Hallmarks Keynote FINAL

I want to explore the hallmarks of a prosperous museum and, in doing so, launch a significant AIM/Arts Council England initiative, to equip museums across the UK to achieve a long term future.

Let's start with hallmarks:

- a. Fleeing from religious persecution, Augustin, a Hugeunot wine cooper, from near La Rochelle, arrived in England around 1687. The Revocation of the Edit of Nantes had caused a flood of over protestant émigrés from France to more tolerant countries. Some 50,000 Hugeunots eventually settled in London, bringing a range of skills to the benefit of Britain's artistic and economic life. Government policy, especially after the Glorious Revolution of 1688, Protestant religious views and popular sympathy encouraged the migrants, while their workmanship and knowledge of French taste was much sought after by fashionable metropolitan society. They formed a sober, prosperous, close-knit society, with their own churches and institutions; gold and silversmiths, clockmakers, furniture makers in Soho and silk weavers in Spitalfields. Hugeunots quickly became and remained prominent in the luxury trades in London, Norwich and other cities throughout the 18th century.i
- b. His son, also Augustin, was apprenticed in 1701 to a Hugeunot silversmith, Simon Pantin. As a refugee and aspiring silversmith, Augustin needed to establish his credentials. He had become an English citizen and on completing his apprenticeship in 1708 his unique maker's mark was entered at Goldsmiths Hall, where hall-marks had been registered since 1300. His hallmark, together with the sterling silver, date and London marks, established his credentials, giving his customers confidence in what he sold, its lasting value, precious metal content and legitimate origins. From then onwards, his finely wrought wares had, literally, all the hallmarks of a prosperous silversmith. He was followed by his son

Samuel Courtauld, whose designs moved with fashion, from the plain Queen Anne style to the more florid Roccoco. While the designs may have changed, the need for his mark, date, precious metal content and peer recognition at Goldsmiths Hall remained constant tests – large shop windows and good daylight was a legal requirement of goldsmiths as a safeguard against fraud.

- c. At New Year, I visited a (the Courtauld) Gallery with friends who particularly wanted to see an exhibition of Egon Schiele's work. Bit of a busman's holiday but it was to see art and not trains or buses. As ever, I was a critical customer, taking an informed view how the queue was handled with timed tickets, the Gift Aid transaction at the till needing explanation to both my own party and the assistant, gallery staff standing around talking to each other, the early closure of the café. Then once we reached the two very small rooms of the special exhibition I experienced that sinking realization that far too many tickets had been sold for the space; I queued to get a decent view of each drawing and was bumped and jostled at every turn.
- d. I gave up on the art after this peremptory view and went to look at the current hang of the Courtauld's permanent collection, taking an especial interest in the medieval ivory devotional pieces, the pairs of 15th century Florentine marriage chests and found myself with Edouard Manet leaning on the Bar at the Folies Bergere in 1882. The other rooms were far more sparsely occupied by visitors, showing an eclectic selection of paintings and other works collected by the textile magnate Samuel Courtauld III and others, and originally established as the Courtauld Institute in 1932. The labels short but concise and of readable print size, lighting good, each room also interpreted as an historic interior.
- e. In the centre of one room were two cases of early 18th century silver. A brief label explained that Courtauld's ancestors were Huguenot refugees and high quality silver smiths. The silver items

in the case were made by them and we know this because they were stamped with quality, date and maker's marks at the Goldsmith's Hall — 'hall marked' in fact as quickly became the term. I mused on AIM's Hallmarks and on our constant need to lead our institutions so as to sustain them and their collections stories and buildings into the long term future.

- 2. We are all here to find how to do what we do better. We believe passionately in the organisations we lead, the stuff, the places, the people, staff and volunteers. Museums' charm lies in their unique and differing characteristics, there is no single model or simple answers; there is an insight here, a salutary lesson there, a challenge from left field overcome, a risk successfully taken, an initiative made, the lesson learned, the test passed. But like the hallmarks on the wide range of the Courtaulds' wares, they do have common qualities and for us there is the perpetual imperative and challenge to keep our institutions moving in a positive direction, to prosper.
- 3. The essence of a piece of silver is being assured of its genuinely precious content and origins. The essence of an independent museum is more of a moving target than a mark in time, but those of us responsible for those museums need to be ever vigilant in ensuring that were there to be a hallmark to be applied annually, how does our organisation, our museum, shape up to a self-imposed scrutiny. The AIM Hallmarks are launched today to offer a framework for self-audit, for organisational review and development, to keep your organisations agile, self-aware, on the front foot, not just resilient but also adaptive. They are aimed essentially at trustees and managers who are looking for success and needing to know they are covering the right bases.
- 4. So what are the hallmarks of a prosperous museum? What can we cull from our common experience since the independent sector emerged from what our President Sir Neil Cossons once famously described as the

primordial slime in the 1970s? The AIM Hallmarks and Investing in independence is a £900,000 investment by Arts Council England to support AIM's long-standing work by increasing its capacity to support museums and to deliver an ambitious and transformational programme for the whole museum sector.

