

50TH Anniversary of BAFM

The First Fifty. City Art
Centre and Museums of
Edinburgh

Page 4

BAFM Impact Awards

Pages 5-10

The Bowes Museum

Pages 11-13

Stirling Smith Art Gallery and
Museum - 50th Anniversary

Page 18

Don't Boil the Frog

Pages 24-25

News from our groups
throughout the Journal



Norah Dunbar

(Honorary Vice President, The British Association of Friends of Museums)



Our Chair, Dan Calley, together with our Honorary Vice President Norah Dunbar

Norah Dunbar has been involved in the running of BAFM for many years. As a former Chair of the organisation, she also served as our International Representative with the World Federation of the Friends of Museums. She continues to contribute to the development of BAFM as our Honorary Vice President. She has generously sponsored aspects of the 50th Anniversary Conference in Doncaster this year for which the Trustees of The Friends of Doncaster Museums, the hosts, are most grateful. Please read her article in this edition of the BAFM Journal on the work of the Friends of Ulster Museums.

Charities Act 2022

Several changes are being introduced by the Charities Act 2022. The changes are expected to come into force between autumn 2022 and autumn 2023 and an overview of the full changes can be found by following this link: [Charities Act 2022: implementation plan](#). Changes that came into effect on 31 October. Include the following,

Paying trustees for providing goods to the charity; charities already have a statutory power that they can use, in certain circumstances, to pay trustees for providing a service to the charity beyond usual trustee duties, or goods connected to that service. This has now been updated, disconnecting the requirement of a link between the services and the goods supplied.

Fundraising appeals that do not raise enough or raise too much; the new rules simplify the ways Trustees can apply funds in ways not originally envisioned and as long as the sum being considered do not exceed £1000, there is no longer a requirement to refer the issue to the Charity Commission. I would recommend all Trustees make themselves fully conversant with the changes being made by visiting the Charity Commission's website.

<https://www.gov.uk/guidance/charities-act-2022-guidance-for-charities>



2023 marks the 50th anniversary of the founding of the British Association of Friends of Museums.

1973 was a tumultuous time in British history economically, politically, and internationally.

For some it was arguably the nadir of the nation's fortunes. And yet the British have always tended

to pluck victory from the defeat with their indomitable determination and optimism. This great national movement of Friends of Museums has been made up of many small local movements, and here in Northern Ireland 1973, surely in many ways a desperate time for this part of the United Kingdom, one of our many Friends groups was founded, the Friends of the Armagh County Museum. So culturally, 1973 was a good year and in this anniversary year, let us celebrate both locally and nationally.

This year we will experience the coronation of HM King Charles 70 years after his mother's coronation in 1953. On this momentous occasion we would be very interested in knowing how Friends groups are marking the events. Please let us know as we would like to include such celebrations in our autumn 2023 Journal. One of the small ways BAFM is marking the coronation is with a visit in June to the College of Arms which will play a significant role in the coronation. More information about this will be sent out with details of our June London outing.

During our recent BAFM visit to Venice we had an excellent tour of the Accademia, one of the world's great museums, founded rather incongruously under the auspices of Napoleon. Much of the art there was expropriated from local private and public collections by the invading French after the dissolution of the Venetian Republic in 1797. Despite this, most of Venice's treasures are still in the places where they were designed for and it is one of the great pleasures of the city to see art treasures in situ. The Accademia reminds us that art without context often confers little meaning. It is often Friends who help, especially through volunteering, to put museum collections into context.

In this Journal I hope you enjoy the articles on our Impact Friends of the Year award winner and runners up. They display the breadth and diversity of members, something we have been promoting for half a century. Our 50th anniversary celebrations will culminate at our conference in Doncaster on the first weekend of October. Beforehand, we will have an opportunity to explore this city and some of the historic and artistic delights of the surrounding countryside. I hope you will join us.

Daniel Calley / Chairman

3	Chair's Letter
4	BAFM News & Highlights
6	BAFM Impact Awards
8	BAFM Impact Awards Runners Up
9	BAFM Impact Awards Winners
11	News from the Bowes Museum
14	BAFM New Members
16	Derby Museums
18	50th Anniversary
19	BAFM Conference News
24	Aberdeen Art Gallery and Museums
26	Ulster Museum
27	Upcoming trips
28	The Friends at Emelia Scott
30	BAFM New Member
31	BAFM Regional
32	BAFM Visits
35	The fan Museum
36	Contacts

Our cover image

Doncaster Mansion House by Night (City of Doncaster Council)



Membership of BAFM

BAFM
British Association of Friends of Museums
Journal

Friends Group

Under 100 Members	£60
101 – 500 Members	£100
501– 1,000 Members	£130
1,000+ Members	£200
Individuals	£30
Corporate/Institutional	£100
Individual Membership	£30
Individual Membership (Under 25)	£15

For more information about Membership and our group insurance scheme, please contact our Administrator *Jayne Selwood* at jayneselwood@hotmail.co.uk tel 01179777435

The First Fifty Friends of City Art Centre and Museums of Edinburgh

What do you remember about 1973? Was it Ted Heath's government? Perhaps it was the IRA bombings or the year of your Open University degree. Perhaps you remember the marriage of Princess Anne and Captain Mark Philips? Or even that it was the year that the UK joined the EU? Maybe you were more interested in singing along with Elton John in Crocodile Rock on the radio?

But 2023 also marks the first 50 years of BAFM and of the Friends of the City of Edinburgh Art Centre as they were known then. The Friends of the City of Edinburgh Art Centre were a group of enthusiastic people who wished to promote art in Edinburgh. They held their inaugural meeting on 9th November 1973. They arranged meetings, lectures, and tours for their members while raising funds to acquire additions to the Municipal Art Collection.

In 1975 all the City's art treasures from the museums and the City Chambers were brought under one administration. By 1979, the City of Edinburgh District Council had converted a spacious 1899 Victorian warehouse in the heart of Edinburgh into a new permanent City Art Centre. The interior was repurposed to create new gallery spaces, artist studios and a licensed café.

This prompted the Friends to change their name to the Friends of the City Art Centre.

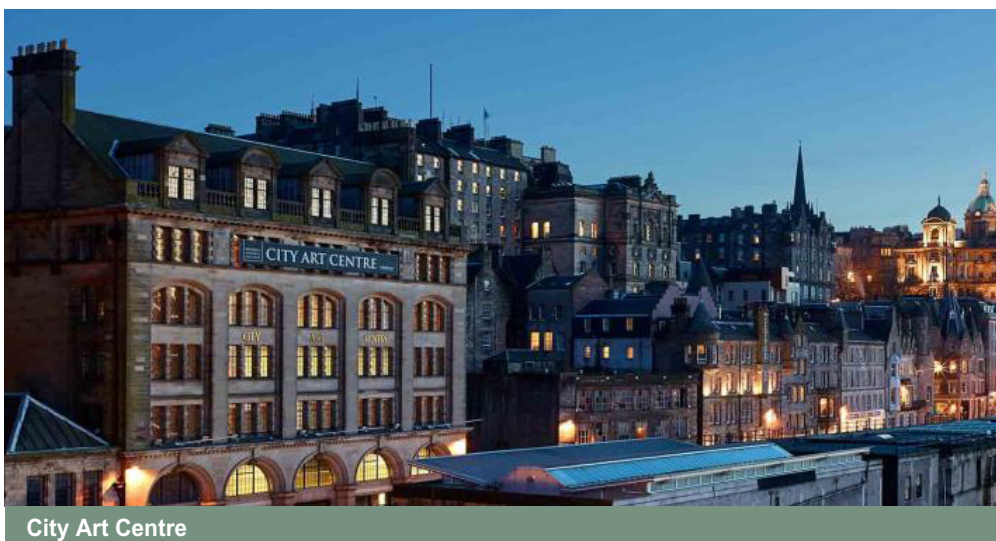
On 20th May 1982, the Friends' name changed again to become the Friends of the City Art Centre and Museums. This incorporated the Writers' Museum, The Museum of Childhood, The Scott Monument, The Nelson Monument, Lauriston Castle, The Travelling Gallery, and Queensferry Museum. It allowed the Friends to purchase craft items, museum artefacts, courses, IT equipment, resources for children's activities, digitisation equipment and furniture items, along with fine art. By 1989, they included the People's Story, which opened as Edinburgh's first social history museum.



A 5p stamp issued by Britain to mark the entry of the UK into the European Union; did it only cost 5p to post a letter? How things have changed!

The last name change made us the Friends of the City Art Centre and Museums of Edinburgh. We have over 400 members and are currently arranging a Golden jubilee party on 6th June 2023 with the Lord Provost, Cultural Manager, and renowned Scottish Artists in attendance. We have already sponsored a 50th -anniversary photography prize for the Scottish Landscape awards. A permanent piece of commemorative furniture is being sought for the City Art Centre. A publication of the History of the Friends is being given to every member. That's the plan so far, so do watch out for our celebratory article in the next BAFM issue.

Gillian Ferguson, Chair of The Friends of City Art Centre and Museums of Edinburgh



City Art Centre

Photo Credit: Museums & Galleries Edinburgh

BAFM Impact Award 2022

The results of the BAFM Impact Awards were announced at the National Conference in Dundee. It was an exceptionally strong field, and the judges were given a difficult task in determining the winner.

In the end, The Egypt Centre at the University of Swansea seemed an appropriate winner in the year of the centenary of the discovery of the Tomb of Tutankhamun. In the following section, the six entries which were shortlisted are outlined in detail. Meanwhile, we need to look forward to the awards which will be assigned in 2023.



BAFM Awards 2023

This year, BAFM is expanding the number of awards which will be given. We bring back the ever popular 'Newsletter of the Year Award'.

This year, one lucky winner will be allocated two tickets for the National Conference in Doncaster on the 30th September. There is no restriction as to the size of the group for those who enter; what is important is the quality of the newsletter issued. Full details of the competition can be found on the BAFM website or from your Regional Coordinator.

