

Learning and evaluation update



September 2014

This report is the third learning and evaluation report. In 2012 we produced an interim report, in 2013 a full report and we are now in the process of producing resources to share. So this is a further interim report, updating the full report and feeding into the development of resources.

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Background

<http://www.happymuseumproject.org/>

The Happy Museum Project looks at how the UK museum sector can respond to the need for a more sustainable future. Its proposition is that museums are well placed to play an active part, but may need to re-imagine some key aspects of their culture, role, expertise and purpose.

The UK programme was launched in March 2011, funded by the Paul Hamlyn Foundation (PHF). It was 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 scope once more. Happy Museum was conceived by Tony Butler, formerly Director of the Museum of East Anglian Life and now of Derby Museums.

The academic and policy context for Happy Museum included the influence of Martin Seligman, an American psychologist and major proponent of 'positive psychology' in which we focus on what can go right, rather than what can go wrong.

The wellbeing case has been well made by Happy

Museum, and in parallel picked up across the academic and policy world, influenced in small pockets by advocacy from Happy Museum. Our proposal for a cultural focus to the All Party Parliamentary Group on Wellbeing has led directly to inclusion of arts and culture in the final report on Well-being in Four Policy Areas. As the report notes – 'Arts and culture play an important part in all our lives, and well-being data will help make the case for spending in these areas.' Our work with Daniel Fujiwara has also led to ongoing commissioning of wellbeing valuation by the DCMS, ACE, AHRC and joint authorship of Towards Plan A by Mandy Barnett and Daniel.

But the other side of the Happy Museum coin, that wellbeing policy can only be judged successful if it is fairly shared, is only now beginning to gain ground. When the project was founded in 2011 the concept of bringing sustainability and wellbeing thinking together was very rare. It is now being discussed by academics, economists and more recently the health profession, for example through the Manifesto for

Planetary Health¹. This global approach builds on the case for equality made in the book Spirit Level² which has informed development of Happy Museum, with an intention 'to protect and promote health and wellbeing, to prevent disease and disability, to eliminate conditions that harm health and wellbeing, and to foster resilience and adaptation.'

¹ <https://www.youtube.com/watch?v=uwlu9IPKPPc>

² Richard Wilkinson and Kate Pickett 2009, The Spirit Level, Why Equality is Better for Everyone



THE HAPPY MUSEUM PROGRAMME

Progress and recommendations

This is a significant milestone for Happy Museum, with a need to change gear.

Some of the recommendations made at the end of Round 2 have been met and Happy Museum does very well; sharing the vision, running face to face events, using the story of change for example. In the four years since its inception and with less than half a million pounds of investment Happy Museum has:

- Funded creative interventions in 22 museums leading to individual development and organisational change.
- Undertaken evaluation using the Story of Change taking learning from creative interventions and research to develop a set of common principles.
- Created a suite of case studies, tools and resources for use by the wider sector.
- Shared 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).
- Developed complementary Happy Museum activity in Wales and Scotland supported by funding from CyMAL and supported with a light touch the emergent Cantie Museums in Scotland with the

backing of Museums and Galleries Scotland.

- Commissioned 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.
- Developed a major new research programme - the LIFE survey, which will explore how museums create well-being, and how significant that well-being is.

But other recommendations are only partially achieved; most significantly the link between wellbeing and the environment is still not firmly established, though it is worth noting that this is not mainstream thinking, and is a relatively recent concept even outside the museum

sector. In practical terms learning and evaluation tools and the 'how to' guidance asked for were not completed by the end of round 3. There is also not complete clarity about where Happy Museum is targeting the sector, and the use of behaviour change learning is not explicit.

And finally a significant gap remains, in brokering commission communications beyond events. Museum resources are very stretched and events (though very valuable) are expensive in time and travel.

Most of the challenges are symptoms of an under-resourced central team and so addressing this issue of under-resource – in the same, creative way that our Happy Museum commissions have had to – is key to the next set of recommendations.

Recommendations

Programme management

- Maintain the principles, devolve roles from the central to a wider team from the community of practice, secure strategic funding and clarify targets.

Innovate

- Continue to micro-commission to explore Active Stewardship (a summary principle of Happy Museum explored below) and the link between wellbeing and sustainability.

Prove and improve

- Focus on planning and triple-bottom-line budgeting, create usable tools, a body of LIFE data, the LIFE

app and a research group including Julie's Bicycle and People United.

Embed

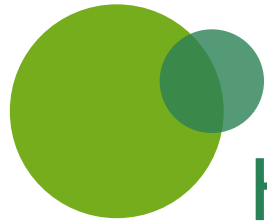
- In the sector: streamline principles with Active Stewardship as the key principle, create further usable resources and a communications plan for their uptake, make the case for museums including with local authorities and linked to kitemarking, fundraising or accreditation, find ways to support museums who wish to 'become' Happy Museums.
- In museums: use the principles, planning, and a Story of Change.

For the programme

Rec 1 Make Happy Museum principles relevant to museum accreditation and explore a kitemark or award	35
Rec 2 Deliver the principles for everyone working on Happy Museum.....	36
Rec 3 Explore devolving roles to the community of practice.....	36
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Rec 13 Devise usable tools to research LIFE outcomes locally	49
Rec 14 Ensure planning is seen as integral to evaluation and test a triple-bottom-line approach (including cultural and financial outcomes).....	49
Rec 15 Establish a research group of people in tune with population level thinking and positive psychology (include Julie's Bicycle and People United)	49

For museums

Rec 16 Use the principles and a story of change	54
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How and what Happy Museum delivered

Principles and plans

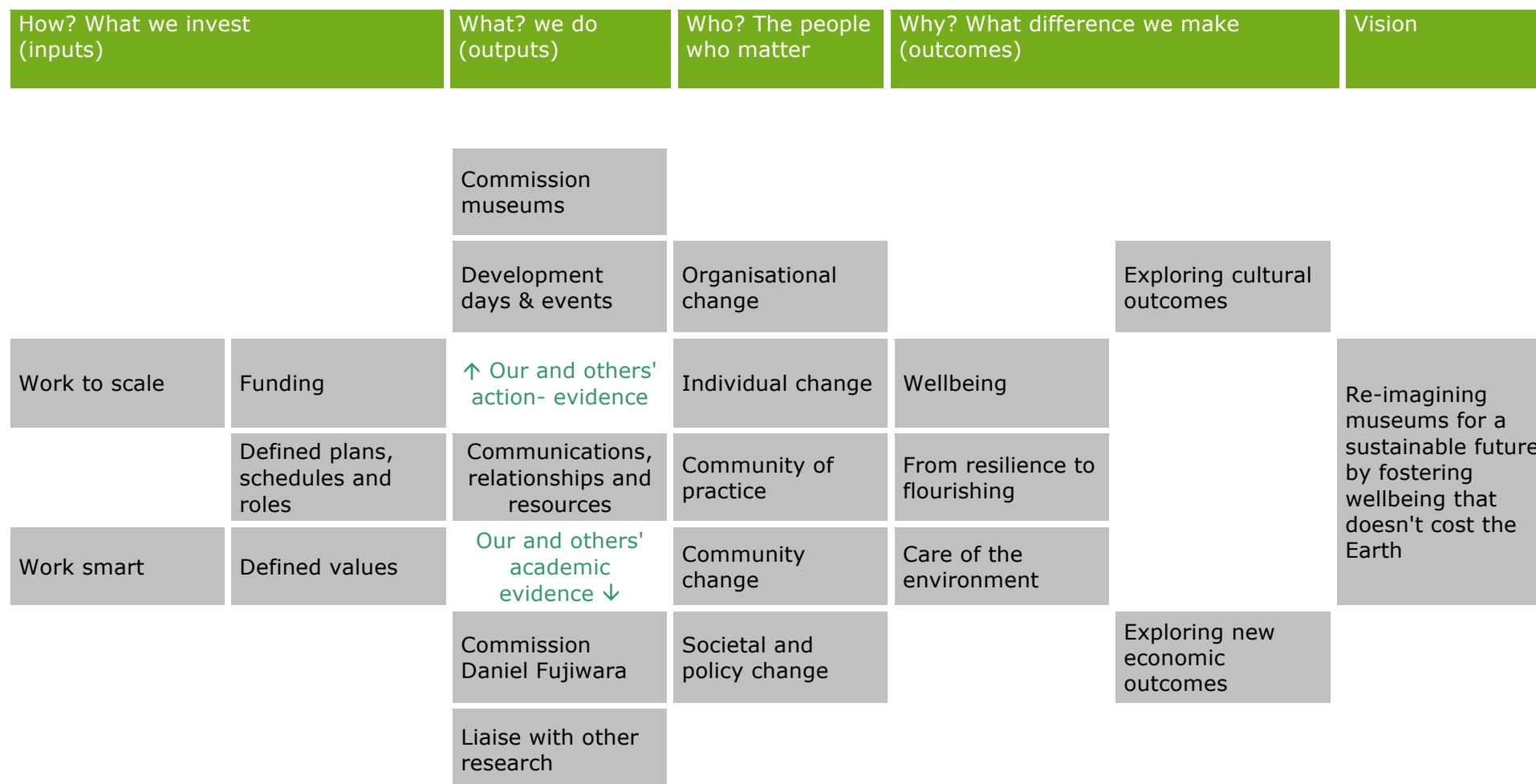
The principles and plans continue to provide the strategic guidance for Happy Museums with each story of change based on six principles:

- 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.

Happy Museum evaluation combines new wellbeing evidence with learning and measuring what matters, to empower the museum sector to collect better evidence.

The evaluation is structured around a story of change for the programme overall, and consolidated stories of change for the 22 commissioned museums. The Happy Museum programme story of change for 2013-14 was more clear about the need for working to scale and working smart, and defining roles more clearly. It also planned some attention on outcomes that would motivate museums; 'new' economic or financial returns, and cultural outcomes such as developing collections.

Figure 1 Happy Museum Programme Story of Change, Round 3 2013-14

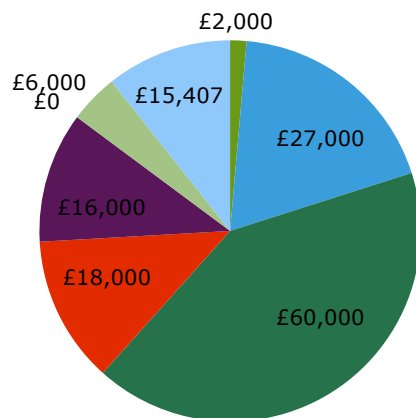


Resources

Over time resources have been allocated slightly differently. Initially there was a lack of funding for the leadership, and in round 2 more funds were committed to MEAL for this and the general management.

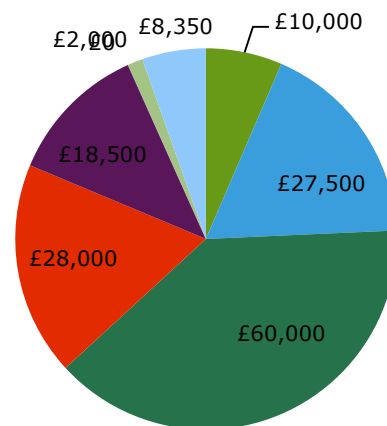
The proportion on staffing (permanent and programme) remains the same despite a cumulative Community of Practice, increased funding and a growing reputation to manage.

Figure 2 Funds 11/12



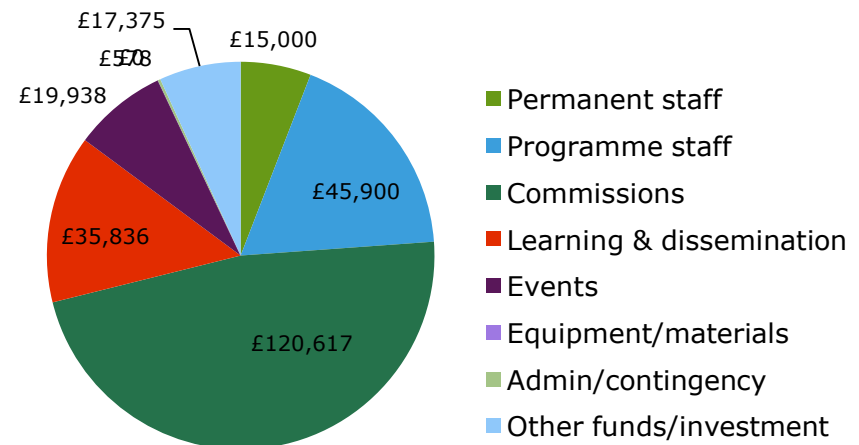
PHF: £129,000

Figure 3 Funds 12/13



ACE: £146,000

Figure 4 Funds 13/14



ACE: £215,000 + CyMAL: £23,000 = £238,000

Micro-commissioning

'Micro-commissioning' of museums has continued to be the central activity of Happy Museums accounting for half the budget and adding ten more museums to the 12 already commissioned.

This was a third 'open' commission, locally owned by museums but with further guidance that bids including crafts and digital activity would be welcome.

- Of the ten new museums, three were in Wales and the rest in England. (This round saw the involvement of a group of museums from Scotland looking for their own funds too)
- Four were independent, and six local authority owned
- Abergavenny, Bilston, Ceredigion and Derby all focused on making (and some on craft)
- Only one had a digital focus, Gwynedd
- RWA and Torquay were intentionally about organisational development, although another two – Gwynedd and Ceredigion were successful in

getting major HLF grants in the period enabling wider HM influence

- Woodhorn hosted a comedian in residence.

