

# Scoping the Army Museum's Sector

The position of army museums in the UK and the opportunities for future development



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# Introduction

It is with pleasure that we present this report outlining the current situation of army museums in the UK. The story of army history and heritage is delivered through a matrix of 139 regimental and corps museums across the country as well as national museums of army heritage. This report is specifically concerned with regimental and corps museums. The story of army heritage is a part of British history. It charts the changing social, political and economic development of the country and whether passionate army enthusiast or pacifist, understanding why we have an army; what the army does, has done and why; and the reasons behind why people join the army, is fundamental to the understanding of British history in general. Therefore these collections and how they are displayed and interpreted is important, and this report aims to understand the current situation, opportunities and threats, and recommendations for the future which effect the sector.

The findings show a sector with an immeasurable wealth in the type and number of collections it holds, which represents a distributed collection of army heritage when taken as a whole. There is also an exceptional amount of commitment, knowledge and experience within the sector, largely driven from an allegiance to the army, either through personal experience or through familial ties. However, our findings also show that there are significant challenges for the sector – in funding, ensuring a relevance in collection display and interpretation, in understanding audiences, and establishing the impact of army museums across wider agendas. Even though to many the situation may seem bleak, in reality there is hope and potential for army museums at this moment in time. There is commitment to museums from the Ministry of Defense and funding to support it in return for specific outputs. There is commitment from the cultural sector through potential investments from the Arts Council England. And in the Army Museums Ogilby Trust (AMOT), there is a trusted organisation positioned and ready to evolve to support the needed changes and progression across the sector. It will not be an easy transformation, but it will be necessary one, if the collections of army heritage held in the regimental and corps museums of the UK are to be retained, preserved, and made accessible to audiences in the future.

This report does not aim to produce a simple one size fits all solution to be rolled out across army museums in the UK. The temptation to try and enforce a specific model on these museums would be to ignore what is unique about them. To a greater or lesser extent, those in control of army museums understand the battles ahead to ensure sustainability. Instead, it aims to take a strategic approach to encourage the development of a strong supporting network which provides advice, guidance, access to funding, and a clear strategic steer for the sector as a whole, and an understanding from the sector that they need to work together in order to survive. It will then be down to the individual museums to choose whether or not they wish to be part of this changing landscape. This is by necessity a long and detailed document, primarily because no such research about the sector has been conducted before, and therefore provides a practical and informed research based upon which to build.

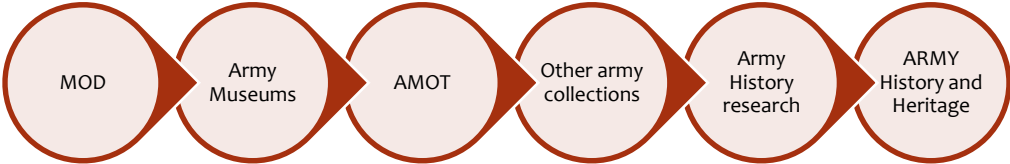
# Executive Summary

## CONTEXT

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The development of army museums in the UK is a century old tradition. Aimed at raising public understanding of the army and what it is to be a soldier, army museums hold a wealth of collections which chart the social, political, and economic history of Britain. The army museums of relevance to this research are those related to army regiments and corps. These museums often began life as loose collections looked after by one person within the regiment, and gradually formed into museums as both the museum sector changed and the army began to recognize the value of its own heritage.<sup>1</sup> As a consequence, the Ministry of Defense (MOD) established a policy in support of regimental and corps museums and, at the time of writing, still supports around half of these financially. In return, the MOD expects two main outcomes from army museums; 1) to provide the public face for the army; and 2) to support recruitment to the army.<sup>2</sup> This historical support from the MOD, has meant that many army museums have been very much tied to the MOD structure and policy directives as the focus for museum operations. In practice, this means that they have been more insular in their approach to modern day museological application because they have not been aligned to the Department for Culture, Media and Sport (DCMS), the government department responsible for heritage and culture in the UK, and their focus has been on the needs of the army, rather than the needs of the museum and their audiences.

Alongside the regimental and corps museums, exists the Army Museums Ogilby Trust (AMOT). AMOT was established in 1954 specifically to aid the commemoration of regimental and corps history, and to provide support and access to collections and archives which tell these stories. The activities delivered by AMOT include a grant programme, training, advocacy, advice and guidance. Essentially, AMOT was set up to act as the Subject Specialist Network (SSN) for army museums. However, as times have changed, the need for AMOT to provide this support has multiplied and the resource needed to meet this need has increased. The diagram below demonstrates the different organisations central to the delivery of army history and heritage in the UK.



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<sup>1</sup> Although consultation with those representing national collections, the National Army Museum, the Imperial War Museum, and the Royal Armouries, has been made to provide context.

<sup>2</sup> Executive Committee of the Army Board. Policy for National, Regimental and Corps Museums. 2008. Made available to the author by AMOT.

## The need for change

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The economic downturn and change of government in 2010, signaled a change in funding for public services in the UK as a whole and, in 2011, the MOD conducted a study of army museums in the UK.<sup>3</sup> The study concluded that although there was a significant amount of value in the operations of army museums in terms of wider public engagement and support for army recruitment, the reduction in funding to the MOD in general, meant that army museums should be streamlined and take their fair share of the cuts. The implications meant that funding to many army museums would reduce or cease by 2035, with a significant proportion of those cuts taking place by 2017. This change in support from the MOD has acted as a catalyst for the sector to investigate the position of army museums in the UK.

Although the impetus behind this research, then, is the cessation of MOD funding over the coming years, only 68 of 139 army museums actually receive any funding from the MOD at the time of writing (as discussed in depth later in section 4.4). With half of all museums in the sector funded

**The withdrawal of funding from the MOD is only part of the picture. The issues effecting the sector are entrenched and there is a need for whole sectoral change**

wholly from other sources and yet with still many concerned for their future sustainability, there are clearly other factors threatening the sector in addition to the current round of MOD cuts. For example, the Chaplaincy Museum in London is currently on track to continue to receive MOD funding into the future and, as such, is not concerned with financial viability. However, it is extremely concerned about the lack of diversity on its board and within its audiences, the lack of relevancy of the museum's current display and provision, and the decreasing visitor figures.<sup>4</sup> It is a key example of why the MOD funding in and of itself is not the only, or even main, issue for army museums. In fact, it is possible to say that the MOD may be viewing the wider issues within the sector as evidence that funding should be withdrawn until there is a clear, strategic lead and development which will achieve the aims of the MOD.

Consequently, the combination of the changing funding role of the MOD, and the increased requirement to establish a strong independent leadership for army museums, has resulted in this scoping programme which aims to understand the current opportunities and threats for army museums; the opportunities for AMOT to develop and act as the strategic SSN for the sector; and provide a forward plan for AMOT to deliver as the SSN between 2016 and 2018. As independent consultants, our research has involved a significant amount of investigation with army museum staff, trustees, those working in the army, AMOT's staff and governing body, local authorities, government departments, cultural organisations such as the Association for Independent Museums, funding bodies such as Arts Council England, academics and researchers, and other independent external stakeholders. This executive summary outlines our key findings and recommendations.

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<sup>3</sup> Executive Committee of the Army Board. Army Museums Study. 26<sup>th</sup> August 2011. Made available to the author by AMOT

<sup>4</sup> David Blake, Chaplaincy Museum in conversation with Kate Vigurs, consultancy team

## Army Museums in the UK

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The findings of our research demonstrate a need for significant funding, governance, attitudinal, and organisational change across the sector, positioning AMOT as the trusted organisation, well placed to expand and support the sector to achieve this through increased resource and strategic planning. It should also be noted that there are some exceptional examples of good practice within the army museum's sector which can support these changes and should be harnessed and used to provide evidence, support, and advocacy to those organisations which are struggling. However, in general,

**There is a need to reposition army museums as museums first and foremost**

there is a need to reposition army museums as museums first and foremost, with collections which tell the story of army history and heritage. By doing so, the sector will become aligned with the wider cultural offer in the UK which will in turn allow for development and

growth. It will also mean a change in relationship with the MOD. The traditional tie with the MOD is both good and bad – there are obvious benefits in having a close relationship with the sector the museums represent, knowledge, collections, support, and committed personnel. However, there has been an almost total dominance of the MOD over army museums which has created an imbalance in the way these museums are managed. This has resulted in neither party getting out of the relationship what is needed, and both feeling disillusioned with the results. In essence, there is a need for the sector to prove they can deliver the aims of the MOD for army museums and regain some ground in terms of trust. Conversely, there is a need for the MOD to understand that their strengths do not lie in museum development and delivery and the commitment of funds needs to be delivered more strategically in order to achieve success. There also needs to be monitoring mechanisms in place to understand when objectives are not being met, and put into place support, advice and guidance, to rectify this. The removal of funds without a strategic plan to protect collections is a dangerous game which will ultimately end in the loss and destruction of some of the nation's army heritage. There is still time to implement key opportunities for change. AMOT has the experience and knowledge to act as the pivot point between the MOD and the sector to support this change, managing a large-scale grants programme which supports MOD funding into the sector where it is needed, in return for the delivery of activity which meets the MOD's aims and objectives. This would ensure a great more accountability on the part of the museums, allow AMOT to manage sector best practice and development, and ensure that the funding ring-fenced by the MOD is used effectively. In addition, AMOT has the ability to secure grants from Arts Council England and other funding bodies to deliver a Subject Specialist Network programme of support which can transform the governance structures army museums, lead sector best practice through online resources and training programmes, and develop the key messages which demonstrate the role and value of army museums in the UK. It is this which will provide the argument for future funding from a range of sources, far wider than the MOD itself, and ensure the long-term sustainability of the sector and its collections.

**The removal of funds without a strategic plan to protect collections is a dangerous game which will ultimately end in the loss and destruction of some the nation's army heritage**

## Collections

There is a wealth in many terms in this distributed collection of army heritage which has yet to be harnessed

The collections of army museums relate to many different types of objects including uniform, medals, photographs and oral stories, and tell the story of more than three hundred years of British history. There are issues for museum governing bodies and staff, sometimes in ensuring collections are not at-risk of damage, theft, or destruction, and sometimes due to the nature of the collections, for example weapons. Although most army museums hold museum accreditation from the Arts Council England, there still seems to be a significant need in understanding how to develop these policies and how they support the development of the organisation. Finally, the interpretation of collections and their display, in many instances, is in need of modernization to better reflect the modern day army and its related stories; the historical position and development of the army; and the position of the army within wider contexts related to British history. In general, there is a wealth in many terms of this distributed collection of army heritage which has yet to be harnessed.



## Governance, workforce and volunteers

Army museum governance, workforce and volunteers are mainly white, older men, largely from an ex-service background. This is particularly true in the governance of the sector where the vast majority of museum trustees are from an army background.

Workforce and volunteering roles are gradually expanding to include women, younger staff, and draw in professionals from the museum sector, however, there is still a long way to go before the sector can claim to be diverse. This is almost a complete exclusion of individuals from ethnically diverse backgrounds or with disabilities, and the demographics appear to reflect that of the army more generally. This lack of diversity impacts on the development and delivery of both individual museums and the sector as a whole. Without properly understanding and representing the target audiences of the museum, it is difficult to ensure the museum, or army museums in general, are relevant in modern society and, therefore, worthy of financial support.

The lack of diversity in army museums effects their ability to be relevant in modern society, and this, in turn, effects funding

## Audiences



Many museums do not seem to position general public audiences as a key stakeholder in their service. There are few opportunities for accessing museum collections online, and the provision of education resources and workshops, both formal and informal, is *ad hoc*. This is also due to funding and personnel restraints but the breadth of the issue suggests there is a focus away from audiences on the whole. Consequently, many army museums interpretation is focused on a small specialist client group – usually related to the army, or even, the specific regiment associated with the museum. In the long term, this focus will have a devastating effect on the museum resulting in dwindling audiences, a lack of relevance in their collections, displays and provision, and, most likely, the withdrawal of funding (where relevant) and closure. In many respects, this issue stems from the traditional association of army museums with the MOD and the long-established relationship with ex-service personnel managing army museums. As long as those personnel understand the organisation is a museum first and foremost, this does not have to be catastrophic. However, where governance bodies focus on the army first and foremost and ignore the need to attract a diverse audience, it is likely to lead to a gradual degeneration in the organisations ability to thrive and remain viable. There are clear examples, however, of good practice where army museums are flourishing, growing their audiences, and reaching new and different audiences due to their focus on making their collections and venues relevant. This demonstrates that army museums do have a place, and an audience, in modern British society.

There are excellent examples of good practice where army museums are flourishing, growing their audiences, and focusing on making collections and interpretation relevant

## Funding

Funding for army museums as a sector is complex. At the time of writing, half of the regimental and corps museums receive funding from the MOD in a range of forms: grant-in-aid support often used to pay for staff; support for utility bills; the provision of buildings and stores; and the provision of Civil Service posts. For many of the museums which receive this funding, however, it is vital, and the removal during the current policy change will result in closure for some museums. This is largely because the reliance on the MOD has left army museums complacent of the need to raise funds through other methods. Consequently, their over reliance on one source has left them extremely vulnerable in the event of that source withdrawing funds. In addition, the priorities of the MOD are specifically to protect the nation and its subjects – there is an importance placed on heritage within this, but

MOD funding would represent better value for money and be more likely to meet objectives, if it was delivered through a strategic grant programme managed by AMOT



Support for army museums to understand how to raise funds from a variety of sources is now of vital importance

it is nowhere near a priority. The MOD has tried to draw together critical friends in the past to manage and support the delivery of the museum policy, demonstrating a commitment to the sector, however, in recent years this has become fractured. This means that the planning of funding for the sector going forward has not been based on a needs analysis, but rather on spreading the funding thinly across

the country to establish a footprint of army museums geographically. This in itself will not represent good value for money, mainly because it does not take into consideration the sector's needs as a whole, rather a scattergun approach based on geography, rather than quality of offer and the preservation of army heritage through the breadth and depth of its distributed collections. Consequently, there is a greater need to invest the funding the MOD are willing to commit to the sector through a more strategic programme of activity, managed by those who best understand the sector, the Subject Specialist Network.

In terms of the rest of the funding for the sector, it is drawn from a combination of generous donations and legacies; local authority investment; trading income; and successful grant applications from both public and private sources. There are again, some museums which demonstrate an excellent understanding of ensuring financial stability which are in-line with providing the wider social and cultural objectives associated with museums, at the same time as providing the MODs strategic outputs. However, the vast majority of army museums have significant funding gaps of one type or another and in need of guidance and support in everything from the basics of writing funding bids, to more complex issues concerning trading. In addition, the sector of army museums is of a size to support economies of scale and opportunities to buy in bulk and cut a range of delivery and organisational costs should be explored at the earliest opportunity.



Image: 1 Courtesy of the Bury Times

## Workforce Development

There is an urgent need to provide accessible information, advice and guidance to army museums across a range of subject matters, through a range of methods

We identified a significant need for workforce development programmes, across a wide breadth of subject matters connected to both army collections and museums development and delivery, from almost all of the organisations we spoke to. These ranged from help and advice on collections management and understanding how to engage new audiences, to governance change support and advice on fund-

raising and museum trading. There is scope for a strong, consolidated approach to the delivery of a workforce development programme of activity which merges sector specific training and resources. Furthermore, there is a need for museums to access information locally through regional support networks, some of which are already established and some embryonic. There is also a need for remote

access to information through online platforms and information exchange channels specifically to support army museum development. What is clear, is that there is an urgent need to provide accessible information to army museums and that this is needed both nationally and locally.

## Communication

In parallel with the need for greater workforce development and networking opportunities is the need for better communication and distribution of knowledge and skills across the sector. There is not currently a platform to access advice and guidance online, and no additional routes to find information

**The Army Museums Ogilby Trust (AMOT) is best placed to act as the strategic development body to lead the sector**

or ask advice through social media channels, support forums, or electronic newsletters. Consequently, apart from the well respected and established AMOT conference which takes place annually and the accompanying emailed newsletter, there is little to unite these organisations on a day-to-day basis. The development of a sector facing website, along with supporting profiles on social media platforms, e-newsletters and online information exchange forums, would be of significant value to the sector at little cost.

## Research, Evaluation and Advocacy

**There is little understanding, and practically no evidence, of the role and value of army museums**

Finally, our findings demonstrate there is little understanding of the role and value of army museums in the UK. There are anecdotal stories about how the sector to engages new audiences in heritage for example, but little evidence which supports these stories. As a consequence, it is difficult for army

museums to make the case for funding, or to ensure the continuation of funding, especially in times of economic downturn. There is a key role being played by AMOT at the moment supporting those museums facing funding cuts, providing advocacy support, advice and guidance. However, this is largely fire-fighting and based on a case by case need, spreading the already limited resources of AMOT too thinly. There are, however, lots of opportunities to develop this area of work by providing in-depth case studies which demonstrate exemplar evidence of the potential for army museums; develop partnerships with universities and research bodies such as the British Society for Army History to create research programmes and access funding for PhD studies; establish best practice evaluation methodologies which can be easily implemented by the sector, and use the findings of these activities to form a picture of the breadth and depth of impact of army museums in the UK.

## AMOT

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Our findings are clear that the Army Museums Ogilby Trust (AMOT) is best placed to act as an independent, trusted, and authoritative voice and strategic development body to lead the sector.

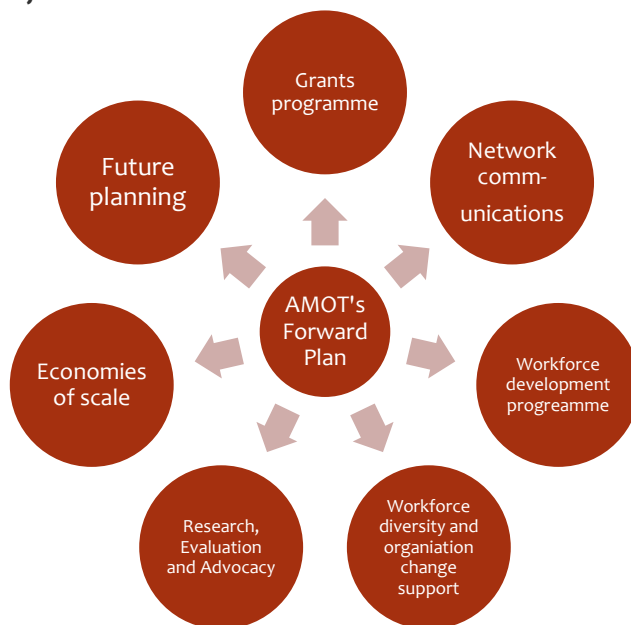
However, there are implications in this for AMOT themselves. At present they have only one member of staff, the Director, who was until recently, part-time. There is a need to invest in core delivery staff and buy in support services from specialist consultants to support day-to-day activities and strategic development. There is already a move towards this from AMOT, as seen in their Thinkpiece from early 2016.<sup>5</sup> The opportunity to draw in additional funds through grants such as Arts Council England’s Museum Resilience and Subject Specialist Network funds would increase opportunities to support the sector. Furthermore, there is a lead role for AMOT to play in learning from the WW1 commemoration programmes, and driving planning forward from 2019 to support the lead up to WW2. However, the National Army Museum (NAM) is also delivering activities which support the regimental museums and intending to grow this area of work.<sup>6</sup> Consequently, it would be valuable for AMOT and the NAM to work together to draw up a partnership agreement which establishes clear roles and responsibilities for the sector.

## RECOMMENDATIONS

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Figure 1, illustrates the position of AMOT as the key mechanism for delivering change within the sector and the outputs areas needed to achieve success.

**Figure 1 Strategic Direction of AMOT**



The following recommendations are made in order to establish the wide-scale sectoral change which is needed for the army museum’s sector to evolve and sustain itself. The forward plan at the end of this document provides specific detail to these recommendations and information about how they may be delivered, the timescale, funding required and potential funding opportunities.

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<sup>5</sup> Thinkpiece

<sup>6</sup> Director of the NAM, Janice Murray in conversation with Justine Reilly

<p><b>Establish a new strategy and forward plan for AMOT</b></p>	<ul style="list-style-type: none"> <li>• Agree on the aims and objectives of AMOT as an SSN and sign off the 2016 -2018 forward plan</li> <li>• Re-evaluate resources</li> <li>• Re-position the relationship of both AMOT and the sector with the MOD</li> <li>• Create an advisory panel of critical friends</li> </ul>
<p><b>Put into place a partnership agreement with the National Army Museum</b></p>	<ul style="list-style-type: none"> <li>• Establish the roles and responsibilities of both organisations in relationship to regimental and corps museums</li> <li>• Draw up a partnership agreement for the next 5 years activity</li> </ul>
<p><b>Encourage, lead support the reform of army museum governance</b></p>	<ul style="list-style-type: none"> <li>• Establish a pilot programme of governance change for 10 organisations</li> <li>• Create resources which support best practice governance across the sector, including skills audits</li> <li>• Establish a peer mentoring scheme to support organisations going through governance change</li> </ul>
<p><b>Develop and deliver a programme of workforce development</b></p>	<ul style="list-style-type: none"> <li>• Establish, develop and support regional networks</li> <li>• Create a series of sector specific downloadable resources</li> <li>• Deliver a programme of seminars and conferences</li> <li>• Develop a peer mentoring programme</li> <li>• Create an army museum You Tube channel</li> <li>• Establish a pool of specialist consultants and expert advisors to support army museum development</li> </ul>
<p><b>Support the development of workforce diversity</b></p>	<ul style="list-style-type: none"> <li>• Create resources of good practice</li> <li>• Establish standardized pay scales and museum staffing levels in line with the rest of the sector</li> <li>• Develop an apprenticeship scheme</li> </ul>
<p><b>Investigate options to support orphaned collections</b></p>	<ul style="list-style-type: none"> <li>• Identify opportunities to provide new homes for orphaned collections</li> <li>• Establish a strategy for the rationalization of these collections through working across the sector</li> <li>• Create a programme which records objects and archives digitally</li> </ul>
<p><b>Deliver a stronger digital profile and communication opportunities</b></p>	<ul style="list-style-type: none"> <li>• Establish a sector facing website</li> <li>• Create and manage social media profiles</li> <li>• Develop a quarterly e-newsletters</li> <li>• Establish online sharing forums</li> </ul>
<p><b>Investigate opportunities to save through economies of scale</b></p>	<ul style="list-style-type: none"> <li>• There are opportunities to save money through bulk buying and working together in terms of utilities; stationary; exhibition's display equipment; and insurance.</li> <li>• These opportunities should be investigated and implemented at the earliest opportunity and rolled out to the sector</li> </ul>
<p><b>Establish a programme of evaluation, research and advocacy</b></p>	<ul style="list-style-type: none"> <li>• Evaluation methodology for use by practitioners should be implemented</li> <li>• A programme of research with academics and Higher Education Institutions</li> <li>• Collection of data and analysis across a range of agendas</li> <li>• These messages should be used to support wider funding opportunities and advocate the impact made by activities delivered in army museums</li> </ul>

## 2 RESEARCH CONTEXT

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Sections 2 – 5 of this document outline the research context, methodology, findings and conclusions to the programme of research delivered between November 2015 and March 2016, commissioned by the Army Museums Ogilby Trust (AMOT) through funding acquired from Arts Council England’s (ACE) Subject Specialist Network (SSN) fund in 2015 / 2016.<sup>7</sup>

### 2.1 DEFINITIONS

The following terms are vital to the understanding of the army museum sector and are present throughout this report.

