

BAFM

Journal



TRAVEL AWARD REPORT – see pages 14 & 15

CHAIR'S MESSAGE

Dear Friends,

Earlier this summer, I spent a fascinating afternoon in Salisbury Museum, learning about an inspirational project built around the archives of the Cathedral just across the way. Part of the Ageas International Arts Festival,

the project brought together a wide range of different professionals – the Cathedral Archivist, artists, performers, and musicians, curators, youth and community workers and the Festival team – and members of five local community groups. The project enabled them to respond to the material they discovered in the Cathedral, creating their own archives or pieces of music, art and calligraphy.

It was a wonderful example of what people can achieve by working together, using history, heritage and collections as a starting point. The responses were warm, funny, moving, challenging, unexpected. The project was supported by the Heritage Lottery Fund and had a lot of practical, positive support from staff in the partner organisations. But it involved volunteers too, whether as part of the Cathedral Archivist's team or helping to support the community groups participating in the project, among them young carers in Wiltshire and older people adjusting to the challenge of dementia.

We need to be able to let more people know about the contributions made by such volunteers, including the very real and direct impact made by Friends' groups to the work of their museums, the life of their communities, and the experiences of those who take part in and enjoy the events and activities they help to support. We have begun pulling together the information that will allow us to do this more effectively: the amounts of money raised by Friends', the number of hours members give to their local museum or heritage site. Taken together, anecdote *and* data can make a powerful case, which BAFM wants to make on your behalf. If, over the coming months, you are asked for facts and figures, or for a great story about a difference your group has made, do please pass them on.

Dr Alison Hems

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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 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!!

WELCOME TO LONDON

Friends of London Transport Museum

If you are planning to attend the BAfM conference and AGM at the London Transport Museum in Covent Garden on Saturday 30th September – and we hope that you are – please get your application in as soon as you can. The conference is hosted jointly by the Museum and its Friends.

Barry LeJeune, Chairman of the LTM Friends, explains more:

When we last hosted the BAfM conference back in 2011, we didn't expect to be doing it again just six years later. But it has been a pleasure working once more to deliver what we hope will be an interesting, enjoyable and thought-provoking day.

Our theme is: "Museums, Members and Friends: A Harmonious Relationship?" This is similar to the theme we chose in 2011. The question mark in this year's signifies some of the current uncertainties in this area, as Museums develop their own membership and marketing plans, separate from – and, in some cases, instead of – a volunteer-based Friends' approach.

We start the conference with a keynote presentation from Mike Zeidler, Partnership Manager, Hidden City, who will examine partnership working in a broad perspective. Sam Mullins, LTM Director, and I will then explain our organisations' constructive collaboration. This is a Museum – Friends partnership that is working well. Sam and I will explain why and how – and highlight some of the ongoing challenges.

A buffet lunch will give delegates a chance to mingle and network and to visit the Museum galleries. These are very much focussed on the present and future, as well as London's rich transport heritage. The over-arching message is how public transport



developments have played – and continue to play – a key role in the social life and commercial success of the capital city.

In the afternoon, there will be four brief case studies from some of London's other museums. These will tell different stories of Museum and Friends' relationships. The presentations will be followed by a panel discussion.

After a tea break, we will move to the formal business of the BAfM AGM and its presentations.

The day will conclude with an informal drinks reception at the nearby St. Paul's Church – known as the actors' church.

On Sunday morning, 1st October, there will be an optional visits programme. Details are on the booking form.

I do hope your organisation will be represented. We extend a particular invitation to new members of BAfM, to participate in the proceedings and to meet fellow members and BAfM officials for the first time. Young or old – in age or membership – we look forward to welcoming you all.

GUIDELINES FOR SUBMITTING ARTICLES TO THE BAFM JOURNAL

Submissions are accepted by e-mail or snail mail, but digital copies are preferred where possible. If sending via e-mail the best formats to use are word documents for articles and jpg for images

We cannot guarantee that every submission will be included in the journal and all submissions are subject to editing. If you would like to see a proof of the final version of your article before it goes to print please inform the editor before the deadline for submissions

Articles should be between about 100 and 1000 words (unless by specific agreement with the editor) and the submission of accompanying, high quality colour photographs is always appreciated

Deadlines for submissions are 7th February,

7th June, and 7th October for the Spring, Summer, and Autumn journals respectively. Please note these are *firm* deadlines as any delays in reception have a knock on effect.

It is helpful if an email contact can be included with all submissions of both articles and Friends' group newsletters where possible

Please also note that the editorship is a voluntary position, as such it is not always possible to respond to emails immediately. Replies and acknowledgements of receipt will be sent as soon as possible but please be patient if you do not receive an answer within the day

Articles on the following subjects are of particular (although not exclusive!) interest for inclusion in the journal:

Awards won or other exciting Friends' news

Challenges Friends groups have faced and solutions that could help other groups

Examples of Friends groups supporting their museums

We would also be interested in starting a regular correspondence column in which Friends could share and respond to concerns and challenges and support and advise each other. Submissions of content for such a feature would be very welcome.

All submissions should be sent to: editor.bafm@gmail.com or Georgia Wedgwood Mayne, 1 Strandhall Farm Cottages, Shore Road, Castletown, Isle of Man, IM9 4PL

OBITUARIES

ANN HEELEY MBE 1940-2017

Dr Liz Mackenzie, Past President of BAFM



Ann first became involved with the British Association of Friends of Museums as regional Representative for the South West from

1996 until 2000, when she became National Secretary of the Association and served for three eventful years. On retiring from that position she continued supporting BAFM for a further three years in the important role of co-ordinating Regional Representatives for the National Committee.

Born in Cheshire she was extremely proud of her farming heritage, which was reflected in her great interest in rural life. This continued when she moved to the village of Butleigh in Somerset in 1970 with her husband David and two small children, soon to be followed by a third. She soon started to gather and meticulously chronicle the life and work of the people involved in disparate rural activities, many of which were fast disappearing. Over more than 40 years Ann collated over 700 interviews with farmers and their families, craftspeople, and workers in a wide range of countryside pursuits. This archival collection of recordings, photographs and associated documents is unique and of national importance. Ann's dedication to and continued involvement with this project coincided with the foundation of

the Somerset Rural Life Museum (SRLM) at Glastonbury, where she served on the committee for over 30 years, including acting as Secretary and Chairman. Her hard work and inspiring leadership was recognised when she was awarded Member of the British Empire (MBE).

As a young woman, Ann trained in catering. Her background skills meant that she was good at sorting things out - including me when I was Chairman of BAFM! She had a great talent for organisation, a gift she readily shared wherever it was needed and which was often a great blessing to BAFM. I was very privileged to work very closely with Ann in her various roles in the Association. During this time she was instrumental in computerising our membership records and was behind the concept of a dedicated web-site. In addition, she stood in as Newsletter Editor when an unexpected vacancy occurred. This was all done on a voluntary basis.

She had an indomitable spirit with boundless energy and efficiency. Above all, it was a pleasure to work with somebody who was so enthusiastic and realised the importance of our heritage and the need for Friends, volunteers and museum professionals to work closely together and in harmony - not always an easy task!

Ann will be sorely missed, not only by David and the family but by all of us who were privileged enough to know her either as a loyal friend or a remarkable colleague.

MIKE FAYLE

It is with great regret that we report the death of Mike Fayle and our deepest sympathies are with his family.

Mike, with whom we first became acquainted at the most enjoyable BAFM Annual Conference on the Isle of Man, stood for election in competition with three other very able contenders to win the position of BAFM Chairman in 2011.

Even though Mike was living on the Isle of Man, an extremely busy businessman and a great champion of Manx National Heritage, he had time to attend the Regional Coordinators' conferences in other areas of Britain during his term of office. This in itself was extremely supportive, but he also networked on BAFM's behalf with other bodies within the 'heritage landscape': The Churches Conservation Trust, The Heritage Alliance and The Arts Council, to name but three. However, Mike made an even greater contribution in the

governance of BAFM. He started the process of changing our status from a group of Volunteers, offering support to numerous Friends groups, to a registered Charitable Incorporated Organization. This involved considerable work in changing our Constitution in line with the Charities Commission's requirements and adjusting our financial year but he saw that this gave BAFM a much more formal status and a far stronger voice in the heritage world, as well as far greater protection for our members.

It is believed that Mike would have taken BAFM very rapidly from strength to strength if he had not become very seriously ill within two years of his three year term of office. We were exceedingly pleased when he made a recovery and became elected for a new three year term. But sadly, just after this election, Mike became ill again and, although in time he made a remarkable recovery again, we had lost a Chairman with great vision.

A WORD FROM THE NEWSLETTER COMPETITION JUDGES

The BAFM judges are an eclectic bunch, with a range of backgrounds, from those with decades of experience in the heritage sector to those who are discovering the world of museums for the first time! Judges often change year to year, but in general there are three, each marking independently before the votes are tallied and the winners announced. As the judges are marking independently, we all mark slightly differently, however the guide below should give a good idea of how to do well.

But what are we looking for? There are several features we have to consider, and so if a newsletter is missing any of these it will suffer in the marking. Firstly, as representatives of BAFM we are looking for references to BAFM in the newsletter. A simple mention is enough to score a mark, but highlighting events or news of particular interest to your friend's group will score particularly highly.

Secondly, we look to see how well the newsletter is likely to attract new members to your group. At a first glance, I will typically see if I can find an easy way to join up. Higher marks will be awarded to a group that makes joining simple, while if I'm searching through the small print I will generally mark down. On a second reading, the main thing I'm looking for is items of interest to 'outsiders', something that makes the friends group look interesting to prospective new members. I'm particularly pleased when I see items aimed at young people, perhaps the most crucial sector of society to encourage into our museums.

Another crucial factor in the decision making contest is the aesthetics of the newsletter. Is it easy to read, are pictures well displayed, is the layout sensible etc. One of my main memories from a past competition was of marking down a newsletter for having different fonts and colours on each page, as well as images separated from their articles. Take some time to think about how you lay out your magazine, and you'll soon be fine!

Finally, and perhaps most crucially, we get to the content. We all read each of the magazines thoroughly, often multiple times. As such, we always appreciate originality and interesting articles. Try and have a range of contributors and different kinds of articles, and particularly innovative ideas always score extra marks. For example, last year one entry included a poem, which all the judges particularly liked. Good content is all very good, but please remember to check spelling and grammar, firstly using a spell checker, but not neglecting to have a proof reader as well. Some of the mistakes slipping through give us a good giggle, but do result in the entry being marked down.

I'm just about to start judging this year's entries, so it's too late to enter for this year now, but please do consider entering next time. We're always looking for new judges, so if this article sounds interesting to you and you'd like to be involved in the future please contact Tamasin Wedgwood at wedgwoodgirls@hotmail.com

VISIT TO JAMES LYNCH'S STUDIO

Jean Birks, Friends of the Somerset Rural Life Museum

The Friends' Committee received an invitation to visit the studio of James Lynch to see the painting he is doing for the refurbished Museum. So one very dark and rainy January morning about 12 of us drove to the village of High Ham to the home of James and his wife Kate. We were warmly welcomed by James and Kate and after a short talk we went to his studio which is in a separate building at the bottom of the garden. There we saw the partially completed painting on a 10ft wide piece of board. It is a panoramic view of the landscape between Wells and Cheddar as seen from Draycot Sleights. James is a very keen para glider and takes photos whilst he is in the air and he uses them to sketch the landscape on his board back in the studio.

This board is a piece of MDF which has been painted with several layers of gesso. This is a creamy paste which James makes himself by heating ground rabbit skin glue and whiting. He paints with egg tempera which was used by medieval and



Renaissance painters and he makes this by mixing the ground pigments with egg yolk and water. The eggs are from his own hens which he keeps below his studio. Egg tempera is applied in layers and the paint glazes are translucent which gives the paintings a unique glow.

After James had answered many of our questions we returned to the house for a welcome cup of coffee. Kate then told us about the exhibition she is preparing for the Museum which is about small farms on the Mendips. This will be the first temporary exhibition to be shown at the Museum in the summer. She has done three previous Museum exhibitions which were about Bees, Sheep and Willow and each was accompanied by a book. A book will also be published to go with this new exhibition.

What a talented couple and such an interesting morning. We are all now looking forward to seeing the completed painting hanging in pride of place at the Museum when it reopens in June.