- 5. The achievements of two generations to preserve a huge swathe of heritage materials and sites have been staggering. It's important to remind ourselves just how far we have come.
- 6. What has the independent museum brought to the DNA of museums? Why is it now the Age of the Independent? What have Beamish, Ironbridge, Weald & Downland, Black Country Museum, Chatham Historic Dockyard, SS Great Britain, the Fry Art Gallery, Pontypool Museum, Firing Line Cardiff, Bodlwyddan Castle, Museum of the Argyll & Sutherland Highlanders, Downpatrick & County Down Railway Society, the Kidderminster Carpet Museum, Haslemere Education Trust, Elgin Museum, the Lydia Eva Trust, the Wimbledon Windmill Trust and 1,200 other museums done which has proved to be distinct and effective?
- 7. Single focus charity governance, putting the customer first, , volunteering, mass philanthropy, marketing, the potential to generate value from admission charges shops, cafes and restaurants, costumed interpreters, location hire, not to mention, locomotive, tank or tram driving, making coffins, candles, castings and carts, milling flour and frying fish and chips, dying and weaving cloth etc.
- 8. Notwithstanding the honourable exceptions of Devizes, Salisbury, Spalding and other earlier examples of the archaeological and natural history society museum, the museum led by an independent charitable trust, dependent largely on self-generated income, from admissions, catering, retail, filming, philanthropy, and often growing out of a local and volunteer initiative, was an entirely new model of museum. Taking advantage of pre-lottery public funding schemes such as the Manpower Services Commission, Job Creation schemes, New Town development

- corporations, tourism grants, this new culture of museums and their maverick directors came together to form a self-help group, the Association of Independent Museums in 1977.
- 9. These museums filled a crucial vacuum in preservation at a time of great structural change in the economy, as mills ceased weaving, farming changed to agronomy, railways were closed, trams, barges, buses, planes and steam engines thrown on the scrap heap, craft skills made redundant, rare breeds threatened with extinction and communities strangled by unemployment.
- 10. The existing national and local authority museums lacked capacity and were ill-equipped to respond to this threat. (Ironbridge could think of themselves capturing a chemists shop from Bridgnorth). Collections focussed museums were then remarkably (by today's standards) unconscious of audiences and their needs. The field was largely left to the voluntary and local preservation society, the enthusiast groups and community activists. It is salutary to see how far such organisations have come to form the independent sector today.
- 11. Recognition that the single purpose vehicle of the charitable trust might be a more lasting form of governance for museums in local authority ownership were seen in the transfer to trust status of major museum services such as Sheffield (1998) and York (2002) and my own museum followed in 2008. This has not proved a panacea, but is the opportunity for a major change of culture from dependency to greater self-sufficiency to independence. Those who did not see this as an opportunity to change culture continued to struggle regardless of governance structure. Externalisation within arts, leisure or wider community and sports trusts appears to have been an equally inhibiting influence on prosperity, never divesting themselves of the baggage of local authority control.
- 12. Since the recession bit seriously in 2010, cuts in public expenditure have seen local authority museum provision continue to ebb away, their

purpose buried within amalgamated service departments and multiple agendas, their energies consumed by endless restructuring, their resourcing salami-sliced, their capacity to care for material held in public trust curtailed, their ability to exploit their assets restricted and their authority's transitional change protective of expensive central services. After this year's general election, public expenditure will continue to decline, with NHS, Education and International Development ring fenced, and this will further erode the viability of any museum significantly dependent on local authority funding. We await this year's comprehensive spending review but that of last year shows this in graphic terms.

- 13. Many of the characteristics of the independent museum once seen as different and outlandish; I remember someone extolling marketing being hissed at an MA conference in the 1990s have been steadily taken up and assumed by funded museums. What is it the independents have to offer? What are the hallmarks of a prospering independent museum? How can one continue to develop and cherish those qualities of self-reliance and social entrepreneurism?
- 14. We know museums are worth cherishing and nurturing, but are worthwhile only because they have a unique character, social values and proven longevity. We don't have jobs, we have a passion for our places, collections, railways, buildings, vehicles, ships and their stories. We also know that museums are trusted, they are places people want to be in, are prepared to value by paying admission, want to work or volunteer in, want to donate their time, expertise, funds and experience.
- 15. Judging quality is a subjective business look at restaurant reviews, your own Trip Advisor scores but unlike silver hallmarks, ours are not a single moment in time. AIM has looked very hard at itself and its members and arrived at eight hallmarks which are in some way crucial to long term success, which are the underpinnings of prosperity. They