	Definition <sup>8</sup>
Military	Relating to, or characteristic, of soldiers or armed forces
Army	An organized military force equipped for fighting on land
Corps	A main subdivision of an army in the field, consisting of two or more divisions; A branch of an army assigned to a particular kind of work, for example, the Royal Medical Corps
Regiment	A permanent unit of an army typically commanded by a lieutenant colonel and divided into several companies, squadrons, or batteries and often into two battalions
Yeomanry	A group of men who held and cultivated small landed estates; (In Britain) a volunteer cavalry force raised from the yeomanry (1794–1908)
Antecedent	A thing that existed before or logically precedes another:

Source: Oxford English Dictionaries Online

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<sup>7</sup> Subject Specialist Networks (SSNs) were created by the now defunct Museums, Libraries and Archives Council (MLA) in 2005 to better support specific museum collection areas.<sup>7</sup> The programme of SSNs was continued by the Arts Council England after taking over the responsibilities of MLA in 2010, and a funding strand to specifically support these groups continues at the time of writing.

<sup>8</sup> Definitions taken from the Oxford Dictionary Community <http://www.oxforddictionaries.com/>

Therefore, the definition of a *British Army Museum* can be considered to be:

An organisation which collects, preserves, and provides access to objects and artefacts which tell the story of the British Army – those forces which fight on land. It may focus on the army as a whole, a specific regiment or corps, or a specific theme about army life.

This research aims to understand more about army museums which fit this definition. There are other military museums in the UK, those attached to the Royal Navy and Royal Airforce for example, however this study seeks to learn more specifically about museums which tell the story of the armed forces on land.

## **2.2 RESEARCH AIMS AND OBJECTIVES**

The key aims and objectives of this research are to:

1. Understand the current and future threats and opportunities for army museums in the UK
2. Explore how AMOT, acting as the subject specialist network for the sector, currently responds to the needs of army museums and produce recommendations for how it could better support the sectors development in the future
3. Produce a forward plan for AMOT as the Subject Specialist Network for 2016 – 2018

## **2.3 RESEARCH SCOPE**

The research includes all army museums as defined above in the UK (England, Scotland, Wales and Northern Ireland) and the Army Museums Ogilby Trust, an organisation set up to support the UK's regimental and corps museums.

### **2.3.1 Army museums**

The research will focus only on army museums in the UK. Data about the number of these museums fluctuates depending on the source. According to AMOT in 2016 there are 139 army museums although an AMOT paper in 2009 listed 136, and a 2008 Ministry of Defense policy paper lists 130.<sup>9</sup> There is a clear issue in defining exactly which museums count as army museums, how to communicate with them, and how to ensure they are all involved in current and future discussions about sector development.

Army museums are a mixture of regimental museums, corps museums and yeomanry museums (as defined above), some with national museum status and some with designated collections, and funded

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<sup>9</sup> Discussions with the current AMOT Director; Executive Committee of the Army Board. Policy for National, Regimental and Corp Museums. 2008. Made available to the author by AMOT; Army Museums Ogilby Trust. Bridging the Gap: Regimental and Corps Museums. 2009. Made available to the author by AMOT.

through a range of different sources. *Appendix A* provides a list of these museums, however it should be noted that this list is not exhaustive owing to the issues raised above.

The historical structure and development of the army is key to understanding how army museums have developed and how they continue to be affected by army restructures today. In the eighteenth century, the development of volunteer cavalry across the country, largely consisting of the gentry and yeoman, became formed into Yeomanry Regiments. During the Crimean War, however, the British Army suffered due to its poorly organized structure, and the development of what we see as the modern day British Army began and the modern regimental system began to be established with units established across the country. By the end of the First World War, the use of cavalry for battle had more or less ended and the Yeomanry regiments were amalgamated within other units such as the Royal Artillery and the Royal Tank Regiment. These regiments fluctuate and change through time as the army undertakes restructures to support the needs of the MOD, and through continued battles between the control of the army between the sovereign and the political parties of the country. Therefore, many regiments which existed in the 1930s, have long since been subsumed within other units.

Army museums were largely established from the 1930s onwards.<sup>10</sup> The museums were specifically linked to a regiment or corps and aimed to tell the story of that specific army unit. However, as the army has restructured and the regiments have been incorporated into larger regiments, the museums have not. As a consequence, there exist many army museums which reflect the history and heritage of antecedent regiments. Taking Yorkshire as an example, The Yorkshire Regiment was formed in 2006, amalgamating the three existing Yorkshire regiments: The Prince of Wales's Own Regiment of Yorkshire; The Green Howards; and The Duke of Wellington's Regiment.<sup>11</sup> Each of these antecedent regiments has an associated museum – the Prince of Wales's Own Regiment is based in York (which shared the building with the Museum of the Royal Dragoon Guards in itself an amalgamation of 4 cavalry regiments); the Green Howards Museum in Richmond; and The Duke of Wellington's in Bankfield Museum, Halifax. Therefore, there is now one regiment in Yorkshire, but three antecedent army museums. All hold collections of relevance to the



*Image: 2 Green Howards Museum Richmond  
(Image courtesy of Trip Adviser)*

**“We need a closer relationship with the military and regimental museums within the local area”**

*Survey response*

new Yorkshire Regiment, yet are entirely separate organisations, with different trustees, partnerships, and buildings. This has wider implications on the museum's relationship with the army, and the support through funding by the MOD, as the connection with the modern day unit diminishes through time.

<sup>10</sup> A thorough investigation into the development of army museums would make an excellent PhD research topic, but is not the remit of this specific research.

<sup>11</sup> Army. A Yorkshire Regiment History. Online. 2016.

### 2.3.2 Army related collections

In addition to collections held specifically in army museums, there are also collections which relate to the army held by other venues and individuals (for example local museum service and town archive services) which are not exclusively army museums. It is not within the scope of this research to address any issues relating to this wider sector, however, there are clear opportunities here about sharing knowledge, understanding and experience to support the development of army heritage in general which should be considered at a later date, especially through the 2016 – 2018 forward plan.

### 2.3.3 The Army Museums Ogilby Trust (AMOT)

AMOT are currently the leading organisation which supports army museums in the UK. The trust was set up by Colonel Robert Ogilby in 1954 to honor and commemorate the regimental and corps operations of the army through museums, and to foster the “inspirational power of regimental identity on the British soldier's fighting spirit”.<sup>12</sup> Consequently, AMOT’s aims and objectives are linked specifically to supporting the network of regimental and corps museums in the UK:

“The Army Museums Ogilby Trust is the only national organisation that represents the regimental and corps museums of the British Army. It is lean, efficient and its Charitable Objectives enable its Trustees to undertake almost any activity that will benefit the museums within this community”.<sup>13</sup>

AMOT’s objectives include:

- Representing the collective views of army museums in dealings with the MOD, DCMS and Local Authorities
- Participation in the MOD policy planning and delivery
- Delivery of conferences, newsletters and strategy papers to keep the sector informed and updated on current policy
- Legal and specialist advice on constitution, structure and registration of existing and projected museums
- Delivering training
- Providing grants
- Working in partnership with other organisations to support knowledge and skills development within the sector
- The provision of a website as the definitive guide to army museums



Their stated charitable objectives were originally specifically linked to the education of children and young people, although this has been widened out over time to include all members of the public and those serving in the armed forces today. The focus of education and awareness raising is focused on increasing a general understanding of the British Army and its heritage, and the support for army museums as the vehicle to achieve this. Consequently, AMOT has become the SSN for the army museum sector. This report will examine the current role of AMOT and the opportunities for further developing this role as an SSN in the future to better support the army museum sector.

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<sup>12</sup> Army Museums Ogilby Trust. About Us. Online. 2016.

<sup>13</sup> Ibid.



### 2.3.4 Issues with the data

The background information which provides the context for army museums in the UK is complex, incomplete, and difficult to scrutinize. References are made in documents to further information which is then either unavailable, or impossible to track down through existing networks.<sup>14</sup> This makes piecing together current information about exactly what is funded, how and by whom difficult to define. In addition, the resources currently given to manage the delivery of AMOT are insufficient which means the time of the Director is spread too thinly. Consequently, tracking down information held by AMOT has been difficult, specifically the contact details for telephone meetings and field research visits where details were shared too late for the contacts to be included in the research. This issue is keenly felt by the Director at AMOT, and it should be noted that the research project took place at a time of extreme turmoil within the army museums sector where museum closures were understandably the priority of the organisation, making time for admin and further duties limited. It is a significant achievement that AMOT were able to manage this project at the same time as support army museums on the ground given their current resourcing.

We understand that a research project of a similar nature was conducted by the National Army Museum in 2012, however, we have been unable to secure access to that research and therefore it does not form part of our overall findings.<sup>15</sup>

## 2.4 POLICY CONTEXT

Army museums do not exist in a vacuum, but are positioned within a wider policy context. Those most pertinent to the sector include the policy directives of the MOD and the Department for Culture, Media and Sport, mainly because these are the departments with responsibility for the army and museums. To a lesser extent, the directives from the Department for Education are important to inform the development of formal learning programmes; the Department for Health when considering activities which respond to the health and wellbeing agendas; and the Department for Work and Pensions when considering opportunities to develop apprenticeships for example.

In addition, knowledge of local policy is important for specific army museums to demonstrate their role within their community. All local authorities have specific performance and key strategic development areas, usually found on each local authority website. In addition, local authorities work towards the National Planning Policy Framework and a general understanding of this can support army museums understand the current policy features which affect their museum. Army museums can position themselves within Local Plans, Local Enterprise Partnerships and Local Community Plans to demonstrate their role as part of the local community and potentially securing funds as a result.<sup>16</sup>

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<sup>14</sup> For example, the reference to a paper outlining MOD funded Civil Service posts in Executive Committee of the Army Board. Army Museums Study. 26<sup>th</sup> August 2011. Made available by AMOT.

<sup>15</sup> Discussion between the author and Emma King who led the research but is unable to share the data due to a confidentiality clause. However, we have also been unable to track down the data from the NAM itself.

<sup>16</sup> See for example Department for Communities and Local Government. National Planning Framework Guidelines. 2012.

### 2.4.1 Ministry of Defense (MOD)

Traditionally army museums have answered to the MOD and the MOD has been responsible for leading the strategic direction and policy of army museums. This is an historical relationship that stems from an understanding that the importance of conserving the heritage of each regiment or corps is valuable for both intrinsic and instrumental reasons, that is, that maintaining a heritage story is good in and of itself, but that it can also support the MOD's mission statement through two key outputs:<sup>17</sup>

1. To promote opportunities for recruitment to the army
2. To ensure the army remains in the public's awareness

This explains the continued funding for the sector from the MOD. Throughout the policy documentation, these themes act as a thread and define how the MOD view the role and value of army museums from their perspective. In 2008 (revised 2011) the MOD produced a policy paper which outlined their roles and responsibilities in support of army museums and their commitment to provide funding, in return for museum delivery of these two objectives. This policy is often referred to as the *ECAB paper*.<sup>18</sup> This link to the MOD has impacted on the development of army museums because many receive grant-in-aid support from them; funding for heating, lighting, and telephone costs; at times funding for premises; or the provision of a civil service post to support delivery, in exchange for delivering these outputs.<sup>19</sup> This has led many army museums to view the MOD and its resulting policies on heritage as the main focus for their activity. During the early development of army museums, when all museums tended to focus on presenting an array of objects with minimal interpretation and a focus on the elitist history rather than the everyday, these priorities did not set army museums apart. However, as museology and the science of creating museum spaces that appeal to all audiences has developed, and the importance of museums as relevant, social experiences has taken precedence, the allegiance to the MOD and these inward facing directives has become less viable. The need to align with cultural policy and direction is becoming more appropriate, and perhaps, vital to the future survival of army museums in the UK. This need to realign away from the MOD became even more critical in light of the challenging austerity budget and Strategic Defense Review established by the Conservative / Lib Dem Coalition government in 2010. The consequences of the resulting settlement for the MOD saw them commission Brigadier Bourne-May with the task of investigating the army museums sector to 1) clarify the MOD's requirements of the army museum sector; 2) propose how the sector may be better structured and delivered; and 3) outline the required resources needed to deliver the proposals. The resulting paper argued that although army museums were beneficial and a needed service which should remain supported by the MOD into the future, there was a need to streamline the funding for these museums to provide better value for investment.<sup>20</sup> The paper suggested a number of different options to achieve these savings, with the preferred option being a tiered process

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<sup>17</sup> Executive Committee of the Army Board. Policy for National, Regimental and Corp Museums. 2008. Made available to the author by AMOT. p.3.

<sup>18</sup> ECAB is the acronym for the Executive Board of the Army Board.

<sup>19</sup> Executive Committee of the Army Board. Policy for National, Regimental and Corp Museums. 2008. Made available to the author by AMOT. p.4.

<sup>20</sup> Bourne-May, Brigadier. Army Museums Study: Executive Summary. 2011. Made available to the author by AMOT; Executive Committee of the Army Board. Army Museums Study. 26<sup>th</sup> August 2011. Made available to the author by AMOT.

of reduction in funds between 2014 and 2035 resulting in a final allocation of funding to support one museum per active regiment by 2030 – this is often referred to by those working in the sector as “one museum per cap badge”.<sup>21</sup>

Considering many museums are focused on exploring the heritage of antecedent regiments as discussed above in section 2.3.1, this places them in direct competition with other museums whose associated regiments are also antecedents of the parent regiment. Consequently, many museums have either lost, are in the process of losing, or will lose in the future, a significant proportion of their funding through MOD cuts to army museums. However, the MOD’s strategy and position towards army museums as key promoters of the army in society and potentially rich support services for army recruitment, remains the same. In short, the MOD wants the same support from army museums in return for less money. There needs to be a significant move on both parts in order to achieve some successful middle ground and a more conducive partnership arrangement going forward which benefits both parties.

However, although funding is provided, and there is a policy, all be it lacking in finer details, there is no mechanism to evaluate performance on any level, or support those museums who are failing to meet the objectives set out as a condition of funding. The objectives are very high level and there are no specific outputs or outcomes attached to the funding. Although initially army museums might balk at another level of administration, it is probably necessary to ensure both parties are getting what they need to out of the partnership. Ultimately, the current process leaves the MOD feeling they are not getting value for money, but in no position to do anything about it, and the museums feeling there are unclear boundaries on both how funding is received and what is expected of them in return.

There is currently no mechanism to measure the outputs related to MOD funding, or strategy in place which allows the recognition of failing museums who need additional support

The complex bureaucracy involved in the delivery of army museum strategy is part of the issue and can be seen through the number of boards in place to deliver MOD policy on museums (outlined at figure 2). This suggests there is either a preoccupation with administration in the sector, or a mistrust on the part of the MOD that army museums may not deliver what their funding is paying for. By streamlining this process, and putting into place some key mechanisms to support grant administration, the MOD will be able to achieve better value for money, and recognize when army museums are failing and in need of additional support more readily.

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<sup>21</sup> Executive Committee of the Army Board. Army Museums Study. 26<sup>th</sup> August 2011. Made available to the author by AMOT.

**Figure 2 Strategic MOD policy boards**

<b>ECAB: Executive Committee of the Army Board</b>
<ul style="list-style-type: none"><li>• The highest level strategic group within the army</li><li>• Consists of politicians, high ranking army officials, and Civil Servants</li><li>• ECAB dictates the policy required for the Army to function efficiently and meet the aims required by the Defence Council and government</li><li>• This group is responsible for sign off of any heritage policy documents and has issued several important current policy papers including the ECAB 2011 directive paper on army museums and the Bourne-May study and resulting paper in 2012</li><li>• Meets annually to discuss heritage issues</li></ul>
<b>Army Heritage Executive Committee.</b>
<ul style="list-style-type: none"><li>• This is the most important group in terms of strategy and sustainability for army museums</li><li>• The group includes the MOD Heritage lead, AMOT trustees and the Head of the Army (Adjutant General)</li><li>• Not currently meeting due to lack of involvement and direction from Heritage Branch who manage the meetings</li></ul>
<b>Army Heritage Committee</b>
<ul style="list-style-type: none"><li>• This is a strategic body which consists of the Director of AMOT, the AMOT Chair of Trustees, Heritage Officer at MOD. HLF, NAM, Army Historical Branch</li><li>• This groups should meet twice yearly but they appear to have stopped due to lack of interest from heritage branch who manage the meetings</li></ul>
<b>Army Museums Panel</b>
<ul style="list-style-type: none"><li>• This group is more delivery focussed</li><li>• Attended by the Director of AMOT, a representative from NAM, ACE, Defense Infrastructure Organisations, Heritage Branch</li><li>• The group is meant to meet twice yearly but this appears to have stopped due to lack of interest and direction from heritage branch who manage the meetings</li></ul>
<b>Defence Training Review Museums Group</b>
<ul style="list-style-type: none"><li>• There are references to this group within a number of documents, but it now seems to be defunct</li></ul>

Source: Discussions with army museums representatives and analysis of background papers

All of these boards, apart from ECAB, have been convened specifically to discuss army museums. This number of boards, to discuss one subject matter can only lead to confusion in delivery. In addition, the fact that many of the boards are now either not meeting, or seem to have been forgotten, suggests that there is no focus to discussion or planning and a lack of leadership in strategic direction. Heritage Branch have been unavailable for comment during the research phase of this project, in itself a warning sign that army museums are not necessarily a key priority of theirs, or the MOD's, activity at this moment in time. A symptom of this issue can be seen in the inability of Heritage Branch to sign lease agreements with some museums, leaving them unable to attain museum accreditation because they are not able to prove their building tenure. However, every two years, the MOD do produce a *Heritage Report*. The report details the infrastructure of heritage within the MOD, the funding they

invest in heritage activity, key areas of concern, and key policy drivers they have informed.<sup>22</sup> However, at no stage in these documents are army museums discussed. No doubt some of the funding infrastructure includes some of the support for army museums, however, this is impossible to determine in the reports. The omission of museums from these key strategic documents suggests that the position of museums as heritage organisations and assets is, at best, unclear in the mind of the MOD, at worst, an afterthought.

The relationship with the army is, of course, and should remain important on both side. For the army to have an outward facing vehicle which warmly welcomes audiences and explains their role, value, and place in both historically and in modern society is invaluable. In addition, army museums have the potential to offer a great deal of support in the recruitment to the British Army today. From the museum’s perspective, the ability to work with the army, use its knowledge and expertise, and gain support for events, activities and the day-to-day running of the museum is an essential part of sustaining a successful organisation. However, heritage is neither a strength nor a priority of the MOD, whose main purpose is the protection of British interests both at home and abroad. As such, although it is important and valuable for both the MOD and army museums to remain linked, army museums must now refocus their efforts on becoming museums first and foremost, with collections about the army and army life their subject specialism, rather than their identify.

The relationship with the army is, and should remain, important on both sides

#### 2.4.2 Wider cultural policy

The Department for Culture, Media and Sport (DCMS) deliver policy and strategy related to key areas of army museum activity, specifically museums, archives, libraries, tourism, and wider culture in general.<sup>23</sup> Consequently, the activities of the DCMS impact, or should impact, on army museums which want, or need, to remain relevant and up-to-date with current best practice and agendas. In return, there are opportunities for funding to support ongoing and developmental activity. In the devolved nations, army museums should also be aware of policies driven through Welsh, Scottish and Northern Ireland Parliaments.

In terms of the DCMS, then, 2016 is a time for reflection, evaluation, and devising strategy. The austerity budget effecting army museums and the MOD is also impacting on the work of cultural organisations *per se* and DCMS are keen to establish a plan to limit damage to services. Consequently, Ed Vaisey, the current Minister for the Department of Culture, Media and Sport (DCMS) launched a dialogue with the cultural sector in 2015 with a view to creating a “new cultural programme” in the UK.<sup>24</sup> The resulting white paper is not expected to become policy, but is intended to deliver an

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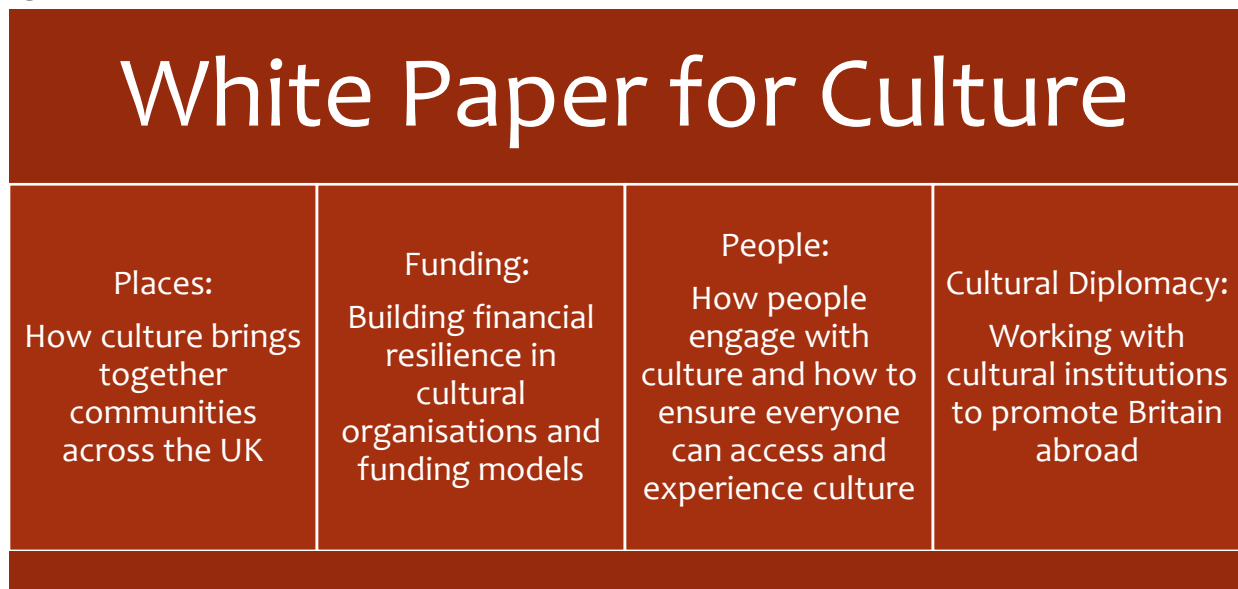
<sup>22</sup> See for example Ministry of Defense. Heritage Report. 2009 – 2011; Ministry of Defense. Heritage Report. 2011 – 2013.