FRIENDS PURCHASE PORTRAITS

Friends of Macclesfield Silk Heritage

Friends of Macclesfield Silk Heritage provided £2000 towards the purchase of two 18th century portraits, now on display alongside the portrait of Charles Roe, by the acclaimed artist Joseph Wright of Derby. The paintings are of brother and sister-in-law John Stafford and Barbara Tatton. John Stafford lived at Cumberland House and was Burgess and Town Clerk of Macclesfield and agent to the Earl of Derby. He was in this role when Bonnie Prince Charlie came to town in 1745. To celebrate both this purchase and the reenactment on 13 April of the Macclesfield Potato Riot of 1812, staff

and pupils at Falibroome Academy, in collaboration with other schools from the Silk Alliance, have mounted a multi-media display at the Old Sunday School.

The Silk Alliance offers training and support in leadership potential and for research and development. This exhibition supports the teaching of British values, exploring what may cause disenchantment and discontent in society and encourages a sense of cohesion and tolerance.

WHAT ARE FRIENDS FOR?

David Foster, Chair, Friends of Birmingham Museums

Birmingham Museum & Art Gallery (BMAG) first opened its doors in 1885. Forty-six years later, in 1931, the Friends of Birmingham Museums & Art Gallery was set up by the then Keeper of the Gallery, SC Kaines-Smith, who wrote to the Treasurer of the City Council, Mr JR Johnson, on 31 January 1931: *'I am hoping that we may get together . . . a very large number of small subscriptions, and I am proposing that these subscriptions should be made payable to you for the Friends of the Gallery Fund Account.'* Through this means a group of citizens, who wanted to make their own independent contribution to the success of the City council-owned museum, formed the Friends as a charity independent of the council.

Where are we now, 86 years later?

Over a century later, Birmingham's civic collection has grown massively and is now one of the most diverse of any regional museum group. In terms of governance, the biggest change was in 2012, when Birmingham City Council (BCC) created a separate registered charity, Birmingham Museums Trust (BMT), to manage, maintain and promote its collection. For the Friends, this means that we are now dealing with another charity, not a department of the City Council. We are still working through the implications of this change; for example, as BMT created its own Membership Scheme, what would be the position of Friends? A recent BAFM West Midlands regional meeting revealed a growing number of other Museums are facing similar questions. So far, we are managing to hold our own in membership numbers – just!

"We need your help!" The Friends Committee hears this quite often, but not, usually, with the urgency with which BMT's Senior Management Team approached us in late September 2015. They had only a few weeks to construct a bid for three years of major funding from Arts Council England (ACE). They needed to find matched funding to support their application, and they knew that their Friends, one of their regular funders, would be able to give a decision quickly.

This was an important opportunity for BMT. As part of their Arts Council Collection National Partners Fund, ACE were seeking 3 regional UK partner galleries who might be willing to display major items from the Arts Council Collection, alongside their own works. These would be a series of eight exhibitions over three years and ACE would be granting up to £600,000 to each of the successful bidders.



For its part, BMT had to demonstrate that they had the space to present the items (some of which could be large) and the imagination to devise displays which would make the best use of them. Given the various spaces at BMAG, Thinktank and the Heritage Sites (e.g. Aston Hall) and its expert and creative teams of curators, BMT could readily meet these criteria. But it also had to guarantee a minimum of 10% cash matched funding from external sources – which is where the Friends came in.

Over the years since its formation, the Friends has managed its finances so that it is currently able to offer BMT a predictable sum each year to support defined projects. The amounts being asked of us in this case – £15,000 a year for three years – were within our capability and the scope of the project fitted the type of support we believe our members want to be able to offer BMT. Therefore, the Committee decision was easy to make that day.

This opportunity is a good demonstration of what the Friends can do for BMT. The funds we collect from members' subscriptions and donations, the profit which we make on our events, as well as the income from our investment fund, are used to support BMT. Following the objectives which were set out when the Friends of Birmingham Museums & Art Gallery was founded in 1931, Friends' funds are used: to help BMT purchase acquisitions; to contribute towards capital projects; and to support conservation. In fact, with 85 years of support we can claim to be one of BMT's most loyal funders. We have provided such financial support in (probably) every year since 1931.

Early in February 2016, ACE announced that BMT had been selected as one of its three regional gallery partners for the Arts Council Collection National Partners programme. To fulfil its part in the programme BMT has developed display proposals, and has recruited extra staff to support, develop and deliver the projects. The £600,000 grant was extremely useful. And we, the Friends, helped to win it! This programme is now in full swing, with the second of the touring exhibitions currently on display in Birmingham. *'I Want! I Want!'* is a marriage of art and science, featuring works by artists who have been influenced by the rapid development of technology. It uses Thinktank (Birmingham's Science and Technology Museum) as well as BMAG as display venues. The first of the shows – *'Night in the Museum'* – was a considerable success. If it is on show near you, it's well worth seeing.



Friends International Holiday to Barcelona - April 2017 - trip to Montserrat

FRIENDS IN FOCUS: THE FRIENDS OF GRESSENHALL

The Friends of Gressenhall was established in 1975, with the aim of supporting the work of Gressenhall Farm and Workhouse and the many volunteers, without whom the Museum would find it difficult to operate.



Over the last forty years or so, thanks to generous donations and bequests, membership fees and fund-raising, the Friends have been able to contribute, in part or in full, to the funding of many projects, some listed below.

One of the best known and loved features of Gressenhall is the promotion and use of Suffolk Punch heavy horses to work the land on the museum farm and provide an unrivalled visitor attraction. These magnificent animals are regrettably now extremely rare, and therefore the efforts of Gressenhall to help the survival of the breed are most welcome.

Ever since these horses were first introduced onto the Farm, the Friends have kept money in a separate horse fund and been responsible for their purchase and for some of the associated equipment. The number bought now totals ten and, although six have passed into equine heaven, Trojan, Bowler, Reggie and Jim remain working on the Farm.

At the main building, the Friends provided match funding to assist the Museum to obtain lottery finance for an exhibition hall.

In 2006, funds were provided for a complete restoration of the main Museum clock, and on 24 August 2011, the new Land Girls and Lumber Jills' Gallery opened, the latter supported with £9,100 from the Friends.

The Friends made a major contribution to the creation of a new Wildlife Garden, involving landscape gardeners and a local blacksmith who produced the beautiful, decorative railings which surround the main garden area. This little haven of tranquillity is well worth a visit for tired minds, or legs, at any season of the year.

The 'Voices from the Workhouse' is a current project which will transform and enhance many areas of the Workhouse, and hopefully will reach completion early in the forthcoming season. The Friends have contributed £20,000 match-funding to this project.

The Friends also make regular donations to many of our volunteer groups, to help them with purchases or services relevant to their particular requirements. The gardeners and Team Panhard are regular recipients.

In 2016, thanks to a generous specified donation, the workhouse clock was overhauled again and put back into good working order. £500 was paid for the initial stripping down and inspection of the recently-acquired Farmers' Foundry Boiler, which hopefully will eventually take over steam duties at the Museum.



Night in the Museum at Birmingham Museum and Art Gallery. An Arts Council Collection Touring Exhibition curated by Ryan Gander. Photo © 2016 Birmingham Museums Trust.



I Want! I Want! Art and Technology. An Arts Council Collection National Partner Exhibition at Birmingham Museum and Art Gallery. Photo © 2017 Birmingham Museums Trust

The Friends was established as an independent charity representing the citizens of the City, and we have had to use our voice recently – assisting BMT to reduce the impact of BCC's proposed funding cuts. Like many local authorities, the Council is severely restricted by central government's funding constraints. And, in December 2016, BCC proposed to cut its support for BMT in the year 2017-18 by £500k on top of a previously proposed £250k reduction. Even the smaller reduction would have had serious consequences. We argued that it was illogical for the Council, which owns the collections, to deny the specialists they appointed the financial support they need. After our appeal, which was in concert with many thousands of other citizens, the Council withdrew the whole £750k of the proposed budget cuts. BMT received over 9,000 signatures on their petition and many letters of support. The scale of our membership and the longevity of our support impressed the Council.

However, this will almost certainly prove to be just a skirmish and we shall be forced to use our voices to support BMT again in future years. We are all too well aware that Birmingham is one regional museum group amongst many suffering from a lack of a coherent support at central government level. We hope that BAfM can present a strong collective voice for museum Friends across the country, to ensure proper national support for our cause.

Our story isn't over, of course. You can follow our progress on our website – fbmt.org.uk.

UFFINGTON MUSEUM CELEBRATES 400 YEARS

Karen Pilcher, Curator, Tom Brown's School Museum



Tom Brown's School Museum in Uffington was originally the old school room, founded in 1617 by Thomas Saunders for 12 worthy boys at a time when education for the poor did not exist. The building became the village museum in 1984 and this year celebrates 400 years with a special exhibition on the founding of the schoolroom & education in Uffington through the past 4 centuries.

Tom Brown's is one of the smallest museums in Oxfordshire and was granted Accreditation status in 2013 by Arts Council England. It is run entirely by volunteers who plan the exhibitions each year, care for the collection and organise the Friends rota to open the museum from Easter until the end of October.

The museum also explains the history and archaeology of the area, including the famous White Horse and Uffington

Castle, and includes the myths and legends surrounding Dragons Hill and the Manger. It illustrates the village's connection with Thomas Hughes and Tom Brown's School Days and displays 137 copies of the well-known book written in 1857. The museum is extremely fortunate to hold copies of Sir John Betjeman's letters and correspondence loaned to the museum by the family. Betjeman lived in the village for over 10 years. Tom Brown's School Museum continues to record the changes in village life in Uffington, with nearly half the collection consisting of photographs and articles from the late 1800's to the present day.

This year's quadricentennial exhibition tells the story from Thomas Saunders the founder through to the present day primary school, including featuring artefacts from a Victorian schoolroom. There is also a display about the history of the chalk ashlar building and how it has survived 400 years virtually unchanged. Each year the pupils of Uffington primary school celebrate 'Founders Day' by walking to the old schoolroom and giving thanks to Thomas Saunders for their education. This year the celebration will take place on the 13th July and will include the unveiling of a plaque recognising 400 years since the founding of the old schoolroom. The Thomas Saunders Trust still exists and, as in previous years, will endow a dictionary to those children leaving at the end of term to start their secondary education.

The museum is open 2pm to 5pm every Saturday, Sunday and Bank Holiday from 15th April until 29th October and entry is free. All visitors have the opportunity to enter a free prize draw to win one of 3 hampers. If you have an interest in the White Horse, John Betjeman or Thomas Hughes or if you have relatives that lived or are still living in Uffington then don't miss the opportunity to visit this lovely museum.

www.museum.uffington.net Broad Street, Uffington, Oxon SN7 7RA

THOUGHTS ON SEWING MACHINES

The Friends of Black Country Museum

Within the boundary of the Black Country Living Museum there are a number of examples of the ubiquitous machine that liberated so many working housewives and widows.

Inside the Friends Flagship house, Pitts Cott, there is a foot operated Singer sewing machine that one day we propose to restore to full working order. The ladies, who demonstrate life in the early 20th century to the visitors, will then be able to show what its value would have been in improving the life they had in the 1920s.

The impact of such a beautifully made piece of fine precision engineering into the simple world of the Cott household is hard to imagine. There's no doubt for many, in similar circumstances, it was a huge liberator. It enabled a means of not only repairing clothes much quicker but also actually make a little money, if talented enough.

Singer machines started producing the home machine in America in 1851 and by 1876 had made 2 million. With the demand for the machines in the UK high the Company opened a factory in Glasgow. By 1882 Singer had to move to new premises in Clydebank and there employed 7000 workers producing 7,000 machines a week. From its opening to 1943 the Company made, and distributed all over the world, 36 million sewing machines, now that's what you call a good idea!



LUTON'S WARDOWN HOUSE MUSEUM AND GALLERY IS NOW OPEN

Friends of Luton Museums

This follow-up article from the spring edition of the BAfM Journal 2017 shows Wardown House Museum and Gallery finally open to the public. A year after being closed for its £3.5 million make-over, the interiors of this handsome Victorian villa are looking truly spectacular.

The refurbishment has been sympathetically carried out using a colour pallet of the period, even down to printing special wall papers modelled on original scraps found during the renovation work. Mixed in with all of these traditional elements are features which are modern and state of the art, like talking pictures in the main rooms, which explain the history of the building and detailed accounts of the rooms. There is an interactive billiard table in the billiard room, but one of the most needed facilities was a café, where visitors can sit and relax and enjoy a cup of tea or coffee and something to eat. This new addition is The Dining Room situated in the original dining room, which was formally The Bedfordshire and Hertfordshire Military Gallery, now proudly presented in a brand new gallery on the first floor.

