

In this month's edition:

- [NMDC response to the EU referendum result](#)
- [Museum and cultural groups respond to Brexit](#)
- [Statement from the DCMS on Brexit](#)
- [The immediate future of EU funding](#)
- [Kelvin Hall to reopen as multipurpose cultural space](#)
- [Good eggs and an American auction: how Derby beat the odds to acquire Wright paintings](#)
- [Museum of the Year 2016](#)
- [Interactive oral histories to preserve Holocaust testimonies](#)
- [Recreating the tropical reefs of the Midlands at Lapworth Museum](#)
- [Survey results: public support for the arts](#)
- [The Arts Dividend: why investment in culture pays](#)
- [How to proactively influence cultural policy](#)
- [Decline in arts GCSEs increases fivefold](#)
- [HLF opens new round of Skills for the Future £10m fund](#)
- [Working Internationally: Developing International Partnerships](#)
- [Cultural Protection Fund opens for applications](#)
- [UK second in the world for soft power](#)
- [New acquisition fund for regional museums](#)

Section headings:

[Brexit](#) | [Appointments, resignations and honours](#) | [Members' news](#) | [Awards](#) | [Events](#) | [Seeing deeper into collections](#) | [Policy](#) | [Education](#) | [Workforce](#) | [Environment](#) | [Connecting to the world](#) | [Fundraising](#) | [Social inclusion in museums](#) | [Tech](#) | [Jobs](#)

Brexit



Images taken at King's Cross as part of the 14 - 18 NOW commemoration of the Battle of the Somme. Many thanks to Emily Watts @EmilyPrevCons for allowing us to use her pictures of the event.

After a close-run campaign the UK has voted to leave the European Union. The vote revealed sharp divisions by geography, age, education and wealth. Cultural sector bodies have largely been vocal supporters of the Remain camp, including 96% of those surveyed by the Creative Industries Federation and 90% of university staff. Commenting in the *Guardian* Charlotte Higgins writes, "*cultural figures, on the whole, wanted to remain – and thus they find themselves on one side of this great divide in British life. What we will need, in the months and years to come, is our artists and our intellectuals to venture across that rift and interpret our fractured country for us.*"

NMDC response to the EU referendum result

"In response to reports of racist rhetoric and abuse following the result of the EU Referendum, NMDC members pledge to continue to provide a safe, inclusive and egalitarian space for all members of the communities they serve. Museums are trusted and social spaces: warm and welcoming to people of all ages and backgrounds and to visitors from all over the world. The objects in museum collections, interpreted by skilled staff and volunteers from all walks of life, help people make sense of an increasingly confusing world, providing joy and inspiration as well as a platform for debate. Museums have a key part to play in promoting a tolerant and diverse society and NMDC members are committed to continuing this vital role.

The UK's national and regional museums have hugely benefited from working with EU partners and colleagues over the last decades on a wide variety of projects. These have ranged from the digitisation of collections to staff training and exchange, and from exhibition loans to large scale projects that rethink the role of museums in creating a more inclusive society. The benefits – for our staff, our visitors, and for developing museum practice in general – have been great and long-lasting.

The decision to leave the EU will have a significant impact on many museums, with uncertainty over existing and future projects and programmes, loss of access to European funding, and potential implications for the large number of EU citizens working within the UK museum sector. However, it will not mean the end of museums' international co-operation and exchange. The UK's national and

regional museums, as represented by the membership of the NMDC, wish to ensure that the relationships built up over many years with European partners at both the institutional and individual level continue over the long-term. Accordingly, NMDC members commit to work together and individually to continue existing partnerships, develop new ones, and secure the resources to ensure working in Europe remains a key element of our work."

Museum and cultural groups respond to Brexit

The Museums Association has published a three-page briefing note on the effects of Brexit, listing a number of European funds which support culture and regional development. In a statement, the MA expressed concern about the financial impact of leaving the EU but also the divisions and risk of xenophobia which the referendum may have stirred in society. Policy Officer Alistair Brown said that museums must help to 'promote a tolerant, diverse and multicultural society'.

AIM's new Chairman, Beamish Director Richard Evans blogged that AIM has no official view of Brexit, but that the majority he encountered at the AIM conference – which took place during and after the referendum – were 'upset'. He said that 'the tone and simplistic populism of the debate had saddened so many' but added that financially, although a weak economy may deter museum visits, a low pound may attract international visitors.

Art Fund Director Stephen Deuchar said that in addition to funding concerns "*quite as important is the potential effect on the spirit that drives a myriad of international partnerships in the arts.*" The British Council gave a brief statement affirming that it will continue to find ways to work with EU institutions. Nesta has blogged statistical findings on the wider social views of those voting Leave and Remain, including reactions to the internet and the 'intangible economy', both viewed more positively by Remain voters.