<sup>23</sup> Department for Culture, Media and Sport. Departmental Plan. Online. 2015.

<sup>24</sup> Vaisey, E. Share your ideas for a new Cultural Programme. Department for Culture, Media and Sport. 2015.

overarching strategy for DCMS to support the development of the cultural sectors in the future. Its focus is on four distinct areas:<sup>25</sup>

Figure 3 White Paper for Culture



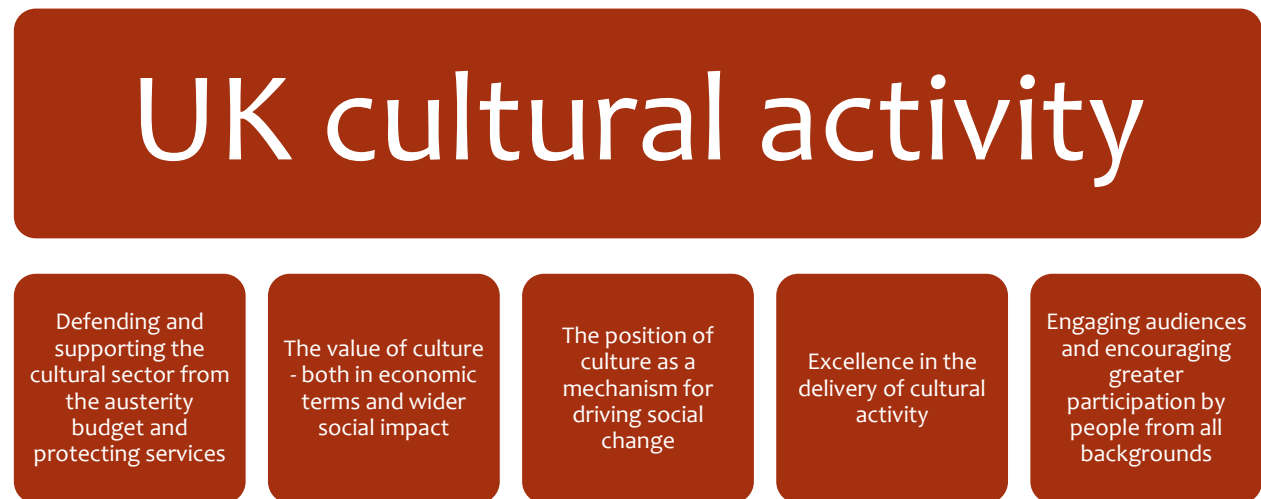
Army museums can easily position themselves within these four themes and demonstrate their relevance as drivers for cultural change. At the time of writing, the white paper had not been published, but this should be a key objectives for the sector in positioning themselves as drivers for each of these four areas of activity.

In terms of how DCMS policy is delivered on the ground, it is often driven through arm's length bodies for example Arts Council England, English Heritage, Historic Scotland and CADW. However, in terms of museum policy in the devolved nations, information from Arts Council Wales, Arts Council Northern Ireland, and Creative Scotland should be sought. The key areas of activities currently supported by these bodies and in active discussion and development by the museum sector on the ground are as follows:<sup>26</sup>

<sup>25</sup> Department for Culture, Media and Sport. Our Culture Discussion – Have your say. 2016.

<sup>26</sup> See for example Arts Council England. Great Art for Everyone.

Figure 4 UK cultural activity



Consequently, these organisations often have funding to support museums which deliver against these objectives. In addition, they have toolkits, resources, and reports which demonstrate the role of museums in delivering against these agendas, for example, Arts Council England’s “The economic impact of museums in England”.<sup>27</sup> These are all important areas of activity which army museums already deliver too. The challenge for army museums will be to adapt to a different focus, away from the MOD at the same time as delivering MOD objectives.

This sets the scene then for the current policy context occupied by army museums in the UK. The following section outlines our methodology for the research programme.

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<sup>27</sup> Arts Council England. The Economic Impact of Museums in England. Online. 2015.

## **3 METHODOLOGY**

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To ensure as many stakeholders as possible were included in the research, a series of different research methods were used. Our aim was to find a breadth of understanding across a wide range of different army museums and their partners in the UK, and also gain a deeper understanding through informal conversations, telephone meetings, and field visits to a range of different museums. The following sections outline the methodologies used.

### **3.1 DESK RESEARCH**

Desk research was conducted to understand and explore the background to both AMOT and the army museums themselves, their position within the wider policy contexts, and existing research in this field. The results of this research have informed the context of the final report.

### **3.2 A SURVEY OF ARMY MUSEUMS ACROSS THE UK**

An online survey was developed and distributed to all army museums in the UK currently held on AMOT's database. The survey asked questions relating to key areas of museum delivery including:

- Governance
- Museum venue and management
- Funding and commercial ventures
- Workforce diversity
- Audiences

The survey allowed all museums the opportunity to input into the research and ensure the data was representative of museums in size, type and location.<sup>28</sup> Of the 136 museums which received the email, 49 responses were received making a return rate of over 36%. This provides a good dataset to evaluate the current position of army museums in the UK and all findings outlined below are drawn from this representative sample. It should be noted that no responses were received from those representing yeomanry collections, possibly due to out of data contact data held in the AMOT database. However, these collections did feed in through the facilitated meetings discussed below. It should also be noted that not all respondents answered all survey questions.

### **3.3 TELEPHONE AND EMAIL CONVERSATIONS**

Telephone meetings were conducted with 15 different organisations to explore more fully responses to the survey and the current context within which army museums are working, and email discussions were held with a further 10 individuals. These meetings and conversations were held with a mixture of contacts identified by AMOT as key to the study; contacts already held by the consultant such as ACE;

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<sup>28</sup> See appendix



contacts arising from the survey of army museums where further information was required to investigate answers; and new contacts which offered additional expertise, information, or support to the delivery of this programme for example the British Society of Military History.

### 3.4 FIELD RESEARCH VISITS

To explore key aspects of delivery and opportunities for future development in more depth, field research visits were conducted to ten army museums across the UK. The museums were selected as a result of desk research, sectoral knowledge, and discussions with the AMOT Director and aim to demonstrate exemplar methods of working and key issues affecting army museums in 2016.

### 3.5 FACILITATED MEETINGS AND SECTOR MEETINGS

To achieve a greater understanding of the aims and objectives of AMOT, its trustees, and the sector in general, in-depth meetings were held to discuss the future direction of Army Museums in the UK and AMOT's position within this. One meeting was held with AMOT's trustees; one with army museums managed by local authorities; and four facilitated meetings which aimed to encourage debate, discussion and future planning were held with regimental museums and yeomanry museums.

### 3.6 ANALYSIS

The research team then draw together the findings of the above methods, analyzed the responses and the following section outlines the findings from our research.

*Figure 5 Methodology process*



## 4 FINDINGS

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There are many threats and weaknesses currently affecting the army museums sector, however the picture is far from bleak. Army museums have a strength in number; their collections are outstanding and offer a window into wider social, political and economic history on a national scale; there is a great deal of knowledge, understanding and skill in those working within the sector; and there is an organisation ready and willing to support the sectors transformation. These factors draw together a significant opportunity for development over the coming years which will, no doubt at times be difficult, but with the right support, should ensure that the army museum sector emerges stronger and more robust as a consequence. The following outlines our findings across a number of areas, followed by a general conclusion about the key issues and opportunities for change.

### 4.1 ARMY MUSEUM COLLECTIONS

The collections of army museums are paramount to their activity. The type of collections held are diverse with most museums holding a mixture of the following categories of objects and archives:

- Medals
- Uniform
- Paintings
- Weapons (including guns, armour, ammunition, and tanks)
- Silver
- Photographs
- Film
- Oral History
- Ethnographic material
- Musical Instruments
- Religious Artefacts
- Sporting Trophies
- Ephemera including flags and standards
- Maps
- Books
- Written archives including personal diaries, official records books, and military operations records



Image: 3 Army Chaplaincy Museum



Image: 4 Collections on display at The Household Cavalry

This array of collections makes military museums relevant across social, economic, and political history with the opportunity for partnerships and development programmes through many different subject areas. Acquiring collections today from the army seems to depend on the link between the museum and local regiments. This is a significant issue for some museums who have no link at all with the modern day army, and are in need of the MOD to instigate supporting

structures. An example of good practice can be seen at the Gurkha's Museum in Winchester. There are six unit heritage officers whose job is to liaise with the museum curator and make sure objects are and archives are collected, both historical and modern day.<sup>29</sup> This provides both the regiment and museum with a unifying interest in their heritage.

#### 4.1.1 Military technology collections



Image: 5 Collections on display at the Tank Museum, Bovington

There are specific collection's management needs related to army museums. Primarily because these collections often include weapons and changing technology which needs to be represented through museum interpretation.<sup>30</sup> With this comes implications for how museums collect and interpret these collections, the costs associated, and the issues concerning safety and insurance. Many museums we spoke to were clear of the issues and had in place safeguards to protect their collections, although often found it difficult to keep up-to-date with changing

legislation and worried about cost and safety implications on the shoulders of the museum. There is a general need across the sector for guidelines which explain:

- How to best represent the changes in technological development in army weapons?
- What are the costs associated with the continued collecting, preservation and display of weapons?
- How should these collections be insured and what are the cost implications?
- How can museum staff be supported to understand the needs associated with these collections?
- How can weapons best be displayed and interpreted by army museums?

Although there is a provision of some training at present, it does not appear to go far enough, be specifically related to all the issues associated with collecting and preserving these collections, and provided in suitable locations and times for all museums to access. In addition, there are items related to army collections which are of significant value, for example, Victoria Cross medals. The insurance and safety procedures around these items often means that museums choose to display replicas, rather than risk theft. However, the replicas do not hold the same value in terms of visitor draw and experience, and there are examples of museums using good deterrent systems to ensure the safety of the items which could be shared across the sector. For example, the Fusilier Museum in Bury which saw record numbers visit the museum as a result of putting the Victoria Crosses in their collection on general display.



Image: 6: 6VCs Before Breakfast, Fusilier Museum, Bury. Image courtesy of the Manchester Evening News

<sup>29</sup> Gavin Edgerley-Harris, Gurkha Museum, Winchester in conversation with Kate Vigurs of the consultancy team

<sup>30</sup> Army Museums Ogilby Trust. AMOT thinkpiece. 2016. Made available to the author by AMOT.

#### 4.1.2 Professionalism

92% of respondents were either Accredited Museums or working towards Accreditation which suggests that army museums are meeting sector standards and aware of the need to work towards Accreditation. This suggests that, on the whole, army museum collections are well looked after and access to the public is made to them. This is a big achievement. When compared to other subject specialist areas, for example, sport, many collections are held within community spaces or through voluntary organisations and the collection, preservation, and access to these collections is far more ad hoc.<sup>31</sup> However, the ownership of accreditation does not automatically signal a fully functioning, relevant museum. It merely demonstrates that the organisation has the basics in place to support the collection, preservation, and access of objects and archives. The findings on museum policies suggest that holding accreditation alone, does not mean that an army museum is ready and able to deliver a modern, relevant service.

#### 4.1.3 Museum Policies

In terms of up-to-date museum policies which support the collections, their development, and future sustainability, the majority of museums have standard documentation in place to support:

- Collections Management
- Forward Planning
- Volunteer Management
- Access and Audience Development
- Education
- Workforce Development
- Environmental Sustainability

This is to be expected when the majority of museums are also accredited museums and the need for documentation is vital to support his process. The quality and contents of the documentation has not been measured during this survey however, and many museums said that they needed workforce development support across each of these areas and were not always sure what was expected of them when writing these policy documents. There are also different standards and priorities across these policy areas – for example some organisations have acquisitions policies which see them accepting all donations and others currently accept none. There is a role for AMOT here to provide standardized policy planning guidelines which would particularly support the smaller army museums to develop.

There is a role for AMOT to provide standardized policy planning guidelines

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<sup>31</sup> Reilly, J. The Development of Sport in Museums. *The International Journal of the History of Sport*. Vol 32: 15. (2015): pp.1778-1783

#### 4.1.4 Display and interpretation

Respondents working outside of the army museum sector have the perception that army museums are often outdated in either the story they tell, or the interpretation used to tell it. Many felt that some of the museums told only the story of their specific regiment and that this was no longer enough – there is a need to position the story of individual regiments within the wider story of the British Army, British history, international history, and the role of the army in today’s society. This was also echoed from many army museums themselves, often commenting that some museums were outdated and in need of significant support to establish relevant displays and audience provision. Some felt that army museums were well placed to support current affairs issues around why the UK has an army; how this affects our relationships with other countries for good and bad; intervention in international disputes; modern day wars and the effects of terrorism; and the role of the army to support national disasters



Image: 7 New WW1 gallery, Duke of Wellington Regimental Museum, Halifax

such as the 2015 / 2016 Christmas floods. This is not to say that what is unique about the history of specific regiments or corps should be lost, but that it should be reinterpreted within these wider contexts to provide a greater relevance to a wider audience, using modern day display best practice, and, where appropriate, interactives. Again, there are excellent examples of museum interpretation which could be replicated and held up to support best practice across the sector.

#### 4.1.5 At risk collections

In terms of collections being at risk, nearly 20% of respondents identified some level of risk to their collections, mainly through fire, water damage, or disposal. However, a key issue was raised many times by different individuals about the concern for collections in the future which become orphaned due to changing governance structures; changes to the funding programme by the MOD and the structure of the army which left museums without funding for specific regimental collections; or for new, collections which do not currently fit within current museum structures. There is a role for AMOT here to develop a strategy which supports the future safeguarding of army museum collections in the event of museum closure. Indeed, the AMOT thinkpiece written in 2016 outlines this as a big concern for the sector, suggesting that a solution maybe to ask all museums to identify “their 100 most important artefacts”.<sup>32</sup>

A strategy is needed to protect at-risk or orphaned army museum collections

#### 4.1.6 Future planning

Due to the current funding cuts and pressures places on army museums, our survey asked if museums were currently exploring amalgamating with other army museums or other organisation; had explored

<sup>32</sup> Army Museums Ogilby Trust. AMOT thinkpiece. 2016. Made available to the author by AMOT.

this option in the past and chosen not to continue; or had explored this option and successfully amalgamated collections. Just over 35% of respondents said that they had either considered this as an option and 5 museums are actively exploring amalgamation at the moment. The main impetus for this activity is funding constraints and a need to rationalize collections. Amalgamation is a difficult issue for many army museums. The relationship to a specific regiment often makes joining with another regiment difficult to swallow as old rivalries run deep. In addition, some museums have successfully joined local authority museums, however, there are issues here too in regards to funding constraints, space issues, and the need for those managing the army museums to understand the priorities and focus on the local authority and ensure the museum meets them. Recently, there have been examples of miscommunication between local authorities, army museums and the public which has resulted in the feeling that local authorities do not offer solutions for army museum sustainability.

The Durham Light Infantry Museum and its partnership with Durham County Council is a case in point. The original museum is due for closure because of its cost to the council, its unsuitable location, and its decreasing visitor figures.

For the council, in its current form, the museum represents poor value for money when other services are being cut. However, the council have put into place a partnership with Durham University to lease space, exhibition display, and develop annual temporary exhibitions in one of the cities (and country's) most visited tourism locations.<sup>33</sup> The new museum will be smaller, but more relevant. The main sticking point is the five year lease, however, the council are already in discussions concerning what happens after the five years, and for most museums, let alone army museums, to know that their collections and venue are secured for at least five years in the current climate, would be a significant achievement. The authority and the trustees seem happy with this decision – it is the miscommunication with the public and wider sector that appears to be the issue. In general, this example demonstrates that there needs to be a greater understanding of the partner's aims and objectives by army museums and make sure that they achieve them. The reliance on the MOD,



Image: 8 Durham Light Infantry Museum. Image courtesy of the BBC

The modern day cultural funding landscape where, like it or not, meeting targets, understanding the museums role against a range of agendas, and delivering outputs, equals funding

where there has been little requirement for reporting or delivery of objectives in return for funding, has possibly made the sector out of touch with the realities of the modern day cultural funding landscape where, like it or not, meeting targets, understanding the museums role against a range of agendas, and delivering outputs, equals funding.

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<sup>33</sup> Culture lead, Durham County Council in discussion with Justine Reilly

## 4.2 THE GOVERNANCE AND WORKFORCE OF ARMY MUSEUMS

### 4.2.1 Governance

One of the most important features of any museum is its governance because good governance ensures that the museums strategy is robust and sustainable. The Association of Independent Museums defines governance as follows:

“Governance is the system by which an organisation is directed and controlled. A useful definition for museums is *ensuring long-term sustainability by the collective direction of the museum’s affairs, while meeting public needs and complying with interests of key stakeholders.*”<sup>34</sup>

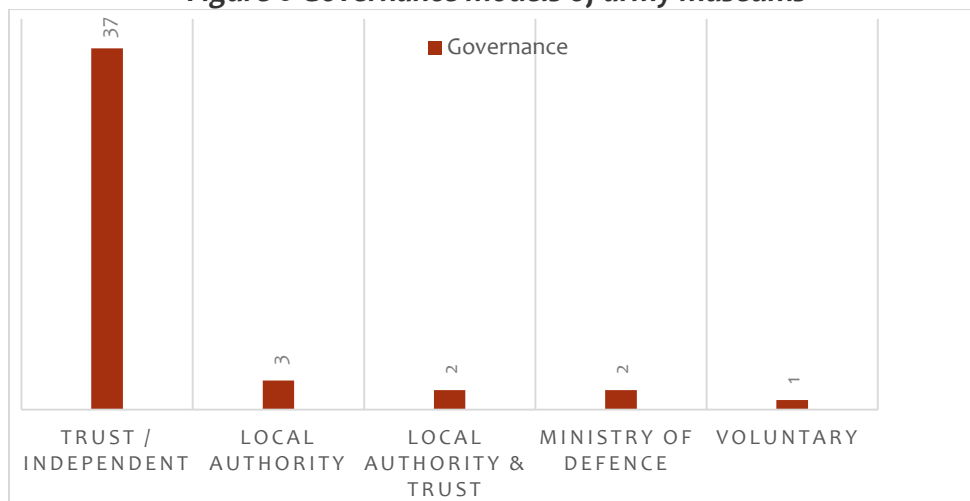
Therefore, those who serve on a museum governing body should be able to provide support for the museum in terms of advice and guidance, relevant contacts which different public and private sectors, and direct the museum to find funding, support, and partnerships for future development. In addition,

Governing bodies should consist of a range of diverse individuals who are informed, informing, and able to effect change

the diversity of the governing body and workforce is a key element in ensuring the museum is relevant to current and future audiences. Consequently, an analysis of the governance and workforce of army museums is vital to understand the issues or strengths in current delivery models.

The majority of army museums are governed by a trust, specifically set up to manage the museum, as illustrated in figure 6.

Figure 6 Governance models of army museums



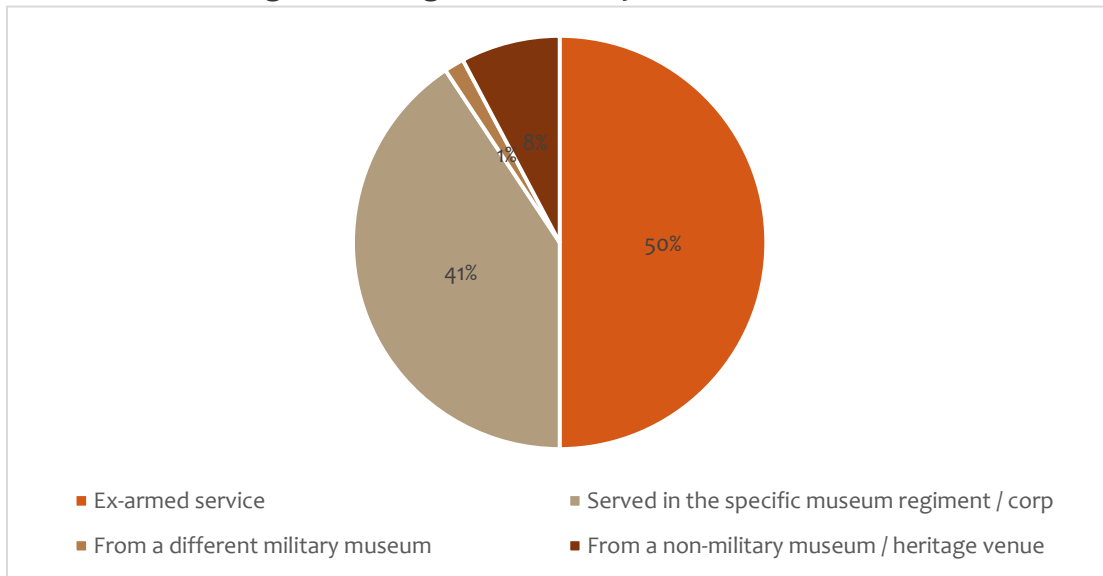
Source: Online survey

<sup>34</sup> Association of Independent Museums. Successful Governance in Independent Museums. 2005.

The focus on trusts as the main governance model for army museums is largely due to an historical tradition which stated that all army regiments should make some provision for maintaining a link with their heritage. Each of these Trusts is managed by a group of trustees. The findings from the survey highlighted that, on average, each trustee board had between 9 and 10 trustees. This ranged, though, from some boards with just 4 or 5 members, to the largest board with 20. To be effective, a trustee board should have enough members to support the ongoing needs of the business, but not too many to inhibit decision making. In general between 6 and 8 trustees is a sensible figure, and very few fell within this range.

The survey also aimed to find out more about the type of individual currently elected to trustee boards. This was to establish who manages army museums and what effect might this be having on their development, both positively and negatively. Figure 7 illustrates the background of trustees prior to becoming involved in this specific army museum.