Since its opening on the 8th April, reaction from visitors has been very positive, the curatorial staffs have extra display cases and areas to fill and are now able to show more of the museum's collections, some of which have never been on display before. Wardown House Museum and Gallery is situated in Wardown Park just a ten minute walk from the centre of Luton, entry is free and there is ample free car parking.



The Billiard Room features a high tech interactive billiard table.

The Friends of Luton Museums are proud to have been a part of this process, helping financially with the redeveloped Military Gallery and the renovation of the Porte Cochere, a beautiful and fascinating entrance to the museum. The renovation work carried out included raising the floor level to make access easier and reinstating the steps, also to repair and conserve the six terracotta busts, clean and conserve the brick work and other decorative features. The port cochere is now the welcoming face of Wardown House Museum and gallery.

Along with Stockwood Discovery Centre and Wardown House Museum and Gallery, Luton can be justly proud of its two museums, each one offering completely different experiences. Entry to each museum is free along with ample free car parking.



The one amenity the museum lacked was a café; but no longer, it now has The Dining Room, visitors can sit and enjoy a tea or coffee and food. Some of the tables act as display cases and it is furnished with an eclectic collection of chairs.



The Drawing Room is a spacious and peaceful room; some of the paintings have never been displayed before. For the first time the delicate ceiling plaster work can be seen and appreciated.

NEW HERITAGE INTERPRETATION GUIDE PLANNED



A guidebook dedicated to the subject of mobile digital technology in heritage interpretation is due to be published this summer. The book aims to explain, in non-technical language, how to approach the technologies behind using visitors' smartphones and tablets as a content delivery mechanism. The authors have a professional background in engineering and technology and wanted to pass on both their technical knowledge, and their four years of experience in developing and launching the Info-Point local Wi-Fi Web into the heritage interpretation sector. Info-Point Technical Director Paul Palmer explains, "Although this is a very exciting field, we have been dismayed to see so many misconceptions, promotional hype, and hopeless optimism surrounding mobile digital, much of it born out of lack of understanding. We realised that technology is a dark art for many people who have to use it, so we wrote this book to try and bring a little clarity. We can't turn everyone into engineers, but we can explain the do's and don'ts and help them to understand why some things will work reliably, while others are doomed to fail." The guide will be available as a softback book through Amazon and other booksellers. To receive an alert when it is published, register an enquiry at: <https://www.info-point.eu/contact> -, selecting 'Request book notification'.



THE FAN MUSEUM LAUNCHES 'ART HAPPENS' CAMPAIGN TO HELP FUND PIONEERING FAN MAKING PROJECT



Earlier this year the little-known craft of fan making was included in the Radcliff Red List of Endangered Craft, categorised as 'critically endangered' and 'at serious risk of no longer being practised'. Launching via Art Fund's crowdfunding platform Art Happens, The Fan Museum will campaign to raise £14,000 to help realise a pioneering project which aims to reinvigorate within the UK this once thriving craft form.

Jointly conceived by The Fan Museum and Paris-based street artist Codex Urbanus, 'Street Fans' will unite two seemingly disparate spheres of artistry: the tradition of fan making and the contemporary street art phenomenon. An

international cast of 30 street artists including RUN, C215, Nathan Bowen, Sr. X, Himbad and Otto Schade will team up with leading contemporary fan maker, Sylvain Le Guen, to design and create one-of-a-kind folding fans which the Museum will exhibit from 19 September – 31 December 2017. Several of the artists will also venture beyond the Museum's Georgian interiors to reimagine their fan paintings at a series of project-linked community events scheduled to take place at locations including Greenwich Market, Lewisham Southwark College & Greenwich University.

Himbad, participating artist, said:

"I am interested in the concepts of masked and cloaked identities and I like that fans can be used to convey expressions in a subversive and clandestine way, even in public. When I was asked to take part in the project I was immediately excited. To be able to collaborate with an actual master fan maker is an amazing opportunity and I can't wait to see the results!"

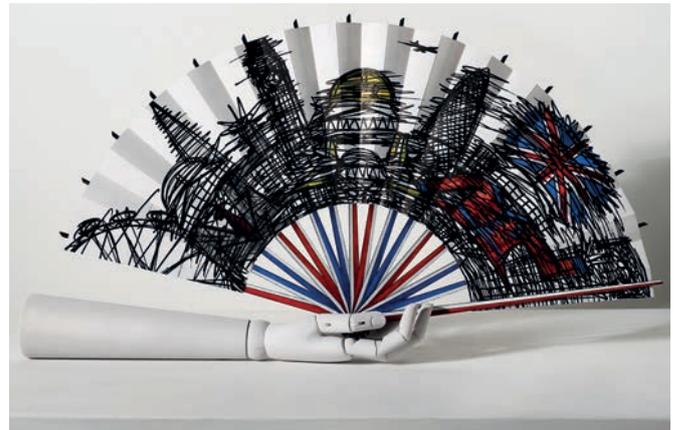
Sr. X, participating artist, said:

"Linking the expertise and tradition of The Fan Museum and Master fan maker, Sylvain Le Guen with some of the very

best street artists of the current scene is what makes this project so exciting, innovative and unique."

Jacob Moss, Curator of The Fan Museum, said:

"Street Fans offers The Fan Museum a unique opportunity to collaborate with an exceptional group of artists, who we believe could bring a unique and transformative perspective to the historic craft of fan making which, as the Radcliff Red List rightly highlights, is in real danger of becoming 'extinct' here in the UK. The public's backing of this pioneering project is the key to its success and I would encourage everyone to donate to the Art Happens campaign and help put fan making back on the UK's cultural map."



The Fan Museum is a small, independent museum founded on the passion and dedication of one inspirational woman, Helene Alexander MBE. It receives no public funding. The money raised via the Art Happens campaign will support the design and manufacture by hand of 50 contemporary fans and ensure each participating artist is fairly rewarded. Funds raised will also enable the Museum and its working partners to stage several project-linked events aimed at reaching new audiences and fostering appreciation of and interest in fans and fan making.

Events planned to coincide with the exhibition at The Fan Museum include a two day 'paint jam' and drop-in fan making workshop at Greenwich Market, a masterclass led by Le Guen and fan design competition for students at Lewisham Southwark College, and a similar event involving street artists and the Museum's fan making tutors at the Heritage Gallery, Greenwich University.

Jennifer Hall Thompson, Head PR, Greenwich Market said:

"Greenwich Market is pleased to support this innovative project with a hands-on street art collaboration. As London's leading designer maker arts and crafts market, we are supportive of events such as this which will both educate and inspire all generations of visitors to both the Market and Greenwich."

The generosity of campaign donors will be richly rewarded via a range of exclusive collectables including signed giclee prints and, for the top tier of donors, fans hand-crafted by Sylvain Le Guen and decorated with reproductions of the artists' designs. The topmost contributor to the campaign will be rewarded with a personalised mural created by rising star of the UK street art scene, Artista. Other reward experiences include a champagne afternoon tea at the Museum's elegant Orangery, a private curator-led tour of the exhibition and a chance to learn about the art of fan making from Sylvain Le Guen himself, at an exclusive workshop hosted by The Fan Museum.



Stephen Deuchar, Art Fund director, said:

“The Fan Museum is one of London’s hidden gems and the perfect home for such an ambitious and eye-opening project. With such an inventive array of rewards on offer, we hope the public will support this innovative campaign, which we are really pleased to be hosting on our Art Happens platform.”

About The Fan Museum

Located in the heart of historic Royal Greenwich, The Fan Museum occupies two beautifully restored Grade II* listed Georgian townhouses. Open to the public since 1991, it is the only accredited Museum devoted entirely to the history of hand-held fans and craft of fan making.

The collections comprise in excess of 5,000 objects including fans and fan leaves dating from the 12th century to the present day. Among the museum’s many treasures are works by fine artists including Paul Gauguin, Salvador Dali and Walter Sickert. Other notable pieces include a Peruvian ceremonial fan dating from the 1100s and the Museum’s most recent major acquisition, a rare Elizabethan period embroidered fan.

The ground floor of the Museum is home to a newly installed permanent display while the upper floor plays host to a rolling programme of temporary fan themed exhibitions. Fan making workshops, lectures and outreach events ensure the Museum meet its mission to increase awareness and appreciation of the subject of fans and craft of fan making.

Art Happens is the UK’s only crowdfunding platform for the museum sector, hosted by Art Fund, the national charity for art.

Art Happens’ achievements have been recognised by industry awards: in 2016 the platform won an Emcees Arts & culture Award for Excellence in Fundraising for ‘Best use of digital channels in a fundraising campaign’ and was also highly commended for ‘Most Innovative Fundraising Campaign’ in the Institute of Fundraising’s National Fundraising Awards in 2015.

Art Fund is the national charity for art. In the past five years alone Art Fund has given £34 million to help museums and galleries acquire works of art. It also helps museums share their collections with wider audiences by supporting a range of tours and exhibitions, and makes additional grants to support the training and professional development of curators. www.artfund.org

THE CAVALRY ARE COMING!

Friends of Segedunum



On 8th April the cavalry arrived – Hadrian’s Cavalry that is! This dispersed exhibition across ten attractions along the length of Hadrian’s Wall, primarily funded by Arts Council England’s Museum Resilience Fund, is a once-in-a-lifetime opportunity to see the magnificent equipment of Roman cavalry troopers and their horses. Many of the artefacts are being loaned by national and international museums as well as private collectors.

Segedunum is one of two venues to host the larger elements of this six-month exhibition. Each venue is focused on different aspects of the role and daily life of the Roman army’s cavalry forces. The specific theme for Segedunum’s exhibition is Rome’s elite troops – building Hadrian’s cavalry. It explores how new recruits, and their horses, were trained to fight as an effective army unit. The exhibition features weapons and armour that would have been used on a daily basis. It also includes items used for the spectacular displays in which the cavalry showed off their skills. The cavalry viewed themselves as a military elite, and they liked to look the part!

It is of course very appropriate that Segedunum is involved, not just as a key Spring 2017 ‘The Cavalry are coming!’ museum on the Wall, but also given the role the site played in our understanding of where cavalry horses were kept in Roman auxiliary forts. The excavation of the two



cavalry barracks at Wallsend was the first time that a complete barrack building plan, with the distinctive arrangement to accommodate both horses and troopers separated by a partition wall, was recovered. There will be an exciting supporting programme of activities. The weekend of the 5th and 6th August there will be Roman cavalry troopers with their horses displaying their equipment and skills on site at Segedunum. And just to note that The Telegraph even listed Hadrian’s Cavalry as one of the top 20 destinations to visit in the world in 2017 – and the only one in the UK! So this really is one not to miss! It certainly promises to be a very special exhibition indeed.



TELFORD IN BADENOCH & STRATHSPEY



A course investigating the impact of Thomas Telford in Badenoch & Strathspey took place in November 2016 to March 2017 at Grantown Museum, led by Susan Kruse, with funding from Historic Environment Scotland. The course attracted people from various parts of this large region. In addition, there was a session to look at resources held in Inverness Library. We were also fortunate that historian George Dixon from Stirling came up for several sessions, sharing his years of research with the group.

In January 2017 the focus switched to researching the topic, using sources identified in the autumn 2016 workshops as well as books and other sources. As



information was discovered from these sources, the group built up a binder of resources, and focussed on three main areas: 1) what was the area like before Telford, 2) what did Telford do (roads, bridges, manses), and 3) what was the impact of his work. Some participants chose areas of interest to research further, helping us to investigate different aspects of this large region. A young volunteer also helped to georeference our plans, helping us to overlay 19th century plans on 1st edition and modern OS maps.

In addition, we had a minibus fieldtrip to investigate some of the sites identified in the course of the investigation. Some members undertook field trips outwith the class times, including investigating remains of milestones, or photographing bridges along one of Telford's roads. A volunteer also investigated some of the archive material in London and Edinburgh, including the field notebooks of an inspector working in the area.

In our final sessions we created a travelling display. The binders of resources were sent to Grantown Museum and Grantown, Aviemore and Kingussie libraries. The display makes its first appearance on 29th April 2017 at Kingussie Heritage Day, and can be borrowed from Grantown Museum.

In addition, 67 records (53 new), 119 photos and 9 documents were sent to the Historic Environment Record (HER), and when accessioned, will then be forwarded to Canmore.

The results reveal a different picture from elsewhere in the Highlands investigated so far. Unlike other areas there was a network of roads before Telford began his work, albeit few able to take carriages. The military roads of Wade and Caulfeild are well known (though more complicated than many think due to enhancements and repairs over the years). Telford also became involved in substantially repairing and upgrading key military roads in the area.