The second award will be the 'Friends of the Year Award' which builds on the success of last year's Impact Award. This year, the entry criteria differs however, making it easier to celebrate groups who are either involved in long term projects or perhaps should be recognised for their long term, sustained efforts to support their museum, gallery, or heritage site. The winners will be presented with a cheque for £500 to be used to support their ongoing development. Again, full details can be found on the BAFM website and groups can contact their Regional Coordinator for advice and help.

Our final award targets young museum professionals and builds on The Robert Logan Award. By definition, young professionals are the future of the museums and heritage

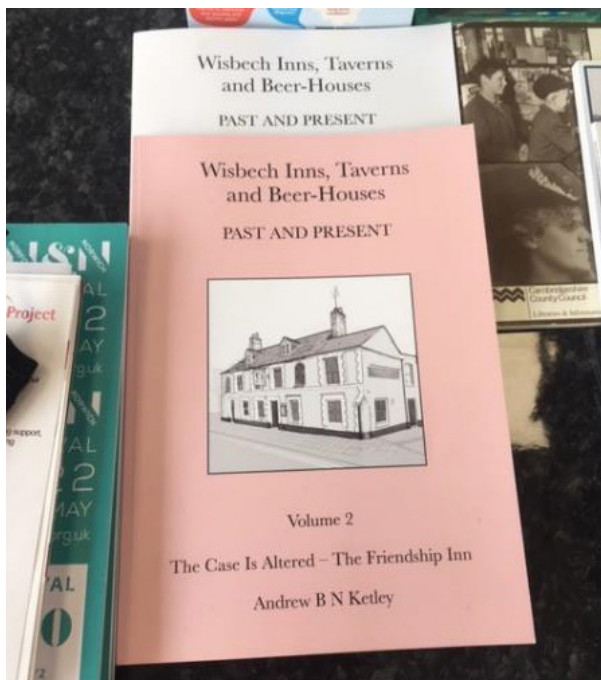
sector. The award recognises this and the award allocates £1000 to support the continuing professional development of new and early entry young professional just beginning on the journey of what we hope will be a long and productive career. It is planned to involve experienced museum professionals from national institutions in the judging process. Full details can be found on the BAFM website and of course from your Regional Coordinator. This is also the opportunity for individual members, who may not be a member of a group affiliated to BAFM, to draw attention to exceptional young people who are at the beginning of their career.

To submit your entry to any of these competitions, please visit the BAFM website <https://www.bafm.co.uk> for full guidelines and application forms. Alternatively contact your Regional Coordinator for help and advice. If the position of Regional Coordinator in your area is vacant, please feel free to contact daveadgar@gmail.com. Deadline for submissions is 1 July 2023. The winners of each Award will be contacted prior to the National Conference and certificates will be presented at The Mansion House Doncaster. All those shortlisted will receive a certificate marking their participation in the process.

David Adgar FRSA
Vice Chair BAFM

Herefordshire Hoard / Wisbech

The Friends of Wisbech and Fenland Museum set up a team of volunteers to use the Geoff Hastings Archive of black & white photos and a member's local pub research to publish inhouse the Images of Wisbech photobooks and the first three volumes of Wisbech Inns, Taverns and Beer houses. Writing, proof reading and creating the computer print file was all done inhouse reducing costs and increasing profits. Income had risen tenfold to £5,000 in 2020 and these publications raised £12k in the last two years despite museum and other outlet closures. **Highly Commended**



Herefordshire Museum Service Support Group worked hard to help acquire the ninth century Anglo-Saxon Hoard collection for the benefit of the people of Herefordshire as a sum of £776,250 was needed. A key part of the Hoard project aim was to promote public awareness of the existence of the Hoard, its importance locally, nationally, and internationally, altering as it does the accepted written history of the era in this area of the country and providing first evidence of Viking presence in the county. Several years ago under the aegis of another regime the Council had had to make extensive cuts in the workforce and hence service delivery of the Museum service Team with the result that a depleted team of currently all part time postholders has worked tirelessly often under extremely challenging circumstances. The Hoard programme has had to take precedence over the other demands on their time, skills and resources given the acute four-

month fundraising campaign period. The HMSSG volunteers worked with Museum team staff to design and run events over the period from April to early August in the acute, talking to visitors at the events, activities including talks by experts who, enthused people of all generations and levels of awareness of this era in history. Accepting donations of cash, cheques, Gift Aid options and pledges and organising thank you certificates and presentations for larger donations from History Group and Societies keen to see the Hoard restored in its home county, the volunteers have worked consistently alongside the museum professional team. The Herefordshire Hoard has a dedicated website which explains the story of this amazing acquisition in great detail, and I would recommend readers to go online and read about the complex story behind the discovery.

www.herefordshirehoard.co.uk

Highly Commended



Items from the Herefordshire Hoard

Lyme Regis / Beamish

The Friends of Lyme Regis, with agreement from the Museum Director and Trustees, offered a bursary up to £500 to 6th form students in the local Senior School to complete a museum - related project. The students would be required to research a project in the museum, discuss it with museum staff and volunteers and produce a record of their work. The bursary would pay expenses, and, after completion, any remaining money would be awarded as a prize depending on the quality of the completed project. The successful student made a video showing the history of Lyme Regis, using images from the museum, internet research, and his own recordings of the town. The story shows Lyme growing from a hamlet to an industrial port and finally in the 18th century becoming a popular town to visit, as it is today. **Highly Commended**



The Friends of Beamish has committed to support the Re-Making Beamish project, the largest single expansion in the museum's history. This support comes in two forms – financial input from Friends and Business Friends and by the work of volunteers restoring and creating items for the new attractions. Our volunteers have been busy in the workshops restoring beds, cupboards, dressers, miniature golf obstacles and a harmonium for the new developments. We have also produced faithfully accurate recreations of 1950s waste bins and benches based on stills from a 16mm film in the Beamish archives. We are restoring a 1931 bus for the RB Project and maintain three Model T Fords bought by the Friends for Beamish. In May 2021 we were able to present Beamish with £150,000 and a further £200,000 in February 2022. These totals do not include project expenses or the 3530 volunteer hours related to our restoration activities! **Highly Commended**



Runners Up

Reading: Ein Privater Blick (Reading: a Private View)

In spring 2021 the Friends of Reading Museum were contacted by Dr Susanne Anna, director of the Stadtmuseum Düsseldorf, to produce a series of short videos about the Friends, the Museum and Reading. The videos were to be displayed on screens in the museum in August.

Reading has had a twinning relationship with Düsseldorf since 1947. In 2019 we invited speakers from the museum (Stadtmuseum) and friends, organisation (Freunde Kreis) to speak at the BAFM conference held in Reading. I went on to serve a term as Vice Chair of the Friends of Doncaster Museums and work at the museum for several years rearranging and rationalising the

palaeontology collection there.

Conversations started about the potential for the Düsseldorf and Reading museums to hold shared exhibitions. Brexit and then COVID-19 lockdowns and travel restrictions made that more difficult if not impossible. This was another way in which we were able to collaborate.

We were delighted to receive this invitation from the Stadtmuseum and Reading Museum supported the project. In total 8 FoRM members produced 26 varied videos. Photography, filming, and production continued during intermittent lockdowns.

The Reading Düsseldorf Association found translators for subtitles. We screened a selection of our videos for them, as the result of which, at the suggestion of their vice-chair, we included a video about Reading Station. Topics included: FoRM events and members; an interview about a museum display; Reading Museum and Town Hall buildings; nature in Reading; architecture and important buildings in Reading; Reading buses and traffic.

At the end of August, we were able to travel to Düsseldorf to view the impressive display of our videos.

We were very pleased when the Stadtmuseum asked to accession our videos which now form part of their collection. 2022 was the 75th anniversary of the friendship between Reading and Düsseldorf and FoRM supported the exhibition at Reading Museum to mark that occasion. This included a new screen which can also be used to show our videos in the future.

Evelyn Williams

**The Friends of Reading Museum
Impact Award 2022 Runners Up**



The Rhine at Dusseldorf

Winners

The Friends of The Egypt Centre Swansea

As with most Friends societies, from March 2020, The Friends of the Egypt Centre had to adapt to survive – and quickly! We have been fortunate to have a loyal base of regular members, as well as a regular turnover of students from the University attending our typical offering of ten in person lectures a year.

The society was established in 1998, to coincide with the opening of the museum to the public to raise funds to support the collection, and to encourage an interest in Egyptology in South Wales. Our aim of providing engaging and accessible Egyptology remains at the forefront of everything we do, but the necessary shift to online lectures during the COVID-19 pandemic also shifted our aims and objectives to now offer our

lectures online via Zoom, leading to the decision to offer a completely hybrid (both in-person and virtual) programme in September 2022. The return to in-person provides the much-missed opportunity for socialising and interaction, whilst also live-streaming the events allows those unable to physically join us. The result is that we can continue to engage with our new global members we acquired during lockdown, whilst still meeting the needs of local members who have continued to support us from the beginning.

Since the pandemic, the Friends of the Egypt Centre have endeavoured to be proactive in adapting and innovating the ways in which we engage with a range of Egyptological topics, as well as continuing to maintain as much contact as possible with our audience via email, various social media channels, and our “Inscriptions” newsletter. We made the unusual decision to not charge renewal fees for existing members until September 2021 in acknowledgement of the financial difficulties many of our members have found themselves in as a result of the pandemic, as well as to not penalise those who only want to attend in-person events. This allowed members who did not want to attend virtual events to ‘freeze’ their memberships until our return to in-person events. Prior to this online shift, all membership fees and donations were payable via cheque or cash only, but out of necessity, BACS payments have now been set up in order to allow the Friends to allow easier transactions for all members. As a result, we have welcomed new members to the Friends from all over the world including the United Kingdom, the Netherlands, and the United States. We have made every effort to ensure that the Friends of the Egypt Centre continues to meet the needs of our in-person local audience, whilst also ensuring that the new audience feels welcome and engaged, for example, including acknowledging time zones in promotional material for those outside the UK, and implementing a virtual and in-person chair for hybrid events.

