

FASHION MUSEUM BATH Forward Plan 2018 – 2021

Name of museum: Fashion Museum Bath
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FASHION MUSEUM BATH Forward Plan 2018 – 2021

1. Introduction:

- This plan outlines the aims and objectives and priorities of the Fashion Museum for the three years from 2018 through to 2021.
- The Fashion Museum Bath is one of world's great museum collections of historical and contemporary fashionable dress, located in the 'City of Bath' World Heritage Site.
- The Museum is fully Accredited, and Designated as a Collection of national / international pre-eminence by Government, under schemes administered by Arts Council England.
- The Fashion Museum is situated in the 18th century Assembly Rooms, its home since 1963, when pioneering dress collector Doris Langley Moore donated her Collection to Bath City Council. Together, the Council and Langley-Moore founded the Museum of Costume with displays of historical dress, initially on the ground and lower ground floors of the building, and later occupying most of the basement area. The Rooms had been re-furnished by Bath City Council in the late 1950s, following damage during the Second World War. The Assembly Rooms are owned by the National Trust, leased to the Council since 1938.
- Today the Museum (re-named Fashion Museum Bath) is owned and managed by Bath and North East Somerset Council; it includes gallery displays in the basement together with Collection storage, Study Facilities, and office areas on the first and second floors of the building. The Museum also has storage space in the attic and basement of the Assembly Rooms.
- From 1974 the Museum of Costume also included the Fashion Research Centre, situated at 4 Circus, a building owned by the FG Cooke Trust administered by Trustees appointed by the Council. In 2003 the Fashion Research Centre collections and activities were transferred to the Museum at the Assembly Rooms.
- Currently, in early 2018, the Museum occupies part of the second and the entire third floor of 4 Circus, as Collection storage areas. The rest of 4 Circus is leased to Bath School of Art and Design at Bath Spa University and is home to the School's well-respected Fashion Design course, with which the Museum has a close association.

2. Statement of Purpose:

- The Fashion Museum's purpose is to maintain and to develop the collection and so as to present display, engagement, on-line, and on-tour activities so that audiences in our area and across the world can enjoy and interact with the Museum and Collection.

3. Review of the Previous Plan:

- This Plan draws on the Forward Plan created by the Fashion Museum in 2013, as part of the Museum's application for Accreditation, under the 2011 Standard. The Plan was updated for 2014-2017 and agreed by Cabinet in spring 2014. There has been significant achievement on the planned actions in that document, although not everything listed was achieved.
- Quite soon after this Forward Plan was adopted, the Fashion Museum commissioned museum master planners Metaphor to produce a report (grant-funded by Arts Council England) looking at a possible future direction for the Fashion Museum. This enabled us to re-articulate our Forward Plan; and this current Plan is predicated on and builds on that document.
- This Plan is based on the Fashion Museum Forward Plan 2014-2017 and the Metaphor report (2015). It also draws on the Forward Plans of the Fashion Museum's 'sister' institutions within Heritage Services – Bath Record Office, the Roman Baths, and the Victoria Art Gallery. We have also drawn on the Heritage Services Business Plan 2018-2023.

4. Development of this Plan:

- The Plan was developed in early 2018, with input from the Fashion Museum Curatorial team, the Fashion Museum Visitor Services team, the Assembly Rooms Operations team, Heritage Services Public Services team, Heritage Services Commercial & Marketing, Heritage Services Business Analysis, and Heritage Services Facilities & Operations.
- The plan went to public consultation in May 2018.

5. Monitoring this Plan:

- On-going monitoring of this plan through the machinery of the monthly Fashion Museum team meeting, and through monthly Heritage Services Management Team meetings, as necessary.
- The plan will be reviewed internally in late 2018, with a new working version early the following year.

6. Current Situation:

a. Organisation Structure

- The Fashion Museum is part of Bath and North East Somerset Council and is managed by Heritage Services, which sits within the Economy & Growth Directorate.
- The Fashion Museum is one of the four museum and gallery and archive collections that make up Heritage Services: these are 1) Bath Record Office; 2) Fashion Museum Bath; 3) Roman Baths Museum; 4) Victoria Art Gallery.

- Heritage Services also includes the Bath Film Office, Heritage Hospitality, and World Heritage Management.
- The Council's Corporate Strategy 2016-2020 creates a framework for Heritage Services.
- There are four key areas in the Corporate Strategy: 1) a strong economy and growth; 2) a focus on prevention; 3) a new relationship with customers and communities; 4) an efficient business.
- Heritage Services contributes to the Council's Corporate Strategy in the four key areas:
 - Strong economy: Heritage Services levers £105 million pa into the local economy: the Service employs up to 137 permanent staff and invests into their development.
 - Focus on prevention: Heritage Services ensures that all staff in contact with children and vulnerable adults and given safeguarding training and are subject to appropriate checks.
 - Relationship with customers: Heritage Services contributes to the quality of life for local residents and organises community activities across the district.
 - Efficient business: Heritage Services has the lowest employee costs of all leading UK visitor attractions; the Service runs at no cost to the local tax payer and returns a profit to the Council.
- Heritage Services produces an annual rolling five-year Business Plan and an annual Service Action Plan.