Below is a summary of the commissioned museums intentions and activities



Weaving WellBEEing

Happy Museum funding: £5,000

Additional funding: £2,730

Vision

Empowerment and co-creation - working with different people, and the same people in a different way.

Change; an unafraid changed organization:

More freedom, More aligned, More creative

What happened

Two craftspeople led workshops in weaving and bee-

keeping with 8 young carers and 20 primary children with special needs (respectively). Working in and outside the museum linked them to their local natural and cultural heritage. Outdoor displays were planned but superseded by more relationship building. Future proofing the organisation was at the heart; 'revival as well as survival'. Relationships were expected to develop with other public services like social care.

Bilston WAVE – Craftplay

Happy Museum funding: £14,000

Vision

To have growing partnerships & more people involved -
To develop networks amongst specialist practitioners (early years, makers, gallery &c) - To improve our expertise about craft-led creative play - To be better connected & more supportive of local communities.

What happened

A partnership between the craft gallery and Craftspace. Very young children came with nursery teachers and parents to maker-led sessions at the craft gallery. They walked from the nursery and played in the garden too. The three makers were also commissioned to make

something for future play use. A seminar shared learning with the Crafts Council and others. An event is planned at a local pottery in November to carry on the approach.



AMGUEDDFA
CEREDIGION
MUSEUM

Reaping the Knowledge

Happy Museum funding: £6,325

Additional funding: £2,045

Vision

Journeying towards a positive future for the environment, our community and the museum through creative cooperation.

Promoting social enterprise through traditional crafts.

What happened

Tircoed and the museum trained 5 young people with craft and enterprise skills to make a range of kitchen crafts for the shop inspired by the collection. Participants also used craft skills to mend tools from the

handling collection. Two interns were sought with one recruited to work on the symposium, and staff recorded the 'knowledge' of making. Phase two was market research. The project was bi-lingual, and Harvest the Knowledge was a symposium with strategic partners to share the learning.



Re:make the museum

Happy Museum funding: £22,000

Further funding: £11,000

Vision

Be valued as an integral part of how the city of Derby, uniquely works. Through shared ownership and participation, help lead the story of Derby, whilst enabling the city to understand itself. A strong and self confident philosophy, using Derby's rich innovative past to influence its ambitious future, encouraging pride in Derby Museums and the city, by creating a resilient sustainable organisation.

What happened

The museum ran object workshops for the public and commissioned makers-in-residence TILT to facilitate co-design and co-making workshops to begin re-fit of the museum. Time to reflect was built in, and as well as the HM evaluation (including LIFE survey) Derby used clinical academics for physiological testing, including staff. The team used blogging and social media and sharing across Derby museums and progression for participants were planned in.



What's your story?

Happy Museum funding: £7,000

Vision

Be a spark that ignites reach and agency - using more visibility and engagement rurally and online - to create a feeling that the community own the GMAG - to EMBED, INSPIRE, ENGAGE, CREATE, CONSUME and SHARE to build social and community capital.

What happened

The partners and app developer prototyped a bi-lingual story app with Bangor Uni students, then it was tested by an art therapist, then it was launched publicly. Psychology colleagues introduced 'nudge' techniques to encourage audiences to be LOUD. Attention was paid to supporting individuals out of their comfort zone. There were several academic opportunities and the team used the HM LIFE survey and PANAS scale to test results.



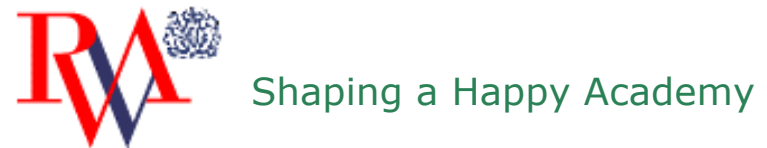
Happy Museum funding: £11,980

Vision

Be a unique centre for our community. Find ways of doing more with less. Have more impact on people, less on the environment. Be organic, holistic and community directed. Get to know and develop deeper relationships with our community.

What happened

Happy Project tested a variety of sessions, but were consistent in targeting a very local group. Spiritual, environmental, edible and physical activities ranged from a sand sculpture of hopes and desires, through yoga and singing to new raised beds for planting. Some activities started in the children's centre to build confidence for families to come to the museum, where celebration events concluded the project.



Happy Museum funding: £11,000

Other funding: £1,500

Vision

To be a 'beacon' for the visual art in the South West; valued as a key institution in the City and region; somewhere that creates and nurtures happiness and wellbeing in its staff and visitors; sustainable and resilient.

What happened

Happy City facilitated work with RWA's Friends and others on a strategic plan for space redevelopment into a 'happy environment'. This included quick wins to motivate stakeholders and working with the architect and other funding streams to make more of the investment. RWA trialled new evaluation methods inspired by other HMs.

sloughmuseum Community Conversations

Happy Museum funding: £10,000

Vision

'Community Conversations' will improve understanding of each other and the world around us, increasing ownership and active citizenship, and shaping a cohesive and sustainable future for Slough, where individuals and the environment are valued.

What happened

The 2 partners facilitated monthly 'community conversations' across generations and ethnic groups on

topics like food and nature and nurture, with the collection as a catalyst. Two young participants came to the HM symposium and a celebration event shared the completed project.

TM TORQUAY MUSEUM Young Sustainability Champions

Happy Museum funding: £20,000

Vision

TQM reinvents itself as a key cultural asset and significant hub for sustainability in the SW. TQM redefines its principles and promotes understanding, stewardship and protection of the environment. TQM is campaigning and influential and empowers communities to act.

What happened

To target a new 14-18 age range the project manager attended 2 secondary school assemblies then ran 7 young people's workshops such as a renewables trip, solarville and oceans workshop. These culminated in the public First Spark Festival including a mock court

drama. The whole project was documented and evaluated with varied techniques and a legacy is audio guides of young people's hopes for the museum in 100 years.



WOODHORN MUSEUM **Stand Up for Woodhorn**

Happy Museum funding: £13,500

Other funding: £100

Vision

Raise Woodhorn's profile within communities and amongst our peers in the cultural sector. Share our

learning to enthuse and inspire others, challenge perceptions about museums and contribute to the resilience of our museum audiences and museum sector.

What Happened

Stand Up was a comedian in residence led by Seymour Mace with two others. There were 3 'meet the comedian'/training sessions offered to staff and others including from U3A and Newcastle University, with the intention of collecting stories as material for a performance at comedy club the Stand in Newcastle. Sensitivities instead resulted in a Stand Up tent at the Miners Picnic at Woodhorn and shyness was overcome by using SAEs to collect stories.

Community of practice,

Coupled with personal change, developing a community of practice is at the heart of the way Happy Museum hopes to make change.

There are two parts to learning from the community of practice –how the community develops and the practice it uses. Both were developed largely through running events and delivering communications as well as responding to external requests.

Events and links

Reports and presentationa are online at http://www.happymuseumproject.org/?page_id=2371.

A complete list of those presenting at and attending the events is in the appendices below.

Rather than running separate commission sessions and open workshops, the team opened out the 'development days' (part training, part learning together) to the wider sector. There was a third invitation-only annual symposium too.

- Symposium – Stoke Rochford Hall, Grantham
27&28 March 2014

The third Happy Museum Symposium brought together more than 60 participants in the spectacular setting of Stoke Rochford Hall in Grantham, including representatives from our ACE, CyMAL and PHF funders, representatives from 21 commissioned projects, and ranging from senior leaders in un-commissioned museums to young people from the Slough Commission.

It was a chance for the ten third round commissions to meet and learn from the six first round and six second round projects. Participants were encouraged to make use of the collective power of the people in the room and to 'share aggressively and steal with pride'.

There was input from Happy Museum Founder Tony Butler, from the project's new director Nick Winterbotham, from Mike Zeidler of the Happy City initiative in Bristol, the powerful Empathy Road Show, and a re-creation of The Paper Apothecary (a round 2 commission).

Representatives of sector bodies and funding organisations discussed the wider Cultural Context and trends in the sector in a panel session. Happy Museum evaluator Mandy Barnett reviewed

progress made in the project's ambitious evaluation strand, which is measuring impact at a macro / national level as well as at the local / organisation level.

In common with the previous symposiums, people wanted inspiration and sharing, but also to hear about what works and how it fits with policy and wider thinking. The former was judged to be well achieved, the latter less so (see below), although when asked what they would take away from the symposium, inspiration and ideas about what works were mentioned by 6 and 8 people – so people are collecting ideas for what works, but perhaps not receiving them in a sufficiently guided way. The strongest legacy was a sense of a community of practice from a quarter of the delegates, *Belonging and the wider community - all talking about similar nice things – guest*, and the principle most often referred to was active citizenship.

The development days were:

- The Serious Benefits of Fun - with Manchester Museum - 3 December 2013

17 attendees came from commissions and museums local to Manchester. The delegates heard

from Woodhorn, Manchester and the Beaney about their playful approaches and tested playful techniques.

- Measure What Matters - with Daniel Fujiwara - 9 January 2014

36 people came to this event, including from beyond the museums sector and from the research team at ACE. Daniel shared some history and an update on the latest wellbeing economics techniques, including discussing causality, selection bias, regression analysis and valuation techniques he has used for Happy Museum. The second part of the day was a briefing on using the LIFE survey. There was a good response to the learning, but concerns voiced about the LIFE survey:

I feel there are serious questions over the obligations it [the survey] imposed on commissions. The quality of thinking was superb, and unusual in my experience of the museums sector - commission.

- Volunteers, Who Benefits? - with Envoy Partnership - 4 February 2014

28 people attended this event at Bilston Craft

Gallery in Wolverhampton. It was facilitated by a company working on Social Return On Investment of the large Manchester heritage volunteering programme, IF and by the HM team, Bilston staff and Wolverhampton Voluntary Service Association.

The event was over subscribed, and ten participants responded afterwards, broadly positive and finding the day 'mind stretching'. Areas to build on are to increase the volunteer voice and peer learning, and more on the current state of the sector and impact measurement.

- Happy and green - with Julie's Bicycle - 4 March 2014

30 people came to this workshop, the first run jointly with Julie's Bicycle to investigate the value of a joint focus on wellbeing and sustainability in museum (and wider cultural) practice. The workshop built on the Happy Museum learning evaluation which asks where the synergies between social and environmental sustainability can be found and highlights opportunities to cultivate social and natural capital alongside the 'cultural assets' of the museum's collection. These include physical resources such as outdoor space, efficient

use of natural resources, the role of volunteers and the benefits of a happy workforce. Alongside information and insights from Happy Museum and Julie's Bicycle participants heard practical case studies from partner organisations such as the Godalming Museum, The Cinema Museum and Battersea Arts Centre.

- Measure What Matters - led by Mandy Barnett - 29 April 2014 in Birmingham - 32 came to this workshop, designed to complement Daniel's earlier event.

The event scored high for sharing tools and building honesty and confidence. Delegates were asked to test tools afterwards, and some did so offering feedback.

Communications

The depth and breadth of communication around Happy Museum continues to be profound. Most communication with the community of practice is through emails and events, more widely twitter and the website are most used and Happy Museum has many approaches to attend events by invitation.

Highlights in this year have been speaking at MA and

Engage conferences; initiating and speaking (both Tony Butler and Daniel Fujiwara) at the APPG on Wellbeing economics cultural meeting at the House of Commons; Speaking to the Warwick Commission on the future of cultural value; A feature on Radio 4's You and Your's for Woodhorn Happy Museum commission.

Overseas communications have included a presentation at Sustainability and the City, The Saltzberg Seminar and in Germany on Happy Museum and Mission, Models, Money.

Internal communications, within the core team and within the established Community of Practice include sharing the vision and principles, as well as practicalities.

On the whole people feel the vision and principles are shared very well, *This was given absolute clarity at the symposium (commission)* however basic communications still have some scope for improvement:

We felt that we sometimes received too much information. Boxnet did not work for all of us because of County Council restrictions. Some of us were not able to access this resource. Information from the development days that we could not attend would have been useful too (commission).

Email updates were generally too long and chatty. In challenging times with less staff I really don't have time to read vast emails, need concise information (commission).

For the core team, an objective was to work smartly and to scale, and roles were important, but three of five in the core team had changed circumstances which exposed the vulnerability of a small team trying to make a big difference:

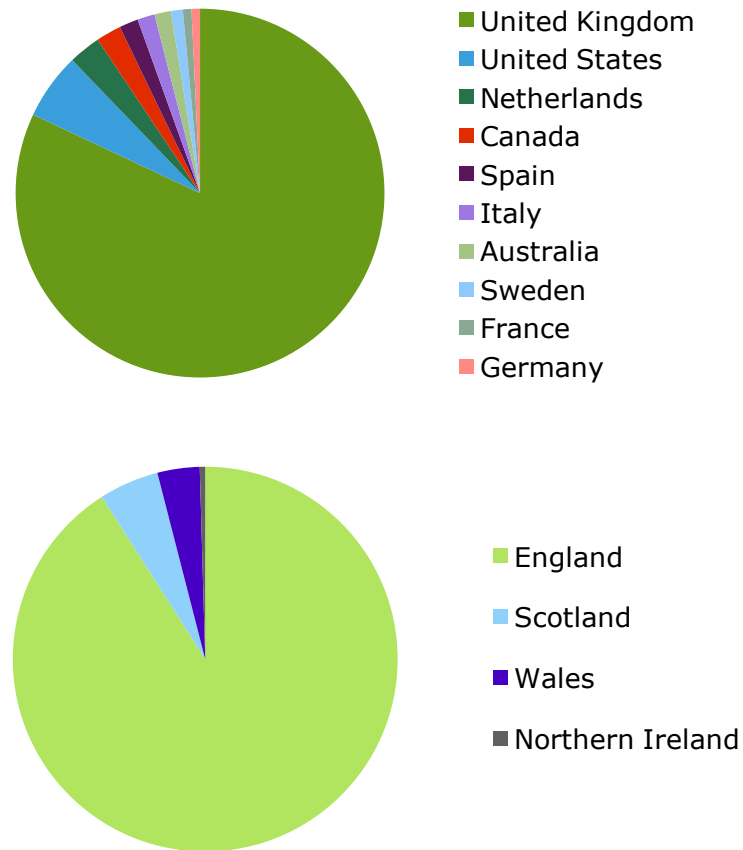
Shifting circumstances for TB, MB, LN has affected a clarity of roles (core team)

I think we muddled through but a couple of things have dropped through the net. I think this is a concern for 2014/15 also.