**Figure 7 Background of army museum trustees**

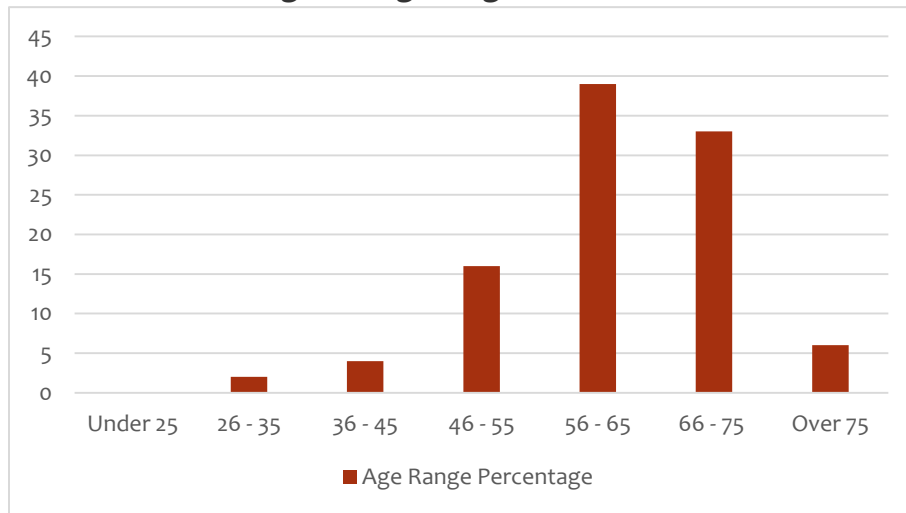


Source: Online survey

This demonstrates that there is a considerable uptake in trustee posts by ex-service personnel. The link to the army is obviously a strong draw for these individuals and there is a keen interest in supporting causes associated to army heritage. Throughout the research there were many comments made and discussions had about the “Regimental Family”: that the regiment becomes a second family to those who join and this does not disappear once someone ends their service. The bond created seems to continue and the support for the army museum is one opportunity to continue the relationship. The fact that many of the trustees are ex-service personnel would also suggest that they are older individuals. Our research findings corroborate this as illustrated at figure 8.



Figure 8 Age range of trustees



Source: Online survey

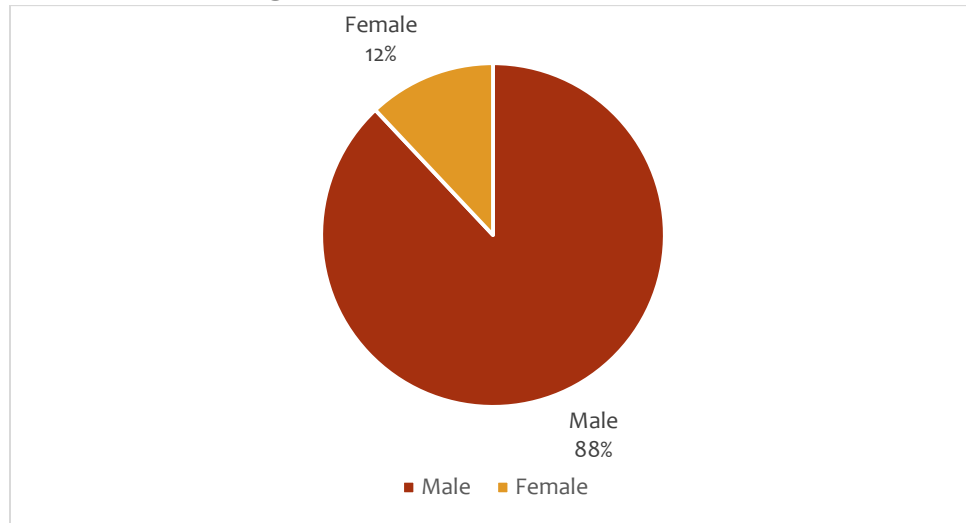
The majority of trustees are aged 46 or over, with just 22% being under the age of 45. The biggest age categories are 56 – 65 and 66-75, suggesting that trusteeship is something that happens in retirement, and indeed this is reflected in statistics for museum governance in general.<sup>35</sup> On the one hand, this can provide positive outcomes for army museum delivery. Many trustees may have extensive experience in a variety of areas and more time to commit to the development of the museum, at the same time as understanding the collections and passionately believing in the relevance of the museum. However, this needs to be balanced carefully to ensure that the trustees do indeed have the right level of skills and experience to progress development, rather than just a general interest and commitment to the museum.

In addition to age, our survey raised the question of gender within trustee boards. In museums in general, and governing bodies across the board, women are under-represented.<sup>36</sup> Our research showed that this is also the case within army museums illustrated at figure 9.

<sup>35</sup> Museum Consultancy, The. Diversity in the workplace and governance of Art Council England's Major Partner Museums. 2015.

<sup>36</sup> Steel, P DCMS: Boards must be 50% female. *Museums Journal*, 113/10, 2013. p.5.

Figure 9 Gender make-up of trustees



Source: Online survey

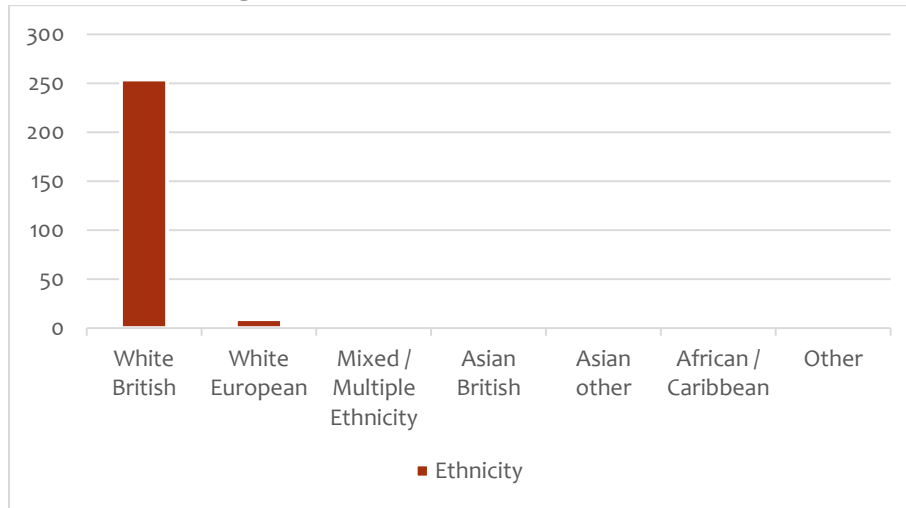
Considering that ex-service personnel make up the main proportion of trustees in army museums, and given that in 2008 less than 10% of those working in the army were women, it is not surprising that the majority of trustees are men.<sup>37</sup> In addition, many of the higher ranking roles in the army are, and have been, occupied by men, again leading to higher ranking roles in army connected civilian life, such as trusteeships in army museums, being occupied by men. This is also a cultural issue. If the majority of those managing army museums are men, from a largely male background, there are considerations to be made about how representative of the population they are able to make the organisations they manage relevant. Women are key decision makers in the battleground of both couples and family leisure time.<sup>38</sup> If the museum fails to offer opportunities which appeal to women, they are less likely to attract these audiences to their museum. That is not just an issue in terms of not attracting women therefore, but also making it less likely that they view a visit as a good way to use their valuable leisure time with their partner or their family.

The ethnic diversity of trustee boards was also of interest to our research and all respondents were asked to outline the ethnic background of their trustees. Figure 10 illustrates the responses.

<sup>37</sup> Bone, V. Women in the British Army. BBC News Online. 2008.

<sup>38</sup> Mottier, Z. & Quin, D. Couple Dynamics in Household Decision Making: Women as Gatekeepers? *Journal of Vacation Marketing*. vol. 10 no. 2 (2004): pp.149-160; Wood, A., Downer, K., Lees, B. & Toberman, A. Household Financial Decision Making: Qualitative Research with Couples. Department for Work and Pensions. 2012

Figure 10 Ethnic Diversity of Trustees



Source: Online survey

This demonstrates that 95.5% of individuals currently governing army museums in the UK are from a White British background. Again, looking at the ethnic diversity in the army in general where only 7% are from ethnic backgrounds compared to 12% in the UK workforce in general, it is clear that the link between army service and participation in a trustee board will not support ethnic diversity.<sup>39</sup> This again affects the ability of the board of trustees to be representative of the public it serves.

In terms of disability representation across trustee boards, our findings show that under 5% identified as having some form of disability, with 3.8% of these being hearing impairments, most likely due to the correlation between older trustees and associated hearing conditions with age. Compared with a disability population in the UK of 17%, it is clear that this demographic is not represented within army museum governing bodies. In addition, the prevalence of disability conditions increases with age to a level of 45% in the general population at state retirement age, so it could be expected that army museum governing bodies would be more likely to have trustees with some form of disability.<sup>40</sup>

<sup>39</sup> Wright, O. British armed forces must recruit more people from ethnic diversities, says Defence Secretary. *The Independent*. 2015.

<sup>40</sup> Department for Work and Pensions. Disability Facts and Figures. 2014.

In conclusion, army museum trusts were established specifically to promote and reflect the heritage of specific army corps or regiments and their remit was initially fairly narrow in focus, attracting ex-servicemen, usually from the regiment or corps itself, to become trustees. The findings outlined above confirm this and show that, in general, the make-up of army museum governance is largely white, British men, mainly with an army background with little diversity seen on any level. This has the potential to negatively impact on museum delivery and development as governing bodies which

**The make-up of army museum governance is largely white, British men, mainly with an army background with little diversity seen on any level**

consist of similar, like-minded people, tend to be less aware of how to ensure the museum is relevant to a wide audience base, which ultimately impacts on both visitor figures and funding. The prevalence of ex-army

personnel is to be expected on the one hand, especially where the individual served specifically in the regiment or corps associated with the museum, however, the extent to which these individuals are involved in governing bodies, and the lack of trustees from other backgrounds, suggests that there is a predominant focus specifically on collections and army history, and less focus on the commercial and public service viability of the museum in general. There are, however, several examples of good practice from trustee boards made up of these very same trustee demographics. For example, the Royal Norfolk Regimental Museum has a trustee board with a clear focus, an ability to plan strategically and focus on ensuring the sustainability of the museum and its collections.<sup>41</sup> Likewise, the Household Cavalry Museum, London has a museum board of six all with strong financial acumen or military backgrounds, as well as a separate board to support the trading arm of the organisation. The challenge will be to harness these examples and use them to encourage other army museums to adapt and change to meet the current and future challenges.

**“Meeting with the trustees of the regimental museum are a highlight – they are forward thinking, responsive and pro-active.”** *Culture lead, Norwich City Council discussing the Royal Norfolk Regimental Museum*

When these findings are compared with the museum sector as a whole, though, it is clear this is not just an issue for army museums. Recent research has demonstrated that those who work as museum trustees, or who are employed or volunteer in museums generally, do not represent the overall demographics of the current UK population.<sup>42</sup> For example, women make-up less than 30% of the governance population in the museum sector as a whole.<sup>43</sup> Shaw and Steel conclude that the make-up of the decision making members of museum boards continues to be white, middle class, men, often from the age-ranges of 45 plus.<sup>44</sup> This suggests that army museums are following the trend of

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<sup>41</sup> Conversation with Steve Miller, Norwich Museums Service, and discussions with trustees at the AMOT Local Authorities meeting, January 2016.

<sup>42</sup> See for example Museum Consultancy, The. Diversity in the workplace and governance of Art Council England's Major Partner Museums. 2015.

<sup>43</sup> Steel, P DCMS: Boards must be 50% female. *Museums Journal*, 113/10, 2013. p.5.

<sup>44</sup> Shaw, L. Diversity, reflections and Recommendations. Museums Association. 2013; Steel, P DCMS: Boards must be 50% female. *Museums Journal*, 113/10, 2013. p.5.

museums in general, albeit with a focus specifically on ex-army personnel. The cultural sector is beginning to wake up to this issue and the problems for the sector that it brings, with advice, guidance and funding being made available to support governance change programmes. Now is a key time for army museums to access this support and establish strong governance models within all army museums. This is not to say that those with an interest in the regiment or corps should not be involved or do not have something important to give, it is more about finding a balance. Many of these individuals will also have key skills which are vital to the museums development and survival which should be harnessed and used. It does mean, however, that army museums need to be clear about what their future holds, and what skills they need their trustees to have in order to successfully achieve it.

Army museums need to be clear on the skills needed by their governing body trustees

Which leads on to the issue of skills audits. A skills audit helps trustee boards to understand if they have the right mix and level of skills, experience, and knowledge to support the future development and sustainability of the organisation. It helps to define any gaps and needs for change and development in the trustee body, or workforce in general. As

a consequence, we wanted to understand if army museums conduct trustee skill audits as a matter of course. Our findings show that 65% of the respondents had either never conducted a skills audit of their trustees, or not conducted one in the last three years. This suggests that trustee boards are generally made up of committed, interested individuals, but not necessarily the right individuals.

#### 4.2.2 Workforce

In addition to the governance of the sector, our research aimed to understand more about the workforce of army museums and their potential strengths and weaknesses as a consequence. The findings show that only 57.5% museums have at least 1 full-time member of staff, most of which are management level staff such as Museum Manager or Curator. 36% have at least 1 member of part-time staff which tend to be assistant posts or visitor services staff. 19% employ project staff, usually as a result of the need for seasonal support, rather than to deliver short-term discrete externally funded project. This suggests that resources within army museums are stretched, with one or two members of staff responsible for the delivery of all activity.

Resources within army museums are stretched, with one or two members of staff responsible for the delivery of all activity

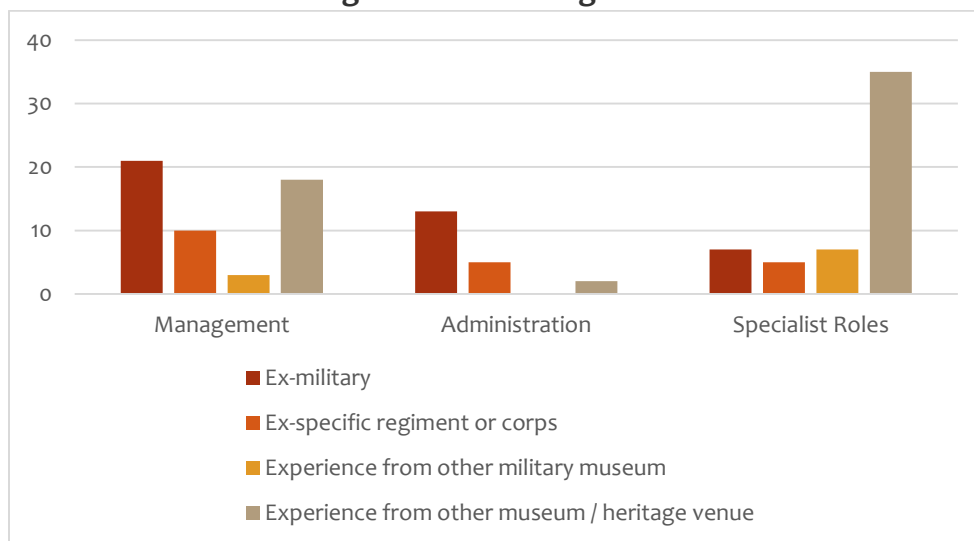
In addition, of the respondents, 24 Civil Service posts funded directly by the MOD were identified. In many situations these were part of a very small team of just two or three members of staff. Consequently there is a significant reliance on the funding provided by the MOD in terms of general day-to-day delivery of army museum operations. This creates a dependence which at times is not healthy for the museums future development, creates a two-tier funding stream for employees which is not always compatible and potentially impacts poorly on employee morale, and, most importantly, means that these members of staff are often not directly line-managed by the museum manager themselves. Our findings identified several museums who stated this was a major issue for them, resulting in member of staff not carrying out their museum duties because they did not feel that had

to respond to the requests of the museum manager, at the same time as affecting other staff moral by being positioned within the same working environment.

In terms of recruitment and remuneration of staff, there is no sector standard in pay-scales used for specific levels of job roles. Some are linked to the local authority pay-scales, some determined by the MOD, others link to the civilian pay used by their local regiment, some set by the trustees, and as one respondent put it, the pay is “average for that type of job”.<sup>45</sup> The level of pay often supports the level of applicant and it is vital to ensure that the remuneration is likely to support the right candidates to apply, and also provide a realistic level of pay for both the successful candidate and the museum. At present, there appears to be a huge discrepancy across the sector in terms of what is the right level of pay. The Museums Association conducted extensive research into the pay of those working in the museum sector as a whole and produced salary guidelines in 2009, still in use across the sector in 2016 at the time of writing.<sup>46</sup> These would make an idea starting point for adaptation to create a discreet guidance model for salary scales across army museums in the UK.

The traditional link with the army is also reflected within the workforce statics of those employed within army museums. Figure 11 provides information on the prior background of current staff.

**Figure 11 Staff background**



Source: Online survey

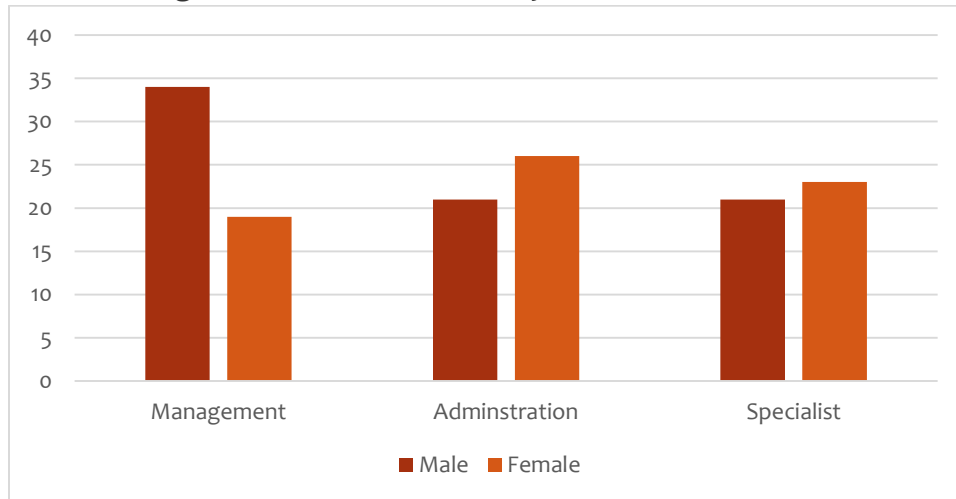
This suggests, as with the governance structures, that there is a strong tendency for those working in the sector to come from an ex-service background. In addition, though, there is also a clear move towards appointing staff at a management level, or within specialist roles such as curatorial or learning staff who have previous experience of working within museum or heritage venues. This suggests that although there is still a predominance given to ex-service personnel when recruiting, either through self-selection or the wish of the museum, there is a growing influence from those with a museological background on the development and delivery of army museums in the UK.

<sup>45</sup> Anonymous. Respondent to online survey.

<sup>46</sup> Museums Association. Salary Guidelines. 2009.

Our research also aimed to understand more about diversity in the army museum workforce. Many museums state it was difficult to provide this data as it was not something they captured on record as part of their recruitment process, and issue which should be rectified as soon as possible. However, enough data was provided to give a clear outline of the nature of diversity within the sector, and our findings begin with gender make-up as illustrated at figure 12.

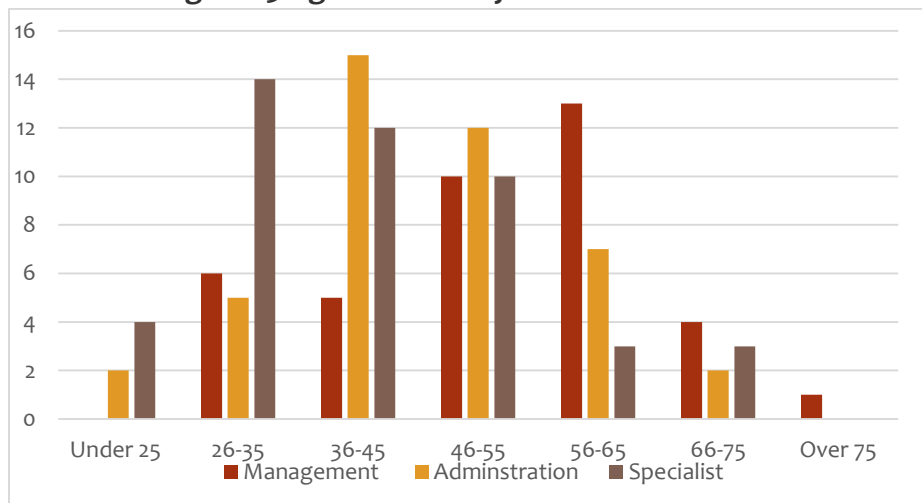
**Figure 12 Gender in the Army Museum Workforce**



Source: Online survey

As with the museum sector in general, although women feature strongly in specialist and administration roles, in terms of management, army museums are dominated by men. This is again reinforced by the issues of ex-service personnel retaining many of the management roles in army museums and the majority of service personnel being male as discussed early. As the move towards a more museological focus begins to develop, it is likely that the gender balance will begin to even out, however to what extent this will affect the management roles of army museums is unclear. Our research also examined the age demographic of the workforce as figure 13 illustrates.

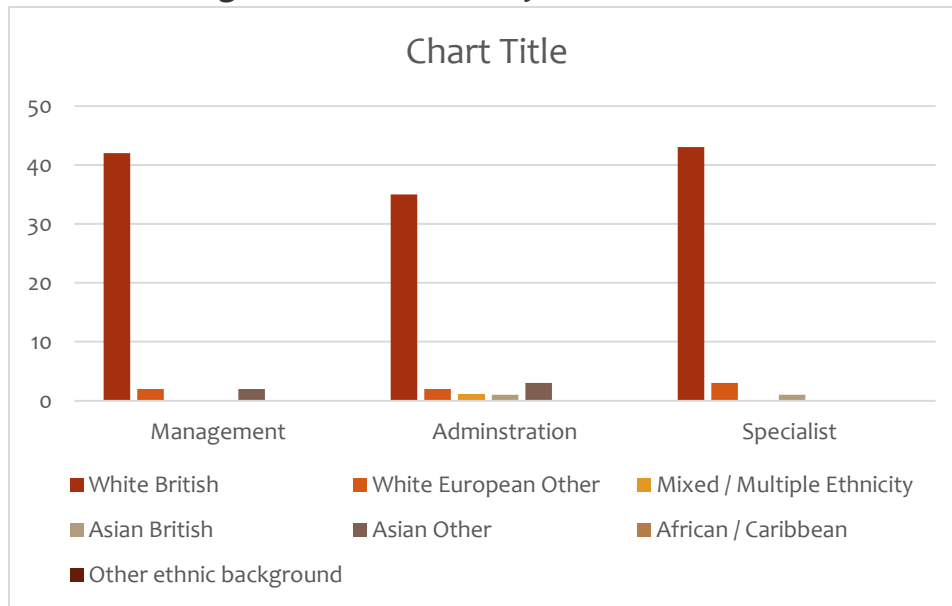
**Figure 13 Age of the army museum workforce**



Source: Online survey

Again, management roles seem to be filled by older people, whereas specialist roles and administration posts are largely held by younger individuals. The more staff are drawn in from sectors other than the army, the more likely this demographic is to rebalance towards younger age groups. Finally, figure 14 shows the ethnic diversity of those who work in the sector.