b. Public Opening

- The Fashion Museum is open to visitors 363 days each year (closed on Christmas Day and Boxing Day).
- From 01 March to 31 October each year, opening hours are from 1030 to 1800, with last admissions at 1700; from 01 November to 28/29 February each year opening hours are from 1030 to 1700, with last admissions at 1600.
- The Fashion Museum Study Facilities are open to visitors (with pre-booked appointments), on Thursdays and Fridays, from 1100 to 1300 and 1400 to 1600.

c. Staffing

- The Fashion Museum is part of Heritage Services and is therefore able to draw on the support of and work with a broad range of specialist colleagues, including senior managerial staff, experts in the fields of heritage governance, strategy and commerce, in press, marketing, social media, retail, development, learning and engagement, hospitality and events, facilities and operations, and in finance and business analysis.
- The Museum works regularly with Council staff, including IT and HR, plus Regeneration specialists and senior Council officers.
- There are three core teams on the Fashion Museum and Assembly Rooms site: 1) Visitor Services; 2) Operations; 3) Curatorial.

- The Visitor Services team at the Fashion Museum includes eight part-time members of staff and three to five casual staff. All work on a rota basis every day of the year except Christmas Day and Boxing Day.
- The Operations team at the Assembly Rooms includes four full-time and one part-time member of staff and two night watchmen. All work on a rota basis.
- The Curatorial team at the Fashion Museum includes two full-time (Manager and Collection Assistant) and two part-time (Collection Manager) curatorial staff, and one part-time admin staff. The Curatorial team work Monday - Friday and some programmed Saturdays.
- There are contracted security and catering staff on the Assembly Rooms site.

d. Audience

- Through the Association of Leading Visitor Attractions (ALVA) the Fashion Museum collects data and benchmarking on audiences. This is used to inform future planning at all museums, including the Fashion Museum.
- Audience data is collected at the Fashion Museum by BDRCLtd and benchmarked against other ALVA attractions data. The data provides a useful starting point for understanding the current visitors.
- There are some gaps in data collection, and this makes close analysis in this area difficult. In particular, the lack of substantial consistent qualitative information from the Fashion Museum means that insight into the motivations, plus the needs and barriers to visiting the Museum, must be extracted from small pockets of information within the ALVA Benchmarking surveys. Non-ALVA museums and attractions can buy into the ALVA benchmarking and this allows the Fashion Museum and Victoria Art Gallery to retrieve the same performance data as those retrieved by the Roman Baths.
- Audience data from the Fashion Museum ALVA Benchmarking surveys are illuminating. These are the headline findings for Autumn 2016/ Spring 2017:
 - Nearly a third of visitors plan their visit using the website (32%).
 - 14% decided to visit because of publicity and advertising.
 - 26% of people visited the website before they visited (low, compared the ALVA average of 30% for Museums & Galleries).
 - The website scored 7.8 out of 10 (high, but below the ALVA average of 8.1 for Museums & Galleries).
 - 35% of visitors had their motivations described by ALVA as 'Broadening Horizons' (experience something different, bring the subject to life), followed by 17% 'Topic Interest' (interest in subject area of attraction).

- For 75% of visitors this was their first visit (high, compared with the ALVA national average, but lower than the Roman Baths). [NB: this has decreased since the 2016 survey, which may suggest the Fashion Museum's engagement events might be having an impact on attracting local audiences to repeat visit.]
 - 78% of visitors are female. The subject matter has a strong appeal for female audiences. The ALVA average female attendance for Museums and Galleries is 51%.
 - The Fashion Museum attracts a range of ages: 29% are 44-59; 22% are under 25; 21% are 60+; 16% are 25-34 and 12% are 35-44.
 - The mean age for the Fashion Museum is 43 (2 years lower than the ALVA average of 45 for Museums & Heritage).
 - The Roman Baths' biggest age range (35-44) is the Fashion Museum's smallest.
 - More cross promotion, therefore, and upselling the Saver Ticket would grow this market.
 - The high percentage of under 25s reflects the Fashion Museum's loyal fashion student following.
 - 18% of visitors visit the Fashion Museum in a family group. Nationally, 30% of museum visitors attend as part of a family group (ACE Audience Insight).
 - Family audiences, therefore, are an opportunity for growth.
 - 44% of visitors fall into social grade AB; 45% are categorised as C1. 11% of visitors are from socio-economic groups C2, D and E which is higher than the ALVA average of 7% for Museums & Galleries.
 - 86% are classified as White British (lower than the ALVA average for Museums & Galleries, but higher than the Roman Baths).
 - The national average BME population according to the Office of National Statistics is 14%.
 - 82% of visitors are from the UK (an increase from 75% the year before) of which 34% are from the South West and 27% are from London and the South East.
 - Of the 18% of international visitors, 32% visit from Europe, 25% visit from the USA (an increase of 19% from 2015/2016); and 43% are from other parts of the world.
- Audience data is also gathered from Acoustiguide :
 - The audio guide take-up rate is much lower than at the Roman Baths
 - Roughly 50% of the total audience use an audio guide.
 - There are 12 languages offered at the Museum: Dutch, French, German, Italian, Japan, Spanish, Mandarin, Korean, Russian, Portuguese and Polish.
 - Four new languages were introduced in March 2017: Korean, Russian, Portuguese and Polish.
 - English pick up rate is 77%: other languages are 23%
 - Of this 23%, 27% were French and 25% were Mandarin.
 - Italian (13%) and German (10%) are the next most popular languages.

