

Fashion Museum 3 Year FORWARD PLAN April 2014 to March 2017**STATEMENT of PURPOSE**

The Fashion Museum in Bath holds, develops and preserves a world-class collection of historical fashionable dress, with which it presents informative and engaging exhibitions and displays, and provides opportunities for audiences locally and globally to engage with the museum collection.

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FOREWORD

The Fashion Museum is one of the world's great museum collections of historic and fashionable dress. Designated as a collection of outstanding national significance, and located in the Georgian city of Bath, the Fashion Museum draws people to our region, and is a museum of which residents of Bath and North East Somerset are justifiably proud. The Council aims to create lively and active communities, where everyone fills their potential, and the Fashion Museum has an important role to play in helping to achieve these aims.

In 2013, the year of the 50th anniversary of the Fashion Museum being founded in Bath, we started discussion and consultation to determine what the next 50 years of this magnificent museum collection might be. In Spring 2014 Arts Council England awarded the Fashion Museum two grants to undertake future and business planning for the Fashion Museum, and also to work to increase access to two little-known areas of the museum collection, the Lace-Whitework Collection and the Worth-Paquin Archive. As part of this current 3-year plan, therefore, we look forward to a period of planning and action to bring Bath and North East Somerset Council's magnificent museum collection to more and more people.

Councillor Ben Stevens, Cabinet Member for Sustainable Development

1 – INTRODUCTION

This is the Fashion Museum's 3-year Forward Plan, from April 2014 to March 2017.

The plan is an update of an original 3-Year Forward Plan, which was drawn up in 2013, as part of the Fashion Museum's application for Accreditation under the 2011 Standard. The Fashion Museum is part of Bath and North East Somerset Council and is managed by the Heritage Services division. The Fashion Museum 3-year Forward Plan has been developed in conjunction with the Heritage Services Business Plan.

- a. The Plan has been revised in March 2014, just as we receive news that the Fashion Museum has been awarded two major grants from Arts Council England to undertake two projects that will significantly affect the work of the museum in the next two years. A grant of £57,500, under the Renaissance Strategic Support Fund, will be used to undertake forward and business planning for the future of the museum. The one-year project starting April 2014 will enable engagement with key stakeholders in Bath and beyond to formulate a future plan with the working title 'The Way Forward Plan for the Fashion Museum'. A second grant of £90,000, under the Designation Development Fund, will be used to increase access to the Fashion Museum collections, and specifically to two little-known areas, the Lace-Whitework Collection and the Worth-Paquin Archive. This two-year project running from April 2014 to March 2016 will enable documentation and cataloguing, conservation and storage, photography and on-line information, as well as creating training and development opportunities for dress curators of the future.
- b. Previously, and before the Fashion Museum's first 3-year plan in 2013, the day-to-day work of the museum was outlined in a Fashion Museum Collection Management Plan and a Documentation Backlog Plan, and a synopsis of the work achieved through those plans, since 2010 is included below so as to give context to the museum's current situation in 2014.
- c. Since the award-winning exhibition *The Diana Dresses* (visited by 73,000 visitors) in 2010, the Fashion Museum has worked to set up a solid display framework in the museum galleries. Areas within a visit are now firmly established: an exhibition display space, followed by a broadly chronological progression through the galleries, with changes of display style and interpretation, pace and focus, culminating in the Dress of the Year displays, and displays of contemporary menswear.
- d. In the past three years, a sound base of positive visitor feedback and comment on the Fashion Museum displays has been established. Audiences now total in the region of 100,000 visitors each year. In addition, the Fashion Museum Study Facilities, a service which can be pre-booked, are used by a broad span of visitors, including fashion students from Bath Spa University who visit as part of their taught course. The Fashion

Museum continues to work with the School of Art and Design at Bath Spa University, along with other specialist groups and colleagues including Bath in Fashion, the South Western Federation of Museums & Art Galleries, the West of England Costume Society, the Costume Society and the Dress and Textiles Subject Specialists group. The Fashion Museum and its collections have been publicised by Heritage Services Commercial and Marketing team, who are responsible for press and marketing, as well as through programmes of lectures, conferences, publications, and loans out to other museum collections.

- e. The Fashion Museum has engaged with volunteers and placement students, and through their work has been able to tackle the documentation backlog by adding 3750 records each year to Micromusée, the collection management database. There are now inventory-level records for over 63,000 objects in the collection on the database. In this period too, the Fashion Museum completed a major Disposals project, re-situating in the region of 117 items of furniture, originally used as props for museum displays, in public collections throughout the UK.