**Figure 14 Ethnic Diversity in the Workforce**



Source: Online survey

The presence of anyone from a background other than white British in army museums is rare, again reflecting the dominance of the army and its limited inclusion of individuals from diverse backgrounds. Finally, the research captured data about those with a disability working within army museums. Out of the sample population, only three members of staff were identified as having a disability. For data protection issues the type of disability will not be disclosed here.

Therefore, as with governing bodies, army museums are managed and staffed by men predominantly from a white British background. This has huge implications in ensuring that these museums are relevant to society as a whole and opportunities to redress this imbalance should be sought by those advising and funding the sector. However, diversity is an issue for museums in general within the UK, with the majority of staff and governance boards being drawn from white, middle class British background, and still predominantly men in management.<sup>47</sup> So even with the increase seen in staff at army museums from a museum rather than service background, there will still need to be a considerable amount of work done to support a greater diversity to develop across the workforce of army museums in the UK.

<sup>47</sup> Consilium Research and Consultancy. Equality and Diversity within the Arts and Cultural Sector in England. 2014. pp.5-9.



### 4.2.3 Volunteers

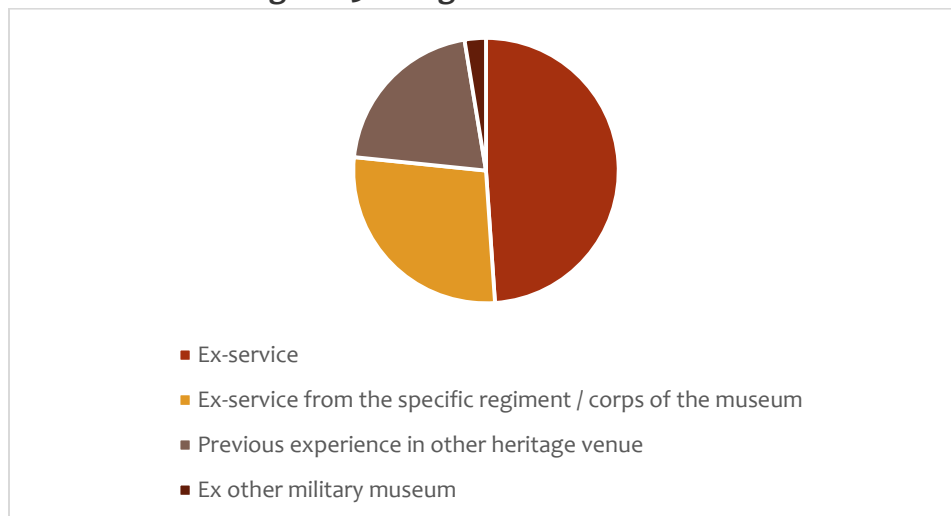
One of the biggest support mechanisms for army museums are their involvement with volunteers. 67% of respondents have a programme of volunteering activity related to their museum. The majority of these volunteers support research activity at the museum; occupy roles such as looking after medal collections or delivering activities with the public; or are part of the museum trustee board. There is a strong feeling within the sector that volunteers

Volunteers are essential to the day-to-day delivery of army museums in the UK

are essential to the day-to-day delivery of the museum's provision. This has both positive and negative connotations. In terms of positive, the volunteers come from a largely ex-service background, have

a strong commitment to the museum, and often a great deal of knowledge about the history, heritage, and collections relating to the specific topic of the museum. In terms of negatives, many people felt that most volunteers did so specifically because of their link to the regiment and corps of the museum, and that, in the case of antecedent regiments, as time moves on, there would be fewer and fewer willing volunteers to support the activity of the museum. As a consequence, they felt that this would put many museums in danger of closure without a strong voluntary support team. However, as figure 15 demonstrates, it appears that the relationship between the volunteer and the museum is based more on the fact that the volunteer was in the army, and less on the specific subject matter of the museum. There is also a significant number of individuals who have a background of working in the heritage sector. This suggests that the willingness to volunteer is based on other factors, rather than the specific subject matter of the museum and therefore, although something to keep a watching brief on, not necessarily an area for significant concern at this stage. What is more concerning is how volunteers are recruited, their opportunities once engaged, and the diversity of the volunteers involved in the museum in general.

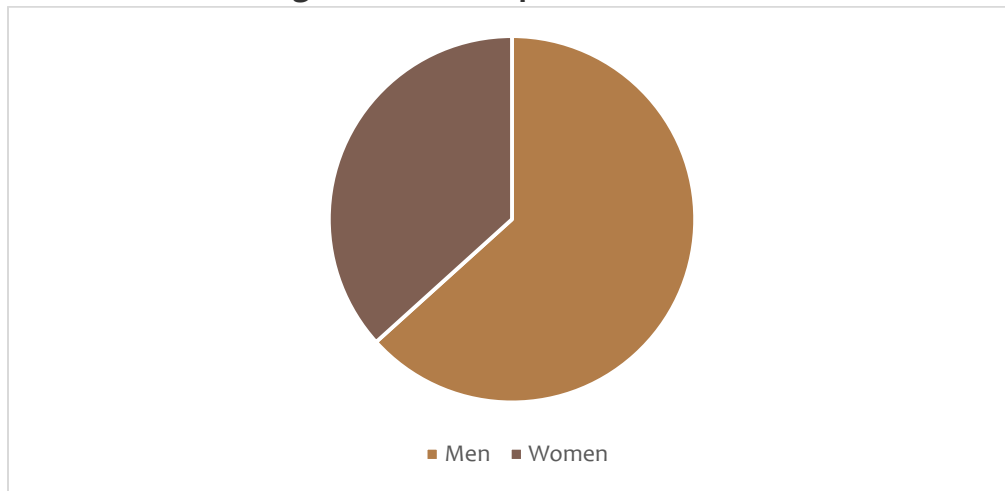
Figure 15 Background of volunteers



Source: Online survey

In terms of the gender of volunteers, there is a higher percentage of men than women as illustrated at figure 16.

**Figure 16 Gender split of volunteers**



Source: Online Survey

This is to be expected considering the highest proportion of volunteers are ex-service personnel themselves. It is probable, but difficult to be certain without further investigation, that there is a high level of involvement from women as volunteers because male relatives served in the armed forces. This again shows the very strong link between the army itself and the delivery of army museums. The levels of disability and ethnic diversity were minimal and the volunteering population, and finally, we examined the age range of volunteers as illustrated at figure 17.

**Figure 17 Age Range of Volunteers**



Source: Online Survey

The age demographics suggests that the main reason people volunteer within the museum is due to retirement. If the museum develops a strong enough offer to encourage volunteer engagement, there is no reason why the current level of support should diminish in the future taking into consideration the interest from ex-service personnel in general, and the increased interest in the population in general at retirement age in volunteering. However, there is a need to work with wider cultural organisations already investigating how to make the workforce of museums more diverse, to ensure that opportunities are made across the board to increase the diversity of volunteers in army museums in the future.

### 4.3 THE AUDIENCE REACH OF ARMY MUSEUMS

Without audiences, museums are merely store cupboards for objects. It is only once the museum engages with audiences that those objects come to life and stories can be told. Therefore our research aimed to understand more about the offer provided for army museum audiences in the UK. There is definitely value in following up this research with a more detailed study which specifically evaluates who the audiences of army museums are and how new audiences could be engaged.

In general, the offer across the sector was extremely diverse. Some museums cater for a wide variety of visitors whereas others tend not to deliver specialist provision – the main offer is the museum itself through a general admission. This is not representative of museums at a whole, where there is an increasing development to offer educational provision, for both formal and informal audiences, and to draw in new and different audiences as first-time and repeat visitors.

#### 4.3.1 Museum opening times

89% of the museums which responded to the online survey said that their museum is open to the public regularly. Of these, there is a mix of opening hours including: every day all year except Christmas time; specific days per week; and by appointment only. In general, most museums are open frequently (at least once a week) throughout the year, however a small percentage of army museums are “behind the wire”, or based on MOD premises inaccessible to the general public except by appointment.<sup>48</sup> This brings its own issues in terms of accessibility and relevance of museum, and there is a serious consideration to be made by these museums concerning changing premises, or partnering with other organisations where they can deliver temporary exhibitions or small permanent displays in venues which are publically accessible. For example, the Army Music Museum has wide public appeal but is based behind the wire, and also in an historically important building entwined with the history of British military music. To move would be difficult, however, a partnership with another organisation to ensure public display and access to collections would be beneficial to both the museum itself and subsequent partners.



Image: 9 Army Music Museum

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<sup>48</sup> For example the Chaplaincy Museum and the Army Music Museum

### 4.3.2 Visitor figures

The average visitor figures for museums specifically from the 47 respondents to the online survey who answered the question about visitor numbers, equates to 52,640 per venue. Taking into account that the lowest figure was less than 100 and the highest 150,000 which included footfall on account of

There appears to be a huge public interest in the collections of army museums

being in a larger tourist attraction, it is still clear to see that there is a general interest in army museums from across the UK. Without conducting specific audience research to find out the experiences and motivations for visiting, it is difficult to determine exactly why audiences visit army museums and what they do and learn when they are there.

None of the museums surveyed were able to provide additional evaluation data which explored the outcomes for audiences using sector standards, for example the Generic Learning Outcomes. The lack of self-evaluation is an issue for museums in general and not unique to the army museum sector.

### 4.3.3 Additional provision for audiences



Image: 10 Manchester Regiment Museum

Traditionally, audiences appear to have been linked to the regiments themselves, however, as many regimental museums are now antecedents, these audiences will begin to diminish with time, and there is a need to ensure a long-term audiences exists for these collections. In addition, the role of the army in British history is vital to understanding British history itself. Army museums are well placed to ensure this happens on a UK scale. The methods currently used to achieve this include specific learning programmes for formal education audiences for example schools and colleges, or through informal learning programmes for

example for families and community groups, however provision is sporadic at best. There are clear examples of good practice within the sector with offers for both formal and informal audiences, targeted provision to the national curriculum and an understanding of specific areas of need, for example, a dedicated offer for early years and family learning at the Fusiliers Museum in Bury, and engagement with KS4 and Universities at the York Military Museum. However, on the whole, there is a massive gap in provision for a range of audiences which could be provided through both individual museums, and through a sector wide approach. The museums which cater for additional audiences, tend to have a clearer understanding of the need to appeal to wider audiences to increase funding revenue and as a consequence, funding to support specialised posts to deliver discreet learning activities. These museums also tend to have fewer issues concerning funding both in the long and short term.

There is a gap in the delivery of specific programming for a wide range of audiences

#### 4.3.4 Online access

Most army museums have a website of some sort. The effectiveness of these is difficult to measure without understanding more about the remit of the specific museum and its target audiences. However, it is clear that there are some excellent examples of museum websites which provide information for visitors from how to find the venue, to how to conduct in-depth research, for example the Green Howards Museum in Richmond and the Fusiliers Museum in Bury. These websites help to connect visitors with the museums virtually, whether or not they are then able to visit the collections in person. AMOT itself has a website which is excellent in terms of public accessibility to find army museums and then conduct further research with those museums, however, in terms of supporting the sector, there is nothing in existence.

In terms of social media platforms, the most well-known including Facebook, Linked In, Instagram and Twitter, activity is patchier. AMOT does not use social media at all – largely due to resource issues, as managing social media profiles is a time intensive job – and this is also true of most army museums themselves. However, again there are examples of excellent practice in the sector, for example The Tank Museum in Bovington have an excellent use of Twitter and the Horsepower Museum in Winchester demonstrates a good use of Facebook.

#### 4.3.5 Case study – The Black Watch Museum

The Black Watch Museum in Perth is a good example of a regimental museum expanding its audience reach through a range of activities which in turn is leading to stability and sustainability.

The museum’s Director, Anne Kinnes explains that the museum aims to:

“give people an amazing experience. Fabulous, 5\* service, give them what that by telling them a story that they will never forget”.<sup>49</sup>

The museum’s target audience is 90% from a domestic and local audiences (of which most are from within a 10 miles radius), 5% national, and 5% international, and employs a full time education officer to support the formal and informal learning programmes offered to the public by the museum. These include workshops and resources linked to the national curriculum; drop in sessions for families during school holidays and weekends; a lecture series; guided tours for specialists, and guided tours for general visitors. The museum is also working in partnership with other local attractions to develop a local marketing campaign to increase visitors, and for the first time last year opened over Christmas and this saw a completely new audience, largely families, visit the museum. Finally, the museum secured a large scale grant from the Heritage Lottery Fund (HLF) which allowed it to develop a welcoming café surrounded by paintings from the collection. The offer provided by the museum allows it to appeal to a broad range of audiences, and be seen as a



Image: 11 Black Watch Museum, Perth

<sup>49</sup> Anne Kinnes, Director, Black Watch Museum in discussion with Kate Vigurs of the consultancy team.

place to visit, above and beyond its subject matter. Although the museum has charitable objectives and aims to provide a public service, ultimately it approaches its day-to-day activity as a business. Consisting of a trading company which manages income from the shop and café, and a charitable arm which manages income from museum entry and donations. In addition, the museum receives a donation from the Wavell and regimental branch, grant-in-aid from the MOD and support for a post. The museum also access external grant funding from sources such as AMOT, the HLF, and Museums and Galleries Scotland, sometimes as an individual organisation and sometimes in partnership with others. The museum is in a great location with easy access across Scotland and presents unique opportunities for three generations of audiences including a Valentine's Day themed afternoon tea event. It works to three basic principles: is it going to raise awareness, is it going to generate footfall, is it going to make money? These principles allow the museum to keep to their core mission statement of telling the story of the Black Watch, but at the same time making it relevant to a wide sector of society and ensuring future sustainability. It is a case study of good practice within the sector which can be used to support struggling museums.

#### **4.4 FUNDING ARMY MUSEUMS**

How army museums are funded is extremely complicated. Funding is made available from the MOD to support some army museums on a number to different levels including grant-in-aid, Civil Service members of staff, buildings and estates, and support for utilities costs. However, the MOD is only responsible for around half of the funding to army museums in the UK, and even here, in most cases it is additional to other income from, for example, project funding, local authority support, income generation by the museum itself, and funding from benefactors.

In 2012 the Directory for Social Change conducted research into armed forces charities and this provides some up-to-date statistics on how army museums are funded. According to Pozo and Walker (2014) who conducted the research, there are 136 army museums in the UK which receive £68 million worth of funding through a variety of sources.<sup>50</sup> This constitutes 8% of the total funding received by all armed service charities in the UK. It should be noted that the figures given below are skewed towards the larger venues, mainly because Pozo and Walker (2014) were only able to access returns data to the Charities Commission of larger organisations, however, it does provide a pattern to the sectors funding which helps answer some questions on the sectors funding make-up:

In 2012, the main type of income for armed forces heritage organisations was voluntary income (77%), followed by income from charitable activities (12%), fundraising trading income (8%) and other income (2%). The vast majority of voluntary income was grants received from other charities and institutions, including 'grants-in-aid' awarded by the MOD to some of the largest armed forces heritage organisations (such as the National Museum of the Royal Navy, the National Army Museum and the RAF Museum).<sup>51</sup>

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<sup>50</sup> Pozo and Walker. p.63.

<sup>51</sup> Ibid. p.129.

This suggests that there is a mixed pattern of funding to army museums in the UK, discussed further in the following sections.

#### 4.4.1 MOD Funding

The MOD has traditionally funded army museums across the UK to deliver objectives set out for national, regional, regimental and corps museums as outlined in section 2.4.1. In terms of financial support for the sector, the following describes exactly what the MOD's contribution to army museums was at the last count in 2011:

The MOD funds 67 regimental and corps museums across the UK, at a cost of £4.4M in FY09/10. Of this, an estimated £1.1M is expended on fuel, light and utilities. The remaining £3.3M is taken up with staff costs, employing a total of 115.5 civil servants ranging from B1 to Skill Zone 2 grades. The majority of regimental museums employ one E1 grade. The bigger corps museums, including the Tank Museum, employ larger numbers and are generally more expensive to run, reflecting the size of their operation and the specialist nature of their collections.<sup>52</sup>

Although £4.4 million may seem a large amount, in reality, compared with the MOD's annual budget of £45 billion, it is in fact just under 0.01% of the total budget. Considering army museums have the potential to deliver the public face of the army in communities across the UK, and support both public understanding of, and future recruitment to, the army, this seems like a sensible investment on the return.

The decision by the MOD to fund army museums through a geographical spread, seems short-sighted and lacking in strategic planning

However, in 2011, the MOD conducted research into their funding of army museums and agreed they would implement a strategy which would phase out a significant proportion of funding to the sector. The resulting strategy agreed that the process would result in one museum being funded for each existing regiment, also referred to as *one museum per cap badge* – each regiment and corps in the army having its own cap badge. As discussed earlier though, many army museums are representative of antecedent regiments. There can be three or four army museum which are now attached to one single existing regiment and as the army changes and restructures, this too can change. By the end of the funding withdrawal process, only 36 museums will still be in receipt of funding. The decision for which museums would no longer receive funding has been based on ensuring a geographical spread. This issue of ensuring there is local representation is clearly of importance to the MOD and supports their wish to ensure that army museums provide the public face for the sector. However, in terms of a

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<sup>52</sup> Bourne-May, Brigadier. Army Museums Study: Executive Summary. 2011. Made available to the author by AMOT; A Civil Service B1 grade position has an average remuneration of just over £60,000 while a Civil Service E1 grade is an administrative role with an average pay in 2015 of just over £20,000 - Ministry of Defense. Equal Pay Audit. 2015. Online; In addition, the MOD also funds the National Army Museum at the cost of £5.4 million per annum.

strategic plan to ensure that those museums who need the funding to survive, or who provide exceptional provision, or who deliver a model of good practice in terms of wider agendas which best present the story of the army past, present and future, it seems a short-sighted selection criteria. It is also worth noting that the documentation is very clear in that the delivery of the changes can be speeded up, maintained, or slowed down – the provision of security on any level to the sector is therefore non-existent. This breeds suspicion and contempt and is not a beneficial way to ensure support of the organisations which deliver MOD objectives.

In addition, the funding provided by the MOD to support army museum delivery is curious. The provision of civil servants paid directly by the MOD for example, means that members of staff are often outside of the museum management structure which causes issues in

**The MOD funding could be better spent, and achieve more for all involved, with a more strategic approach.**

terms of ensuring comparable employment conditions across the workforce and, at times, leaves museum managers with staff who choose not to deliver the needs of the organisation and instead revert to rank – it was surprising to hear how many army museum managers identified this as a key issue for their organisation.<sup>53</sup> In essence, although the provision of a post is being made, it is often not the right post, with the right job description to properly support the needs of the museum.

In terms of how the finances are delivered to the museums and in return for what activity, this is down to an individual agreement with each specific museum. The agreements tend to focus more on the financial contribution of the MOD, and the stock phrases of delivery for the museum. They are not strategic and they are not based in ensuring the right outcomes for the funding investment. In addition, they do not provide any additional support for the museum other than financial contributions. Finally, there are no evaluation measures placed on the army museums, and no opportunities for measuring outcomes. Essentially, the MOD is committing funding to army museums, but not then investing time in developing a strategic forward plan which supports museum development and sustainability in the long-term.

There are a number of problems associated with the MOD's approach to army museum funding then:

1. It is based on providing a footprint of outposts to the MOD, rather than ensuring high quality, sustainable organisations which tell the story of the army
2. It is not based on individual museum need, rather on an over-arching policy directive of the sector as a whole which sees funding distributed unevenly
3. It does not factor in the issues of the historical development of the army, the issues involving antecedent regiments, and the fact that similar issues will, no doubt continue into the future
4. It undermines museum managers by providing civil service posts which do not benefit the museum
5. It is not grounded in museological theory and practice, and there is no supporting long-term strategy for army museum development - the policy alone does not provide the mechanism to make the aims happen
6. It does not support a link between regimental museums on the ground and the army itself

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<sup>53</sup> The details of these managers will remain confidential



The main issue stems from the fact that the MOD are not a heritage organisation. Their policies and procedures are focused on supporting the security of the nation. This means that the key elements of delivering museum activity, are not their forte. This is not to say that there is not a will to support army museums from the MOD – quite the opposite, the policy directives are extremely clear that army museums are an essential part of their work and that they want to fund this activity into the future. The will of the MOD to support museum delivery financially is well placed and vital on both parts. In short, the funding could be better spent, and achieve more for all involved, with a more strategic approach.