John Kampfner of the Creative Industries Federation said, "*it will be vital for all sides to work together to ensure that the interests of our sector on issues including access to funding and talent are safeguarded as the UK forges its new relationship with Europe. The importance of British culture in representing our country to the world will be greater than ever.*" [Museums Journal](#), [AIM](#), [Guardian](#), [Arts Professional](#), [Nesta](#), [New York Times](#), [MGS](#), [British Council](#)

Statement from the DCMS on Brexit

Culture Secretary John Whittingdale has issued a brief statement to the cultural sector about the effects of leaving the EU. He argues that 'Britain's economy is fundamentally strong' and that the Bank of England will reassure financial markets. DCMS will work with all the sectors it represents to give them a voice as the UK prepares for exit negotiations. He added 'we will continue to look outward and to work with our European neighbours'. Culture Minister Ed Vaizey has also published a more informal statement to the cultural sector on his Facebook page. He said that the arts are 'naturally outward-looking, collaborative and internationalist' and 'need to be listened to as we debate the future of our country'. He added that in private conversation, arts bodies recognise the importance of a 'business as usual' approach and that little will change in the immediate future. [Gov.uk](#), [Facebook](#) (Ed Vaizey), [Gov.uk](#) (David Cameron's full statement)

Also: DCMS has won an international award for staff engagement, after achieving one of the highest scores for staff motivation in Whitehall. [Gov.uk](#)

The immediate future of EU funding

The organisation EUCLID which helps bodies in the UK to access European funding has published an assessment of the immediate effects of Brexit on the programme. It says that in theory the UK will continue to be eligible to lead or partner in EU projects for the next two years. For Erasmus+, Europe for Citizens and Creative Europe it is possible that eligibility will continue until the end of the current round of programmes in 2019. It adds that "*the UK will also continue to distribute its share of the EU Structural & Investment Funds via DCLG & the LEPs in England, and the various designated agencies and partners in the devolved nations and regions of the UK.*" Several cities have begun campaigns to be European Capital of Culture and EUCLID believes it is unlikely that these bids can now continue. However campaign teams for the 2023 designation in Milton Keynes, Dundee and Leeds are continuing with their bids, pointing to some past winners from outside the EU including Bergen in Norway and Istanbul in Turkey. [EUCLID](#), [Arts Professional](#), [TES](#), [Guardian](#)

Also: Copyright consultant Naomi Korn has written a blog post on the issues museums should consider while the full implications of Brexit on copyright and intellectual property is seen. She offers a series of tips to help museums reduce business risks by managing their existing copyright and trade marks and protecting any new ones. [Naomi Korn](#)

The response from universities

In speeches a month ago, Arts Council England leaders pointed to universities as strong partners for museums and local councils in evolving a cultural infrastructure to create a 'sense of place'. There is now anxiety in the higher education sector: 90% of university staff polled by *Times Higher Education* said that they favoured Remain. 16% of university staff are from elsewhere in the EU and £836m in research grants came from the EU in 2014 - 15. Some European researchers have said that they now regard joint bids with the UK to programmes such as Horizon 2020 as too risky. Jo Johnson, Minister for Universities and Science, asks for such examples to be brought to his attention and says he will 'fight discrimination'. *Times Higher Education* comments, "exit poll data shows that Leave voters overwhelmingly see multiculturalism, globalisation and the internet – all arguably embraced enthusiastically by the modern UK university – as forces for ill." De Montfort University Vice-Chancellor Dominic Shellard said that universities are not disconnected from society "because almost 50 per cent of voters shared our view. True, the country is now riven, but in an equal split, and universities are not marginalised.". [The Conversation](#), [THE](#)

Response from tourism bodies

ALVA has published responses to Brexit from a number of tourism bodies. ALVA Director Bernard Donoghue said that 'countless examples' showed that added visa restrictions on the inbound market cause a decline in visitors from those regions. He also pointed to EU funding which may not be replaced. He added, "to be perfectly honest I can't see any pros right now. Some of the Tourism Alliance members have said that they want to be free from the shackled of regulations and bureaucracy, imposed by the EU, but equally some have said that actually the EU regulations and laws about employment rights and environmental regulations are incredibly important and need to be incorporated into UK law. [ALVA has] been very clear that we wanted to remain in the EU for those arts, culture, tourism and economic benefits." The Tourism Alliance said that, as in 2008, economic uncertainty could lead to more 'staycations' by UK nationals. [ALVA](#) (Director interview), [ALVA](#) (other tourism comment)

Not quite Passport to Pimlico: Sadiq Khan seeks post-Brexit devolution for London

London Mayor Sadiq Khan has called for more tax-raising powers for London in the wake of the vote to leave the European Union. He is also seeking more control of public services. He said that London would not seek a 'greater slice of the pie' but 'more control over the slice of the pie that we already get'. He also signed a joint letter with the Mayor of Paris, arguing that the 21st-century 'belongs to cities'. They write "together we can act as a powerful counterweight to the lethargy of nation states and to the influence of industrial lobbies. Together we can and will shape the century ahead." 59% of Londoners voted to remain within the EU. Khan has emphasised the importance of long-term cultural policy in his plans for the city. [Twitter](#), [Evening Standard](#)

Also: In a blog for Nesta, John Davies explores the cycle through which artists are established in rundown areas of cities, and then are eventually priced out by gentrification (for example, in Notting Hill). He argues that reputations for 'cool' in cities such as Lisbon and Berlin can also be the result of longer term economic depression. Using new data, he is beginning a research project on the geography of culture to help create and preserve culture rich places. [Nesta](#)