- f. The Fashion Museum Forward Plan in 2013 built on this work and identified two key 'broad brush' aims, and a framework within which to plan and execute the work to achieve the aims. These two aims were to go 'back to basics'; and to build advocacy and support for the Fashion Museum. In terms of 'back to basics', the need was (1) to eradicate our numbering and acquisition backlog (2) to note the location of all the objects in the collection, (3) to get on top of collection care in the storage areas, and (4) in the display areas. In terms of building advocacy and support, the Fashion Museum needs to engage with key stakeholders and decision makers, and to test and pursue a vision of establishing an off-site active, engaging and superlative collections facility that will both act as a must-visit venue for collection engagement activities, while at the same time sustaining and developing locally and globally renowned exhibitions and displays. The Forward Plan recognizes too that the Fashion Museum needs to 'keep the day job going', that is creating displays and exhibitions, facilitating collection access through the Fashion Museum Study Facilities, and responding to demand and enquiries.

2 – BACKGROUND

2.1 Principles and purpose

The Fashion Museum was Designated as a collection of outstanding national significance in 2000, and in 2013 was named as one the world's Top Ten fashion museums by CNN. The museum has been in Bath since 1963, the year when it was founded by collector Doris Langley Moore and Bath City Council as the Museum of Costume, Bath (the name was changed to the Fashion Museum in 2007). The Fashion Museum is owned and managed by Bath and North East Somerset Council and forms part of the Heritage Services section of the Council. The Council's power to operate museums derives from the Public Libraries and Museums Act 1964.

The Council's vision is for Bath and North East Somerset to be an area where everyone fulfils their potential, with lively and active communities, and with unique places and beautiful surroundings. There are three objectives to realise that vision: (1) Promoting independence and positive lives for everyone; (2) creating neighbourhoods where people are proud to live, and (3) sustainable growth. Heritage Services contributes towards that vision, and those three objectives, through the following statement of purpose: Heritage Services, For Learning, Inspiration and Enjoyment.

Heritage Services has the following Service Aims:

- to enhance the quality of life for residents of Bath and North East Somerset;
- to maximise public enjoyment of the Council's world-class heritage;
- to enable people to learn from the activities and achievements of past and present societies;
- to promote understanding and appreciation of different cultures;
- to contribute to the district's economic prosperity through the Heritage Services Business Plan.

Heritage Services has the following Objectives in order to achieve these aims:

- to protect and develop the Council's unique historic collections and public buildings;
- to plan for and invest in the collections and public buildings sustainability;
- to interpret the collections and public buildings through displays, study facilities, learning programmes and special events;
- to mount the best available exhibitions from other regional and national collections;
- to sell high quality merchandise to complement the services that are offered;
- to hire out historic venues for a wide range of events and activities;
- to train and develop staff to realise their full potential;
- to consult widely with users and stakeholders on an on-going basis;
- to use information technology in accessible and imaginative ways;
- to work in partnership with others wherever appropriate.

Heritage Services operates under a rolling Business Plan aiming for ongoing sustainability in three interdependent areas:

- Conservation – preserving the heritage for present and future generations to enjoy;
- Customer Care – meeting the needs of all audiences, customers, and guests;
- Commercial success – maintaining the Service’s positive contribution to the Council’s budget.

2.2 The Collection

The Fashion Museum collection ranges from 17th century embroidered pieces to ensembles by 21st century fashion designers and makers, and includes garments worn by women, men and children, as well as archive, print, drawing and photograph collections. The collection is presented in exhibitions and displays in galleries on the lower ground of the Assembly Rooms. The display cases are unsatisfactory and the lighting system is poor. The displays are engaging with try-on replica costume proving particularly popular; however, re-thought and renewal are needed. In particular, we need to address interpretation, rotation, sustainability, and the issue of exhibitions vs. displays.

There are in the region of 100,000 objects in the collection and only 63,000 are listed to inventory level on the collection management database. We need to eradicate the documentation backlog so that there is knowledge of what is in the collection and where it is located so that we can ensure that the collection is more widely accessible. The storage of the collection is inadequate, considering its world-class status, with objects shoe-horned into inappropriate storage spaces in the Assembly Rooms attics and basements, and also on the 2nd and 3rd floor at 4 Circus Collection storage issue needs to be addressed as a priority.