- In 2018/19 the Fashion Museum has an annual target of 95,000 visitors. This will be achieved through increasing repeat visitors and growing visitors from developmental target audience segments.
- Despite continued efforts to increase reach, museum audiences have plateaued at about 21% of the adult population (Oskala & Bunting, 2014). However, the Heritage Services Marketing team has identified key areas to sustain and grow the audience to the Fashion Museum.
- This includes promotion to the 'arts engaged' (the quick wins) and also to 'culturally engaged' audiences (those with an interest in theatre, dance, music, poetry, literature, and craft).
- Millennials (born between 1980 and 1996) are now one of the largest consumers of the arts: one in five millennials spent £500 or more on arts events in 2016.
- ALVA data shows that 54% of people visiting the Fashion Museum visit as part of a stay in Bath.
 - Visitors to Bath will continue to be an important audience for the Fashion Museum in 2018. The exhibition *Royal Women* will appeal to both American and Chinese audiences. These will be key target markets for the Fashion Museum in 2018.
 - The 2018 exhibition will moreover appeal to audience interested in Royalty. From yougov data we know that these audiences are more likely to be:
 - Female
 - Aged 55+
 - Social Grade ABC1
 - Live in East Anglia, the Midlands or the North East
 - Work in manufacturing, the police and defence, or are homemakers.
- We will continue to encourage repeat visits from B&NES residents through relationship marketing and continuing to build a loyal local visitor base. Through Discovery Card marketing we will encourage card holders to bring visiting friends and relatives.
- Advocacy for Fashion Museum displays will be built by seeking to engage key social influencers through events at the Museum to encourage endorsements and social sharing.

e. Building

- The Fashion Museum is located in the Assembly Rooms, a Grade 1-listed building that is owned by the National Trust, and which is currently leased to Bath and North East Somerset Council until 2028. The lease includes a break clause that either the Council or the Trust can enforce in 2023.
- Currently, Heritage Services is undertaking a planned dilapidation work programme at the Assembly Rooms. The long term future of the site, however, remains uncertain. The National Trust is due to complete an Options Appraisal re the Assembly Rooms in April 2018.
- The Fashion Museum collection is also located on the upper floors at No.4 Circus, a building that is owned by the F G Cooke Charitable Trust and managed by Heritage Services. In 2018, the Museum must vacate the space that it occupies in order for urgent floor loading repair work to take place. The indication is that the collection will not be able to return to the premises.
- Part of the Museum Collection (historical mannequins) is also located at a Council facility at Pixash Lane in Keynsham. The future of these premises is uncertain.
- In 2018 therefore there is a high degree of uncertainty about the long term occupancy of the buildings that the Fashion Museum occupies. Moreover, while the Museum remains one of the world's top ten fashion museums, its ability to attract visitors is inhibited by its distance from the Roman Baths, where 50% of its tickets are sold, and it's almost total lack of an on-street profile.

f. Finance

- The Fashion Museum is part of Heritage Services, which operates as a business unit within Bath & North East Somerset Council.
- The Fashion Museum and Assembly Rooms are one cost site. The aim is that the costs of running the Assembly Rooms site 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.
- Currently, ticket prices are held at 2017 levels so as to drive visitor volume. Increased and sustained visitor volume will be achieved via the promotion of the expanded 'saver' ticket and improvements in the core visitor offer.
- In addition, there is a focus on improving the levels of secondary spend, including working with our contracted Caterer to improve the offer at the Assembly Rooms café.
- Revenue investment across Heritage Services is prioritised around these areas: 1) standards; 2) visitor experience; 3) commercial; 4) future offer.

- Investment in displays at the Fashion Museum will be reviewed alongside planned dilapidation works at the Assembly Rooms to ensure the efficient use of resources.

g. Collection

- The Fashion Museum Collection numbers in the region of 100,000 objects and includes fashionable dress for women, men and children from the 1600s to the present day. The Museum has extensive Archive collections, including photographs, prints, drawings, dressmaking and knitting patterns and the archive collections of fashion designers. The collection includes historical mannequins.
- The Collection includes long-term loans of rare historical pieces, many from the 1600s, most originally loaned many years ago, and now actively managed by descendants of the original lenders. Lenders include the Vaughan Family Trust, the Glove Collection Trust, Richard Porter & Frances Bateman, and Viscount Knebworth.
- Today, acquisition to the Collection is governed by the Collection Development Policy and focuses on objects that show the development of fashionable dress. We rarely accept long-term loans. The Collection is actively reviewed with areas, such as the household ephemera, identified as areas for disposal and placement in other public collections. The Collection includes household ephemera (from table napkins and candlesticks to a tin bath and miscellaneous crockery), previously used as display props.