The effect on the team's ability to work to scale is that ambitions remain high, whilst ability to administer the work is hampered.

In terms of wider communications, there are nearly 22,000 users of the website.

Figure 5 Website usage



Happy Museum web usage is predominantly English although nearly a quarter of hits are international. Visits from Wales and Scotland are equal, with more national museums involved in Scotland, but funded museums involved in Wales.

Around three quarters of hits are direct or via a search engine, again implying that Happy Museum's following is intentional rather than casual.

Finally twitter remains a key medium for Happy Museum with 3,671 followers in spring 2014, up from 2,200 in July 2012.



Measuring what matters

Action research

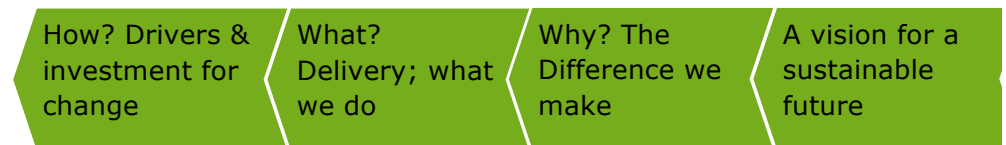
Happy Museum commissions used various techniques to evaluate their action research and these are included in the appendices.

The core team continued to develop low tech tools and to test them through development days. At the end of this period these tools had been effective in museums:

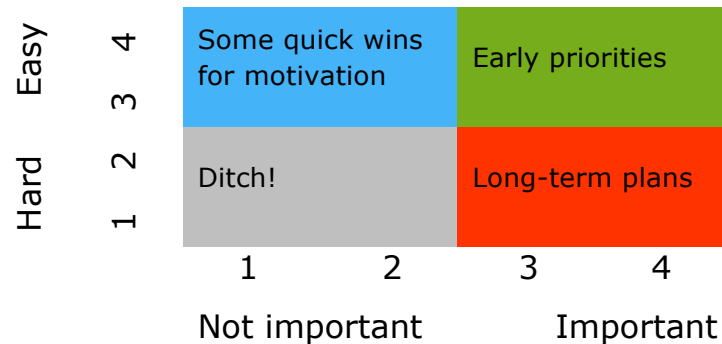
Tools for planning and review

These are for evaluation as it should be implemented, that is before and after the intervention, sometimes known as formative and evaluative evaluation. These are tools about organisational change.

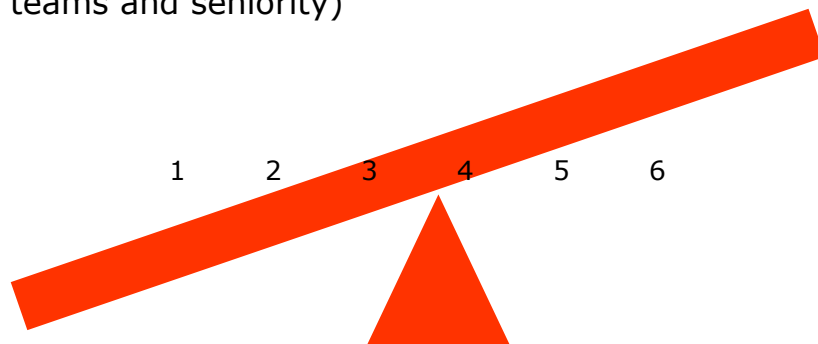
- Story of Change – this continues to be valued by Happy Museum as both logical and empowering for a distributed programme. The process is to reverse-plan the difference we want to make using brown paper and post its.



- Behaviour Attitude Matrix – the BAM card sort compares how easy our principles are (behaviour) with how important (attitude) using Happy Museum principles. Not only does it allow us to compare behaviour in the museum (hard and easy) with attitudes issue (important/not) by subtracting scores, it also shows us where to focus work.



- Tipping Point – this card sort explores with a team what they believe will make an organisational difference from Happy Museum guidance. It is best worked on with a 'diagonal slice' team (different teams and seniority)



Tools for baselining and review

Again, these are before and after tools but whereas those above are about organisational change, these are about personal change. They enable 'longitudinal' evaluation, where we return to the same individuals.

- Happy Tracker – for volunteers, participants or staff. Team members score their wellbeing weekly in a group environment. Whilst some are unwilling to share and scores tend to be muted and will depend on personal as well as professional factors, plotting over time against developments in the museum provides a starting point for learning. The process also helps build the team and encourage resilience when times are tough. The tool was devised originally by the Story Museum.
- Time Capsule and LIFE survey – this is the centrepiece of Happy Museum research and development (R&D) into personal change and will form part of continuing work.

The LIFE survey is described in the section on academic research. The Time Capsule is a methodology that is more in keeping with museum activity than a survey. Devised originally by

Reading Museum, the questions are asked of a group who note answers and put them away in a time capsule for the length of the project.

Repeated at the end, the questions can either be compared at group level (cross-sectional) or by individual (longitudinal) and looking for changes over time.

- Where do you stand – a simple group tool. Ask participants where they stand on a particular statement, such as Happy Museum principles and get them to demonstrate that literally in the room. Stick masking tape on the wall behind and get them to initial it, then repeat the exercise at the end of the project. Alternatively, you can take photographs.

Tools for review

These are tools that look for after effects on groups of people and so might be for volunteers, audiences, participants or staff – and so personal or organisational.

- Embedded evaluation. These tools are customised as part of the event or exhibition and weave the feedback into the activity itself.

The Beaney asked community groups to devise 'happiness prescriptions' using the museum displays, then dispensed these to the public from a two week installation apothecary built from recycled card. The prescriptions had a tear off strip asking audiences for any side-effects, comments and reactions to their cultural treatment.



- This method allows review even when data was not deliberately collected, for example from visitor comments over time or from project logs or a twitter archive. A delegate from the development day tested the tool and feed back:



We put the data into a spreadsheet, then code it to see how often key themes emerge.

- Observational evaluation can provide the data for this spreadsheet analysis, for example in Manchester Museum the team observed reactions and the type of grouping of the audience. The observation needs to be timed in a 'frequency' or 'interval' approach, and the observations validated by testing with a few observers first of all. Manchester found for example that children seemed to be having most fun when they were in mixed groups of children.

This is another area for Happy Museum R&D; to compare LIFE surveys results (see below) with observations attempting to validate each approach for museums with different levels of resources.

- Valuation DIY – This approach borrows from stated preference techniques and the online Value Game, but it asks participants directly about the value of their outcomes. It is for people closely involved with the work and is in essence a prioritisation. We first establish what people understand by 'value', then sort the outcomes from the project into order, then intersperse with tangible things with prices attached, to indicate the value participants place on the outcomes in between.

Academic research

This year the secondary research by Daniel Fujiwara on was developed into some primary research with commissions and an open call to the sector.

This centred around the LIFE survey. With the assurance that museums make people happy, valued at over £3,000 a year, the task was to understand that better. LIFE had two areas of discovery:

- What roles contributed most to outcomes? Looking at Volunteers, Audience, Participants and Staff as distinct groups (internally using the acronym VAPS)
- And which elements of wider wellbeing were most affected by what? The LIFE questions built on the Five Ways to Wellbeing with the action learning from our community of practice to ask about:
 - Learning
 - Interaction
 - Feelings; of happiness and being worthwhile
 - Environmental care and care for surroundings.

Despite interest from 46 museums only seven were included in the analysis; three commissions and three

others, with National Museums Liverpool (NML) undertaking their own analysis:

- Derby Museum (commission)
- Lightbox (commission from a previous round)
- Woodhorn (commission)
- Glasgow Museums
- North Lincolnshire Museum
- British Museum (with support from the research team)
- National Maritime Museum
- (National Museums Liverpool also used the survey later on outside of this analysis)

One of these, the British Museum (BM) was offered a team to complete the surveying. The other museums undertook their own data gathering, with data analysed centrally.

NML wanted to pilot the methodology to see if it should be used across their museums. They tested it in the Walker Art Gallery and Museum of Liverpool which have quite different visitor profiles and ran their own analysis.

Although the rigour was valued, implementing the LIFE survey was hard for everyone, and the results were limited by this. The main challenges were that museums didn't have the time or resources, found the control group hard to question and were uncomfortable asking personal questions of participants. The questions are also not 'validated' (tested and assured) for children and young people.

The response also characterises a more general problem for evaluation; how to balance making a national case aligned to other research (in this case ONS questions on wellbeing and Understanding Society/Taking Part questions on demographics) with local responsiveness.

These two comments from commissions perhaps sum it up,

There are serious questions over the obligations it imposed on commissions. The quality of thinking was superb, and unusual in my experience of the museums sector - commission.

Some issues over understanding the relationship between project & nature of the questions. Some comments that the questions were very personal - especially when shared with a colleague. General acceptance but felt separate from project in a way -

commission.

Some commissions also worked locally with academics or external evaluators, including:

- Derby Silk Mill worked with academics from the University of Derby in an arts and health approach and produced a report Proving Cultural Value of the Arts for Health.

The methodology accepted that the Five Ways would lead to wellbeing as they are well used by the social care sector, and that 'flow' was an important element of wellbeing and could be achieved in the museum using 'reverie' as an explicit test. The biological tests they did built on research showing that for example, music therapy, massage and laughing all reduce cortisol levels – a stress hormone.

The team ran five tests and gathered 'serious personal testimony' with Silk Mill staff, random members of the public and a randomised group of participants in Re:Make.

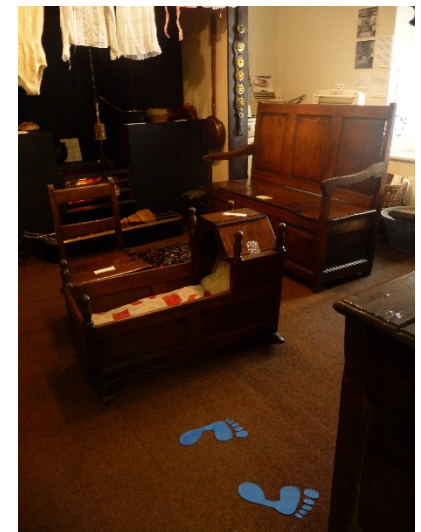
People were given 15 minutes of contemplative time and could choose to be with a painting, photograph, collection of objects, two 'painterly'

photographs or to look out of the window.

The team surveyed participants for 'mindfulness' using two self-assessments; the Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS) but with visual 'analogues' (smiley faces) and a Brief Mood Introspection Scale (BMIS).

They also tested saliva to explore immunity and the link between wellbeing and physical health. They were looking for cortisol and an antibody which is considered a 'stress marker'. Finally, they took blood pressure and heart rate readings.

- Gwynedd worked with the Wales Centre for Behaviour Change at Bangor University to see how the elements of crowd-sourced stories, an online app, digital social research and 'nudge' techniques – a key policy area for sustainable development - could be combined for impact.





The difference the Happy Museum programme made



Principles

The principles continue to work strategically and for the first time have become easier on the whole for commissioned organisations.

Nonetheless more work needs to be done to make them easier to understand (perhaps by prioritising or streamlining) and easier to apply in the wider sector.

Assuming HMP is an activist movement pushing for change (which I think it is...), then I think it's message remains slightly muddled and therefore hard to promote. It was mentioned several times by different people that sometimes explaining HMP to people is tricky. I agree. – Symposium, museum.

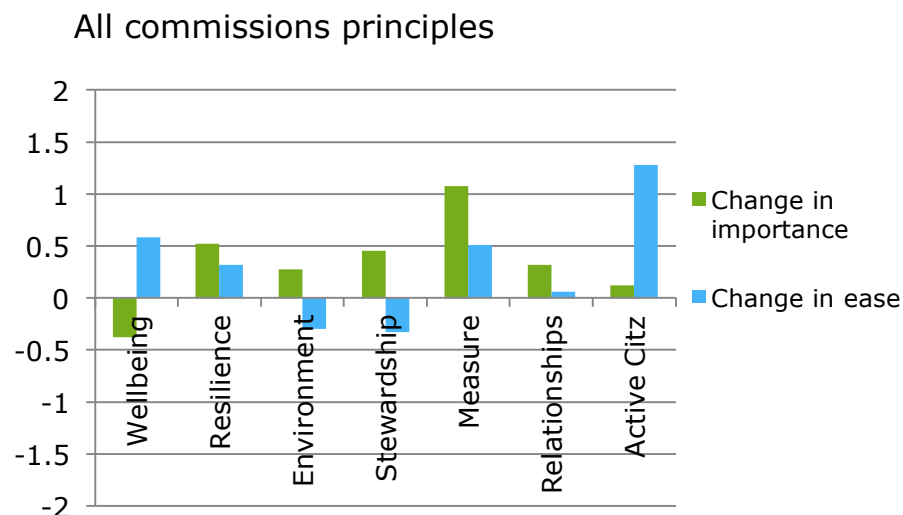
Measure what matters saw the biggest jump in importance, a welcome development as there is a real need for museums to make a better case (see below).