#### 4.4.2 Local Authority and government funding

Local authority funding and support is often provided to army museums because they help to tell the story of the locality. Where an army museum is based within a local authority building this support is often through:

1. hosting the museum collection and providing an exhibition space for the museum, for example the Duke of Wellington's Regimental Museum based in Bankfield Museum
2. providing museum staff and infrastructure which supports the delivery and development of the museum, for example the Royal Norfolk Regimental Museum in Norwich Castle

There are several clear examples of amalgamations between army museums and local authorities which have resulted in a successful outcome, for example the Royal Norfolk Regimental Museums' partnership with Norfolk County Council, which would otherwise have closed. The Royal Norfolk Regimental Museum (RNRM) has been part of the Norfolk Museum Service for over 25 years. In 2010 the austerity cuts meant that a new approach to the museums position as part of the service was needed. The solution was to move the museum into Norwich Castle



Image: 12 Royal Norfolk Regimental Museum

itself, at a cost of £100,000 where it is now placed at the centre of the museum. The collections focus on the social history aspect of army life and are positioned well to support the wider Norwich story. The funding came from HLF and a partnership of other funds and the new display was opened in 2013. The visitor figures leapt from 9,000 per year to 160,000 in that first year. The previous building was repurposed into a store for all the museum service collections making accessibility for the general public and researchers far better. The trustee agreement with the Local Authority was due for renewal in 2016 and has been signed for a further 25 years and discussions with the local authority demonstrate that the army museum is central to their plans for the future, primarily because the story it tells is central to the history of the region. The partnership provides the museum with access to a host of

The local authority partnership provides the museum with access to a host of services which would otherwise be too costly

services which would otherwise be too costly for example, Education specialist, Marketing and print, and conservation expertise. In addition, the museum service is a major museum partner in the national ACE

funded programme, and a leader in museum development and delivery. This means the collections and development associated with them, are at the forefront of museum activity in the UK. The museums service is also a teaching service and the RNRM has worked with an apprentice attached to the museum for the last two years (12 months each). The trustee meetings involve the Senior Management Team from the LA and Museum Service and it is easier to secure external funding being part of a bigger service. The Curator commented that the “structure, scale, and expertise” is much bigger and better being part of the local authority, than operating alone.

However, there are other examples of local authority partnerships which are also of value to army museums including:

1. providing information points and staff within the museum which help to direct traffic to the museum, for example the Fusilier Museum, Bury
2. providing grant-in-aid to support short-term funding activity which meets the objectives of the local authority, for example the Museums of the Manchester Regiment
3. supporting the museum within the wider tourism offer of the locality, for example the Green Howards Museum, Richmond

In general, then, local authorities value the role of army museums in supporting the story of the locality’s heritage. Discussions with several different Heads of Culture confirmed that army museums and their collections are central to the wider cultural heritage of the area. However, before entering into such a partnership, those who govern army museums need to develop a greater understanding of the needs and pressures on local authorities and how the museum as an organisation, can support the delivery of local authority objectives. It is this that creates the sustainability of the museum’s funding from the local authority and positions it as a key element of the regions cultural offer.

#### 4.4.3 Charging for entry and services

53% of the museums which responded to our survey, do not charge museum entry. Those that do charge usually offer a sliding scale of charges for adults and concessions, and the costs range from 50p to £5.00 for individual tickets, and offers for family tickets of between £12 and £22 are available at some venues. Those that do not charge entry, are also less likely to apply for short-term funding from organisations such as the Heritage Lottery Fund (HLF). The visitor figures for these museums, however, range between less than 100 to over 60,000 with most of the museums attracting visitor figures above 10,000. Even if these museums charged a small entry fee, it is clear that this would go some way to help solve any current financial issues.

Charging for education provision and activity is also an area of income which is under-developed but, again, there are clear examples where this kind of activity supports the overall running costs of the museum. The Fusilier Museum in Bury is a good example of this, offering a range of activities

There is currently a lost opportunity for army museums to support sustainability by charging for services

and charging a small fee to support both the running costs of the activity and the running costs of the museum. In turn, the museum is able to appeal to a wide range of audiences, increase footfall to the

museum, increase spend in the shop and café, and support the ongoing development of the museum and provide a more secure footing for the future.<sup>54</sup>

Charging for research is also an area which some museums find profitable. Most army museums provide some form of research facility to support wider historical study – primarily into family history, but also researchers of general army history. There is a split, however, between those museums who charge for this service, for example the Tank Museum in Bovington which charges £10 and include a follow up visit, and those which offer the service for free. It is reasonable to assume that more audiences would expect to pay for these types of services and considering they are a large part of army museum activity, it could be expected that this would support a significant amount of income generation.

#### 4.4.4 Commercial activity and private sponsorship

Pozo and Walker’s research demonstrates that army museums do not maximize trading opportunities, such as cafes, shops, and corporate activities, which could increase the income of the museum exponentially. Our research confirmed this as a key issue for the sector and that those managing army museums are often unclear

On the whole, army museums do not maximize trading opportunities

how to make money from commercial activities; do not have a shop or struggle to know how to stock their shop successfully; and do not offer any type of café or room hire options. In addition, many of the same army museums do not attract external funding from private sources in exchange, for example, of having their logo associated with the museums resources or delivering discreet projects which match to that organisations Corporate, Social, Responsibility (CSR) programme. This is a clear cause for concern when these organisations are struggling to balance the books day-to-day.

There are, however, examples of exceptionally good practice in this area. The Tank Museum in Bovington which uses a combination of panels, interactives and objects to tell the story of the tanks and those who work and fight with them. Richard Smith, Director of the museum is clear about the museum’s purpose: “The customer is the means and end to what we do”. Their target audience consists of families (especially those on holiday), schools, adults, and tank enthusiasts. Their governing board has gradually developed over the years to be more representative of the audience and the general population and is consistently reviewing and changing to meet the needs of the organisation.



Image: 13 Tank Museum, Warhorse to Horsepower

Smith argues that it is “more important for an army museum than any other to have a balanced board”, and that this in itself helps to set the future sustainability of the museum in good store. The museum has a separate trading company for everything that is not admissions based – café, shop, conferences, tours – and 15% of their income is funded by the MOD. In addition, the museum accesses funding from a range of private and public investors, for example, the HLF, ACE and landfill trusts, but also a significant

<sup>54</sup> Online survey and conversation with Helen Smith, Director of the Fusilier Museum, Bury.

**“It is more important for an army museum than any other to have a balanced board”.** Richard Smith, Director, Tank Museum

amount from private donations. The extent of these donations is such that any less than £10,000 represent a loss for the museum so they do not accept them. The museum recognises its wealth of collections and their uniqueness and appeal to certain demographics through events such as *TankFest*, to draw in key opportunities for trading and drawing in large audiences to the museum. In

addition, though, it also sees a wider audience base as vital to the survival of the museum and its relevance in wider society and, as such, places an emphasis on activities for families and schools. The wide variety of partnerships, clear objectives, clarity in governance, and ability to make the collections relevant to a range of audiences and funders, is what makes the Tank Museum financially viable and societally interesting. Yes, the Tank Museum is a unique prospect both in collections and their appeal to audiences, however, their approach to strategic management, partnership development, and maximizing trading could be replicated on some level at even the smallest museum sites.

#### 4.5 WORKFORCE DEVELOPMENT

One of the clear messages delivered throughout the research was the need for a good quality workforce development programme to support the sector. At present, the only activities which are delivered specifically in this area are concerned with fire-arms, curator training

**“Training on change management would be useful as many of the issues experienced by military museums stem from an unwillingness to change and adapt for the future.”** Anonymous respondent to survey

and the annual AMOT conference. There are opportunities to access wider museum development support and our findings show that where museums know these exist, they often access this support. However, because of the traditional focus towards the MOD and away from the cultural sector, many army museums are not aware of advice and guidance which can support their development, other than AMOT in many cases, and this is hindering their ability to develop and grow as cultural organisations. In addition, the location of training is an issue for many museums, often on restricted budgets with few staff, meaning that a range of different locations used across the country would be beneficial to engage more army museum staff. The main areas highlighted in need of support are as follows:

##### ***Income generation***

Specifically support around maximizing trading opportunities (café, shop, room hire etc.); writing grant bids; understanding where to find suitable funding in the public sector; how to attract sponsorship; individual donations; and crowd funding opportunities

### ***Good Governance***

There is a recognition that army museum governance needs urgent attention. Advice and guidance is needed to understand the role and value of governance; how to conduct skills audits; how to establish clear strategic plans; how to recruit and retain the right trustees

### ***Workforce diversity***

Large-scale governance change will begin to support workforce diversity issues. However, there is a need to provide guidance resource, case studies, and pilot programmes which support the sectors understanding and ability to generate a diverse workforce

### ***How to support and manage volunteers***

As outlined in section 4.2, volunteers are hugely important to army museums. There is a need to provide advice and guidance on how best to recruit and retain volunteers; how to provide a range of opportunities for differing volunteer interest; and how to encourage diversity amongst volunteers

### ***Collections management***

Many organisations said that they often struggled with understanding how to properly look after their collections from general collections management issues concerning conservation, to how to catalogue their objects and archives. Because many army museum staff come from an ex-army background rather than heritage, they need support in all areas of collections management, and our findings suggest they would like this personalized specifically to reflect army museum

### ***Education***

There is a need for support here in terms of both formal education engagement, for example how the collections support the National Curriculum; and informal, for example how army museums are relevant to support family learning, the early years, and adult learning

### ***Audience Development***

Specifically advice and guidance on how to understand who current audiences are and how to develop provision to expand these audiences in future

### ***Online profile***

Many organisations said that they needed in-depth support to help them establish and then manage social media accounts, websites, and other online opportunities for communicating with their current and new audiences

### ***Marketing and publicity***

Much of the publicity devised for army museums is aimed at those already with an interest in the army. In terms of developing wider audiences, there is a clear need to invest in support for advice and guidance in this area

### ***Sector specific support for example concerning pensions and insurance***

At the time of writing, the issue of pensions and the need to legally provide the option for all employees to opt into pension savings is a significant issue for small organisations, and army museums are no exception. In addition, the issue of insurance for army museums is unique because of the type of collections, including weapons and ammunition. There is a real and urgent need for support here.

### ***Partnerships***

There is a growing understanding that only by working in partnership, will army museums survive. There is also a recognition that these partnerships come in all shape and sizes with many different organisations. However, there is a real gap in knowledge and skills in understanding how to define the type of partnership that are needed; how to ensure the museum is able to both meet its own and its partners objectives; and how to establish and maintain this partnership in the long-term

### ***Policies***

Although many museums already have policies, they feel that they need specific guidance about how to develop these and how to make them more relevant to their organisation. There was a feeling that these were often created for funding bids, or to achieve accreditation, but with insufficient understanding and thought into how they supported the day-to-day running of the museum

## **4.6 EXISTING AND DEVELOPING REGIONAL NETWORKS**

Across the research, we identified a need for army museums to work more closely together. This is to support a greater understanding of key museum development issues such as governance, income generation, and sector specific workforce development, but also as a means to support each other and share learning and skills. An example of the need can be seen in the Winchester army museums. Consisting of six army museums, Winchester Military Museum website outlines the organisations as working as one to provide a programme of events throughout the year.<sup>55</sup> However, visits to several of these museums demonstrated that in fact, they work separately from each other, with little support for each other, and little opportunity for skills sharing of partnership work. Consequently, at least one of the museums, Horsepower, is currently faced with significant issues in terms of funding and resources; has extremely low visitor figures; and has just one member of staff to man the visitor desk, manage temporary and permanent exhibitions, and deliver learning programmes. The charge for the museum is £2, compared with £4 for the Gurkha museum next door which has more than 4 times the visitor figures. Therefore, entrance prices are not the reason for a lack of audience. The main issues seem to centre on governance of the museum and a need to deliver a skills audit and support the museum to develop a



*Image: 14 The Gurkha Museum, Winchester*

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<sup>55</sup> Winchester Military Museums Online

forward focus and financial sustainability. A partnership with the successful museums in the same location would be a great start to this development.

There is also the gradual development of more localised networks on the ground. The most developed of these is based in Scotland and consists of nine army museums working closely together to discuss current and future activity and development. The network is managed by Mike Taylor,

“We are aiming to launch an association of northern military museums, with the aim of working collaboratively to access, funds, training and develop knowledge.” Anonymous, online survey response

an ex-local authority cultural services manager, museum specialist and army historian.<sup>56</sup> This combination in background, makes for an excellent understanding of the needs of the sector and how to provide support where it is most needed. In Wales, there is a fledgling network which had met twice at the time of writing and the most recent meeting was attended by twelve of the Welsh museums. Headed up by Richard Davies of the Royal Welsh in Brecon, the network is aiming to develop partnership projects together and work to actively support each other.<sup>57</sup> The final network in development is the North of England. The network stems from an Esme Fairburn funded digitization project, led by the Royal Armouries and aimed at recording archives and objects connected to WW1. The project lead, Phillip Abbott, states that when the project first began it was focused specifically on the Royal Armouries, but they realised that the Regimental museums held many more artefacts which told the human story of WW1 and this led them to extend the project to work in partnership across these museums. The project has resulted in a greater collaboration across the museums and the network is now working to develop cross-site marketing around the Somme commemorations and will attend an army display with an exhibition of the collections in 2016.<sup>58</sup>

## 4.7 RESEARCH AND EVALUATION OF ARMY MUSEUMS

The lack of evaluation data makes proving the role and value of army museums extremely difficult

To date there has been little research published specifically connected to army museums in the UK. There is also little available in terms of evaluation of the activities of army museums and how they support different agendas, for example formal learning or access to cultural heritage.

There are several organisations associated with the study of army history and heritage,<sup>59</sup> and although there appears to be some links with army museums, it is generally low level and not coordinated. This

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<sup>56</sup> Information gathered at the AMOT local authorities meeting in January 2016 and through discussions with Mike Taylor.

<sup>57</sup> Information gathered through a telephone meeting with Richard Davies

<sup>58</sup> Information gathered through a telephone meeting with Phillip Abbot and field visits to York Army Museum, The Green Howards Museum, Bankfield Museum and The Fusiliers Museum, Bury.

<sup>59</sup> See for example the Society for Army Historical Research and the Scottish Military History Group.

means that although there is a substantial amount of army research taking place in the UK, army museum collections tend not to be the focus point.

The lack of evaluation data of the activities of army museums on the ground is endemic across the museum sector in general.<sup>60</sup> As a consequence, proving the role and value of army museums is extremely difficult. It is no longer enough to argue the case that museums are good in and of themselves

There is an opportunity to develop academic partnerships which support the use of army museum collection and access research

and expect funding to be delivered – there needs to be robust evidence which demonstrates the potential of funding to deliver to the funders objectives. Without a clear evaluation methodology in place, it is impossible for the army museum sector as a whole to make that argument. There is a place for AMOT to support this development and roll out a standardized evaluation framework, for example the Generic Learning Outcomes, capture data, and analyze to provide key messages and advocacy for the sector.<sup>61</sup>

Discussions with academics working in the field of military history suggest that there is a huge potential for partnership working in this area, but that, at present, there is a significant gap between what army museums deliver, and how researchers need to be able to access information. For example, there are no clear routes online to identify collections held across army museums in the UK, and then how to access these collections. There is also an issue in terms of the resource available to support researchers, largely in the limited number and availability of knowledgeable experts available on the ground in museums. There also seem to be an issue in accessing collections based on “who you know” rather than a general accessibility of the museum to everyone. Finally, there can sometimes be an issue in terms of the presentation of fact within museums and that the narrative delivered in a regimental museum is believed to be not always completely accurate with a focus more on the celebratory aspects of its history, rather than a realistic presentation of the social, political and historical context.

A key partnership could be developed with The British Commission for Army History, established in 1968 and at the leading edge of British army history research.<sup>62</sup> The Commission is well established and in 2014, launched the British Journal for Army History and now has over 3000 readers.<sup>63</sup> The journal aims to fill a gap between a professional audiences for military history and general consumers – making army museums, their relevance to military history, and their ongoing development a clear fit for discussion and supportive research. To date, the journal has published little research specifically connected with museums, largely due to the issues outlined above however, discussions with the Editor-in-Chief identified many clear opportunities to work in partnership and develop strong research programmes.<sup>64</sup>

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<sup>60</sup> Reilly, J. *Sport, Museums and Cultural Policy*. 2014.

<sup>61</sup> Inspiring Learning for All Framework. Art Council England website.

<sup>62</sup> British Commission for Army History. Website. 2016.

<sup>63</sup> British Journal for Army History. About the Journal. 2016.

<sup>64</sup> Conversation with the Editor-in-Chief, British Journal of Army History. March 2016.



## 4.8 AMOT

Throughout the research, a key aim was to understand AMOT’s position both now, and the potential to develop as the key strategic lead for army museums into the future. The findings of the research suggest that AMOT is clearly well placed to be the overarching body to champion army museums into the future, however there is a need to refocus and improve resources in the first instance. Figure 18 provides a SWOT analysis of AMOT to illustrate its current position which suggests that AMOT is a strong organisation, with some key activities in place, and in a trusted position to lead the development of the sector. There are many opportunities for this lead role to develop the needed sectoral change and supporting communication channels, resources and pilot programmes of development. A continued theme throughout our discussions with army museums and wider museum sector organisations was that AMOT is a trusted organisations that understands army museums. The question was asked “Is AMOT the natural choice to support the development of the army museum sector going forward?” and the answer was a unanimous “Yes”. The main areas of strength were defined as the annual conference; the newsletter; the grant programme; the current director – his supportiveness, understanding of the sector, and awareness of key issues; and the support for a network across the UK. This demonstrates that AMOT is a significant support for the army museum sector and should work to develop this activity further moving forward. The following table outlines what some of the army museum respondents had to say about AMOT specifically – the responses were overwhelmingly positive. In conversation, individuals were happy to be a little more open about the need for AMOT to be better resources, and gaps in communication methods, but generally, there is a feeling that AMOT are ready to expand on their current operations and will be welcomed when they do:

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### Selection of survey responses with reference to AMOT

“AMOT offers sound advice and funding for projects”

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“Contact remains high, response to questions is prompt, offers of items from other regimental museums”

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"The current support is excellent. The Director is always available for consultations and the newsletter informative"

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“The grants are excellent”

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“Excellent vehicle for communicating with the whole Military Museum Network”

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“I think AMOT are currently a fantastic resource available to us and I find them approachable and supportive”

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"AMOT should continue to a major advocate at National Government level for Army Museums"

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AMOT continues to do a good job most efficiently

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Figure 18 SWOT Analysis of AMOT

<p><b>Strengths</b></p> <ul style="list-style-type: none"> <li>• Trusted by the army museums sector</li> <li>• Provide clear advice and guidance on a range of issues</li> <li>• Advocacy support is vital</li> <li>• Approachable and supportive</li> <li>• Grant funding programme</li> <li>• Conference</li> <li>• Strong website for army researchers</li> <li>• Newsletter</li> <li>• Annual conference</li> </ul>	<p><b>Weaknesses</b></p> <ul style="list-style-type: none"> <li>• Poorly resourced in terms of personnel</li> <li>• Training courses are too expensive for smaller museums</li> <li>• Lack of training offer</li> <li>• Website does not support sector development</li> <li>• Infrequent updates and information exchange</li> <li>• Not enough information about who AMOT is and what it does</li> <li>• Confusion between the role of AMOT and NAM in terms of regimental museums</li> <li>• Annual conference needs to be more effective</li> <li>• How will AMOT support army museums where trustees are less important and local authorities the main lead?</li> <li>• Unable to support ongoing museum costs</li> <li>• Insufficient relationship with MOD heritage branch</li> <li>• Lack of strategy and planning – much activity is reactionary</li> </ul>
<p><b>Opportunities</b></p> <ul style="list-style-type: none"> <li>• To redefine the relationship between the MOD and army museums, in particular required outputs and funding dissemination</li> <li>• Training programmes across a range of practical subject areas</li> <li>• To work with NAM to develop a clear army museum strategy</li> <li>• Draw in funding from external sources for example ACE</li> <li>• Focus more on cultural sector priorities</li> <li>• Support the development of army collections in non-army museums</li> </ul>	<p><b>Threats</b></p> <ul style="list-style-type: none"> <li>• Lack of clarity about the position of NAM towards military museums could destabilise the work of AMOT</li> <li>• Changing in governance will alter the relationship dynamic between AMOT and those responsible for museum development and delivery</li> </ul>

However, there are also threats and weaknesses to AMOTs current position which need to be addressed in order to ensure they are ready and able to achieve success:

#### 4.8.1 Relationship with the MOD

AMOT is best placed to develop and deliver the army museums policy in the UK

There is a clear issue in terms of the relationship with the MOD. The author was unable to gain access to anyone at Army Heritage Branch either through phone calls or emails. Therefore, much of the information and perception given here, is based on background reading, policy directives and discussions with those

who work directly with the MOD. It appears that the issue is not that the MOD do not respect AMOT, but that they do not engage with them on an equal footing. There is almost the assumption that the MOD are the key driving force behind army museum development. Consequently, they arrange boards and develop policies which need AMOT representation, and AMOT to disseminate to the wider sector. To better support the sector, this partnership needs to be placed on at least an equal footing, with recognition on both parts of the roles they have to place in supporting the sector long-term. Ultimately, it is AMOT who best understand the sector's needs, and have the relationship with those who manage army museums on the ground, they are therefore best placed to drive the strategy and make the MOD funding work hard.

#### 4.8.2 AMOT's resources and strategy

The main issue identified time and again as a significant threat to AMOT's activities was resource, primarily in terms of the requirements placed on the part-time Director. Close examination of the Directors Job Description demonstrates that the role includes everything from administration and grant management, to liaising with the MOD and wider government. Consequently, it is impossible for the current post holder to deliver this level of activity consistently and provide the right level of support for the sector day-to-day. In addition, although AMOT has charitable objectives and a strategic statement, it is difficult to see how these can be delivered in the current climate without a significant increase in investment in staff on the ground. These are issues AMOT is well aware of. In early 2016 the governing body produced a thinkpiece around current issues and identified that there was a need to update their 2004 strategic vision to:

Identify the trends that will develop over the next 15 years, to determine whether these represent threats or opportunities and to suggest responses appropriate to the creation of favorable conditions under which museums will prosper in pursuit of their own objectives.<sup>65</sup>

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<sup>65</sup> Army Museums Ogilby Trust. AMOT thinkpiece. 2016. Made available to the author by AMOT.

In addition, the activities of AMOT need defining more clearly. For example, they are well placed to deliver a strong workforce development programme, but this is currently an area of activity being investigated by the National Army Museum. If AMOT is to be the SSN for the army museum sector, this is a key component of that activity and there needs to be an agreement in place between these organisations as to who is responsible for which elements of support to avoid confusion for both the sector and future funders.

It is clear, however, that the grant programme AMOT offers provides significant support to museums on the ground. The application process is clear and simple with organisations being simply asked to provide an A4 page describing what they want to do and why, and how much they need to fund it. This programme is supporting a great deal of development on the ground to take shape for a relatively small amount of funding and should be fostered and grown accordingly. Should AMOT expand their grants programming, for administering MOD funding, there will need to be a significant restructuring in the monitoring process.

#### **4.8.3 Communication**

The current AMOT conference is the highlight of many army museum professionals and volunteers year, and provides a significant amount for support for those who attend. However, it is an annual event and much of the information shared at the event, does not translate into practical delivery. For example, the manager of one army museum presented a detailed overview of how to develop a trading offer. Support was offered to any museum who needed it, all they needed to do was get in touch. However not one has requested help, despite a clear need for this type of support across the sector.

