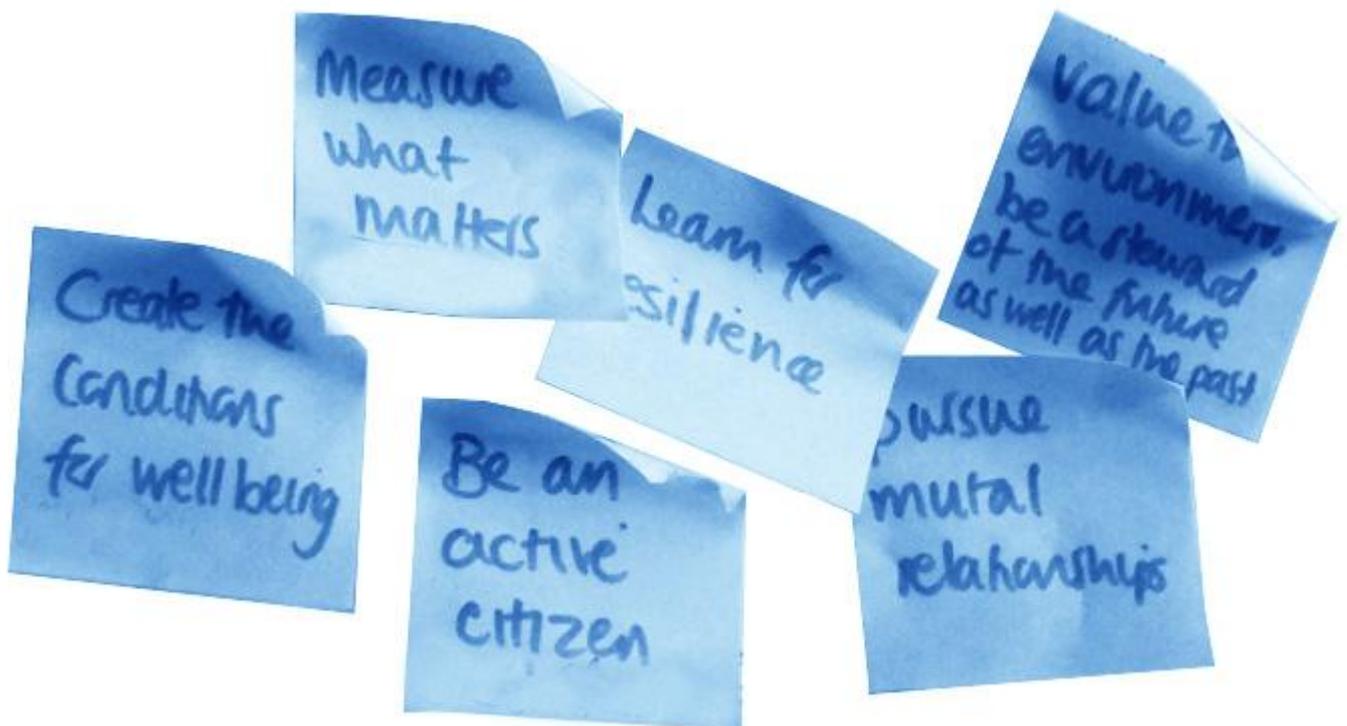

Flow

The Happy Museum: The story so far September 2017

Main report



Flow Associates
152 Waller Road
London
SE14 5LU
flowassociates.com

TABLE OF CONTENTS

1. ABOUT OUR RESEARCH	4
2. THE CHANGE HAPPY MUSEUM WANTS TO SEE	5
2.1 CHANGE AS EXPRESSED IN THE HAPPY MUSEUM PAPER, 2011	5
2.2 AS EXPRESSED IN THE HM PRINCIPLES	6
2.3 AS EXPRESSED IN THE HM STORY OF CHANGE	6
2.4 AS EXPRESSED IN THE 5 YEAR PLAN 2015-2020	6
3. THE STORY OF HAPPY MUSEUM OVER TIME	7
3.1 HOW DID HAPPY MUSEUM START?	7
3.2 WHAT HAS IT ACHIEVED?	7
3.2.1 COMMISSIONED PROJECTS	7
3.2.2 RESEARCH, REACH AND EXPANSION	11
3.3 WHERE IS HAPPY MUSEUM NOW?	11
3.3.1 THE STUDY GROUP	12
3.3.2 THE AFFILIATE SCHEME	17
3.3.3 COMMUNICATIONS AND WIDER REACH	18
3.4 HOW HAS THE PROGRAMME LEARNED AND CHANGED?	19
3.5 WHERE DOES HAPPY MUSEUM WANT TO GO?	20
3.5.1 SUMMARY OF DIRECTION	20
3.5.2 PLANNED ACTIVITY: LEARNING WITH AND THROUGH INDIVIDUALS	21
3.5.3 FUNDING FOR PARTNERS AND OFFSHOOT PROJECTS	22
4. WHAT CHANGE HAS HAPPY MUSEUM CREATED IN RELATION TO ITS AIMS?	25
4.1 RETHINKING WHAT MATTERS	25
4.2 HAPPY, RESILIENT PEOPLE	26
4.3 HAPPY, RESILIENT TEAMS	27
4.4 HAPPIER, SUSTAINABLE COMMUNITIES	29
5. CONSULTING THE COMMUNITY OF PRACTICE AND WIDER NETWORK	31
5.1 ABOUT OUR CONSULTATION	31
5.1.1 THE STUDY GROUP AND COMMISSIONED MUSEUMS	32
5.1.2 THE AFFILIATE SCHEME NETWORK	32
5.1.3 TRUSTEES, FUNDERS OR TEAM MEMBERS	33
5.1.4 INTERESTED OR SOMEWHAT INVOLVED INDIVIDUALS	33
5.2 IMPACTS IN TERMS OF ITS CIRCLE OF REACH	33
5.2.1 IMPACTS ON INDIVIDUAL PARTICIPANTS	33
5.2.2 IMPACTS ON THE MUSEUMS AS ORGANISATIONS	34
5.2.3 IMPACTS ON THE MUSEUMS' COMMUNITIES	35
5.2.4 IMPACTS ON THE WIDER CULTURAL SECTOR	36
5.3 VIEWS ON THE EVALUATION TOOLS	37
6. CHALLENGES AND RECOMMENDATIONS	37

6.1 RETHINKING WHAT MATTERS	37
6.2 LACK OF CLARITY IN HM PRINCIPLES	38
6.3 POTENTIAL FOR INFLUENCING CHANGE WITHIN ORGANISATIONS	39
6.4 DISSEMINATING AND EXTENDING REACH	40
6.5 POTENTIAL FOR INFLUENCING POLICY ON CULTURAL WELLBEING	41
6.6 THE ENVIRONMENT AND WELLBEING	42
6.7 ONGOING EVALUATION	42
A.1 HOW HAS HAPPY MUSEUM BEEN EVALUATED?	45
A.1.1 LEVELS OF EVALUATION	45
A.1.2 EVALUATION METHODOLOGIES USED	46
A.1.3 HOW HAVE HM PRACTITIONERS FOUND THE EVALUATION PROCESSES?	54
A.2 ANALYSIS OF AGENDAS BEHIND INTERESTS IN HAPPY MUSEUM	55
A.2.1 HAPPY MUSEUM'S WELLBEING AND SUSTAINABILITY MISSION	55
A.2.2 MEANINGS OF 'WELLBEING' AND 'HAPPY'	56
A.2.3 MEANINGS OF ENVIRONMENTAL SUSTAINABILITY	57
A.3 EVENTS AND COMMUNICATIONS 2015-2017	58
A.3.1 EVENTS OPEN TO THE WIDER NETWORK	58
A.3.2 ADVOCACY, COMMUNICATIONS AND DISSEMINATION OF LEARNING	60
A.4.1 CULTURAL ACTIVITY	62
A.4.2 CULTURES OF TRANSITION	63
A.4.3 CULTURE FOR HUMAN WELLBEING OR FOR THE ENVIRONMENT?	64
A.4.4 A SPECTRUM OF TRANSFORMATION	67
A.5. HOW DOES HM SIT ALONGSIDE OTHER INITIATIVES? WHAT CAN WE LEARN FROM THEM?	69
A.5.1 INTERNATIONAL CLIMATE AND MUSEUMS INITIATIVES	69
A.5.2 CULTURAL TRANSITION GROUPS	70
A.5.3 ECO-MUSEUMS	70
A.5.4 RESILIENCE	71
A.5.5 ENVIRONMENTAL SUSTAINABILITY IN MUSEUMS	72
A.5.6 DIGITAL CHANGE	72
A.5.7 CULTURAL WELLBEING	73
A.5.8 PARTICIPATION: TAKING PART OR DEEP INVOLVEMENT?	73
A.5.9 THE CIVIC ROLE OF CULTURAL ORGANISATIONS	74
A.5.10 RAPID TRANSITION	74

1. ABOUT OUR RESEARCH

We at Flow Associates were commissioned as evaluators to carry out a status review of the Happy Museum project (HM):

- reviewing outcomes since its launch in 2011
- updating its story since the outcomes were last captured in 2014
- looking forward, to suggest how evaluation can support its development until 2020
- and suggesting how its network members and assets can contribute to change beyond 2020

Our report synthesises the key points of evaluation reports and other documentation, feedback on the current Study Group and Affiliate Scheme programmes, and views of its wider network members and supporters.

In particular, it provides a foundation for:

- Reporting to funders and supporters about progress for the Study Group since 2015.
- Indicating how to continue evaluation of the Affiliates Scheme, building towards a focused report in March 2018.
- A review of evaluation approaches to date and a recommended evaluation and research approach for 2017-20.

Formally launched in March 2011 with the manifesto 'The Happy Museum, a tale of how it could all turn out all right', HM initially commissioned museums to experiment with sustainable wellbeing and worked with expertise from outside the sector to make the links between our fragile planet, community wellbeing and the particular role of museums. Initially funded by Paul Hamlyn, HM was then commissioned by the Arts Council England (ACE) in March 2012 for a second round of action research commissions and again in 2013, when Welsh funding from Cymal extended the geographic scope once more. In early 2012 there were six commissions and by February 2013 there were 12 in total. By the end of 2014 it had funded creative interventions in 22 museums leading to individual development and organisational change.

Since 2014-15, HM has shifted focus to building the network, refining the principles, and developing skills and understanding of its members. The Affiliate Scheme, running since early 2017, is a diverse and expanding group of museums interested in HM's principles, that benefits from facilitated workshops and a developing peer learning network including workshop events. The Study Group is a more intensive group of six museums carrying out action research that continues themes from HM commissions, creating a Story of Change for their museums since 2015.

Six principles are the foundation of all shared learning between and within the HM partners.

- Measure what matters
- Be an active citizen
- Pursue mutual relationships
- Create the conditions for wellbeing
- Learn for resilience
- Value the environment and be a steward of the future as well as the past.

Essentially, HM as an organisation and as a managed programme aims to conclude in 2020, having created the conditions for its principles to continue and spread. The aims looking forward are to achieve:

- Third sector and public awareness of the potential of museums
- A vision for re-imagined museums
- A community of practice with agency and excitement for change
- A more sustainable museum sector.

HM's current priority is to build capacity in the Study Group and Affiliate Scheme network, and to grow awareness across the sector, so that HM can distribute ownership, leaving a legacy of embedded reflective practice. Our report aims to provide foundations for this to occur, building on previous evaluations carried out by Mandy Barnett Associates (MBA)¹.

We have carried out research for this report by:

- synthesising existing evaluation reports (by), other research reports (e.g. Museums and Happiness, 2013), published case studies, and other data
- carrying out some comparative research into similar initiatives and agendas,
- attending four events of the HM network, capturing feedback at those events
- consulting with members of the HM team including regular meetings with its director
- consulting with people involved in or connected with HM, through an online survey, email questionnaires, and phone interviews.

This report concludes by outlining findings in terms of:

- Views of different groups consulted (see Appendix for list of people consulted)
- Impacts in terms of the circle of reach (from impacts on individual practitioners out to the wider cultural sector)
- Impacts in terms of the Happy Museum aims
- Recommendations for future evaluation, communications and planning.

These concluding findings are also presented in a separate short executive summary.

Note on terms used: The term 'museums' is often used as a shorthand for the range of arts and heritage organisations that participate in HM, including a zoo, heritage trusts, arts organisations, social-justice focused organisations and a digital organisation. The term 'Cultural sector' includes arts, museums, design/built environment and heritage.

2. THE CHANGE HAPPY MUSEUM WANTS TO SEE

2.1 CHANGE AS EXPRESSED IN THE HAPPY MUSEUM PAPER, 2011

The first Happy Museum paper aimed to begin a conversation about how the UK museum sector can respond to the challenges presented by the need for creating a more sustainable future.

¹ MBA are continuing to partner with HM, and others, on applying their Cultural LIFE research, aiming to capture population-level data on the contribution of culture to wellbeing incorporating environmental awareness. The HM Study Group are encouraged to use the LIFE Survey with their participants. <http://happymuseumproject.org/resources/life-survey/>

“Our proposition is that museums are well placed to play an active part, but that grasping the opportunity will require reimagining some key aspects of their role, both in terms of the kinds of experience they provide to their visitors and the way they relate to their collections, to their communities and to the pressing issues of the day.”

It included a manifesto which outlined some principles to inspire more democratic and responsive missions, that would model and motivate ‘high wellbeing low carbon’ communities.

2.2 AS EXPRESSED IN THE HM PRINCIPLES

The principles in that initial paper have now been reformulated to create the HM principles, which are:

- Measure what matters
- Be an active citizen
- Pursue mutual relationships
- Create conditions for wellbeing
- Learn for Resilience
- Value the environment and be a steward of the future as well as the past.

These principles are the foundation of all shared learning between and within the Happy Museum partners. Group events and museum-level projects tend to focus on one or two of these principles.

2.3 AS EXPRESSED IN THE HM STORY OF CHANGE

The overall aims are presented within a Logic Model format, to visualise the project’s Story of Change and to provide goals for participating museums. To summarise the aims, these are:

- To re-think what matters
- To create happy, resilient people
- To create happy, resilient teams
- Communities are: learning; interacting; feeling happy, satisfied and worthwhile, environmentally aware.

Participating museums are supported to develop their own Stories of Change, using some of these aims and driven by their choice of the HM principles.

2.4 AS EXPRESSED IN THE 5 YEAR PLAN 2015-2020

“[HM has brought] together thinking around well-being and sustainability and investigated the particular role of museums in supporting individual, organisational and societal resilience. It places its work firmly in the context of, and in response to, current global challenges”.

To summarise from the document, these challenges are:

- Economic growth mindset causing environmental crisis

- Climate change as a particular aspect of this crisis
- Inequality and knock-on effects on wellbeing
- Societal wellbeing as an alternative focus to GDP as a way to assess societal progress.

3. THE STORY OF HAPPY MUSEUM OVER TIME

3.1 HOW DID HAPPY MUSEUM START?

In 2009-10, Tony Butler, then director of the Museum of East Anglian Life, was invited by the Paul Hamlyn Foundation to be a funded cultural entrepreneur. As part of this he convened a working group, facilitated by the New Economics Foundation to develop a proposition for a transition to high-wellbeing, low-carbon museum sector.

Formally launched in March 2011 with the manifesto 'The Happy Museum, a tale of how it could all turn out all right', HM initially commissioned museums to experiment with sustainable wellbeing and worked with expertise from outside the sector to make the links between our fragile planet and community wellbeing. Initially funded by Paul Hamlyn, it was then commissioned by the Arts Council England (ACE) in March 2012 for a second round of research and again in 2013, when Welsh funding from Cymal extended the geographic scope once more.

3.2 WHAT HAS IT ACHIEVED?

3.2.1 COMMISSIONED PROJECTS

In early 2012 HM had awarded six commissions, and by February 2013 there were 12 in total and HM had spent £300k with funding coming from Paul Hamlyn Foundation and nearly £25k directly from museums. In this year it secured further funds from ACE and Cymal. By the end of 2014, HM had funded 25 creative interventions in 22 museums leading to individual development and organisational change. These were:

ABERGAVENNY MUSEUM: WEAVING WELLBEING

Helped visitors to make connections between locally-made objects, craft skills and the environment. By having a greater understanding of the materials, skills and the time involved to make things, visitors were encouraged to leave the museum challenging our unsustainable throwaway society, appreciating our place within the natural environment. Weaving and the art of beekeeping were the focus of the project tapping into current but underdeveloped collections and strong local traditions.

BEANEY HOUSE OF ART AND KNOWLEDGE: PAPER APOTHECARY

A full-size apothecary built entirely from paper, acted as a catalyst to create ideas for how The Beaney can engage in real dialogues with the community it serves. 250 'Happiness Investigators' and 'Cultural Doctors', including 120 school children, investigated the museum's collections, library and heritage and issued 'happiness prescriptions' and explored how contact with cultural experiences can kick start healthier and happier communities.

BILSTON CRAFT GALLERY: CRAFTPLAY

Brought together WAVE and Craftspace who worked together at the Gallery to deliver creative sessions with early years' children. It engaged with children and their carers through working with craft makers to explore creative play and the natural environment – investigating the part craft plays in developing a sustainable future.

CEREDIGION MUSEUM: REAPING THE KNOWLEDGE

Working with the local farming community to collect information about agricultural tools and methods that would have been used to make collection objects. Community consultation fed into a series of workshops at the museum and in woodlands. Woodland resources were used to develop skills of local young people. Ceredigion also worked with Tircoed's commercial arm, 'Wisewood Wales' to build products that could be sold in the museum shop.

CEREDIGION MUSEUM: THE GOSPEL SHIP

Working with artist Janetka Platun and People United, co-creation modern day responses inspired by the themes and subjects of an original 19th Century print (The Gospel Ship) in the museum's collection. Ceredigion held several community workshops and gathered 120 pieces of writing for the project. The gathered responses will be painted directly onto the sails of this traditional clipper which will sail along the Welsh coastline, stopping off at least six locations. The voyage will be enriched with commissioned events, artist commissions and a touring exhibition of the museum's rich collection of maritime paintings and artefacts.

CINEMA MUSEUM, LAMBETH: CREATIVE COMMUNITY CURATORS

Invited people to explore the collection at the Museum, to 'follow their curiosity' and identify a project or an idea, which were then developed over a number of weeks, culminating in a community exhibition.

CHILTERN OPEN AIR MUSEUM, BUCKS: GREEN WAYS FROM YESTERDAY

Making full use of a 44-acre site and a volunteer workforce of 200 this tapped into the building and agricultural skills of local elders and captured valuable knowledge of traditional practices such as blacksmithing, harvesting and 1940's recycling that have the potential to contribute to a more sustainable future.

DERBY MUSEUMS: RE:MAKE THE MUSEUM

Engaged Derby's communities (including staff, partners and volunteers), in co-designing and 'fitting-out' the ground floor of the Silk Mill – a former industrial museum that was mothballed in 2011 as a result of financial pressures and the need for a new approach. Communities become actively engaged in co-producing the Silk Mill as designers and makers – inspiring and empowering citizens to become active co-creators of their cultures and societies. Together they made all of the furniture and the fittings for the 'new' Silk Mill.

GARDEN MUSEUM, LAMBETH: FLOWERS FOR LOVE AND MONEY

Gardeners and volunteers from schools and local groups were taught how to grow winter hardy flowers which challenged peoples' expectations of the traditional 'bouquet', raising awareness of the lack of sustainability in the flower industry.

GODALMING MUSEUM, SURREY: COLLECTING CONNECTIONS

Worked with local people and environmental community groups to create the Living Landscape gallery linking local history and geography with the theme of environmental sustainability.

GWYNEDD MUSEUM: WHAT'S YOUR STORY?

Used digital technologies to enable visitors to create their own audio heritage tours and to research the effect of these technologies on wellbeing.

IMPERIAL WAR MUSEUM NORTH, LAMBETH: PARTICIPATING WITH OBJECTS

Promoted civic engagement through experimental object handling activities, and enabled people to connect around issues of life and death, how war shapes lives and what, in the future, we might need to be fighting for. Revealing stories of people, place, ideas and events, the project challenged people to interpret these objects in a different way, creating a test bed for whether museums change peoples' lives and wellbeing. It involved staff, volunteers and visitors and informed the redevelopment of the museum's main exhibition space.

KIRKSTALL ABBEY: HAPPY PROJECT

Focused programme of workshops that included opportunities for meditation, food growing, sculpture, music and movement, draws rich inspiration from the monks that lived and worshipped there and the beautiful natural environment that surrounds the abbey, as well as Permaculture principles.

THE LIGHTBOX, WOKING: LANDSCAPES OF THE MIND

Involved nine participants with mental health issues, to increase shared ownership and decision-making between staff and participants as a model for the way the museum operates. The participants selected artworks from the Ingram Collection of Modern British Art and worked with artists to create their own works and curated an exhibition of both bodies of work. The project finished with a conference on 'the art of wellbeing'.

THE LIGHTBOX: WASTE NOT

Invited local communities to give stories and photographs and objects connected with keeping old things, reuse, repairing/maintenance, new uses and forgotten uses! The project culminated in an exhibition and was supported by a programme of public events and workshops on the theme of recycling and waste.

LONDON TRANSPORT MUSEUM: THE CONVERSATION HUB

Engaged individuals as HM volunteers on community projects that contributed to the social, cultural and economic vitality of the area. A partnership with homeless charity St Mungo's in order to bridge the divide between the museum space and vulnerable adults on their doorstep.

MANCHESTER MUSEUM: THE PLAYFUL MUSEUM

This first project trained the museum's visitor team to develop their understanding of play and reflection techniques. The second project was Rules for a Playful Museum, a playful and accessible handbook to capture the learning and experience of the Museum's experiments in playfulness. It celebrates play in our shared public, cultural space and sets down some key ideas for changing or improving museum and gallery approaches towards play.