But additionally there were a number of estate roads, some later becoming adopted by the county. As a result, Telford's work in the area to some degree filled in gaps. Unlike more remote areas in the Highlands, Telford did not construct any Parliamentary churches, but he did build two manses, both surviving to this day.



Participants researched areas of interest, including information in Old and New statistical accounts, the tolls and tollhouses on the Highland roads and elsewhere in the UK, milestones constructed later on the routes, and a detailed study of bridges and culverts along the Laggan Road in our region.

A PUZZLE COMPLETED

Catrin Jones, Curator, The Holburne Museum, Bath

A ceramic vessel, with a hole in the base, a missing handle, and signs of old repair. This turned out to be one of the most unusual items in Sir William Holburne's collection: a bourdaloue. Taking its name from a preacher at the French court known for his overly long sermons, a bourdaloue is a distinctive oval-shaped portable chamberpot designed for a lady's convenience. This intriguing object had clearly undergone many transformations, and was too damaged for display.



Described in Chafers' catalogue of 1887 as 'an oval vessel or Bourdaloue... mounted with ormolu rim and foot, dragon handles'. At some point since the founding of the Museum, the parts had been separated and the mounts were mislaid, and although of high quality, the piece was consigned to a life in the stores. However, during the collections audit in 2015, an exciting discovery was made: an unusually-shaped metal vessel was discovered in the Archive, which surely could only fit inside this bourdaloue. Even better, it was sitting alongside some dragon handles!

The porcelain bourdaloue itself was made at the Meissen porcelain factory, the great manufactory of Augustus the Strong of Saxony, in about 1740. It is an outstanding example of Meissen's painting and gilding at this period, and features scenes of gallant couples. The missing handle would originally have featured the mask of a character from the *Commedia dell'Arte*, as on the other known example of the shape. Inside, a tongue-in-cheek reference to its function: 'Aux Plaisirs des Dames', in elaborate gold lettering. The dragon mounts are of the nineteenth century, and are clearly an example of a dealer giving a new life to a broken pot, adapting and piecing together parts to make a new and extraordinary creation.

It is unlikely that Sir William Holburne ever saw what was beneath the exuberant gilded mounts, so he probably never understood its original purpose. Perhaps he used it as a plant pot – there are certainly examples of people mistaking bourdaloues for gaily boats!

This unusual and intriguing object will finally go on display in all its glory in the Davidson Gallery later this year.

CORNWALL: FROM DAWN TO DUSK

Friends of London Transport Museum

On three dates in January and February 2017, groups from the Friends spent a day in Cornwall by travelling on the GWR Night Riviera sleeper. Barry LeJeune went on the final trip and reports on the extended day.

It is amazing what you can achieve in just one day, especially if you plan the itinerary with the detail that we have now come to expect of Mike Kay and his team. Our trip started in the relaxing quarters of the First Class Lounge on Platform 1 at Paddington station, formerly Queen Victoria's private, royal waiting room. Here we were treated to light refreshments and a presentation by sleeping car historian, Andy Cope, just to get us in the mood.



At 22.30 we were shown to our sleeping compartments. For those so wishing – and many did – there was the opportunity to take a night-cap in the lounge car before retiring. Speaking personally, I

managed a good night's sleep as the miles sped smoothly by. As blinds were pulled up on the approach to Penzance, we were treated by a glorious sunrise over St. Michael's Mount.

Sleeper passengers receive a modest (and, for most, no doubt adequate) breakfast offering before disembarking. But the travelling Friends' appetites are not so easily met. So a Mount Bay Coaches vehicle, with Driver Graham, was waiting outside Penzance station to take us to the Queen's Hotel for the full buffet breakfast offering – and the chance to freshen ourselves up. Then we were introduced to our knowledgeable – very knowledgeable – guide for the day: Chrissie Le Merchant. Chrissie took those so wishing on a short walking tour of Penzance, covering its maritime and fishing history and a sight of some of its splendid Georgian buildings.

Then it was "everyone back on the coach" for the start of the day's full sightseeing itinerary. That took us to: the charming fishing village of Mousehole; a photo stop at Marazion for a longer look at St. Michael's Mount; transfer to the train at St. Erth, for the short, but scenic, ride along the coast to St. Ives; a walking tour of St. Ives; lunch at the local brewery café, with fine views over the bay; a stop at Botallack, to visit the tin mining site, featured in the latest Poldark series (digitally enhanced); Land's End for the sunset (fortunately, the



somewhat garish, so-called tourist "attractions", were closed, returning the site a little closer to its natural attractions); and finally back to the Queen's Hotel for pre-dinner aperitifs and the dinner itself, accompanied by a quiz and raffle. We were joined at the dinner by those who had all helped to make the day such a success. I made presentations to Chrissie, the hotel and the Mount Bay Coaches teams for all they done – not just for our party, but for the two who had preceded us; and I also expressed a hearty vote of thanks to Mike Kay and his team (with GWR) for another tour: planned, delivered and repeated with such efficiency and enjoyment.

Did I mention the sun shone (as well as rose and set)? It did; brightly throughout our February day. So, it was a very satisfied group who boarded the sleeper for the return journey to London and an early morning call at 0600 in the not quite so attractive surroundings of Paddington station.

MOVING FORWARD AT BLACK COUNTRY LIVING MUSEUM

Irene de Boo, Head of Collections, Black Country Living Museum

The year started well for Black Country Living Museum with the announcement of a large DCMS/Wolfson grant for the Racecourse colliery, a project also supported by a generous donation from the Friends. The project will bring life to the colliery area by restoring and repairing various above ground elements. The track of the tub tramway will be re-laid so Charlie the pony can pull coal tubs. The smithy, historically used for all kinds of repairs to mining equipment, will be returned to working order. An important visual improvement will be the addition of a cable between the winding engine and the colliery head wheel. This will make it possible to lower the miners' cage into the original mineshaft. Regrettably, the mine is now flooded and access into the mine is not possible, but operating the cage will add greatly to the visitor experience and understanding of above ground mine operations in a typical small Black Country mine.

SHARING STORIES THROUGH BAFM, VIA TODMORDEN, LONDON AND BARCELONA!

BafM Travel Grant Report May 2017

Daniel Jessop



Sagrada Familia

Imagine my delight upon clearing my inbox on my return from a stormy cycling trip in Shetland, to discover that I had been awarded The BafM Travel Award 2016. London and Barcelona beckoned.

I work as a Volunteer and Events Co-ordinator in Todmorden, on the

Grade 1 listed Town Hall. The Todmorden Town Hall volunteers research stories of the iconic building and share them through regular guided tours. This popular volunteer programme was born out of a strong community spirit and Heritage Lottery Funding.

My thesis - *“How commonality can be used to inspire and develop a sustainable group to progress together to make the past serve a purpose in an everyday way”* - had led me to the “Manchester of Spain” and it was with some trepidation that I arrived at The BafM Conference at Ironbridge Gorge on September to receive my prize. I really didn’t know too much about BafM before reading about the Award on the Museum Development North West Blog but I was warmly welcomed by Anne Stobo, the Awards Administrator, and introduced to many of the delegates. I gave a short presentation that evening, and the following day at the BafM Conference received my Award. Bernard Rostron, retiring Chair, awarded me my prize and made sure we all took time to note that austerity measures meant that Lancashire would see both Helmshore Textile Museum and Queen Street Mill in Brierfield, Burnley close on that very day. A very sobering consideration. So – sustainability, commonality, inspiration – how can these all come together purposefully in an everyday way? Where could I begin to look for sustainability? At a flagship of our nation, of course: The British Museum.

I had arranged a visit and, on a bitterly cold Friday afternoon in January, I met with Ivi Varda. Ivi is Sales Membership



Sant Cugat Wine Co-operative Museum



Antonio- Amici de la Fabra i Coats



Antonio

Manager and she kindly took the time to share a cup of tea with me as I soaked up the bustling atmosphere of the Members’ lounge in the British Museum.

“Every member is a VIP”, declared Ivi, as she explained how the Friends merged with the Members back in 2010. All staff are trained to promote membership and the programme supports a healthy 73,000 members. Together they share experiences through exclusive events and wine receptions. Income generation is key but so too is the experience. Ivi is determined Members should all feel a sense of ownership over the British Museum and it is this determination of Ivi and the team which drives the membership programme and guarantees it runs with momentum. I left that afternoon feeling very much inspired and enthused by Ivi’s ideals of a strong strategy and her “every Member is a VIP” approach.

During my research and studies of our Industrial Heritage I had come across Josep Bonaplata, a Catalonian industrialist who took steam power to Catalonia from an inspired visit to England in 1830. He had visited Manchester to see the industrial landscape, connected to the Midlands by a canal system established in Salford in 1761 (now a thriving Salford City Council regeneration area funded by the Heritage Lottery Fund).

Balmy Barcelona was my next stop on a Friday in February 2017. Here I again discovered a similar story of the need to sustain momentum. Teresa Marcia i Bigorra, Head of Public Programmes and Education, and Xavier Claria, Consultant from Clama Cultura, shared with me their Amici (Friends) programme. Packed with lectures, the Museu d’Historia d Barcelona (MUHBA-City Museum) enjoys a Friends group of 400, with a wealth of knowledge amongst Friends.



Teresa from MUHBA

Teresa talked with great enthusiasm of Amici de la Fabra i Coats; a partnership with a group of Friends who manage the site of a former factory. Kindly Teresa put me in touch with Antonio Matinez i Payet, Secretary to Amici de la Fabra i Coats, to arrange a guided tour and meeting. Here are some of their key components to sustainability and commonality: keep in touch with your Friends and invest in their talents and attributes, thus creating a lasting partnership.



Xavier from Clama Cultura



Most inspiring about Fabra i Coats was the story Antonio had to tell me about how the community coped with the closing of the factory. In December 2005 the factory was handed on to Amici de la Fabra i Coats by the clothing company Coats and Clark. An agreement was signed between the Friends, MUHBA and the Mayor of Barcelona. Together they agreed that the former factory site would be a

functioning and living community space.

When I visited on a warm February afternoon the place was alive; young and old enjoying a public space. Football was played on caged pitches, dominoes enjoyed in the social club. The former boiler room was advertised as open for tours on Sunday afternoons. The centre for contemporary art was open with Gerard on the desk, proudly sharing with me that on that very day he had just been accepted to undertake a year's ERASMUS placement at Manchester Met University. The past internationally investing in the future.

Antonio proudly showed me around the boiler room, an aspiring museum to the cotton workers and their stories of Barcelona. Antonio told me of how his wife says he is at the site more now as a volunteer than when he worked there full time as an employee. His pride in the enterprise was clear when he took me to see a newly opened mural in the contemporary arts centre. Complete with archive images, films, and oral histories, it gave a full picture of the story of the effect of industrialisation on a community. All in all I was seeing a common past, a commonality, shared and enjoyed in an everyday way.



In many ways this matched the design of Colonias, villages created for factory workers. Colonia Guell, 20 minutes out of Barcelona by train was built by Eusbi Guell, famed for working with Gaudi to create Park Guell which overlooks Barcelona.



Colonia Guell is a fascinating settlement, akin to Saltaire and Bournville. Complete with a school, factory, houses, library and crypt designed by Gaudi. Visiting on a warm Monday afternoon I enjoyed the visitor centre in the old co-operative warehouse with the backdrop of local people going about their everyday lives. The heritage was all brought together in the commonality of a shared place to live and work, still relevant over 100 years since the settlement was formed next to Guell's textile factories.



MNACTEC did not disappoint. Interactive exhibits explained technology through the ages. Cisco Torras, Museum Monitor, took time to make friends and show me the cotton gallery; a story similar to Manchester. So taking the train on the Tuesday to Terrassa, 45 minutes from Barcelona, I was able to see the strengthening of a region's industrial identity, something I would say we have in common in the strong identity of what we call "The North". Aptly, in amongst the machinery was equipment from my neighbouring town, Oldham.

Visiting the Tourist Information, Estelle on the desk introduced me to the town trail, highlighting the rich art nouveau architecture. I explored Terrassa and enjoyed drawing similarities with streets in Rochdale, Halifax and my other neighbouring towns. I felt very at home.

In all, the vibrancy of Barcelona and the networks formed through following links from the European Routes in Industrial Heritage (ERIH) website really helped me appreciate that heritage is a living sector. It shapes how we interpret the past but also how we use the past to shape the future.