The other two main communication mediums AMOT uses with the sector are a website and an emailed newsletter. The website has information about all army museums in the UK and is a brilliant resource for those researching army history and heritage, or who want to find out more about which army museums exist in the UK and how to visit them. However, it does not support the army museum sector itself. There is a need here for advice and guidance, signposting to support, information about events, which currently does not exist. In addition, AMOT only communicates with the sector through one annual newsletter (although there are opportunities for AMOT to share information through an email list where necessary). The contents of the newsletter is informative, but it offers little opportunity for informed discussion to take place, for museums to be kept up-to-date with current activity or policy directives in the wider sector as and when they happen, and news and information on what other museums are doing around different agendas. There is also no use of social media platforms – for example Facebook, Twitter, and Linked In – to engage more widely with the sector and wider museum's community.

#### **4.8.4 Relationship with the National Army Museum**

Another area which continued to be mentioned by various stakeholders during the research was the relationship between AMOT and the National Army Museum. In 2012 the National Army Museum

(NAM) appointed a Regimental Liaison Officer.<sup>66</sup>

This post was to support an HLF funded project which is now coming to an end, but much of the activity is essentially that of a subject specialist network. In conversations with both AMOT and NAM representatives it is difficult to see the difference between the two organisations

approach to supporting army museums, with AMOT claiming to be about advocacy and NAM about delivery. However, the role of a subject specialist network is very much to support on the ground delivery which is therefore at odds with this delineation. The objectives of AMOT, however, are about providing support, advice and guidance for the sector, and not just advocacy. The relationship between the Director of AMOT and the Regimental Museum Liaison Officer is very good and this could help to foster a partnership agreement between AMOT and NAM which clearly outlines how the two will provide support for the sector into the future.

An agreement between AMOT and the national army museum needs to be reached in relationship to support for regimental and corps museums

## 4.9 CONCLUSIONS

The army museum sector is currently facing a period of extreme change. The sector is beginning to examine itself and look for issues and opportunities which support its long-term survival. As part of this, the sector needs to explore its position within society, policy and establish the key purpose of army museums in the UK. To date, these appear to have been driven largely by:

1. A traditional link with the MOD in terms of funding and aims / objectives for the sector
2. Those who worked in the armed services
3. A focus on the specific regiment or corps in question rather than positioning this history in wider social, political, and economic contexts
4. A focus on ex-service audiences rather than wider target audiences

This has created a sector which has largely ignored the developing trends of museums in the UK. A consequence of this is a significant dependency on the MOD and an inability to ensure relevance of collections, provision and display to the general public and research community. In return, the MOD have lost confidence in the army museums sector and, at a time when funding is tight and priorities are focussed on their main day job of protecting the nation, have chosen to remove a significant amount of support for army museums across the country. This removal of support has not been based on a strategic understanding of need, but on a spreading of resources across the geographic area of the country. As a result, there is a tension between army museums and the MOD which is destructive to the needs of both. This is not to say that the MOD should continue to fund army museums to the traditional levels, but that the decision to cut funding should be made on a more secure footing, with a greater understanding of the needs of the sector, and a greater support to the sector itself to deliver the needs of the MOD. In short, a partnership model which allows the MOD to work with the army

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<sup>66</sup> National Army Museum. Job Description: Regimental Museums Liaison Officer. 2012.

museum sector, instead of positioning itself above the sector, would achieve more for less for all involved.

However, even though the removal of MOD funding has caused the current crisis within the sector, it is neither the only, nor the major, issue affecting long-term sustainability of army museums in the UK. The MOD announced the changes to funding as far back as 2012, and these were publicised widely by AMOT and discussed at successive conferences. Five years' worth of lead in time to funding cuts should have provided many of these organisations with sufficient time to plan and establish alternative funding arrangements to secure the future of their museum. However, many museums we spoke to said that they had no idea what they would do once funding was withdrawn in 2017, just over year from the time of the discussion. It has not been enough to merely communicate the changing funding landscape and leave army museums to solve the issue themselves, there is a serious need to support large scale organisational change. The weaknesses in the sector are seen in a range of areas which need addressing through a serious workforce development and communication support programme. The lack of diversity across the sector is affecting the ability of army museums to establish themselves as relevant organisations and there is a serious need to increase diversity across governance, workforce, and volunteers in the sector. Funding for army museums is largely reliant on the ability of the museum to understand the funding landscape, where to find additional grants and income, and how to apply to access these funds. It is based on the ability of the museum to provide relevancy of the organisation to society and ensure it appeals to a wide audience based. However, our discussions demonstrated that many working in the army museum sector, particularly those in smaller venues or with less museological or visitor attraction experience, do not feel confident to do this and do not understand where these additional sources of income can be found. Finally, there is a need to provide army museums with up-to-date information and advice through a variety of communications mechanisms which are currently absent – in themselves would support a great deal of organisational change on the ground for many of those museums facing extremely difficult decisions over the coming months and years.

There are, however, excellent case studies of good practice which demonstrate the ability of the sector to meet these demands, put in place strong governance which supports the development of the organisation, and use creative methods to become relevant, raise funds, and appeal to a variety of audiences, including The Fusiliers Museum in Bury, the Tank Museum in Bovington, and the Black Watch Museum in Perth.

AMOT is well placed to harness the resources needed to revolutionize the sector, and is trusted by both the army museums themselves and the MOD to do this. It holds an independent status which makes it ideally situated to be the lead strategic organisation acting as the subject specialist network for army museums in the UK. There are, however, a number of recommendations which should be taken into account in order for AMOT to be ready to deliver this role successfully, as outlined in section 5 of this report.

## 5 RECOMMENDATIONS FOR THE FUTURE

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The following are recommendations for AMOT acting as the SSN for army museums in the UK. These recommendations form the foundation of the forward plan in section 6 of this document for the next two years development.

### 5.1 A NEW STRATEGY AND FORWARD PLAN FOR AMOT AS THE ARMY MUSEUMS SSN

The development of a new strategy for AMOT as the SSN for the sector should be intertwined with the development of a new strategy for the sector as a whole. Essentially, if AMOT is to act as the lead body representing army museums and supporting their development, the aims and objectives of both need to be agreed and aligned. There are five areas of activity needed to ensure AMOT is fit for purpose as the SSN for army museums in the UK as outlined below:

#### 5.1.1 Establish a new strategy and forward plan

Section 6 of this document provides a development plan and two-year forward plan which can be adapted as necessary to form the future strategy of AMOT. It takes on board the findings of this report and aims to:

1. Define AMOT's strategic aim for the period 2016 – 2021 concerning both itself and the army museum sector as a whole
2. Establish key objectives and related outputs for AMOT and the army museums sector (for example those outlined within these recommendations)
3. Position AMOT as the key strategic driver between government policy (the MOD / other cultural and government bodies) and the sector
4. Reposition army museums within the wider policy landscape and define opportunities for development to support external agendas, for example education, health and wellbeing, and cultural participation
5. Identify key partners and opportunities for development, funding and growth

The strategy also positions AMOT as taking the lead in key national commemoration opportunities for cross-sector development including capturing data from WW1 activities; the lead up to WW2; and the commemorations of WW2.

#### 5.1.2 Resources – financial and personnel

It is clear that the current resources provided to deliver SSN activity for the army museums sector by AMOT are insufficient. It is also clear, however, that AMOTs governing body recognize this and are already in the process of creating more funding and personnel support on the ground. This new resource should be carefully assigned and ready to deliver the needs of the sector. It should allow for AMOT to buy in skills and expertise to support workforce development activity, event planning, and develop digital communication methods quickly, easily, and to achieve the needs of the sector. It

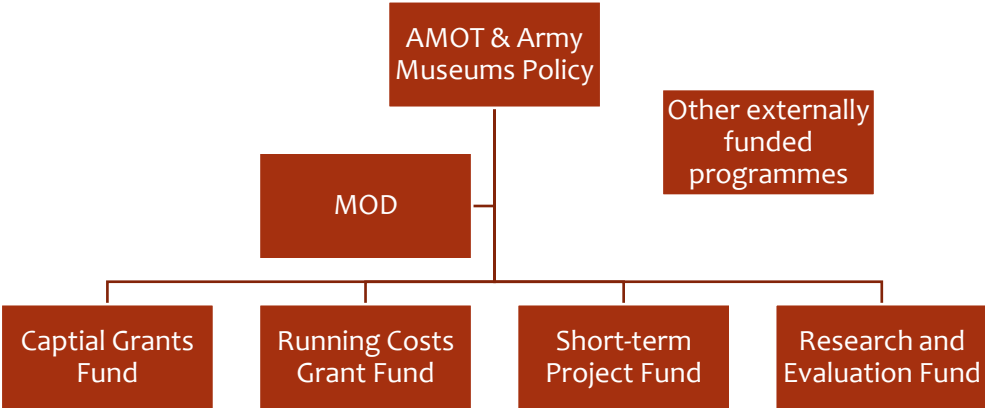
should also ensure that there is time for continued strategic development, partnership, and advocacy work which drives the development of the sector forward.

### 5.1.3 Relationship with the MOD

Vital to the success of the next stage of activity, AMOT should look to re-evaluate its own, and the sectors, relationship with the MOD. Currently there is tension on both sides regarding what needs to be done and how it will be delivered. The MOD need to be clearer in their objectives towards army museums and how they will support the sector, not just by the provision of funding, but also through active support on the ground within serving regiments. Importantly, they also need to establish the funding available for this activity as a funding pot, rather than allocated specifically to individual museums. At the moment, the MOD are working from a traditional standpoint which is reactive rather than proactive and as such the sector are tending to follow a similar pattern. By taking control of this and presenting to the MOD a strong, clear leadership for the sector, AMOT will give the MOD confidence that the sector can and will deliver to the MOD aims and objectives as a return on its investment.

As a consequence of this, AMOT should enter into discussions with the MOD concerning the current funding agreements and methods of providing funding for individual army museums on the ground. As outlined within section 4, the funding is not always provided to the right organisations, at the right amount, and for the right activities. However, with a new strategic direction, AMOT would be well placed to act as the mechanism to deliver the MOD’s strategy and funding for army museums. A change such as this will not happen overnight and will cause additional concern for museums on the ground about current and future funding investment. However, it is time for the sector to take stock of current and future needs, be bold, and establish a strategy and associated funding opportunities which support relevant, forward thinking, accessible cultural venues which tell the story of the army past, present and future. In order to support such a grant scheme, AMOT would need to work closely with other significant funding providers to ensure the mechanisms in place for agreeing strategic need, criteria, and assessing applications are in place – organisations such as the HLF and Arts Council England for example. In terms of grant strands needed by the sector there are four key areas:

**Figure 19 Relationship between AMOT and the MOD**





#### 5.1.4 Advisory panel

There will be a need to engage with organisations which are not traditional partners of either AMOT or the army museum sector. To support this development, AMOT should look to put into place an advisory panel whose members can be called on by email and through bi annual meetings to discuss issues and areas for support in the delivery of the forward plan. The areas which should be represented on this panel include:

- Arts Council England
- Heritage Lottery Fund and other key funding bodies
- Academic research (for example the British Society of Army History)
- Workforce diversity and development
- Managing volunteers
- Governance change models
- Education (preferably someone from the DfE)
- Tourism
- Health and Wellbeing
- The MOD
- The DCMS and other related government departments
- Local Government Association

It is not the aim that these individuals act as a steering group for AMOT's activity. These are critical friends which support the ongoing development of both AMOT and the sector.

## 5.2 PUT INTO PLACE A PARTNERSHIP AGREEMENT WITH THE NATIONAL ARMY MUSEUM

The recent activity delivered by the National Army Museum, has begun to develop supporting programmes for regimental and corps museums. Whilst this is extremely welcome, it is also confusing. Much of the activity delivered by both AMOT and the NAM can be said to be complementary, but also replication. In terms of providing support for the sector and ensuring funding from external organisations is used wisely, there needs to be a clear delineation of activities from both organisations in terms of their support for the sector. As a consequence AMOT and the NAM should work together to draw up a partnership agreement which matches the time scale for the strategy for the sector – 2016 – 2021 – and, where relevant establishes which organisation will be responsible for which areas of support for regimental and corps museums. There is obviously a key area of support from the NAM in terms of providing a pool of expertise which AMOT can draw from to support workforce development, and opportunities to discuss storage space for orphaned collections. These issues need to be discussed and agreed in order to present a unified sector to the MOD and other funding bodies, and ensure there is clarity of thought, direction, and intent on all sides.

### 5.3 ENCOURAGE, LEAD AND SUPPORT THE REFORM OF ARMY MUSEUM GOVERNANCE

A key issue for army museums are the governance structures of individual museums. Therefore, AMOT should work to support governance change models in those army museums where governance issues exist. This can be done in the following ways:

#### 5.3.1 Establish a programme of skills audits for governing bodies

Many army museums may not realize or want to accept that there are issues within their trustee boards. A skills audit can help to define where gaps exist and define what is needed. Supporting access to a skills audit can either be achieved through downloadable resources for the organisation to use itself, or the support of a professional adviser in facilitated meetings

#### 5.3.2 Lever in funding to support governance change models within army museums

This would allow AMOT to move a cohort of army museums through a governance change programme and help to establish a clear message across the sector of the importance of good governance. This type of activity is time intensive and can be costly

#### 5.3.3 Create best practice governance guidance resources

There are already some excellent examples of good governance practices within the sector. In addition, good governance rules run across any organisation. The aim would be to provide free, easy to access, supporting resources for army museums to develop their own programme of governance change

#### 5.3.4 Establish peer mentoring programmes specifically connected to governance change

There are clear examples of good governance across the army museum sector, in organisations of all sizes. By identifying suitable mentors, and then supporting them to work with army museums in need of support, the sector can support its own development and establish strong, long-term partnerships for future activity

### 5.4 DEVELOP AND DELIVER A PROGRAMME OF WORKFORCE DEVELOPMENT

The findings of the research highlighted that there are massive gaps in the knowledge, skills, and experience of many of those working in, and managing, army museums. There is a genuine and urgent need to establish a high-quality workforce development programme to fill these gaps. The main areas of need include:

- Governance
- Fund-raising – trading and commercial activity; sponsorship; grants; and donations
- Workforce and volunteer development and diversity
- Education, outreach and audience development
- Collections management
- Marketing and publicity, including online presence
- Creating partnerships



- Establishing policies
- Sector specific support, for example advice on pensions and insurance
- Wider policy agendas and the context of army museums within cultural more generally

These gaps can be filled by a range of options:

#### 5.4.1 Establish and support nations and regions networks across the country

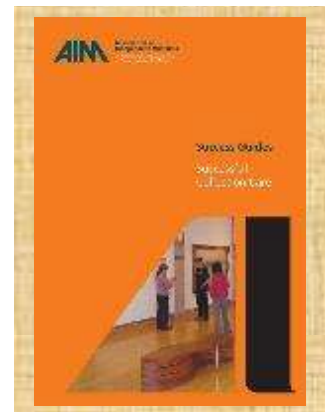
Due to the fact that many army museums are managed by just one or two members of staff, work with many volunteers, and are small organisations, support on the ground by a familiar face is vital. In addition, access to training and workforce development opportunities is clearly needed at a localised level, or, at least, nearer than current venues used. As such, the creation of localised networks consisting of army museums who work together, support and learn from each other, and develop joint activities, is beneficial to all involved. These networks can also role out activity developed and delivered by AMOT on the ground to ensure support is delivered where it is needed.

A number of these are already in development and can support the establishment of others. Scotland is well formed and already working in Partnership; Wales has delivered two meetings and is ready to look into partnership funding; the North of England is embryonic, but has a clear support from the network from the army museums in the region; the South of England needs support to develop and grow.

In addition, these networks could work to develop cross-network marketing. The potential to cross-market army museums through discreet booklets which show other army museums in the UK / nation / region is currently being trialed in the Northern Network using the assumption that a proportion of those who visit army museums do so purely because of the subject matter and are likely to visit other similar venues. In addition, army museums have the opportunities to join other heritage or visitor attractions in the region to share marketing and provide a tourist offer to audiences. For example, the Black Watch Museum in Perth shares marketing with Scone Palace based on the assumption that the visitor is looking for a variety of different attractions to visit.<sup>67</sup>

#### 5.4.2 A series of downloadable resources which standardize advice and guidance for the sector

The Association of Independent Museums (AIM) has developed a range of advice and guidance documents free to download from their website. In many case these need a slight repurpose to be specifically applicable to army museums, however, our conversations with AIM suggested that they would be very open to this suggestion and working in partnership with AMOT to achieve this.



<sup>67</sup> Information gathered through a field visit to the Black Watch Museum.

### 5.4.3 Delivery of seminars and conferences

There is still a need to support people through physical events. The AMOT Conference should be developed to include wider army museum collections to allow greater networking across the museum sector. In addition, specific subject areas should be addressed in seminars on a national and regional level which support the current needs of the sector. There is an opportunity to look for sponsorship to support the delivery of this event, possible in partnership with a leading university in the field of army history.

### 5.4.4 The development of a peer mentoring programme

The expertise to support much of the skills and knowledge experience needed already exists within the sector. However, most army museums have just 1 member of staff. This means that often the museum does not have the right level of skills to properly develop the museum without needing to buy in specialist skills. By working across a network of museums, there would be the opportunity to share skills and knowledge. For example, in Yorkshire, Linda Powell, Director of The Green Howards Museum has extensive experience of working within the museum sector, previously employed as a Museum Development Officer, with extensive experience of museum development and delivery, grants schemes and access to support. Conversely, she is not an army historian and would value additional support in the specialized areas of collections management. Graham Green, a Regimental Secretary, on the other hand is based at the York Army Museum. Graham has a detailed knowledge and understanding of army collections and the army in general and could provide this support to Linda, while, in turn, she could support Graham's understanding of the museum sector.<sup>68</sup>



Image: 15 Image courtesy of the Museums Association

### 5.4.5 The creation of an Army Museum YouTube channel

Many organisations find it difficult to attend physical meetings due to location, funding or time. The option of creating a series of “how to” guides through a free online outlet, including short films which display good practice, offer support, and practical guidance should therefore be considered

### 5.4.6 Create a pool of specialist consultants

The creation of a pool of consultant and specialists who have experience and knowledge of the sector and trusted by AMOT would be of significant use to army museums on the ground. Many are often aware they need to buy in specialist support, but are unsure where to find it.

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<sup>68</sup> Information gathered through discussions with Linda Powell, Green Howards Museums and Graham Green York Army Museum.

#### **5.4.7 Expert advisors**

There are many organisations which are on hand to support army museums across arrange of activities. For example, discussions with the National Archive suggested that there is free support available to help army museums catalogue their collections. The funding is already provided by the DCMS through the National Archive, and to access it museums are able to request support.<sup>69</sup> A partnership between AMOT and the National Archive would seem to be the most sensible option for development here so that AMOT can support army museums to access the support more effectively. AMOT should work to foster these partnerships on a national level and devolve information and advice through the regional networks and other communication channels to army museums on the ground.

### **5.5 SUPPORT THE DEVELOPMENT OF WORKFORCE DIVERSITY**

There are similar issues facing army museums as the rest of the museum sector. AMOT should work with organisations such as the Museums Association, AIM, and Arts Council England to access workforce diversity programmes and training to learn from best practice already being delivered.

#### **5.5.1 Supporting resources and models of good practice**

There should be a repurposing of resources specifically to support those working in the sectors recruitment of staff and volunteers to understand issues of diversity and how to support and develop diverse workforces. To an extent, should the governing models of army museums begin to change, this will support the development of a more diverse workforce, and support and increase of staff and volunteers with heritage, tourism, and wider social sector backgrounds, rather than predominantly ex-army personnel. However, the lack of diversity at present is such that a significant amount of support needs to be injected in both short-term change models which provide examples for other army museums, and bespoke training and online resources which guide organisations through the process.

#### **5.5.2 Understanding staff grades, pay scales and volunteering opportunities**

There is also a wider opportunity for AMOT to support the sector in understanding different staffing levels within museums and related volunteering opportunities. For example, currently there is still a strong link to the army and civil service pay scales which effects appointments to museum posts and the remuneration and duties attached. AMOT could work with organisations such as the MA, to repurpose their museum sector staffing and pay grades resources specifically in line with army museum needs. In addition, AMOT could support the development of volunteering by producing a resource which outlines the different levels of volunteering available in army museums (and those with army collections) across the UK, the duties attached to these, and then supports a recruitment drive which matches volunteers with recruiting museum venues. This will support an increased

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<sup>69</sup> Discussions with a representative from the National Archives

diversity in those who do not have an ex-service background choosing to take part in volunteering experiences which support army collections.

### 5.5.3 Developing an apprenticeship scheme

Finally, there is an opportunity to support a progressive apprenticeship scheme on a national scale. There are already good examples of army museums employing apprentices at the York Army Museum, and the Royal Norfolk Regimental Museum. There is an opportunity to work with a partnership of providers, and develop a cohort of apprenticeship opportunities within army museums each year. Again, this will support the increased diversity of those accessing the profession.

## 5.6 INVESTIGATE OPTIONS TO SUPPORT ORPHANED COLLECTIONS

This is a significant issue for the sector at the present time. There are too few storage facilities and too many objects and archives to be supported. In addition, as time progresses and the potential for museum closures becomes a reality for some organisations, there will be an even bigger pressure on establishing which collections must and should be saved, how, where, and to what cost. There are options to work with the NAM to agree storage space for collections however, this is a short-term solution that puts the NAM under pressure to provide space and funding on top of its core duties.

There are two solutions of sorts to this issue:

### 5.6.1 Digitalization

By ensuring as many of the collections are digitized as possible, the legacy of all army museums will be maintained on some level. It is not enough, however, merely to digitize objects and archives and hope the audiences will find them, so should this option be used, there should be an exploration of how the resulting digitized archives will be disseminated and made available to the public.



Image: 16 Courtesy of Garstang Museum

### 5.6.2 Self-contained facility

The long-term solution is to develop a self-contained unit which supports not only collections storage, but also short-term temporary exhibitions, research facilities which can draw on the range of army collections across the country, and education / community spaces for outreach and development work. An example of this type of space is the Marks and Spencer's Archive based at Leeds University. A partnership project, the archive is hosted on the University campus, but is a new build, state of the art structure to contain, display, and provide access to the archive. This option is expensive in the short and long term. However, with the right location, emphasis on both community and commercial objectives, and support from the wider sector, this would provide a long-term solution. Investigations

into the feasibility of this option is outside of the scope of this research, however, it is strongly recommended that this opportunity be explored in detail as soon as possible.