The Fashion Museum blurs the traditional museum boundaries between collections on display and collections hidden from view in store. This is particularly challenging with dress; but the Fashion Museum is committed to exploring new and innovative ways to ensure that the entire collection, and not just that on display, is fully accessible. We believe that images of objects in the collection are key to further and wider engagement with the collection, and we will make action plans to achieve this as part of the future plan, which will take place following grants from Arts Council England in 2014 (see section 1.a).

We welcome the opportunities offered by the Renaissance Strategic Support Fund to explore the future solutions, and by the Designation Development Fund grant to bring two key and relatively unknown collections to greater notice. This will enable the Fashion Museum to develop a model for future work to bring the collections to greater notice and engagement.

2.3 Visitors

The Fashion Museum is visited by roughly 100,000 visitors each year, 60% of whom have purchased a Saver Ticket at the Roman Baths. This ensures that our visitor base is broad, including both those who have an in-depth interest in dress (for example, fashion students) as well as those who visit as part of a day out or on holiday, who might not necessarily have thought of visiting a museum of historic dress.

The Fashion Museum is also held in great esteem and affection by local residents and those who live in the surrounding villages and towns. The museum is very much regarded as 'part of Bath'; however, audience development work is needed to ensure that more residents visit. It is remarked time and again how many people both locally and further afield do not know of the Fashion Museum, and this needs to be addressed by commissioning audience development work and formulating marketing plans.

We need to encourage more visits both from world-wide visitors to the city – as part of a city-wide move to encourage people to stay overnight thus building a stronger local economy – and also from local educational and community groups. Work on this is being carried out through the Renaissance Strategic Support Fund "Bath Museums Project" 2013 to 2015.

The Fashion Museum lends to exhibitions in museums throughout the UK and overseas (34 venues in the past six years), which gives opportunities for new audiences and for objects in the collection to be interpreted in ways that would never be possible at the FM site (for example, a 17C embroidered waistcoat to the exhibition *In Fine Style* alongside original paintings from The Royal Collection at The Queen's Gallery, Buckingham Palace, London and at the Palace of Holyrood House, Edinburgh). Loans Out also give the opportunity for objects to be conserved, photographed and new mounts prepared, none of which would be possible from existing resources. However, Loans Out reduce our capacity, with staff spending time away in-stalling / de-installing Fashion Museum objects at borrowing venues. For that reason, the Fashion Museum will not consider Loans Out requests again until April 2017 (that is, we will not invite request letters until April 2017, for exhibitions that start at least 6 months after that date), other than in exceptional circumstances.

And finally, on-line visits: this represents a huge potential opportunity to make information about the Fashion Museum and the exceptional collections housed here to a wider audience. We need to increase our on-line visitors, so as to meet demand, from local and global audiences, in partnership with leading on-line providers.

2.4 Engagement

The Fashion Museum Study Facilities is a key method of engaging with the collection with visitors from far and wide coming to Bath to see objects in the collection up-close. Visitors to the Study Facilities are wide-ranging, from those with a general interest to academics and specialists. However, we are hard-pushed to meet demand for this popular service because of availability of space and capacity. This needs to be addressed as part of an Audience Development Plan. The Fashion Museum has a (lapsed) Memorandum of Understanding with Bath Spa University / School of Art and Design and the BA Fashion Design programme whereby students attend the Fashion Museum Study Facilities on a weekly basis as part of their taught course. In addition students from the London College of Fashion and Central Saint Martins, and other universities in the UK and in North America visit the Museum and Study Facilities. We need to review these arrangements and to explore opportunities for partnership with these and other universities. We also need to explore opportunities with specialist groups, for example The Georgian Society.

The offer to schools and colleges needs to be reviewed, as do the activities for learning and engagement for families, children, and those with a broad range of specific and special needs offered in the galleries. In addition, the Fashion Museum receives a significant number of enquiries by telephone, and e-mail. We need to review how and whether we meet this demand for information as part of an Audience Development Plan.

The Fashion Museum has over 4000 Twitter followers. We need to review how we use new media to engage users. This should include the facility for visitors to upload images during a visit and investigating how a Fashion Museum Blog can be supported and sustained. This must be well-regarded and have the ability to stand alone as one of the leading fashion blogs. The Fashion Museum is located within a building owned by the National Trust and the Trust has over 16,000 local members. We need to review how we can engage with these local members and with professional staff within the National Trust.

2.5 Building

The Fashion Museum is located in a Grade 1-listed building that is owned by the National Trust. A new 15-year lease, which runs from March 2012 to March 2027, in respect of tenancy of the building was recently drawn up between Bath and North East Somerset Council and The National Trust. The lease includes a 10-year break clause on either side.