We have kept the Friends lectures as sociable as possible



Dr. Ken Griffin Co-Chair of The Friends of the Egypt Centre Swansea

despite their online format. The virtual meetings are opened early so that people can engage with each other as they would in person at previous events. Many delegates now feel more comfortable asking questions in this way, as they do not have to stand up and speak in front of a room of people, and many fascinating discussions have arisen as a result. Feedback from delegates suggest they enjoy this informal and welcoming atmosphere and feel they have become part of our global community. For the hybrid events, we ensure the cameras are set up at the eye level of the speaker, so that the virtual attendees have an “in the room” view of the speaker, which is much more engaging for both the speaker and online attendees.

The community spirit of the Friends has survived well. The diversity of the audiences (ranging from those with no previous knowledge, students, lecturers, and Egyptologists), is very supportive of both the speakers and other delegates, with the audience often sharing links to other lectures and online lectures within the chat, passing on feedback to the speakers. The Friends lectures have certainly helped to promote the museum on a global scale, and provided entertainment and community during a time which has proven very difficult for many, and we are very proud of the willingness and tireless dedication of our committee to adapt and shift as required during these unprecedented few years.

As well as the live meetings, in line with the museum's ‘in-house’ online lectures, we also make available (at the discretion of the speaker) the recordings of each session so that members and those who purchased a ticket can watch in their own time, and without having to navigate the difficulties of Zoom, which may provide a barrier to some of our less tech-savvy members. Feedback from our members indicates that this flexibility has kept the option to view the talks available for them if they are unable to attend the live event, or just to review any information they would like to revisit for whatever reason. We are one of the few organisations that offer this, but it has proven very popular and increased accessibility.

The Friends of the Egypt Centre committee would like to extend their warmest gratitude to the British Association of Friends of Museums for recognizing the impact of the efforts we have gone to in order to ensure our programme of lectures are as engaging and accessible as possible following the impact of the COVID-19 lockdown period. An ancient Egyptian Memphite formula includes a blessing hoping for ‘life, prosperity, and health’, which has proven a good exhortation for our society, as we have been told by our global community of members that the lectures do indeed provide a positive impact of their quality of life, particularly during this difficult transition out of lockdown.



Egypt Centre Swansea

News from the Bowes Museum

Founders Foresighted Purchase Draws in the Farmers After 182 Year

Every Museum, no matter how successful, has the problem of how to reach niche sections of the community. Nestled though The Bowes Museum is in the lush green fields of County Durham, farmers sometimes feel the Museum is not for them.

Imagine then how thrilled The Friends of The Bowes Museum were in September '22 to welcome a capacity crowd, including farmers, through the door to listen to eminent beef shorthorn breeder The Honourable Gerald Turton, who

travelled from his home at Upsall Castle Farms near Thirsk. The timing couldn't have been better as it fell into the 200-anniversary year of the Coats Shorthorn Herd book, a record of breeding lines. Mr. Turton made much of the

history of the breed, to the great interest of his audience who enjoyed seeing family names mapped into Darlington and the surrounding locality, which is synonymous with the origin of the breed.

The suggestion for a talk was borne of

an article published in Bowes Arts, the magazine of The Friends of the Museum, which began with a look at the painting Bull by John Glover (1767 – 1849). A fine depiction of a Shorthorn bull which hangs in the Bowes Museum.

The Artist

John Glover was born in 1867 at Houghton on the Hill, near Leicester, England, the youngest son of farmer William Glover and his wife Ann. As a boy John liked to draw birds and became a lover of nature. A talent for calligraphy led to his appointment as writing master at the Free School, Appleby, about 1787. Glover, a gentle giant with disfigured feet worked and studied hard and was rewarded by exhibitions at the Royal Academy.



A touch of France in the heart of County Durham; The Bowes Museum named after the founders John and Josephine Bowes

Success and Surprise

Later Glover would spend his time between London, where he founded painting societies and enjoyed many prestigious exhibitions and the countryside of the Northern counties he loved. In the North he painted landscape scenes – including, I assume, Bull. In 1814, a landscape of his was exhibited at the Paris Salon and won John Glover a gold medal from Louis XVIII. In 1821, a European magazine noted that

“as a landscape painter he stands in the first rank of British artists”. In terms of earnings John Glover was said to be second only to Turner in the world of landscape paintings – selling watercolours for the vast price of sixty guineas. Conversely, Bull is listed as having been acquired by our founder John Bowes in 1840 at a cost of £3.10.00. Yes, £3.50 to those of you who are aged under 50. John Bowes indeed had an eye for a bargain!

All Roads Lead to Australia

Today Glover is not often heard of in England because in 1830 at the age of 62, he and his wife upped sticks and moved with two of their sons to Tasmania in Australia.

Once in Tasmania John began painting with renewed vigour creating some of the first significant art of the Australian landscape. His last exhibition in London took place in 1835 consisting of 68 paintings, all but six

done in Tasmania. He then effectively vanished from the history of British art.

His life in Australia is well documented. He bought land and settled his family but showed great respect for the aboriginal people. His work is said to depict them as they had been before the oppression of colonialism. His name lives on in Tasmania. The John Glover Art Prize (Glover Prize) has become one of Australia’s most significant awards for landscape painting

open to artists from anywhere in the world.

Bull the painting was a spectacular find on the part of John Bowes. To acquire a painting by an artist of such renown as John Glover, and at such a good price, was a stroke of genius.



Bull by John Glover (1767 – 1849) reproduced by permission of The Bowes Museum

Exciting Find

John Bowes was well known for his interest in horses, but I wondered if he had the same passion for the Shorthorn, or cattle in general. As a landowner he was bound to have stock but at first glance my adviser, volunteer archivist John Findlay, thought maybe not the same interest in cattle as he held for horses. However, on delving a little further into the archive material, John found the extraordinary proof that not only did

he have an interest in cattle but had a hand in furnishing the colonies of Australia.

Following the death of John's father, the 10th Earl of Strathmore, his mother Mary Millner married William Hutt, who had been John Bowes' tutor at Cambridge. William Hutt's brother John (another John to further complicate our story) was the second Governor of Western Australia, 1839-1846, and no doubt our John, as both an MP and relative of the Hutt family, understood

the bumpy ride the Governor was having in organising the colony.

Sympathetic, as ever, John Bowes invested in land in Western Australia and, in 1845 at considerable expense, furnished the passage of a live bull complete with fodder, and insurance. Ref. Strathmore archive & Durham County Records Office. (D/St/C5/33/).

So here we have John Glover, the artist of the wonderful painting taking himself

off to Australia and John Bowes attaching himself, although he never made the trip, to the British colony of Western Australia. How brave prospectors were to invest in land so far away, and how exciting it must have been as the world grew and they staked their claim.

**Maureen Thomas,
Trustee Friends of
The Bowes Museum**



**THE BOWES
MUSEUM**

Making BAFM Accessible

The BAFM Journal is the primary way we can communicate with each other on a regular basis. Both groups and individual members are dispersed across all regions and countries of the United Kingdom and although BAFM holds regular Regional and National Conferences, it is not often possible for members to travel to these events. As Editor, I am aware of the issues of those members who may have visual impairments, so I am keen to ensure that our publications are as accessible as possible. I know that black fonts on

a white background are easiest for many people to read text. The RNIB recommend a font of not less than size twelve and this is the smallest font used in the publication. However, it is also possible to obtain a digital version of the Journal as it is published twice yearly. This makes it possible for recipients to use the 'Read Aloud' tool on their computer to help with access. If you or your members would like to use this version of the Journal, please contact me on

daveadgar@gmail.com

ARTscapades, a new venture for all who love the arts...

ARTscapades was launched in 2020 at the height of lockdown! It was created by former members of the Art Fund's London Events Committee (disbanded when Art Fund closed their regional committees) who knew how much people enjoy attending high quality cultural events which raise funds for the arts sector.

We seek to offer this through a unique programme of events for those who enjoy lectures, special visits, guided walks and study days led by award winning art historians and authors, curators of major exhibitions and expert speakers.

In response to the restrictions caused by Covid, we developed a highly successful series of webinars which can be joined live, including Q&A, or watched on-demand. As the pandemic continued, we were glad to be able to engage art historians and expert lecturers, many of whom were adversely affected as live events were cancelled. Although we have run in-person events, and plan more, our programmes are still largely online, even down to several imaginative virtual walks! Net profits from ticket sales support the arts through grants made to carefully selected museums, galleries, and other arts-based organisations and projects, especially those connected with the visual arts.

We are now a registered charity. Our trustees Maria Bell-Salter, Catherine Corbet Milward and Helen Statham work closely with a team of volunteers to organise a truly eclectic range of events, all open to the public. Last year our first round of grants was made to the National Gallery, Hepworth Wakefield, Wallace Collection and The Garden Museum.



The Real and the Romantic: English Art between Two World Wars', talk by Prof Frances Spalding on 18 June 2022. Image: Christopher Wood, China Dogs in a St. Ives Window, 1926. Pallant House Gallery.

I'd like to invite readers to sign-up to our free mailing list on www.ARTscapades.org to receive advance notice of all our events! Also, we are looking for a few experienced volunteers to organise live events and visits in due course, so if you are based in the London area and interested in being involved, please contact us.

ARTscapades Chairman and Trustee, Maria Bell-Salter.



'The Ottomans: A Cultural Legacy', talk by Diana Darke on 16 March 2023. Image: Sultan Mehmed II Smelling a Rose, Topkapi Sarayi Album, Hazine 2153. Late 15th century.