The only principle to reduce in importance was

wellbeing. This maybe because Happy Museums come into the programme with that at the forefront of their minds and their interest broadens as time passes.

In applying the principles, stewardship and sustainability remain a challenge however the new principle of active citizenship was embraced with ease by museums.

Figure 6 Change in perception of principles



The symposium explored how to create a tipping point in organisations, and the strongest actions were about embedding the principles into role descriptions and everyday work. This was reinforced by feedback after the event, focusing on embedding things into the sector and organisationally.

I think the next steps have to be about how you share what has been learnt more widely and make it accessible to those who have not been involved so far. –

Symposium - sector leader

For example, Tate Britain and the Robert Burns Birthplace Trust³ have tested using the principles to shape agendas for team meetings. Making staff meetings more visionary and focused on wellbeing, rather than focusing on the washing up, both uncovers hidden skills and builds resilient teams, as both the Lightbox and Story Museum found in their commissions⁴.

I felt inspired to try and communicate the Happy Museum principles more broadly across the organisation rather than just to those people who have engaged with our HM project – symposium, museum

Use of the principles might be further extended by working with ACE or HLF on strategic links. This could be developed on a rolling programme and linked to a kitemark or award. A first step could be to advise in the resources we produce how they will support fundraising or accreditation. The sector could borrow from the

³ See 'Cantie Museums' in Community of Practice section below.

⁴ The Lightbox discovered skills that enabled them to set up a new knitting circle, the Story Museum's meeting Happy Tracker build the team. See the Learning & Evaluation Report September 2013.

approach embedded in schools, where activity is aligned to a school plan and reviewed through the Self Evaluation Framework (SEF). Working with museum development plans in this way would allow museums to drive their own priorities, and gradually embed more sustainable museums. In the longer term, a strategic push with ACE for museums to effectively self-evaluate would help to embed measuring what matters.

Rec 1 Make Happy Museum principles relevant to museum accreditation and/or explore a kitemark or award



Plans and roles

With Tony Butler's move from MEAL to Derby Museums and other members of the core team's separate commitments, the programme had to re-define roles. The commissions are very complimentary about the core team, but there is a risk in these changing roles, and also lost (or delayed) opportunity.

The approach discussed in previous years to make better use of the community of practice has been only

partially realised:

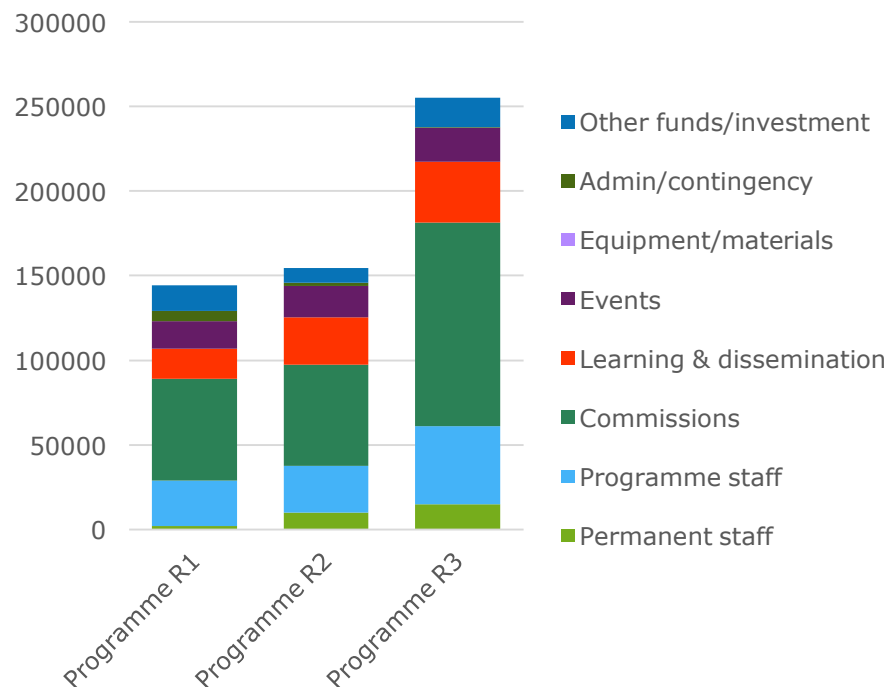
As an event organiser I don't feel as if I was part of the core project team - although I was included as much as possible in the practice community meetings. I would really like to stay involved, learn more and become more a part of the team if the opportunity were there.



Resources

The delay in involving the community of practice more may be due to a lack of financial investment at the centre of the programme. With funding rising from £144K to £154K, then to £238K in round 3, the management, promotion and evaluation of the programme has become much larger, higher profile and more complex, but remains a static quarter of the budget.

Figure 7 Comparing 3 years' budget



This is exacerbated by a yearly funding cycle, which means the team is unable to plan strategically and constantly playing catch up with commissions.

The programme continues to rely on goodwill at the

heart, but both changing roles and the nature of the funding undermined the team's ability to enact the principles of mutual relationships and wellbeing, and its ability to work smart and to scale. There is more need to *practise what we preach*. – Core team

This is now critical. As one member of the team says, *I think we have a serious risk of just petering out*.

Rec 2 Deliver the principles for everyone working on Happy Museum

Rec 3 Explore devolving roles to the community of practice

Rec 4 Bid for strategic funding

Micro-commissioning

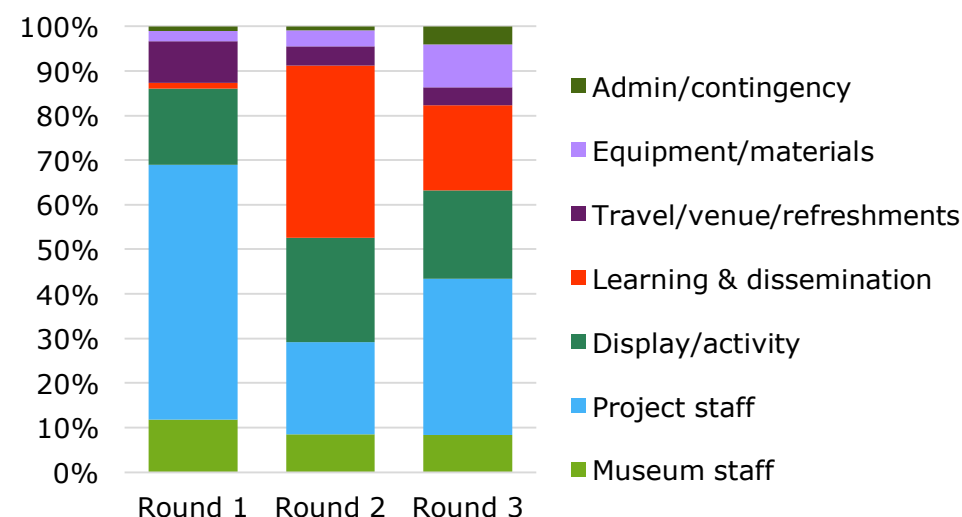
Most of the outcomes of micro-commissioning action research are visible in the museums themselves and included in the report below as organisational change. But some themes are worth drawing out.

- Micro-commissions are very good value for money

Small budgets mean museums are more likely to experiment, whilst at the same time museums' focus on stewardship means they tend to think carefully about resources. HM commissions have tended to spend more on people and learning than displays and equipment.

This is beginning to be linked to resource depletion, with the idea that environmental sustainability might also *include spending money wisely - commission*. The concept was well demonstrated by Godalming's earlier commission⁵.

Figure 8 How commissions spend money



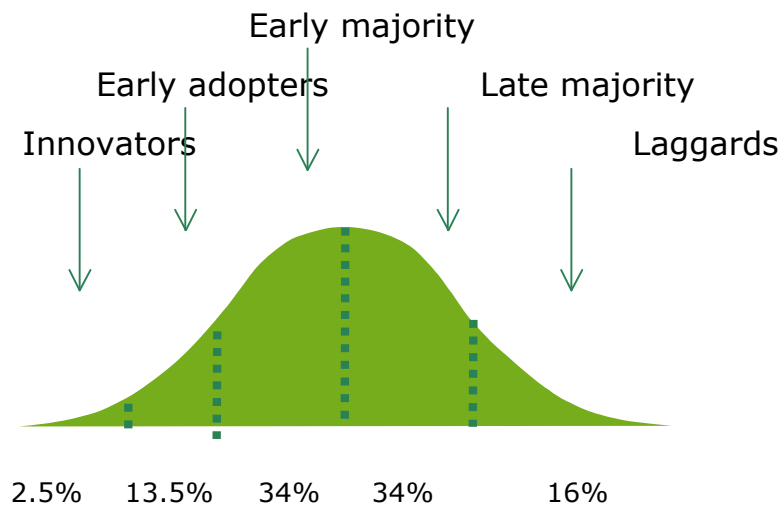
Timeliness of the HM funding also meant several museums could influence much larger change, for example: Gwynedd's HLF award of £1.4M, Torquay's HLF award of £100K to re-focus as an environmental centre, Derby's multi-million pound re-make of the Silk Mill, RWA's organisational review, and Abergavenny and

Ceredigion's austerity driven challenges.

- Happy Museums continue to be acting as innovators of change.

Figure 9 Innovation adoption cycle

Happy Museums now include some that have not been commissioned, especially the Cantie Museums in Scotland. However we are still operating within the 2.5% of innovators.



An interesting (but not tested) observation this round was the difference between Happy Museum practice and the learning going on in museums studies courses. Two museums worked with students, Woodhorn and Gwynedd, with Newcastle and Bangor respectively. Both noticed a traditional approach from the universities that was challenged by the use of a comedian in residence in Woodhorn, and crowd-sourced digital interpretation in Gwynedd. One result was that Woodhorn was highly commended for a participatory practice award by the Collections Trust this year. (Another commissioned museum, Reading was highly commended for collections practice).

- Happy Museum is asking a lot

Some of the most successful commissions were focusing on one or two principles, sometimes at the expense of others. For example, despite Woodhorn being an award-winning green museum, it never intended to make the link with sustainability in its Happy Museum project. Derby Silk Mill also lost track of resource recycling – but both were very effective building wellbeing and resilience.

- It is hard for local authority museums to operate independently, both in leading by example and in a

cloud based world – limiting partnership working

Several of our local authority museums could not access our online file sharing and others were not allowed to use social media.

So many ways that we are work are outside of the museum's control within the wider local authority - commission

Whilst they might have more guidance on for example, environmental issues than independent museums, the loss of empowerment undermines the difference they might make:

This is a statutory and legal requirement of the council [on sustainability]. We would question if it is actually embedded in the ethos - Commission

- Happy Museum continues to make personal change and 'distributed' leadership

Although the programme did not deliberately drive behaviour change as much as it might have, personal change continues to be at the heart of HM.

A new element was a focus on behaviour in commissions – Torquay looked at how young people navigate the space, and Gwynedd explored this with

academics, including trying to 'nudge' them to use the new digital approach.

Three Happy Museum leaders were offered places on Transformers, a year long Museums Association professional development programme; Brendan Carr, Jonathan Willis and Rachael Rogers of Reading, Derby and Abergavenny Museums.

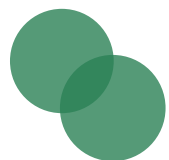
And commissionees continue to change jobs – a mixed blessing! It is not uncommon for individuals to find Happy Museum life-changing and individuals have moved out of the sector, and into more environmentally focused jobs. This both challenges delivery and helps to spread the word.

Rec 5 Continue to micro-commission to experiment with new practice

Rec 6 Streamline principles or offer staged development

Rec 7 Clarify sector target – innovation or embedding?

Rec 8 Make a more persuasive case for the role local authority museums



Community of practice

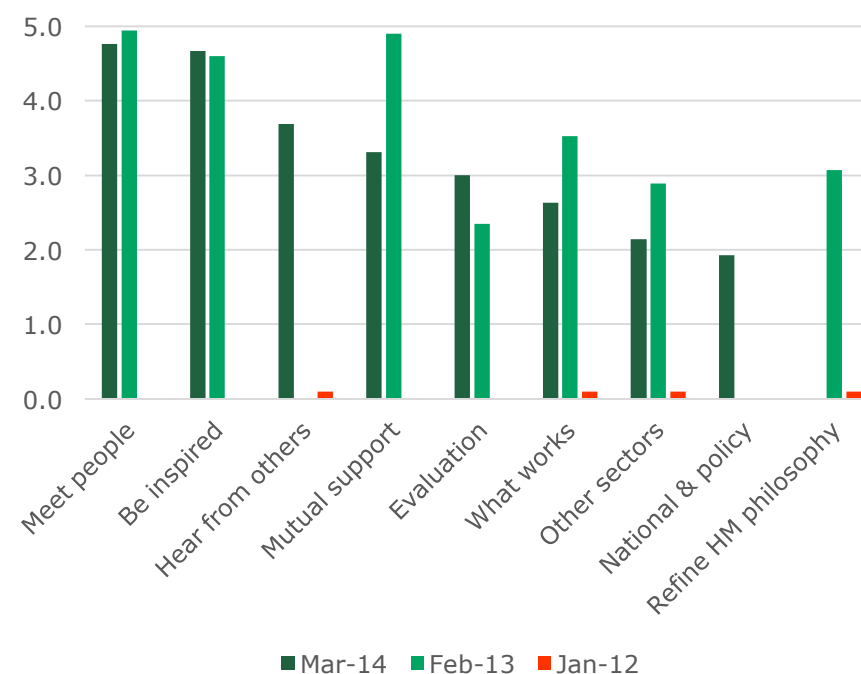
The 'practice' developments are captured above in the section on principles, which for the first time HM commissioned museums are on the whole finding easier to implement. This is in spite of the fact that the development days, in particular the measure what matters day, were later in the process than was ideal.