Thank you to the many Friends, Members, Volunteers, staff and colleagues who have inspired me and were so generous with their time. I have made invaluable links on this journey of discovery both in London and Barcelona. I engaged on different levels and in many different ways. I discovered that whether we participate as a Friend, a Member, a Volunteer, or paid staff it is our common commitment to our Heritage which binds us together and allows us to thrive and continue. This is especially true when sharing life stories at all levels.

Does the past serve a purpose in an everyday way? Can commonality be used to develop and inspire a sustainable group? My travels and studies have rightly reinforced this for me.

I can return to Todmorden, share my experiences, put into practice some of the strategies which have inspired me and thank BAfM very much for their "can do" approach and supportive nature on my journey of discovery via London and Barcelona!

FRIENDS FUND PORTRAIT RESTORATION

Renee Straker, Friends of Kings Lynn Museum



In 2014 portraits of John and Elizabeth Langley, who were residents of King's Lynn in the 1800s, were donated to the Lynn Museum by members of the Langley family. They came to us in very poor condition and the Friends (along with

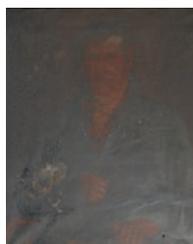
Woodmansterne and private donations) helped fund the necessary restoration work. The newly conserved paintings were unveiled at an event hosted by the Friends earlier this year. Ten descendants of the Langley family together with Friends, local councillors and the local press attended the unveiling of the portraits.

John Langley sailed in 1791 with Captain Vancouver (whom Vancouver in Canada is named after). Upon his retirement, John Langley returned to King's Lynn and became landlord of the *Bird in Hand* public house and also acted as a recruiting agent.

Some of his descendants still live in Kings Lynn.



Mrs Langley - before and after



Mr Langley - before and after



DELVING INTO THE FRIENDS' ARCHIVES

**Lynne Ranson, Heritage Volunteer Co-ordinator
Macclesfield Decorative and Fine Arts Society**

On a cold January day, a small group of volunteers from Macclesfield Decorative and Fine Arts Society gathered at the home of Beryl Footman, Archivist of the Friends of Macclesfield Silk Heritage, to begin the task of sorting and indexing the archives in her care. As Heritage Volunteer representative of Macclesfield Decorative and Fine Arts Society, I wanted to give you the background to the project and the work we will be undertaking.

The Society's role is wider than offering a lecture programme. We have a commitment to actively offer time to the local community to help preserve its heritage. Volunteers have adequate

training to enable them to carry out this work, which will be publicly accessible.

It is important that the information contained in the Friends' archives is indexed so that the achievements of the Friends in preserving the heritage of Macclesfield's silk industry is properly documented and recognised. The first task of the volunteers, under Beryl's guidance, is to protect all the paper documents before we begin indexing the contents. The funds given by the Friends, have purchased archival, acid free plastic wallets for individual documents. At the end of the project, all the archives will be stored in acid free cardboard boxes, also purchased by the Friends, in the Silk Museum library.

The range of documents in the archives includes committee minutes and reports, letters, newspaper cuttings, photographs, leaflets and brochures whose contents will be indexed. Ron Thorn, the Silk Museum's librarian, is guiding us through the indexing process so that the information gleaned from the documents will be in a format suitable for the computer program at the library.



MUSEUM MAPPING

Here is a useful link to museums across the country based on museums in the ACE Accreditation scheme. You can select England and zoom in on a specific area. Useful demographics. It works best in Chrome <https://nestauk.github.io/#158CC1D>

FRIENDS OF GRESSENHALL SET AN EXAMPLE

**Bill Rhodes, Vice-Chairman,
Friends of Gressenhall**

One of the fundraising activities the Friends of Gressenhall undertake is running a bookshop. Despite fewer visitors to Gressenhall Workhouse and Farm in the past year compared to the previous year, the bookshop actually increased its takings. The increase in sales came from targeting the special events at Gressenhall and making sure that the shop was fully staffed and the shelves constantly topped up.

The total of £2,726 for the 2016 season represented a significant part of the total funding raised by the Friends for the Workhouse and Farm. When you consider that the majority of books in the shop are priced at 50p, this represents a lot of books sold!

With fewer visitors overall, our team of volunteer staff had a lot of quiet days, often seeing no one at all. Despite this, they cheerfully turned out every week to clean and tidy the shop, stock the shelves, and welcome customers. Without their dedication, the bookshop would not be the success that it is.

BAFM WEB SITE – PHOTO CALL

Have you been to the BAFM web site lately? We have been making modest improvements to the navigation and the information BUT we do need some new images. Have a look at the photographs across the site and if your Friends group has any new and appropriate images you think might be considered as a change please send them to Alan Swerdlow at alan.s.whr@gmail.com in high resolution and you may find yourselves included. Please make sure that we can use the photos freely, with acknowledgements to the photographer if required.

Pictures are best if they include people and we could do with images reflecting a diversity of museum visitors - and different types of museum. Pictures of workshops or talks taken looking towards the presenter/speaker often end up being row of backs of heads which isn't very interesting. Images of people interacting and reacting to things they are looking at are better especially if they seem very absorbed and as if they are enjoying themselves. People all lined up in a group photo aren't very interesting to anyone other than the loved ones of the people concerned.

WARRILOW GUN CASE

Friends of Chippenham Museums

James Warrilow of River Street Chippenham was well known as a gun maker during the latter part of the nineteenth century. His guns were sold around the country and were often used for shooting parties on some of the great estates. In the museum's collection are some of Warrilow's guns, but little else that represented his work in the town.



At the beginning of April Mel, the museum curator, spotted a Warrilow gun case at a forthcoming auction in Cumbria and asked the Friends for help. The case was clearly important and the auctioneers estimate reflected that fact. With some very welcome help from the local business community we were able to secure a successful bid and the case is now safely back in Chippenham.

SET SAIL FOR BLACKWELL THIS SUMMER AND KEEP A WEATHER EYE OUT FOR SWALLOWS AND AMAZONS

Friends of Lakeland Arts

From Thursday 29 June to Sunday 3 September 2017, Blackwell, Britain's leading Arts & Crafts House, celebrates the magical children's tale of *Swallows and Amazons*.

Inspired by the Lake District (just like Blackwell itself), Arthur Ransome's classic novel is brought to life in this beautiful historic house with an exhibition featuring props from the 2016 film and objects from the Ransome archive borrowed from Blackwell's sister museum, the Museum of Lakeland Life and Industry in Kendal. Discover an indoor recreation of the Walker children's campsite on Wildcat Island plus a children's trail and craft activities for the whole family to enjoy.

This is Blackwell's first foray into a full summer of family activities that have been created as an immersive experience, encouraging families to spend time and learn together well away from modern day digital distractions.

The team have been lucky enough to work with Studiocanal and Nick Barton, the producer behind the 2016 award-winning film. Nick Barton of Harbour Pictures has very kindly loaned the boats, *Swallow* and *Amazon* that featured in the film. They will be perched on Blackwell's lawns with pretty views overlooking the lake that was their literary home.

Exhibition Curator, Meredith commented:

Arthur Ransome combined his passions for sailing and the Lake District into his best loved books, beginning with Swallows and Amazons. In his stories he captured a love of sailing on the lakes into a lasting tale of childhood adventure, which has been revisited many times by film and television makers. We are delighted to have worked with the producers of the 2016 summer blockbuster Swallows and Amazons to create this family-friendly exhibition at Blackwell, which uses the boats and props from the film to tell stories of adventure. The exhibition recreates camping on Wild Cat Island where a storyteller will conjure new stories inspired by Ransome's books. It is also a chance to get up close to some of the artwork made for the film and see how Ransome's story was recreated.

Lakeland Arts has a long association with the legacy of Arthur Ransome displayed at the Museum of Lakeland Life and

Industry. By bringing the boats and props from the latest film to Blackwell visitors will experience the charm of these much loved tales in an appropriate setting with views over the water of Windermere which first inspired their author.

In the words of the author himself:

"Grab a chance and you won't be sorry for what might have been". Don't miss this rare opportunity to rediscover the nostalgia of childhood summers' past in a truly remarkable location.

Events

Wild Cat Wednesdays

Every Wednesday in July and August, join the resident storyteller and immerse yourself in the adventures on Wild Cat Island. On fine days meet him by the boats, on inclement days find him in the indoor Wild Cat Island in the Oliver Thompson Gallery.

Breakfast Q&A with Nick Barton

On Friday 7 July, the Producer of the 2016 award-winning film, Nick Barton will host a breakfast from 9am - 10.30am. Tickets cost £15 and are limited. To book visit www.blackwell.org.uk

Designed by architect Mackay Hugh Baillie Scott as a holiday home for his clients, today Blackwell is one of the finest examples of Arts and Crafts houses in the country. With beautiful interiors, regular temporary exhibits, a welcoming tea room and wonderful views across Windermere, Blackwell is open daily from 10.30am - 5pm. For more information, visit www.blackwell.org.uk

A farewell party was sadly held at Red House, Gomersal, site of the last Yorkshire and Humberside regional meeting, which unfortunately Kirklees Council has decided to close. Its sister museum, Oakwell — itself undergoing a massive renovation — assisted in the event.

D.P. LINDEGAARD — KILLED IN A COALPIT

Nicola Mansfield, Friends of Kingswood Heritage Museum



Kingswood Heritage Museum was pleased to host the first ever signing of the delightful D. P. Lindegaard book, *Killed in a Coalpit*. Crowds gathered early for the event and the eagerly awaited talk, which caused quite a buzz on the Museum’s final open day of 2016!

In amongst the flurry of activity, the author kindly managed to spare a moment to speak on her work and five year

labour of love, which delves into the fascinating and sometimes macabre history of local mines. When asked what struck her most during her research she said; “To compare and contrast of the lives of our ancestors with that of now. What struck me quite forcibly was the age of some of the miners, the youngest I found being only six years old”.

If you missed the event and would like to find out more about the history of local mining, or if you would like to get your hands on a copy of D. P. Lindegaard’s book, *Killed in a Coalpit*, more Information can be found on the South Gloucestershire Mines Research Group website.



“WHAT’S IN STORE?”: WORKS FROM THE UNIVERSITY OF SALFORD ART COLLECTION

The Friends of the Salford Museums’ Association

2017 marks the University of Salford’s 50th anniversary and during those five decades a collection of nearly 700 works has been built up. It is stored and displayed on campus for the benefit of students, staff, alumni and the public. Loans are also made available to museums and galleries in the UK and abroad. It is a collection that comprises paintings, prints and, more recently, digital art and Chinese contemporary art (a third of Chinese students in the UK are based in Greater Manchester). It is also a collection that, until fairly recently, has remained relatively unknown and unseen.

Now though, to mark the University’s birthday, an exhibition has been curated at Salford Museum and Art Gallery (SMAG) which showcases a number of works from the main categories listed above and which, perhaps more importantly, starts to forge close links between the two major institutions in the City. The aptly named “What’s in Store?” Exhibition began on 20th May and lasts until 19th November. Work by over 30 artists is on show, from traditional oil paintings by L S Lowry and Adolphe Valette, and bold prints by modern British artists like Patrick Hughes and Bridget Riley, to cutting edge contemporary art by local and international artists such as Sarah Hardacre and Cao Fei. This is the first time that many of these works have been on public display together. As well as looking at the origins of the Collection, the exhibition also presents new commissions and acquisitions, and considers the future – what might make the Collection distinctive in years to come?

BAFM NATIONAL CONFERENCE AND AGM

BAfM National Conference & AGM:

30 September 2017

Hosted by The Friends of The London Transport Museum, Covent Garden

BAfM National Conference & AGM:

13th October 2018

Proposed Hosts: The Friends of The Laing Art Gallery, Newcastle

WFFM CONFERENCE

2018 – Council and General Assembly – Madeira 10–14 May

2019 – Council and General Assembly – Montreal

2020 – Triennial Congress – Adelaide

UPDATE FROM FRIENDS OF THE LAING ART GALLERY

Drs Andrena & William Telford

It's been another busy time for the Friends of the Laing Art Gallery. The series of daytime lectures and evening supper lectures has continued, with everything from portraits to pirates on the agenda! Lectures are regularly

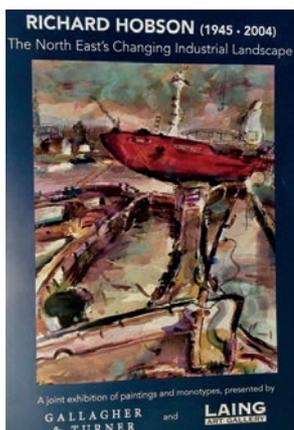


Sarah Richardson on 'Out of Chaos' exhibition.