Pictures in this month's newsletter: remembering the Somme

On July 1st, 1,400 volunteers dressed in FWW military uniform flooded train stations across the country as part of a public art project to commemorate the Battle of the Somme. The work was created by artist Jeremy Deller and National Theatre Director Rufus Norris for 14 - 18 NOW. Twitter has been flooded with images of the event - many thanks to Emily Watts for lending us her pictures taken at King's Cross. [14 - 18 NOW](#)

Appointments, resignations and honours

Maria Eagle has resigned as Shadow Culture Secretary, one of dozens of MPs to leave the Shadow Cabinet as the Labour Party debates leadership. She is replaced by Kelvin Hopkins, MP for Luton North, who is a former musician. He becomes the fifth Shadow Culture Secretary since May 2015. [The Stage](#) (Eagle), [The Stage](#) (Hopkins), [Luton Today](#)

Former Deputy Director of the Arts Council Althea Efunshile has been awarded a CBE in the Queen's Birthday Honours for services to arts and culture. [ACE](#)

Justine Simons has been appointed London's Deputy Mayor for cultural and creative industries by Sadiq Khan. She has worked at City Hall for 14 years and founded the World Cities Cultural Forum. [Evening Standard](#)

Lizzie Glitheroe-West will be the new Chief Executive of the Heritage Alliance, replacing Kate Pugh. She is currently an advisor at DCMS. [Heritage Alliance](#)

Members' news



Kelvin Hall to reopen as multipurpose cultural space

A first section of Kelvin Hall in Glasgow is opening in the summer following a £35m redevelopment. Described by *Herald Scotland* as 'three times the size of the Tate Modern, abandoned for 30 years [and] with a vertiginous smoke stack', its redevelopment exemplifies the idea of bringing a range of cultural facilities under one roof. A state-of-the-art health and fitness club will sit alongside publicly accessible storage for Glasgow Museums, National Library of Scotland digital collections, University of Glasgow teaching and learning spaces, a cafe and shops. In a second phase of the project the Hunterian Museum will move in. Professor Murray Pittock, Pro Vice-Principal of the University of Glasgow, said: "*Kelvin Hall...brings together for the first time anywhere in the world civic organisations, higher education and national institutions under one roof. [It] will help students wanting to study at the University of Glasgow to engage in completely new ways through the 1.5 million objects and specimens that will be housed there. It will allow the development of major research projects by our national and international partners, including the Smithsonian.*" [Glasgow Life](#), [Herald Scotland](#)

Duke of Wellington pop-up pub wins marketing award

The National Army Museum has won bronze from the Institute of Promotional Marketing Awards for the pop-up pub it created with the agency Woof London. The Duke of Wellington pub travelled the length of the UK during 2015, raising awareness of the bicentenary of Waterloo and the National Army Museum. Activities included dressing up in period clothing, engaging with publicans, barmaids and soldiers and an iPad game allowing visitors to try their luck on the battlefield. [National Army Museum](#)

Good eggs and an American auction: how Derby beat the odds to acquire Wright paintings

In a story with plot twists worthy of PG Wodehouse, *The Guardian* describes how Derby Museum and Art Gallery used good friends and a little low cunning to acquire two landscapes by Joseph Wright of Derby which were recently auctioned in America. Museum Director Tony Butler says 'we had a tipoff from the Duke of Devonshire, our patron and all-round good egg'. The late paintings by Wright were to go on sale through Christie's in Manhattan after 30 years in a private collection. With only ten days to raise funds the museum got support from bodies including the HLF, V&A Purchase Grant Fund, The Art Fund and its own Friends. Meanwhile, Yale Center for British Art generously sent conservators to look at the paintings and agreed not to bid itself. Advised to remain anonymous at the sales, the museum found a London art dealer to act for it; he successfully acquired both paintings for £233,107. The acquisition is an act of faith, as Derby Museums Trust still faces the total withdrawal of council funding by 2018. *Guardian* art critic Jonathan Jones argues, "*Wright's work belongs in Derby not only because it is a glowing beacon of British art but also because it preserves the radical spirit of the Lunar Society and reminds us that the Midlands was at the heart of the European Enlightenment.*" [The Guardian](#)

Aiming 'intergalactically high': Cosmonauts heads for Russia

The Science Museum's *Cosmonauts* exhibition took years of diplomacy to create and became the most successful exhibition in the museum's 159-year history, with 140,000 people visiting in just six months. Now the exhibition is opening in Russia and a set of Flickr photographs capture the glamour of the opening and the remarkable exhibits. The *Moscow Times* says the exhibition sets its sights 'intergalactically high' but promises visitors that they will not be disappointed. [Independent](#), [Flickr](#), [Moscow Times](#)

A pint of gravity, please: Interactive science lab opens in the autumn

The Science Museum is opening what it promises will be 'the most spectacular interactive science gallery in the world' on 12th October. Wonderlab: the Statoil Gallery will allow visitors of all ages to 'get hands on' with scientific phenomena. They will be able to order a scientific experiment at the Chemistry bar, watch a lightning strike happen and travel through the solar system under a canopy of stars. Director Ian Blatchford has blogged about how the introduction of an entrance charge to the new gallery will enable the Museum to continue to offer free access to schoolchildren, the most diverse and demographically representative part of the Museum's audience. The Science Museum hopes to double visits by schoolchildren to 200,000 within two years. [Science Museum](#) [Huffington Post](#) (Director's blog).