Commissions and symposium participants continue to feed back that we need to publish guidance. In the most recent symposium participants wanted to learn what works and how to embed, and learn about the relationship with policy and other sectors. These were the least well met objectives, though as usual the benefits of inspiration and building the community were considerable.

(Participants were asked at the beginning of each symposium what they wanted to get out of it. nb these were not scored in the first symposium and the red marker indicates where that the same theme was repeated).

Figure 10 How well we covered what we want from the symposium

(2012 objectives asked but not scored)



The community of practice continues to be very important to commissioned museums,

I think that this has been one of the great successes and it just keeps getting better each time people come together. There is a real sense of shared endeavour, enthusiasm and commitment. Being part of an influential and thoughtful alternative museum reality is very inspiring and has clearly met a need within staff and volunteers within the sector. – HM 'friend'

It remains broadly dependent on HM organised events, with very little contact between commissions happening otherwise. Nonetheless, it may finally be reaching a mini-tipping point. For the first time non-commissioned museums have established as Happy Museums, including a group of Cantie Museums⁶ initiated by Falkirk, National Trust for Scotland, Edinburgh Museums and Glasgow Museums. This built on an event supported by Missions, Models, Money in February 2014 at the Royal Society in Edinburgh to discuss the formation of this Community.

And previous commissions continue to build on their Happy Museum practice:

⁶ Broadly speaking Cantie is Gallic for happy

- *In 2014, the Happy Museum community of practice provided the inspiration for a new wellbeing pilot – Cinema Museum Prescriptions. This project is based on 'The Paper Apothecary', a Happy Museum funded initiative at the Beaney House of Art and Knowledge in Canterbury. It builds on earlier wellbeing work done in partnership with the South London and Maudsley Hospital Trust (SLaM). The new Cinema Museum pilot project has connected us up to local GPs and health providers who we will be providing with illustrated pads allowing them to prescribe free entry to museum events to the elderly, the unwell, their carers and others in need of a dose of cultural cherishing.*

The symposium also saw a spin-off playful museum group, and museums looking outwards in to the idea of Happy Cities. As a result of work together, RWA and Happy City Bristol have set up a critical friends group for directors (of anything) in the city.

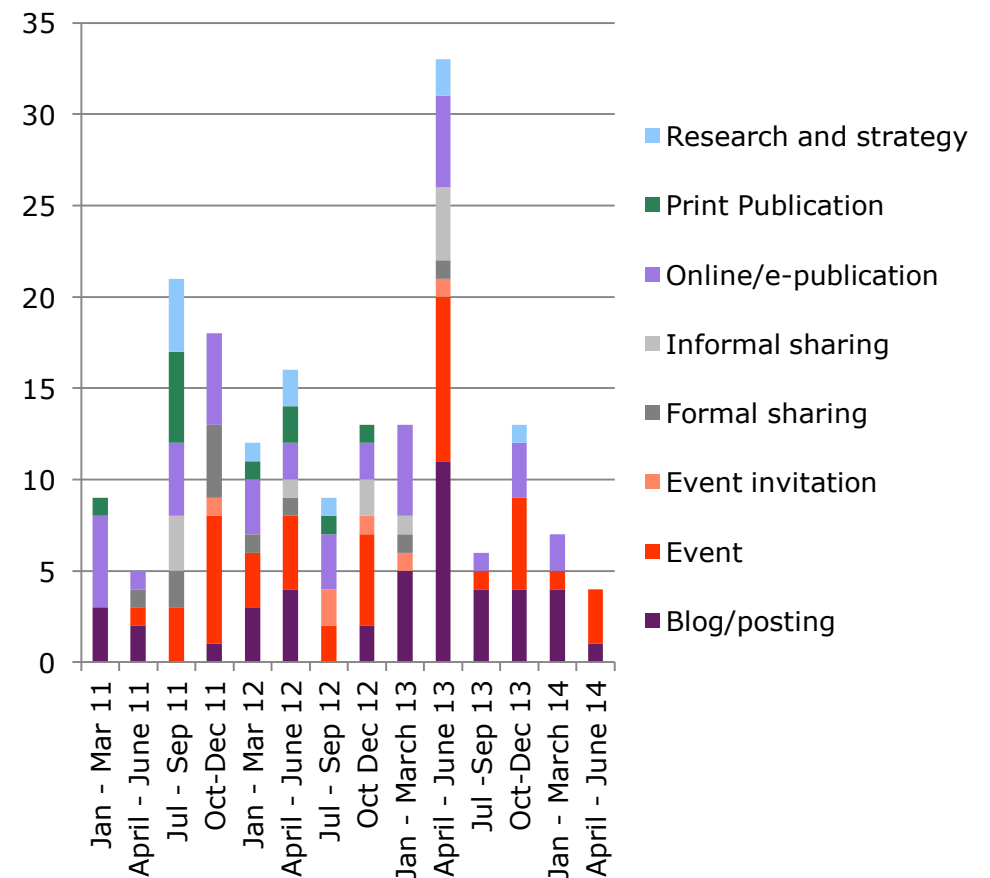
Happy Museum continues to need to find a way to strengthen the community, sometimes over-complicating things. For example at the Symposium museums didn't have enough time to hear from each other. As one team member said

I spoke with a few of the commissions at the symposium and they said that they'd welcome the opportunity of connecting with the wider "family" on more occasions, whether this be in the form of simple email support or organized gatherings

The one to one contact with the evaluators is very helpful, and would be better broadened out.

Happy Museum continues to be invited to participate nationally and internationally, see appendices.

Figure 11 Number of approaches to Happy Museum



It is noticeable that there is a spike in requests during the quarter in which Museums and Happiness was published in April 13, and also when the initial round of commissions was announced. There also seems to be a reduction in print requests, with events, blogging and posting being the most consistent communications. There is scope for a more dynamic website with the production of 'how to' resources. *Although it's not a designers dream, the website suffices for now. – Core team.*

With 3,671 twitter followers in spring 2014, twitter is a key communication tool. The following snapshots of HM and other twitter networks indicate something about the community of practice. They show a scale similar to much more highly funded organisations. The HM network is driven from the centre, but also picked up and networked more widely. Museums Association and Kids in Museums are by contrast more centralised (and bigger), and Our Museum is either not using social media or not communicating as much as Happy Museum.

Figure 12 Twitter network reach - Happy Museum

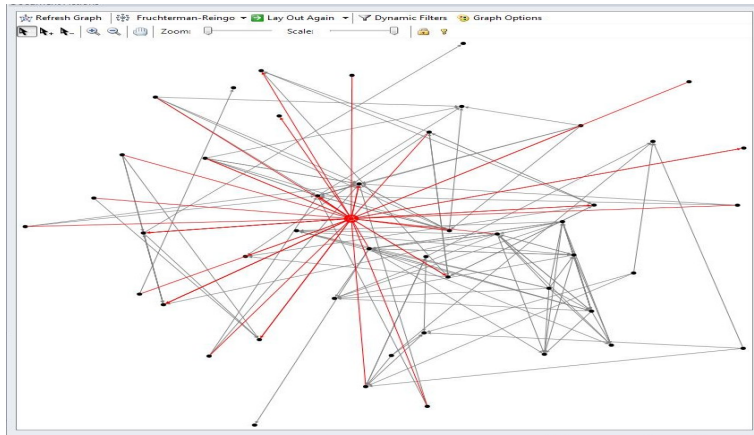


Figure 14 Twitter network reach – Kids In Museums

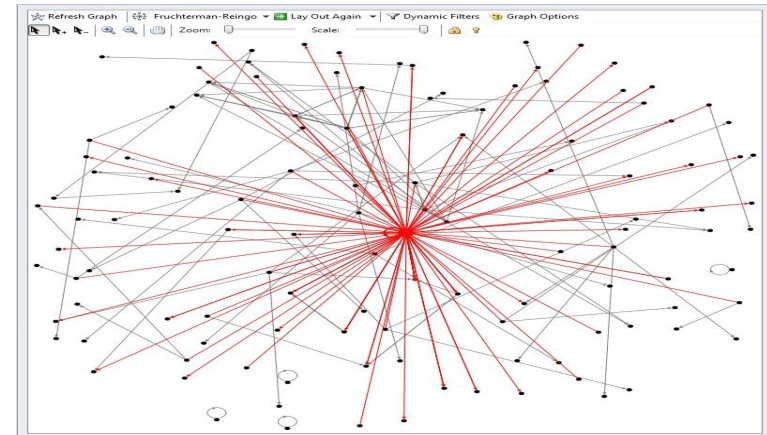


Figure 13 Twitter network reach – MA

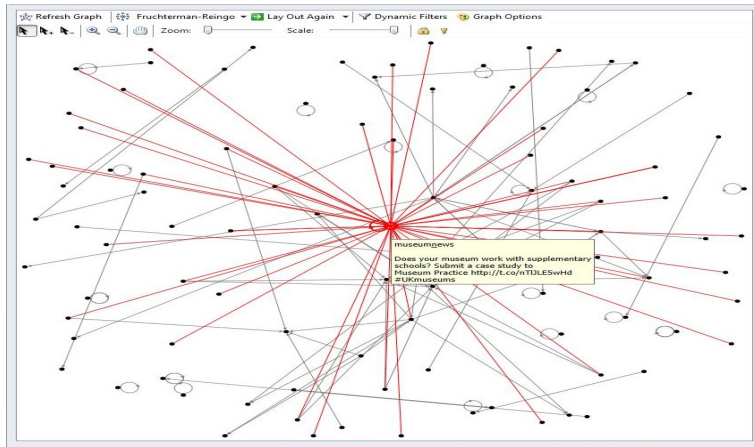
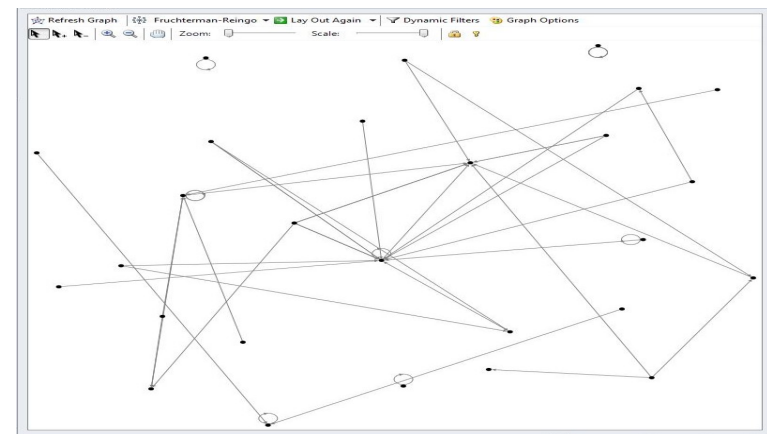
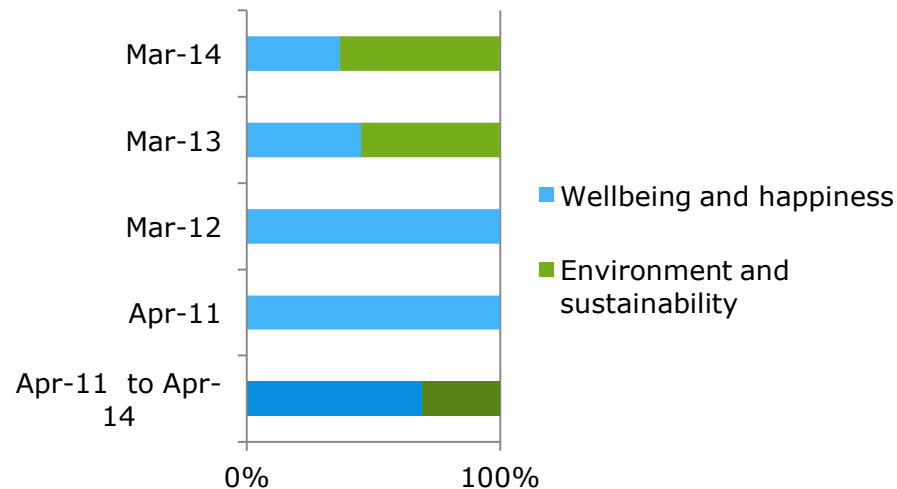


Figure 15 Twitter network reach – Our Museum



The content of discussion is now consistently about both sustainability and wellbeing, having shifted considerably from the early focus.

Figure 16 Twitter output from HM



There remains a need for a wider communication and advocacy plan to be addressed in 2014 including key messages.

Rec 9 Produce guidance resources

Rec 10 Create a communications plan including key messages, for whom



Measuring what matters

The dissemination of tools for commissions to measure what matters is overdue, though what HM is doing is interesting to others. Although most attention is on the academic research, there is also interest in the combination of action and academic research. The HM team profiled through:

- invitation to write a paper for an ACE / RSA partnership on the future of the arts, resulting in [Towards Plan A](#) by Mandy Barnett and Daniel Fujiwara
- invitation to present to the Warwick Commission on cultural value
- instigating and presenting at a House of Commons meeting of the All Party Parliamentary Group on wellbeing alongside ACE and others
- having written Museums and Happiness and developed LIFE with the team, Daniel Fujiwara was contracted by DCMS, ACE and the AHRC to do further work valuing the cultural sector

Action research

The team agreed that the learning from *open* commissioning was peaking, with one saying that they were locally driven *too much in my view!*

It was agreed any future commissions would be more directed to focus on what the programme had not yet learnt, in particular on linking wellbeing with sustainability.