are more about attitudes and behaviours than structures and models. Indeed the term 'resilience' to us feels too passive and static, we believe a more fundamental shift for organisations is needed, a shift towards the proactivity, self-awareness and adaptation which leads to prosperity. It's not just a matter of moving to a trust but of moving from grant to income, from a mind-set of dependence through greater self-reliance to independence. The big question in light of the direction of public expenditure, is whether greater self-reliance will be enough, a sustainable model by 2019/20.

- 16. Achieving long term sustainability for a family business like the Courtaulds was reliant on the lottery of the male line but also on innovation and risk taking; the flight from France, creating a silver business in the 1720s, moving into textile manufacture in Essex from the 1790s and then becoming the world's leading man-made fibre production company collection in the decade before the First World War. The Courtauld Institute itself has moved from the founders vision of a new approach to art history education, through academic rigour, to a gentleman's club to a powerhouse of art historical training and a public gallery. For our museums, mills, railways, barge, submarine, waggon, community museum or whatever achieving long term sustainability is a perpetual and annual challenge but if you use the hallmarks this is a challenge to which your organisation is more likely to rise. There are eight AIM Hallmarks, eight facets which are each in some way the hallmarks of prosperity. This is neither a prescriptive list nor a series of boxes to be ticked. Not an identikit but an analytical and developmental tool for boards and management teams.
- 17. Our view is that of the eight hallmarks, three are particularly critical just now. Two hallmarks are critically dependent; the clear articulation of an organisation's driving purpose and the alignment of this with your audiences' need. This was expressed succinctly as the 'sweet spot where the audience's need and organisation's desire coincide'. The hallmark of good governance binds the other two together.

- 18.Let's start with Purpose: 'Know, articulate, and embrace your 'purpose'
- 19. Do you have a clear, compelling and people-oriented Purpose (Cause or charitable goals) that are shared by everyone in your organisation. Do you actively use it to keep your organisation on course, keeping it authentic, as it flexes and adapts to changes? Or are you in effect trying to squeeze a double-decker beneath a low bridge?
- 20. Might sound a bit obvious but in the struggle for existence, the dash for cash, it's easy to forget what you are really there for, to be deflected away from what you are there for. And it is important that the Purpose remains expressed in a contemporary form.
- 21. Some institutions appear to have never really had a purpose. Millennium Commission projects consumed huge quantities of public money and never came close to sustainability:
 - a. Earth Centre Doncaster, cost £114m, went into administration in 2004, sold to private sector, now the Dearne Valley Leisure Centre
 - b. National Pop Museum Centre, Sheffield, designed by Nigel Coates, cost £15m, opened March 1999, annual visitor target 400k, achieved 100k, closed June 2000: Driven by the Museum's Creative Director, the displays employed a non-conformist approach... which confused audiences and which the press described as 'bafflingly vague'; strangely it's on CABE's website as in the section on how to prepare a business case.
 - c. 'The Public' arts centre in West Bromwich, designed by Will Alsop, cost £72m, staggered into partial life in 2008, closed 2013, now leased as a Sixth Form College. Culture Minister Margaret Hodge declared, admittedly at its opening, 'it chimes exactly with the way arts in the 21st century are going. It will act as a trailblazer for regeneration in the region'.

- 22. Even some of our own members have come close to losing their purpose, especially in the 1980s when 'museum' was seen by many as a deeply unattractive word:
 - a. Chatham Historic Dockyard was close to bankruptcy in the late '80s which drove trustees to consider radical options to change the perception of the place to the 'World Naval Base'. A £10m HLF grant was seen as the opportunity to learn from the attractions market and create an 'exciting' visitor attraction based on historic vessels and noisy re-enactments from around the world. Stakeholders did not support, Royal Navy got cross, the market was confused and the product did not deliver. The first job of the new CEO, Bill Ferris, in 2000 was to repay HLF over £100k that was deemed not within the grant's purpose.
 - b. Beamish at a similar period had a development plan which desperately chased visitor numbers by creating a dinosaur park and tree top walk - The park was to provide an engaging play area for young children – something obviously the North of England Open Air Museum, with its reconstructed cottages, railway, tramway, the Co=op shop and mining heritage could never do.
 - c. Here in Bristol, the failed lottery bid for ss Great Britain of 1996 included a huge range of modern buildings with shops and restaurants on the dockside, a model boating pond, and a public viewing tower higher than Brunel's ship, but which failed to address the growing holes in her hull, the hull that is the largest ship in the world in 1843, the first screw-propelled, ocean-going, iron-hulled steam ship a truly revolutionary vessel and fore-runner of all modern shipping.
 - d. When Michael Day arrived at HRP, 12 years ago, he inherited a successful buildings-based business, but one which needed reminding and redirecting to think of itself as a charity where the stories associated with the buildings could be used to engage with people.