7. Future Priorities:

a. Displays

- To raise and to maintain the profile of the Fashion Museum by presenting a minimum of four display changes/gallery features each year, with an integrated marketing programme.
- We will do this by ensuring that our display changes and gallery features are relevant to our target audience.
- Our approach is to present small groups of objects - or niche displays - of varying scales at regular intervals throughout the year and to concentrate on presenting objects from the Fashion Museum collection, with loans-in prioritised only occasionally.
- All displays will sit within the framework of the two overarching gallery features at the Museum (*A History of Fashion in 100 Objects* and *Collection Stories* galleries). There will be a minimum of two *Fashion Focus* features in the *Collection Stories* gallery each year, one *Archive Stories* feature and the new Dress of the Year.

b. Engagement

- To raise and to maintain the profile of the Fashion Museum with local audiences by delivering an events programme, based on the Museum's collection; and to offer a service where anyone can see anything in the collection through the Museum's Study Facilities.

- We will do this by exploring opportunities for partnership in the district and beyond, by growing the offer for groups to the Museum's Study Facilities, and by maintaining our relationship with Bath School of Art and Design at Bath Spa University. In addition, we will pilot a lecture service around the district, based on the current Fashion Museum display offer.
 - Our approach is to offer a friendly and responsive enquiries service and to work with Heritage Services colleagues to tell stories about objects in the Fashion Museum collection.
- c. On-line**
- To raise and to maintain the profile of the Fashion Museum by encouraging interaction with global audiences by sharing images of and stories and information about objects in the Fashion Museum collection through a variety of on-line and social media platforms.
 - We will do this by maintaining our Twitter and Facebook feeds and by growing the Fashion Museum Instagram and Pinterest offers. All media will be 'anchored' in the Fashion Museum's display change and events programme offers.
 - We will continue to work with and to develop partnerships with Bloomsbury Fashion Central at www.bergfashionlibrary as our contracted on-line image provider and with Bridgeman Art Library to license images of object in the collection for commercial use.
- d. On-tour**
- To maintain the Fashion Museum's reputation as a key lender to major exhibitions at the world's leading museums.
 - We will do this by lending to at least one international venue each year. We will also lend to Accredited UK museums and galleries with a well-respected and well-resourced programme of touring exhibitions to museums or equivalent venues, throughout the world.
 - Going forward, our priority is to make loans-out to no more than three borrowers each year. In addition, we will facilitate loans-out from the Glove Collection Trust (GCT) collection, which is on loan to the Fashion Museum.
- e. On-going**
- To maintain the day-to-day activity at the Fashion Museum.
 - We will do this by prioritising resource so as to run on-going activities including the Integrated Pest Management IPM and Emergency Response and Salvage programmes, and insurance valuations programmes. We will also commit resource so that we can work with colleagues to respond to situations and enquiries that arise as part of day to day work.
- f. Backlog**
- To list and to locate all objects in the Fashion Museum collection on the collection management system (CMS).

- Our priority is to locate all objects on Micromusee (the CMS) so that we can offer more access to the collection, through display, engagement, on-line and on-tour activities. Experience has shown that the more objects we organise, store and locate on the CMS the more we can make available to audiences.
- In addition, we will prioritise updating donor records, for purposes of accountability and provenance. This means that objects have context and more stories can be told through display, engagement, on-line and on-tour activities.

g. Development

- Develop the museum collection in line with the Heritage Services Collections Development Policy
- Work with internal colleagues and external partners to explore options for new premises for the Fashion Museum for the long term.
- Prioritise review and streamlining of historical loans-in to the museum collection.

8. Fashion Museum Aims and Objectives:

AIM A – DISPLAYS:

To grow and to maintain visitor figures to achieve a minimum of 95,000 p.a. by presenting a minimum of four display changes each year, with an integrated marketing programme.

Objectives:

A1 Present *Royal Women* exhibition

A2 Develop and maintain replica dress in museum galleries

A3 Change exhibits in *A History of Fashion in 100 Objects*, according to a planned programme

A4 Display the new Dress of the Year each year

A5 Present *100 Gloves* display

A6 Establish *Collections Stories* gallery, including *Fashion Focus* and *Archive Stories* features, changing the exhibits according to a planned programme.

AIM B – ENGAGEMENT:

To grow and to maintain the Fashion Museum events programme and Fashion Museum Study Facilities offers and to achieve an income target of a minimum of £3,500 p.a., with an integrated marketing programme.