Learning from the museums is included in the second section of this report on Happy Museums below.

One theme that emerges across commissions is that there is no improvement in the way evaluation is perceived by museums' partners (which we might hope for with a measure what matters focus). This is likely to be because the programme is still experimenting with both action and academic tools, and is only now (in 2014) ready to share these confidently.

Academic research

Despite early interest of 46 museums including national and even international interest, and good attendance at the training and briefing event, only seven museums completed the LIFE survey.

Although it seems surprising that the offer of free analysis by an LSE economist was not more widely taken up this shows the extent of the resource pressure museums are under. Because Happy Museum tends to target new leaders, rather than senior staff, it perhaps did not make the case well enough for the offer. For example, most of those attending Daniel Fujiwara's training and briefing day were operational staff, and commissionees are often from the learning and engagement team. Where senior staff are more involved, *measure what matters is quoted as mantra – a museum director.*

The results from the surveys were analysed for each museum to see whether the group who had the museum experience had different LIFE outcomes to those who didn't (the 'control' group). Two statistical tests were done on the data so that comparing the two groups of results told us something useful: a 't-test' and a 'regression analysis'. The t-test compares the

average outcomes of each group to see if the difference between them is 'statistically different' (that is more than just a matter of chance) although it doesn't make it clear which causes which. The regression analysis goes a little further, by accounting for other factors that might be affecting the results, for example age or involvement with other museums. It refines the sample groups so that these other differences are no longer at play and then compares the outcomes data again. This second test gives a better idea of cause and effect – that the museum experience accounts for the impact on outcomes – but we still cannot make definite statements about cause and effect (because we cannot account for all of the other factors that may be influencing the outcomes) and it also reduces the size of the sample (because some of the data is missing).

In the LIFE analysis the challenge was that the datasets were often too small to show meaningful results. Typically sample sizes for good regression analysis would be over 200 or 300. Data sets from 30-100 can be used for analysis, but these are low numbers which limit results. The sample sizes in the five museums who gathered their own data were between 20 and 40 so although some results are shown they are small. The key learning is to find a way of

getting more reliable data, and the next phase of research should take one or more of three possible approaches:

- Researching an intensive experience, so that the results are very likely to be significant and work with museums so their surveying capacity is developed
- Researching a large dataset, so the outcomes will show even if they are small because there is still a large dataset even after controlling for differences
- Randomising the programmes so that we can make definitive statements about cause and effect.

Despite these challenges, NML, who used the survey without extra support, recommended that the methodology be used across the museums in particular to establish the strengths and weaknesses of different types of event.

The results of individual museums are included in the museums section below.

- In Derby Silk Mill's research, the biological and clinical tests showed no significant differences between heart rate and blood pressure, but the saliva tests did show a statistically significant

difference, most strongly on antibodies and hence the immune system.

People also told them the experience of 'reverie' which they constructed created a positive health experience. They described the cultural reverie as inspiring, nourishing and calming in relation to their personal circumstances and current challenges, such as caring for a sick relative, depression or low self-esteem.

The team concluded that Re:Make had made a good case for arts on prescription.

Some museums used the questions as a structure to develop their own evaluation, a welcome development.

Understanding outcomes

The link between wellbeing and sustainability has not yet been widely understood, and the intention to explore cultural and new economic outcomes was limited. There is enormous opportunity here.

- For example Reading Museum has now started to advise on Reading's Local Development Plan from a cultural history point of view. This serious role for museums is very much what stewarding the past,

present and future is about.

- Gwynedd's digital project also makes tentative steps to increase cultural outcomes for the museum, by crowdsourcing interpretation of the museum collection, and encouraging the use of colloquial Welsh.

As one of the core team says

We need to do more work on the concept of well-being at population level. Present currents in the sector still emphasise well-being as part of the health agenda. This is because it is more measurable and linked to commissioning and by dint potential funding sources. In this case thinking around well-being is driven by short term financial concerns.

Demonstrating the value of the breadth of HM outcomes more clearly needs to be within easy reach of museums,

and three strands of development are recommended.

- Rec 11 Direct future action research more
- Rec 12 Target senior managers to use LIFE
- Rec 13 Devise usable tools to research LIFE outcomes locally
- Rec 14 Ensure planning is seen as integral to evaluation and test a triple-bottom-line approach (including cultural and financial outcomes)
- Rec 15 Establish a research group of people in tune with population level thinking and positive psychology (include Julie's Bicycle and People United)



HAPPY MUSEUMS



The difference Happy Museums can make

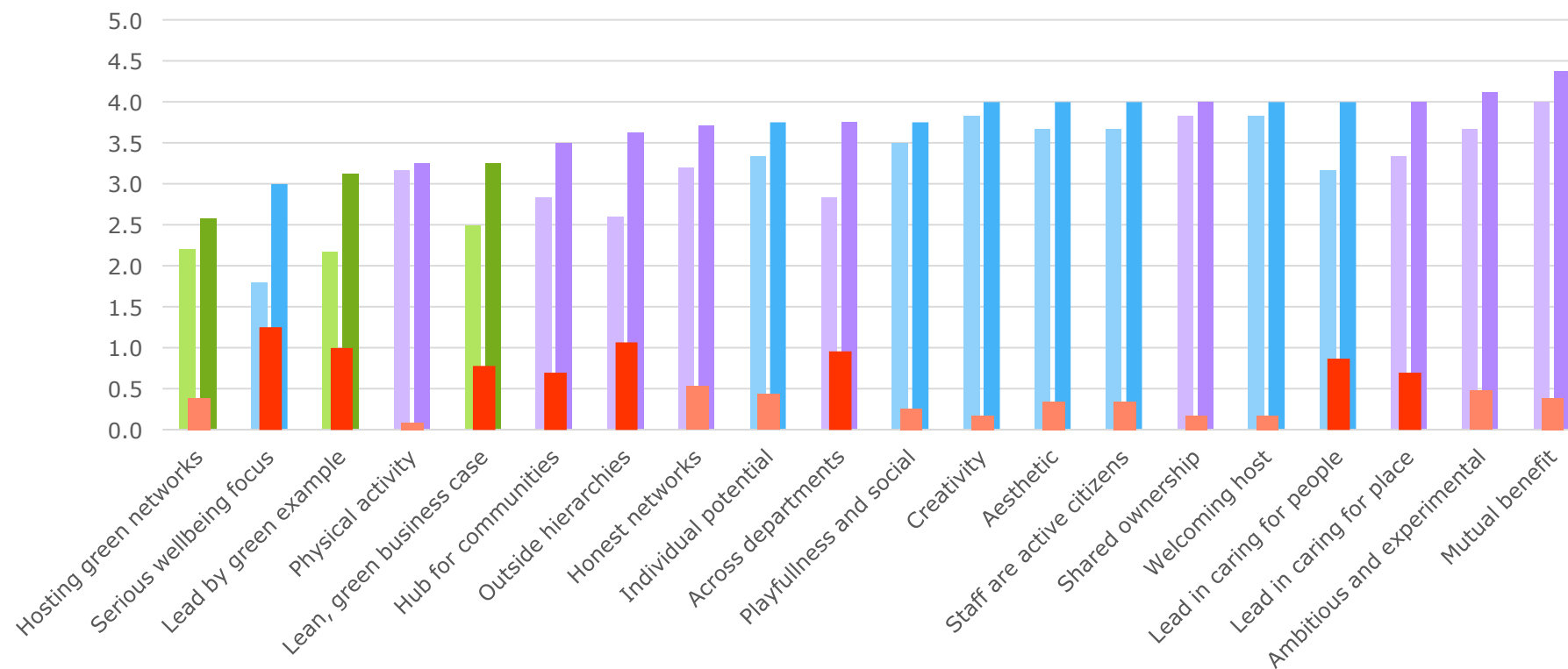
The recommendations made in the previous learning and evaluation report hold true for round 3 and will form the basis of resources to be produced in 2014.

The HM system works well, but I think more resources and hands on tools would be useful. – Commission

The charts below are from a survey with commissions showing before and after scores against the

recommendations made in the learning and evaluation report. On average, the achievement of all the outcomes increased by the end of the projects, although as indicated in commission dashboards, HM cannot take all the credit as most museums were in the middle of wider developments.

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





Measuring what matters

Measuring what matters needs to be embedded and starts with appropriate planning.

Principles and plans

All commissioned museums worked on their own Story of Change and established how easy and important the principles were to enact. The appendices include individual 'dashboards' of the projects and their experience using the principles.

Commissions and other museums found the principles a useful starting point and applying them to managing the museum started to really embed Happy Museum. For example both Tate Modern and Robert Burns Birthplace Trust used the principles in meeting agendas.

Museums also self reported general improvements in their planning, visioning and commitment during the project. Unlike previous commission rounds, the perception of senior management commitment to both wellbeing and the environment improved. But although

there is the general feeling that wellbeing is a Good Thing, we still lack real clarity or understanding about how it should be promoted. *It isn't a word I hear front of house staff using. - Commission*

Similarly, feelings about a commitment to sustainability are ambivalent, although one museum mentions it in the context of various priorities, *including spending money wisely.*

Commissions continue to appreciate using story of change.

This clarity gave us the ability to say no to some potential issues/changes suggested but still allow for flexibility. - Commission

For many it really helps them to focus on outcomes and it often evolves beyond the commission.

The figure below shows how the principles, story of change and learning recommendations combine.

Rec 16 Use the principles and a story of change

Figure 18 Principles, story of change and recommendations for Happy Museums

	How? Drivers	What? Delivery	Why? Difference we make
Measure what matters	Share a vision of mutual wellbeing and lead a Story of Change	Think creatively about resources when planning and measure progress how people want you to	To re-think what matters
Be active citizens	Find out and use everyone's potential	Work experimentally and anticipate the discomfort of change	To create happy, resilient people
Pursue mutual relationship	Create clear roles, shared ownership and mutual benefit with volunteers, audiences, participants and staff	Work across hierarchies and boundaries	To create happy, resilient teams

All of which help re-imagine museums for better community LIFE

Learn for resilience & create the conditions for wellbeing	Encourage playfulness, creativity, activity, interaction and aesthetics	Be a host, brokering relationships and becoming a hub for communities	Communities are: L earning together I nteracting with each other F eeling happy, satisfied and worthwhile E nvironmentally aware and caring for their surroundings
Value the environment, steward the future as well as the past	Learn the social and financial benefits of being lean and green	Lead by example in the care of people, place and planet	

Resources, value for money and organisational change

Many of the projects Happy Museums were involved with far exceeded what HM could fund and were already in the pipeline, but the injection of HM funding helped in several places to bring a strong ethos or particular focus to organisaitonal change.

For example:

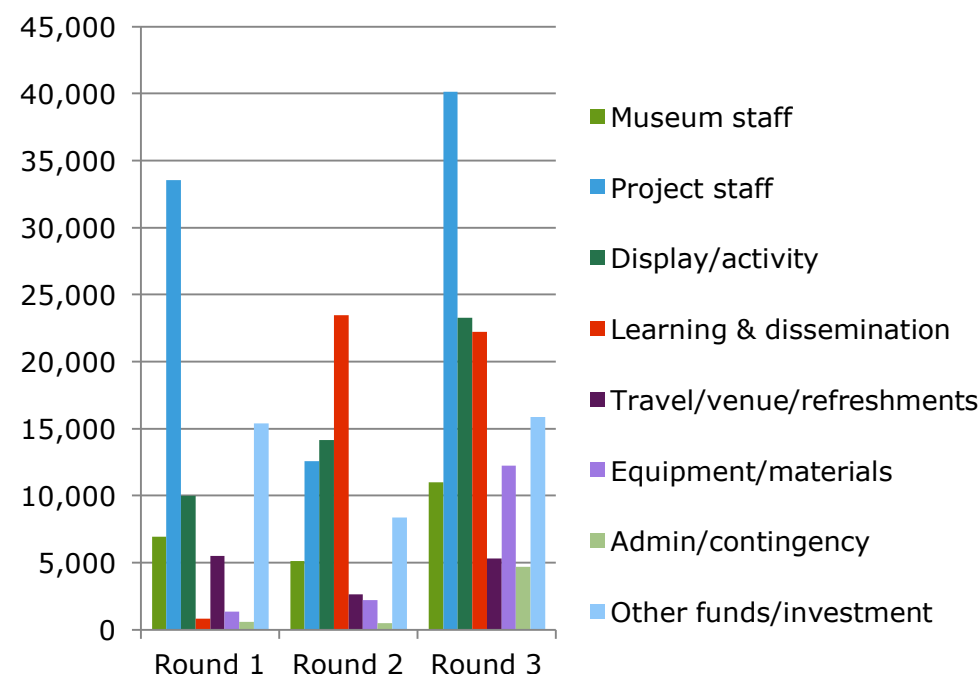
- Abergavenny is in the middle of great change and budget cuts. Without HM morale a new dynamic might have been harder to develop and staff would have felt they just didn't have the time.
- The Derby Silk Mill offered a tremendous opportunity for a radical approach because it was empty, but in parallel there was political pressure to re-open as soon as possible, staff were being re-structured and participatory plans were already underway. Happy Museum allowed enabled the museum to take risks, and made the period of closure publicly active, in the way that 'scratch' projects test new work with audiences in the arts. It also funded interesting academic evaluation to test physiologically the effect of making on the maker.

- In Torquay HM allowed the museum to 're-imagine' itself with the strong input of young people.
- Gwynedd were successful in securing a HLF funded re-build, and the digital and nudge learning will inform that.