- e. And in Northampton, what did the £14m sale of an Egyptian figurine of Sekhemka say about the museum's position in the local authority's vision. Its purpose to fill a hole in the local authority's finances?
- 23. The second key hallmark is the customer, the organisation's focus on the visitor: 'Do you understand your visitors, customers and supporters well especially their visitor experience and do you invest in developing its quality'
 - a. Do you seek to understand your visitors, customers and supporters, and respond to the needs those insights identify when delivering the organisation's Purpose. Do you continually measures quality and success in delivering a first class experience, and seek to adapt whenever necessary?
 - b. How often do you look at your museums as the customer sees you? Do you track the visitor's journey and note the pinch points (or pain points as TfL terms them)? Do you answer every comment on Trip Advisor? Had the Courtauld really not noticed how over-crowded its temporary gallery had become on the day I visited?
 - c. We tend to become obsessed with guarding rather than welcoming, the knotted ropes, the 'visitors are requested not to...' signs, the 'out-of order' sellotaped notice; security rather than empathy. In several national museums, attendants are instructed not talk to visitors and refer all enquiries to the information desk; what a terrible waste and what an impression! Yes I work here but cannot tell you anything. Would this happen in John Lewis, at Pret a Mange? Look at the charm offensive from RyanAir and tits bottom line effect. Caring for your visitors is good for business.
 - d. It is an attitude of mind, a key part of the organisational culture. At ss Great Britain, the take from Gift Aid at the entrance increased by 30% by not starting with the baffling question of ,

'are you a UK tax payer?' but by simply looking hard at the script from the visitor's point of view and training all staff to ask for Gift Aid; and then also feeding back results of each individual's performance to them.

- e. When the London Transport Museum re-opened in 2007 after a £23m refurbishment and redisplay, one website bemoaned there were less buses than previously; 'Calls itself a transport museum with only seven buses' he railed. Factional dispute at Crich between running trams and a visitor experience, yet both are done really well. You cannot plan for the long term based on a declining demographic of tram or bus enthusiasts.
- f. 'Ace Café with a Nice Museum Attached' rebounded on the V&A.

 Just a little too clever for its times and certainly for the
 stakeholders; as even the V&A's own cataloguing suggests:
 - i. This poster was one of six in the campaign series 'V&A: An ace caff, with quite a nice museum attached', produced by Paul Arden and Jeff Stark for Saatchi & Saatchi Advertising Ltd., London.
 - ii. It was part of the V&A's campaign to make the museum more attractive and accessible to the general public in the late 1980s. From the Museum's inception in 1852, its founding principle has been to make art and design accessible to all. The plain-spoken language in the poster's copy was meant to emphasize the easy, democratic nature of accessing the V&A collections. The work of art depicted in the poster is an ivory sculpture, Venus and Cupid, by Le Marchand.
 - iii. It seemed to place more emphasis on its non-museum facilities than its museum mission, suggesting a greater

concern with image than with purpose. Not good for the brand.

- 24. Overarching a clear purpose and understanding of the customer's needs is the third hallmark, governance: 'Consciously practise Good Governance following Charity Commission and AIM guides'
 - a. Are all trustees proactive advocates for the organisation and its purpose? Do all trustees understand their role and focus on strategic and significant issues, and not too much detail? Do the Board and the senior staff or volunteers understand their different roles and responsibilities, and work well together towards the Purpose?
 - b. This is especially an issue for membership organisations where boards too often are tempted across the fine line of necessary and constructive debate and stray into destructive personal and factional agendas; are we about heritage operation or a public attraction has been a perennial fault line for many heritage railways and at the National Tramway Museum at Crich.
 - c. Membership organisations typically demonstrate confusion about purpose which derails good governance. The Bronte Parsonage has for at least two decades been the victim of a literary society struggling to run a visitor attraction. In crisis the Society has finally proved itself capable of self-review of its governance and purpose, but for too long its energies were consumed by perpetual board strife; it survives because its subject is much sought after and many good people work and volunteer there despite the board but it could serve its visitor base much more effectively if it addressed at least two key hallmarks.
 - d. AIM has distilled its experience in to the 'Ten Golden Rules of Good Governance', so crucial is this for organisational prosperity.