READING MUSEUM: NAG NAG NAG TO REVEAL OUR HIDDEN HISTORY

Residents of the Oxford Road, Norcot and Newtown areas of Reading explored the hidden heritage of their areas, aiming to instil a more positive sense of place. It drew on alternative historical narratives of clay excavations, red brick heritage, manufacturing and recent social history to shape remarkable civic stories. The project acted as a catalyst for exhibitions in schools, community centres, libraries, on the street and in Reading Museum.

READING MUSEUM: WHERE'S READING HEADING?

Sought to provoke debate about how Reading will sustain a growing population and build a successful low carbon economy whilst 'Narrowing the Gaps' between different sectors in its communities. The social history research led to a film, installation and display used to influence leading political figures in Reading and resulted in a breakthrough role for the museum as a space for activism and connection.

ROYAL WEST OF ENGLAND ACADEMY, BRISTOL: SHAPING A HAPPY ACADEMY

Development of a new strategic and capital plan for the Academy's museum, working with existing stakeholders and new partnerships to embrace HM principles. The project helped to ensure that environmental sustainability was factored into all planned development work and that the resulting plans ensured that the Academy would continue to be a sustainable, thriving and happy institution in the future.

SHAKESPEARE'S BIRTHPLACE TRUST: SOUNDS IN THE GARDEN

Sound and music inspired local communities in Shotton and Stratford upon Avon to spend time outdoors, be active and value green space.

SLOUGH MUSEUM: COMMUNITY CONVERSATIONS

Aimed to make Slough's community stronger, happier, and more sustainable through intergenerational conversations, working in close partnership with young people at Aik Saath, a local charity that empowers and supports young people to lead and deliver change in their community.

THE STORY MUSEUM, OXFORD: HAPPY FROM THE BEGINNING

HM principles and wellbeing measures were test-driven by programmers, designers and architects in order to create a museum space that would actively promote wellbeing and sustainability from day one.

TORQUAY MUSEUM: YOUNG SUSTAINABILITY CHAMPIONS

A group of 14-18 year olds who created a festival and a mock court drama to raise awareness of climate change and carbon reduction.

WOODHORN MUSEUMS TRUST: STAND UP FOR WOODHORN

Commissioned a 'Comedian in Residence' to explore the part comedy can play in facilitating meaningful connections between people and their heritage, art and environment. Ashington where Woodhorn is based has experienced the loss of its traditional industries, particularly coal mining, and with that has come high levels of worklessness, severe health inequalities and other social impacts. The innovative idea of attempting to strengthen community resilience through combining comedy, heritage and environment engaged staff at Woodhorn and the local community in new, dynamic ways.

3.2.2 RESEARCH, REACH AND EXPANSION

Activity within this network, and more widely with the museum sector, included:

- Undertaking evaluation using the HM Story of Change, taking learning from creative interventions and research to develop a set of common principles.
- Creating a suite of case studies, tools and resources for use by the wider sector, on the HM website.
- Sharing learning with the wider sector through a series of events, including three annual symposia bringing the community of practice alongside leading UK museum and cultural practitioners, policy makers such as ACE and MA and representatives from think tanks, NGOs and academia such as New Economics Foundation (NEF) and Centre for Alternative Technology (CAT).
- With Museums and Galleries Scotland, continued support of the Cantie Museum, the community of practice for happiness in Scottish museums and galleries.
- £9,750 funding gained from Federation of Museums and Galleries of Wales for the involvement of Monmouth and Ceredigion Museums in the Affiliate Network.
- Commissioning a ground-breaking piece of econometric research with Daniel Fujiwara of the LSE 'Museums and Happiness – the Value of Participating in Museums and the Arts' measuring the value of museums to people's happiness.
- Developing a major new research programme - the LIFE survey, which will explore how museums create well-being, and its significance.

Since 2014/15, this activity has continued with a focus on building the network, and developing the skills and understanding of members.

In June 2015, a **5-year plan** was launched at Manchester Museum, alongside the Launch of Rules for a Playful Museum - a publication funded with ACE funding in 2014/15. The HM team worked with People United to build resilience, in order to implement this 5-year plan. With support from PU the Happy Museum CIC was registered in January 2016. Hilary Jennings took the role of Company Director. Tony Butler was then Chair with two trustees, Gaby Porter (independent consultant) and Maurice Davies (Head of Collections at the Royal Academy). An organisational plan including governance, structure and key policies was put in place, and the Study Group was formed.

In early 2017 three new trustees were recruited from Study Group museums: Anna Bunney (Manchester Museum), Natalie Ireland (Whitworth and Manchester Museum) and Chris Keady (National Railway Museum). Gaby Porter took on the role of Chair.

3.3 WHERE IS HAPPY MUSEUM NOW?

The programme is now both broader in reach and more in-depth in its focus on change than it has been, with activities focused around a small Study Group of longer term partners and a new Affiliate Scheme. Since 2015 it no longer includes directly funded commissions of projects by participating museums.

3.3.1 THE STUDY GROUP

PURPOSE AND NATURE OF THE GROUP

HM is working directly with a study group of six museums on a longitudinal study into the impact of action research and peer learning on individual, organisational and community resilience. The network members are encouraged to evaluate their activities using the LIFE survey methodology.

These museums first met together in July 2015 though they had all been involved already with HM as commissioned (funded) projects. Through the Study Group they aim to sustain aspects of the practice begun with these commissions, contributing to the development of their organisations.

As a baseline, the project seeks the following engagement from each participating museum:

- Support and commitment from senior staff to participation in the project.
- Participation by museum teams of a minimum of three core participants reflecting the breadth of the museum activities (curation, education and participation and facilities) and including volunteers, trustees or others with an ongoing commitment to the museum.
- Participation in regular focused group events – hosted in participating museums.
- The creation of a Story of Change for the museum to be tested (with adaptation and amendment as appropriate) over the 5-year period.
- Engagement with the Happy Museum LIFE survey and learning evaluation.
- Supporting and engaging with other Happy Museum activities including open and advocacy events as appropriate.

They came into the Study Group with proposed Stories of Change, but these have evolved with each gathering and through facilitated support for each museum.

PARTICIPATING MUSEUMS ARE:

THE BEANEY HOUSE OF ART AND KNOWLEDGE

Placing sustainability and wellbeing at the core as they continue to develop the £7 million HLF project that has refreshed and revitalised the museum. This means being environmentally sustainable in all of its operations. They aim to be a valued, locally integrated, centre of excellence for health and wellbeing in the museum and cultural sectors.

“Canterbury Museums and Galleries has been awarded ACE National Portfolio funding for our health and wellbeing programme... We plan to develop projects of a similar scale and impact to the amazing Happy Museum ‘Paper Apothecary’ project of 2013.”

THE LIGHTBOX

The Lightbox in Woking aims to be pro-active in seeking solutions to today’s challenges, using HM principles to strengthen dialogue with local communities and gain a clearer grasp of how to measure the impact of their work.

DERBY MUSEUMS

Building on their 'Re:Make the Museum' project, which put the regeneration of the Silk Mill in the hands of the local community, Derby Museums aims to expand the perception of what a museum can be and use collections for a critical discourse around the context of scientific discovery, the 'taming' of the natural world and dependence on fossil fuels. They aim to build an organisation based on the twin pillars of well-being and sustainability, with all staff and volunteers having agency to participate in positive debate about our world and to deliver meaningful experiences to the public. They want to be recognised by the public as an open, participatory organisation living sustainably within its financial and environmental means. Derby Museums is somewhere for people to look at the world differently, connect with and give to others, and fulfil their ambitions.

MANCHESTER MUSEUM

Manchester Museum wants to become a museum for life, harnessing our collections and spaces effectively in support of Manchester's aspiration to be a 'liveable city'. They aim to reposition themselves as a campaigner for a more sustainable world, building on the active citizenship of HM commissions, the Playful Museum, the Museum Allotment and new Living World Galleries. As a university museum they need to experiment and engage with complex 'big ideas' and draw the wider museum and academic community into the mix.

"It has helped us to focus our work in developing Manchester Museum as a Campaigning Museum, particularly on sustainability issues. [...] We no-longer just want to talk about e.g. climate change, but want to directly influence people's behaviour and have a real impact on the world."

WOODHORN CHARITABLE TRUST

Woodhorn are embedding their new mission and vision through a series of externally funded projects and public programmes, aiming to play a much fuller role in the life of the community and to support resilience, wellbeing and confidence, and embedding the HM principles in core activity and across the organisation. This means finding a way to 'measure what matters' – in particular how the Trust museums demonstrate how they impact upon the everyday wellbeing of staff, visitors, service users, local community and the sustainability of the local environment.

CEREDIGION MUSEUM, ABERYSTWYTH

The museum is supported to participate in the Study Group by HLF funding for a New Approaches Project. This creates a new street level entrance, a Tourist Information Centre, an improved shop with more from local suppliers and a café franchise for locally produced food. Using HM principles to evaluate this, they aim to use collections to foster local pride and a sense of place as well as dialogue about regional, national and global life. They are also examining links between HM principles and HLF funding requirements.

"We now have a programme of 'A Day in the Life' presentations; each member of the team has the opportunity to present a 20 minute/ half hour session about what they do and what they are currently working on. We've found that this is good for sharing information but also, more importantly, for building relationships and appreciating the work of others."

Ceredigion Museum has also developed a two-year partnership project called Hadau that supported participants to develop skills in traditional crafts. A sustainable kitchenware range was created, inspired by the collection, and the products sold at the museum shop. This summarises the quantitative outcomes of the project:



LEARNING IN THE STUDY GROUP SO FAR

The Study Group members are working together to explore the positive part they can play in a big story of change:

- Looking back into history, through and beyond their museum collections and origins, to the emergence of extractive capitalism and its comparison with more sustainable and local ways of living.
- Exploring how this industrial and consumerist system also contributes to economic and social inequalities, which forces divisions between people.
- Considering how this current moment in history is critically poised, because of the acceleration of growth and the breached planetary boundaries, between collapse or 'degrowth'.
- Highlighting places where or times when people have lived more equally and more in balance with nature, where people reaped benefits in lower crime, longer life and more happiness. The alternatives to this are places that have been over-exploited by corporations and countries to feed

this ever-hungry system, and that are affected by climate change, leading to crime, ill-health and conflict.

- Exploring how people of all types mean well and want to be happy, but that some undermine this when they care more about their immediate kind than others, and lose connection with who they exploit or what they consume, pollute or throw away.
- Considering the tensions in museums between being created and supported by industrial capitalism, and needing to tackle the increasingly negative impacts of this system, in order to be relevant and helpful for their communities.
- Responding to emerging events such as Brexit and the growing political power of industrial capitalists, and ways that media and public rhetoric manipulate people to divide them further, thinking about how museums can soften or counter these divisions.

Because this is a big and complex story, it was important that they took time to talk together, in ways that are both playful and respectful. They have built on what their museums learned through their previous HM commissions, but also acknowledged that they still have a long way to go. One tool used in this process is the Transformation Cycle, which encourages reflection on progress from unconscious incompetence to conscious competence. This has triggered realisations that the more they learn, the more they still have to discover, as well as a responsibility to implement more ambitious change. Each museum has taken action as part of their 'stories of change', including community-led exhibitions, new galleries or project labs.

Through these actions they are trying out ways of:

- Creating a culture of care: Asking if it is possible to make appreciation spread outwards from care of oneself, to each other, to other species, to places and ultimately to the planet.
- Creating a culture of 'commons' or publicly shared heritage: Asking if it is possible that sharing things through museums would lessen desires to consume. Asking if people think, act and learn about these things together, could they be more resilient to future unknown challenges?
- Creating happy teams: Asking whether these challenges can be helped by having more motivated, happy and healthy staff. Asking if this internal culture would help build trust and relationships with audiences or communities, which will be tested in the big changes ahead.
- Linking financial and environmental resilience: Asking if efficient, local and sustainable use of resources, and greater community support, can also help them achieve more with reduced staff, save funds and generate revenue.
- Measuring what matters to each community: For each of these museums, in their various locations and with unique community interests and funding models, they each have to create their own 'stories of change' to meet these different needs.

Coming together as a Study Group, the aims in residential sessions and events include:

- Learning together as peers, reviewing their Stories of Change collaboratively, and using a Transformation Cycle to reflect on their learning.
- Discussing how HM can help them solve specific problems e.g.:
 - How can we measure what matters to explain our value to funders and 'money people' rather than being seen as an 'expense'?
 - How can we speak about Climate Change to those who are not currently engaged?

- Discussing programme-related matters such as:
 - Developing a shared ambition for the Study Group, including a longer term future in sustaining HM practice
 - Exploring how to share learning in the Study Group within and beyond the museums sector
 - Considering how to collaborate with the Affiliate Scheme
 - Exploring how their plans are underpinned by an evaluation and research programme using the LIFE methodology.

To help with this, the attendees at gatherings carry out facilitated tasks such as pitching forward to 2025 and looking back 5 years to the end of the study, asking what has changed in the sector and what is the impact?

Other elements the Study Group has explored together include:

- Discussing some areas of potential action, such as peer learning on planning for social value or holding a hackathon
- Exploring four elements that help generate a 'Thinking Environment': Attention; Equality; Appreciation and Incisive Questions
- As gatherings are held at museums of the Group partners, they include using specific displays or galleries for shared learning.

Each gathering has involved a provocation session from beyond the sector - these have included:

- Common Cause Working with our Values and Frames. (Subsequently Tom Crompton of Common Cause is working on a project with Manchester museum investigating the values of the museum's community.)
- Neuroscientist Kris de Meyer, who talked on how an understanding of beliefs and how they are formed might influence museum practice. (This led to workshops on Brexit and societal polarisation.)
- Peter Lipman, previously External Affairs Director of Sustrans, Chair of the global Transition Network and Common Cause.
- Dr Kimberley Brownlee, Associate Professor of Philosophy at Warwickshire University talked about the importance of social interaction as a fundamental human right.

TAKING THE TEMPERATURE OF THE GROUP IN 2017

Staff from the participating museums have attended four short 'residential' between 2015 and 2017. The last 2-day residential took place in April 2017, which we attended. Feedback from this included appreciation of the way it helped build supportive relationships, and that it challenged them to think. There was also an agreed view that the 'environmental side' of HM could have been explored more.

The residential's focus on wellbeing creates an open sharing environment, providing space for the members to reflect as individuals. Natalie of Manchester Museum said she found the experience grounding and connecting. She said it *"Made me welcome, made me feel better about something that I thought wasn't going well."*

Several of the museums have reported that they found the range of evaluation tools, especially the Story of Change and Transformation Cycle, useful for planning and organising meetings.

Many of their comments referred to the convivial atmosphere, and the way the experience was structured to ensure they connected with each other and with guest speakers. Several comments indicated the experience has strengthened the relationship between the members of the group. They appreciated the opportunities for peer support, and reassurance that others were experiencing the same issues. They talked about having shared understanding, which meant they could support each other better. For example, *“Speaking with other museums, building our relationships to another level”* and *“I now feel like I could phone them for help.”*

They also appreciated the opportunity to look outwards to other museums and even other sectors.

This overview gives an indication of the value of HM for those participating in the Study Group. In the next stage of evaluating HM, we aim to draw out much greater detail from the action research stories of the Study Group members, to be able to determine and disseminate the impacts of their work.

3.3.2 THE AFFILIATE SCHEME

In early 2017, the first round of 15 museums joining the new Affiliate scheme was announced. These are:

The Atkinson Museum; Chester Zoo; Culture 24; The Design Museum; Encounters Arts; Leeds Museums; The Mental Health Museum; The Museum of Homelessness; Monmouthshire Museums; The National Trust; Oxford University Museums; The People’s History Museum; Reading Museum; Seven Stories; Toynbee Hall.

This Scheme aims to:

- Work with a positive frame for practical action which puts societal wellbeing at its heart
- Form a supportive and collaborative peer network, sharing practice and building learning
- Encourage exploration of the particular role of museums and culture in addressing the big issues – such as climate change and social justice
- Connect with relevant thinkers in fields such as economics, ecology and psychology
- Provide the opportunity to experiment, innovate, reflect, connect and play

It was launched in Autumn 2016 and is now well underway with facilitated briefing workshops having been held in all 15 organisations attended by nearly 200 representatives of museum teams, volunteers, partners and their communities. Affiliates have attended sessions such as the Measure What Matters day and the Affiliate Gathering on July 12th at the Wellcome Collection in London. See the summary of our Build a Bike exercise in the Contextual research paper, which drew out views on the links between wellbeing and environmental sustainability.

The workshops were built around a common format but with a variety of formats in response to the needs of each organisation, for example:

- At the Mental Health Museum, the team of 2 staff met with 2 members of their Mental Health Trust
- At National Trust West Midlands staff from 6 properties gathered with a particular focus on play
- At Oxford, 20 representatives met from across the University Museums
- In Reading the Town Hall was the venue for a gathering of around 40 including the museum team and its partners and community

- The Museum of Homelessness used the workshop for its small core team to review their strategic direction at a key point in development.

Interesting cross-cutting learning was identified and there is enthusiasm emerging to create and share good practice, including the idea of peer-led workshops. There was also strong engagement with the HM principles and ideas.

The workshops begin by connecting with individual wellbeing, followed by a presentation outlining the intellectual underpinnings of the project, including global challenges such as climate change and resource over-use, connecting these with the current focus on economic growth as a driver and measure of societal progress. The potential of wellbeing is introduced as an alternative to wealth and competition, before highlighting the Six Principles and case studies of relevant museum practice. Participants are invited to discuss their personal reactions, and then move on to tasks mapping their museum's practice, mission and community needs in relation to these Six Principles.

Here are three examples of museum partners' responses to their workshop:

- We (Flow) attended a day workshop at the Design Museum, where the team already had strong understanding of the potential of the museum to use design thinking for change, and were putting wellbeing at the core of their learning work and connecting more directly with community in their new location (in Kensington). The workshop was useful for them to consolidate a team vision to persuade management that the museum could be an agent for change, and to unlock its 'convening power'.
- A profound discussion took place at the Museum of Homelessness touching on the direct connection between climate change and mental health. One participant identified the fact that given the precariousness of our current situation perhaps we may all feel more or less 'houseless'.
- At the People's History Museum there was strong connection with the principles. One key potential decision was to include 'equal rights to a liveable planet' in their list of 'ideas worth fighting for' (which currently doesn't include climate change activism).

Potential thematic future workshops for the Affiliates include an exploration of co-production, the role of play, supporting workplace wellbeing, communicating impact (with civic society partners), supporting vulnerable individuals, environmental stewardship and a follow up to the successful post-referendum workshop on museums and societal polarisation.

See more on <http://happymuseumproject.org/happy-museum-affiliates/>

3.3.3 COMMUNICATIONS AND WIDER REACH

A wider engagement and communications strategy, including thematic events open to the sector and use of Twitter and e-newsletters, has aimed to showcase and share learning and resources, and to draw more perspectives into the Community of Practice.

The intention of HM is to develop and expand the existing Community of Practice, by inviting practitioners from the wider cultural sector to attend training events, by speaking at conferences and by sharing online

resources. This expansion of reach is based on innovation research showing how change is rolled out, from innovators to early adopters and then the 'early majority', actively targeting those parts of the sector.

To this end HM has held a number of thematic events that are open to practitioners beyond the Community of Practice. These include events on the link between Wellbeing and Sustainability, on how museums can respond to the Brexit referendum, and on how to 'measure what matters'. More detail is in the appendix.

The website (happymuseum.org) was relaunched in early 2016, with an improved structure and design, aiming to guide practitioners in How to Be a Happy Museum. This shares case studies, research reports, summaries of events, evaluation resources and blogposts from community members. One of the core tools used by HM museums is the Story of Change (logic model). The website enables others to benefit from these tools. For example, the Story of Change film on Vimeo has been downloaded over 1,100 times and watched online 300+ times.

3.4 HOW HAS THE PROGRAMME LEARNED AND CHANGED?

Evaluation led by Mandy Barnett, and reflection by the team and commissioned community, led to adjustments to improve the communication of its aims and impact of its programmes. For example, the eight points of the manifesto were simplified down to the six principles by involving the HM community at a symposium in early 2013.

Recommendations at the end of round 2 in 2013 were in two sets, a set for the HM team and programme, and a set for the Museums. To summarise, recommendations for the HM programme included:

- Let projects be locally driven, while sharing the core vision and principles, continuing to use the Story of Change framework, simplifying basic communications and producing a guide on 'How to...Happy Museum'.
- Continue to run face-to-face events, ensuring that development days are scheduled in advance
- Devise a suite of evaluation tools, with guidance materials
- Do more research on how museums generate well-being
- Find ways to make a better case for caring for the environment
- Draw on behaviour change expertise to support organisational change
- Clarify where to target development across the sector and improve/simplify communications materials.

For museums, the 2013 report recommended HM community members:

- Aim to create a shared vision for a Story of Change, supported by leadership
- Set up cross-departmental and non-hierarchical working outside of traditional roles.
- Save resources by limiting scope, being more creative in their thinking or planning well.
- Re-think what matters to their organisation and to others, and review relationships with trustees, volunteers and participants.
- Be a playful, sociable, aesthetic hub for groups so other relationships develop to build community resilience.

- Bring environmental stewardship front of house, learning the business benefits of being lean and green, and sharing those with partners and visitors.