Vermeer In Amsterdam and Delft, talk by Dr Richard Stemp on 7 March 2023. Image: Johannes Vermeer, The Milkmaid, c. 1660. Rijksmuseum.



'Labyrinth: Knossos, Myth and Reality', talk by Dr Andrew Shapland on 4 April 2023. Image: Emile Gillieron père (1850–1924), Restoration of Ladies in Blue Fresco, undated, watercolour, 95 x 161 cm, © Ashmolean Museum, University of Oxford

A Nation Divided. A Kingdom at Stake.

Hogarth's Britons: Succession, Patriotism, and the 1745 Jacobite Rebellion.

A ground-breaking exhibition, generously supported by the Derby Museum's Friends, coming to Derby Museum and Art Gallery Friday 10th March – Sunday 4th June. Derby Museums Friend, James Curzon shares his thoughts on the importance of this exhibition.

Derby Museums Friends are delighted that Derby Museums is putting on the forthcoming Hogarth's Britons exhibition at Derby Museum and Art Gallery - with much thanks to the museums' staff and their hard work planning the exhibition and fundraising behind the scenes.

It is enormously costly to put on an exhibition of this scale and stature. The calibre of the exhibits coming to Derby from major museums and national collections is truly special for a regional museum like ours. With the museum budget squeezed to such an extent and the loans requiring special transport, fundraising from the public and private donors is essential.

The Friends have played a key part in supporting the exhibition by donating generously to the Hogarth exhibition appeal. It is a huge credit to the Friends membership to be able to raise funds for the museum in this way. Often over the years Friends have raised funds through subscriptions and events to help with acquisitions that have a particular connection to Derby. Most recently, in 2022, Friends support brought the magnificent Joseph Wright 'Self-Portrait' to the museum.

Following on from this the Friends were asked to go one step further by helping to bring works of art to Derby on loan from other collections for this exhibition.

To see such pictures would usually require a trip to London - as Bonnie Prince Charlie found, there's no need for that long journey when it's all here in Derby.

I am so pleased the Friends have embraced this new way of supporting Derby Museums. The museum has rewarded us with a very special exhibition in which Derbyans and the wider county can enjoy Hogarth's satirical take on British history.

In 2019, Derby was one of 12 successful regional museums lent magnificent Leonardo da Vinci drawings by Her Late Majesty Queen Elizabeth II from the Royal Collection Trust. Visitors came from across Derbyshire to enjoy Leonardo's mirror writing and anatomical insights. The spotlight was on Derby. The exhibition attracted visitors who hadn't been since their childhood in the days of the aquarium and the mummified cat. Visitors also came from cities like Bristol and Liverpool to compare their drawings on loan with those at Derby. Cities like Nottingham who missed out on the loans were surprised to see the refurbished museum and its beautiful drawings. The galleries buzzed as ticket holders awaited their timed entry. Queues formed at the café. Many visitors returned to show more family and friends their favourite drawings. The Friends stall ran out of membership forms. Footfall outside in Sadler Gate was up 10%.

Derbyans were reminded what a fine regional museum we have on our doorstep. They were enthused to visit more regularly, to get involved with the museum by supporting the work of Derby Museums through the Friends and its

events programme, to give time through volunteering, and to be creative through making.

I hope the Hogarth exhibition will create a similar draw to Derby Museum and Art Gallery. A first-class programme of events has been organised to accompany the exhibition. I'm sure the exhibition will attract a wider audience, bring plenty of new faces to join the Friends and enjoy all that membership has to offer. May it also provide inspiration to young artists in the making.

The exhibition has been produced in partnership with London's National Gallery and the National Portrait Gallery, as part of their Inspiring People project, funded by The National Heritage Lottery Fund and Art Fund. It is supported by the Weston Loan Programme with Art Fund, the first ever UK-wide funding

scheme which the Garfield Weston Foundation created to enable smaller and local authority museums to borrow works of art and artefacts from national collections. Significant funding has also been received from The Headley Trust, the Duke of Devonshire's Charitable Trust and Marketing Derby, as well as from museum Friends, volunteers and supporters from Derby and beyond who, together, raised £20,000 last autumn in a public appeal to bring the world-class exhibition to the city.

Helena Smith Parucker
Derby Museums



William Hogarth, *The March of the Guards to Finchley*, 1749-1750, oil on canvas. (Image 2005.4 with frame) © The Foundling Museum, London

Friends of the Stirling Smith Art Gallery and Museum – 50th Anniversary and the End of an Era

In January 1973, the first AGM was held to save the museum which was in danger of being closed and demolished. Due to their efforts, the Friends have painstakingly raised funds to support the museum. Sales of plants, books, nearly new clothes and artwork are just some of the methods used as well as monthly lectures, concerts and film shows. We have also had pupils take part in art classes.

In 2008, the Smith was the only Scottish museum to hold an exhibition of the work of Leonardo da Vinci from the Queen's collection, to celebrate the 60th birthday of Prince Charles. Due to the delicate nature of the sketches, no one was allowed to enter the gallery with coats or bags and the Friends set up a cloakroom which they manned for three months. Theresa-Mary Morton, Head of Exhibitions, The Royal Collection, attended our garden party to celebrate the event.

The biodiversity garden is supported by Friends who help to maintain the plants. The volunteer guides have given tours for children from Scotland and abroad and held specific workshops for ethnic groups, adults with special needs, such as those with loss of sight and hearing and learning difficulties. At times we worked with Historic (Environment) Scotland when delivering tours of the Jacobites.

We have featured on BBC TV news at 6.00pm and 10.00pm during the miners' exhibition. The Friends were put forward for the Queen's Award for Voluntary Service but were unlucky not to receive it, never-the-less being invited to attend the Garden Party at Holyrood Palace in July 2017.

In 2022 it became apparent that the Friends were no longer able to keep



up our commitment to support the museum as our membership was falling dramatically. Following our AGM and an EGM it was decided unanimously, to begin procedures to dissolve the Friends. We have been in touch with OSCR and with their agreement we will cease to exist after March of this year. Everyone is sad but times change. The Committee thanks everyone for their support over the years.

Kathie Costello – Hon. Secretary of the Friends of the Smith

In the theatre the volunteer guides held a workshop with Victorian Christmas cards.

Pupils then made their own cards using the ideas shown in the photo.

Many of the workshops were hands on.

49th British Association of Friends of Museums Conference and AGM Dundee

‘Resilience; Growing and Maintaining Friends in Changing Times’

Members of BAFM assembled in Dundee for the latest BAFM Conference. Despite the ongoing transport difficulties, members and partners were excited to arrive in the historic Discovery Point, where RRS Discovery would host a drinks reception in the early evening of the event. Sadly, the shadow of the pandemic, still overshadowed the conference, with its legacy of caution!

After a warm welcome from the Chair of the Friends of Dundee Heritage Trust and Dan Calley, the Chair of BAFM, the Conference began with our two keynote speakers. First to speak was Leonie Bell from the V & A DUNDEE, which is an iconic building next to Discovery Point. She spoke of how the organisation had been badly impacted by Covid. However, with Scottish Government support, and an extensive Membership Scheme, they have survived, and are now beginning the process of recovery. They have a very active outreach programme for schools.

The next speaker, Deirdre Robertson, CEO of the Dundee Heritage Trust, also spoke of her difficulties during the pandemic, which were much more acute due to the fact that the Trust receives very little direct Government or local Government help. However, with prudent management (and all staff taking a reduced salary), and Museum Galleries support as well as support from regular donors, the Trust has continued to open and look after a collection of national importance. The Friends have continued by Zoom to keep its members engaged and interested in both museums.

The opening session was followed by two presentations given by people from these Organisations, one of whom was involved in the V&A Membership Scheme. Barry Ferguson explained that this method of capturing members in the early days of the venue, with the V & A brand, being the simplest way of attracting supporters. There followed an interesting discussion between the merits of a Membership Scheme compared to an Independent Friends Organisation.

The other Speaker, Kim Turford, a recently appointed Education Officer with the Heritage Trust, described the work that she did with schools and other groups after the Pandemic. They were encouraging them to come out again and learn in interesting environments. She was pleased with the progress that they had made to date.

The afternoon session was chaired by Dave Adgar, included speakers from other parts of Scotland. Two were from Glasgow and one from Aberdeen. Zandra Yeaman, ‘Curator of Discomfort’ at Glasgow University, described the work that they are doing promoting Diversity and Inclusion.



Michael Richardson from Aberdeen Art Gallery and Museum

Ren Clark, who identifies as non-binary and represented the Women's Library in Glasgow, also focused on Diversity and Gender support for Women in the workplace and in the public domain.

Michael Richardson from the Friends of Aberdeen Art Gallery and Museum gave a very good talk about how they had re-opened the Art Gallery after a major refurbishment and how they had to re-connect with their old and new audiences. They had conducted an in-depth review of the way the group operated to make sure it remained relevant

The last presentation, by Dave Adgar looked forward to 2023 and the Conference in Doncaster. This was then followed by the BAFM Annual General Meeting, where roles were confirmed, and accounts accepted.

Of course, a vital aspect of the annual conference event is the programme of events which come as part of the package. After the formal sessions were over, a very impressive and enjoyable drinks reception was held on board RRS Discovery, with wine and nibbles

being provided by the Dundee Friends. A Piper was present and played for our Visitors to enjoy the flavour of Scotland.

The Conference Dinner was then held inside the Falcon Scott Suite where Jim Pettigrew, the Chairman of the Heritage Trust, gave a very energetic and enthusiastic talk on the power of resilience and how vital it is in these difficult times. This was followed by a local group of Scottish Traditional singers, led by Sheena Wellington, who sang the Weavers and Whalers songs of old Dundee, which was most entertaining and enjoyed by all!