Madeleine Kennedy on 'Modern Visionaries: Van Dyck and the Artists' Eye'.

linked to current exhibitions, and recent talks by Sarah Richardson, Sandra Ritson and Madeleine Kennedy have focused on the 'Out of Chaos' exhibition, the Edward Lear watercolours, and the self-portrait at the centre of the 'Van Dyck and the Artists' Eye' exhibition respectively.



Poster for Richard Hobson exhibition: The North East's Changing Industrial Landscape.

Local characters with artistic or historic links to the North East have also featured in these stimulating lectures, notably Richard Hobson (recorder of the changing industrial north), the lesser-known but popular artist Henry Perlee Parker, who, Jean Scott assured us, specialised in 'smugglers,



Jean Scott on 'Smugglers, Sailors, Explorers and Eccentrics'.

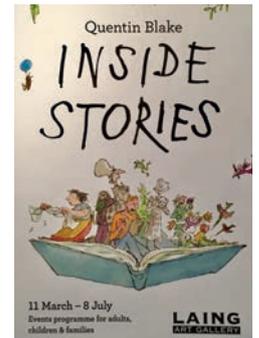
sailors, explorers and eccentrics', and the unfortunate Mary Eleanor Bowes, the 'Heiress of the North' and ancestor of the Queen Mother, whose marriage to the Earl of Strathmore and Kinghorne, according to Anthony Atkinson, was followed by a disastrous and notorious marriage to an abusive rogue.



Anthony Atkinson on 'Mary Eleanor Bowes—The Greatest Heiress of the North'.

At present the gallery is hosting a delightful Quentin Blake exhibition, called 'Inside Stories', and the Friends are eagerly looking forward to a major exhibition, on tour from the Tate, of the work of Paul Nash, from September to January next year. In anticipation

of this ambitious undertaking, Chief Curator Julie Milne is inviting the Friends to become even more involved in interpreting the exhibition to the public – and no doubt to learn much more in the process themselves.



Poster for Quentin Blake, 'Inside Stories' Exhibition.

The Friends continue to venture forth on well-organised trips. Following on from last year's successful visit to Surrey and the Chelsea Flower Show, two coach loads of members have been

exploring the historic houses of East Anglia, including Elton Hall, Ickworth, Audley End and Otley Hall. Other visits followed to Lavenham, Bury St Edmunds, Cambridge, Sutton Hoo and Peterborough Cathedral. Our Friends groups returned exhausted but very satisfied! A fascinating day trip at the end of March took us over the border to Scotland, for a visit to Drumlanrig Castle, one of



Drumlanrig Castle.

the homes of the Duke of Buccleuch. The numerous portraits throughout the castle reflect both Scottish history and the family's wider appreciation of art. Most memorable for many of us was the Rembrandt depiction of 'An Old Woman Reading' (1655). An added treat, en route back to Newcastle, was a visit to St Martin's Church, Brampton, Cumbria, which boasts magnificent stained glass windows designed by Burne-Jones and executed by Morris & Co.



St Martin's, Brampton.

Sadly, our present Chairman, Jean Scott, is retiring from the post at our June AGM, but will be ably succeeded by Vice-Chair, Pat Devenport. Contacts with the British Association of Friends of Museums have increased greatly this year, too, with helpful inputs from North East Co-ordinator, Charlotte Spink, Access and Community Engagement Officer at the Oriental Museum in Durham.

EMOTIONAL REUNION FOR AN UNUSUAL FRIENDS' GROUP

Mike Ager, 95th Bomb Group Heritage Association



in the 344th Bomb Squadron. Despite his near blindness, hearing loss and a limp the 93-year-old was the true star of the reunion on his first visit to his old base in 72 years, collecting crowds of avid listeners

1944 to August 20th 1945. The hospital had 1,456 beds in Nissen huts and ward tents and was the major hospital centre for the surrounding 8th Air Force units. A small memorial in the magnificent grounds commemorates the hospital's role during the Second World War.

On Friday many of our visitors sampled the delights of the Suffolk seaside including fish and chips, obviously, on an organised trip to Southwold. By a happy coincidence that day saw two unexpected visitors to the Red Feather Club, Siobhan and Kevin Ebers from Connecticut. Her father was 2nd Lt James V. Murphy, co-pilot on James E. Galbraith's crew.



The 95th Bomb Group Heritage Association, which operates and manages the Red Feather Club Museum, has the following objectives: to cooperate with and support groups and individuals who wish to preserve and promote the history and heritage of Horham Airfield and the 95th Bomb Group; to make the airfield history accessible to all interested parties; and to locate and preserve 95th Bomb Group artefacts and local memoirs in an accessible manner. They have members in both the UK and the US.

The 2017 Keep 'em Flying Reunion welcomed visitors from the US, Belgium and Ireland to Horham. There were youngsters and many of the young at heart in the 30-plus group. There were first-time visitors and many old friends. Centre stage throughout was 95th Bomb Group veteran 2nd Lt Ray Hobbs, a pilot

whenever he talked about his time in Horham. Linda Woodward and Beverley Abbott again did an amazing job organising the whole event. Their hard work, and the efforts of the countless others, rewarded us with a reunion to remember...

The reunion started with the now traditional visit to the Cambridge American Cemetery & Memorial, Madingley, on the road to Horham. Red Feather Club stalwart Colin Stearn and Malcolm Osborn, a noted historian and lecturer on the US Air Force and expert on the 398th Bomb Group at Nuthampstead south of Cambridge, were on hand to welcome and guide our guests along with 95th Bomb Group Heritage Association chairman James Mutton. In an emotional ceremony at the end of the day our 95th BG veteran Ray Hobbs laid a memorial wreath and helped retire the flag with Russ McKnight. Colin highlighted the cross commemorating 2nd Lt Alan S. Grant of the 334th. The cemetery contains 3,809 headstones, with the remains of 3,812 servicemen, and the Wall of the Missing records the names of 5,127 missing servicemen.

In the evening was the formal Welcome Dinner. James Mutton gave a short welcoming speech and urged everyone to try out the new touchscreen technology in the museum. It is similar to that used in the recently unveiled Tucson display. It was up and running thanks to the 95th Bomb Group Memorials Foundation, a grant from the Friendly Invasion project and the hard work of Barney Finch, Jean Vasconi, Rod Hupp and Phil Samponaro and courtesy of Margaret Blagg and Janie McKnight. The new interactive display was a hit with all our visitors but with Michael Darter in particular, he saw a picture of his brother's B-17 for the first time ever. The display allows you to access information and pictures on anyone who served in the 95th at the touch of the screen.



Friendly Invasion project manager Ann Steward was among the UK visitors on welcome night along with Red Feather Club supporters Eddy Alcock OBE and Mid Suffolk Council Chairman Liz Gibson-Harries. Also among the guests were many of the "children of Horham" who shared their fond memories of the 95th's on Station 119. Master Sergeant Andrew 'Drew' Wilder, 100th Maintenance Group, RAF Mildenhall Toby 'snafu' Garner and veteran Ray Hobbs placed the missing man flag on the missing man table.

95th BGMF president Gerald Grove sprang a surprise on Alan Johnson, presenting him with a proclamation declaring he was a foundation "forever friend" and commending all that he has done for the organisations in both the UK and US.



Russ McKnight, son of Col David T McKnight, one of the founding fathers of the 95th and true hero of the group, also had a surprise, donating his father's swagger stick to the Red Feather Club Museum. In true McKnight style Russ revealed that it was more than just a swagger stick – it opened to reveal a hidden sword.

Cousins Randy Herberholz and Rick Mangan had donated an amazing treasure trove of items relating to Uncle Lt Danny Mangan, including his locker box, and funds for the display cabinets. Brother and sister Rick Mangan and Debbie Scott saw the new exhibit about their uncle for the first time on welcome night.

It was a wonderful evening for catching up with old friends and making new ones.

TV Anglia's Victoria Lampard joined us on Saturday interviewing veteran Ray Hobbs and taking footage throughout the day for a series of pieces on the 75th anniversary of the Friendly Invasion.

The traditional Red Feather Club military vehicle convoy toured around parts of



Station 119 with 93-year old veteran Ray Hobbs, sporting his original crusher and aviator sunglasses. Ray enthralled us throughout with his war stories.

Marley Harris, great grandson of Sgt Raymond M. Olsen of the Mobile Repair Section of the 457th Sub-Depot, got a chance to drive Simon Froom's jeep off-road on the old runway. At Redlingfield Memorial, which remembers the crash of the 42-31123 on November 19th 1943, the whole convoy stopped and James Mutton said a few words before Ray laid a wreath. The aircraft crashed shortly after taking off killing all ten crew. All but one of its bombs exploded. Green Farm was destroyed but amazingly there were no civilian casualties.

Back at the Red Feather Club another camera crew caught up with Ray Hobbs. He was interviewed by Tom Goble for a History Channel programme, which will include a dig in David Mitchell's wood to discover 95th BG artefacts.

In the evening the Red Feather Club was jumping as Skyliner played some 1940s classics and Andy 'AV8' Garner did the deejaying. Linda Woodward and Beverley Abbott were thanked for organising a wonderful reunion. Janie and Russ McKnight's son Jesse, who was on his first visit, took the microphone to tell everyone that "I really get it now". And Brian Chapman, one of 'the children of Horham', was given a surprise birthday cake. Red Feather Club regulars and our visitors danced and chatted the night away.

Sunday morning saw a service of thanksgiving at St Mary's in Horham taken by Rev Michael Womack. The church was not only used as a place of worship by US servicemen during WW2 but airmen also used it as a landmark on their return from missions on the continent. The bells of St Mary's were restored thanks to the efforts of 95th veterans and the tower was opened for those brave enough to make the climb. A number of USAF personnel visited and Drew Wilder organised an impressive honour guard and colour party. Ray Hobbs and Colonel Tom 'Tork' Torkelson, the commander of the 100th Air Refueling Wing, Mildenhall, laid a wreath at the 95th BG memorial in the village in a short ceremony after the service.

After a splendid Sunday lunch the Red Feather Club was open for members and invited guests. What followed was a relaxed afternoon at the RFC where helpers and visitors were joined by bikers from Norfolk, led by Paul Firman, who raised money for the association, RAF Lancaster aircrew veteran Warrant Officer Harry Irons, DFC, who had an emotional meeting with our own veteran Ray Hobbs.



Monday was a day of leisure for our visitors who took the opportunity to look around the area. Ray Hobbs and family were treated as guests of honour at a 100 Air Refueling Wing Commander's call at RAF Mildenhall, where Col Tom 'Tork' Torkelson announced the results of a major inspection of the wing. The 100th ARW was rated "highly effective" and Ray's story was used to inspire today's airmen who continue to build upon the legacy Ray and his generation created so many years ago.

After the assembly, they were taken to the Aircraft Fuel Systems hangar for a close-up tour of a KC-135. Ray was very impressed with the "new aircraft" (that date from the 1960s) as well as the airmen that maintain them. Technical Sergeant Richard Waldon showed him around some of the finer points of the aircraft and how they are maintained. Drew Wilder then took them to the Queens Head in Eye for a fantastic meal and conversation. Then it was back to the hotel to get ready for the next day's events. Drew said: "It was an honour to take Ray and family to the base and introduce them to so many of today's airmen."

On Tuesday an organised trip took our visitors off to Norfolk and the historic Wymondham Abbey, an 11-mile rail trip to Dereham and a visit to Gressenhall. In the evening there was the emotional farewell get-together at the Red Feather Club. Our guests were served by the Red Feather Club Nippies in costume with a sing-song with Sarge on accordion. Everyone attending what is always a difficult evening was invited to this year's 95th BGMF reunion. The thought of New Orleans in October seemed ever so attractive as we said our goodbyes to friends old and new.



WORLD FEDERATION OF FRIENDS OF MUSEUMS 2017

Rosemary Marsh



Conference and Annual General Meeting hosted by the Italian Federations of Friends of Museums and the Friends in Verona and Mantua.

No two meetings of WFFM are alike - last year Washington, this year northern Italy, next year Madeira. In Washington the museums we visited were great national collections; this year, by contrast, there were beautiful, historic towns with ancient buildings many filled with paintings and tapestries.

The first day of the programme was taken up with a meeting of the council of the Federation, days two and three were conference sessions with some excellent speakers (simultaneous translation was provided), and the final day was taken up with the Annual General Meeting where each member nation has the opportunity to report on their activities in the last twelve months. Several nations, and indeed the Federation itself, are asking themselves what their role should be in a rapidly changing museum world and, needless to say, there are some topics which recur - how to attract younger members, new ideas for fund raising, relations between staff, volunteers and trustees. In general we Brits seem to be doing quite well in all these fields, and the British system of tax relief on charitable donations (Gift Aid) was praised by an expert on the subject who spoke via Skype from Rome.