The Summative Evaluation report in Sept 2014 identified that recommendations from 2013 were only partially achieved;

- **the link between well-being and the environment** is still not firmly established, but noting that this is not mainstream thinking
- a lack of complete clarity about where HM is **targeting the sector**
- the use of **behaviour change learning is not explicit**
- A significant gap remained in brokering ways that commissions can communicate between and beyond events.
- A need to address practical barriers that museum resources are very stretched and events (though very valuable) are expensive in time and travel.

The recommendations for 2014 onwards, (to summarise) were:

- To **devolve** elements of programme management to the wider community of practice
- To **innovate by micro-commissions** that focus on the core concept of Active Stewardship, and links between wellbeing and sustainability
- To **prove and improve**, developing evaluative tools and partnerships
- To embed the learning by streamlining the principles (focusing on **Active Stewardship**) and use the Story of Change.

3.5 WHERE DOES HAPPY MUSEUM WANT TO GO?

3.5.1 SUMMARY OF DIRECTION

Essentially, Happy Museum wants to end in 2020, but for the practice to continue to grow. The aims looking forward are to achieve:

- Third sector and public awareness of the potential of museums.
- A vision for re-imagined museums.
- A community of practice with agency and excitement for change.
- A more sustainable museum sector

The current need is to build capacity in the Study Group, Affiliates and wider network, and grow awareness across the sector, so that HM can 'handover' ownership and conclude as a managed programme, leaving a legacy of continued embedded practice.

In the next 3 years, it is important to consider how the evaluation work, combined with partnership research on the LIFE Survey and Social Value, will contribute to wider advocacy so that wellbeing/environmental practice can be understood, supported and effective across the UK museums sector and beyond. Contextual research into other similar initiatives can be found in the appendix, providing some insights into how to learn from any legacy-building work and to forge links with continuing sympathetic networks.

3.5.2 PLANNED ACTIVITY: LEARNING WITH AND THROUGH INDIVIDUALS

This is taken from a summary of the business plan from 2016 up to 2020. Most points show the years of activity.

STUDY GROUP

- Well-being and sustainability integral to purpose and plans for the museum and its people
- Using residential days for depth experimentation and interrogation (Years 1-4)
- Confident in using robust methods to gather evidence for learning and for advocacy (Years 1-4)
- Build 'team' of museums working together and sharing learning with wider sector (Years 2-4)
- 'Leader as host': developing skills and behaviours to model open questions and listening; engaged with Affiliate network as facilitators, advocates and peer mentors (Year 2 = skills development + ongoing engagement)
- Sharing with and learning from Affiliates (Years 2-4)
- Some become involved in governance and future of organisation (Years 2-4)

AFFILIATES SCHEME

Affiliates will continue to gain understanding of Happy Museum principles and apply them to their organisation and sphere of influence. The first set of Affiliates have had workshops in Year 2 of the plan, and another round is to come in Year 3.

- The participants in workshops will become advocates for HM in their own organisations or their sphere of influence (From Year 2)
- 'Leader as host': The Affiliate organisations will host events to raise awareness and encourage engagement with HM principles and behaviours (Years 2 + ongoing)
- Learning from and sharing learning with Study Group and other Affiliates, through annual gatherings, thematic events and online (ongoing)
- Some participants may be more involved in governance and future of organisation (Years 3 and 4)
- First round of organisational Affiliates (Year 2) and further round(s) of Affiliates (Years 3 and 4).

REACH TO THE WIDER SECTOR

- Address reach to the wider sector with and through events and activities, including those led by and informed by the Affiliate Network and Study Group (Years 1-4)
- Build partnerships with relevant organisations within and beyond the museum sector.

PROGRAMME TEAM

- Plan and achieve Study Group residentials (ongoing)
- Capture Study Group ongoing learning and analyse evidence (ongoing)

- Plan and achieve Affiliate recruitment, induction workshops, events and support for peer learning
- Light touch evaluation (Years 1-4)
- Plan and achieve wider stakeholder engagement annual events
- Ongoing communications and advocacy.

BOARD

- Providing support and challenge to programme team
- Plan for succession - mentor and support new members; successive waves of recruitment to Board (3 new members in Year 2; possible further members in Year 3)
- 'Leader as host': host stakeholder engagement events and advocacy with wider sector (as above)
- Encourage future thinking and plan towards independence.

3.5.3 FUNDING FOR PARTNERS AND OFFSHOOT PROJECTS

CANTERBURY MUSEUMS (INCLUDING THE BEANEY)

In June 2017, ACE awarded Canterbury Museums and Galleries £50,000 every year for a 4 year period starting in April 2018. Funding was awarded to four bodies, all members of the Kent and Medway Museum Partnership. Canterbury is the lead museum for health and well-being because of the nationally recognised and award-winning work done within and beyond their HM commission to establish The Beaney as a therapeutic museum.

"We would not be where we are now without Happy Museums and that is a fact!! Thank you" Joanna Jones, Director of Museums and Galleries, Canterbury City Council.

And two new projects have already emerged from the Affiliate Scheme programme:

CULTURE24, LET'S GET REAL 6 (LGR6)

A collaborative action research project within Culture24's successful digital change programme Let's Get Real. LGR6, in collaboration with the Happy Museum and Battersea Art Centre, will look at the social value of digital technologies for museums. We want to explore how publicly funded cultural spaces such as museums & galleries and their collections can remain relevant in a changing digital age and begin to understand their social purpose. Keep reading to find out more about the thinking behind LGR6.

MONMOUTHSHIRE MUSEUMS AND PARTNERS

In August 2017, HM announced a new initiative - working with six museums across Wales to develop and test museum practice in support of the goals of the Future Generations Act. Led by Monmouthshire Museums, and supported through an accreditation support grant from the Federation of Museums and Art Galleries of Wales, the project will explore the connection between the Welsh Future Generations Act and museums through the lens of the HM principles; advocating for the contribution museums can make through 'real' examples and developing a narrative that speaks to the seven Wellbeing Goals. The participant museums are

Monmouthshire Museums Service, Cardiff Story Museum, Ceredigion Museum, Wrexham Museum, Storiell and Oriell Yn Mon.

CULTURAL LIFE RESEARCH

This is an ongoing research project into cultural wellbeing, inviting cultural partners to use the LIFE Survey² with their participants to evidence the impact of their service or project robustly. It is especially useful for organisations that want to encourage participation and activism, and that are working with their community, on 'place-making' or with the wider environment. It measures wellbeing in terms of Learning, Interaction, Feelings and care for the Environment and surroundings. It is different from other wellbeing measures that come from a health background, because it is about the community not just individuals, focuses on our assets more than our weaknesses and asks about our 'functioning' as well as 'feelings' (which are two recognised types of wellbeing).

The survey was developed by Mandy Barnett as a tool for evaluating Happy Museum impacts in partnership with happiness economist Daniel Fujiwara, with Oxford University (Kathryn Eccles at the Oxford Internet Institute, and Alice Purkiss at Oxford and associate of the National Trust Knowledge Transfer Partnership) and lately in partnership with Social Value UK.

In Autumn 2017 together they are embarking on a Knowledge Exchange partnership for a step change in demonstrating impact, by sharing cutting edge expertise in communities, place-making, analysis and online media. The aim is to better understand the methods for measuring impact in use across the cultural sector, and to compare them to methods and research in similar areas in the academic sector, in order to refine them.

MANCHESTER MUSEUM COMMON CAUSE PROJECT

Common Cause Foundation are working with Manchester Museum on a programme of work to explore how the museum can convey a deeper appreciation of shared values that connect people with different views. Building on insights from the social psychology of values, this project is part of the Museum's aim to become a 'museum for life': which promotes strong communities, encourages people to take action in their own lives, and contributes to the wellbeing of their visitors. Every third Saturday of the month, the Museum hosts a day full of family activities focusing on a specific theme, and over 1000 came to a Big Conversation on values. This piloted some activities the Museum could continue to use to communicate a more accurate understanding of what others actually value.

² https://www.surveymonkey.co.uk/r/The_Cultural_LIFE_Survey

The Natural and Environmental Research Council (NERC) is about to launch a fund to foster public engagement with environmental sciences. In the first instance they will fund 5-6 'consortium-building' grants that will allow research institutes and public-facing organisations to come together and together develop a bid for a £1.3 million, 3-year project with nationwide impact. Through Kris de Meyer, HM has been offered the opportunity to be an umbrella organisation to bring together museums and other cultural organisations as valuable project partners on the public-facing side. The consortium would bring some funding to HM in return for acting as a channel between scientists and research institutes and museums.

4. WHAT CHANGE HAS HAPPY MUSEUM CREATED IN RELATION TO ITS AIMS?

The evidence here was mainly captured by desk research, reviewing reports of events and thematic case studies. Quotes from our subsequent consultation are also inserted, as members of the Community of Practice and wider network reflect back over the legacy of HM activities so far.

4.1 RETHINKING WHAT MATTERS

HOW HAS HAPPY MUSEUM CHANGED MINDSETS AND OPENED UP THINKING ABOUT WELLBEING AND SUSTAINABILITY IN SOCIETY AND THE CULTURAL SECTOR?

The aims and principles of the Happy Museum's Story of Change have worked very well, helping museums to rethink what matters. It was helpful that the principles were devised collaboratively, and adjusted with the feedback of the HM community. The evaluators (MBA) have worked hard to ensure they are consistently applied in gatherings or surveys.

There has been a substantial amount of communication outwards to the museum sector, nationally and internationally, using the website, Twitter, speaking at conferences, documenting proceedings and publishing research. This has helped give HM profile. There is a challenge to restore momentum, as some consultees commented that they hear less about Happy Museum than they used to. This is explained by a deliberate lull in communications in order to gather learning and prepare for a new phase of extending reach.

"Around 2012-13, it was talked about at conferences, it was high on the agenda. You don't hear about it so much now. I don't know if its impact is more on those who participated than more widely. I do know it impacted on thinking about the core purpose of museums, and participation and wellbeing. I don't know if that's Tony's thinking...in general. I don't see it in regional networks I go to. I'd say it's the concepts that have lasted." Sue Shave, former director of COAM (now Bucks County Museum)

More museums are using the language of wellbeing, which may be stimulated partly by the research and communications by HM. Over time, more museums have applied to work with HM on environmental themes, and more of its community members have asked for a stronger focus on this, suggesting that HM has had an impact in challenging the sector to consider how 'wellbeing doesn't cost the earth'. There has been a

noticeable shift from the early commission applications to those more recent Affiliate members in terms of the grasp of the wider eco-social remit of HM.

"I think HM has punched well above its weight...it has been one of a number of groups...that have led to museums and the wider cultural sector giving ever-increasing attention to issues of the environment and wellbeing." Rib Davies, Lightbox

The challenge for the next stage is to ensure that 'what matters' is not just rethought but implemented and measured in ways that align with existing organisational requirements and local needs.

"More 'bridging' for people to connect and make direct links between the expansive thinking of Happy Museum and the more immediate outcomes that [museums] are required to report on - e.g. public health outcomes, narrow KPIs." Gaby Porter, Chair

4.2 HAPPY, RESILIENT PEOPLE

HOW HAVE HAPPY MUSEUM PROJECTS CREATED CHANGE FOR INDIVIDUAL PEOPLE, DEVELOPING THEM AS ACTIVE CITIZENS WHO ARE HAPPY AND HEALTHY?

A thematic case study report⁴ explores how a large number of HM commissions deliberately sought to engage emotions (including difficult emotions, and not just the intellect) can help to promote wellbeing in audiences and staff, and also build resilience in organisations.

Daniel Fujiwara's 2013 report for HM, 'Museums and Happiness: The value of participating in museums and the arts' didn't aim to evidence the impact specifically of HM commissioned projects, but it provides contextual evidence about the value of more participatory, interactive approaches that are driven by local or social needs.

Happy Museum has developed a core tool for measuring the impact of programmes on wellbeing, called the LIFE Survey. This was piloted by seven museums, and all results showed some association between the museum experiences and good outcomes, although the causal relationship was less clear. The clearest results were from the most participatory projects, and making showed strong results too.

"I have been convinced by the impact of collective action based on shared values and am a passionate advocate for the power of museums [...] to link global issues to people in a deeply meaningful way."
David Gelsthorpe, Curator of Earth Sciences, Manchester Museum

MORE ABOUT THE 'MUSEUMS AND HAPPINESS' RESEARCH

Daniel Fujiwara was commissioned in 2012-13 to report on 'Museums and Happiness: The value of participating in museums and the arts'. This report finds that the individual wellbeing value of engaging with museums is over £3,000 a year per person, which makes a strong case for investing in museums. It also identifies what makes people more likely to visit museums, giving some direction into where that investment might be best placed. It sits alongside qualitative research which digs into how museums make a difference.

⁴ <http://happymuseumproject.org/thematic-case-study-engaging-emotions-promote-wellbeing-build-resilience/>

This report doesn't aim to evidence the impact specifically of Happy Museum projects, but it provides contextual evidence about the value of more participatory, interactive approaches that are driven by local or social needs.

EVIDENCE FROM CASE STUDY: CREATE CONDITIONS FOR WELLBEING PRINCIPLE

A thematic case study report⁵ for Happy Museum looks at how deliberately seeking to engage emotions can help to promote wellbeing in audiences and staff, and also build resilience in organisations. It focuses on a large number of commissioned projects that were deliberately engaging emotions, including difficult emotions, (not just the intellect) to promote wellbeing in audiences and staff, and also build resilience in organisations.

The Happy Museums investigated how a vision about sustainable wellbeing can be applied to what is unique about museums – their collections. Objects can be resonant and stimulating of emotional response. For some of the museums and galleries, the question of how to improve wellbeing by engaging emotions led to a re-evaluation of the resources available to them. Several museums focused their Happy Museum projects on underused outdoor space – in the process creating a wellbeing link with the environment.

Some museums and galleries were more focused on expanding the scope of their offer, beyond a focus on learning to include focusing on aesthetics, the senses, physicality and fun – a shift in mode of appeal from head to heart.

Engaging the emotions of audiences and local communities can be achieved by opening up the typical museum-to-visitor relationship. Efforts to engage emotions, to speak to the heart rather than the head, can lead to people interacting more, feeling happy, satisfied and more worthwhile. In some museums, this enabled them to make more of a difference in their work with people with particular needs. In other museums, it led to a greater environmental awareness, as much through noticing surroundings as through awareness of the importance of environmental sustainability. For example, in Derby Museum, through involvement in HM they have applied their philosophy of engaging head, heart and hands together in exploring science and the natural world.

4.3 HAPPY, RESILIENT TEAMS

HOW HAS HAPPY MUSEUM CONTRIBUTED POSITIVELY TO THE MUSEUM SECTOR AS A WHOLE, AND PARTICULARLY TO THE TEAMS PARTICIPATING IN ITS PROJECTS?

"I think there is an argument to be made about the contribution HM can make to planning and resilience." Maurice Davies, Head of Collections, Royal Academy

A thematic case study – on Measuring What Matters - describes how some of the HM commissions have developed their own Story of Change to refocus their mission and report on sustainable wellbeing. The methodology asks organisations to identify the 'people who matter' in making the vision become reality, for

⁵ <http://happymuseumproject.org/thematic-case-study-engaging-emotions-promote-wellbeing-build-resilience/>

example, staff who implement activities and observe change in visitors. It encourages proper follow through of evaluation through a cycle of 'plan, do, review', and turning learning into action and resources.

One of the thematic case studies – on Learning for Resilience and Stewardship for the Future - is about how museum and galleries used HM Principles to gain new perspectives on the resources available to them. This was about thinking creatively about the full range of resources available – materials, money, energy, spaces and people's time. People's time was identified as a limitless resource, which doesn't always have to be associated with financial payment if the principle of mutuality is adhered to. Some museums identified how they could make more creative use of under-used spaces, including recycling assets and using local materials. Museum teams realised that they were not as committed to sustainable resource agendas as they had assumed.

The Study Group and Affiliate Scheme feedback also shows that networking and facilitated support has brought many teams common purpose and motivation. They are also becoming more aware of how mutual relationships with community members/visitors can build support for the museum, bring in fresh ideas and increase capacity.

Reports from symposia and other events show that many innovative ideas have been shared and generated amongst the Community of Practice about how to engage with volunteers and other participants to develop 'active citizenship'.

EVIDENCE FROM CASE STUDY: MEASURE WHAT MATTERS PRINCIPLE

A thematic case study explores this principle in depth. It describes how some of the Happy Museums have developed their own Story of Change to refocus their mission and reporting on sustainable wellbeing. The methodology asks organisations to identify the 'people who matter' in making the vision become reality, for example, front-of-house or delivery staff who implement activities and observe change in visitors. It encourages proper follow through of evaluation through a cycle of 'plan, do, review', and turning learning into action and resources. It pays attention to the evidence provided by the senses and more implicit or emotional feedback from people. Some museums also tried more scientific ways of measuring wellbeing impacts in more quantifiable ways. For example, Derby's Silk Mill worked with biologists to measure the stress hormone levels of participants. MEAL used the Social Return on Investment (using financial proxies) model to evaluate their programmes.

Happy Museum has developed a core tool for measuring the impact of programmes on well-being, called the LIFE Survey (Learning, Interaction, Feelings and Environmental care). It considers contextual aspects (e.g. heritage environments, outdoors) and measures both emotional and functional well being. This was piloted by seven museums at first, and all results showed some association between the museum experiences and good outcomes although the causal relationship was less clear. The clearest results were from the most participatory projects, and making showed strong results too.

EVIDENCE FROM THREE SYMPOSIUM REPORTS

2012 symposium at Snape Maltings in Suffolk, attended by 40 people

This explored three core questions:

- How are museums uniquely placed to shape the future?
- How do we balance the HM principles with the operational realities of running a business?
- What will get people who are not here excited about museums as engines of happiness, sustainability and wellbeing?

A critical question arose throughout: To what extent are these two core principles in tension: Make People Happy; and Value Past, Present and Future Environment?

2013 symposium at Trafford Hall attended by 45 people

This discussed 'What's next for the Happy Museum'? and raised three questions:

- How can we use happy museum principles to promote active citizens?
- What shifts in thinking are required to make museums more sustainable and resilient?
- How much do you think happy museum principles influence your sector at the moment and how much potential is there for future influence?

Successes of HM at this point were summarised as:

- Greatest impacts on individuals rather than organisations
- Network more powerful than a hierarchy
- Positive spill effects for organisations and their partners
- Disproportionate level of influence 'punching above our weight'.

2014 symposium in Grantham attended by 60 people

The 22 commission partners came up with the following questions as a focus for debate:

- How can we help each other play an active part in this community of practice now and in the future?
- How can we demonstrate that the learning and process is as important as the project?
- How do we embed the Happy Museum principles across and through the sector, bottom up and top down?

Some key lessons were:

- That tipping points to change the sector are where wellbeing agendas support the bottom line or are to do with embedding wellbeing in day-to-day operations.
- Ideas for enhancing the Active Stewardship (or environmental aspect of HM) such as drawing local cultural organisations into a 'playful city' or green partnership.
- A strong sense of both personal agency and shared commitment amongst the participants.

These reports can be found online at <http://happymuseumproject.org/category/symposia/>

4.4 HAPPIER, SUSTAINABLE COMMUNITIES

HOW HAS HAPPY MUSEUM HELPED CREATE COMMUNITIES THAT LEARN, INTERACT, AND PROMOTE WELLBEING IN SOCIETY AND THE WIDER ENVIRONMENT?

“Creating a space for conversations that are positive, creative and compassionate; encouraging people to imagine futures that are full of possibility, and don't cost the earth.” Gaby Porter, Trustee, Happy Museum

The thematic case studies – on Learning for Resilience and Stewardship for the Future – explore how museums worked to be better hosts, or to act as a hub or a broker for wellbeing. They discovered that creating conditions that generate the state of ‘flow’, especially helped by Making activities, allowed them to be efficient as well as impactful on their communities. This approach also worked well to encourage audiences to be ‘active stewards’ in caring for their surroundings. Some museums sought to lead by example, for example promoting sustainability through participatory exhibitions.

As one example, Reading Museum reported that its HM commission led to a transformation of role, where they were seen as social activists for a more cohesive and thriving town and were used as a meeting point for various groups.

A thematic case study – on the principles of Being an Active Citizen and Pursuing Mutual Relationships - looks at how seeking mutually beneficial relationships can lead to change, increased wellbeing and build resilience in individuals and organisations. It also includes examples where the focus has been on vulnerable local communities. Some projects show different ways that a focus on the quality of individuals’ experience can lead to benefits – for the individual and for others too including greater confidence, a strong sense of ownership, and higher engagement. Developing community relationships has a knock-on effect, creating a virtuous circle, attracting new and different audiences, and new and different resources to invest.

Reports from symposia and other events show that many innovative ideas have been generated amongst the Community of Practice about balancing the HM principles and opening up museums to its communities with the operational constraints of running a museum.

EVIDENCE FROM CASE STUDY: LEARNING FOR RESILIENCE AND STEWARDSHIP FOR THE FUTURE PRINCIPLES

One of the thematic case studies is about how museum and galleries used Happy Museum thinking to have a new perspective on the resources available to them. This was not just about taking measures to reduce the impact of activities on the environment, but about thinking creatively about the full range of resources available – materials, money, energy, spaces and people’s time. In the process, these organisations built up their resilience and improved the wellbeing of those involved.

People’s time was identified as a limitless resource, which doesn’t always have to be associated with financial payment if the principle of mutuality is adhered to. Some museums identified how they could make more creative use of under-used spaces, including recycling assets and using local materials. Museum teams realised that they were not as committed to sustainable resource agendas as they had assumed. Museum teams discovered that paying attention to creating conditions that generate the state of ‘flow’, especially helped by making activities, allowed them to be efficient as well as impactful. They found that it worked well to pay attention to being a good host, and acting as a hub or a broker. It also worked well to encourage audiences to be ‘active stewards’ in caring for their surroundings. Some museums tried to lead by example, for example promoting sustainability through participatory exhibitions. For example, Lightbox’s Waste Not...exhibition showed objects that people had mended rather than thrown away, such as this mixer.