Next morning, there was an interesting guided tour of the V & A Museum which examined the iconic building in detail, as well as showing us the notable exhibits in the various parts of the Museum. Some of the delegates followed that visit by walking through Dundee, to the Verdant Jute works, where they saw how the jute industry made Dundee famous in the 19th and 20th Centuries, and how the workers lived and played in these challenging times.

Alistair Todd.

Southampton – BAFM national Conference 2024

Most people know of Southampton, and many visit but usually only on their way overseas. A major national gateway to Europe since early times, Southampton now has a population of around 260,000 and is one of the largest cities on the south coast. The city is steeped in fascinating history and enjoys a superb artistic scene, both historic and contemporary: a stay in and exploration of Southampton will reap rich rewards – and here are some of the reasons why!

Defined geographically by the Test and Itchen rivers between which it sits and at the head of their shared estuary, the Solent, and because of silting, the Roman (Clausentum), Saxon (Hamwic) and medieval settlements are sited in different locations making the archaeological remains of especial interest and quality. Consequently, the City's Archaeology collection is designated as nationally significant, and the Saxon holdings particularly are some of the finest in Europe. A defensive outpost and trading port for the early national capital and treasury of Winchester, Southampton's 12th century castle protected a town of growing wealth exemplified by such buildings as King John's House and

Canute's palace. Jane Austen lived for a while in the shadow of the jerry-built, Gothic-revival Landsdowne Castle that sat on the Norman site for a couple of decades before it was demolished for safety reasons.

Trade was centred around the import of French wine and export of cloth and wool, and such was its significance that the Calais-based French and Genoese put the town to fire and sword in successive raids during the 100 years' war. Edward III subsequently ordered the building of a strong defensive wall right up to the water's edge and much of that remains today including 13 of the original towers and 6 gates: there is more medieval wall still extant in fact than in any other English town. In 1417, the country's first artillery



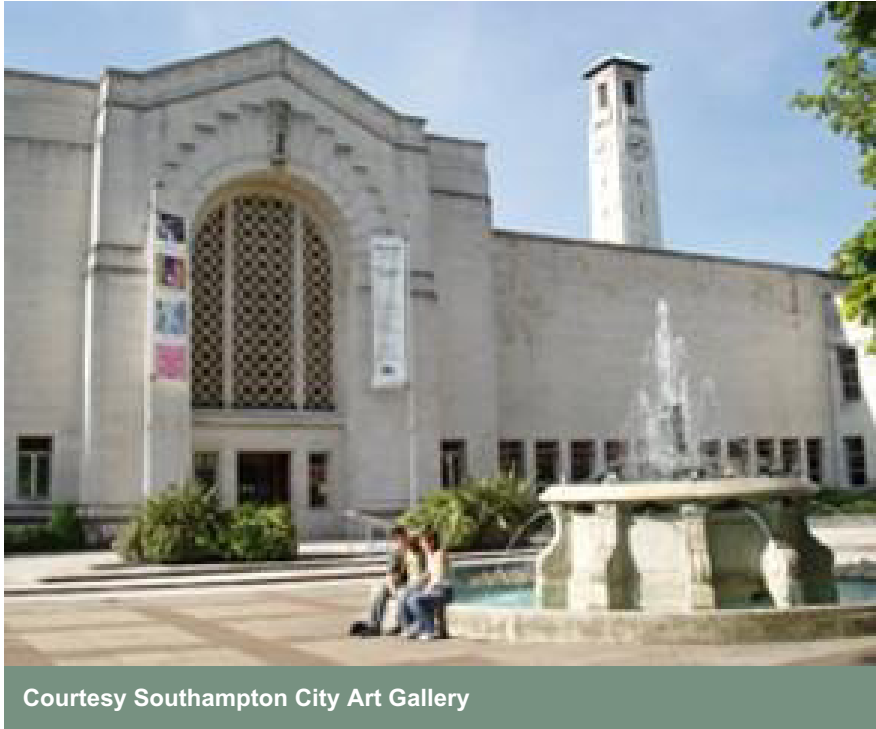
Fort, God's House Tower, was installed in the south-eastern corner to deter the French and was depicted by John Constable while on his honeymoon. The magnificent Bargate (main north gate and city icon) is protected by local mythological heroes, Bevois and Ascupart.

Southampton, though a commercial port

has a long history of trooping, one of the earliest and best-known being Henry V's army on its way out to Agincourt in 1415. This event was notable due to the timely discovery of the Earl of Oxford's treasonous Royal assassination plot and the subsequent execution of the culprits outside the town's main gate before embarkation.

In 1620, the Pilgrim fathers set sail from Southampton in the Mayflower to start a new, Puritan life and found a colony in North America.

Later, armies set sail from Southampton for the Napoleonic, Crimean and First World War (no 1 Military Embarkation Port) campaigns and the city became an important centre for



Courtesy Southampton City Art Gallery

treating the wounded and prisoners of war for the latter. It was however to play an even more important role in the Second World War. At the City's Supermarine works RJ Mitchell's famous fighter aircraft, the Spitfire was born and manufactured, and the factory became a major target for the Luftwaffe in the battle of Britain and Blitz. Much of the old city was levelled and citizens faced a grim time. In 1944, Southampton was designated as the US forces headquarters for the Allied invasion of Nazi occupied Europe on D-Day, the 6th June, and in the

preceding months the city was bursting with American soldiers, military hardware and shipping. The new art gallery was employed as the administrative nerve centre of this unprecedented event and evidence of this extraordinary time can still be glimpsed

Now a large container port, Southampton is home to such significant institutions as The University of Southampton and the National Oceanography Centre, Southampton Solent University, the Ordnance Survey (John Speed the celebrated 16th century map maker hailed from Southampton),

Associated British Ports and The Maritime Coastguard Agency. Between the wars the city gained fame in the age of the liners – especially for Cunard's Queens, Mary and Elizabeth, that attracted the wealthy and famous: it is now home port to Carnival's flourishing cruise liner industry. Southampton has become one of the largest retail destinations in the south of England boosted by the new West Quay Shopping Centre and is justly proud of its many green parks, public gardens and large, popular old common on the northern edge of the city.

Perhaps the most famous ship associated with Southampton is the RMS Titanic, which set sail from the port on 15th April 1912 to her last fateful voyage. Though other places also claim her, not least Belfast where she was built, 497 of the crew - one in five, were Sotonians, making the tragedy particularly poignant for the city which still lingers a little today. The nation's continued fascination in the subject is well-reflected in the SeaCity Museum's holdings and interpretation of that episode. The state-of-the-art

museum opened on the centenary of the sinking – and is a must visit. Arriving rather than departing, another famous ship, the HMT Empire Windrush arrived in 1948 with 1029 immigrants from Jamaica heralding the start of a hugely significant new era for both of them – named the Windrush generation and the country. Because of its port-city prominence, Southampton has long been home to diverse ethnic communities that combine to create a lively multi-cultural energy in the city.

For the visual arts though Southampton holds surprises for the uninitiated. In 1911 Councillor Robert Chipperfield JP bequeathed the City Council money to build a public art gallery which it lacked, and a separate trust fund to buy art for it, stipulating that the Director of the National Gallery, no less, should be asked to advise on acquisitions. Lucky Southampton, for following delays due to the World War crisis, it was Kenneth Clark who agreed in

the early 1930s to take on the project – writing a properly considered policy and purchasing historic works of high quality.

Way behind many comparable towns and cities, Southampton's new Gallery first opened its doors in April 1939 and is housed (notwithstanding the Luftwaffe) in a beautiful period building. With the sudden rise in old master prices in the mid-1970s, the advisor role switched to a senior Tate Curator with appropriate expertise when the priority switched to the purchase of work by rising-star British contemporary artists before they became too expensive. This relationship continues today which is why the Gallery now holds one of the finest public collections of art in the country, and for British 20th century (the Modern Movement) and up to date contemporary progressive art, few collections outside Tate and the Arts Council are

in Southampton's league. By comparison with the major regional galleries, the collection is small, but it has been described as able to tell the story of western art from the Renaissance to the present, an invaluable attribute, and it boasts an international reputation.

The University's John Hansard Gallery recently moved from campus to the city centre and its new home is a very impressive and state of the art space of capitol quality; its lively programme of internationally renowned contemporary art of diverse media and approach perfectly complements the nearby City Art Gallery. On the waterfront, aspace's Gods House Tower, is a vibrant and thriving space for new art and young, emerging artists, much of it home grown. Southampton's Friends were the first organisation to give funds for a major refurbishment and

re-interpretation of this wonderful ancient building in 2017, formerly employed as a fort, gaol, maritime store and archaeology museum. It has been stunningly transformed and is a must visit cultural venue. As well as galleries and museums, Southampton's cultural quarter also includes, the Central Library, Guildhall (rock, pop and orchestral concerts, ballet, opera, events and fairs) and the Mayflower Theatre, a magnet to far and wide for its high-profile and quality musicals, pantomimes and plays.

These are just some of the reasons why, if you like art and history, you might enjoy a rewarding visit to Southampton and there is plenty more to discover!

Tim Craven
Chair Friends of
Southampton City
Art Gallery

Welcoming our new Regional Co-ordinator



BAFM are pleased to welcome our new Co-Ordinator for the Northwest of England. Margaret Stebbing has assumed the role with immediate effect and I'm sure we all wish her best wishes as she begins her new role. She has kindly provided a short biography and I know she will be looking forward to hearing from member groups in her area.

I live in Lancaster, a historic city in the Northwest of the UK. The focus of my working life has always been sales & customer service which has proved an asset in the various volunteering roles I have done through the years. From being involved with the Judges' Lodgings Museum as both a volunteer and then employed as the Room Steward Supervisor, I became aware of BAFM. By being the Northwest Regional Co-ordinator I look forward to developing a relationship with existing Friends Groups and promoting a wider membership of both groups and individuals. My contact details are m: 07583 940677, email: northwestbafm@gmail.com

***Are you interested in joining our team of Regional Coordinators?
See the article by our National Coordinator Jean Knight on the inside back page for more
information on these roles.***

Don't Boil the Frog

The Friends of Aberdeen Art Gallery and Museums are lucky to have within their 'parish' a great gallery, very well-regarded maritime museum, two specialist historic buildings and recently added the city archives which are a collection of national significance going back over 600 years.