- 25. There are five other hallmarks you should consider for the prosperous museum:
 - a. Four: Intelligence 'Do you take part in varied, active networks and partnerships, and have good external awareness?'
 - The organisation constantly looks ahead, including outside of itself to the heritage and tourism sectors, becomes aware of trends, and anticipates challenges.
 - ii. The organisation makes itself as well-known and visible as possible in its community, and it makes itself wellconnected within and relevant to, its locality and key communities of interest.
 - iii. It also develops a wider range of networks beyond its immediate locality and community of interest.
 - iv. For example, SS GB was almost invisible in 80/90s, cut off from city and its institutions and has had a hard time winning back recognition.
- 26. Five: Collections: 'Collect, guard, and make accessible your Collection'
 Do you understand understand what is in and not in your Collection, and
 do you seek to fulfil your purpose through best practice care of and
 maximum access to those collections?.
 - a. Our Chairman, MT, on arrival as boy curator at the Scottish Fisheries Museum at Anstruther, found 28 mangles, in an allegedly national fisheries not a mangle museum
 - b. British Commercial Vehicle Museum, Leyland, featured in 'Behind the Scenes at the Museum', with its dedicated band of volunteers restoring and displaying a range of trucks and buses. It also featured for its camera collections. Apparently the collector was a long standing member, difficult to deal with and nobody liked to cross him so he was allowed to carry on with his passion. Showcases of vintage cameras were an unexpected bonus for the visiting vehicle enthusiast.
 - i. Here, weirdly: the British Commercial Vehicle Museum in Lancashire, as featured in Behind the Scenes at the Museum

(BBC4). So maybe the stakes are more modest – control of a quaint northern transport museum, rather than a quaint northern European country. But all the right ingredients are here. Two men, both passionate in their convictions, battle for power. The boss – Stephen, an NHS manager by day – is an architect of change. Alan – retired tax inspector and chairman of the once powerful Friends of the Museum committee – sees no reason to change a thing. Coalitions are formed, meetings are held in secret (sometimes inside the Popemobile, the museum's prize exhibit) and reputations are sullied as the tricks get dirtier.

27. Six: Finance: 'Be financially resilient and well-managed as a charitable business'

Does the organisation nurture a diversity of income sources supported by sound business planning skills? Do all leaders understand the key drivers of their business model? Does the Organisation actively identifys, develop and utilise its assets to generate income in order to fulfil its Purpose?

Chatham Historic Dockyard has successfully and steadily turned its dockyard property liabilities into assets; houses for let, a hotel, university accommodation, small businesses, offices. But these uses are not intrusive on the visitor experience, indeed they enhance it, they support it financially and, so, are aligned with the purpose of the organisation.

At LTM, we turn base metal into gold; luggage racks from scrapped rolling stock, the design heritage of London Underground in textiles, posters and the roundel, bus and train models are retailed to High Street standard.

28. Seven: Leadership: 'Create an organisational culture that can readily adapt and respond'

Is the leadership and culture of your organisation clear and directed? Is it open to new ideas, does it embrace small-scale change and experimentation? Your organisation needs to think independently and be entrepreneurial to seize opportunities as they arise. Your leadership should delegate freely and foster a positive, 'can-do' attitude. It is focused collectively on outcomes and shares key information on performance within organisation.

Behind successful independent museums there have been highly effective leaders. In the circumstances of brown field sites, closed railways, no lottery or little public funding, a heroic leadership typically needed to sustain the foundation phase of our museums. A strong and positive organisational culture and a shared sense of purpose have been vital to the extension of a museum's success beyond the tenure of the charismatic originals, the Frank Atkinsons, Neil Cossons, David Sekers and Chris Zeuners. Peter Drucker is credited with the maxim that "Culture eats strategy for breakfast". The Hallmarks programme will address building an organisational culture where leadership is a shared activity across an organisation. It is clear that an organisation with a strong organisational culture and a clear sense of the shared purpose is capable of adapting to changes in its environment, whereas an overreliance on a strategy based approach will struggle to flex and to innovate.

29. Eight: Innovation and Risk 'Be adaptive, resourceful, and prepared to take risks'

Does the organisation encourage innovation and planned risk taking, and regularly explore and try new things? Does it make investments, and takes risks in a managed way in fulfilling its Purpose. Does anyone believe that the status quo is fixed and unchangeable?.