Objectives:

- B1** Offer an autumn-winter programme of Twilight Talks in the museum galleries
- B2** Offer a summer programme of taught embroidery classes, in association with the Royal School of Needlework
- B3** Run monthly Saturday Sketching opportunity in the museum galleries
- B4** Run the Bath Branch of the Knitting and Crochet Guild, with monthly meetings and members' newsletter
- B5** Offer 96 self-led Fashion Museum Study Facilities sessions in 2018, rising to 160 sessions
- B6** Run six curator-led Fashion Museum Study Facilities sessions in 2018, rising to 10 sessions
- B7** Trial and pilot an off-site lecture service linked to current display offer.

AIM C – ON-LINE:

To grow the Fashion Museum on-line offer and to achieve a minimum of £1000 p.a. from image licensing.

Objectives:

- C1** Maintain Twitter, with a minimum of five posts a week
- C2** Maintain Facebook, with a minimum of five posts a week
- C3** Maintain and update Pinterest boards
- C4** Launch and maintain Instagram, with a minimum of two posts a week
- C5** Supply Berg Fashion Library with 500 images / metadata p.a.
- C6** Supply Bridgeman Art Library with 500 images / captions p.a
- C7** Commission and add 300 new images to Fashion Museum image bank
- C8** Investigate other on-line platforms for sharing and encouraging interactivity.

AIM D – ON-TOUR:

To maintain the Fashion Museum's reputation as a key lender to major exhibitions at the world's leading museums.

Objectives:

- D1** Lend to at least one international museum venue each year
- D2** Lend to UK museums that organise international tours
- D3** Refine loans-out activity to no more than three venues each year
- D4** Facilitate loans-out from the GCT Collection.

AIM E – ON-GOING:

To maintain the day-to-day work at the Fashion Museum.

Objectives:

- E1** Run the IPM programme
- E2** Update Emergency Response programme annually
- E3** Maintain a rolling programme of updating insurance valuations
- E4** Maintain meeting schedule

AIM F – BACKLOG:

To list and locate all objects on the collection management system so as to increase public access to the Fashion Museum collection.

Objectives:

- F1** Organise and store all objects
- F2** Locate all objects on Micromusee
- F3** Update all donor records

AIM G – DEVELOPMENT:

To secure a sustainable future for the Fashion Museum and to develop the collection.

Objectives:

- G1** Secure future premises for the long term
- G2** Establish an off-site museum store
- G3** Review loans-in
- G4** Develop the collection.

AIM A – DISPLAYS

To grow and to maintain visitor figures to achieve a minimum of 95,000 p.a. by presenting a minimum of four display changes each year, with an integrated marketing programme.

OBJECTIVE	ACTION	PEOPLE	TIMESCALE	PRIORITY	SUCCESS CRITERIA	RESOURCE	PROGRESS
A1 Present <i>Royal Women</i> exhibition	1. Secure loans	ES/RH	By Mar 2018	High	Loans	£££	DONE
	2. Prepare marketing	ES/RC	By Mar 2018	High	Campaign	£££	DONE
	3. Display arrangements and install	All	By Mar 2018	High	Open to public	£££	DONE
	4. Promote	RC	2018	High	Visitor nos.	£££	DONE
A2 Develop and maintain replica dress in museum galleries.	1. Review existing provision & aspiration & write brief	ES/RH	By Mar 2018	High	Agreed brief		DONE
	2. Commission work	ES	By Apr 2018	High	Agreed commission	£££	DONE
	3. Work delivered & photographed	ES/KH	By June 2018	High	At FM Images	££	
	4. On display	ES	By June 2018	High	On display	££	
A3 Change exhibits in <i>A History of Fashion in 100 Objects</i> according to a planned programme	1. Develop 3-year programme	RH/ES	By May 2018				
	2. Agree 3-year programme	RH/ES/RC	By July 2018				
	3. Plan work	ES					
	4. Deliver programme	ES/RH					
A4 Display the new Dress of the Year each year	1. Secure Dress of the Year	RH	By July 2018 By July 2019 By July 2020	High	At FM Acquired		UNDER WAY
	2. Prepare marketing collateral	RH/EU/HT	By Sept 2018	High	Images		

			By Sept 2019 By Sept 2020		Quotes		
	3. Display arrangements & install	ES/RH	By Dec 2018 By Dec 2019 By Dec 2020	High	On display	£	
A5 Present <i>100 Gloves</i> display	1. Select objects & work with GCT	RH	By Sept 2018		Object list		UNDER WAY
	2. Prepare marketing collateral	RH/EU/HT	By Nov 2018		Images Stories		
	3. Display arrangement & install	ES/RH	By Mar 2019		On display	££	
A6 Establish <i>Collections Stories</i> gallery including <i>Fashion Focus</i> and <i>Archive Stories</i> features, changing the exhibits on a regular and planned programme.	1. Write brief	ES/RH/EU					
	2. Present object list	ES/EU	By Oct 2018				
	3. Photography	ES	By Aug 2018			££	
	4. Text		By Nov 2018			££	
	5. Marketing collateral		By Nov 2018				
	6. Produce guidebook	JZ/ES	By Easter 2019	High	Guidebook	£££	UNDER WAY