EVIDENCE FROM CASE STUDY: BE AN ACTIVE CITIZEN AND PURSUE MUTUAL RELATIONSHIPS PRINCIPLES

A thematic case study explores these two principles of HM. It looks at how encouraging a culture of ‘active citizenship’ – in staff, volunteers and others – and seeking mutually beneficial relationships can lead to change, increased wellbeing and build resilience in individuals and organisations.

Some HM projects show different ways that a focus on the quality of individuals’ experience can lead to benefits – including greater confidence, a strong sense of ownership, and higher engagement.

Several Happy Museums chose to focus their projects at an organisational level or on specific groups – such as staff teams or vulnerable local communities. Seeking inclusively to make the most of everyone’s potential can enhance visitor engagement and improve how an organisation works across hierarchies and departments.

Developing good lasting relationships with target groups in the community was found to have a knock-on effect, forging partnerships with third sector organisations and wider society. It also has positive impact on the Museums, creating a virtuous circle, attracting new and different audiences, and resources to invest.

5. CONSULTING THE COMMUNITY OF PRACTICE AND WIDER NETWORK

5.1 ABOUT OUR CONSULTATION

In May to July 2017, we consulted a range of people, from those who have been deeply involved in HM right through to those interested from a more distant vantage point. The wider network of 600 people on the HM newsletter mailing list was invited to respond to the survey, and some individuals were identified via conversations with the HM director for follow-up interviews. Consultees were asked to comment on the impacts of HM so far, on them as individuals, on their organisations and communities, and on the wider cultural sector. They were also asked to comment on how its impacts can best be evaluated and sustained in future. 47 people responded in depth, and these are divided here roughly into four groups:

- The Study Group and previously commissioned museums
- The Affiliate Scheme network
- Closely involved as trustees, funders or team members
- Individuals who are interested or have been somewhat involved (e.g. as speakers)

5.1.1 THE STUDY GROUP AND COMMISSIONED MUSEUMS

These individuals – who have been involved in commissions and in the most intensive group - are the most positive respondents. They have benefited greatly from a sustained and generous process of facilitated sessions, networking with other like-minded but diverse individuals, and from being funded or supported to prototype new practice. There is a particularly strong impact on certain individuals with whom the principles chimed. Some museums can identify strong impact on their organisations and communities especially when they have sustained aspects of practice from their commissioned projects or when they have benefited from the reputation raised through them. For example, the Chiltern Open Air Museum had many stories to share of growing participatory relationships that fed into funded developments and projects that explored sustainable living in past and present. Derby Museums became well known for its innovative work in Remaking the Museum at the Silk Mill, with local people designing, interpreting and building new displays and gaining skills in the process.

HM is seen very much as about both giving and receiving. Members of the Study Group, compared to those involved early on but not recently, have greater understanding of the links between wellbeing and environmental sustainability and are less likely to raise challenges about the purpose and branding of HM.

Respondents realise it embraces very complex issues on several levels and that successful engagement with HM can be resource-intensive. So, the longer they have been involved, the more outcomes they can articulate. In terms of contributing to the most intensive strand of HM activity, there are issues around capacity for smaller museums, or organisations with more transient staff perhaps reliant on volunteers, and with funding cuts this is becoming more problematic. However, there is continuing belief in the potential to achieve organisational resilience through HM practice.

5.1.2 THE AFFILIATE SCHEME NETWORK

People connected to the Affiliate Scheme are generally very positive about HM, but as this is a new scheme and many individuals have only recently become involved most have found it too early to comment about its impacts. A few individuals have been previously involved in other museum roles, and they have commented positively on how it has challenged and motivated them in their personal lives as well as work.

All organisational members have now benefited from their initial briefing workshop (facilitated at each museum, with staff from across the organisation), and the stand-out element of these has been using The Story of Change tool, and incorporating the HM Principles to consider how to plan, deliver and evaluate change. They also appreciate case studies of other HM and similar projects, and look forward to learning from Study Group and Affiliate members. The Affiliate workshops provided an opportunity to consider the big picture, to look at topics that *“we’re often too busy/hard to face as an organisation or individual”* to *“look back at the organisation from across the street”*.

Without doing funded projects, and at this stage, Affiliates appreciate HM more as a generic change process with the added bonus of a holistic philosophy, than as a vehicle for prototyping projects that will cause evidential change in their communities. The HM Principles and tools work alongside existing strategies and plans, illuminating rather than over-riding them. Members of this network tend to start with working towards wellbeing within the organisation, or to focus on applying just one of the HM Principles. However, a small

number are already embracing a more radical 'transition' approach in their work, or a particular aspect of transformational practice, and can contribute by modelling this to the wider network.

5.1.3 TRUSTEES, FUNDERS OR TEAM MEMBERS

There are some varied messages amidst this group, understandable given that these are individuals with different relationships to HM. Respondents offered some very personal responses, with a lot of enthusiasm for HM's mission and more detailed and constructive criticism than others. They tend to care or know the most about strategic aspects, for example, how governance can be a barrier to change. The key challenges posed are around the importance of rigorously evidencing impact. Some, for example, trustees suspect that HM has had a slow but significant impact on museums involved, by supporting them to plan in an integrated way, drawing together staff that might have different values or agendas. They have seen the holistic philosophy of HM have real application, and want this to be externally demonstrated so that it can spread.

5.1.4 INTERESTED OR SOMEWHAT INVOLVED INDIVIDUALS

Those looking in from the outside most often express questions or confusion of what HM is about. It means different things to them depending on the strength or focus of their agenda, and depending on how much they have discovered about HM's activities. A persistent challenge for HM has been queries about its name, that 'Happy' is not the same as Wellbeing and doesn't convey the wider environmental aims. Respondents in this group recognised that its holistic approach is positive, but some felt that its complexity of aims does not translate well beyond those who benefit from substantial participation in the programme.

Those most interested in how cultural organisations can shift social attitudes about wellbeing and the environment are the most enthusiastic that HM exists at all, and also the most critical in their suggestions that it could go much further or be clearer about how it can achieve change. It is seen from an international perspective to be a very innovative project that would do well to disseminate its approach as globally as possible.

5.2 IMPACTS IN TERMS OF ITS CIRCLE OF REACH

5.2.1 IMPACTS ON INDIVIDUAL PARTICIPANTS

For individuals in the network, involvement in the project has brought a sense of empowerment and has helped some to re-engage with their work with new energy.

The facilitation approach is seen to be warm, creative and generous. There is a sense that the networking element is very valuable, as is the notion that participants are making a difference. Individuals benefit from pairings that happen during gatherings, and follow-up contact to learn from each other's practices.

For example, Encounters Arts have commented that HM has helped them *"realise the huge potential to be part of a like-minded network and to be supported, [that it has] highlighted relationships...[and provided] a salmagundi of ideas, a web of support and challenge, a host of potential."*

Many of the museums have responded to the idea of being a Happy Museum by starting by improving staff wellbeing, for example, introducing more opportunities to rest, play, eat cake, walk outdoors, reflect and share with colleagues. This is in a context where many museums are undergoing restructure or cuts, or are aware of the potential for this to happen.

“It has made me feel more confident to be myself and stand up for the things I believe in.” Mitch Robertson, Head of Programming and Collections, Canterbury Museum & Galleries

“Happy Museum thinking has helped me to keep in touch with and gain inspiration from the wider museum sector.” Ruth Quinn, Museum Assistant, Mental Health Museum

“For me HM is a useful reminder that at the most basic level there can be more to the work I do than putting art on walls.” Maurice Davies, Head of Collections, Royal Academy

“Interacting with HM has been inspiring. In particular, meeting other people involved...has provided a fabulous array of perspectives and ideas.” John Parkinson, Head of School, Psychology, Bangor University

“It has greatly increased my awareness of a variety of environmental and wellbeing issues, particularly climate change.” Rib Davies, Lightbox

“I have been convinced by the impact of collective action based on shared values and am a passionate advocate for the power of museums [...] to link global issues to people in a deeply meaningful way.” David Gelsthorpe, Curator of Earth Sciences, Manchester Museum

5.2.2 IMPACTS ON THE MUSEUMS AS ORGANISATIONS

Organisations have found that their governance models and planning methodologies have been enhanced by involvement with HM. Using the concepts introduced through tools and workshops they have gained insight into how to engage better with their audiences and with their staff. The approach to facilitation is holistic enough, with reflective activities for teams to look both internally and outward, covering both operational and programme aspects. Participants in the Affiliate Scheme and Study Group can draw together insights from all functions of their museums, aiming to agree a vision for a common Story of Change.

“There’s great value in creating cross-organisational teams among the Study Group, and now with the Affiliates, so that people and their contributions are not limited by hierarchy.” Gaby Porter, Chair, HM

“Happy Museum Principles are very aligned with our own. Being part of a network considering the same values or principles will be useful in helping us to achieve our mission and learn to flourish within the Earth’s limits.” Encounters Arts

The principles are seen as helpful to apply across the organisation and at the core of planning. For example, Seven Stories is exploring how they might be used as a basis for a new set of more memorable values for all staff. Looking more outwardly to audiences, they have provided excellent anchors for thinking about approaches to participatory programming and interpretation. For example, the principle ‘Pursue Mutual

Relationships' has underpinned discussions at Chester Zoo on how they tend to a one-way communication of authoritative science, and how to introduce more co-production with their communities tapping into their experience of local campaigning on environmental issues. For some museums, the principles provide a way of exploring and describing the work they already do rather than introducing new ideas or providing a strong measurement framework.

It has helped many to create a framework that allows for focus on personal wellbeing where this might have been considered inappropriate before. For some, it provides impetus to consider the wider environmental aspects of wellbeing. For example, the People's History Museum will be involved in a celebration of 50 years of local climate change activism. There is an awareness that exploring personal wellbeing or environmental crisis, and the two together, can be challenging to some colleagues, who may feel that it is a distraction from core operations or that it strays into political activism. HM provides a well-facilitated space to explore these tensions rather than enforcing any actions that might be difficult for any organisation.

"Things have happened that wouldn't have happened...The governance model made an impact on me e.g. I realised that people visit but we don't help them participate... (We) realised ways of telling our story with more meaning and relevance." Sue Shave, Chiltern Open Air Museum

"Happy Museum has given us a framework to help us identify our organisational values...has also helped the team focus more on personal wellbeing and how important that is to the development of the museum." Carrie Canham, Curator, Ceredigion Museum

"I have experimented with agenda formats with my team, following the 5 steps to wellbeing as a way of enabling conversations to develop." Helen Cooper, Tate

"Thinking of MEAL and one or two other services, the time spent on audience development and on wellbeing measures definitely resulted in board awareness of targets other than purely financial or numerical." Nick Winterbotham, former director of Museum of East Anglian Life (involved in formative HM practice)

5.2.3 IMPACTS ON THE MUSEUMS' COMMUNITIES

Communities have benefitted from their involvement in Happy Museum-related projects, especially for those directly involved through commissioned projects in their local museums. Many positive results were reported, and people feel more valued by museums as a result of their participation. The more involved people are, for example as volunteers or are offered a voice, and the more sustained the projects, the more this is likely to be the case. More work may need to be done to identify the network effects beyond those immediate participants, or to understand the wider impacts on social wellbeing or environmental awareness. The sustained work by MBA on the Cultural LIFE Survey will contribute to this understanding.

There is some evidence of 'ripple effects' where HM practice influences partners and spreads out of the museum, and this will have ultimate positive impact on local areas. For example, Reading Museum's Happy Museum work is now included as learning within the Architecture Degree at the University.

“Our participants, volunteers and community are reporting the positive impact of the activities they are engaged in on their personal wellbeing.” Carrie Canham, Curator, Ceredigion Museum

“There has been a clear impact on our volunteer team who were recruited because of their interest in campaigning. They feel they have been really valued for their skills.” David Gelsthorpe, Curator of Earth Sciences, Manchester Museum

“I witnessed a significant professional focussing on the audience and on the quality of visiting experience amongst those services that became engaged with the HM proposition and the various programmes... Many activities, managed by volunteers, were developed and enhanced in terms of public engagement, play, fun and repeat visiting.” Nick Winterbotham, former Director of MEAL, and contributed to drafting of HM 5 year plan

“It has opened our eyes to how community engagement can work, the benefits of it and we have made lasting links. It was the thinking that it encouraged us to undertake about thinking of visitors as able to contribute to making decisions.” Sue Shave, COAM

5.2.4 IMPACTS ON THE WIDER CULTURAL SECTOR

The reach of HM has gone beyond events for its community of practice in that its project outcomes, commissioned research and resources have been disseminated on its website, on social media and published reports. In addition, several events have been open to interested public.

HM core team members have presented at a significant number of national and international conferences since its inception. Each organisation involved has acted as a ‘node’, disseminating awareness of its own projects and something of HM principles to its staff, volunteers and wider network. Through this reach, many people will have stopped to think about a more participatory role for museums, and the social and environmental issues raised.

Wellbeing and social-and-environmental justice agendas seem increasingly to be dovetailing, for example, with Wales’ Future Generations Act, and the HM principles correspond with the policies or ambitions of more cultural organisations. This may partly be a general zeitgeist that arose prior to HM, particularly in terms of a movement towards wellbeing in the cultural sector. However, HM has certainly contributed to it and is to be applauded for early adoption and promotion of this work and for being distinctive in making explicit the links between wellbeing and sustainability.

Some respondents feel that more evidence is needed to gauge the full impact, or that more work needs to happen to clarify, advocate and disseminate the Happy Museum approach.

“It’s helped to drive a more general mood for change in museums, so that lots of the ideas it espouses have become quite mainstream.” Helen Wilkinson, Assistant Director, AIM

“Happy Museum has been inspiring re-conception of the value of museums.” Jess Turtle, Co-Founder, Museum of Homelessness Project Manager, Museums Association

"I think the impact is significant. It's a canny brand...and for a small thing, it has got loads of traction."

Maurice Davies, Head of Collections, Royal Academy/ Trustee, Happy Museum

"I'm unconvinced by its overall sectoral impact. It has enabled lots of very interesting small experiments but I'm not seeing the sedimentation of impact. It's not talked about as a thing." Regis Cochefert, Paul Hamlyn Foundation

5.3 VIEWS ON THE EVALUATION TOOLS

In our consultation, the evaluation tools most mentioned as useful were those for collaborative visioning and planning, especially the Story of Change and the Transformation Cycle. Participants have also appreciated tactics and tools to capture emotional and interpersonal responses. Although the LIFE Survey was mentioned, it was cited as a good idea rather than, at this stage, a commonly and regularly used tool.

Logic Models are increasingly used in social change evaluation, but are still not common in the cultural sector. At the Measure What Matters day, when Stories of Change were introduced, only a quarter put their hands up when asked if they had worked with Logic Models. Participants commented that they struggled to understand the process of working backwards to plan, yet the Story of Change tool is the most important to build on, so there is potential to tweak the design and guidance so that partners are absolutely clear how to use it, and how their own Stories correspond to the overarching HM Story.

"The Story of Change and Transformation Cycle tools have been really good for helping the team really analyse where we are and what we need to do." Carrie Canham, Curator, Ceredigion Museum

"The evaluation techniques have been really useful to us, on how you can do qualitative evaluation. We developed mood trees with silver and gold stars...use luggage labels about emotions etc. We didn't drop this when Happy Museum finished for us." Sue Shave, Chiltern Open Air Museum

6. CHALLENGES AND RECOMMENDATIONS

6.1 RETHINKING WHAT MATTERS

CHALLENGES

- HM is distinctive and commendable, compared to similar initiatives (see appendix for contextual research on culture, wellbeing and sustainability), by focusing attention on major critical issues of emerging environmental and social change. However, it is challenged by a double need to point out the extremely worrying global context and to take a positive, accessible and locally-owned approach with its Community of Practice.
- Responses to the 'big picture' presentations in HM gatherings provoke the Community of Practice to think more deeply but can also remind them of issues that are overwhelming and depressing. This

takes a mental leap to see the connection with happiness. In asking people to Rethink What Matters, and in encouraging them to involve communities in doing so, it has to allow them freedom to decide what matters. The difficulty with this is that some people and organisations revert to a comfort position (e.g. yoga for staff wellbeing) rather than tackling big issues and radical solutions. That said, some museums have jumped in at the deep end, are already strong in environmental engagement, or have reached it through sustained involvement in HM. For example, Manchester Museum are exploring core values in relation to climate change, and Derby Museums are exploring climate change in relation to the refugee crisis.

- Andrew Simms has said that HM should be *“louder, self-confident and bolder as it moves on...[as it is] sitting on a vital part of the story of how to deal with massive systemic challenges that we currently face.”*
- HM’s challenge is one of definition: It could be seen as a very supportive and ethically-informed organisational change programme, part of the post-austerity ‘Resilience’ movement in the cultural sector. Other HM network members may see it as a network for shared learning and action to tackle these massive systemic challenges. Its themes and principles can connect up into an impressive and motivating story of cultural transition but this overarching narrative can sometimes be lost in some nodes of the network.

RECOMMENDATIONS

- Focus on communications for the final phase of the programme, drawing golden threads through all the action research projects past and present, and other comparative practice in order to reinforce the narrative of ‘cultural transition’, or ‘museums for change’.
- Adjust the HM Story of Change so that this narrative is even more clear.
- Encourage HM Community of Practice to prioritise the aim of ‘Rethink what matters’ when developing their Stories of Change. If they are free to choose which principles to focus on, they should always include ‘Measure what Matters’. In addition, they might be encouraged in various ways to look out to the rapidly changing context in order to reflect on what matters and whether they need to adjust their own approach accordingly.

6.2 LACK OF CLARITY IN HM PRINCIPLES

CHALLENGES

- HM enables members to follow their own path, guided by the Principles and other tools, so there has always been a diversity of outcomes and themes. This openness has a positive dimension. However, it means that the ‘golden thread’ of the HM vision of change can be missing. It can be difficult to see how these principles sit together, especially when presented outside of the Story of Change, as they are articulated in very spare terms. Whilst openness to interpretation is vital, and exemplary case studies can lead to imitation, the concepts need a bit more detail.

- In Affiliate Scheme workshops, the principle that people found most difficult to connect with was ‘Learn for Resilience’, even when it was amended to be ‘Learning together for Resilience’. However, it did stimulate some really interesting discussion once the purpose had been clarified.
- The Principles are arguably **Objectives**, albeit succinctly expressed. They are ethical paths to create conditions for change to achieve the **Aims** of sustainable well-being through culture in organisations and communities.

RECOMMENDATIONS

- In a separate document, we have made an initial suggestion for some adaptations to the Story of Change, which could be used in the planned process with the Affiliate Scheme network.
- One key suggestion is to present the Principles more as Objectives, with a line or illustration about what achieving these Objectives might look like.

6.3 POTENTIAL FOR INFLUENCING CHANGE WITHIN ORGANISATIONS

CHALLENGES

- There is an inherent tension in the museum sector between those who advocate the role of museums as social change-makers, and those who hold firm to the neutrality of museums as collectors and conservers. Those wanting museums to be change-makers see the need for an opening out of relationships, for example inviting communities to co-create, co-curate and even co-direct. Those more traditionally wedded to the ‘conservation’ role of museums tend to operate in more hierarchical structures, and are more likely to be in senior or established positions.
- There are also pressures from outside, such as local authorities or other funders, that may force museums to be more commercially driven.
- These and other pressures can present barriers to persuading management or funders of the benefits of doing more participatory, therapeutic, activist or environmentally ethical work.
- HM has actively tackled the tension between the social or conservation role of museums, for example, by commissioning research that evidences the value of both work that tackles wellbeing issues and access to collections per se.
- HM is also part of a movement, showing how museums can deliver local social agendas on a commissioning basis, although this emphasises the need to prove the return on local government investment.
- However, it remains a challenging ambition: When HM is operating more to support organisational and sector change than directly funding delivery of projects, it is difficult to pursue a transformational process when there are external pressures or lack of management support for the individuals or small teams involved.

RECOMMENDATIONS

- Consider ways to address governance-level barriers in museums to missions driven by sustainable well-being by, for example, strategic meetings with NMDC and funders in which you demonstrate

how a HM approach contributes to resource efficiency, relevance, staff motivation, revenue generation and community support.

- Seek to demonstrate the value of sustainable well-being through culture, through more focused, better evidenced case studies from past projects and from practice emerging from this next stage of the programme.
- Be more directive about how HM-inspired projects in future could seek to demonstrate resilience outcomes for organisations. (In this engagement, don't lose sight of the ethical vision in which museums are in process of transformation: scaling up, reaching out, inviting participation and having impact to affect the greatest number of people. Resilience is not just about a surviving organisation but one that levers ecological and social change in a time of crisis that extends beyond economic austerity.)

6.4 DISSEMINATING AND EXTENDING REACH

CHALLENGES

- HM has always aimed to work initially with 'innovators' and move on to a broader group of 'early adopters' of those innovations, and this later stage is taking place now. This phase of the programme is where HM can start to maximise and evidence its impacts beyond each participating museum.
- HM isn't a directive programme, and even when it offered funding for commissioned projects this was not used as a 'stick' to define how change should occur. It is an overtly nurturing project, more about empowering its partners by providing facilitated sessions, resources, peer inspiration and principles. Museum partners are encouraged to be self-directed, to develop their own Story of Change (which is then theoretically consolidated into an overarching national story).
- There is an inevitable tension around the balance between locally-owned projects that freely interpret the HM principles and the need to influence projects to ensure that effective or innovative practice is showcased.
- This corresponds to the need for a balance between partners that are definitely working under the HM umbrella, and saving funds/time by encouraging a wider network to use the HM resources. The challenge with nurturing a more open community is that it is harder to keep track of good practice that might feed into research or advocacy.