Horniman acquires keyboards from closed musical museum

Finchcock's Musical Museum, based in Kent, closed at the end of 2015 after its owners decided to downsize after 45 years. The Horniman Museum has acquired three of its keyboard instruments at auction including a 1777 square piano, 1790 chamber organ and a rare Neapolitan virginals. After conservation, these will be used as working instruments, which will allow the Horniman to expand its live performance programme when they go on display in 2019. [Classical music.com](#), [Kent and Sussex Courier](#)

'The repository of objects that have lost their world': at the British Museum

Dr Hartwig Fischer, the British Museum's relatively new Director, has made a short film about his responses to the museum, considering objects from ancient Roman figures to the Lampedusa Cross, a recent acquisition made from a refugee boat. He touches on issues from free museum entry to ideas of hospitality. [YouTube](#)

Smithsonian plans first international outpost with V&A

The Smithsonian Museum will have a gallery in V&A East in the Olympic Park in London. The Smithsonian oversees 19 museums in the US, but this is its first international project. A spokesperson said that it was not yet certain which of the Smithsonian's 138 million objects would be displayed: 'it may be a more innovative space and not as artefact-rich as traditional museums'.

[Museums Journal](#)

Awards

Museum of the Year 2016

The V&A has won the £100,000 Art Fund Museum of the Year competition. Art Fund Director Stephen Deuchar said "*the V&A experience is an unforgettable one. Its recent exhibitions, from Alexander McQueen to The Fabric of India, and the opening of its new Europe 1600–1815 galleries, were all exceptional accomplishments – at once entertaining and challenging, rooted in contemporary scholarship, and designed to reach and affect the lives of a large and diverse national audience.*" The museum achieved exceptional reach in 2015 with 3.9 million visitors to its sites, 14.5 million visitors online and 90,000 V&A Members, the highest in the museum's 164-year history. [Art Fund](#)

Museum of the Year finalists photographed

The photographer Rankin has taken photographs of the five teams of museum staff behind the shortlisted bids for Museum of the Year. You can see your colleagues as largely black-clad epitomes of cool [here](#). [Guardian](#).

Events

Better Together? University Museums Group conference

UMG's annual conference 'Better Together?' will take place on 22nd September at the University of Reading. The conference assesses the benefits, costs and challenges of partnership working. Culture Minister Ed Vaizey will speak about the Culture White Paper, and Hedley Swain will discuss Arts Council England's plans post 2018. Tickets are just £25. [UMG](#)

Future Fest 2016

NESTA's annual Future Fest is taking place on September 17- 18th at The Dock, Tobacco Quay, London. The programme merges digital, the arts, science interactivity and social issues and invites participants to help shape the future. Speakers this year include Brian Eno, Will Self and Kate Russell with many more speakers to be announced. In a short film about last year's event a participant said, '*I really like Future Fest. The moment I walked in there was someone flying in a chair*'. One-day tickets are £50 or £25 for students. [NESTA](#)

Building Resilience: online learning

The Arts Marketing Association and Wolff Olins have created three online modules about Building Resilience, defined as 'the capacity to adapt constantly to a changing environment without losing sight of your core purpose'. The three modules cover defining purpose, reviewing your business model and driving a high performing organisational culture. Book all three for £75, or a single module for £30. [Arts Marketing Association](#)

Creative approaches to venue hire

Oxford University Museums Partnership is offering a one-day event for museums considering venue hire as a source of income. Speakers come from cultural spaces including York Museums Trust, Edinburgh Museums and Bexley Heritage Trust. These will advise on how to create creative and quirky offers which respect the primary use of the space. The event takes place on 28th July at Pitt Rivers Museum. Tickets are £50. [OUMP](#)

Who needs digitised collections?

The Collections Trust is holding a one-day conference exploring who needs digitised collections and why, and what kind of content we should be creating. The keynote address, *Always in Beta: The Dutch National Digital Heritage Strategy*, will be given by Marco de Niet. There will also be speakers from Culture24, BBC and National Museum Wales. The event takes place on 29th September at Coin Street Conference Centre London. Tickets are £207.50 or £125 for participants from smaller organisations. [Collections Trust](#)

Workforce development: conference and call for papers

Royal Pavilion & Museums in Brighton is hosting a conference on 30th November entitled 'Developing a skilled and diverse workforce in the cultural sector'. The organisers are now seeking offers of papers and provocations to present at the conference; Brighton has also been developing its own work in the area since 2012, which will be explored. Tickets will be available from September and cost £50/£40 concessions. [Royal Pavilion & Museums](#)