AIM B – ENGAGEMENT

To grow and to maintain the Fashion Museum events programme and Fashion Museum Study Facilities offers and to achieve an income target of a minimum of £3,500 p.a., with an integrated marketing programme

OBJECTIVE	ACTION	PEOPLE	TIMESCALE	PRIORITY	SUCCESS CRITERIA	RESOURCE	PROGRESS
B1 Offer an autumn-winter programme of Twilight Talks	1. Devise programme 2. Make arrangements 3. Market 4. Run	EU/DG VH EU/RC/KH All	Ongoing	High	Feedback Revenue	Staff time £	UNDERWAY

B2 Offer a summer programme of taught embroidery classes with the Royal School of Needlework	1. Devise programme 2. Liaison RSN 3. Make arrangements 4. Market 5. Run	EU VH VH VHEU/RC/KH RH/FJ	Ongoing		Feedback Revenue	Staff time	UNDERWAY
B3 Run Saturday Sketching	1. Devise programme 2. Market	EU/DG/FJ VHEU/RC/KH	Ongoing	Med	Feedback	Staff time	UNDERWAY
B4 Run Bath Branch of the Knitting & Crochet Guild	1. Devise programme 2. Write newsletter 3. Run events	LB LB/KV/RH	Ongoing	High	Feedback	Staff time	UNDERWAY
B5 Run self-led sessions in the Study Facilities for individuals	1. Devise offer 2. Run sessions	EU/FJ FJ	By Sept 2018	High	Feedback	Staff time	UNDERWAY
B6 Run curator-led sessions in Study Facilities for groups	1. Devise offer 2. Test and market 3. Run sessions	EU/DG/RC/MA RC MA +	By Nov 2018 By Easter 2019 By Sept 2019		Feedback Revenue		
B7 Pilot off-site lecture offer linked to Fashion Museum displays	1. Devise offer 2. Test market 3. Promote 4. Run	RH/ES/EU ES/RC RC EU/ES/RH	By Oct 2018 By Easter 2019 2019 2019	High Med Med 2020	Feedback Feedback Bookings Feedback	Staff time £££ / staff £££ Revenue	

AIM C – ON-LINE

To grow the Fashion Museum on-line offer and to achieve a minimum of £1000 p.a. from image licensing.

OBJECTIVE	ACTION	PEOPLE	TIMESCALE	PRIORITY	SUCCESS CRITERIA	RESOURCE	PROGRESS
C1 Maintain Twitter, with a minimum of five posts per week	1. Plan posts 2. Maintain posts & interaction	EU/MA/FT FT	Ongoing	High	Five posts Followers	Staff time Images	UNDER WAY
C2 Maintain Facebook, with a minimum of five posts per week	3. Plan posts 4. Maintain posts & interaction	EU/MA/FT FT	Ongoing		Five posts Followers	Staff time Images	UNDER WAY
C3 Maintain and update Pinterest boards	1. Plan offer 2. Create boards 3. Maintain boards	MA/EU MA/EU MA/EU	By Sept 2018 Ongoing Ongoing	High	Boards Followers	Staff time Images	
C4 Launch and maintain Instagram, with a minimum of one post per week.	1. Investigate 2. Write spec & resource plan 3. Plan 4. Launch 5. Maintain	EU/MA EU/MA EU/MA/FT EU/MA/FT EU	By Sept 2018 By Nov 2018 By Dec 2018 By Mar 2019 Ongoing	High	One post Followers	Staff time Images	
C5 Supply Berg Fashion Library with 500 images/metadata each year.	1. Lace 2. Wendy Dagworthy 3. DOTY 4. ILN 5. Two past exhibitions	MA/RH MA/RH MA MA	June 2018 June 2018 June 2018 June 2018	High High High High	On-line License fee	Staff time Images	UNDER WAY

C6 Supply Bridgeman Art Library with 500 images / captions each year.	1. Lace 2. Dress Of The Year 3. ILN	MA MA MA	2018 2018 2018	Med Med Med	On line License fee	Staff time	
C7 Commission and add 500 new images to Fashion Museum image bank each year.	1. Wendy Dagworthy 2. GCT gloves 3. Collections Stories 4. Jan Vanvelden 5. Victor Edelstein 6. 1830s. 1840s. 1850s. 1860s 7. Roy Strong	MA/RH MA/RH ES/MA MA/RH MA/RH MA MA/RH	By June 2018 By July 2018 By Sept 2018 By Nov 2018 By Nov 2018 By Feb 2019 By Mar 2019	Med High High Med Med High High	Images	££ GCT ££ ££ ££ £££ ££	UNDER WAY UNDER WAY PLANNED
C8 Investigate other on-line platforms for sharing and encouraging interactivity	1. Research 2. Outline plan 3. Test 4. Run	EU EU/MA EU/MA/RC EU/MA	By Easter 2019 By July 2019 By Dec 2019 By Easter 2020	Med Med	Images Images	Staff time Staff time Staff time Staff time	

AIM D – ON-TOUR

To maintain the Fashion Museum's reputation as a key lender to major exhibitions at the world's leading museums.