- a. Bletchley Park turned itself around by weeding out collections not central to its purpose mission is to enhance the understanding of the critical contribution of Codebreaking and intelligence in World War Two, the birth of computing and electronic security, and how these unique achievements remain relevant today radios, general WW2 memoribilia, social history, the adjacent Computer Museum professionalised its board and by looking at the customer experience, sensitively moved its offer from enthusiasts to a broader and larger audience.
- b. The Lakeland Arts Trust taking on the Windermere Steamboat Museum might be considered a risk of dilution of purpose. But the combination of Ruskin's Blackwell, Abbot Hall Museum, Kendal and steamboats at Windermere Jetty looks like a risk worth taking in the interests of achieving a critical mass for this museum and arts organisation.
- c. The Woodhorn Museum in Northumberland is an independent trust which has expanded to achieve critical mass by managing three small local authority museums in Berwick, Hexham and Morpeth and the Northumbria Archive Service. The risk is here is in the reverse move from independence to significant dependence on local authority funding.

30. Conclusion:

The UK boasts some of the best museum and heritage experiences in the world. The most successful of these are thriving, independent organisations, dedicated to preserving our nation's rich heritage and making it available to as many people as possible in exciting, compelling and useful ways. We are independent-thinking, ready to try new things and challenge the status quo, resourceful and passionate. Successful museums cultivate these attitudes and behaviours; they adapt to flourish, in all their diversity, for the long term future.

AIM Hallmarks offer a framework for the application of that desire, patience, persistence, confidence, risk taking. Today is the launch of a long –term strategy to share this thinking, this culture, around the whole sector. AIM will

support this through mentoring, action learning, appropriate case studies and other resources, while celebrating the diversity of independent museums and galleries. AIM will specifically offer the first national programme of support for Chairs, Boards and Trustees, an Investment for Change Fund to support organisational development for the 'squeezed middle', the medium sized museums perceived as being at the greatest risk, and the Leading Independence programme, a training and mentoring programme to improve and share adaptive good practice widely across the sector.

The AIM Hallmarks share the experience of a generation of leaders of innovative and imaginative museums, combined with respected thinking and research. They describe the areas AIM believes successful organisations prioritise, to move beyond resilience and to thrive and adapt in changing and challenging times. They offer anyone who cares about museums a framework to think about the different elements which, if successfully combined, will enable their own organisation to grow strong and healthy – indeed to prosper

Does your organisation have the hallmarks of a prosperous museum?

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Helen Braham, A Century of Silver; the Courtauld family of Silversmiths, 1710-1780, Courtauld Institute (2003)

THE HALLMARKS OF A PROSPEROUS MUSEUM

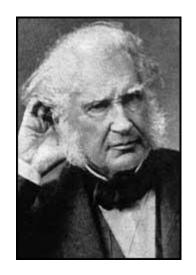




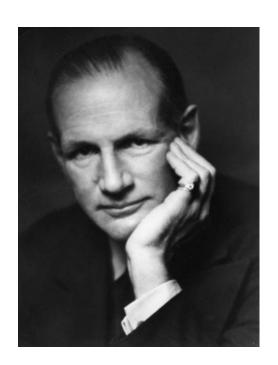






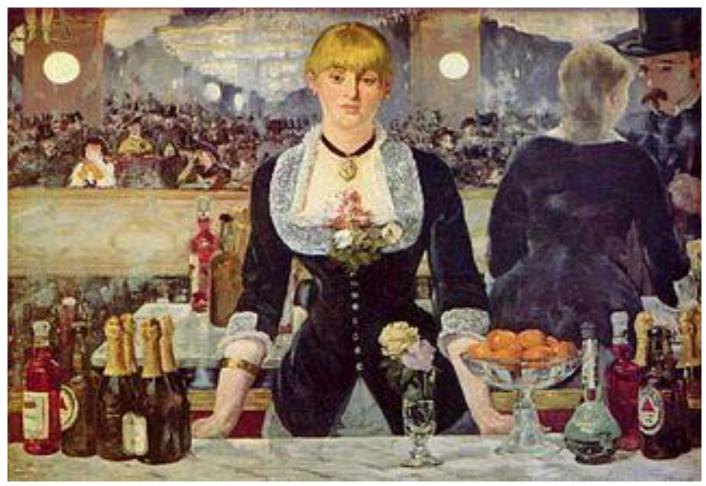


















The AIM Hallmarks of Prospering Museums

June 2015

A framework that brings together the key characteristics of best practice and describes the set of behaviours that make heritage organisations prosper and thrive





The AIM Hallmarks of Prospering Museums



The UK boasts some of the best museum and heritage experiences in the world, sharing a rich range of stories, collections and historic sites with as many people as possible, in fun and exciting ways.

Many of these organisations are independent-thinking, ready to try new things, resourceful and passionate. The AIM Hallmarks share the experiences of two generations of leaders of these independent and imaginative museums and heritage organisations, along with respected current research. This framework combines the fruits of that passion and experience, and helps enable every organisation, from the largest to the smallest, the longest standing to the youngest to grow stronger - to prosper.