Seeing deeper into collections



Interactive oral histories to preserve Holocaust testimonies

For decades, the urge to testify to the horrors of the Holocaust led many survivors to give talks at museums and history organisations, but this group is now very elderly. The National Holocaust Centre has been working with the Digital R&D fund on a 'Forever Project' so that interactive oral history telling can continue even after the deaths of the last survivors. Over 200 hours of footage, using 3-D cameras and natural language processing has been used to capture the oral histories of ten people. This technology makes it possible to converse with a projection of a survivor. Steven Frank was liberated from Theresienstadt in 1945 and is one of the participants. He said, "*I think it is absolutely unbelievable that technology has now got to this stage. It's always been a bone of contention: what's going to happen when these survivors are all dead? And now you get something like this. Videos have been going for a long time, but you do feel there's a sort of invisible line. You give your video, and the children look at it, and that's the end of it. With this sort of work, students can ask questions. And we will answer the questions.*" [ACE](#)

Not all Greek to me: teaching computers to read handwriting

The Recognition and Enrichment of Archival Documents (READ) project is a European collaboration working to teach computers to read handwriting in documents from every period of history. It encompasses work from the Middle Ages to the present day, from old Greek to modern English. This has the potential to make huge swathes of documents digitally accessible for the first time. Presentations from READ's recent conference are now available online. Contact email@transkribus.eu for more details. [READ](#), [Youtube](#) (films of presentations),

V&A launches new Research Institute

The Andrew W Mellon Foundation has awarded £1.75m to create a new V&A Research Institute (VARI). The money will fund research until 2021 including enabling crowd-sourced transcriptions of Charles Dickens manuscripts, digitisation of the 18th-century Leman Album of early silk designs and the study of the legacy of the 'Cabinet of Curiosities'. Director Martin Roth says the work will help the V&A reinvent collections for a 'digital, democratic' age. [M + H](#)

Museum of London design concepts go on display

The Museum of London has published designs from six architectural firms for its new home on the site of Smithfield market. Mocked up images are available online, and there will be a display at the museum until August so that the public can see the options. [M + H](#)

Recreating the tropical reefs of the Midlands at Lapworth Museum

The University of Birmingham's Lapworth Museum of Geology was for many years a specialist departmental museum. Now with a grant of £1.56m from HLF, and £80k from ACE it has been redeveloped to become more welcoming to the increasing number of non-academic visitors, from family groups to retirees. Director Jon Clatworthy said, "*the new exhibits will provide a far more hands-on approach to learning about the 3.5 billion years of history we showcase here*". High-quality animations recreate the Midlands at different points in geological time, from tropical reefs to glaciers; there is also a 3-D globe projector and interactive microscopes. [M + H](#)

Policy

Survey results: public support for the arts

Arts Council England has published the results of the biennial ComRes survey into public attitudes towards the arts.

- The public most strongly support libraries and museums as recipients of government money.
- Those who have participated in culture in the last 12 months are most likely to support it. Attending a museum or gallery was the most cited activity in the survey at 54%. 49% had used a public library and 45% had attended an arts event.
- It found that a majority of people are not in favour of increased public spending on the arts, believing that frontline services should have priority. 45% said spending should decrease, 46% said it should stay the same and 9% supported an increase.
- Only foreign aid was more unpopular, with 65% supporting a decrease in spending. 41% wanted to see a decrease in spending on sport.
- There was a decline in support for culture in 2013 - 14 and this level has stayed consistent in the 2016 survey.
- However, interviewees told that ACE received 0.1% spend of government money in 2014 were significantly more likely to say that arts and culture provide good value for money.
- Age is an important factor in attitudes to the arts – 54% of over 65s want to see decreased spending compared with only 26% of 18 to 24-year-olds.

[Arts Professional](#), [ACE](#) (full report)

The Arts Dividend: why investment in culture pays

In his first year as Director of Arts Council England, Darren Henley travelled the country talking to artists and partners, speaking to around 5,000 people. His book *The Arts Dividend* is not a formal Arts Council publication, but a more personal take on the value of the arts and their importance in society. Many of the arguments will be familiar, as he divides the benefits of the arts into seven chapters covering creativity, learning, 'feel-good', innovation, place-shaping, enterprise and reputation. Along the way, he praises the sheer inventiveness of UK arts: from a startling production of Camelot, which took to the streets of Sheffield complete with flame throwing tanks, to The Whitworth's work to engage with older men. He quotes James Dyson to emphasise that creativity does not come out of nowhere, but is a product of education, environment and opportunity: *"people think of creativity as a mystical process... This model conceives of innovation as something that happens to people, normally geniuses. But this could not be more wrong. Creativity is something that has to be worked at, and it has specific characteristics. Unless we understand how this happens, we will not improve our creativity as a society or as a world."* Henley rejects the idea of 'subsidy' but rather sees the complex of funds - public and private - as a route to that creative society from which everyone benefits. In the section on innovation, Ian Livingstone of the company Games Workshop, concurs. He describes how the arts produce a bedrock of ideas for industry, and how increasingly games makers are employing classical musicians. Livingstone says, *"we have to stop thinking about arts and culture as simply nice to have. They are just as important as well maintained roads and bridges."* [EandTbooks](#)