OBJECTIVE	ACTION	PEOPLE	TIMESCALE	PRIORITY	SUCCESS CRITERIA	RESOURCE	PROGRESS
D1 Lend to at least one international venue each year	1. New York, Met Brauer <i>Like Life</i> 2. New York, Metropolitan Museum of Art <i>Visitors to Versailles</i>	RH ES	Mar 2018 – out July 2018 - back Mar 2018 – out		PR Catalogue	Staff time	OUT OUT

	3. New York State, Corning Museum <i>Glass</i> 4. New York, Museum at FIT <i>Ballerina</i> 5. Antwerp, MOMU <i>Lace</i>	ES RH ES	2020 out, 2020 back Feb 2020 out, Aug 2020 back 2020 out, 2020 back				UNDER WAY UNDER WAY
D2 Lend to UK museums or galleries that organize international tours	1. London, V&A <i>Fashioned from Nature</i> 2. London, V&A <i>Mary Quant</i>	ES ES	Apr 2018 - out May 2019 - out		PR		OUT UNDER WAY
D3 Refine loans-out so that lend to no more than three borrowers each year	1. London, Kew Palace, <i>Queen Charlotte</i> 2. Manchester, City Art Gallery, <i>Dandy</i>	ES/RH ES	Mar 2018 - out Sept 2019 - out		PR PR		OUT UNDER WAY
D4 Facilitate loans-out from GCT Collection	Dresden, Militar Historisches Museum <i>Gewalt und Geschlecht</i> London, Strawberry Hill, <i>Re-display</i> London, The Belvedere Trust <i>Shakespeare's Theatre</i>	RH RH RH	April 2018 – out Nov 2018 - back Oct 2018 - out Oct 2019 - out		GCT GCT GCT		UNDER WAY UNDER WAY UNDER WAY

AIM E – ON-GOING

To maintain the day-to-day work at the Fashion Museum.

OBJECTIVE	ACTION	PEOPLE	TIMESCALE	PRIORITY	SUCCESS CRITERIA	RESOURCE	PROGRESS
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E1 Run the IPM programme	1. Programmed checks of all areas	FJ/CH	Monthly	High		££ Staff time	UNDERWAY
	2. Monitoring, as necessary	FJ/CH	Periodically	High			
	3. Freezing and vacuuming, as necessary	FJ/CH	Periodically	High			
E2 Update the Emergency Response Plan each year	1. Review plan detail	ES	Annually	High		Staff time	DONE 2018
	2. Update grab list	ES	Annually	High			
	3. Arrange training	ES	Periodically	Med			
E3 Maintain a rolling programme of updating insurance valuations.	1. Devise annual programme	RH	By Sept 2018	High	Staff time	££	
	2. Run 2018 programme	RH/RL/MA	By Easter 2019	Med	Staff time	££	
	3. Run 2019 programme	RH/RL/MA	By Easter 2020	Med	Staff time	££	
	4. Run 2020 programme	EU/MA	By Easter 2021	Med	Staff time	££	
E4 Maintain communication schedule	1. Team Briefing, Staff Bulletin, Quarterly Report, Annual Review.	EU/CL/AP/SB	Periodically	High		Staff time Images	UNDERWAY
	2. Heritage Services Events Brochure, Fashion Museum Brochure.	EU/DG/KH	Every 6 months	High			UNDERWAY
	3. Newsletters	EU/DG/FT	Monthly	High			UNDERWAY
E5 Maintain meeting schedule.	1. Fashion Museum team meeting	All	Monthly	High		Staff time	
2. ARs Sitewatch meeting	ES/RH	Weekly	High				
3. Marketing meeting	EU/RH	Two monthly	Med				
4. Management team meeting	RH	Monthly	High				

AIM F - BACKLOG

To list and locate all objects on the collection management system, so as to increase access to the Fashion Museum collection.