PURPOSE: You have a clear, compelling and people-oriented Purpose (or charitable goals) that is shared by everyone in your organisation. You actively use it to keep your organisation on course as it flexes and adapts to

LEADERSHIP & CULTURE: The leadership of your organisation is clear, directed, delegates freely and fosters a positive culture that is open to new ideas and ready to seize opportunities. Your organisation is independent-thinking and entrepreneurial. It is focused collectively on outcomes. Key information on performance is shared within the organisation.

GOVERNANCE: All trustees are proactive advocates for the organisation and its purpose, and for no other. They focus on strategic and significant issues. The Trustees, and senior staff or volunteers understand their different roles and work well together towards the Purpose.

INNOVATION & RISK: The organisation encourages innovation and creative thinking. It adapts, invests and takes planned risks, in order to find new and better ways to achieve its Purpose. No once accepts that the status quo is fixed and unchangeable.

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LEADERSHIP

and CULTURE

culture that can readily

mission and AIM guides

dapt and respond

Be financially resilient and we managed as a charitable

COLLECTIONS

VISITOR

FOCUS

.....

AIN PROSPERING

GOVERNANCE MUSEUMS
Consciously practise Good

.......

PURPOSE

Know, articulate

your 'Purpose

INNOVATION and RISK
Be adaptive, resourceful, and prepared to take risks

AWARENESS
and NETWORKS

Take part in varied, active networks and partnerships I have good external awareness

FINANCE: The organisation nurtures a diversity of income sources. Some of these are predictable and it has sound business planning skills. All leaders understand the key drivers of their business model. The Organisation actively identifies, develops and utilises its assets to generate income in order to fulfill its Purpose.

COLLECTIONS: The organisation actively seeks to understand what does and does not constitute its collection or heritage assets and seeks to fulfil its purpose through best practice care of and maximum access to them.

VISITOR-FOCUS: The organisation actively seeks to understand its visitors, customers and supporters, and responds to the needs it identifies, when delivering the organisation's Purpose. It continually measures its quality and its success in delivering a first class visitor experience, and seeks to adapt whenever necessary.

AWARENESS & NETWORKS: The organisation constantly looks ahead, including outside of itself to the heritage and tourism sectors. It is aware of trends and anticipates challenges. It makes itself well-known, relevant to and visible within its immediate community and has a range of other, wider networks.



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ENGLAND

For more information, references and ideas see www.aim-museums.co.uk

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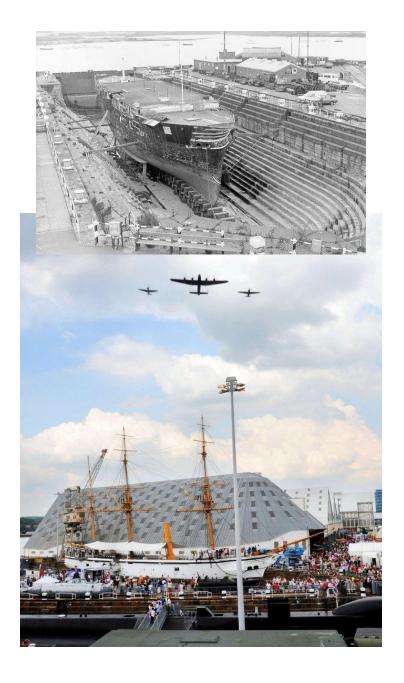
































































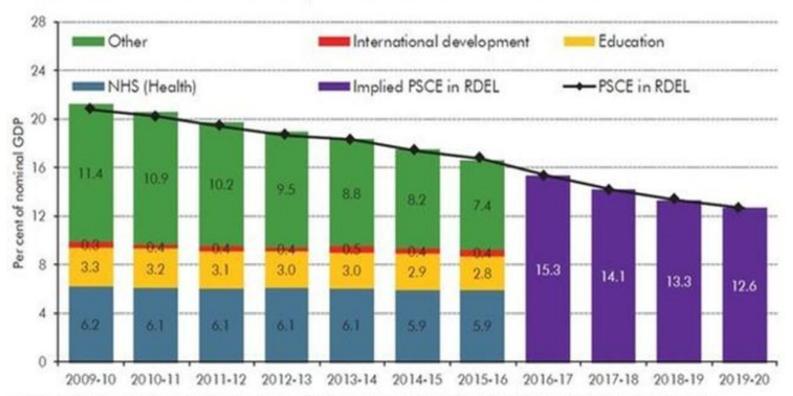








Chart 4.4: Resource DEL and implied resource DEL relative to GDP



Plans for RDEL excluding depreciation upto 2015-16. Beyond 2015-16 based on implied PSCE in RDEL calculated from the Government assumption for TME. Other includes unallocated amounts.