RECOMMENDATIONS

- Identify patterns across the Stories of Change from HM Community of Practice to show how HM overall has an overarching national story of change.
- Aim to define a common language to describe civic and participatory models towards community resilience and wellbeing. HM could draw on its case studies to define and promote terms for this kind of practice, including demonstrating means of evaluating and demonstrating impact. Share this material with local cultural partnerships to influence planning.
- Communications could include: A well-promoted freely available book pulling together case studies of best practice into the big Story of Change, and a video that does the same. Ensure that these are disseminated beyond the museum sector to include public engagement in science and environment and the arts, and investors in social and cultural change.

- Tap into the emerging zeitgeist on culture and environment (particularly climate change). Show that HM was an early modeller of work in this area, and has wisdom to share from this experience. Take all opportunities to present at conferences/events that are squarely in this area of culture e.g. Julie’s Bicycle Season of Change, and the Manchester conference on climate change and museums.
- Culture24 is now a member of HM as part of the Affiliate Network, and is also playing a key role in supporting digital leadership nationally. HM could work strategically with C24 on mapping and prioritising how digital can contribute to sustainable, future-proofed and relevant museums, and in addition how best practice can be more effectively disseminated. Ensure that this ties into HM principles and the idea of Active Stewardship, and promote it well.
- Present the case studies at conferences, nationally and internationally. Offer presentations by members of the HM practice community, when HM is invited. In addition, continue to invite network members to write articles or blogposts about their projects (shared on HM website and their own). This could include volunteers and active participants. In addition, it could include museums doing HM-inspired practice even if they are not within the Community of Practice.

“Most importantly, society in general needs to hear from the individuals, families and communities that have benefitted, or been inspired, by the Project. Politicians and bureaucrats, at all levels, in particular, need to hear these testimonials. Coming from museums, it is written off as advocacy and self-service.” Robert Janes, founder of Coalition of Museums for Climate Justice.

6.5 POTENTIAL FOR INFLUENCING POLICY ON CULTURAL WELLBEING

CHALLENGES

A key rationale for Happy Museum is to be a national collaborative enquiry into the value of museums for cultural wellbeing.

- A challenge with the museum sector is that they lose the value of their projects by doing too many temporary programmes without continuous and distributed learning. This is partly to do with the traditional resistance in the sector to making interventions for change outside their museums.
- Although many of our respondees say it is difficult to prove its wider impacts, the positive regard with which HM is held suggests that it has been influential in forming a ‘zeitgeist’ of increased support for both more wellbeing work within the cultural sector and for cultural work within wellbeing initiatives.
- Linked to this, one focus of evaluation (by MBA) has aimed to collate data from across the sector to provide population-level data to lever more cultural investment in an upstream or proactive way.
- This is an ambitious and long-term aim, and it has been difficult to mobilise the whole network to ‘buy in’ to the LIFE Survey or to progress ambitions such as the Key Performance Aspirations (KPA’s) for environment and wellbeing across the cultural sector.

RECOMMENDATIONS

- Continue to support LIFE Survey and the ambition around KPA’s as a strategic plan and legacy for HM.
- Position HM for the next 3 years as advocate on how wellbeing work can be more relevant, future-proofed and effective if informed by more systemic and environmental thinking. (The merging of the

two National Alliances on wellbeing in both arts and museums, and their award of NPO status and funding, presents opportunities for HM as a collaborator.)

6.6 THE ENVIRONMENT AND WELLBEING

See Appendix 4 for contextual research into culture, wellbeing and sustainability.

CHALLENGES

- Previous evaluation reports have identified the tension between the task of achieving wellbeing – maybe seen as a positive and playful issue – and the more complex task of achieving environmental sustainability, either in terms of greening the operations of organisations, or through transition in local communities, or as the bigger goal of helping ‘save the planet’. Exploring the link between ‘the two’ has been presented as a key mission of HM, identifying that the environmental side, although it has been addressed more lately in HM commissions and network activities, has taken a low second place compared to wellbeing. (An advocacy event called Happy and Green in February 2016, at the London Transport Museum, brought together key players and speakers to explore the links between wellbeing and sustainability. A 9 page paper was produced for this event, outlining key concepts, initiatives and policy drivers, and how HM contributes actively to work linking the two.)
- It may be that HM itself, and language used in core communications assets, is perpetuating this imbalance by framing wellbeing and environment as **two distinct** (though linked) issues.
- HM has used the term **Active Stewardship** in evaluation reports, but is not currently used in core communications.

RECOMMENDATIONS

- Promote and explore the concept of Active Stewardship more, as it is an integrative idea that fits with the ethos of museums.
- Be bolder in stating that the goal of HM is about re-imagining museums as places for change, towards a sustainable future. Work on well-being contributes towards a regenerated environment and in turn, human well-being depends upon a healthy planet. The rationale for increased wellbeing is increased capacity to mitigate and adapt to environmental change.
- Make clear that ‘Value the Environment’ means that well-being work embraces non-human species and future generations. It is not just about an organisation’s ecological footprint, although this is important.
- Use the Wales project (on how museums can help deliver the Future Generations act) to lever more illustrated guidance on how museums provide the linking frame between wellbeing and the wider environmental context.
- Continue to build alliances with others beyond the cultural sector who are working on this ‘linking frame’, including Julie’s Bicycle and the Natural Environment Research Council.

6.7 ONGOING EVALUATION

CHALLENGES

One challenge for evaluation at this stage is that HM partners are no longer funded to deliver projects, so there are reduced reporting obligations⁶. Community of practice members cannot be expected to produce a full range of consistent data to generate ‘dashboards’ as in previous evaluation reports. HM is now much more about organisational change and extending ownership of the HM principles to the wider network, than about delivery of particular prototyping projects. This ownership includes a sense of responsibility for evaluation, applying the HM principles to specific change projects or across an organisation’s policies or processes in general.

It is important to ensure that such qualitative reflections on organisational change are captured and shared centrally, as well as with other network members, in ways that are meaningful and timely, and that show impact on organisations, their communities and the wider sector.

A number of resources have been developed for HM partners and team to use in evaluating their own projects or network/community activities, capturing data from their own staff, volunteers, participants or community. HM network members appreciate these tools, and most particularly find the Story of Change approach useful for collaborative planning and goal setting.

As HM enters a concluding phase, it will be a challenge to ensure evaluation maintains a critical role, for example, comparing practice in HM museums to that in museums untouched by HM. It may become overly driven by motives to positively advocate and disseminate the principles and ideas.

RECOMMENDATIONS

HAPPY MUSEUM PROGRAMME

Ongoing evaluation of HM until it formally disbands in 2020 will need to provide critical friendship so that it can achieve and demonstrate its current aims:

- A community of practice with agency and excitement for change
 - By capturing and synthesising feedback from gatherings and ‘taking the temperature’ of motivation in relation to HM within their organisations
- In the museum sector and beyond, a vision for re-imagined museums
 - By reviewing how action research projects amongst the network are enabling wellbeing impacts and effective radical approaches to museum working, drawing on findings from the Cultural LIFE research and any impacts evidenced otherwise by museums, whether using HM’s suite of evaluation tools or their own approaches
- Amongst the Third sector and public, greater awareness of the potential of museums
 - By reviewing how interested Third sector representatives perceive the cultural well-being role of museums, and correlating this to any awareness of HM and/or projects under its umbrella and/or practice inspired by HM.

⁶ Some HM community members have acquired funding for their own regional projects e.g. museums in Wales. They will of course have reporting obligations to those funders, but reporting to the HM team is more voluntary.

- By reviewing how the general public perceive the role of museums potentially with a survey in partnership with bodies such as Museums Association or the new Culture, Health and Wellbeing Alliance.
- Contributing overall, to a more sustainable museum sector – both more environmentally sustainable and economically resilient.
 - By reviewing how HM network members and the wider museums sector implement sustainable practices, for example by inviting them to report on the Museums Environmental Framework developed by Julie’s Bicycle.⁷

SUITE OF EVALUATION TOOLS

Because the tools are well established and used within facilitated sessions, these should be continued as they are. However, from 2020, these will be – hopefully - used more independently by members of the Community of Practice and by any interested parties accessing them online. Because their use rests on an overarching Story of Change, we suggest making some adjustments to the way the principles, aims and ‘agents for change’ are articulated. Changes could include adding more context on why change is needed, and more clarity on what the principles mean. There are plans to involve the Affiliate Scheme network in this process.

There is a need to create a simple process and guidance so that Community of Practice members are motivated to feed any relevant data and reflections into a central pool – towards summative evaluation and external reporting.

AFFILIATE SCHEME

As most Affiliate museums are not delivering specific HM projects, the stories to gather will be about:

- how they have gained from HM gatherings and support
- how they have implemented their Story of Change and the HM principles (and evidence of impacts on individuals, the organisations, and their communities)
- how they have shared learning and gained from the network
- any other outcomes specific to each museum, such as related projects, events, or successful funding bids

There are plans to support Affiliates to hold peer discussions, and/or peer-led Story of Change workshops which can generate material for formative and summative evaluation. The details of this remain to be planned, in response to their needs. We have drafted a discussion template that is being trialled through conversations between each museum and HM facilitators.

The evaluation process should also offer a chance for individuals to share views with an independent evaluator, and for evidence to be gathered directly by observation at events.

STUDY GROUP

A more detailed plan will follow for capturing outcomes of the action research from the Study Group. This will aim to pull together ‘golden threads’ to be able to tell an overarching Story of Change⁸ for museums (happy

⁷ Informed by the proposal for Key Performance Aspirations that came out of Happy Museum

resilient teams), communities (happy, resilient people) and the wider cultural sector ('rethink what matters'). The key question for evaluating the Study Group is: What have you found most helpful in describing your journey towards becoming Happy Museums? What more do you want or need from peers in the Study Group and from HM to 'own', model and share your journey of transformation into Happy Museums? (Support, skills, resources, other?)

APPENDIX

A.1 HOW HAS HAPPY MUSEUM BEEN EVALUATED?

A.1.1 LEVELS OF EVALUATION

The lead external evaluator has been Mandy Barnett Associates (MBA), who has co-ordinated and reported on the majority of the evaluation strands of the programme. We've described them in this table.

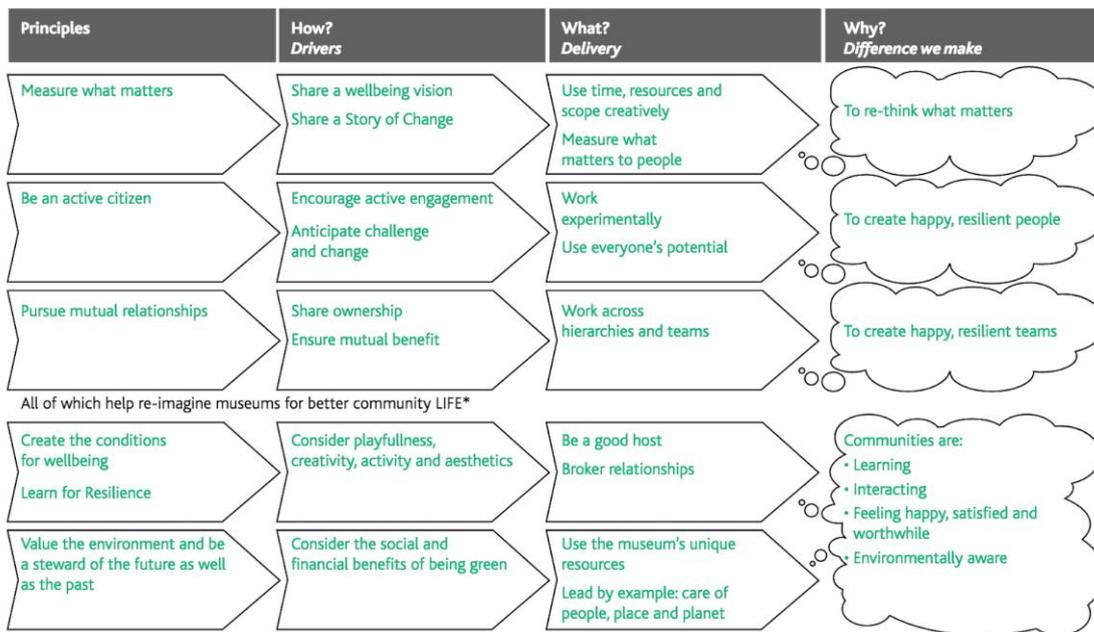
Who for	Who owns	Example types of evaluation outcome	Knock-on outcomes
Public advocacy & museum sector	Independent evaluators	<ul style="list-style-type: none"> Regular summative evaluation reports of the HM programme Reports on symposia Case studies to exemplify the principles 	<ul style="list-style-type: none"> Recommendations to improve. Shares learning to wider sector. Provides data to advocate value of programme.
Funders	HM team, supported by evaluators	Monitoring reports to funders	Supports further funding bids
Professional community	Commissioned researchers, supported by evaluators	<p>Museums and Happiness report (wellbeing valuation research by Daniel Fujiwara, an LSE economist to test if museums do make people happy and value their wellbeing.)</p> <p>References to research that informs HM and its evaluation methods e.g. models used to inform Life Survey</p>	Partners develop related research e.g. UCL involvement has led to development of a heritage wellbeing evaluation toolkit.
HM community & wider sector	HM community	<p>Research by HM partner museums e.g. Derby Museums tested the effects of making on the body's physical wellbeing, Manchester Museum worked with play consultants & academics to create a playful museum, and Gwynedd worked with 'nudge' techniques.</p> <p>Ongoing reflection by partners/individuals in the HM community:</p> <ul style="list-style-type: none"> Attending symposia, and Development Days that 	Results in shareable resources e.g. collection of materials on play and the Playful Museum http://happymuseumproject.org/rules-for-a-playful-museum/

⁸ See 3.3 for the big story the Study Group is working with

		<p>included experts. Members of Study Group attend residentials and members of Affiliate Network attend facilitated team sessions.</p> <ul style="list-style-type: none"> • Using library of evaluation tools within HM-led events • Museum teams (within HM CoP and beyond) using library of tools, including Life Survey, for monitoring impacts of their own projects • HM community members publish their own research and share articles on HM blog and on social media. 	Data from HM community feeds into the summative evaluation reports.
--	--	--	---

A.1.2 EVALUATION METHODOLOGIES USED

STORY OF CHANGE (LOGIC MODEL)

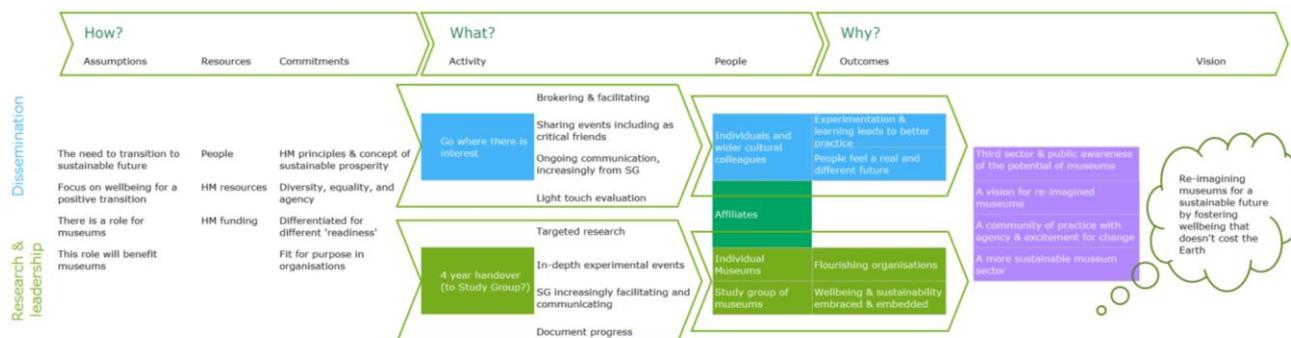


* The Happy Museum Project is conducting a national LIFE survey, where LIFE = Learning, Interactions with others, Feelings and emotions, and Environmental awareness.

This diagram is the Story of Change for Happy Museum projects, showing how its Principles can be carried out in practice to create change. The purpose of the Story of Change tool is “to make sure we start by focusing on the difference we want to make rather than on the activities we may use to achieve those ends”. It is a version of a Logic Model, used in Theory of Change approaches to planning and evaluating. It encourages organisations to think about ‘measuring what matters’ at the planning stage by defining the success factors.

HM partner museums are encouraged to create their own version of this Story of Change, informed by one or more of the Principles, focusing on the action research, audience programmes or organisational change they can manage. It is seen as valuable to help them communicate a vision and underlying concepts to staff, volunteers and all stakeholders.

In addition, there is a higher-level Story of Change for the programme as a whole, which functions more as a project plan for the team. See below.



See Appendix 3 for suggestions for a future adaptation of the Story of Change Logic Model for HM partners or supporters.

EMPOWERMENT THROUGH A LIBRARY OF TOOLS

A number of resources have been developed for HM museum partners and HM team to use in evaluating their own projects or network/community activities, capturing data from their own staff, volunteers, participants or community. They are delivered as part of helping museums work to the principle of Measure What Matters, but also to contribute to evaluating the whole HM project.

As the emphasis is now on handover to the Community of Practice, these will be the key way that change is planned and reflected upon. The more consistently that these tools are used by the Museum partners, and the more that they are recorded and shared, the better that evaluators and the HM team can track progress formatively for the next 3 years, and summatively as the programme concludes.

They are shared in an online 'library' <http://happymuseumproject.org/resources/tools/> and summarised in a Tool Table http://happymuseumproject.org/wp-content/uploads/2015/11/HM_0_tools_table_Feb2016.pdf

We think that these tools can be categorised in these main types:

	Simple	Sophisticated
Individual	Activities used within sessions and museum activities to capture personal or emotional responses from staff/volunteers or audiences/participants (e.g. Happy Tracker)	Surveys for individuals on their change or learning. In particular, the LIFE Survey is intended for museum partners to draw data from individuals, so that it can contribute to a national picture to evaluate the impact of the types of engagement stimulated by the HM Project.
Organisational	Activities used with staff/volunteers, or in HM network sessions, to review organisational change. (e.g. Transformation Cycle)	Broad models for approaching an evaluation project (e.g. narrative, embedded or observational)

--	--	--

MIXED METHODS IN SUMMATIVE REPORTS

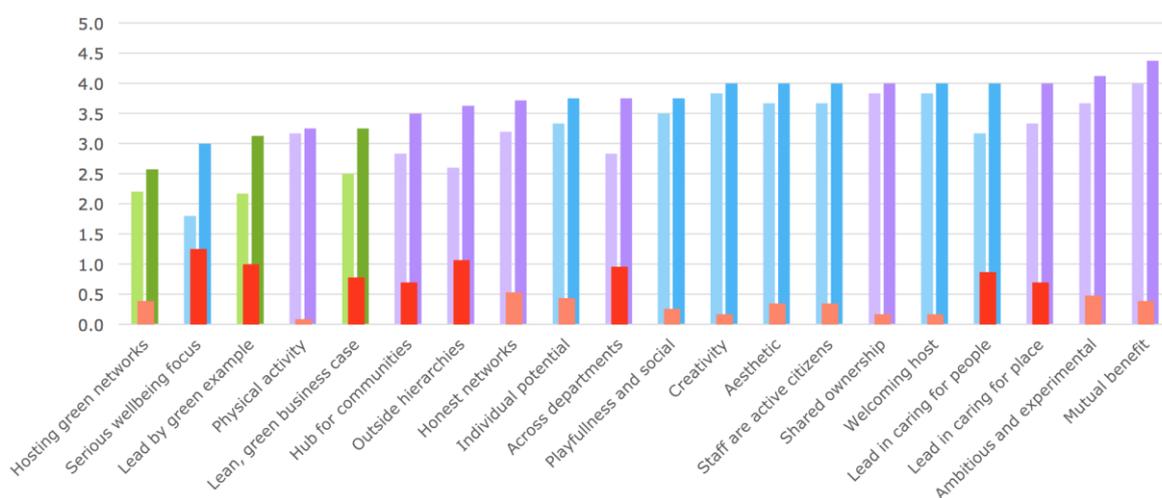
The summative reports produced by MBA, in 2013 and 2014 used a range of methods to gather and collate data, reporting on two levels: Individual museums and the programme as a whole.

Pp 110-111 of the HM Evaluation Report 2014 details all the methods used to conduct the evaluation in that year:

- Survey and Interviews
- Budget Analysis
- Audit of communications
- Self-assessment by commission partners (and interviewing museum directors)
- Peer reviews of the commissions
- Stakeholder consultation at the start and end of commissioned projects (with staff, participants/volunteers, audiences)
- Event records e.g. symposia
- Survey of museum representatives from round the UK e.g. MA, GEM, AIM
- Survey of symposium participants
- Self-assessment of commissions included using the Life Survey.

These findings were synthesised in a range of ways to show how the Aims of HM were furthered. The pre-and post-project surveys asked participants to score how they were doing on certain outcomes before and after carrying out their commissions. For example, this figure shows changes in the following outcomes – taken as a whole across HM commissions.