The time has come to consider the future of the Fashion Museum in the Assembly Rooms as the museum's footprint in the Assembly Rooms is not currently fit for purpose. The award of the Renaissance Strategic Support Fund Grant will enable the Fashion Museum to undertake exploration and consultation to test and pursue the vision to exit the collection from the building. The Fashion Museum is ready, willing and excited about exploring opportunities for change, in partnership with key stakeholders including The National Trust, Bath Spa University, and Bath and North East Somerset Council's Regeneration Team.

Discussion should also address the Fashion Museum's current occupancy of 4 Circus, a building owned by the F.G Cooke (Deceased) Trust, which is currently leased to Bath Spa University, and where the BA in Fashion Design is run. Bath Spa University is keen to occupy the whole of 4 Circus and this issue needs to be progressed.

2.6 Staff

The Fashion Museum has equivalent 2.5 curatorial staff (1 x Fashion Museum Manager and 1.5 x Collections Assistants) plus 0.3 Fashion Museum Administrator. We need to review whether this is sufficient to undertake the work as planned, and whether the staff structure within Heritage Services supports the activity of the Fashion Museum.

Fashion Museum staff members are well-regarded in the field with active participation in a number of specialist bodies including the West of England Costume Society, the Costume Society, the Reviewing Committee of Export of Works of Art, Dress and Textile Subject Specialists Group etc. We need to maintain this expertise and regard.

In 2012/2013 Fashion Museum staff was assisted by 35 volunteers, working a total of 3160 hours, and additionally by a fashion writer and stylist who gave many hours of his time voluntarily to assist the Fashion Museum. Volunteer support has enabled the Fashion Museum to undertake much work. However, this number of volunteers requires considerable support and in the past year we have reviewed and cut down our volunteer activity so as to target our resources on completing core tasks and consider moving towards a programme of curatorial internships.

There are equivalent 5.5 Visitor Services Staff and 4.0 Operations staff based in the Assembly Rooms. As part of Heritage Services, the Fashion Museum draws on the assistance of the Learning and Programmes Co-ordinator, the Commercial Manager and her team, the Business & Resource Manager and a wider Finance team, the Facilities Manager and a team of Operations Assistants, the Retail Services Manager, and HR / IT support staff. There needs to be an overarching Staff Development Plan and CPD framework for the Fashion Museum to unify the different staffing areas, which will resource the Museum's development, including identifying skills gaps and areas for staff development.

2.7 Finance

The Fashion Museum is part of Heritage Services, which operates as a separate business unit within Bath and North East Somerset Council. The aim is that the costs of running the

Assembly Rooms site, which includes the Fashion Museum, should be covered by the income that the site generates from (1) admissions to the museum, (2) sales in the shop, (3) room hire, and (4) catering. Alternatives for future governance arrangements for Heritage Services are under consideration as requested by Members and, if a viable option presents itself that would be in the Council's best long-term interests, a proposal will be brought forward for discussion.

Business-planning work on the long-term financial sustainability of the Fashion Museum will take place as part of the project funded by the award from the Renaissance Strategic Support Fund. This will include work to investigate the commercial potential of the Fashion Museum collection, including licensing and image licensing. In addition, we need to investigate development capacity for the Fashion Museum.

3 – PLAN Summary

AIM 1 – SUSTAINABILITY: To develop and sustain the Fashion Museum for a global and local audience.

Key Objective 1.1 – To create a future plan for the Fashion Museum

Key Objective 1.2 – To build partnerships, advocacy and support for the Fashion Museum

Key Objective 1.3 – To ensure financial sustainability for the Fashion Museum

AIM 2 – A WORLD-CLASS COLLECTION: To develop and preserve the museum collection.

Key Objective 2.1 – To attain full Accreditation for the Fashion Museum

Key Objective 2.2 – To temporarily cease acquiring objects for the collection, other than in exceptional circumstances

Key Objective 2.3 – To undertake the planned tasks in the Collection Care Plan

Key Objective 2.4 – To undertake the planned tasks in the Documentation Plan

AIM 3 – INFORMATIVE AND ENGAGING EXHIBITIONS AND DISPLAYS: To present the Fashion Museum collection in displays and exhibitions which are lively, entertaining, scholarly, beautiful, accessible and inclusive

Key Objective 3.1 – To deliver a 5-year exhibition and display programme

Key Objective 3.2 – To loans from the collection, other than in exceptional circumstances

Key Objective 3.3 – To develop learning programmes based on exhibitions and displays

AIM 4 – OPPORTUNITIES FOR ENGAGEMENT: To extend the engagement with the Fashion Museum collection for users both world-wide and in the local area.