Source: HM Treasury Autumn Statement 2014, HM Treasury Public Expenditure Statistical Analyses, July 2014



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PURPOSE GOVERNANCE CUSTOMERS





1. Do you have a clear compelling and people-orientated Purpose (Cause or Charitable Goals) shared by everyone in your organisation?



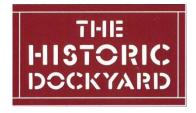




















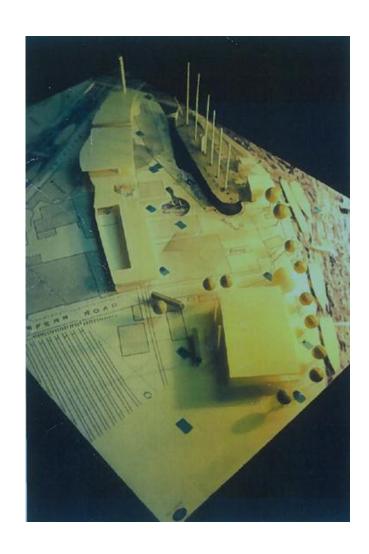


















2. Do you understand your visitors, customers and supporters well – especially their visitor experience - and do you invest in developing its quality?





GIVE THEM WHAT THEY NEVER KNEW THEY WANTED.

Diana Vreetand

VT













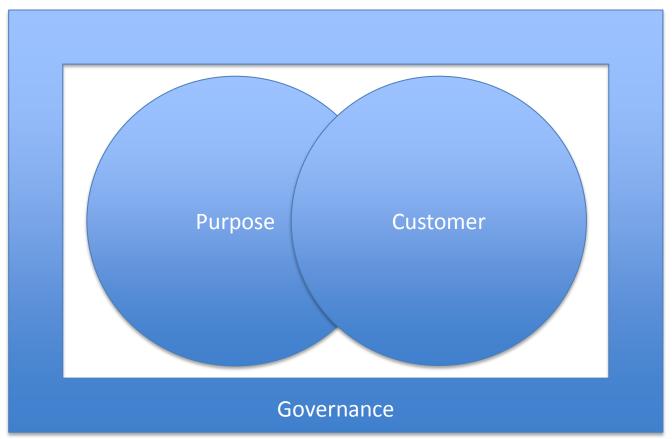


3. Do you consciously practice Good Governance, following Charity Commission and AIM's 'Ten Golden Rules of Good Governance'?



"I did put together a questionnaire to assess board effectiveness, but I'm afraid I left it on the train."















4. Do you take part in varied, active networks and partnerships, and have good external awareness?







5. Do you collect, guard and make accessible your collection?













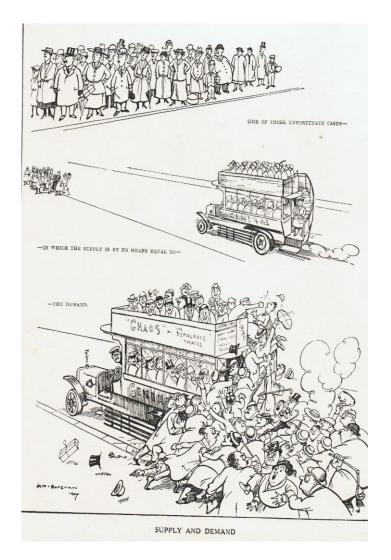








6. Be financially resilient and well-managed as a charitable business













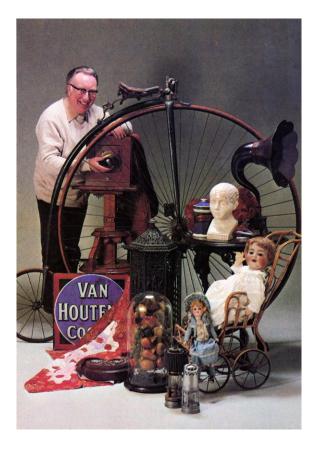




7. Do you create an organisational culture that can readily adapt and respond?









CULTURE EATS STRATEGY FOR BREAKFAST, **OPERATIONAL EXCELLENCE FOR LUNCH** AND EVERYTHING ELSE FOR DINNER.







8. Are you adaptive, resourceful and prepared to take risks?













PURPOSE GOVERNANCE CUSTOMERS



PURPOSE GOVERNANCE CUSTOMERS

Do you have the hallmarks of a prosperous museum?



Do you have the hallmarks of a prosperous museum?





