OBJECTIVE	ACTION	PEOPLE	TIMESCALE	PRIORITY	SUCCESS CRITERIA	RESOURCE	PROGRESS
F1 Organise and store all objects	1. Cases 06, 07, 08, 28, 09, 10, 11, 12, & 13, 14	MA	By Mar 2018	High	Objects retrievable in organised stores	Staff time	DONE
	2. Store 04	RH	By Aug 2018	High		Storage boxes	UNDERWAY
	3. Store 13	RH	By July 2018	High		Tyvek bags	UNDERWAY
	4. Store 14	RH	By Dec 2018	High		Photography	UNDERWAY
	5. Store 11	RH	By Easter 2019	High		Labels	UNDERWAY
	6. Store 08	RH	By Easter 2019	Med			UNDERWAY
	7. Store 06	RH	By Easter 2019	High			UNDERWAY
	8. Store 07	RH	By Easter 2019	Med			
	9. Store 05	RH	By Easter 2020	Med			
	10. Remote museum store	MA/CH/RH	By Easter 2020	High			UNDERWAY
	11. Magazine Store	RH/MA	By Easter 2021	Med			UNDERWAY
	12. Archive Store	RH/EU/MA	By Easter 2021	Med			UNDERWAY
	13. Mannequin storage	RH	By Easter 2021	High			UNDERWAY
F2 Update all donor records	1. Label donor files & remove empty file from cabinets.	VH	By Aug 2018	High	All labelled	Staff time	UNDERWAY
	2. Add donor files info to CMS	RH				Staff time	UNDERWAY
	3. Review object files	VH				Staff time	
	4. Add object file info to CMS	RH				Staff time	

F3 Locate all objects on the collection management system (CMS)	<ol style="list-style-type: none"> 1. Cases 06, 07, 08, 28, 09, 10, 11, 12, & 13, 14 2. Store 04 3. Store 13 4. Store 14 5. Store 11 6. Store 08 7. Store 06 8. Store 07 9. Store 05 10. Remote museum store 11. Magazine Store 12. Archive Store 	<p>MA/LT</p> <p>MA</p> <p>MA</p> <p>MA</p> <p>MA</p> <p>MA</p> <p>MA</p> <p>MA</p> <p>MA</p> <p>MA</p> <p>MA</p> <p>MA</p>	By Easter 2018	High	Objects located	Volunteer time	DONE
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AIM G – DEVELOPMENT

To secure a sustainable future for the Fashion Museum and to develop the collection.

OBJECTIVE	ACTION	PEOPLE	TIMESCALE	PRIORITY	SUCCESS CRITERIA	RESOURCE	PROGRESS
G1 Secure future premises for the long term	<ol style="list-style-type: none"> 1. Write Vision Document 2. Review National Trust Options Appraisal 	<p>SB/RH</p> <p>SB</p>	By September 2018				DONE

G2 Develop Fashion Museum remote store	1. Agree lease 2. Prepare brief 3. Do works 4. Plan decant from 4Circus 5. Plan object fit out 6. Decant 7. Fit out 8. Plan offer 9. Publicise offer 10. Offer	IJ IJ/SC/RH IJ RH/MA RH/MA RH/MA RH/MA RH/MA RH/EU/RC	By Easter 2018 By Easter 2018 By June 2018 By June 2018 By July 2018 By Sept 2018 By Easter 2019 By Easter 2019 From Easter 2019 By July 2019	High High High High High High High High High		£££ Staff time	
G3 Review loans in	1. Return Spriggs 2. Return Costume Society 3. Return Garvey 4. Resolve Lloyd Baker 5. Agreement Vaughan 6. Agreement Royal Coll 7. New loan GCT 8. Agreement Knebworth	RH RH RH RH RH ES RH RH	By June 2018 By Sept 2018 By Sept 2018 By Easter 2019 By Sept 2018 By Sept 2018 By July 2018 By Sept 2019	High Med Med Med High High High High	Returned Returned Returned Agreement Agreement Objects here Objects here	Staff time	UNDERWAY UNDERWAY UNDERWAY DONE UNDERWAY
G4 Develop the collection	1. Acquire objects in line with Development Policy 2. Outline programme	RH RH	Ongoing By Sept 2018				UNDERWAY

KEY

- AP – Angela Payne** Commercial Support Officer
- CH – Christine Housden** Fashion Museum volunteer, and IPM contractor
- CL – Caroline Lavington** Business Support Officer
- DG – Desiree Goodall** Fashion Museum / Knitting & Crochet Guild Volunteer
- ES – Eleanor Summers** Fashion Museum Collection Manager [P/T]
- EU – Elaine Uttley** Fashion Museum Collection Manager [P/T]
- FT – Faith Toynebee** Heritage Services Social Media Officer
- HT – Hannah Tunstall** Heritage Services Marketing Officer [P/T]
- IJ – Iain Johnston** Heritage Services Facilities Manager
- JZ – Judith Zedner** Heritage Services Retail Manager
- KH – Kathryn Houldcroft** Heritage Services Marketing Officer [P/T]
- KV – Karina Virahswamy** Fashion Museum / Knitting & Crochet Guild Volunteer
- LB – Lindsey Bradley** Heritage Services Learning & Participation Manager
- LT – Laura Turnbull** Fashion Museum volunteer
- MA – Museum Assistant** (post vacant)
- RC – Rebecca Clay** Heritage Services Marketing Manager
- RH – Rosemary Harden** Fashion Museum Manager
- RL – Richard Lester** Valuations Contractor
- SB – Stephen Bird** Head of Heritage Services
- SC – Stephen Clews** Public Services Team Manager
- VH – Vivien Hynes** Fashion Museum Administrator