Figure 17 HM programme intended outcomes, commissions before and after score with changes in red



Commissioned museums were involved in creating dashboards that describe and show how their museum learned and changed due to the project. The visual presentation, consistent between each commission, helps

the reader compare impacts in each museum and see patterns amongst them. For example, the chart that shows the change in importance of the principles, perceived by staff before, during and after the projects, reveal that Active Citizenship and Stewardship of Future and Past are both rated lower than principles relating to Happiness and Resilience, although they do somewhat increase due to the project. In addition, these principles have risen in prominence since, and over the years 2017-2020 are likely to become even more important.

the happy museum

Museums which contribute to a sustainable future by fostering wellbeing that doesn't cost the Earth

Alison.patison@waverley.gov.uk
Evaluation by mandy@mbassociates.org
October 2012 to March 2013

Commission dashboard

Godalming Museum

Collecting Connections

What would have happened anyway?
The museum is run on a shoestring, and would not have been creating this exhibition without Happy Museum. It had embarked on some sustainability work, but was finding the trustees resistant. It is rich with volunteers, typically older and highly locally motivated.

What was invested by the Happy Museum project?
The collections will be used to show that there is a long heritage of thought regarding sustainability, from Domesday Mills to the present. Using the museum space to host is key. The HM budget of £7,000 was more than doubled by the trustees and funding from Surrey Museums and the Town Council. Listening, learning and building relationships is a key investment too.

What happened because of Happy Museum?
The project has benefited from time to understand and develop relationships with community groups prior to creating a new interactive exhibition about sustainability. 15 people came to the recruitment event and the working group has grown to include experienced wellbeing and sustainability professionals asking, for example, where does your power and your food come from? Key people are Celia Forbes, a trustee, and the existing and trusted designer Barry Mazur. Barry has designed a tree at the centre of the Mandala inspired display, made by a local woodworker, with another museum blacksmith making the leaves, and animated by a soundscape. A partnership with local charity Skillway supported a young apprentice, working with the exhibition filters.

What difference did Happy Museum make?
This was the only commission that saw stakeholders increase. It has new relationships with Allotmore, Greening Godalming, the camping barn; Charterhouse School and Wild Learning. The new Charterhouse trustee has taken nefs Five Ways back to his school to use, and the council's sustainability officer is positive. The Chair has agreed to a Green Audit, supplied at no cost by Greening Godalming and the building has installed its first low energy lightbulbs. The director has been on a Ulisse course (www.sustainablebusiness.org.uk) and joined Operation Green Museums. The spirit of HM is informing the museum refurbishment - spending money on skills not things and with zero to landfill. The exhibition became the introductory gallery to the whole museum and the private view a moving feast, as the community continues to iteratively build the gallery.

Working on this project has made us realise that environmental sustainability is at the heart of the story the museum tells about development and change in the local community, and is important for its own sustainable long term operation. Participant's perception of the role of the museum (see right) is very even across different fields. How that changes, plus audience response will be researched when the exhibition opens.

What's the role of the museum?

Importance of principles - Godalming

What's the role of the museum?

The methods of categorising and articulating planned outcomes have been adapted over the years. For example, this diagram shows how the outcome categories were outlined in the 2013 summative evaluation report.

Factors supporting wellbeing, resilience and care for environment in commissions

	Audiences	Participants & volunteers	Volunteers & staff
Wellbeing & resilience	Playfulness	Hosting	Wellbeing upfront
	Creativity & imagination	Sharing ownership	x-departmental and x-hierarchy
	Activity	Shared benefit	Get to know individuals
	Aesthetics	Network hub	Personal & team time
Care of environment	Role modelling		Working together with green groups
	Interpretation		Using natural or recycled materials
			Green behaviours 'rubbing off'
			Business benefit of lean and green

THE LIFE SURVEY

The LIFE Survey is at the centre of the Cultural LIFE Research. This is a sophisticated survey used before and after any activity by HM museum partners – given to individual participants - to measure wellbeing outcomes in terms of Learning, Interaction, Feelings and Environmental awareness. It aims to understand outcomes for volunteers, audience members, participants and staff in museums, especially museums that want to use HM principles.

It has been developed by HM, led by Mandy Barnett (MBA), using the action research of 22 commissioned museums, and with academic input from wellbeing economist Daniel Fujiwara of the LSE and Simetrica, and Kathryn Eccles of the Oxford Internet Institute. It is hosted in Survey Monkey, and is free to use.

LIFE’s particular strengths are that it is:

- About community and place as well as individuals
- Uses a positive approach, or Asset Based Community Development (ABCD)
- Builds on action research, and it links to national datasets for comparison
- Is about both feelings and functioning (two key elements of wellbeing) and so is relevant to different types of museum programme
- The environmental goals of Happy Museum are better served than tools such as the Five Ways of Wellbeing.

One motivation for developing the LIFE Survey was to provide evidence for the hypothesis that participation in culture is more valuable for wellbeing than being an audience member. Fujiwara’s research Museums and

Happiness had included a surprising result contradicting this assumption, that people seemed to value being an audience member of arts or museums higher than participation.

They found that:

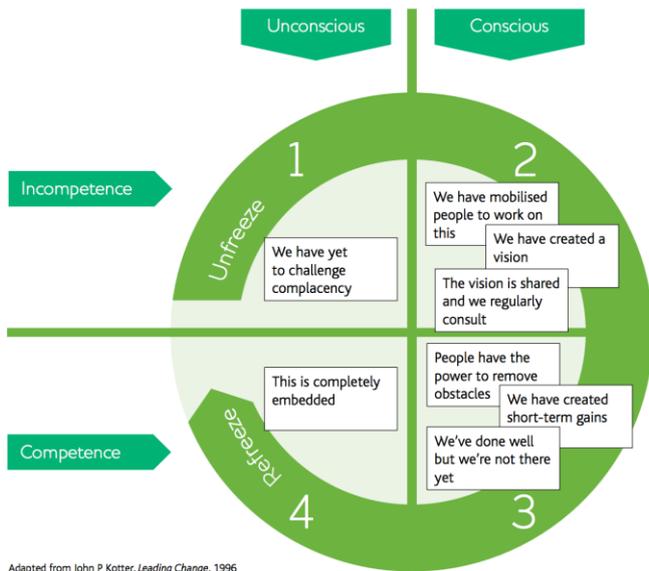
- People value visiting museums at about £3,200 per year.
- The value of participating in the arts is about £1,500 per year per person.
- The value of being audience to the arts is about £2,000 per year per person.
- The value of participating in sports is about £1,500 per year per person.

MBA is continuing to develop the LIFE Survey on a partnership basis, with HM and others, to capitalise on the investment so far in it and ensure that it successfully works to evidence wellbeing and stewardship impacts, alongside strategic development of work on Social Value. HM network members are invited to use the LIFE Survey with their participants to feed data into this potentially population-level study.

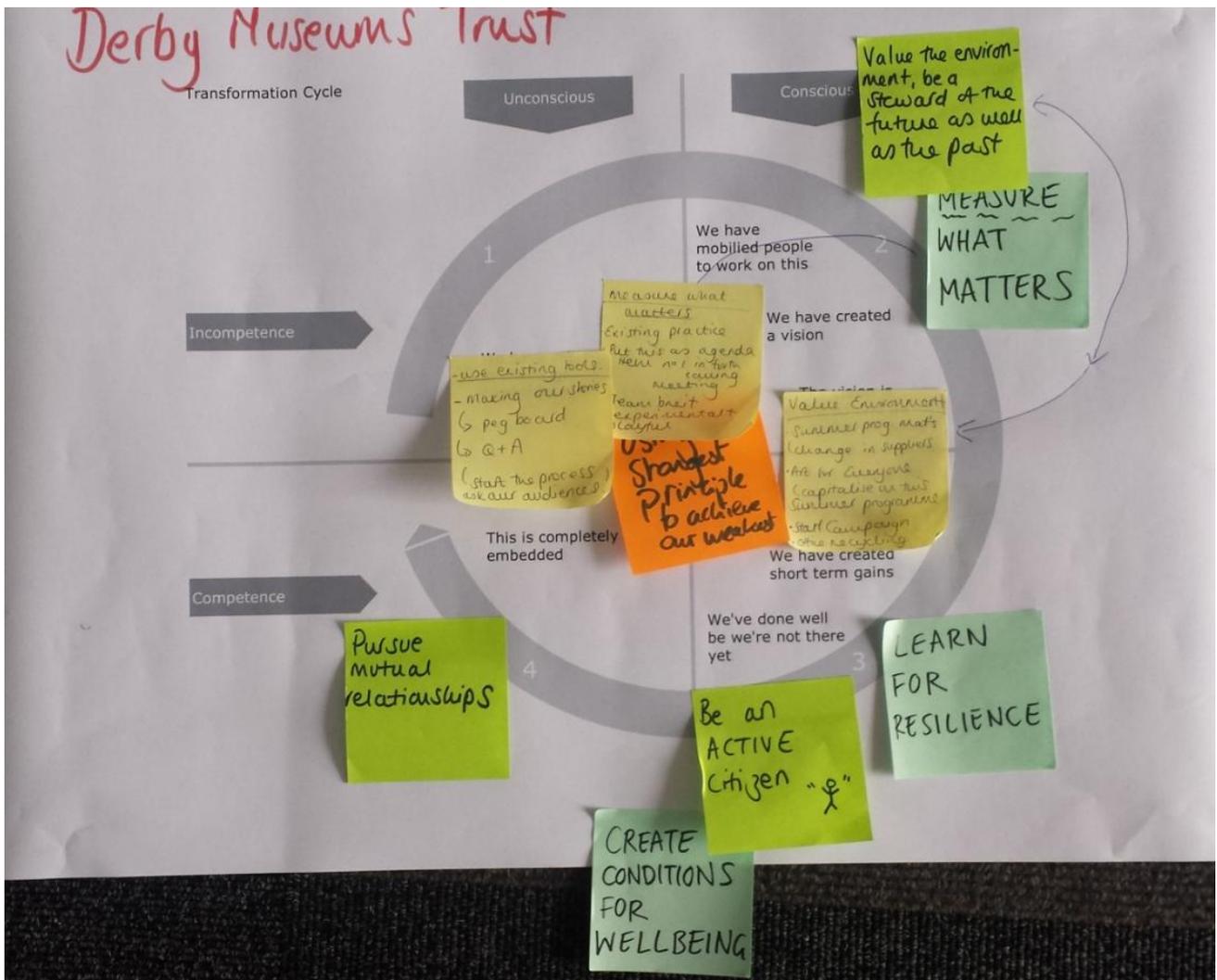
In Autumn 2017 MBA, with HM, is embarking on a Knowledge Exchange partnership for a step change in demonstrating impact, by sharing cutting-edge expertise in communities, place-making, analysis and online media. The aim is to better understand the methods for measuring impact in use across the cultural sector, and to compare these to methods in similar areas, in order to refine them. Particular benefit will be drawn from the University of Oxford's expertise in research methods such as statistics, digital ethnography, network analysis and big data analysis, together with expertise in cultural value, audience engagement, and psychology. The aim is to highlight best practice from the cultural sector's expertise in community engagement, co-production and activism, together with creative facilitation and communication skills that lead to public impact. Workshops will create dialogue between the cultural and heritage sector and the University around how to measure what matters, and to question ways of measuring.

THE BEHAVIOUR CHANGE CYCLE (OR TRANSFORMATION CYCLE)

This is a diagnostic tool for teams to assess how they are doing on a process from 'Unconscious incompetence' (you don't know what you don't know) through to learning that is so embedded many staff are 'unconsciously competent'. This tool has been used significantly within HM residencies and training sessions, and also used independently by museum teams to measure change as a result of participation in HM. It is appreciated because it acknowledges that change depends on learning, or that competence in complex situations depends on consciousness. Using it, the community of practice has reflected that learning is not a linear simplistic process, that regressions can occur as expertise is lost in organisations, and that the more conscious you become the more you realise you still have more to learn.



This next image shows how they are used in gatherings, in this case with Study Group members. The teams from each museum consider how well they are implementing HM Principles, using the prompts to understand what is meant by each quartile.



This table below outlines how each museum team assessed their status on the journey of transformation, at a gathering of the Study Group in 2016.

Museum	Principles placed in Unconscious incompetence	Principles placed in Conscious incompetence	Principles placed in Conscious competence	Principles placed in Unconscious competence
The Lightbox	Nothing placed here	Measure what matters (we hope to learn a lot in the next year about measurement and evaluation tools) and Learn for resilience	Create the conditions for well-being and Pursue mutual relationships (more work with WBC who also need to influence the community)	Be an active citizen (we can influence by example) and Value the environment (this is completely embedded with all staff in a year's time)
The Beaney	Value the environment (one year more to conscious incompetence)	Be an active citizen , and Measure what matters	Create the conditions for well-being and (placed further along in the process) Learn for resilience	Pursue mutual relationships (quite used to working in a community way)
Ceredigion Museums	Pursue mutual relationships (explore how staff and public work together, equal status and common outcomes)	Pursue mutual relationships (find more mutual relationships with our communities), Measure what matters and Create conditions for well-being	Be an active citizen , Learn for resilience , and Value the environment	Nothing placed here
Derby museums Placed in the centre 'Using our strongest principle to achieve our weakest'	Measure what matters (existing practice, put this as agenda item in forthcoming meetings, team being experimental and playful) NB This is placed half way into the next quartile	Value the environment (summer programme materials, change in suppliers, art for everyone, capitalise on this summer programme, start campaign, office recycling)	Learn for resilience and (placed further along) Be an active citizen	Pursue mutual relationships
Manchester Museum Noted things to change, staff well-	Placed between unconscious and conscious incompetence is:	Measure what matters , Learn from resilience and Pursue mutual	Create the conditions for well-being (for the public)	Heading towards unconscious competence is:

being, becoming active citizens through climate change exhibition and program, measure what matters (evaluation of climate change)	Create conditions for well-being (for staff, make a pledge)	relationships		Value the environment
--	--	----------------------	--	------------------------------

Although this shows that each museum is very different in its journey, there are some patterns. Three of the five museums believe they are competent (two of them unconsciously) in Value the Environment. All five feel incompetent in 'Measure what matters', or planning and evaluating for impact and social value. This pattern may be explained thus: It is not difficult to value our environment as it is becoming critically damaged, once awake to this situation. On the other hand, 'Measure' is a more active or technical verb, unlike 'Value', and it conjures up pressures to justify museum programmes in times of austerity.

A.1.3 HOW HAVE HM PRACTITIONERS FOUND THE EVALUATION PROCESSES?

In our consultation, the most often mentioned evaluation tools are those which are fundamentally used for collaborative visioning and planning, especially the Story of Change. There is a good sense that evaluation has been understood to be at the core of developing innovative work, running throughout in reflective ways. The challenge for an overview evaluation of the whole HM project is ensuring that such qualitative reflections on organisational change are captured and shared centrally, in ways that are meaningful and timely, and that show impact on organisations, their communities and the wider sector.

Participants have appreciated tactics and tools to capture emotional and interpersonal responses, for example, the 'Mood Tree' was reported at a Study Group gathering as being a 'winner' in terms of accessibility.

Although the LIFE Survey was mentioned, it was more cited as a good idea rather than, at this stage, a commonly and regularly used tool.

Across the cultural sector, Logic Models are increasingly used in social change evaluation, but are still not common in this sector. At the Measure What Matters day, when Stories of Change were introduced, only a quarter put their hands up when asked if they had worked with Logic Models. There were comments that they struggled to understand the process of working backwards to plan, yet they realise that the Story of Change tool is the 'lynchpin' tool to build on. There is potential to tweak the design and guidance so that partners are absolutely clear how to use it, and how their own Stories correspond to the overarching HM Story of Change.

"The Story of Change and Transformation Cycle tools have been really good for helping the team really analyse where we are and what we need to do." Carrie Canham, Curator, Ceredigion Museum

“The evaluation techniques have been really useful to us, on how you can do qualitative evaluation. We developed mood trees with silver and gold stars...use luggage labels about emotions etc. We didn't drop this when Happy Museum finished for us.” Sue Shave, Chiltern Open Air Museum

“We could make good practical use of the Story of Change, for something that is a real possibility, a hope that Reading Museum could develop community partnership with MERL.” Brendan Carr, Reading Museum

“The life survey and other evaluative tools help to capture data on change and provide an evidence-based approach (to help convince policymakers and funders!)” John Parkinson, Head of School, Psychology, Bangor University

“I've used the resources – particularly the Story of Change vimeo and toolkit. I've recommended the vimeo to lots of people. They find it an easy way of getting thinking about the 'why' of projects, rather than focusing immediately on activities.” Ruth Melville

A.2 ANALYSIS OF AGENDAS BEHIND INTERESTS IN HAPPY MUSEUM

Also see a separate document for contextual research on culture, wellbeing and sustainability.

A.2.1 HAPPY MUSEUM'S WELLBEING AND SUSTAINABILITY MISSION

In our consultation, the most frequent negative comments related to a lack of understanding about the focus of Happy Museum. There was recognition that its holistic approach is positive, but some felt that the complexity of identity does not translate well beyond those who benefit from substantial participation in the programme.

This is how the project's themes are communicated:

Happy Museum has brought together thinking around well-being and sustainability and shed light on how thinking of these two issues in conjunction might offer the key to providing a more resilient future - investigating the particular role that museums and culture have to play. It places its work firmly in the context of current global challenges such as resource depletion, climate change, inequality and social justice. In this context, we believe, there is a vital need to develop resilience in museums – in the individuals and communities who use them and in wider society as a whole.

Happy Museum re-imagines the museum's purpose as steward of people, place and planet, supporting institutional and community wellbeing and resilience in the face of global challenges.

This is a very ambitious proposal, and thus the principles in the Story of Change have been described accurately by one affiliate as all 'high impact, high difficulty'. This was also identified by the Study Group and commissioned museums when assessing their work against the principles.

The ongoing challenge, raised since the start of HM, is how to achieve a **balance between wellbeing and environmental sustainability** in the network's activities, how to explain the connection between the two and how to ensure that more projects demonstrate a synergistic relationship between them. Many of the HM

community of practice have focused on interventions for the physical/mental health of their staff/volunteers and local community, although there is a shift whereby more are working towards challenging or rebuilding economic and social systems that harm the wellbeing of the planet and their communities.

However, some respondents pointed out that there has been a shift recently, particularly in the Study Group and also with some new Affiliate members, that there is clearer understanding that HM is about living well in a planet with finite limits:

“Change has happened over time, shifting from a response that was often polarized between emotional wellbeing and environmental sustainability, to a current position where the interrelationship of these two appears to sit more naturally together for organisations.” Ruth Clarke, HM facilitator

A.2.2 MEANINGS OF ‘WELLBEING’ AND ‘HAPPY’

- **For HM itself**, ‘wellbeing’ can be an alluring invitation that colours and softens the complex and abstract goal of environmental sustainability. (Hilary Jennings has described HM as ‘the smiling face of climate action’ and a ‘Trojan Horse for bringing big issues into the room’ .) Community of practice members are encouraged to see human wellbeing as a balance of rights and limits, enfolded within environmental boundaries.
- **For many museum staff**, ‘wellbeing’ is a fairly radical but buzzy idea that helps motivate staff, engage visitors and define a socially-oriented mission. For people who work in zoos/nature conservation/heritage, they may have a specific view on how being outdoors and connected with nature is health-giving and motivating for people to be active stewards.
- **People in business and public sectors:** Workers in sectors outside museums who are more oriented towards eco-social justice might see ‘wellbeing’ as a lever for persuading funders or politicians of the need for environmental action. (e.g. healthy people = less conflict/less expense.) Although it is still a struggle, there is increasing recognition of the need to engage indigenous people in actions that help them sustain their lives in their communities, and to engage consumers in more planet-friendly narratives and lifestyles.
- **Environmental activists or scientists:** The tendency with these specialists is to look for the big levers of action. Work on ‘wellbeing’ with individuals or specific groups can sometimes be considered too slow and delicate, even a distraction, from the large-scale, urgent, political action that is needed to meaningfully tackle critically breached planetary boundaries. (HM aims to focus on where museums are best placed to have an impact which is perhaps linking the slow interpersonal work to the bigger picture.)

Several interviewees have commented critically on the name ‘The Happy Museum’, although these tended to be less involved, or involved earlier in the project. ‘Happy’ is associated with temporary emotions of mirth and joy, which was felt not to suit museums that can deal with disturbing subjects. Some wished its name included ‘Wellbeing’ instead, conveying a more settled contentment in one’s environment, and a more pragmatic dimension of being healthy. However, ‘Happy’ is sometimes used as an accessible synonym for ‘Wellbeing’,

for example in Bhutan's Happiness Index (instead of measuring economic growth/GDP) and in the UN's World Happiness Report⁹.

The New Economics Foundation¹⁰ describes Wellbeing as including both how individuals feel and how they function. They point out the importance of separating the notion or experience of Wellbeing from the things that help to drive, or influence it whether these are external things such as income or environment or internal things such as health or optimism.

Another way of seeing 'Happy' in comparison with 'Wellbeing', is in the terms 'Hedonism' and 'Eudaemonia'. Hedonism is the idea that sensual pleasure and personal happiness is an ethically acceptable ambition for life. Eudaemonia is the idea that we should strive for a greater sense of wellbeing that comes through living an active and virtuous life, and having 'bigger than self' values. Eudaemonia is perhaps the sense most often explored in the Happy Museum network members' activities, starting with individuals and engaging them with some elements of more hedonic or sensory 'happiness'.

There is a third sense, beyond Hedonism and Eudaemonia, where 'bigger than self' embraces the entire community including other species and the Earth system. Terms such as Flourishing, Abundance or Thrivability are used to cover this more extensive and inclusive approach.

Insight: If this unity of eudaemonia and ecology is HM's goal, it does underline how the use of 'Happy' could be misleading. Given that the name is set until the programme concludes in 2020, until then the most effective tactic is to continue and grow communications on the role of museums in impacting on the environmental conditions for Wellbeing, leading the Community of Practice to rethink what matters.