Key Objective 4.1 – To run and develop Fashion Museum Study Facilities

Key Objective 4.2 – To expand the use of New Media

Key Objective 4.3 – To explore options to put the Fashion Museum collection on-line

Key Objective 4.4 – To explore options for further engagement with universities, cultural bodies and specialist groups

4 – KEY Abbreviations in the 3-year Fashion Museum Forward Plan

FM - Fashion Museum

ARs - Assembly Rooms

NT - National Trust

ACE – Arts Council England

DATS – Dress and Textile Specialists

RSSF – Renaissance Strategic Support Fund

DDF – Designation Development Fund

Year 1 - April 2014 to March 2015

Year 2 - April 2015 to March 2016

Year 3 - April 2016 to March 2017

5 – REVIEW Mechanism for review of the Fashion Museum 3-year Forward Plan

The Fashion Museum 3-year Forward Plan is a planning tool, and is regularly reviewed and referenced to check actions and monitor progress in Fashion Museum team meetings, and Heritage Service meetings as appropriate. The Plan has been revised once, in March 2014, and re-formulated so that it fits in with the timing of the annual Heritage Services Service and Business Plans. This timing ensures that the Fashion Museum Forward Plan will feed into the Council's Service Planning and Business Planning Cycles via the Heritage Services Plans.

In a sense, this current revision to the Fashion Museum 3-year Forward Plan is an interim solution, coming as it does just at the time when the Fashion Museum has been awarded a grant from Arts Council England under the Renaissance Strategic Support Fund to undertake work to produce a future plan with the working title 'The Way Forward Plan for the Fashion Museum'. There will be a new over-arching future plan for the Fashion Museum from Spring 2015, which will pave the forward planning actions for the future of the Fashion Museum.

6 – CONSULTATION

Summary of consultation which informed the Fashion Museum 3-year Forward Plan

This Forward Plan is an update of the plan originally drawn up between December 2012 and June 2013 by the Fashion Museum Forward Plan Team, a group brought together specifically for the purpose of producing the first Fashion Museum Forward Plan. The Team was:

- Rosemary Harden (Fashion Museum Manager)
- Vivien Hynes (Fashion Museum Administrator)
- Janice Dunn (Visitor Services Supervisor, Fashion Museum)
- Lindsey Braidley (Heritage Services Learning and Programmes Co-ordinator)
- Iain Johnson (Heritage Services Facilities Manager)
- Stephen Clews (Public Services Team Leader)
- Jean Scott (Chairman West of England Costume Society, and Volunteer Team Leader at the Fashion Museum)
- Louise Pickles (Head of Fashion Course, Bath Spa University)
- Elizabeth Neathey (Museum Development Officer, Bath and North East Somerset, South West Museums Development)

Each team member represented and consulted with appropriate colleagues plus those stakeholders with whom they were connected at each step of the process. Team members also consulted with Heritage Services Management Team at each step of the process.

The team drew on a period of consultation between 10 December 2012 and 17 February 2013 during which a letter / questionnaire was circulated widely amongst staff, visitors, non-visitors, and stakeholders, including (but not only) the Heritage Services Focus Group, the West of England Costume Society, the Circus Area Residents Association, the fashion students

at Bath Spa University, the Dress and Textile Specialists, the Bath Museums Group, and the South Western Federation of Museums & Art Galleries.

A headline summary of the findings of this consultation include the following, suggesting that audiences want more from museum collections of historic dress:

- Displays and exhibitions - more interactivity, rapid change, and variety
- On-line access - more virtual content, information and images
- Expertise - more opportunities for dissemination of in-depth knowledge
- Specialist access – formal/continuing education and community engagement
- Loans - more objects for more temporary exhibitions at other museum venues
- Volunteers - more people and students seeking voluntary work, internships and placements
- Study facilities - people do not want to wait six weeks for a booking at the Study Facilities.

The Forward Plan will be reviewed March each year.