How to proactively influence cultural policy

NMDC's Katie Childs has written an article for London Museums Group, describing how to proactively influence cultural policy, rather than waiting passively for its effects. She writes, *"I cannot remember a time where so much policy relating to museums has come under such scrutiny"*. Museums must be able to explain why they matter to the people who make policies affecting them. For example, if health and well-being or attracting local visitors is important your local council, demonstrate how you can deliver on these priorities. Museums can achieve more influence by coming up with solutions, rather than just pointing out problems. Exhibition openings and events can be used to draw in stakeholders and make friendly alliances, rather than making first approaches at formal meetings. There is often a quirkiness to museum facts and figures which can be used to create a livelier, more memorable and appealing bid for influence over policy. The NMDC publication [Museums Matter](#) may also be a useful resource in making your case. [London Museums Group](#)

Divide cultural and creative industries statistics says think tank

A new provocations paper published by NESTA suggests that DCMS should capture cultural and creative industries statistics separately to get a clearer picture of both sectors. 'Cultural Policy in the Time of Creative Industries' argues that the creative sector has claimed an inflated effect on GVA, because it is bundled with the fast growing IT sector. Meanwhile creative industries overclaim for the success of cultural policy interventions such as the GREAT campaign, when the benefit largely comes from the cultural sector. The authors argue that by dividing the two, it will become easier to create a coherent arts policy. [NESTA](#)

Statue of Mary Seacole unveiled after 12-year campaign

A statue of the Crimean War nurse Mary Seacole has been unveiled outside St Thomas' Hospital, London after a long campaign for recognition. It is the first statue in the UK representing a named black woman. More than £500k was raised in donations, and last year George Osborne contributed £240k in LIBOR fines to pay for the installation of the bronze statue. Some fans of Florence Nightingale had tried to block the location of the statue, but it has had support (and donations) from nursing colleges and the armed forces. [The Voice](#), [The Voice](#) (Nightingale), [Guardian](#)

Culture and the future of broadcast

Lord Puttnam's inquiry on the Future of Broadcast has now published its recommendations. It explores how the '20th century' medium of television should adapt to a new fragmented digital landscape. It recommends continued public support and ownership of the BBC and Channel 4, but says that the privilege should be 'earned' by 'truly innovative and relevant content' which serves the public interest rather than simply chasing ratings. The report suggests a fund should be set up to allow cultural organisations to produce broadcast material. [The Conversation](#)

DCMS Creative Industries statistics published

DCMS has published its latest Creative Industries statistics, including 2015 figures for employment, and 2014 figures for export of services. These include:

- Jobs in the Creative Industries increased by 3.2% from 2014 - 2015 to 1.9 million jobs. This is an increase of 19.5% since 2011, compared to only 6.3% in the wider economy.
- In 2015, 2 million people were in creative occupations, up 4.9% since 2014 and 19.2% since 2011.
- In 2014 the value of exported Creative Industries services was £19.8bn, up 10% on the previous year, against a backdrop of a 2.3% increase in exported services as a whole.
- Creative Industries services made up 9% of services exported from the UK in 2014.

[DCMS](#)

MA launches museums taskforce

The MA has launched a museums taskforce, for museums not in receipt of national funding across the UK. It will bring together museum directors and explore subjects including the impact of Brexit, museum sustainability and advocacy for the sector. The MA has also published a list by region of all the museums currently at risk from closure, largely due to local authority cuts. [Museums Journal](#), [Museums Journal](#)

Education

Decline in arts GCSEs increases fivefold

Figures for 2016 show that 46,000 fewer students have entered the arts GCSEs this year. This represents a decline five times larger than the 2015 figure which was down by 9,000. Overall arts GCSE take-up is down 20% since 2010. Design and Technology is the most hard-hit subject with 19,000 fewer entries; music showed the least decline with a decrease of 1,500. A number of arts luminaries, led by Julian Lloyd Webber, have written to the *Telegraph* to say that the restrictive EBacc, which stipulates seven subjects, gives '*precious little room...for the subjects that underpin our creative industries*'. Culture Minister Ed Vaizey said that arts education was 'probably the number one issue' raised in his discussions with the arts sector, but he defended government education policy. He said, "*I know plenty of schools that still offer a rich arts curriculum, despite the curriculum changes. They weren't designed to remove the arts, or ban the arts from being taught.*" [Arts Professional](#), [Telegraph](#), [The Stage](#), [Cultural Learning Alliance](#)

Also: The Paul Hamlyn Foundation is funding a pilot scheme to improve the confidence of primary school teachers in teaching art subjects. Consortia led by the British Council, Creative Scotland and others will deliver the work. [Arts Professional](#)

AND Chair says Culture White Paper challenges cultural organisations to work closer with schools

A New Direction Chair, Professor Maggie Atkinson, has written for the TES, about the challenge presented to cultural organisations by the Culture White Paper, which emphasises the importance of equal access to the arts for all. She argues that Ofsted is choosing which subjects are core on 'the flimsiest of grounds', adding, "*lives have been won and lost, territories gained and given up, over the cultural ground on which people stand or fall. The arts and culture – all of it – has key roles to play in civic society, and in the civilising of the parts of all of us that we would rather not address or expose to the public gaze.*" She says that it is vital for cultural bodies to collaborate with schools, whatever governance structures they must operate within. [TES](#)