## **5.7 DEVELOP A STRONGER DIGITAL PROFILE AND COMMUNICATION METHODS**

Although AMOT currently has a website, it is mainly public facing and to support those researching military history. The findings of the research demonstrate that there is a big need for wider communication and information exchange opportunities which reach across the country, but are not costly. The following provide simple, easy to action solutions:

### **5.7.1 Sector facing website**

There is a need for a free to access website portal which provides easy to access information on the following areas:

- Resources
- Research
- Training and networking events (not just those delivered by AMOT)
- Regional network activity
- Mentoring opportunities
- Case studies and best practice

The use of a statistics package such as Google analytics will also allow AMOT to understand who their visitors are and what they find most useful. The maintenance of such a website though should be factored into resources and planning at a approximately 1 day per week.

### **5.7.2 Development of social media presence**

The sector currently has no overall social media presence. There are good examples of the use of social media by individual army museums which shows there is a need and an audiences in this field. The use of social media is free and connects with a wider general, professional, and research audience which is exactly the type of platform needed by AMOT. Therefore, AMOT should work to create profiles on Twitter, Facebook, Linked IN and Instagram and ensure these are resourced at a level of 1 day per week.

### **5.7.3 Online information exchange platform**

There is a need within the sector to provide more dynamic, topical information and news. Often individuals are working alone in their organisation and need access to other professionals to share ideas, seek support, or offer advice. This could be done through a discreet social media platform specifically for the Army Museums Network professional facing discussion, or it could be achieved

through a sharing forum such as Jiscmail.<sup>70</sup> Jiscmail has developed to share information between academics, researchers and practitioners connected to specific subject areas. Individuals sign up for free and are then able to access the mailing list, post to the list, and share information. There is a need for someone with an ac.uk address to manage the list, but this could be easily solved by working in partnership with an academic. The maintenance of the list is minimal, and the support it provides for those on the ground, extensive.

#### **5.7.4 Regular electronic newsletter**

Finally, there is an option to produce regular e-newsletters. At present AMOT produces one newsletter per year and this has a focus on the conference, news articles, and updates on sector issues. The newsletter is valued by the sector but the information is not shared often enough. There should be an aim for a quarterly newsletter, which updates the sector on policy developments, events and activities, resources, opportunities to access funding (both from AMOT and externally), job opportunities, and action required by the sector. The newsletter should be provided through an online marketing software platform, such as Constant Contact or Mail Chimp, which allows the subscription list to be fluid, AMOT to manage links to other websites, and captures data on the use of the newsletter and what elements the sector finds most useful. There is a small costs to some of these services, but no more than £100 per annum.

## **5.8 EVALUATE OPPORTUNITIES TO SAVE MONEY THROUGH ECONOMIES OF SCALE**

At the moment, army museums are accessing everything they need individually. This means that their costs are high and their ability to negotiate is low. However, if AMOT acted as a conduit to buy in services and support bulk purchasing, there could be significant economies of scale for the sector as a whole. This could apply to a range of services for example the purchasing of utilities, stationary, and exhibition furniture. This would be of particular support to army museums at the moment who are in fear of the support for utilities currently funded by the MOD being withdrawn. Therefore, AMOT should aim to establish a partnership across the sector, as part of their strategy, which allows them to negotiate on behalf of the army museums on a number of issues of bulk purchase. It would seem sensible for this discussion, and partnership agreements with individual army museums who wish to take part, to happen at the annual conference in October.

## **5.9 ESTABLISH A PROGRAMME OF RESEARCH, EVALUATION AND ADVOCACY**

One of the key strengths of AMOT is its ability to advocate the importance of army museums on a number of different levels. It is clear that this is also a highly prized function of AMOT on the part of the army museums themselves and should be further developed moving forward.

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<sup>70</sup> [www.Jiscmail.ac.uk](http://www.Jiscmail.ac.uk)



Specifically, AMOT should look to develop clear messages about the role and value of army museums as a cultural sector. Specifically, how does the work of army museums impact across a range of agendas, for example, education, health and wellbeing, and cultural participation? For example, army museums possibly have a strong role to place in supporting the role in transitioning from army life to civilian life. This can be an extremely stressful time for army personnel and their families and the potential for army museums to provide a supporting service to these audiences is worth some by establishing consideration.<sup>71</sup> In addition, Pozo and Walker (2014) demonstrate that there is a higher incidence amongst ex-service personnel of health and wellbeing issues,<sup>72</sup> and the National Alliance for Health and Wellbeing in Museums demonstrates that there is a significant role to play on the part of museums around supporting the general population's health and wellbeing.<sup>73</sup> It stands to reason that there is a significant opportunity for army museums to support the health and wellbeing specifically of ex-army personnel through general provision, but also through opportunities of training, volunteering, research and further activity.

Therefore, a structured programme of evaluation and research should be undertaken. Currently, there is little evidence about who army museum audiences are, the impact of army museums on individual and communities, and the wider role these organisations have to place in supporting external agendas. Organisations exist to support this activity, for example the Arts and Humanities Research Council (AHRC) and the British Journal for Army History, in addition to numerous University partners who could support research and evaluation programmes across the country. The resulting findings can then be used to further develop the strategic direction of army museums and the development of army collections in general, but also support advocacy messages to local authorities, government departments, and other stakeholders about the position of army museums as essential cultural organisations delivering against a wider range of social outcomes.

Therefore our findings suggest that the army museum sector, and AMOT itself, is at a cross-roads. On the one hand, there is, understandably, a strong connection with the MOD in terms of both historical relationships and financial support. There is a recognition that although heritage is of importance to the department, it is not a priority. Consequently, as decisions need to be made around funding cuts, heritage is likely to suffer. Therefore, the sector is beginning to look in different directions. At the forefront of these options is the position of army museums as part of the cultural sector. In essence, this is a rebranding exercise, whether in name or in intention, which accepts that the emphasis will now be placed on ability of the organisation to be a "museum" first and foremost. This is not such a wildly different proposition for many army museums who, on the whole are already Accredited as museums through Arts Council England's sector standards process, or working towards Accreditation. The key is to ensuring that the focus of the organisations moves away from the minutia of the collections, and refocuses towards the audience. This is not to say that audiences are more important than collections – a museum cannot exist without both – but it is to draw attention to the fact that many army museums display too many objects, with too much information, and spend less time exploring the purpose of a museums which is to engage, educate, and inspire.

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<sup>71</sup> Pozo, A., & Walker. C. Sector Insight. Armed Forces Charities. 2014. <http://www.fim-trust.org/wp-content/uploads/2015/01/DSCFiMTSectorInsightNov2014.pdf>. pp.47 – 48.

<sup>72</sup> Pozo, A., & Walker. C. Sector Insight. Armed Forces Charities. 2014. pp.46 – 48.

<sup>73</sup>

## 6 AMOT FORWARD PLAN

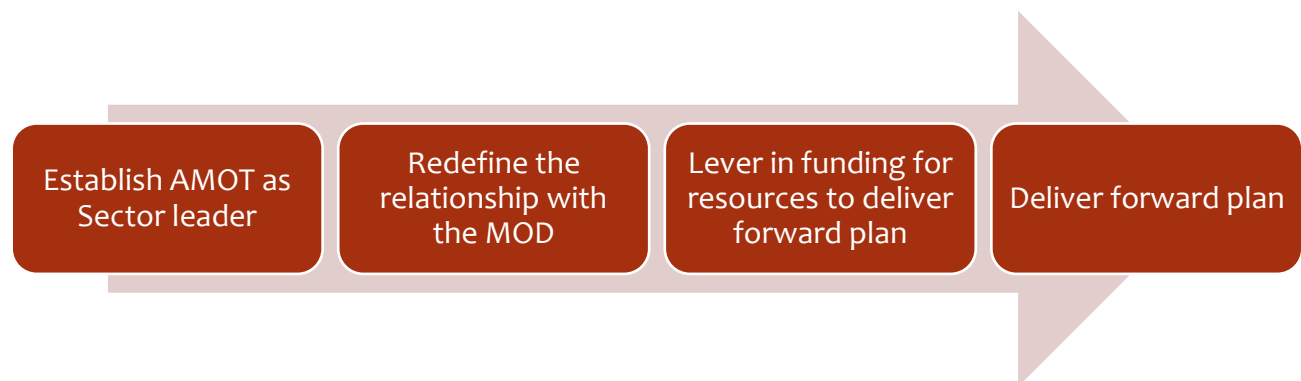
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### 6.1 MISSION STATEMENT

To support the army museum sector, and wider collections associated with army heritage, through a programme of grant funding, workforce development, network communications, research, evaluation, and advocacy which helps to position army heritage as a central narrative in the story of British social, economic, and political history through the delivery of museum exhibitions and provision across the UK.

#### Objectives

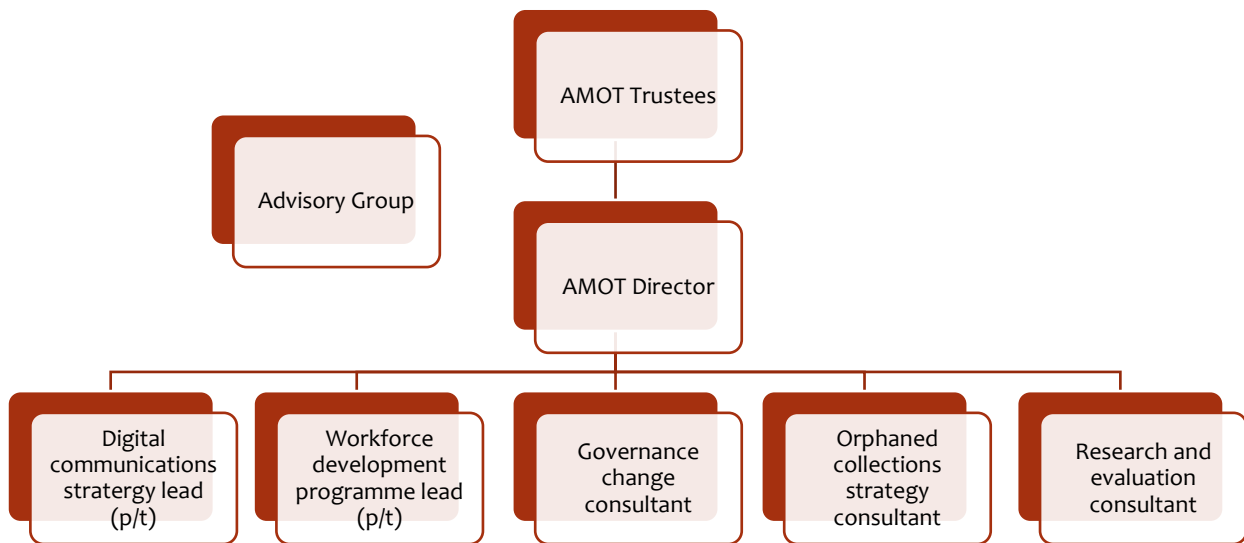
- To become the lead strategic body for the army museum sector in the UK
- To establish AMOT as the axis point between MOD funding and museums on the ground
- To provide advice and guidance for army museums, and other holding army collections across a range of museological and business development subjects
- To support organisational change programmes which result in effective governance of army museums and begin to support a pattern of workforce diversity across the sector
- To administer a grants programme which supports the demonstration of exemplar activity in the sector, and allows army museums to engage in new areas of activity and development
- To provide advice and guidance on fund-raising
- To diversify the audiences of army museums
- To establish key messages about the role and value of army museums as a consequence of a robust evaluation, and research programme
- To advocate widely about the role and value of army museums and use this to lever in additional funding to support the sector



## 6.2 ORGANISATION CHART

Currently AMOT's organisational structure does not fit the needs of delivering the forward plan for the sector. The following outlines a more suitable structure which still maintains focus through the Director post, but draws in skills and expertise to deliver specific elements of the forward plan and provide critical friend advice and guidance where needed.

*Figure 20 Suggested AMOT organisation structure*



Within the organisational structure, the roles needed to support the full two year development are outlined as leads, the activities which need more specialised short-term support either to manage and deliver key pieces of work, or to set up programmes before being managed by the director, are identified as consultancy roles.

### 6.3 FORWARD PLAN APRIL 2016 – MARCH 2018

Action	Timeframe
<b>1. Implement the new forward plan for AMOT</b>	
<p>1.1 <i>Reform AMOTs strategy for itself as an SSN and the sector.</i></p> <ul style="list-style-type: none"> <li>- Agree on the key aims of AMOT acting as the Subject Specialist Network for army museums</li> </ul>	April – May 2016
<p>1.2 <i>Establish the new forward plan</i></p> <ul style="list-style-type: none"> <li>- Agree with the AMOT board that this document constitutes the new forward plan</li> <li>- Update and revise where necessary</li> <li>- Begin deliver activity</li> </ul>	April - May 2016
<p>1.3 <i>Ensure adequate resources are in place to deliver the forward plan</i></p> <ul style="list-style-type: none"> <li>- Agreement by trustees to support through AMOT additional funding</li> <li>- Decisions made to place funding bids to relevant organisations for additional requirements</li> <li>- Funding bids drawn up and submitted</li> </ul>	May 2016 – April 2017
<p>1.4 <i>Re-establish the relationship with the MOD</i></p> <ul style="list-style-type: none"> <li>- Discuss opportunities detailed in the forward plan for AMOT to act as the strategic lead for the sector and agree ways forward</li> <li>- Draw up plans to investigate any new ways of working which fall out of the agreement, for example any additional need for grants facilitation</li> </ul>	Initial planning May – Sept 2016 Development activity Sept 2016 – Sept 2017
<p>1.5 <i>Develop an advisory panel</i></p> <ul style="list-style-type: none"> <li>- Draw up suitable contacts, approach and ask to form part of the panel, giving guidance on what will be required</li> </ul>	June – Sept 2016
<p>1.6 <i>Establish long-term planning to support commemorative events concerning army history and heritage</i></p> <ul style="list-style-type: none"> <li>- Draw up a calendar of key dates and events which effect the sector</li> <li>- Establish which should be led by army museums and which should be supported by the sector</li> <li>- Draw up a strategy and delivery plan for each event to be led by AMOT and establish relevant partners, opportunities for funding, and support needed form the sector</li> <li>- Contact those leading other relevant events and activities and plan support into army museum sector development</li> </ul>	From May 2016 and ongoing

Action	Timeframe
<b>2. Put into place a partnership agreement with NAM</b>	
<p>2.1 Agree a meeting with the director and Regimental lead for NAM</p> <ul style="list-style-type: none"> <li>- Discuss clear objectives on both parts</li> <li>- Agree who will lead specific lines of development and delivery and how this will support the sectors needs</li> <li>- Draw up a mutually acceptable partnership agreement</li> </ul>	July 2016
<b>3. Encourage, lead and support the reform of army museum governance</b>	
<p>3.1 Draw in funding to deliver a programme of governance change with a cohort of army museums (suggest 10 of differing structures). The findings to be used to support sector specific resources and training to support replication across the sector. Need for a consultant to deliver this programme.</p>	Secure funding by June 2016 Programme delivery July 2016 – March 2017
<p>3.2 Create resources, case studies, localised training and guidelines to support governance change</p>	July 2016 – June 2017
<p>3.3 Establish mentors of good practice which exist in the sector, or from similar organisations in other museums or heritage venues, to support army museums through the process</p>	July 2016 - ongoing
<b>4. Develop and deliver a programme of workforce development</b>	
<p>4.1 Secure funding and appoint a p/t workforce development coordinator</p>	May – June 2016
<p>4.2 Work with AIM and other sector bodies to repurpose where possible existing resources to meet sector needs. Create guidance to support activities outlined in section 4.5 available for free download</p>	June 2016 – September 2017
<p>4.3 Establish, develop and support regional networks across the UK: Scotland, Wales, NI, North of England, Midlands, and South of England.</p> <ul style="list-style-type: none"> <li>- Work to establish network volunteer coordinators</li> <li>- Draw together to discuss needs, opportunities, mechanisms for delivery</li> <li>- Secure funding to support localised training and network facilitation</li> <li>- Aim for self-sustaining by March 2018</li> </ul>	April 2016 – March 2018

Action	Timeframe
4.5 Establish a peer mentoring programme across the sector, create supporting resources, and sign up mentors with key specialism areas	June 2016 – March 2017
4.6 Develop a series of “how to” videos and create a You Tube channel	August 2016 – March 2017
4.7 Draw up a pool of specialist consultants working across the different museological and business areas of museum management and delivery. Ensure this is available for army museums to access	April 2016 – March 2017
<b>5. Support the development of workforce diversity</b>	
5.1 Work with AIM, the MA and other relevant organisations to create resources which outline good practice in workforce diversity and offer case studies and practical guidance about how to implement this on the ground	August 2016 – August 2017
5.2 Repurpose the MA guidelines on staffing levels and pay to fit army museums to begin to standardize pay and museological staffing across the sector	July 2016 – December 2016
5.3 Investigate opportunities for implementing an apprenticeship scheme - Talk to universities and other FE and HEI providers to build a partnership pool of candidates, guidelines for good practice, and establish a pilot programme - Deliver pilot programme for 10 apprentices, for 1 year, evaluate, and model resulting longer-term programme	June 2016 – March 2018
<b>6. Investigate options to support orphaned collections</b>	
6.1 Bring in a consultant to: - Identify opportunities to provide new homes for orphaned collections and archives, by working with existing army museums, the wider heritage and tourism sectors, and archive services to establish a network of opportunities nationally and associated costs - Establish a strategy for the rationalization of these collections through working across the sector	July 2016 – March 2017
6.2 Establish a digitastaion programme across the sector and develop an online web portal for collections and associated resources	July 2016 – March 2018

Action	Timeframe
<b>7. Develop a stronger digital profile and communications methods</b>	
7.1 Secure funding to support a part time or consultant communications post (p/t)	April 2016 – March 2018
7.2 Establish a sector facing website – work with a web team to develop the platform, sections, and understand the content management system	April 2016 with launch Oct conference Continued development until March 2017
7.3 Create social media platforms on Facebook, Twitter, Linked In and Instagram.	Set up immediately, activity ongoing
7.4 Create quarter e-newsletters and ensure sign-up from across the sector and other organisations and individuals with army heritage collections	Set up immediately, activity ongoing
7.5 Establish an online networking forum such as Jiscmail and support sign up across the sector	Set up immediately, activity ongoing
<b>8. Investigate opportunities to save money through economies of scale</b>	
8.1 Establish which areas can be used to procure bulk buy purchases and to put into place agreements across the sector with providers	July 2016 – Dec 2016
<b>9. Establish a programme of research, evaluation and advocacy</b>	
9.1 Implement sector standards evaluation programme – most likely based on the Generic Learning and Social Outcomes and deliver sector training – and deliver a pilot programme, Bring in a consultant to deliver this programme	Establish model July 2016 – Oct 2016 Pilot programme Nov 2016 – March 2017

Action	Timeframe
9.2 Establish data capture dates for reporting from army museums on activity using this methodology	By Dec 2017, implement with sector for year 17 / 18
9.3 Establish a programme of research with academics and Higher Education Institutions, possibly leading to funding through the Arts and Humanities Research Council to deliver PhD programmes	Discussions April 2016 – March 2017 Funding bids from April 2017
9.4 Data should be made and used to form key messages about the position of army museums across wider agendas, for example, health and wellbeing, education, and cultural participation	Ongoing
9.5 Draw together this data to establish clear messages to support wider funding opportunities advocate the impact made by activities delivered in army museums, and develop the next forward plan	Ongoing with new plan in place by March 2018



## 6.4 FINANCIAL PLANNING

The indicative budget and potential funding sources are therefore as follows:

Action	Funding required	Potential sources
<b>Delivery team</b>		
Director (post f/t permanent)	Not disclosed	AMOT funded
Communications post (.20 fte 2 year fixed)	£15,000	ACE SSN
Workforce Development post (.50 fte 2 year fixed)	£25,000	ACE SSN
Governance change consultant	£10,000	ACE MRF
Future modelling for collections at risk and orphaned	£10,000	ACE MRF
Evaluation consultant	£10,000	ACE SSN
<b>Activity Funding</b>		
Creation of 20 resources (design)	£5,000	ACE SSN
Governance change pilot programme	£15,000	ACE MRF
Apprenticeship pilot programme	£10,000	ACE MRF
Creation and management of sector website	£8,000	ACE SSN
Creation of “how to” guides for YouTube	£10,000	ACE SSN
Subscription to e-newsletter and online event management system	£1,000	ACE SSN
Digitization project – across the sector	(£2-£3million)	HLF (potential MRF pilot - £50K)
Advocacy document	£3,000	ACE SSN
<b>Total budget required</b>	<b>£119,500 (not including digitization)</b>	

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Essex Regiment Museum  
Firing Line: Museum of the Welsh Soldier  
Green Howards Museum  
Honourable Artillery Company  
Horsepower Museum  
Household Cavalry Museum  
King's Own Royal Regiment Museum,  
Lancaster  
Kohima Museum  
Lancashire Infantry Museum  
Loughborough Carillon Tower & War  
Memorial Museum  
Mercian Regiment Museum (Worcestershire)  
Museum of Army Chaplaincy  
Museum of Army Music  
Museum of the Manchester Regiment  
Pembroke Yeomanry Trust  
Prince of Wales & Queen's Regimental  
Museum  
REME Museum  
Rifles Berkshire and Wiltshire Museum  
Royal Norfolk Regimental Museum  
Royal Regiment of Fusiliers  
Royal Signals Museum  
Royal Signals Museum  
Shropshire Regimental Museum  
Somerset Military Museum  
Suffolk Regiment Museum  
Surrey Infantry Museum  
The Black Watch Castle and Museum  
The Duke of Wellington Museum, Halifax  
The Fusilier Museum  
The Gurkha Museum  
The Highlanders Museum (Queen's own  
Highlanders Collection)  
The Museum of The Royal Irish Regiment

The Regimental Museum of The Royal Welsh  
The Rifles Collection  
The Royal Artillery Museum  
The Royal Green Jackets (Rifles) Museum  
The Royal Hampshire Regiment Museum  
The Royal Irish Fusiliers Museum  
The Royal Logistic Corps Museum  
The Royal Scots Dragoon Guards Museum  
The Royal Ulster Rifles Museum  
The Royal Ulster Rifles Museum  
The Staffordshire Regiment Museum  
The Tank Museum  
York Army Museum

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