A.2.3 MEANINGS OF ENVIRONMENTAL SUSTAINABILITY

As with wellbeing, the interpretations of 'environmental sustainability' are varied according to perspective. It's noted that HM has used a range of phrases including 'stewardship of people, place and planet', 'a sustainable future' and that the word 'environment' isn't always included. This is a breakdown of interpretations of the general theme as well as the term 'environmental sustainability':

- **For HM:** The environmental theme is often framed in relation to the Transition challenge, emphasising the need to decrease consumption. Although climate change is part of this story, it is de-emphasised in order to refocus on the broader and humanised dimensions of how we might resist a growth-based economy.
- **For museum staff:** Depending on their museum's focus and their role, there may be a range of different perspectives on this. Within the limits of their work, they may tend to emphasise compliance and energy efficiency, potentially persuading consumers/audiences to be active stewards alongside them. Some individual staff may be keen to push for the fundamental transformation of systems which they hear calls for more widely, but within their work setting may have to limit expression of their views.

⁹ Norway, Iceland, Switzerland, Finland, New Zealand, Sweden, Netherlands, Canada variously top the rankings in this report.

¹⁰ Measuring Wellbeing Handbook http://www.uknswp.org/wp-content/uploads/Measuring_well-being_handbook_FINAL.pdf

- **People in business and other public sectors:** Generally, environmental action within organisations is seen as ‘sustainable development’, which is a model with three overlapping areas of sustainability: economic, social and environmental. There is a conventional tendency to respond first to priorities of financial resilience, then to attend to social needs, and to assume that environments can be restored later when there is enough money or social will.
- **Environmental activists or scientists:** These specialists or enthusiasts tend to emphasise ‘sustainability’ per se, seeing social and economic sustainability as only logical or possible when enfolded within environmental sustainability. They emphasise the need for human-ecosystem equilibrium. Kate Raworth’s doughnut¹¹ model creates an accessible model for understanding this, whereby a ‘safe and just space for humanity’ sits within limits of planetary boundaries.

Insight: When Wellbeing and Sustainability are linked, the most common term used is Resilience. However, this term is too often used vaguely and within framings that ignore geophysical changes. In the cultural sector (e.g. ACE) Resilience is seen as about organisations remaining in operation despite austerity. HM could aim to intensify and communicate how its work matters and reconnects, so that it can be uniquely positioned to support a shift in thinking that individual wellbeing and organisational resilience both depend on the healthy continuity of the living planet, and that this requires them to play an active role in ensuring its continuity.

A.3 EVENTS AND COMMUNICATIONS 2015-2017

A.3.1 EVENTS OPEN TO THE WIDER NETWORK

MUSEUMS AND OUR RELATIONSHIP WITH THE MATERIAL WORLD – AUGUST 13TH 2015

In collaboration with Clayground Collective, at the Clay Cargo Boat, Kings Cross, London

This event gathered a group of sector practitioners interested in investigating and experimenting with the linkage between our museum collections and our relationship with the material world. In the spirit of the discussion we combined talking with making – led by Clayground’s expert makers.

Report from the event <http://happymuseumproject.org/materialism-degrades-matter-can-museums-rise/>

ETHICS (AND VALUES): THE ONLY WAY? - FEB 18TH 2016

The Royal Academy of Art, London

‘A sustainable future – whatever form or forms it takes – will be decided by people in relation to their cultural traditions and values.’ UNESCO Sustainability Framework

The contexts in which museums work are increasingly informed by large-scale challenges from social inequality to human-made climate change. At times of change and uncertainty about how we navigate the

¹¹ <https://www.kateraworth.com/doughnut/>

future, it's more important than ever to feel sure of the values at the heart of our work. With conflicting demands on the use of resources, time and energy how do we navigate ethical decisions we must make on our own and with colleagues? How do we open up conversations around new and sometimes challenging issues?

The event combined practical group work with contributions from key players from The Happy Museum (Maurice Davies); Platform London and the Museum of Homelessness amongst others. Attendees learnt more about ethical frameworks that guide and support day-to-day decision making as well as longer term organisational strategies.

Report from the event <http://happymuseumproject.org/4808-2/>

MEASURE WHAT MATTERS - 1ST MARCH 2016

Fazeley Studios Birmingham

The third 'Measure What Matters' event was a holistic look at evaluation in museums. From tools to transformation, the day combined practical instruction on HM tools, whilst applying strategic approach to organisational change. It targeted staff who are able to influence continuous improvement at a strategic level but who are still involved with the nuts and bolts of making it happen. The objectives of the workshop were to:

- Think about evaluation holistically, in terms of 'Plan, Do and Review' rather than as a retrospective exercise.
- Share tools which use light touch and creative approaches and show how they can create robust evidence.
- Brief participants on using the LIFE survey (for Learning, Interaction, Feelings, & Environment)
- Brief participants on a UK wide initiative we are leading to develop a set of core KPIs for museums with policy-makers, funders and other museum networks.

Report from the event <http://happymuseumproject.org/5009-2/>

MUSEUMS AT PLAY: LEARNING HOW TO BECOME A MORE PLAYFUL PLACE - MARCH 14TH 2016

Manchester Museum

The event was a partnership between the Happy Museum and Manchester Museum, led by playful associates Charlotte Derry and Stuart Lester and members of the Manchester Museum Visitor Team, building on a programme of activity around play in museums supported by HM. It focused around key questions:

- What does it mean to be a Playful Museum?
- How can we come together to plan playful improvements and change?
- What aspirations do you have for play at your venue?

Participants developed confidence and understanding about play and the benefits play has and explored how they and their museum could become more playful.

Report from the event <http://happymuseumproject.org/rules-for-a-playful-museum/>

HAPPY AND GREEN: WELLBEING AND SUSTAINABILITY ADVOCACY EVENT - FEBRUARY 4TH 2016

London Transport Museum

This event focused on the role of culture and heritage in delivering Wellbeing and Sustainability in support of individual, institutional and societal resilience – and considered how a focus on wellbeing measurement might affect public policy. It showcased museums as safe public spaces to validate innovative thinking and share it more widely. Over 60 participants from museums and cultural institutions were joined by representatives of key players (ACE, RSA, PHF, HLF, MGS, Esmee Fairbairn, Julie’s Bicycle, Creative Carbon Scotland) for a fascinating afternoon of presentation and debate. The event was chaired by Lucy Neal with input from the following speakers:

- Lord Gus O’Donnell: Former Head of the Civil Service and now Frontier Economics + Global Apollo Programme to combat Climate Change
- Rob Hopkins: Founder of the Global Transition Network)
- Tony Butler: Founder and Chair of the Happy Museum Project)
- Maria Amidu: Visual artist interested in social relationships, commonality and the language we use to connect; graduate of the Royal School of Art developing site-specific projects and residencies with, amongst others, The Houses of Parliament, Turner Contemporary, People United, National Maritime Museum, V&A and the Bristol Royal Children’s Hospital.

Report from event <http://happymuseumproject.org/happy-green-connecting-sustainability-wellbeing/>

WORKSHOP ON POST-REFERENDUM ROLE OF CULTURAL ORGANISATIONS - FEBRUARY 2017

Derby Silk Mill

This generated much interest with a report online and we have proposed a session at the MA Conference in November with a repeat workshop running in parallel and a further workshop in spring 2018.

Report from event <http://happymuseumproject.org/can-cultural-sector-respond-to-the-referendum/>

MEASURE WHAT MATTERS - JUNE 2017

Fazeley Studios Birmingham

The fourth ‘Measure What Matters’ event was a holistic look at evaluation in museums. From tools to transformation, the day combined practical instruction on Happy Museum tools, whilst applying strategic approach to organisational change. It repeated the successful format of the previous year and was attended by representatives of the majority of the new Affiliate scheme.

A.3.2 ADVOCACY, COMMUNICATIONS AND DISSEMINATION OF LEARNING

Happy Museum has continued to spread news about the programme throughout the sector by sending out regular email newsletters, web posts and twitter activity (rising from 4,600 to 7000 between March 2015 and August 2017).

The new website was launched in February 2016, structured around How to Be a Happy Museum with guidance, 15 case studies and a suite of tools to promote and share HM learning with the wider sector in addition to regular blogs and archive information.

During the period March 2015 - August 2017 the HM team undertook the following key meetings and presentations:

- Heritage Lottery Foundation – briefing meeting with Fiona Talbot
- Calouste Gulbenkian – briefing meetings
- ACE Resilience fund national organisations meeting
- CyMAL and Welsh Museums Federation – ongoing discussions about funding involvement from Wales in HM programmes
- Cantie Museums in Wales – ongoing liaison
- Paul Hamlyn Foundation – attendance at fund launch
- AIM conference – attendance
- Museums Association – regular meetings with Sharon Heal
- Workshop for the London Theatre Consortium informed by HM thinking
- Presentation at the IFLAS Leading Wellbeing and Sustainability Conference in July 2015
- Presentation at The Value of Culture and Environmental Sustainability, convened by the AHRC Cultural Value Project and Julie's Bicycle.
- Skype presentation to the Swedish National Heritage Board conference for museum professionals on 18 November 2015 in Stockholm with the theme sustainability and the "green museum".
- Online provocation discussion with participants from the US National Arts Strategies Chief Executive's Programme.
- Presentation to the Sustainable Exhibitions for Museums Group at the Barbican on 14 December.
- Participation in Julie's Bicycle Resilience in Museums webinar in January 2016.
- Presentation at the European Network of Culture in Cities conference in Bury in February 2016
- Presentation to the APPG on Museums and Health in February 2016
- Presentation at Increasing Happiness and Wellbeing, Richmond College in March 2016
- Presentation to the London Interpretation Network in April 2016
- Brendan Carr from Reading Museum presentation on HM commissioned activity at Julie's Bicycle COptimism conference, London in May 2016
- Approaches to/event attendances by funders including Foyle Foundation, Gulbenkian, NCCPE, Sainsbury Family Trust and HLF
- King's College Cultural Institute – meeting to discuss areas of shared interest.
- Welsh Museums Federation – presentation at Conference in April 2017 and subsequent submission of a grant application for £10,000 by Monmouth and Ceredigion Museums to support HM Affiliate activity across six museums in Wales.
- HM is a member of the Alliance for Museums, Health and Wellbeing and facilitated a successful networking session at recent conference in Leeds in March 2017.
- HM is member of a new network of Sector Support Organisations for museums co-ordinated by Culture 24.
- Hilary Jennings represents Happy Museum on the Steering Group of the Gulbenkian Enquiry into the Civic Role of Arts Organisations.
- Hilary appeared via short film at a Canadian Museums Association April 2017 conference on a Panel – Beyond Rhetoric; Beyond Neutrality: Introducing Three Game Changers. The moderator: was Robert R. Janes, FCMA and the other panellists were: Nika Collison, Haida Gwaii Museum at Kay Lnagaay; Beka Economopoulos, The Natural History Museum, Brooklyn, New York.
- Hilary made a presentation at Wellbeing Research Centre's round-table discussion on the Environment – June 16th 2017, Richmond University. www.wellbeingcreates.org
- Tony Butler made a presentation and ran a workshop involving HM thinking at the Museums Galleries Australia Conference in Freemantle in May 2107.
- Tony Butler spoke in June 2017, at Suțu Palace, Bucharest, Romania, at the "Happy Museum - Making the Museum for People and Planet" conference.

- Tony Butler will speak at the Alberta Museums Association (AMA) and the Western Museums Association (WMA) Conference in September 2017.
- Tony Butler will speak at Reimagining the Museum 2017 Conference of the Americas in Columbia in November 2017.

A.4 WHAT IS THE ROLE OF CULTURE IN ECO-SOCIAL TRANSFORMATION?

A.4.1 CULTURAL ACTIVITY

Cultural activity (e.g. participating in arts, science enquiry or heritage stewardship) is defined in this report as distinct from shifting group cultures. This list suggests some ways that Cultural Activity can play a role in this time of ecological, economic and social change:

- Messaging and education: Helps raise awareness of complex, controversial or hidden ideas/issues by creating spectacle, metaphor, mystery and catharsis. It can also block or disrupt negative messaging such as consumerist advertising.
- Play for resilience: Can enhance resilience of our brains and bodies, through play, hands-on making, sport, dance or outdoor exploration.
- Empathy and generosity: Can help change attitudes to our fellow beings, to be more caring and less materialist.
- Solutions and alternative stories: Can inspire some of the most advanced and imaginative visions of how we might live in a radically changed world. Enabling e.g. indigenous people, or artists/designers, or business partners, to lead programmes where they can effect most influence.
- Therapy: Helps people regain physical/emotional wellbeing, by offering expressive outlets, occupational distraction or social connection.¹² Over time we will see it increasingly help people cope with losses of peace and stability in places.
- Place-making: helping places thrive and be more attractive and people gain a 'sense of place'.
- Conservation for posterity: Provides scientific knowledge, collaborative efforts and education to protect and conserve artefacts, species or knowledge that has become threatened or separated from place (e.g. the language, plant knowledge or material skills of indigenous peoples).
- Virtual recreation: Enables 'travel' to things that can't be experienced or of lost places (e.g. digital learning communities, digital cultural commons, or literary/imagined places or archaeological reconstructions of lost places in the past).
- Creativity for environmental impact: Sustainable craft or design, or arts-in-the-landscape, can contribute to the regeneration, rewilding or conservation of places.

See a blogpost where this is explained in more depth, The Oikonomic Value of Culture¹³, Bridget McKenzie.

The changing world is forcing a rethink about what cultural activity is for, but museums are slower than other cultural sectors to respond with future-facing ideas about their new relevance.

¹² This dimension has been the mainstay of most HMP commissions, especially in the first round, and remains a major theme in the network.

¹³ <https://thelearningplanet.wordpress.com/2013/05/11/the-oikonomic-value-of-culture/>

“Museums tend to assume that objects are at the core of their being. But cultural wellbeing should be at the core. They are about the relationship of humanity to the biosphere and everything else that is in it.” Douglas Worts, Culture and Sustainability consultant, Canada

A.4.2 CULTURES OF TRANSITION

Fritjof Capra, an originator of the idea of Transition, emphasises these three interlinked strategies relating to community:

- protection of communities around the world from the harmful effects of global capitalism;
- teaching that sustainability requires human communities thriving within the wider community of life;
- emphasis on finding happiness in human relationships, rather than in material consumption.

The founder of the Post-Carbon Institute, Richard Heinberg¹⁴, says: *“Somehow, the work of resilience building (whether top-down or bottom-up) must focus not just on maintaining supplies of food, water, energy, and other basic necessities, but also on sustaining social cohesion—a culture of understanding, tolerance, and inquiry—during times of great stress. While it’s true that people tend to pull together in remarkable ways during wars and natural disasters, sustained hard times can lead to scapegoating and worse.”*

In UK, the ‘Post-Carbon movement’ is epitomised by the Transition Towns initiative, that was founded by Rob Hopkins¹⁵. Transition Towns are locally-based grassroots groups that aim to increase self-sufficiency collaboratively to mitigate effects of peak oil, climate disruption and resource insecurity. Hopkins is so aware of the role of arts and culture in this that he is researching for a book called ‘Power to the Imagination’. There are close links between Transition Towns and the HMP team, so that HMP could more accurately be called ‘Transition Museums’.

HM’s facilitation approach is also strongly influenced by Joanna Macy’s ‘Work That Reconnects’¹⁶, which also underpins Transition Towns thinking. This is Buddhist-inspired eco-psychology that identifies three narratives or versions of reality that shape our perceptions:

- Business as usual (which is leading to ecological collapse and nuclear danger)
- The Great Unravelling (which is opening eyes to the effects of Business as Usual)
- The Great Turning (which is the epochal transition from an industrial growth society to a life-sustaining civilization)

Uncovering and telling these stories forms a large part of the work of personal transition, and it is seen as occurring in a spiral, mapping a journey through four successive stages:

- Coming from Gratitude
- Honouring our Pain for the World
- Seeing with New Eyes, and
- Going Forth.

¹⁴ <http://richardheinberg.com/>

¹⁵ <https://www.robhopkins.net/>

¹⁶ <https://workthatreconnects.org/>

These four stages support one another, and work best when experienced in sequence.

Insight: All the models mentioned above are reflected in HM work but this may not be as evident as it could be. Attendees at events could prepare or follow up by exploring these models, if they are more clearly communicated online.

A.4.3 CULTURE FOR HUMAN WELLBEING OR FOR THE ENVIRONMENT?

OUTLINING THE CHALLENGE

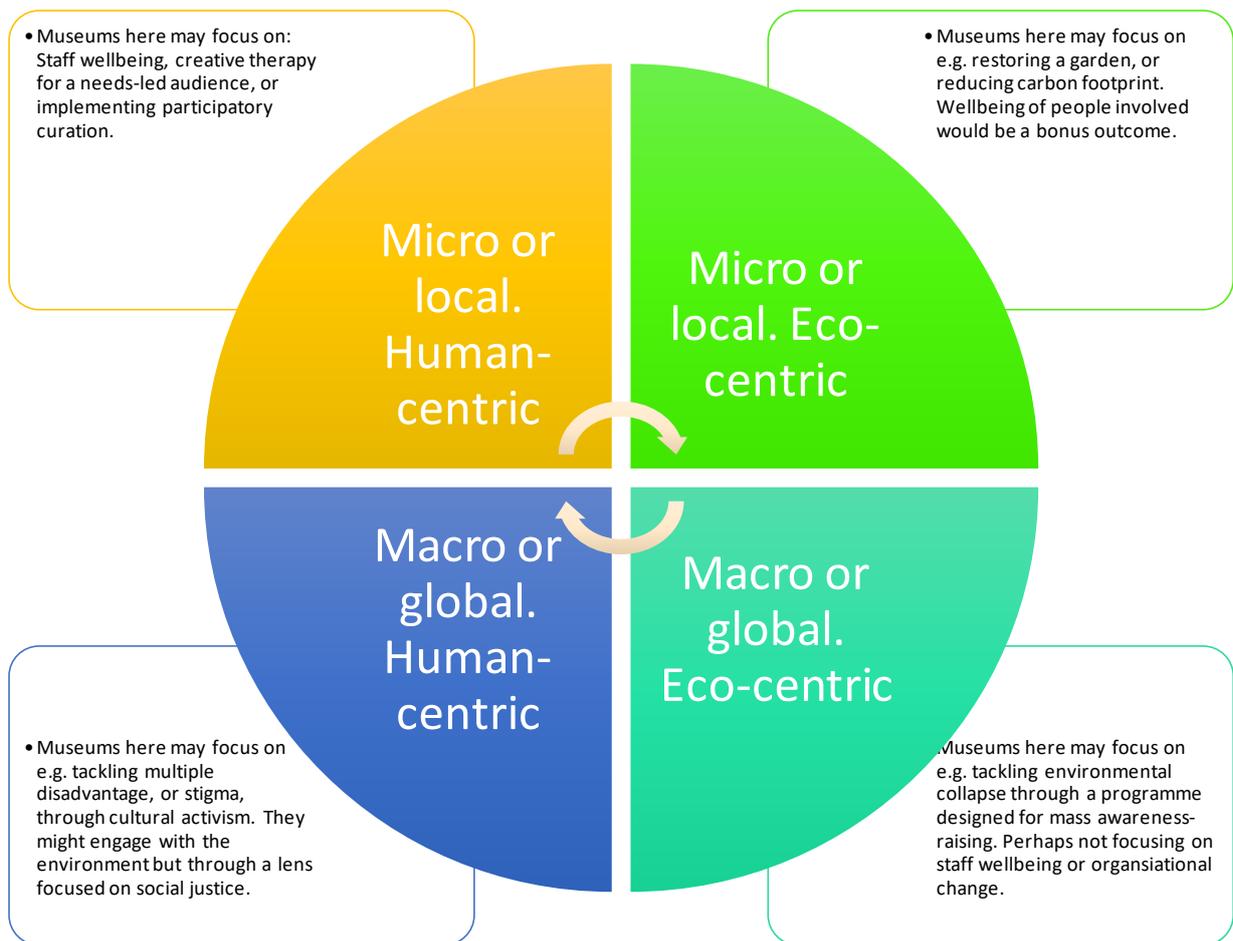
The ongoing challenge, raised since the start of HM, is how to achieve a **balance between wellbeing and environmental sustainability** in the network's activities, how to explain the connection between the two and how to ensure that more projects demonstrate a synergistic relationship between them.

This challenge is not unique to this project or to the museum sector: The fields of politics and third sector are crackling with tension between 'human-centric' and more minority 'eco-centric' viewpoints; or between an emphasis on 'social justice' or on 'climate justice'; or between either 'neoliberal capitalism' or 'disconnection from nature' as the fundamental underlying problems; or between 'energy transition' or 'conserving biodiversity' as the two competing priorities. This tension can be overcome by an integrated vision such as 'Living well on a finite planet'.

A MATRIX OF TYPES OF HAPPY MUSEUM

It could be helpful to understand how these tensions play out in debates about missions of museums and the HM programme using the matrix below.¹⁷

¹⁷ The term Eco-centric should be understood to embrace and not exclude humans. Although some eco-centric activists have suggested that human wellbeing should be deprioritised to 'save the planet' this is not a widely shared view. (It tends to be more expressed in negative accusations of environmentalism than by environmentalists themselves.)



Although the mission of Happy Museum is challenging, a small number of respondents thought that it could be even more ambitious in the light of the urgency of the environmental context. For example, Andrew Simms (who has spoken at HM events) would like to see it being much bolder and louder, and gathering case studies from the past or from contemporary life to create *“a living museum of rapid transition, of social change and adaptation in response to systemic challenges”*.