The Italian Federation have launched a national campaign to raise funds for the restoration of works of art damaged in the 2016 earthquakes in central Italy. The first successfully restored altar piece from the collection of the Museo Piersanti in Matelica was unveiled in a moving ceremony on the Saturday afternoon of our Conference. It had been expertly restored in Milan and was on its way home.

While the serious stuff was going on the 'companions' enjoyed a programme of visits and guided walks around Verona and Mantua, meeting up with the workers for lunch and various receptions. Sixty-one young Friends attended including our Youth Ambassador, Jasmine Farram, and about the same number of 'grown-ups'. A good time was had by all; it was stimulating and above all reassuring to feel less alone in ones efforts than is sometimes the case. I was touched to find how much our membership of the Federation is valued by the other Friends Associations, especially the Europeans who want us to remain and to take part in the Federation.

There will probably be a regional meeting in Europe between now and the 2018 meeting in Madeira (Funchal, 10-14 May) Watch out for details on the web site, either theirs or ours.

WORLD FEDERATION FRIENDS OF MUSEUMS ANNUAL CONGRESS – YOUNG FRIENDS

Jasmine Farram, BAfM Youth Ambassador

I was fortunate enough to be awarded one of the Luigi Bossi Scholarships, set up to assist Young Friends in travel and accommodation to the annual congress. I went as a representative of BAfM as Youth Ambassador, hoping to learn more about the work being done by Young Friends internationally.

The Congress was held in Verona and Mantova, being able to experience both of these historical cities was wonderful, the welcome from our Italian hosts was warm and generous and I think I speak for everyone in thanking them for an incredible experience.

The Young Friends programme was full of opportunities for networking, with participants attending from Argentina, Australia, Ecuador, Portugal, The Netherlands, Germany and many other countries. We all had a common passion for our museums and heritage and were keen to debate ways of encouraging young people to visit, volunteer and work in their museums.

We all agreed that social media and creating attractive marketing that appealed to younger audiences was a simple way of engaging with young people. Many Young Friends reported offering specific programming aimed at younger people, including guided tours, evening events, art workshops and youth panels, along with opportunities to network with wider members and learn from their experience, often providing professional and personal advice (something us young people are often looking for!).

The many activities planned for us included treasure hunts around palazzo's, behind the scenes tours of museums and galleries and panel discussions about communications and museums. A particular discussion around the changing role of museums resonated with the Young Friends especially, in that Museums used to be places for academics, where the purpose of the visit was wholly about knowledge. Whereas now museums are an 'experience' — both online and in the building — and are expected to make more and more money in order to keep updating collections and putting on exciting event programmes in order to meet visitor targets. Friends are becoming increasingly important as fundraisers, not just advocates. More than ever it is important that the relationship between Museums and their Friends be nurtured in both directions.

The whole programme really made me appreciate the cultural sector I give so much time to, and gave me a greater drive to promote Friends to younger generations! Next year the congress will be held in Madeira, Portugal, and I look forward to attending and again spending time with Friends.

DETAILS OF FUTURE WFFM CONFERENCES

2018 – Council and General Assembly – Madeira 10-14 May

2019 – Council and General Assembly – Montreal

2020 – Triennial Congress – Adelaide

INTRIGUING DONATIONS

Irene de Boo, Head of Collections, Black Country Living Museum



The Collections team have accepted some interesting donations over the last two months. Below are just some of the items:

- A St John's Ambulance sling with instructions printed on the sling, dating from the 1940s.
- An Eezikleen cooking range with a tiled surround, made by J. Walker of Dudley.
- A selection of pigeon racing trophies that belonged to John William and Clarence John Curtis, from Brierley Hill. They won the trophies between the 1940s and 1990s. They were very successful and even managed to come 1st, 2nd, 3rd, 4th and 5th in a race of 600 birds. They were the first to do this.
- A photograph of a display of Sidebotham's lion traps in the 1950s-60s.
- Banner from the United Pattern Makers Association of West Bromwich from 1896. This item was originally on loan to the Museum, but was recently gifted.

Recent tours of the museum stores, located in the basement of the entrance



building, were fully booked and visitors were surprised by the variety of objects in the collections.

IRONBRIDGE GORGE MUSEUM TRUST SECURES £1 MILLION NATIONAL LOTTERY GRANT

Friends of Ironbridge Gorge Museum Trust

The Ironbridge Gorge Museum Trust in Shropshire has been awarded a £1 million National Lottery grant via the Heritage Lottery Fund (HLF) to help protect some of the most significant industrial heritage in the world by building an endowment. Announced at Enginuity in Coalbrookdale during a lunch celebrating the 50th anniversary of the founding of the Ironbridge Gorge Museum Trust, the grant is a match funding scheme. Every pound the Trust raises for this campaign over the next four years will be matched by HLF, to a maximum value of £1 million.

Ironbridge Gorge is widely recognised as the Birthplace of the Industrial Revolution, and securing this grant helps ensure the future of some of the key monuments within the Ironbridge Gorge World Heritage Site. The endowment will create an annual income that will be used specifically to preserve and protect the Old Furnace along with other significant buildings and monuments in Coalbrookdale, allowing preventative maintenance and repairs and specialist conservation advice and work. The early industrial landscape of Coalbrookdale is internationally significant, as it is where Abraham Darby I first smelted iron using coke, the innovation that kick-started the Industrial Revolution and changed the world forever.

Darby's Old Furnace, where this took place, is one of the key sites that will benefit from this funding, along with nearby buildings such as the Quaker Burial Ground, Arboretum, Darby Houses and Coalbrookdale Company's Warehouses. As well as making sure these sites are protected for future generations, the money from the endowment will create better access for the public and improve the interpretation of the sites, so that people gain a better understanding of their significance in world history.

The Heritage Lottery Fund launched Heritage Endowments with the aim of protecting the future of some of the UK's most important heritage and enabling successful applicants to increase their fundraising expertise. Through this programme the HLF will help organisations build stronger relationships with donors and to encourage increased levels of donations into the heritage sector from private and institutional donors.

Anna Brennan, Chief Executive Officer Ironbridge Gorge Museum Trust explains; "We are delighted that the Trust has secured this significant grant from the Heritage Lottery Fund and we are very grateful to National Lottery players for making it possible. The Trust has an excellent track record in securing funding for major capital development programmes, but it is also important that we develop a £15 million 'Fund for the Future', which will help ensure that our internationally significant heritage assets are secure for future generations. This lead donation from HLF is a real boost in driving forward our appeal. Our team's hard work starts now, as we have four years to raise an additional £1 million as match funding. Securing the first £1 million has created a real opportunity for us to further develop our fundraising skills across the organisation and it will greatly help cultivate our relationship with existing supporters and open doors to new ones."

Anna concludes: "This grant from the Heritage Lottery Fund will be used exclusively for the conservation of Coalbrookdale's industrial landscape. It could not have come at a better time, as this year we are celebrating the 50th anniversary of the Trust and this grant will help ensure the Museum continues to thrive for the next 50 years and beyond."

In April 2017, the Trust launched its new Coalbrookdale Masterplan, along with its associated fundraising campaign, which will see the conservation and development of the museums and monuments there. The first phase will be the creation of a new destination café, with work starting in autumn 2017. Future phases, once funding has been secured, will be the refurbishment of Enginuity, the National Design and Technology Centre along with the creation of a new Collections Store, as well as further works to the Old Furnace and associated buildings.

Whilst many people know the Ironbridge Gorge Museum Trust as a place for a wonderful day out, few realise that it is an independent education and heritage conservation charity and that all of the profits made from admission fees and visitor expenditure in cafés and shops is reinvested into the conservation of the Trust's diverse heritage assets.

UPDATE ON BRISTOL MUSEUM SERVICE: A MORNING WITH LAURA PYE

Sue Thurlow, Friends of Bristol Museums, Galleries & Archives

On a sunny Saturday morning at Blaise, Laura Pye, Head of Culture, treated an audience from the Friends of Bristol Museums, Galleries & Archives to an entertaining canter through the last 18 months in the service, and gave us a tantalising glimpse of what is to come in the next few years. The sheer volume and variety of what has been achieved gave us an insight into what Laura's role feels like on a daily basis, and to do it full justice we would need to fill several newsletters.

Laura reminded us of many public successes, but spoke, too, about much that is less visible to us. There is a real emphasis in extending the service beyond the traditional museum audience, for example, by running activities and promotions focused on young people and disadvantaged families, on improving the wellbeing of those with mental health issues, and on special tours for Bristol residents whose first language is not English. There are also occasional adult-only Saturday evening extravaganzas tied in with big exhibitions such as *Death and Warrior Treasures*, bringing in new audiences.

We learned of the many collaborations between the museum and other organisations, including University of Bristol, Ujima Radio, Hanover archives, the BBC, and the National Museum of Art in Osaka, Japan.

Laura also spoke about the budget issues that have been, and will continue to be, a challenge for all concerned but she is confident that her team can continue to find creative ways to thrive even within such tight constraints.

Of course, as Head of Culture for Bristol, Laura's responsibilities extend to the Bristol Regional Environmental Records Centre, the Arts & Events team, Modern Archives, and the Film Office, so she also covered some of the highlights there including the 10k run (with 12,000 runners), the half marathon, the Massive Attack gig on The Downs, and the Tour of Britain Cycle Race, which necessitated 86 road closure points and attracted 200,000 spectators.

And what does Laura see in her crystal ball? 2023 will be the 200th anniversary of the museum service in Bristol, and once those celebrations are over Laura and her team are planning – as ever dependent on funding – a major refurbishment of the Museum & Art Gallery. Before that can be realised, the storage issues need to be resolved, with the creation of a Resource Centre at B Bond, adjacent to the archives. The houses will see smaller scale redisplays over the next 5 years, with Blaise being refocused as a community museum.

As she closed, it was clear that Laura's priorities for the service are resilience to funding cuts and other issues, income generation, and the day-to-day running of the service as a cultural business that reflects the realities of the 21st century, without losing any of the loyal audience that we already have.

Thanks to Gary and Mary for arranging this opportunity to learn more about the activities and people we support, and a special thank-you to Laura for coming to talk to us, and for leading the museums service in such a dynamic and inclusive way.

DEMENTIA AWARENESS DAY AT BLISTS HILL VICTORIAN TOWN

Friends of Ironbridge Gorge Museums

Blists Hill Victorian Town in Shropshire marked National Dementia Awareness Week, 14th – 20th May, by inviting those living with dementia and their carers to come and enjoy a visit to Blists Hill Victorian Town on Friday, 19th May at a very special price of just £5 per couple.

Whether living at home or in care, people with dementia are at risk of becoming isolated and lonely. Their carers often suffer from the same lack of contact with others, as they feel they have fewer opportunities to engage with the community.

The Ironbridge Gorge Museums are an ideal place to get out of the house and meet other people in a safe and welcoming environment. As members of the Dementia Action Alliance and the Safe Places Scheme, and with many staff being Dementia Friends, the Ironbridge Gorge Museums do all they can to make a visit as stress free and enjoyable as possible.

Living well with dementia is all about doing as much as possible to enjoy an active, interesting and engaging lifestyle. We try to ensure there is something for everyone at Blists Hill

Victorian Town from looking at the Victorian cottages and shops, talking to the costumed demonstrators, having a ride on the horse and cart or simply enjoying a cone of traditional fish and chips, while sitting in the flower garden.

CONGRATULATIONS

to the Friends of Bushey Museum! The museum has won VisitEngland's "Hidden Gem" accolade for the second year running.

BROOKLANDS FINISHING STRAIGHT RE-OPENS IN BLAZE OF GLORY AS RACING GIANTS STAR IN 110TH ANNIVERSARY CELEBRATION AT THE DOUBLE TWELVE MOTORSPORT FESTIVAL

Sue Thurlow, Friends of Bristol Museums, Galleries & Archives

The sun blazed down on Brooklands at 1pm on Saturday 17th June as The Earl of March cut the ribbon in familiar BARC black and gold to officially re-open the recently restored and re-joined Finishing Straight of the World's first purpose-built Race Track. That cut was the starting signal for a glorious hour of demonstration runs by some 130 original Brooklands cars and motorcycles (and even a Brooklands racing bicycle), all preceded by a dozen Veteran cars re-enacting the original opening parade of the Track, 110 years ago to the day. The re-opening took place on the first day of the annual Brooklands Double Twelve Motorsport Festival, a two-day event jointly organised by the Museum and the Vintage Sports-Car Club, involving speed, skill and beauty competitions, whose overall winner was Robin Gale driving a 1936 Riley Special.