AIM 1 – SUSTAINABILITY

OBJECTIVE	ACTION	TIMESCALE
1.1 To create a future plan for the FM	1. Attain full Accreditation	Y1
	2. Create 'The Way Forward Plan'	Y2
	3. Appoint Project Panel & Personnel	Y1
	4. Phase 1 – Project Brief	Y1
	5. Phase 2 – Comprehensive Review	Y1
	6. Phase 3 – Proposals & Strategy	Y1
	7. Phase 4 – Delivery Programme & Business Plan	Y1
1.2 To build support, partnerships, & advocacy for the museum	1. Engage with National Trust, Bath Spa University & the Council's Regeneration Team	Y1
	2. Investigate mechanisms for on-going partnership, advocacy, & support	Y1
	3. Work with UAL / Centre for Fashion Curation	Y1 – Y2
	4. Work with DATS/ Dress Mounting course	Y1
	5. Contribute to Bath in Fashion	Y1 – Y3
	6. Contribute to Georgian marketing campaign	Y1
1.3 To ensure financial stability for the FM	1. Create a Fashion Museum Business Plan	Y1
	2. Explore a model for image license	Y1 – Y2

AIM 2 – A WORLD-CLASS COLLECTION

OBJECTIVE	ACTION	TIMESCALE
2.1 To attain Full Accreditation	1. Align Forward Plan with wider strategic plans	Y1
	2. Secure political approval for the Forward Plan	Y1
2.2 To cease acquiring objects for the FM collection, other than in these & exceptional circumstances	1. Dress of the Year 2013	Now
	2. Dress of the Year 2014	Y1
	3. Dress of the Year 2015	Y2
	4. Dress of the Year 2016	Y3
2.3 To undertake planned actions in these areas in the FM Documentation Action Plan	1. Retrospective Documentation	Y1 – Y3
	2. Location & Movement Control	Y1 – Y3
	3. Object Entry	Y1 – Y3
	4. Acquisition	Y1 – Y3
	5. Inventory Control	Y1 – Y3
	6. Loans In	Y1 – Y3
	7. Loans Out	Y1 – Y3
	8. Collection Care	Y1 – Y3
	9. Insurance	Y1 – Y3
	10. Risk Management	Y1 – Y3
	11. Disposal	Y1 – Y3
	12. Photography	Y1 – Y3
2.4 To undertake planned actions in these areas in the FM Collection Care Action Plan	1. Environmental Monitoring	Y1 – Y3
	2. Cleaning & Housekeeping	Y1 – Y3
	3. Documentation	Y1 – Y3
	4. Storage	Y1 – Y3
	5. Display	Y1 – Y3
	6. Handling	Y1 – Y3
	7. Loans In	Y1 – Y3
	8. Loans Out	Y1 – Y3
	9. Training	Y1 – Y3
	10. Emergency Plan	Y1 – Y3
	11. Conservation	Y1 – Y3

AIM 3 – INFORMATIVE & ENGAGING EXHIBITIONS & DISPLAYS

OBJECTIVE	ACTION	TIMESCALE
3.1 To deliver a 5-year exhibition & display programme at the museum	1. DOTY 2013	Y1
	2. DOTY 2014	Y1
	3. Refresh 'Behind the Scenes'	Y1
	4. Refresh 20C	Y1
	5. Replace Bellville Sassoon	Y1
	6. DOTY 2015	Y2
	7. Victorians	Y2
	8. Menswear	Y2
	9. DOTY 2016	Y3
	10. Replace 'Behind the Scenes'	Y3
	11. Replace 20C	Y3
	12. DOTY 2017	Y4
	13. Royal Women / Royal Men	Y4
	14. Menswear	Y4
3.2 To cease Loans Out, other than in these & exceptional circumstances, until 2017	1. Return – Garden Museum, London	Y1
	2. Return – Palace of Holyroodhouse, Edinburgh	Y1
	3. Out – Fitzwilliam Museum, Cambridge	Y1
	4. Return – American Museum	Y1
	5. Return – Fitzwilliam Museum, Cambridge	Y1
	6. Return – Kensington Palace, London	Y1
3.3 To offer Learning Programmes based on FM displays	1. Undertake Audience Development work	Y1

AIM 4 – OPPORTUNITIES for ENGAGEMENT

OBJECTIVE	ACTION	TIMESCALE
4.1 To explore options to put the FM collections on-line	1. Create a 'collections on-line' plan	Y1
	2. Investigate external partners	Y1
	3. Organise publication-quality images	Y1
4.2 To expand the use of new media	1. Create a 'new media' plan	Y1
	2. Consider an FM Blog	Y1
	3. Consider a DDF Project Blog	Y1 – Y2
4.3 To offer engagement opportunities in the FM Study Facilities	1. Review the current SFs offer	Y1
	2. Consider the future development of the SFs	Y1
4.4 To explore opportunities for co-working	1. Renew Memorandum of Understanding with Bath Spa University	Y1
	2. Seek contact with a wide range of organisations	Y1