A recent refurbishment programme resulted in selection as 'Gallery of the year' and Covid appears to be over, so everything is great. Well perhaps notand that's the tricky bit. We appear to have recovered from the temporary gallery closure, from the Covid closure, from the latest down-cycle in the oil industry. But should we sit back and relax? I think there is more to do.

As each of the short term 'upsets' has occurred we have implemented a short-term plan to keep things going. We had committee meetings online, we did Zoom meetings with the members, we had online presentations by artists. So, in many respects as 'Chair', I had kept the ship on an even keel. But there were some signs that things were not all well. And this is where the frog comes in....

There is a concept which describes a frog sitting in a pan of cold water quite contentedly. The heat is applied under the pan and the frog is still happy in its warm wet mini pond. But the heat increases to the point where the frog is incapacitated before it can manage to jump out. In this analogy the Friends are the frog and the water is the environment in which we operate. We continually suffer from 'creeping change' like the increasing water temperature round the frog.

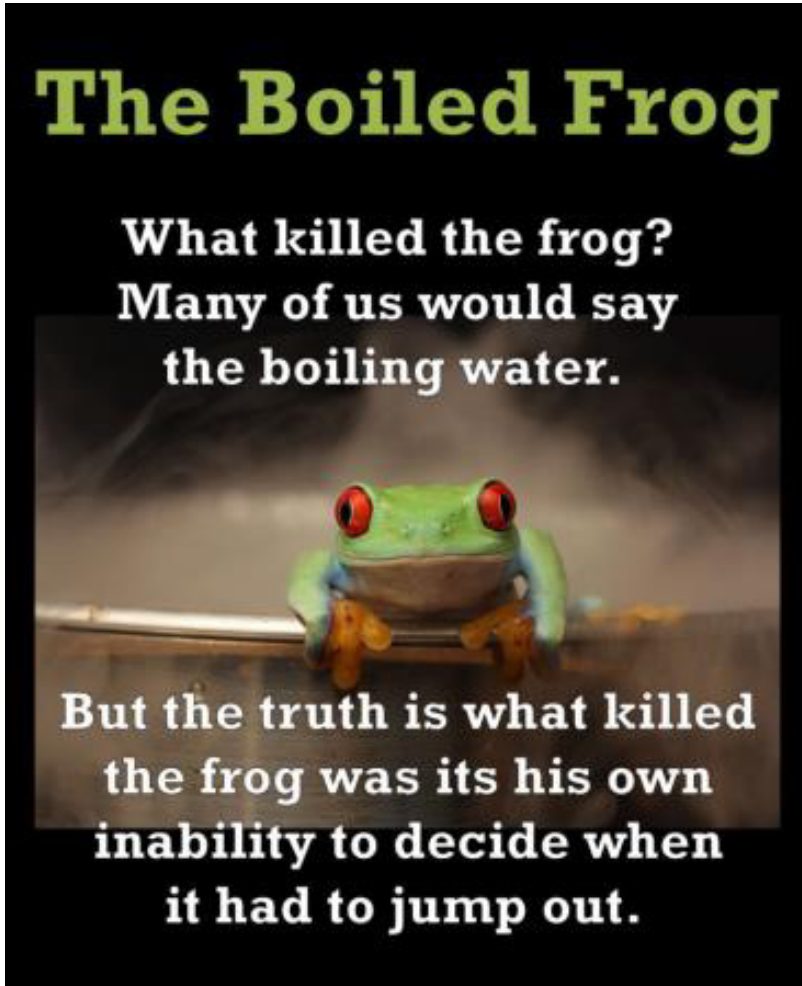
In the cold light of day, you can actually see the indicators, but you have to look: We unfortunately had more of our members passing away than new members joining. We struggled to get people to attend our tried and tested events. We didn't do much about social media, convincing ourselves that email was good enough. We were slowly accumulating funds. We had a fixed agenda for our meetings and spent time on formalities more than progress.

How did we react? We introduced some new committee members who though 'middle aged' reduced our average age by some 20 years! We considered different activities with different specific objectives. We shifted our focus from helping gallery or Friends members to engaging with gallery visitors and encouraging them to become Friends ...or to just frequent the gallery. We introduced student members onto the committee. We introduced an up-to-date Instagram and mailchimp regular newsletter programme. We created Friends weekends funded by the Friends and providing free events for the public. And we started doing impromptu casual talks about specific paintings in the gallery.

These opportunities can be difficult to see. This was the problem that the frog in the pan had. But with a bit of introspection, we turned our traditional afternoon tea into a sculpture/street art walking tour. Mince pies and carols became a family printing workshop. We used some of our precious funds for acquisitions to support micro-commissions by Scottish artists, makers, and artisans.



Aberdeen Art Gallery and Museums



For the Aberdeen Friends this is a work in progress, but we do seem to be moving in the right direction. Further challenges remain such as reinventing our relationship with the gallery, adding more younger members, updating our donation and payment systems. But I think we have managed to jump out of the pan before we became dead meat. We are the frog that noticed the 'creeping change'.

Michael Richardson

The Friends of Aberdeen Art Gallery and Museums

This article is a follow up to the entertaining presentation Michael made at the National Conference in Dundee.

The digital Bookcase with Keira Stobie Regional Coordinator South West

BorrowBox

<https://www.borrowbox.com/>

Spring is the season of hope and promise, the perfect time to expand your horizons, or take up something new. Your local library is an ideal place to start, packed with inspiration, useful guidance and wonderfully helpful people. But what if opening times don't fit in with your day? Or if you need your books on the move? Welcome BorrowBox into your world, or, more accurately, onto your digital device and, if you are a library member, you can take out ebooks and eAudiobooks completely free of charge.

Gresham College

<https://www.gresham.ac.uk/>

"For the love of learning since 1597" and I challenge you not to start filling your diaries with lectures ranging from "finding lost gods in Wales" with Professor Ronald Hutton to "the mathematical life of Florence Nightingale" with Professor Sarah Hart. Rory Stewart will give the annual lecture, Professor Simon Thurley concludes a series on Sir Christopher Wren and the archive means that if Sir Roger Penrose lost you somewhere on "the journey from black-hole singularities to a cyclic cosmology" all is not lost.

Friends of the Ulster Museum

What a difference a year makes. At the time of the last President's afternoon tea, you had to produce a Covid vaccine certificate to attend, as we were still under restrictions caused by the pandemic. This year we were fortunate to be able to enjoy the afternoon without such restrictions. It was also lovely to be back in the Ulster Museum.

Friends were welcomed to the Belfast Room with a glass of Prosecco. When everyone had settled and the buzz of conversation had paused, the President welcomed Kathryn Thomson, Director of National Museums NI, who had given us such a memorable talk last year. However, this year she was able to sit back as we all enjoyed listening to our second guest, Daniel Calley, who reflected on his journey from Washington and Virginia to Dundee University and then to Northern Ireland.

We all know Dan as Chairman of the Linen Hall Library, but he is now Chairman of our umbrella organisation the British Association of Friends of Museums, having succeeded Jennifer Campbell as Northern Ireland representative on the BAFM Council. Dan's reflections added greatly to our enjoyment of the afternoon and our caterers came up

trumps again with delicious food and afternoon tea.

Richard Dunbar proposed a vote of thanks to Dan noting that he and his wife Julia also had fond memories of Dundee University. He also thanked all those who had contributed to such an enjoyable afternoon.

The Friends have also enjoyed a private tour of the Royal Ulster Academy Exhibition before Christmas. In the new year we will be having a talk on the Goya portrait of Dona Antonia Zarate on loan from the National Gallery in Dublin, together with paintings from the Ulster Museum's collection.

Norah Dunbar

President, Friends of the Ulster Museum



Ulster Museum



Guests enjoying the latest edition of the BAFM Journal at the Ulster Museum

Upcoming events:

June 28-28 visit to London to include morning coffee and private tour of the Apothecaries' Hall (said to be the oldest Livery Hall in London); luncheon and tour of Tate Modern; private evening tour and reception at the College of Arms; legal London including private tour of the Inner Temple and dining in hall; private garden and church visit to the Middle Temple.

September 27-29 tour of South Yorkshire to include Wentworth Woodhouse, Yorkshire Sculpture Park, Oakwell Hall and the city of Doncaster.

Both Tours led by our Chair Dan Calley



Apothecaries' Hall, London

The Friends at The Amelia Scott (Formerly The Friends at Tunbridge Wells Museum Library and Art Gallery)



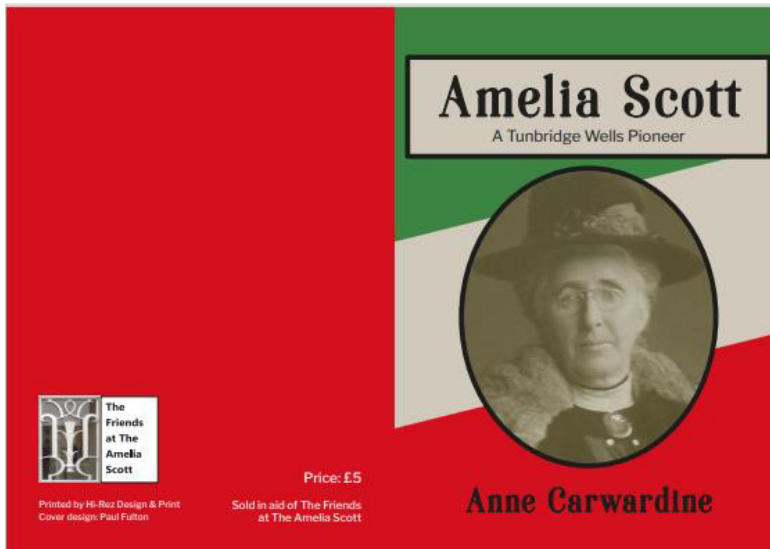
The Friends at The Amelia Scott were delighted when on the 28th April 2022 their new Cultural Heritage Centre was opened.

