in Bushey or London. The Trustees agreed to this proposal.

14 December arrived. Our painting was lot 44. Before this lot Burne Jones drawings were selling at £10,000 apiece; preparatory sketches for his work *The Golden Stair* were of a similar price; an Edward Lear small watercolour landscape went for £100,000. Was there any hope for Bushey Museum? The auctioneer immaculately dressed in his Savile Row suit, with discreetly patterned silk tie cleared his throat and with a nonchalant shrug of the shoulders announced lot 44 saying 'it must be worth £5,000'. We held our breath with the price rising in £500s and then it was all over. We got it for the hammer price of £7,000. Celebratory cheers all round at the Museum when John Gerry phoned the result. The next day an email was received from Christie's to say that total sales from that day's auction were £2.6 million! The painting will be on show in our current Portraits Exhibition. Our grateful thanks go to John Gerry for his hard work in securing the painting and dealing so efficiently with the 'big guns' of the art world.

# A LITERARY DINNER

## Lyme Regis Museum

The Friends were delighted to welcome novelist Tracy Chevalier as guest of honour at their Literary Dinner, held in October as part of the Lyme Regis Arts Festival. Tracy is a long-standing supporter of the Museum and, like Sir David Attenborough, is a Patron of the Friends. Outside of Lyme Regis she is probably best known for her novel "Girl with a Pearl Earring", inspired by the famous Vermeer painting. More than five million copies have been sold world wide and it has been translated into eighteen languages, as well as being made into a hugely successful film.

Dinner guests were curious to understand the thought processes which took her from 17<sup>th</sup> century Amsterdam to fossil hunting on West Dorset beaches! Nor did she let them down, keeping her audience enthralled as she explained how Mary Anning's portrait in the County Museum roused her curiosity as to how someone of such humble origins went on to become the greatest fossil hunter who ever lived. Curiosity thus roused, there followed two years of intensive research leading to the production of her novel "Remarkable Creatures", with Mary Anning as one of the two central characters. No wonder it has been said of Tracy that she makes history come alive!

In her book she was generous in acknowledging the help she had received from many people in and around our Museum, none more so than Paddy Howe, "*fossil hunter extraordinaire, who gave me many fossils and took me to the beach between Lyme Regis and Charmouth to find more, teaching me with patience, intelligence and grace.*" She was delighted, therefore, when Paddy presented her with a very special souvenir of a very special evening – a very special fossil! It looked much like an ordinary stone of the kind to be found on the beach any day - until it was opened up to reveal numerous fossils inside, small but beautifully formed....

More than £1100 was raised for Friends' funds on this extraordinarily happy occasion, made possible by Tracy's continuing and generous support.



## MUSIC HALL EVENINGS AT BLISTS HILL VICTORIAN TOWN

### Ironbridge Gorge Museums



A series of nostalgic music hall evenings were held as part of the Ironbridge Gorge Museums' 50<sup>th</sup> Anniversary celebrations, at Blists Hill Victorian Town, beginning on Friday, 24<sup>th</sup> March.

Taking place in the Forest Glen Pavilion, the lively, themed evenings included a two-course meal of Shropshire fidget pie, or a vegetarian option of Leek & Red Onion Cobbler, followed by damson bread and butter pudding and tea & coffee. This was followed by entertainment to watch and join, live from the piano.

Since its construction by the Pointon family in 1889, the Forest Glen Refreshment Pavilion has occupied a very special position in the local community, formerly at the base of Shropshire's famous Wrekin hill and since moved, brick-by-brick to Blists Hill Victorian Town.

The Museum's resident performers regaled the crowd with a host of Victorian classic songs such as the 'Man on the Flying Trapeze', 'When Father Papered the Parlour', 'Boiled Beef and Carrots' and the ever-popular 'Do Like to Be Beside the Seaside' and 'Dilly-Dally on the Way'.

Everyone was invited to dress in Victorian costume for the evenings, so ladies dusted off their bustles and crinolines and gents spruced up their top hats and tails, they made for evenings to remember!

**For further details, call Tel: 01952 433 424 or visit [www.ironbridge.org.uk](http://www.ironbridge.org.uk).** The Gorge is easily reached via the M6 and M54 motorways exiting at Telford (M54 junction 4 or 6).

# Dedicated to helping friends and volunteers

## BAfM MAIN CONTACTS LIST

### PATRON

HRH The Duke of Gloucester, KG, GCVO

### PRESIDENT

Dame Rosemary Butler

### VICE-PRESIDENT

Rosemary Marsh

01619 284340

rosemary@thedowns66.wanadoo.co.uk

### VICE-PRESIDENT

Dr. Elizabeth Mackenzie MBE

01179 294622

campbell.mackenzie@sky.com

### CHAIRMAN

Dr. Alison Hems

1 Skillins, Kington St Michael,  
Chippenham, Wiltshire SN14 6RL  
or c/o Bath Spa University  
Newton Park, Bath BA2 9BN  
a.hems@bathspa.ac.uk

### VICE-CHAIRS

Alex Walker

22 carlton Rd, Bolton BL1 5HU  
a.m.walker@hotmail.co.uk  
home phone - 01204 491360  
Mobile - 07507888271