The re-enactment of the opening parade of 17th June 1907 was led by David Ayre's 40HP Itala – the same model as was used by Ethel Locke King to lead the original parade 110 years previously. (In a delicious piece of history, the scissors used by Lord March to cut the 2017 ribbon were the same pair used by Dame Ethel to open the Campbell Circuit at Brooklands 80 years ago, in April 1937.) After this, an eye-watering line-up of cars and motorcycles, all with original Brooklands pedigree and many of them rarely seen, proceeded to do demonstration laps on the Straight, giving the



large strong crowd their first taste of how a typical day at Brooklands would have been enjoyed before it closed to the public in September 1939. Cars eager to blast up the track in a two-hour spectacular included Lorne Jacobs' recreation of the 1927 Napier-Campbell 'Bluebird' land-speed-record breaker and the Marker Bentley from Stanley Mann Racing. Other four-wheeled celebrities included one of the 1927



Delages which took the top three places in the second British Grand Prix, held at Brooklands 90 years ago this year (accompanied by Peter Mullin's later ERA-engined version and with another two of these rare cars still under restoration on static display); the 10½-litre V12 1924 Delage DH Land-Speed Record car, the 1911 Fiat S76 known affectionately as The Beast of Turin; the John Parry-Thomas Land-Speed Record car 'Babs' and of course, the Museum's own 24 litre multi-World Record breaker and Brooklands lap-record holder Napier-Railton Special. Other cars with impeccable Brooklands histories included the Pacey-Hassan Bentley Special, the 1912 Lorraine-Dietrich grand prix car Vieux Charles III and stunning examples of the Bentleys, Vauxhalls, Bugattis and Rileys which battled it out on the circuit in period – with a stand-out vehicle being the Bentley 3-litre EXP-2, the very first of that hallowed make to win a race, here at Brooklands in 1922. Motorcycles were also highlighted with laps from a rare 1911 Humber TT from the Sammy Miller collection; a 1927 500cc Norton once belonging to Brooklands racer Pat Driscoll, himself a competitor in the 1930 JCC 'Double Twelve' driving a blown 1½-litre Hyper Lea-Francis and a 1935 250cc New Imperial ridden in period by Les Archer.

The re-opening of the Finishing Straight marks the completion of the first stage of the ambitious Brooklands Aircraft Factory and Race Track Revival project which is costing just over £8 million and has taken nearly 10 years of research, planning, fundraising and construction. It has created an arena space on the Museum site that opens up countless opportunities to showcase the motoring and aviation collection, demonstrations, driving tests and the Museum's impressive events programme.

BLACK DOG HALT

Friends of Chippenham Museums

A firm favourite with many of the younger visitors to the museum is the rail model of Black Dog Halt. Unfortunately it has suffered the ravages of time and little fingers. The Friends have arranged for the train to be overhauled and the layout to be cleaned and repaired. We are hoping to have it up and running and looking its best ready for the school holidays.



YOUTH RESEARCH

Jasmine Farram, BAFM's own Youth Ambassador is conducting a survey of Friends as part of her role. She writes:-

"On behalf of BAFM I am researching ways in which Friends can engage with young people. Some of you may have already seen this survey and taken part, but I would be grateful if this could be circulated with other members of your Friends' group as I would like to get as many responses as possible."

<https://www.surveymonkey.co.uk/r/CQWKJXR>

kindest regards, Jasmine"

The Thackery medical museum in Leeds has recently opened a new installation, using virtual reality to allow visitors to explore the past of the museum's building both as the Union Workhouse wards and during its use as a military hospital.

EXCITING NEW EXHIBITIONS FOR 2017

Steve Wood and Alan Bryant, Curators



The 2017 season opens with many new and revamped displays. Our temporary display room features activities on the William Champion site over the past 270 years, first with pin making, then with Haskins Pottery.

Pin making took place at Warmley on a large scale employing some 200

people. The display shows that many processes are involved in the manufacture of brass wire to make pins and a range of other useful products.

Haskins Pottery closed in 1967, and there is a new display looking back over the years and some of the employees who worked there. There are photographs showing the pottery works and the two distinctive chimneys – with some pictures showing their demolition. The last pipe produced at the Works is on display in one of the cabinets as well as a range of other products.



We are hoping to work with the Boys' Brigade to support them in their celebration of 100 years of the Life Boys or Junior Section. We are currently working with a representative of the local County Battalion to display memorabilia in cabinets as well as photographs of activities with local companies. Currently there are only two companies still operating, the 10th Bristol Company at Hanham Methodist Church and the 11th Bristol Company at Kingswood Methodist Church. There were many other companies in the local area which we aim to gather more information about.

There is also a new display on Cossham Memorial Hospital. It explores the life of Handel Cossham, the Cossham Memorial Hospital building and 'The League of Friends of Cossham Hospital'. In 2016, 'The League of Friends' very kindly donated photographs and documentation to the museum collection which has been used to help create this display.

Within the museum, we have relocated the Corsetry, Fry's and Carsons displays. The 1950s Living Room has had a ceiling put in place and the contents have been rearranged. The 1950s Kitchen has had a ceiling added and a new glass front has

been put in place. The cabinet of the Boot and Shoe making display has been lowered significantly making the contents easier to see particularly for visitors in wheelchairs and younger children.

Later in the year, we will create a new temporary display on Staple Hill, focusing on the activities and institutions in that area.



HISTORIC ENGLAND "RACES" TO SAVE THE FUTURE OF BROOKLANDS

Historic England along with partners from the Brooklands Heritage Partnership is calling for action to safeguard the future of the Brooklands motor racing circuit, one of motor racing's and England's most important pieces of heritage. During July, Historic England in partnership with Brooklands Museum, Elmbridge Borough Council and Surrey County Council will be hosting an event at Brooklands Museum to bring together owners, tenants and neighbouring residents and businesses. The aim is to explore ways to safeguard the future of the site while celebrating the 110th anniversary of the first race.

At the moment parts of the circuit, which has multiple owners and stakeholders, is on the Historic England Heritage at Risk Register. Whilst some areas are in reasonable condition others are being damaged by trees and scrub and a lack of maintenance and other areas need repairs. Historic England wants to work directly with owners and tenants to improve the overall condition of the circuit. During the event Historic England will be offering advice and support to all those who have responsibility for a piece of the historic site as well as providing a new "Owners Guide" with practical tips and instructions on the simple steps that can be taken to help manage this vulnerable site.

Historic England has provided Brooklands Museum with over £30,000 in grant funding for the creation of a Conservation Management Plan which aims to provide information and guidance on best practice to landowners, residents and other stakeholders. It will also inform future decision making on proposals affecting the area and make recommendations for projects to ensure the future conservation of the area.

Elmbridge Borough Council is currently consulting on this plan and would welcome comments. You can access the consultation on the Elmbridge Borough Council website.

Clare Charlesworth, Heritage at Risk Principal Adviser for Historic England in the South East, said

"Whilst part of the track sits within Brooklands Museum, other parts are now within residential gardens, public parks and industrial and retail units. We hope that by bringing together all those who act as guardians or neighbours to this amazing piece of history that we will be able to foster new relationships and take practical steps to improve the condition and maintenance of the site. We appreciate that many owners may not understand the importance of the site and will not have experience of managing a scheduled monument. We wish to provide general guidance on the simple steps needed to maintain the structure and more detailed help where this is needed.

Together we hope to ensure that the Brooklands Motor Racing Track will remain a physical reminder of our engineering, entrepreneurship and enterprise. And that this unique site, which has seen world records broken, held the first British Grand Prix and hosted a major construction site for some of Britain's most famous aircraft, will be well protected and cherished for another 110 years."

SCHOOL VISITS AT KINGSWOOD HERITAGE MUSEUM

Lynda Blackwell, Friends of Kingswood Heritage Museum



During our closed season we had time to think about what went well with our school and youth visits over the past year and what we would provide once we re-opened in April.

We think that one of our great strengths as an education team is that



we tailor every visit to meet the needs of the group visiting that day. We have clear strengths in terms of our collection, including artefacts to handle, and our local history experts but we don't have fixed workshops. If a school asks to focus on "Kingswood in Victorian times" we can do

that or we can set up sessions as varied as "Setting up a class museum" or "Toys" or "People's jobs then and now". Schools also like that we will go out to them with our artefacts and oral histories on whatever topic they are covering.

Our Cubs, Brownies and Scouts like to explore the whole Champion site and to follow quizzes and treasure hunts in the museum, often as they work towards heritage badges.



As we enter the new season on April 1st we have new and interesting displays for schools and young people to explore as they study their local heritage covering all aspects of economic and social history.

We always appreciate Friends and volunteers promoting us and we look forward to another busy season.

UNITY & LOYALTY: FRIENDS OF CHIPPENHAM MUSEUM CELEBRATE

Ann Brinkworth, Secretary Friends of Chippenham Museum and Heritage Centre

On May 18th 2016 representatives of the Friends of Chippenham Museum and Heritage Centre attended the prestigious Museum and Heritage Awards for Excellence ceremony, held at Northumberland Avenue in London. The Chippenham Museum and Heritage Centre Friends and Volunteers had been shortlisted in the Volunteers of the year category for their WW1 hospital exhibition entitled 'Unity and Loyalty'.

Unity and Loyalty is the motto of Chippenham, a market town in North Wiltshire. In November 1915 the townspeople demonstrated their commitment to the town's motto to the highest level. The First World War had entered its second year and with numerous battles, the number of returning injured soldiers was overwhelming the military hospitals.

To alleviate the situation towns and cities were asked by the Red Cross to run hospitals to care for wounded soldiers returning from the front. In Chippenham the Town Hall was converted into a hospital by local volunteers in a matter of just a few weeks. The first ward to open its doors to the patients was named Unity, followed by a second ward named Loyalty. A third ward was named Geoffrey as a memorial to the Hospital Commandant's son who had recently been killed in action. The hospital was manned by volunteers from the town under the guidance of the Red Cross VAD. People gave their time as nurses, ward helpers, cooks, and stretcher bearers. The people from neighbouring villages organised work parties to undertake washing, mending and making clothes for the hospital and its patients.

In 2013, as part of the forthcoming First World War centenary commemorations, it was agreed Chippenham Museum would hold an exhibition about the hospital to honour the work of the townspeople. The Friends of the Museum played a major role in researching the exhibition.

A photograph in the museum's collection inspired us to recreate a hospital ward using authentic beds and furnishings. From the many photographs and autograph books belonging to volunteers we were able to identify nurses and helpers who worked in the hospital. Researching the Red Cross WW1 nurse's website gave us many more names and information of people who contributed to the wellbeing of the patients one hundred years ago. This research carried out by the Friends of the Museum has not only identified those involved with the Red Cross hospital, but has given the museum a unique resource which has already attracted the interest of family historians.

At 4.34pm on November 5th 2015, exactly 100 years to the minute, the arrival of the first casualties in Chippenham was re-enacted at the local train station. A procession made up of Friends and volunteers dressed as patients and a WW1 ambulance made its way through the town to the Town Hall, marking the opening of the Unity and Loyalty exhibition.

The exhibition was wholly manned by Friends and volunteers. Open six days a week for six months, over four thousand visitors viewed the exhibition with many recognising family members and sharing memories.



Several hundred men and women contributed to the running of the hospital and when it closed in 1919 they had cared for 1782 patients, with a loss of only two men. The museum's exhibition was a fitting tribute to the hard work and dedication of the hospital volunteers and truly reflected the town motto 'Unity and Loyalty'.

The Friends of Chippenham Museum and Heritage centre is a small, enthusiastic group of volunteers, who are passionate about supporting their museum. Although we did not win at the Awards for Excellence it was an honour to be shortlisted amongst respected well-known organisations which must be a tribute to the work of the Staff and Friends of Chippenham Museum and Heritage Centre.

Note from Editor: Apologies to the Friends of Chippenham Museum and Heritage Centre for the delayed running of this piece due to confusion over e-mail addresses. Please note the correct email address for submissions is editor.bafm@gmail.com

NEW MEMBERS

A warm welcome to the following new BAfM members:

- Friends of the Guildhall Museums
- Friends of Whitehall
- The Friends of Honeywood Museum
- Friends of Discovery Museum
- Friends of Rayleigh Town Museum

Dedicated to helping friends and volunteers

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- 501-1,000 – £100
- 1001 upwards – £150

COVER PHOTO

London Transport Museum

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