A great number of years in the planning, their first HLFB 2006 was not successful, this new centre in the middle of Tunbridge Well is one of the best things to happen to the town in years. Built during The Pandemic on the footprint of the old premises the building has been completely transformed. A joint venture with Tunbridge Wells Borough Council, Kent County Council and with funding from both The National Lottery Heritage Fund and The Arts Council England this £21 million project is rightly “The Jewel in The Crown” of this historical town.

Named after local suffragist Amelia Scott who campaigned for women’s rights, it is very fitting that her direct ancestor Helen Boyce along with her daughter Millie and her grand daughter Amelia cut the ribbon on the day and opened the building.

*Helen Boyce (centre)
her daughter Millie
and grand daughter
Amelia with the author
Anne Carwardin*





To celebrate the opening The Friends commissioned a local author Anne Carwardine seen here with the Family to write a booklet about Amelia, Helen was delighted with it.

Amelia Scott was passionate about libraries for everyone and was the driving force behind the opening of the first Library in Tunbridge Wells so I feel sure she would be very happy with the new building and it's contents.

The Friends are selling this for £5 to support their new Project, the conservation of a Gentleman's Georgian suit circa 1730-1740. This suit accompanied a beautiful Georgian Gown which now has pride of place in The Georgian Room in the new Centre. The Friends successfully raised the money to conserve this beautiful sack back gown.

With a wonderful children's library which is very lively with activities throughout the week, a central courtyard and café, a local studies centre and splendid adult education facilities The Amelia Scott is set to provide a wonderful facility for future generations in Tunbridge Wells.

Anne Stobo Chair FTAS

(If you would like to purchase a booklet please email annestobo@yahoo.co.uk)



Friends of Heptonstall Museum

When Heptonstall Museum was placed on Calderdale Council's community asset transfer list, a core group of Heptonstall residents founded 'Friends of Heptonstall Museum' and sprang into action to secure its future.

Geographically, Heptonstall sits atop Calderdale, surrounded by the hilltop parishes of the Upper Calder Valley and overlooking the Lower Calder Valley towns. Undoubtedly, the stunning landscape is a key contribution to the thriving tourist economy. 'Culturdale 2024' aims to celebrate the areas' synonymous association with many film and television productions set locally.

The Museum has a fascinating history - originally a grammar school (artifacts still in situ); then becoming the Yorkshire Penny Bank (1860) and finally a museum - as 'recently' as 1972. The Museum's closure in 2019 meant its golden anniversary went largely unmarked. However, the Friends are determined to bring it back with a bang.

Re-opening in May 2023, an opening exhibition will focus on the notorious Yorkshire Coiners. With strong links to the Museum - 'King' David Hartley's grave lies in sight of the planned tableau of life at those times, the authentic and atmospheric 18th century surroundings offers a perfect setting..

During the transfer year (whilst the Museum remained closed), Friends have organised fundraising events, showcasing the museum's potential. During Heritage Open Days, were demonstrations of weaving techniques and materials. Participation in the inaugural Sylvia Plath Literary Festival, offered a welcoming, contemplative space whilst listening to Sylvia's words in the loaned* 'Listening Chair'.

Integral to the events, varied performance interpretations of local historical events and written works were written and/or directed by trustee and author/dramatist Michael Crowley. All recorded for future generations by trustee and renowned local filmmaker, Nick Wilding.



Heptonstall Museum

Photo Credit: Humphrey Bolton at <http://www.geograph.org.uk/profile/1712>

At the heart of the village, the Museum will be run by and must benefit the community. Pivotal to the Friends' ethos is celebrating Heptonstall's evolution, alongside its proud past, encompassing economic, social and artistic determination – true 'Yorkshire grit'.

The Friends have now lined up a busy schedule of monthly events, a membership scheme and loyal volunteer cohort. If you would like to support the museum, you can contact them via their website (www.heptonstallmuseumfriends.org.uk) or via their social media sites.

Nicola Jones

BAFM Southeast/ Western Regional Conference

5th November 2022

The Oxfordshire Museum

BAFM delegates were warmly welcomed by John Banbury, Chair, Friends of the Oxfordshire Museum, and his colleagues on Wednesday 5th November for the first SE/W regional conference since 2017 at Reading.

Friends from Southampton City Museums and Art Gallery, the Willis Museum, Basingstoke, Tom Brown's School Museum, Uffington and Reading Museum and Art Gallery as well as the Oxfordshire Museum met to discuss common themes and issues and give reports on activities.

Jemma Davey, new Curator of the Oxfordshire Museum set the scene with an excellent and uplifting presentation on why the Friends are so important to the museum and its multiple and diverse functions and as a support to her as Curator. She cited the three fs – friendship, fundraising and feedback as the vital relationship factors. The Friends she said enhanced the public programme with their events, were a superb forum that she could share and resolve challenges and celebrate successes with, and their network of knowledge, expertise, and links with other local cultural societies was invaluable.

Their collective experience of the history of the museum, its staff, past policies, and programmes were also important for continuity with changes of staff.

The Friends of Southampton City Art Gallery have just received a gift of nearly £100,000 from the George and Anne Dannatt Trust which was dissolving itself after several years of cultural benevolence activity. George was an artist I knew who was well-connected with the celebrated St Ives artists, who lived in Wiltshire and had good connections with Southampton City Art Gallery and Pallant House Gallery, Chichester. The fund is dedicated for the conservation of post -1900 made works of art in the permanent collection of fine art and is to be administered by the Friends rather than the City Council. This significant arrangement demonstrates an important service that independent Friends can offer as check and a balance to outside funding bodies who wish

to support museums but who appreciate the attractions of an independent arbiter to the museum's governance.

Tim Craven

Regional Coordinator



Dundee and environs

In the run up to our 2022 conference we organised a three-day tour of Dundee and its environs. It was a chance to get to know the area and to meet some delightful people. We began our tour with a visit to the Innerpeffray Library in deeply rural Perthshire.

This unique place, dating to the 17th century, still serves its original purpose as a repository for an important collection of books. Run with the great help of volunteers it is an inspiration for small museums. We then headed to the Abercairny Estate, home for many generations of the Moray family, for a delicious private lunch served in the stables. Before leaving we were able to have a quick look at the 17th and 18th century terraced gardens, gently maintained by the family and full of statuary. The house itself was designed by Claud Phillimore and is that most rare and architecturally important thing, a post-war country

house. We then hurried off to Glamis Castle for a private tour where we were welcomed with a dram. A highlight was seeing the crib in which her late Majesty, Queen Elizabeth slept in during her visits here. After such a busy day we arrived at the Malmaison Hotel in Dundee. This elegant building was originally a temperance hotel. Luckily for several our group it is no longer so!

Our second day began with a drive across the Tay Bridge into the Kingdom of Fife and onto the town of St Andrews, home of both golf (they were busily preparing for a major tournament) and one of Scotland's

four ancient universities. We were given an excellent walking tour of the town by Siobhan Drummond, including the site of the first 'date' of our current Prince and Princess of Wales. We finished our tour with a private visit to the late Gothic university chapel, St Salvator's where the university chaplain, the Rev Dr Donald MacEwan gave us a warm welcome and an introduction to this fine building and to religious life of this great centre of learning. It was as if he was giving us a gentle and fascinating sermon. We then had a chance for our own exploration of the town and for a lucky few, due to the fact that we had an old girl with us, we were able to visit



RRS Discovery, with the V&A in the background

the campus of St Leonard's School which is in the centre of the town, and yet hidden behind the old, fortified walls. From religious fortitude and ancient learning, we then hurried off to one of Scotland's newest distilleries, Kingsbarns where we had a tour and a fortifying dram. Our next stop was Earlsburg Castle in Leuchars where our exuberant host, Paul Venhuizen gave us a Dutch style luncheon and a tour of his castle, which had been saved in the late 19th century from dereliction by the great Scottish architect, Robert Lorimer. Its most notable feature is its topiary garden maintained in perfect style. One last stop was to the 12th century St Athanasius Church in Leuchars, one of the best preserved and few Romanesque churches in Scotland and still in active use. We returned to Dundee where we received

a warm Dundonian welcome at Discovery Point – our conference location – for a private dinner.

Our last, rather rainy, day began with a tour of the V & A Dundee which made for such a wonderful contrast to our previous days' glut of ancient buildings. We then made our way to the Verdant Works where we had a private lunch served with such endearing kindness that it was hard not to rather fall in love with this city that has survived with ever optimistic perseverance. Having a few industrial heritage and engineering boffins with us it was difficult to pull them away from this museum dedicated to Dundee's great textile past. As almost always, it was some of the museum volunteers

which made it a particularly special visit.

The delight of the trip was the sheer diversity of landscapes, buildings, collections and people we came across. It was also a great way to meet some of our BAFM members and it was especially nice to spend time with and better get to know our former president, Dr Liz MacKenzie and her family.

We will be hosting a similar Yorkshire trip this coming September in the run up to our 50th anniversary conference in Doncaster. Highlights will include a visit to Wentworth Woodhouse, one of the country's greatest ever country houses. We hope you will join us.

Venice 2023

Our visit to Venice began in dramatic and unforgettable fashion on a cold wintery Monday evening in the Basilica of St Mark's in complete darkness and where we had the entire church to ourselves. Slowly the lights were turned up to reveal some of the greatest mosaics in the world and the interior of this apogee of civilisation. We greatly benefited from our guide for the week, Dr Cristina Gregorin who combined deep academic knowledge with a light joyous touch.