And on a smaller scale:

- Kirkstall had tested many of the activities, but HM allowed them to persist with entirely local marketing. A parallel SROI approach also focused on measuring what matters and may yet make a link up with Happy Museum learning.
- Ceredigion Museum used the woodland to extend the reach of the museum, which sees strong competition for visitor time from its beautiful surroundings. Participants work was to create a range of kitchen ware inspired by museum objects and professionally branded for sale in the shop, making the link back to the museum and collection.

Figure 19 Happy Museum commissions spend



Round 3 saw a return to a round 1 feature of high spending on project staff. For example, Torquay's work was delivered entirely by a freelancer. But this also includes spend on workshop leaders, a comedian and a maker in residence, and academic and evaluation support. As Godalming found out in round 1, spending on people and skills is more sustainable than spending

on new materials. Whilst the use of external expertise might limit the organisational learning, it does help museums reach out into the wider community.

Using a project management triangle (where funding, time and scope are inter-related) shows how imaginative use of resources can enable Happy Museums to innovate even during austerity. Ceredigion and Torquay museums, Bilston and the RWA all used outdoor space to new effect.

- Torquay Museum (like the Garden Museum before it) has negotiated taking over an adjacent park, resourcing it much better as a flagship for environmental initiatives.

As well as making more of the museums assets, this made the link between the environment and wellbeing.

- In Bilston getting the nursery children, teachers and parents make the 20 minute walk to the gallery was a big achievement. It not only helped to build the children's 'core strength' but it helped them notice and get in tune with their surroundings, setting the tone right for their play session in the garden.

Wellbeing

Ensuring wellbeing is explicit in plans leads to better experiences for staff as well as audiences. Employing a comedian in residence at Woodhorn took this to a new level.

- As one blogger at Woodhorn put it... *You cannot be serious? Well, yes and no. The no bit is the crux of*

it. The work with the comedian ranged from playing animal tennis and creating collaborative jokes, to reverse mind mapping and studying Rorschach tests. The benefits of laughter, but also of freeing up thinking were felt across the museum and captured the attention of national press. Stand Up for Woodhorn was featured on Radio 4 as well as being highly commended by the Collections Trust.



Active citizens

Active citizenship encourages people to be experimental and as we describe above, Happy Museum asks individuals to bring the personal into the professional. In Derby, several staff volunteered on the project and as a result built more personal and long-term relationships with participants and were more likely to volunteer for other things.

This begins to blur the professional and personal, and some would no doubt see a negative effect on work-life balance. In a radically changing world, the benefit as Happy Museum sees it is that we create commitment through work-life synergy.



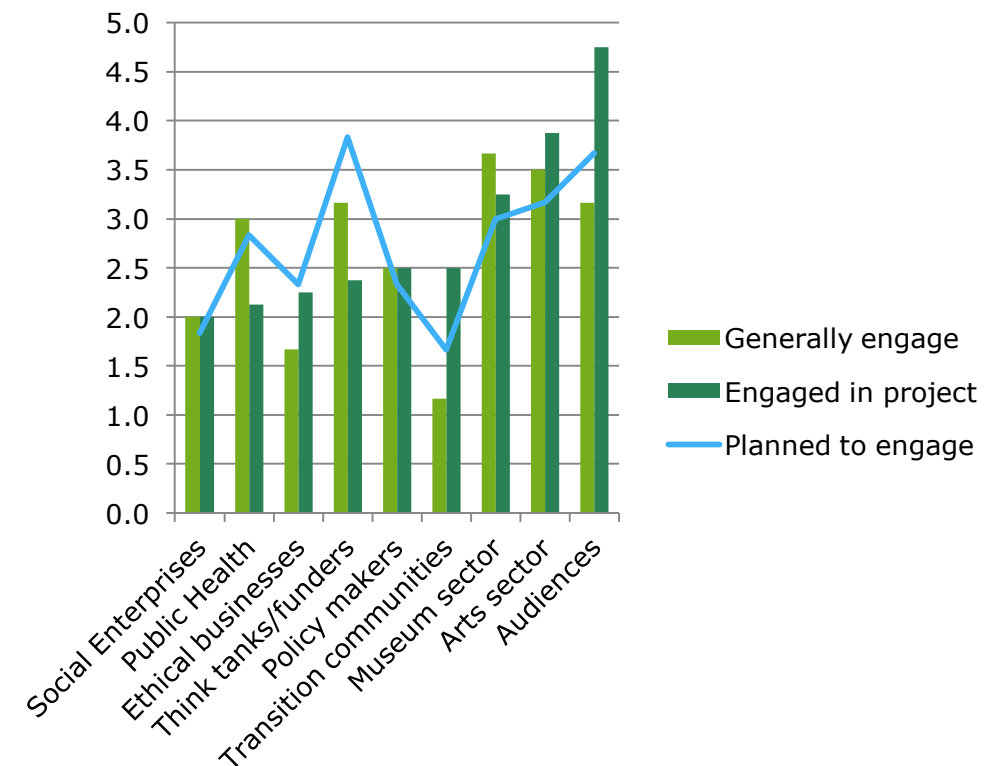
Mutual relationships

This more innovative thinking encourages new relationships, such as with the comedian and makers in residence.

We asked museums about their existing relationships, their plans and who they actually worked with during

their Happy Museum project.

Figure 20 Commission stakeholder engagement



Although the expected increases in stakeholder engagement were with think tanks/funders, public health and ethical or social business, in fact the greatest

increases were seen with audiences, cultural colleagues and transition communities. This emphasises Happy Museum's intention to work at 'population level' in communities, rather than as part of the arts and health movement, that more commonly hosts wellbeing initiatives in the cultural sectors.

Focusing on mutual relationships is simple good marketing.

- In Kirkstall Abbey, the museum had to fight for a local focus in marketing their HM events rather than spreading the word across Leeds and getting the usual suspects. The persistence paid off, in the end the project attracted a very impressive six families from the local Children's Centre.

And in common with previous rounds, several projects

worked on more in-depth partnerships rather than a greater number.

-
- Abergavenny consulted schools for the first time in developing the project they were running. As a consequence it was dovetailed with the term plan and fulfilled the teacher's needs too.

In some places time constraints mean that the existing model of partnership had to suffice, but with an increased awareness that it lacked equality. As one commission lead reported, *we recruited the artists and school into a fixed model. Given the time etc, I am not certain how we could avoid that completely, but I felt uncomfortable about it.*

Wellbeing and resilience

How museums support wellbeing is explored in the previous report which is updated here with two explicit new focuses for this round, craft and digital.

Three museums had a craft focus, Abergavenny (weaving and bee skep making) Bilston (for early years), Ceredigion (wood craft) and Derby Silk Mill had a focus on making. They offer some persuasive learning.

Only one had a specific digital focus, Gwynedd Museum and Art Gallery, although many used social media to good effect.

- The museum worked in partnership with an internet academic linked to Bangor University on a bi-lingual story app for 'crowd-sourcing' object interpretation. Psychology colleagues introduced 'nudge' techniques to encourage audiences to overcome stereotypes and be 'loud'. The app was also tested with an art therapist.

More needs to be done to understand the impact that digital activity can have on wellbeing and resilience in

Happy Museums.

The busy with your hands thing



Young carers at Abergavenny

As participants in Abergavenny's project describe, the

busy with your hands thing is a way of experiencing 'flow', identified by Mihály Csíkszentmihályi as a mental state in which a person is fully immersed in 'energised focus'. As two young carers said:

Every time I went home [after weaving] I was chilled out- I went home and had a shower and I was happy.

I'm so chilled here. It's the atmosphere here, the concentrating on doing something, more than the people

Staff noticed the same experience with the younger children who built stoops for bee-keeping, describing them as 'gripped'.

Benefits were also noticed in the other making projects.

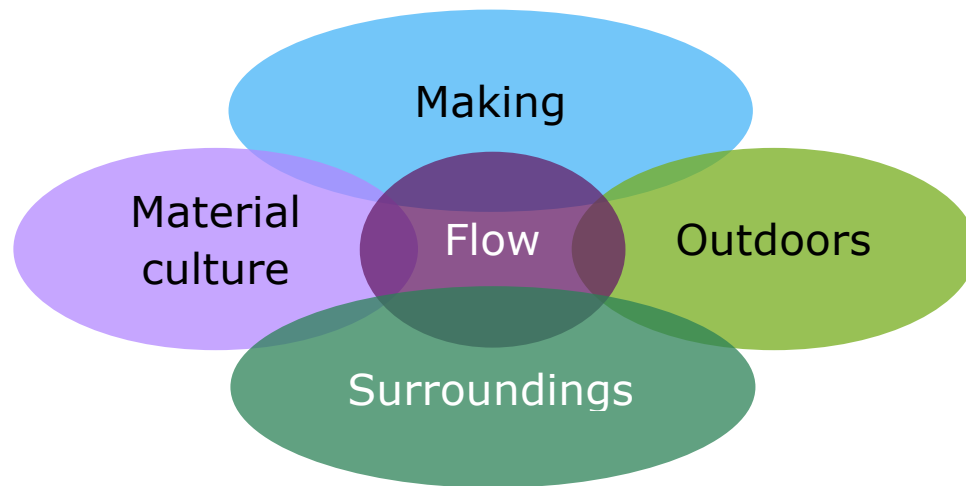
- Derby Silk Mill tested this experience with participants involved in making fittings for the museum. Their researchers found a physical benefit to the immune system.
- Bilston Craft Gallery uses Reggio Emilia (unstructured) play to get children independently creative and confident with the materials, galleries and outdoor space. They found children more innovative as a result of their craft play, a step on the way to resilience. For example, the nursery

teacher noticed how the children have started 'going off the tracks' with their wooden train set!

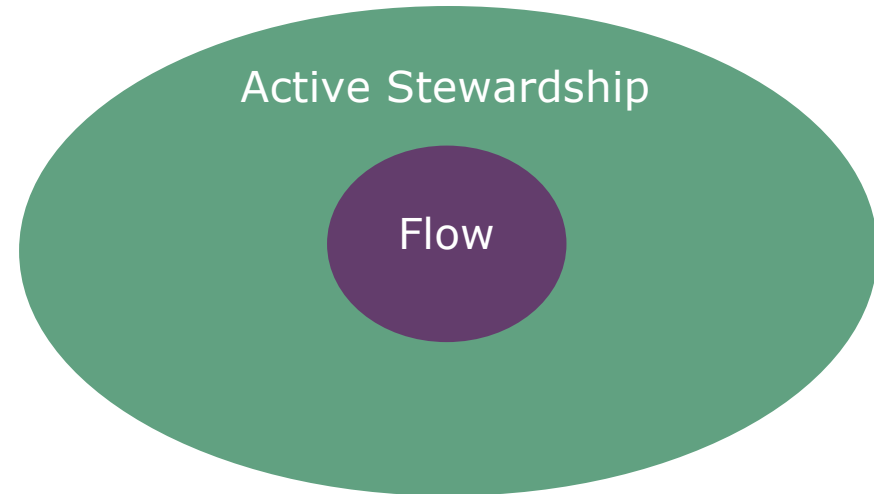
- Ceredigion's project is for young craftspeople to work with woodland organisation Tir Coed to make a new range for the museum shop. Workshops revealed that the collection is the key interest for the participants, who are excited by the objects and heritage of making. It is very much a collaborative process with staff and participants learning about the collection together from the project leaders. The project links into a growing national interest in local sustainability through the Grown in Britain campaign.

It seems that the specific focus on craft and making, especially when linked to objects, surroundings and the outdoors, had a noticeable effect on wellbeing. The LIFE results for Derby and Glasgow Museums below hint at this too.

Figure 21 Linking making with surroundings and 'flow'



One way of describing this is as 'stewardship' which is a natural term for museums. Happy Museums not only steward their collections, but they take care of people, surroundings and environments too. They steward the past, but with the future in mind, and taking care to support a liveable present as well. This is an active not passive process, involving people in re-imagining and even re-making museums and cultural lives. It creates



an explicit link between what we own or hold as material culture, our immediate surroundings and the wider outdoors.

This Active Stewardship could help museums in making their case for museums locally, as a services that helps deliver policies that focus on resilience and sustainability.

Rec 17 Explore the link between making, material culture, surroundings and the environment

Digital

The digital focus was only explored by Gwynedd Museum but their creation of What's your Story? is a tremendous opportunity for development.

- What's your story? is a new app developed to allow people to tell their own stories about the museums collection and then for other to listen to them. It was developed alongside some 'nudge' techniques to encourage visitors to speak up in what might traditionally be a quiet space, which are informed by behavioural psychology. The intention was to have fun and build confidence and skills to create more resilience, even to the extent of a therapeutic purpose explored with a local art therapist. Another cultural outcome was to encourage the colloquial use of Welsh.

Some early indications are that the approach is particularly helpful with introverts, by providing new mediums (both the collections and the technology) through which they can more comfortably communicate.

A development opportunity is to couple What's Your

Story? with the LIFE app. Linking a cultural experience with evidence collection could be both fun in itself, and motivate museums and participants so that better evidence is collected. Development of the LIFE app needs to take into account the challenges museums had with

- limited time or resources,
- finding the control group hard to question
- being uncomfortable asking personal questions of participants
- not being suitable for children and young people

It would make finding out about impact an integral part of the cultural experience and would operate appropriately for Happy Museum at 'population level'.

LIFE research

Despite the reservations described above, in the results we have we can see some associations between the museum experience and good outcomes, although we have only limited evidence from the regression analyses for a more 'causal relationship'.