More funds for Welsh Fusion programme

Welsh Economy Cabinet Secretary Ken Skates has announced an additional £125k for the Fusion programme, which helps communities in deprived areas to try arts and culture. Flintshire, Caerphilly, Conwy and Carmarthenshire will join the existing six 'Pioneer areas'. The National Waterfront Museum in Swansea is among those running Fusion programmes. In a speech at the museum Skates said, "*I am proud Wales is taking the lead in breaking down barriers to culture and making our heritage more accessible and enjoyable for all.*" [Wales.gov](#)

Workforce

HLF opens new round of Skills for the Future £10m fund

HLF is investing £10m in the third round of its Skills for the Future fund, which helps individuals to gain cultural and heritage skills to develop their careers. The fund is the HLF's most significant contribution to the White Paper ambition to diversify the cultural sector workforce. Samantha Bannerman is among the scheme's success stories. Working 25 hours a week in a call centre to sustain herself during a degree, and financially unable to take on an unpaid internship, a year-long paid museum traineeship after university transformed her opportunities. She is now Curator at the St Andrews Preservation Trust Museum. The fund is now open for applications with a deadline of 13th October. Decisions will be made in February 2017. [HLF](#), [HLF](#)

New union for artists

The first ever union specifically for English artists has been created. Artists' Union England represents visual, applied and socially engaged artists. It will work for better pay and conditions and challenge exploitative practice. The Scottish Artists Union has existed since 2001. [Arts Professional](#)

Environment



Museum Freecycle celebrates its second anniversary

Museum Freecycle, which allows the sector to swap and reuse museum fittings and other items, is celebrating its second birthday. The network has grown to 550 members disposing of a whole variety of objects: currently Museum Freecycle is helping to find new homes for a bride and groom cake topper, a pregnant wire mannequin and a Victorian courtroom dock. To take part, join Freecycle and search for the museum group. [Freecycle](#)

North Hertfordshire museum reopening complicated by building sale

The new North Hertfordshire Museum is due to open shortly, replacing Hitchin Museum and Letchworth Museum both of which closed in 2012. The new building has disabled access, unlike the old sites, and the local council has contributed £5m to the new development. However, part of the building where it is housed has gone into receivership. The local council is now attempting to buy the property so that the new museum can open. [Museums Journal](#)

Connecting to the world

Engaging Chinese audiences

The British Council, Culture24 and Storythings have been working together for the past year on a project to help cultural organisations in the UK reach Chinese audiences through digital media. An estimated 320 million Chinese people online have a strong interest in culture. The 'Fit for China' project has been working with ten pilot cultural organisations over the last year including the V&A, Brighton Pavilion and National Galleries Scotland to produce ten content packages for Chinese audiences. A research report has also just been released, and there will be an event later this year for those interested in future opportunities. Contact Sandra@culture24.org.uk if you would like to take part in the event. [British Council](#)

Working Internationally: Developing International Partnerships

The final workshop from the Working Internationally Regional Project will focus on international partnerships. It has been developed in collaboration with Lucy Marder, Cultural Partnerships Officer for South East Museum Development (Hampshire Solent), and will present case studies, partnership models, and facilitated group work. There will also be time for participants and speakers to network throughout the day. Places are limited and all previous WIRP Workshops have sold out. Tickets are £35 for organisations and individuals, and discounted tickets at £25 are available for organisations with fewer than 20,000 visitors per year. The ticket price includes lunch and refreshments. The event takes place at the Horniman Museum on 5th October. [Eventbrite](#), [ICOM newsletter](#)

Cultural Protection Fund opens for applications

The Cultural Protection Fund, run by DCMS and the British Council is now open for its initial round. The new £30m Fund is designed to help create opportunities for economic and social development through the fostering, safeguarding and promotion of cultural heritage in conflict-affected regions overseas. Organisations, working with local partners in one or more of the Fund's target countries within the Middle East and North Africa region, are invited to apply for grants between £5k and £500K. Applicants in this round will be required to have existing partners in one or more of the target countries. The next fund round will be launched on 1 September 2016, and all applicants, including those who are still developing partnerships in target countries, will be able to apply. [British Council](#)

UK second in the world for soft power

An annual survey into the top 30 states for soft power has placed the UK second in the world, narrowly defeated by the US. The survey uses a complex mix of polling and digital data to assess appeal of countries on subjects from government to food, culture, education and luxury brands. Germany, Canada and France were third, fourth and fifth this year. The US is regarded as a world leader 'head and shoulders above the rest' in education and technology; President Obama is also regarded as having mended some of the negative effects of the 2003 Iraq war through diplomacy. Britain is particularly well regarded for the BBC, its NGOs, universities and 'enviable position at the heart of a number of important global networks'. The report published before the Brexit vote argues that the UK's soft power would be 'significantly diminished' by leaving Europe. [FT](#), [Portland Communications](#)

International Museum Academy – call for UK course leaders

The International Museum Academy: Transforming Future Museums is the latest opportunity from the British Council's Cultural Skills Unit. It will involve the delivery of a series of face-to-face training course in Greece, followed by online support and mentoring. The British Council is inviting proposals from UK-based course leaders who have expertise in the museums sector to devise and deliver courses specifically focusing on the following:

- Project management;

- Developing exhibitions;
- Fundraising and income generation; and
- Audience development.