‘BUILD A BIKE’ EXERCISE

In the Affiliate Gathering, we carried out an exercise inviting participants to identify elements of their Happy Museum-inspired activities that contribute to ‘wellbeing’, elements that contribute to ‘environmental sustainability’, and then to ‘build a bike’ by adding elements that create a frame of strong connections between the two.



The meanings of the two ‘wheels’ of Happy Museum differ based on where people (and/or their organisations) stand in relation to this Micro - Macro and Humancentric - Ecocentric matrix.

The **Wellbeing wheel** had a strong emphasis on staff wellbeing (Tai Chi, yoga, tennis, cake, choir, bike to work) and some projects that involve volunteers and community with staff in restoring gardens or ‘making the environment better, for mental health’.

The **Environment wheel** also focused on involving staff and volunteers in improving places, with slightly more emphasis on outdoors, nature or energy conservation. Most of the responses here were about pro-environmental behaviours within the organisation’s work e.g. training in recycling.

A small number here were more abstract or strategic e.g.

- Provoking conversation [to] influence policy making
- Value the environment or the environment’s terms.
- One response summed up the Happy Museum wellbeing-path to environmental change: ‘Soft power - make people change’.

The elements that formed the **frame between the two** perhaps show the way for how Happy Museum can push for more effective strategic and integrated activity:

- The Happy Museum principles
- Getting staff outside more as research shows that people who have connection with nature are more likely to care about its future
- Demonstrating how museums deliver wellbeing and the Future Generations Act in Wales
- Practical reflective sharing with food, performance and activism
- A community energy scheme

- Conversations together on how we can reduce fossil fuel consumption
- We are trying to build in care and connection to the natural world in every project we do
- How does individual care move to organisational care?

A.4.4 A SPECTRUM OF TRANSFORMATION

Rather than seeing museums fixed in position on the matrix, we might consider them as in process of transformation: scaling up, reaching out, having impact to affect the greatest number of people. Having surveyed museums across the HM network, it is possible to place museums roughly on a 'branching spectrum' of transformation towards capacity to lever eco-social impacts.

'My Museum is Happier'

This might be many typical museums, with many within the Affiliate scheme.

- End goal seen as: happier staff and better conditions for wellbeing can mean happier communities
- Process is about: Taking small steps, working with staff and supporters
- HMP is valuable as: a source of ideas
- Evaluation tools liked: Happy Tracker, LIFE survey
- Wellbeing is: Aiding mental and physical health for individuals
- Environment is: Small steps such as getting outdoors
- Problems include: Individuals struggle to persuade governance as wellbeing is seen as 'nice to have' but not essential. Need to persuade them ways it can help future-proof the organisation.

'My Museum is Future-proofed'

This might be many typical museums, with several across both the Study Group and Affiliate Scheme.

- End goal seen as: A resilient museum, balanced between financial stability and social/cultural purpose
- Process is about: Organisational transformation, staff having agency, and ideas for innovative activities that might attract funding
- HMP is valuable as: a professional network and reputation-building platform
- Evaluation tools liked: Story of Change, LIFE survey
- Wellbeing is: The organisation being resilient and able in turn to serve the community
- Environment is: Efficient, non-wasteful operations that contribute to resilience
- Problems include: Convincing governance that social role is important alongside financial stability

'My Museum is for Social Justice'

Might not be a traditional museum but a social change organisation with museum or arts approaches, of which there are a small number in the Affiliate Scheme.

- End goal seen as: Successfully raising awareness of social injustice (e.g. a particular theme or multiple/local disadvantage) and being able to alleviate it through partnerships and programming
- Process is about: Building capacity and reputation to deliver that mission, already having strong leadership towards it.
- HMP is valuable as: a network to find like minds and support for the challenges of being mission-driven
- Evaluation tools liked: Story of Change, and Participatory approaches to proving impacts

- Wellbeing is: Multiple resources working well in a society/community ensuring that people can live well together, and targeting resources at or giving voice to those most disadvantaged.
- Environment is: A systemic factor contributing to social injustice etc.
- Problems include: Convincing funders/potential supporters that cultural programming is valuable in tackling injustice.

'My Museum is for Active Stewardship...'

Might not be a museum but an organisation with focus on natural heritage, of which there are a small number in the Affiliate Scheme.

- End goal seen as: Sustaining the organisation to be able to look after built/natural heritage, by engaging people more creatively and tackling other civic agendas
- Process is about: Modernising, motivating and communicating better
- HMP is valuable as: a network and process to gain cultural/creative ideas and to explore participatory stewardship
- Evaluation tools liked: Story of Change, LIFE Survey, plus a default of more quantitative methods
- Wellbeing is: Enhanced by connection to nature, and often seen as shared with other species. Can be a conservative approach e.g. a state we used to have in the past
- Environment is: Conserved natural environments, and biodiverse wellbeing.
- Problems include: Engaging people in stewardship, convincing managers of validity of cultural/creative/participatory approaches.

My Museum is for Local Transition

Might typically be a rural or suburban museum for whom transition is one theme, or an arts organisation dedicated to local resilience, of which there are a small number in the Study Group and one in the Affiliate Scheme.

- End goal seen as: Helping to shift a community to an ecological, commons-based, inclusive and thriving place
- Process is about: Building understanding for 'transition culture' amongst the cultural sector and more recognition from funders
- HMP is valuable as: A platform for advocacy and potential funding
- Evaluation tools liked: Anything which evidences transformation of community mindsets and levers more support, including the LIFE Survey.
- Wellbeing is: A holistic concept of individual, social and ecological co-thriving
- Environment is: The places we inhabit, the resources we consume and need to regenerate.
- Problems include: Lack of understanding or funding for 'transition' as it involves break from consumerist/capitalist/oil-based mindset.

My Museum is for Global Environmental Wellbeing

No single museum in the HM network is overtly dedicated to this goal, although individuals or strands within them might be. In HM, two or three touch on this ambition.

- End goal seen as: Actively contributing to solutions that will ensure a stable climate and continuity of biodiverse life on Earth, as well as the continuity of human civilisation

- Process is about: Maximising capacity for effective messaging, showcasing innovations and telling stories about a just and safe world to motivate mass action
- HM is valuable as: A platform for advocacy and storytelling about these alternatives, and a network to support committed individuals
- Evaluation tools liked: Effective **advocacy** of imagined and/or tested solutions
- Wellbeing is: A holistic concept of individual, social and ecological co-thriving
- Environment is: The planet we inhabit, with boundaries to its exploitation
- Problems include: Tension between ‘being a museum or cultural organisation’ and urgency of action and messaging. Only a few individuals within museums would see museums as having this role.

Insight: The term Active Stewardship could be used more strongly, replacing Active Citizenship in the principles, and being explained in the introductory texts. Sample stories introduced in a ‘communications moment’ could show how museums’ role is essentially stewardship, which means caring for objects, people, other species, places and planet so that they can be well.

Insight: The question for HM is how to be more effective in pushing cultural organisations up a ladder of transformation towards global eco-social justice. HM could define itself more overtly as a coalition for museums aiming for global environmental wellbeing, collaborating with the international Eco-museums Network or Coalition of Museums for Climate Justice (based in Canada).

A.5. HOW DOES HM SIT ALONGSIDE OTHER INITIATIVES? WHAT CAN WE LEARN FROM THEM?

A.5.1 INTERNATIONAL CLIMATE AND MUSEUMS INITIATIVES

Climate change (as well as digital technology and emergency conservation), more than other eco-social issues, seems to be a key focus of international collaborative initiatives between active individuals in museums. Many of these are people from science, natural history or place-based museums. The networks currently strongest include:

Coalition of Museums for Climate Justice, set up by Robert Janes with others. This mobilizes and supports Canadian museum workers and their organizations in building public awareness, mitigation and resilience in the face of climate change. Although established in Canada it is open to international links (e.g. via its Facebook group) <https://coalitionofmuseumsforclimatejustice.wordpress.com/>

Museums and Climate Change Network, co-ordinated by Jenny Newell and the Australian Museum <http://mccnetwork.org/>¹⁸ In July 2017, this network organised an international workshop: Museums Collaborating around Climate Change, at the Australian Museum and online. Jenny reported that she aimed for the network to become “a strong, dynamic hub that meets the needs of those of us working on engaging the public in climate change around the world”. She also has an aim similar to that suggested for HMP by Andrew Simms: That the network might create a shared exhibition and a web portal about positive actions

¹⁸ This had been based at the American Museum of Natural History, where Jenny worked previously <http://www.amnh.org/our-research/anthropology/projects/museums-and-climate-change-network>

and probable futures. Jill Mitchell at Victoria Museums has been developing a similar idea in conversations with input from the Museum of Tomorrow and the Climate Museum.

Insight: It would be helpful to build bridges with this network to help sustain HMP approaches in the UK through international support and shared digital initiatives.

A.5.2 CULTURAL TRANSITION GROUPS

Beyond museums, there are a number of initiatives for engaging with climate change and ecology within and through the arts. Some museums and galleries have been involved as venues or partners in their projects. In the UK, the best known organisations have been Cape Farewell (reducing activity), Tipping Point (now absorbed into Julie's Bicycle) and Arts Admin's annual Two Degrees festival.

Invisible Dust curates contemporary art programmes on climate change, air pollution and oceans. Now that it is an ACE NPO it is expanding its scope to include other dimensions of environmental art including food, ecofeminism and wellbeing.

There are also some more edgy groups such as **Platform London**, an arts organisation linking the oil industry and social justice, and the **Dark Mountain Project**, which publishes books and holds festivals to explore the poetics and politics of environmental and economic collapse.

Art Not Oil is a coalition of organisations that want to bring an end to unethical sponsorship of cultural organisations, particularly by fossil fuel companies. **350.org**, the climate action and divestment movement has a strand of work supporting cultural organisations such as museums to divest of oil sponsorship and investments. It has hosted meetings to bring together an international Fossil Free Culture network.

Julie's Bicycle is perhaps the most significant organisation in the environmental space in the cultural sector, as it has held the ACE contract to roll out sustainability practices and reporting nationally. It runs the Creative Climate Coalition (which HMP is signed up to), and a Creative Climate Leadership programme. It acts as a platform for a number of sympathetic initiatives (e.g. Tipping Point).

Insight: It would be helpful to continue to collaborate with Julie's Bicycle. They have potential to advocate environmental action and sustainability in the museums sector, to champion the learning of HM, although this would require a proper recognition of HM's long involvement in this field and of the museums that have contributed to HM's collection of practice.

A.5.3 ECO-MUSEUMS

An ecomuseum is a museum focused on the identity of a place, largely based on local participation and aiming to enhance the welfare and development of local communities. Ecomuseums originated in France, the concept being developed by Georges Henri Rivi re and Hugues de Varine, who coined the term 'ecomus e' in 1971. There are presently about 300 operating ecomuseums in the world; about 200 are in Europe and a substantial number in Canada. The European Network of Ecomuseums defines them as 'a dynamic way in which communities preserve, interpret, and manage their heritage for a sustainable development'.

Ecomuseums tend to run as financially self-sustaining organisations, for example, integrating the interpretation, making and sale of eco-friendly heritage crafts.

The first ecomuseum in England is the cross-border museum Flodden 1513 Ecomuseum.¹⁹

Insight: The ecomuseum model helps make sense of the strong emphasis in HMP on encouraging the involvement of communities in actively participatory ways, such as volunteering, co-curating and crowd-funding/revenue generation. HM members could be encouraged to join this network if they could be defined as ecomuseums, and HM could ally itself with this movement.

A.5.4 RESILIENCE

ACE's Goal 3 is "In response to changing economic conditions and cuts to public funding, we want to encourage and enable more private giving to our funded organisations. We are also committed to embracing environmental sustainability and reducing our carbon footprint, both within the Arts Council and the organisations we fund."

With austerity has come an emphasis with culture sector policy and funding bodies on 'resilience', with a number of initiatives to train and support cultural organisations in fundraising, business planning, efficiency, digital innovation and evidencing of impact. Alongside this have been initiatives to increase collaboration at a local or regional level, between cultural organisations as well as between them and businesses, public sector and third sector organisations. HM has slotted very well into this agenda, as it has offered affordable training and networking for museums, and some funding, enabling them to explore how they can deliver outcomes for public health services, how to grow support through participatory models and how to save money along with their carbon footprint.

There are a number of subsidised change programmes offered to the cultural sector, for example, Change Creation designed to support leaders to implement a development that will make their organisation more resilient, providing a network of like-minded leaders to generate amazing results. 25 organisations have been recruited, who pay £2000 each for access to the programme.

Other leadership schemes include:

- Clore Leadership Programme, with a focus on individual potential leaders across the cultural and social sectors, which has included some individuals with a sustainability focus
- MA Transformers: The Radical Change in Museums professional development programme for mid-career professionals. It has three strands, Innovate, Influence and Diversify. Influence focuses on the social value of museums, and links most to HM's area of work.

- Julie's Bicycle Creative Climate Leadership, an annual residential training course for European leaders in climate action in the cultural sector. The cohorts form a network to collaborate and disseminate their projects.

¹⁹ <https://www.flodden1513ecomuseum.org/ecomuseum/what-is-an-ecomuseum>

Insight: Responding to a fast-changing context of climate change and resource insecurity are almost entirely missing from these many 'resilience' initiatives. 'Resilience' is seen as a matter of financial continuity beyond public funding, with environmental sustainability as a contribution to financial efficiency.

HM could do more to demonstrate a more essential and radical concept of Resilience, in which economic and ecological crisis are seen as integrated so that solutions must be ethically and ecologically rooted. HM is not currently seen to fit within ACE definition of Resilience, as resilience is seen as 'harder' or more about finances than HM's perceived Wellbeing focus. HM has been working to shift this perception, but more strategic communications around this could be helpful.

A.5.5 ENVIRONMENTAL SUSTAINABILITY IN MUSEUMS

An environmental network arose in the UK museums sector over the past 10 years driven by curators, registrars and exhibitions organisers keen to reduce the carbon impact of touring exhibitions and operations. Several cultural workers emerged from schemes such as the Clore Cultural Leadership programme with a keen concern for sustainability, and applied their drive to organisations such as Tate, the Lyric Theatre and the A? theatre. Renaissance in the Regions was also a platform for some regional training and knowledge-sharing projects (e.g. Sustainable Museums in East Anglia) and Museums for the Future in the South East). These initiatives did not strongly address public engagement, community participation, education and programming.

Julie's Bicycle has grown from its focus on music and festivals to embrace museums because it holds a contract for ACE to embed environmental sustainability across its portfolio, which now includes museums. It has developed an Environmental Framework for Museums, which outlines how museums can progress on four steps up to 'Leading the way' in various dimensions of environmental practice ranging from operations to public engagement. In public engagement, leading the way includes: Creative and learning policy framed in an environmental sustainability context; Climate change and environmental sustainability an integral part of exhibitions programming and learning and outreach activities; Assessment and evidence of the difference audience engagement on climate change and environmental themes makes.

Insight: The Julie's Bicycle framework is holistic but it will need additional exemplification for museums, to demonstrate how the operational and finance outcomes can be best achieved through participatory, democratic and ethical governance and by public programmes that are driven by eco-social justice. HM could make a significant contribution to illustrating and driving this framework.

A.5.6 DIGITAL CHANGE

Digital technology is seen by ACE as central to helping organisations be more efficient and relevant, for example, making donations easier or using data strategically to respond to audience needs. Many cultural organisations have started using more Agile project planning methods beyond digital projects, inspired by approaches used in the digital industries. However, museums in local authorities continue to struggle with digital infrastructure, and the museum sector overall compared to the arts sector is slower to adopt innovations.

ACE has worked with NESTA (and also BBC) on R&D commissions and research to support digital transformation in the sector.

Insight: Culture24 is now a member of HMP as part of the Affiliate Network, and is also playing a key role in supporting digital leadership nationally. HMP aims to work strategically with C24 on mapping and prioritising how digital can contribute to sustainable, future-proofed and socially relevant museums, through a version of its Let's Get Real programme.

A.5.7 CULTURAL WELLBEING

Wellbeing is the defining theme of HM, albeit with a holistic and environmental intention. Wellbeing outcomes have become a major interest across the cultural sector, being a softer way of defining 'social justice' or 'social inclusion' that retains a sense of purpose without political instrumentalism. Cultural organisations have been encouraged (e.g. by ACE) to grow financial resilience by being commissioned to deliver public outcomes for local authorities and health services. If not receiving funds to deliver these outcomes, some cultural organisations (including HMP) are starting to demonstrate their Social Return on Investment (i.e. how public funding for culture delivers benefits elsewhere that represent savings or non-economic returns).

Wellbeing is also increasingly used in impact evaluation. For example, The Old Vic measure the wellbeing of participants in youth activities, using NEF's Five Ways to Wellbeing. Another common framework is PERMA+, developed by Martin Seligman.

The National Alliance for Museums, Health and Wellbeing is to merge with the National Alliance for Arts, Health and Wellbeing to become the 'Culture, Health and Wellbeing Alliance' from 2018, led by Arts and Health South West. It will enter Arts Council England's national portfolio as a 'Sector Support Organisation' and be a key partner in delivering the recommendations from Creative Health, a recent cross-parliamentary report on the arts and wellbeing²⁰.

The relevant section in this Creative Health report, on Place, Environment and Community does not address planetary change or pro-environmental behaviours. It outlines how "the natural and built environments have a profound impact upon our health and wellbeing" but only in terms of health settings. In talking about place, it is referring more to needs-led local services than to the wider ecologies of place.

Insight: This shift in the National Alliance's status and scope seems significant for HMP. They are likely to become more helpful champions for HMP practice and case studies, and might benefit from advocacy on how wellbeing work could be more future-proofed and effective if informed by ecological and environmental thinking.

A.5.8 PARTICIPATION: TAKING PART OR DEEP INVOLVEMENT?

ACE's **Creative People and Places** scheme has had £37 million investment, in parts of the country where people's involvement in the arts is significantly below the national average, with the aim of increasing the

²⁰ http://www.artshealthandwellbeing.org.uk/appg-inquiry/Publications/Creative_Health_Inquiry_Report_2017.pdf

likelihood of participation. Although some of the projects involve ‘deep participation’ (e.g. communities co-curation and co-managing) the meaning of the term ‘participation’ for ACE is about ‘taking part’ (e.g. being an audience but also practicing creativity).

Paul Hamlyn Foundation was the initial funder of HMP, supportive of investigating deeper participation in museums. In 2011, they launched the **Our Museum programme** to facilitate a process of organisational change within museums committed to active partnership with communities, working with 9 museums to place community needs, values and active collaboration at the core; to involve people in decision-making processes; and to play an effective role in developing community skills.

It was similar to HMP in being devised as a collaborative and reflective process, sharing experiences and learning from each other as critical friends. A set of principles provides a backbone for their journey of development.

A new grassroots initiative in this area is the Museums and Participation Network, founded by Poppy Szaybo, with bi-monthly thematic meetings hosted by museums UK wide and also reaching internationally.

Insight: Our Museum had a significantly bigger budget, but also a narrower thematic focus than HMP. It would be worth considering how to compare the outcomes for the museums involved in this, to the outcomes for those involved in HM.

A.5.9 THE CIVIC ROLE OF CULTURAL ORGANISATIONS

The Gulbenkian is undertaking an enquiry into the Civic Role of Arts Organisations. This builds on the Our Museum initiative, for example using the same set of principles to define “arts organisations with a strong civic role share these characteristics and operating principles”.

They:

- Demonstrate strong and effective leadership and governance.
- Are rooted in local needs.
- Develop community agency.
- Build capability.
- Build social capital.
- Champion artistic quality.
- Champion diversity.
- Provide challenge (often on difficult issues).
- Are open and reflective.

Hilary Jennings represents Happy Museum on the Steering Group

Insight: The learning in Phase 1 focuses on the challenges of participatory approaches (e.g. difficult to get funding when co-curation means outputs can’t be described). It also says that there is a lack of common language to describe civic and participatory models. HMP could draw on its case studies to define and promote terms for this kind of practice, including demonstrating means of evaluating and demonstrating impact.

A.5.10 RAPID TRANSITION

Beyond the cultural sector, there are a number of campaigns for economies, ways of living and values frameworks that are more local, regenerative, and commons-based. The best of these campaigns recognise how important culture is, both in the broader sense of social practices and narratives, and the narrower sense of arts, heritage and media.

Common Cause is an enquiry into 'Values and Frames', exploring how people with different values (for example, more protective/tribal or more transcendent/'bigger than self' values) can be encouraged to take pro-social and pro-ecological actions if their values are spoken to. They have contributed to HM, and Manchester Museums are following up a HM session on this theme with a participatory project to engage audiences around common values.

Andrew Simms of the New Economics Foundation, which has contributed to HM since its origins, aims to encourage the museums sector through HM to support a rapid transition to a safe and just environment. He takes a positive approach that sits well with HM's emphasis on wellbeing. He argues that people are good at adapting when the need arises, that seemingly hard courses can produce pleasant surprises and that accepting boundaries on consumption of resources can trigger innovation and bring unexpected benefits. He also pushes for more boldness and agitation for change, as long as this is done with fairness, collaboration and with sound reasoning. He also refers to the Common Cause work by highlighting how the majority of people of all types do emphasise sociable and caring values, when asked.

Insight: HM is continuing the relationship with Common Cause and NEF, for example, with Andrew Simms addressing the Study Group on Rapid Transition. These are vital connections, and these themes should be strongly communicated across and beyond the HM network. An emphasis on 'museums for transition' in the final years of the programme would be very timely.