Georgia Vossou

121 Hudson Apartments  
Cahdwell lane, London N8 7RX  
gvossou@westminster.gov.uk  
gvossou@hotmail.com

### INTERNATIONAL REPRESENTATIVE AND INTERNATIONAL NEWS EDITOR

Norah Dunbar

02890 654883

norahdunbar@btinternet.com

### AREA CO-ORDINATOR'S CO-ORDINATOR

Jean Knight

02086 691546

irvineknight@btinternet.com

### ADMINISTRATOR/MEMBERSHIP SECRETARY

Jayne Selwood

141a School Road, Brislington, Bristol. BS4 4LZ  
01179 777435  
07802 268821  
jayneselwood@live.co.uk

## REGIONAL CO-ORDINATORS

### REGIONAL CO-ORDINATOR FOR WALES

Dorcas Cresswell

01497 847262

dorcascresswell@gmail.com

### REGIONAL CO-ORDINATOR FOR NORTHERN IRELAND

Dan Calley

02870 868066

### REGIONAL CO-ORDINATOR EAST MIDLANDS (DERBYSHIRE, LEICESTERSHIRE, LINCOLNSHIRE, NOTTINGHAMSHIRE, RUTLAND)

Tony Colton

01636 676707

susanlovell244@gmail.com

bafmeastmidlands@gmail.com

### REGIONAL CO-ORDINATOR WEST MIDLANDS (HEREFORD, SHROPSHIRE, WARWICKSHIRE, WORCESTERSHIRE)

Jean Knight

02086 691546

irvineknight@btinternet.com

Jayne Selwood

141a School Road, Brislington, Bristol. BS4 4LZ

01179 777435

07802 268821

jayneselwood@live.co.uk

### REGIONAL CO-ORDINATOR FOR YORKSHIRE & HUMBERSIDE

Dr Haris Livas-Dawes

01964 650766

h.p.livas@googlemail.com

### REGIONAL CO-ORDINATOR FOR LONDON & MIDDLESEX

Kate Kuhn

020 8852 4190

kkkuhn@hotmail.co.uk

### REGIONAL CO-ORDINATOR NORTH WEST (CHESHIRE, CUMBRIA, GREATER MANCHESTER, ISLE OF MAN, LANCASHIRE, MERSEYSIDE)

Michael Brightman

01772 894550

07939 652513

MBBrightman@uclan.ac.uk

### REGIONAL CO-ORDINATOR SE SOUTHERN COUNTIES (CHANNEL ISLANDS, KENT, SURREY, SUSSEX)

Mike Evans

01622 765856

07766 447985

mikeandjudith@mac.com

### REGIONAL CO-ORDINATOR SOUTH WEST (BRISTOL, CORNWALL, DEVON, DORSET, SOMERSET, WILTSHIRE, ISLES OF SCILLY)

Muff Dudgeon

01728 648493

074321 30666

muff@dudgeon.eclipse.co.uk

### REGIONAL CO-ORDINATOR NORTH EAST (CLEVELAND, DURHAM, NORTHUMBERLAND, TEESIDE, TYNE AND WEAR)

Charlotte Spink

0191 3345694

charlotte.spink@durham.ac.uk

### REGIONAL CO-ORDINATOR SE WESTERN COUNTIES (BERKSHIRE, BUCKINGHAMSHIRE, HAMPSHIRE, ISLE OF WIGHT, OXFORDSHIRE)

Jean Knight

02086 691546

irvineknight@btinternet.com

Jayne Selwood

141a School Road, Brislington, Bristol. BS4 4LZ

01179 777435

07802 268821

jayneselwood@live.co.uk

### REGIONAL CO-ORDINATOR SE EASTERN COUNTIES (BEDFORDSHIRE, CAMBRIDGE, ESSEX, HERTFORDSHIRE, NORFOLK, SUFFOLK)

Alan Swerdlow

01394 380044

alan.s.whr@gmail.com

### REGIONAL CO-ORDINATOR FOR SCOTLAND

John Rosenfield

01479 810309

johnrosenfield@gmail.com

Author, Website:

www.spanglefish.com/coylumpublishing

## OTHER CONTACTS

### AIM REPRESENTATIVE

Gordon Cummings

01223 892108

gordon.cummings@aim-museums.co.uk

### HOME NEWS EDITOR

Beverley Rogers

rogersbevj@yahoo.co.uk

### JOURNAL EDITOR

Georgia Wedgwood Mayne

1 Strandhall Farm Cottages, Shore Road,  
Castletown, Isle of Man, IM9 4PL,  
editor.bafm@gmail.com

### NEWSLETTER AWARD ADMINISTRATOR

Tamasin Wedgwood

Fairfields, Athol Park, Port Erin

Isle of Man IM9 6EX

wedgwoodgirls@hotmail.com

### YOUTH REPRESENTATIVE

Jasmine Farram

Project Co-ordinator

Tunbridge Wells Cultural & Learning Hub  
Town Hall, Royal Tunbridge Wells, Kent, TN1 1RS  
01892 554171 ext: 4931 VPN: 7035 4931  
jasmine.farram@tunbridgewells.gov.uk

### CONFERENCE COORDINATOR

Kate Kuhn

020 8852 4190

kkkuhn@hotmail.co.uk

### ROBERT LOGAN AWARD ADMINISTRATOR

Anne Stobo

01892 548763

annestobo@yahoo.co.uk

## BAfM MEMBERSHIP

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