The participants will be mid-career museum and cultural heritage professionals and the Academy will take place in Greece throughout October and November 2016. The fee for each course leader is £9,000 (excluding VAT) and the deadline for applications is 8th July for more information on how to apply, please contact Lowri Jones at the British Council: lowri.jones@britishcouncil.org [British Council](#)

Fundraising

New acquisition fund for regional museums

The Contemporary Art Society has joined forces with Frieze London to create a new fund to donate art to regional museums. This year's £50k fund has been awarded to Middlesbrough Institute of Modern Art (Mima), which will spend the money on a work addressing the migration crisis. MIMA aims to use art as a means of social change. CAS set up its original collections fund in 2012, which donated works to Leeds, Glasgow and elsewhere. [The Art Newspaper](#), [Contemporary Art Society](#)

The Art Fund celebrates two years of Art Happens

The Art Fund's crowdfunding platform Art Happens was two years old in June and has raised £300k for 16 projects. Only two projects have failed to reach their target funds, comparing well with Kickstarter, where roughly only a third of projects are successful. A short film highlights the range of projects – from an exhibition on the Victorian idea of the 'fallen woman' at the Foundling Museum to the creation of a meadow at Compton Verney in Warwickshire and the re-gilding of the frame of the Paston Treasure painting at Norwich Castle. [YouTube](#) (film), [Art Fund](#),

Armada fund raises £2.7m in first month

As we reported last month The Art Fund is hoping to raise £10m to keep the iconic Armada portrait of Elizabeth I in public ownership. £1.3 million has been raised from the public since May, match funded from other sources. This makes the campaign one of the most successful in The Art Fund's history. High-profile advocates have included Sir Roy Strong and David Starkey, with 7000 donations from the public, averaging £82. The fundraising continues. [The Art Fund](#)

Also: The Art Fund has published its 2015 – 16 Annual Report, noting that it gave £11.2m in 2015, and has increased membership by 58% in the past five years. 165 curators and museum professionals benefited from Art Fund schemes, 80% outside London. The aim is to double the support by 2020. [Art Fund](#)

Social inclusion in museums

Paul Hamlyn Foundation publishes findings on participation

Since 2008, The Paul Hamlyn Foundation has been interested in participation in museums, and ran the programme 'Our Museum' with the aim of helping museums to shift participation from a sometimes-resisted fringe element to a central plank of museum work. The report, '*No longer us and them*', condenses everything learned from the work. It covers issues including making sure work is rooted in local needs, not just falling back on the usual demographics, training staff and altering governance to make participation possible. [Paul Hamlyn Foundation](#)

Kids in Museums 2016 Family Friendly Award launched

Kids in Museums has launched its 2016 Family Friendly Award. At this stage, any member of the public or member of museum staff can nominate a museum. Museums are advised to include as many visitor comments as possible in support of their bid. The deadline for first round nominations is 11th July. [Kids in Museums](#)

Export bars

Objects receiving an export bar this month include the last of four vases designed by William Burges in 1874 for Cardiff Castle's Summer Smoking Room. The other three vases are in museum ownership in the UK, one was saved via an export last year. £220k is needed to retain the final piece. A £3.5m Italian highly decorated table top has also received an export bar until September. [Gov.uk](#), [Guardian](#), [Gov.uk](#) (Italian table)

British Museum contests tax bill

The British Museum and Camden Council are in dispute about a tax bill of £720k. The Valuation Office Agency judged that the museum's cafes and gift shops were liable for full business rates. The cafes have been run by the firm Benugo since 2012. However, the British Museum will be contesting this in court. A spokesperson said, "*as a charity which applies all of its funds for charitable purposes the museum considers that charitable relief against business rates should be applied to the whole of its site.*" [Museums Journal](#)

Tech

Digital vellum: archiving the internet

A conference called 'Saving The Web' has suggested that it may be easier for historians of the future to read newspapers from the 1940s than 21st century news reports currently online. It suggests that archives should act now if we want historians of the 23rd century to make sense of events. Issues include preserving the hardware as well as data of the web, and creating an index system so that, for example, the millions of tweets associated with the Arab spring are findable among the white noise of data. We are moving from a model of scarcity in constructing history – where not enough information survives from the past – to having far too much and not knowing what to preserve. Collaboration between institutions and experts in vastly different fields will be necessary for a coherent preservation plan. [Historians.org](#)

Survey: making it easier to find cultural materials online

There are many well curated databases of information from museums, archives and libraries but many of these can be hard to locate online. The EU-funded EEXCESS project analyses your research and gives recommendations for related databases. The project is now running a short survey on cultural blogs and invites people running such a blog to spend five minutes describing their experience. All participants will get a copy of the final report. [EEXCESS](#), [Survey](#)

Jobs

A selection of jobs from across the NMDC membership this month:

- [Part Time Museum Assistant - Royal Armouries](#)
- [Head of Design - V&A](#)
- [Curator - Second World War Galleries - IWM](#)
- [HR Assistant - 12month maternity cover - Royal Air Force Museum](#)
- [Assistant Treasure Registrar - The British Museum](#)

A complete list is available on our website [here](#).

This newsletter can also be read online at <http://www.nationalmuseums.org.uk/news/newsletters/>