The next day we took a short walk, along the way learning about the cistern system in the city which supplied fresh water and a look at the Gothic Palazzo Fortuny before taking a Traghetto gondola across the Grand Canal. We visited Santa Maria Gloriosa dei Frari which contains the tombs of many doges and is full of the works of Bellini, Titian, Donatello, Paolo Veneziano and Canova. Afterwards there was time for that great Venetian pastime, morning coffee. We then visited the

Scuola Grande di San Rocco which was decorated by Tintoretto and where they kindly provide mirrors so that the ceiling can be examined without overstraining one's neck. Another quick ride on the Traghetto brought us to the Osteria Al Bacareto where we were welcomed by the De Giulio family who served a delicious traditional Venetian luncheon including cicchetti and risotto. We were joined by Dr Frederick Lauritzen who after lunch walked us to the Scuola Grande di San Marco where

he is the historian (he was also born there as the Scuola serves as one of the city's general hospitals). He then took us next door to the church of San Giovanni e Paolo with its Bellinis and Lottos afterwards pausing to have a look at the monument to the condottieri Bartolomeo Colleoni, considered perhaps the greatest equestrian statue in the world.

The following day we strolled across the Accademia Bridge and visited the Peggy Guggenheim Collection, which

brings Venice's artistic treasures firmly into the 20th century, for a private tour and luncheon in the museum's courtyard café. In the afternoon we visited one of the world's great museums, the Accademia, founded after Napoleon's 1797 invasion of the city which ended the Republic's 1500 years of independence.

On the Thursday we walked to the Piazza San Marco where Cristina gave us a detailed history and description of the 'drawing room of Europe'. We then walked, pausing to view the

Bridge of Sighs, to the church of San Zaccaria with its collection of Bellinis and then to the Scuola di San Giorgio degli Schiavoni, with its incredible cycle of Carpaccios particularly that of St George slaying the dragon. After seeing the Triumphal Entrance of the Venetian Arsenal, we had lunch at Nevodi, a casual restaurant serving delicious food, particularly its selection of local grilled vegetables. In the evening most of us dined at the Circolo Società Dell'Union, a very traditional private club where we

came upon a charity event full of many old Venetian families. It was extremely interesting to glimpse at this rarely seen world which despite the huge influx of tourists still quietly exists in the city.

For our last full day, we hired a boat for a tour of the Venetian Lagoon. Leaving from the Zattere we travelled around the city and were rewarded with a wonderful prospective view of so much that we had been seeing close up. We then travelled up the lagoon to Burano where we stopped for coffee and a chance to absorb the village like atmosphere of the island. We then landed on Torcello, whose settlement predated that of the city itself, and were rewarded with the finest and earliest of mosaics on our tour. We travelled back down the lagoon to Murano where we had lunch at the stylish Acquastanca Osteria. Their artichoke and Reggiano salad was a culinary highlight. For our last evening we took a slow walk across the Rialto Bridge, pausing to watch some of the preparations for the upcoming Carnival, to the Ristorante Casa Cappellari where we dined on a modern take of Venetian cuisine.

Saturday saw our sad departure, but surely many of us will return to this most unique city.

Dan Calley



Coronations and Celebrations at the Fan Museum

The Fan Museum reopens with our inaugural exhibition of 2023, *Coronations and Celebrations*, in honour of our new King, Charles III, and his Queen Consort who has, for many years, taken a keen interest in our work. Our exhibition does not only celebrate coronations in England, but also looks at fans relating to significant royal events in Europe (such as royal weddings) from the earlier times of fan making on our continent to the present day.

In one room you will see a gorgeous coronation robe worn by Lady Latymer at Her Late Majesty Queen Elizabeth II's coronation in 1953 surrounded by commissioned fans made by The Fan Museum and The Worshipful Company of Fan Makers. There are also gorgeous fans from Spain and England in the other cases. Among the English fans are a coronation fan from George II coronation in 1727, a fan depicting George III and Queen Charlotte at The Royal Academy, the marriage of King George IV, and a portrait fan of Queen Victoria and her family.

In the other room are fans from Austria, Belgium, Russia, Italy, and France. The French

fans date back to the time of Louis XIV, honouring significant births and marriages until the Revolution in the late-eighteenth century. We even show fans from the Revolutionary period – secretive fans which have hidden messages showing support for Louis XVI, Marie Antoinette, and the Dauphin. *Coronations and Celebrations* will close on 24 June.

To keep up to date with exhibitions, events, and activities taking place this year at The Fan Museum please visit our website and follow us on Instagram and Facebook. And, if you'd like to support our work, please consider volunteering with us, or, while benefiting from invites to exclusive exhibition private views and social events, do please consider joining the Friends of The Fan Museum. More information about how to join can be obtained via the Secretary of the Friends, Kate Kuhn: friends@thefanmuseum.org.uk.

Web: www.thefanmuseum.org.uk
Instagram: www.instagram.com/thefanmuseum
Facebook: <https://www.facebook.com/TheFanMuseum/>

Ailsa Hendry, Curator of The Fan Museum

Editor's Note: If your group or the museum you support are planning an event or events to celebrate the Coronation, please feel free to send an article for inclusion in the next BAFM Journal, due out in September 2023. Please submit any text using Time New Roman Font and include any photographs as separate attachments rather than embedded in the body of the text. This advice applies to all submissions. It is important the editorial team can modify any article so as to fit the space available before we send the completed article to the designer/printer for any additional work before the Journal is printed and distributed.

Many thanks for your help with this,
David Adgar FRSA (Interim Journal Editor)

Friends, why not volunteer to become a BAfM Regional Coordinator?

Why not join the voluntary BAfM Regional Coordinators' team to support our Groups and Individual Members in their support of our national heritage. We have BAfM Coordinators retiring and are very keen to return to our full complement of Coordinators throughout the British Isles.

The Regional Coordinators role can be extremely rewarding if you are passionate about preserving our heritage for future generations. Our groups and individual members are so richly diverse and can often feel somewhat isolated. You will be supporting our members by helping them to network, share good ideas which can often be adapted to suite, and share good practice.

A Coordinator is not expected to be able to solve all the problems that their area Member's may have, in support of their institutions, but there is a team of Coordinators' expertise to draw upon apart from our Administrator Jayne, our Chair Dan and Vice-Chair, Dave and myself.

There are normally three Coordinators' Meetings a year. One takes place sometime during the National Conference, wherever that is taking place in the country and two meetings take place in London. There are other meetings on Zoom, and of course there is email communication throughout the year.

The term of office for a Coordinator is normally three years, with the possibility of serving more. We have the support of Jayne our Administrator who will pay for out-of-pocket expenses for expenditure in your role as BAfM Coordinator. I will be pleased to visit you and explain the role in more detail without any necessary obligation for you to accept the role of a BAfM Coordinator.

If you are interested in finding out more about the role and live in the East Midlands, South West, South Eastern Counties and Wales, Please contact: me, **Jean Knight, Acting National Coordinator**, irvineknight@btinternet.com



Patron

HRH The Duke of Gloucester
KG, GCVO, GCStJ

Honorary President

Appointment Pending

Honorary Vice Presidents

Dr. Elizabeth Mackenzie MBE
and *Norah Dunbar*

Chair

Daniel Calley
djcalley@talk21.com

Vice-Chair (Acting)

David Adgar FRSA
daveadgar@gmail.com

National Co-ordinator & Acting Secretary

Jean Knight
irvineknight@btinternet.com

Conference Co-ordinator

Kate Kuhn
kkkuhn@hotmail.co.uk

Journal

contact *David Adgar* on
daveadgar@gmail.com

BAFM Administrator

Jayne Selwood
141A School Road
Brislington, Bristol, BS4 4LZ
tel 01179 777435
jayneselwood@live.co.uk



Regional Co-ordinators

Northern Ireland

Daniel Calley
djcalley@talk21.com

Scotland

Gillian Ferguson
scotland@bafm.co.uk

East Midlands

Paul Howitt-Cowan
Kenmare01@outlook.com

London & Middlesex

Kate Kuhn
kkkuhn@hotmail.co.uk

North West

Margaret Stebbing
northwest@bafm.co.uk

South East – Western Counties

Tim Craven
timcraven1066@gmail.com

South West

Keira Stobie
southwest@bafm.co.uk

Yorkshire and North East

Dave Adgar
daveadgar@gmail.com

All other regions

Contact *Jean Knight*
irvineknight@btinternet.com

Vacancies

Regional Co-Ordinators form the backbone of BAFM. We currently have vacancies in the following areas; the North East, West Midlands and the South East. If you would like more information about the roles available please contact *Jean Knight* our National Co-Ordinator on irvineknight@btinternet.com.

We still require a Treasurer for BAFM. If you are interested in this role, please contact *Dan Calley*, our Chair, on djcalley@talk21.com

Join us!

Are you Friendly?! Want to meet like-minded people and make new friends? Looking to use your skills to champion the value of volunteering in the heritage sector and the contribution that Friends make both regionally and nationally? Then we may have a role for you!

Social Media Contributors spread the news of BAFM's work to our members and beyond! Regardless of whether you are an avid Facebook user or tweeter or someone who is interested in learning new skills, get in touch via journal@bafm.co.uk

Journal Editor co-ordinates the content for BAFM's national magazine seeking out interesting stories and writing articles for members to enjoy. This role could be shared by two people and support is available from the Comms group. If this sounds like something you may enjoy, email journal@bafm.co.uk to arrange a time for a chat

Regional Co-ordinators are the backbone of BAFM. They are the first point of contact for local groups and are the conduit of information between BAFM and the wider membership. We currently have vacancies in North East, West Midlands and the South East. If you are interested in finding out what is involved contact Jean Knight. National Co-ordinator irvineknight@btinternet.com