Because the groups were so small we were also unable to test the first question, what is the difference between volunteering, audience, participating and being staff? We did however get some results for our second question about which elements of wellbeing are affected. The wellbeing questions we asked were about:

- Learning

- How often do you feel you learn something new?

- Interaction

- How much time do you spend interacting with other people?

- Feelings

- Overall, how satisfied are you with your life nowadays?
- Overall, to what extent do you feel the things you do in your life are worthwhile?
- How happy do you feel now?
- How much do you use your feelings, emotions or senses?

- Environmental care

- How much do you care for your environment or surroundings?

The participating museums were commissions Derby, Lightbox and Woodhorn as well as Glasgow and North Lincolnshire Museums who self-surveyed, and the British Museum and National Maritime Museum who were professionally surveyed. NML did their own survey and analysis.

- The most significant results was seen in North Lincolnshire Museum. This is the local museum of Scunthorpe described by one google reviewer as a *Brilliant little local Museum, exhibitions are always great and really interesting. Good day out for all members of the family!* It is the smallest of all the surveyed museums. They surveyed four different highly participatory locally embedded projects and all the people surveyed were either volunteers or participants:

- a six week Makaton course for mothers and babies,
- a volunteers project to put the image archive

online,

- a visual arts Arts Award project with young people from the Indian community and
- a temporary exhibition with local company Hornsby Travel about their centenary called We'll Take You There.

Two of the LIFE outcomes were positively associated with the museum experience: learning and using feelings or emotions – and they had quite a high statistical significance.

Of the Happy Museum commissions Derby and Woodhorn saw results related to the museum experience, although the Lightbox did not. The Lightbox ran an audience survey of its Skypscapes exhibition, a subsequent activity rather than its Happy Museum commission. It did however show that its older visitors felt they cared more for their surroundings or environment.

- In Derby Re:Make research with visitors there was some relationship between the museum experience and life satisfaction. It also seemed that the older people involved were happier and, like at the

Lightbox, more engaged with the environment.

- In Woodhorn staff and participants were surveyed about the comedian in residence project. The first test showed the museum experience group having better outcomes on almost everything. There was a particularly big difference in feeling life was worthwhile. These results reduced however with the causal test to the point of not being statistically significant, but this is likely to be due in some part to the small dataset. Both the worthwhile and happy outcomes were edging towards significance and with a larger dataset would likely be shown so.

We also see that there is an increase in wellbeing due to their being more older people and more women in the group – who typically have better wellbeing.

- Glasgow Museum ran it's surveys at 'Burrell for Blokes' which invites men to engage in traditional craft skills related to the collections, and on a Craft Bombing partnership project with schools and communities in Govan – a highly disadvantaged area and project targeted at long term

unemployed. Both groups of people were participants. In the first test there is some relationship between feeling worthwhile and a very significant difference in emotions. In the regression analysis it appears that the strong emotional outcome may in part be a result of museum participation.

The two supported museums were large national museums with typically a high proportion of visitors who are tourists. The datasets were reasonably large at around or over 100.

- At the British Museum the survey was with visitors to the Vikings exhibition to which the museum had invited community groups. The self-reported health scores included in this survey are lower for those visiting the Viking exhibition. This, combined with older age and a greater probability of not being employed, goes some way to explaining the lower life satisfaction scores for the Viking exhibition visitors. It also implies that the museum is attracting through the community invites visitors who are not of its typical demographic (as it hoped). However, the evidence shows no

association between the LIFE outcomes and visiting the Vikings exhibition.

- At the National Maritime Museum the survey was with participants in a model boat building workshop. The results showed that the nature of the groups attending affected the results (with groups with fewer adults in them having better experience!), but that the museum experience itself did not impact on the outcomes. The results also add to the picture drawn through our evidence in Museums and Happiness, that visiting in a family as a child is more likely to make you visit museums as an adult. It shows that visiting in a family as a child is also associated with wellbeing.
- Finally, NML's results showed a difference between the control group and participants at both Walker Art Gallery and Museum of Liverpool on all questions. However without t-tests and regression analysis, the extent to which that is statistically robust cannot be recorded here.

Rec 18 [Develop a package including the refined LIFE and What's Your Story apps](#)



Care for environment

It seems to be a challenge for museums to focus on all the Happy Museum principles together, and so there were some disappointing environmental results, *the HMP agenda is so broad it is hard to take on the whole thing – commission.*

Although wider communications are carefully focused on both wellbeing and the environment, there is still the need for more clarity on the basics. Asked about making the case for care of environment, one museum said:

Not as explicitly as I expected and there was v little practical guidance on this, I was expecting more on how to make museums greener – commission.

Nonetheless, the projects that prioritised environmental concerns have seen significant organisational changes (for example Godalming and COAM). In this round Torquay's project was explicitly environmental:

- In Torquay the museum is remodelling as an environmental education and action hub with £100K from HLF and a group of solution-focused young environmental stewards developed through Happy Museum. The project resulted in a local BBC podcast and press coverage and specifically

targeted local policy makers. Torquay Museum also explicitly role modelled environmental care, by implementing new solar power.

Whilst in other places it has developed un-bidden:

- In Kirkstall Abbey one learning disabled adult who was part of the sand sculpture brought her care home back to look after one of the new raised beds, after seeing the possibility at the celebration event.
- In Derby Silk Mill, though the hard-pressed project staff let the recycling and re-using element slip, participants from the city recovered the situation by taking things out of the skip themselves!

The focus on local surroundings that many commissions take could be seen as a 'leading indicator' of a wider care for the environment, strengthening the idea of Active Stewardship introduced above. In the LIFE survey the two are considered together.

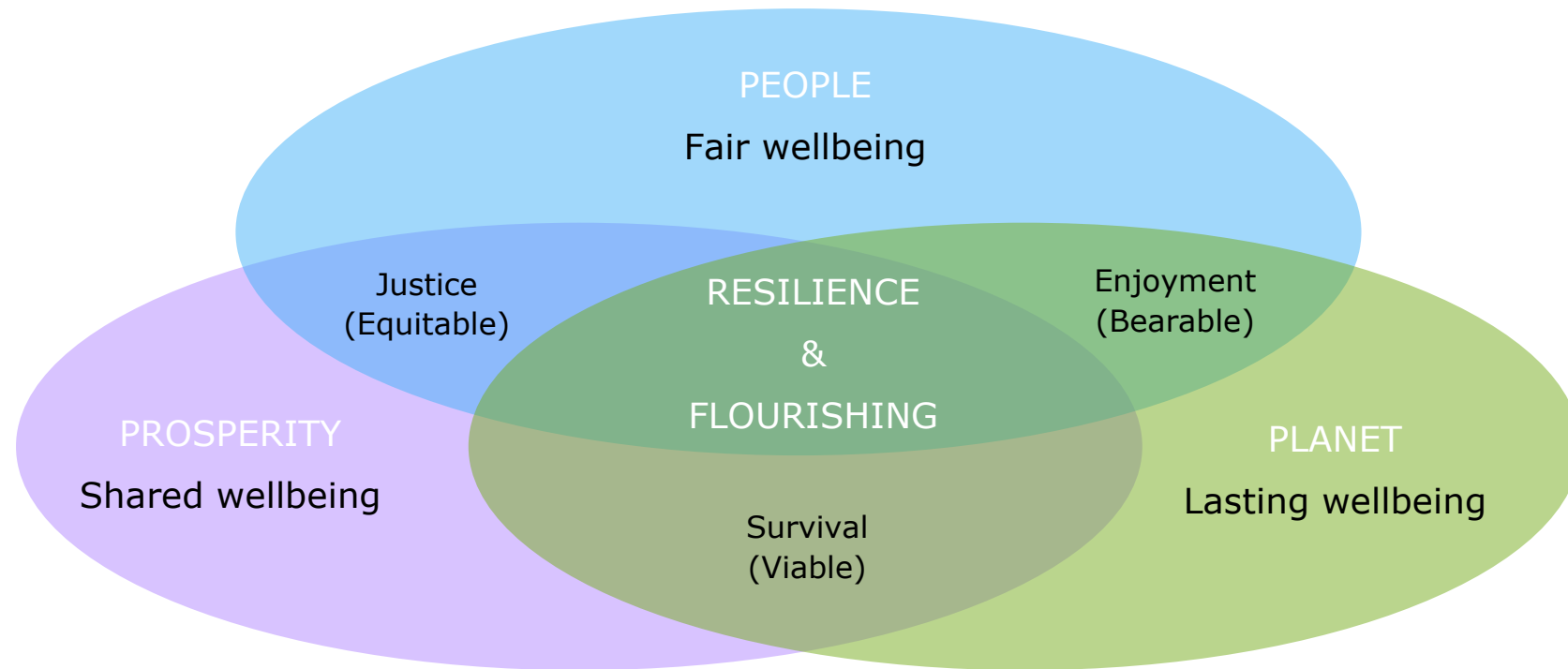
- At the RWA an explicit focus on the gallery environment and social geography could provide evidence to test this notion.

Rec 19 Make stewardship the key principle

Active Stewardship and world-wide wellbeing

In the last report we used the wellbeing, resilience and care for environment diagram to show the link between the three resources. Above we explore a similar concept for museums, communities and individuals locally, which we call Active Stewardship. The diagram below shows

how Active Stewardship could be applied world-wide but seen through the lens of wellbeing – a more engaging view than the crisis lens more usually applied to sustainability. We also use triple-bottom line accounting technical language, People, Prosperity, Planet.



APPENDICES

Background section references/reading list

The references and reading list are continually updated. See the [Happy Museum website](#) resources section for the latest materials.

Commission summaries

First 12 (with green background are rounds 1 and 2

Second 10 (with white background) are round 3

What would have happened anyway?

Without Happy Museum the Cinema Museum was on a slow journey to becoming a mainstream museum. It was "more likely to have a visitor from New York than Lambeth!" The director, Martin, had embarked on parallel Surview and Thrive funded 'training'

What was invested by the Happy Museum project?

The team invested volunteer management and local links. The collections and building (former workhouse where Charlie Chaplin lived) offered many opportunities, and a new digital camera was purchased. The budget is £6.5K. Some funds were re-directed and new funds added for building capacity for future projects.

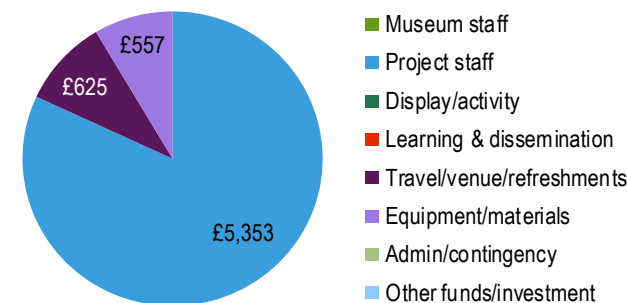
What happened because of Happy Museum?

A project manager, researcher and assistant (student placement) were recruited. The project manager took SLAM (mental health trust) happiness training and used the Happiness Game with participants. The project assistant attended a NCVO leadership conference and a visit to the BM to learn about using objects.

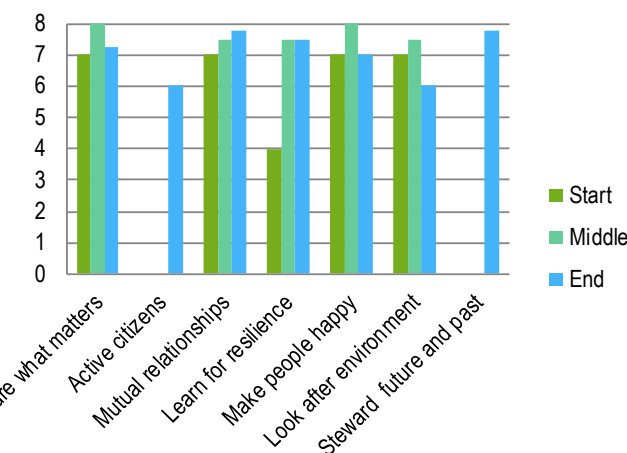
Adverts and two induction days established a group of 8 community curators (including one mental health trust referral) who did 5 museum sessions then 4 DIY/restoration workshops. Participants learnt to use Movie Maker. The group took some bedding down, but then created a variety of personal projects, from soundscapes to renovating a deco cinema model. These were part of a pop up museum at a community festival in the park and London Open House. The project teamed up with Good Life Centre for workshops. They did 'proper' outreach work, visiting Coin Street Children's Centre then hosting 30 6-11yr olds for a holiday club tour, film and poster making workshop.

What difference did Happy Museum make?

CM is now better known by local people and in the sector, including through a volunteering award and sharing especially with the Garden & Godalming Museums. It is negotiating opportunities with local adult college and will be running an HLF project. **Participants** variously completed Happy Game pledges; attended an HLF funding seminar; contributed to the All Our Stories bid and 2 continued their projects, filming at the museum and building web pages on local cinema history. However staff illness and a lack of infrastructure undermined participants' experience. The Museum is making huge efforts to learn from this. Some interesting cross cultural and intergenerational relationships developed. A surprising result was that the project assistant left her university course for hands on learning through a V&A apprenticeship. The community festival brought 400 **visitors** to the pop up Cinema Museum and a small income through merchandise. 13 visitors signed up for a future project. It was featured in SE1 News, helping attract local people as well as tourists to the open day.



Importance of principles - Cinema Museum



Garden volunteers visit the Cinema Museum

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



THE CINEMA MUSEUM

abigail@cinemamuseum.org.uk

Evaluation by
mandy@mbassociates.org

October 2012 to March 2013

Creative Community Curators

Vision & purpose:

Creative Community Curators will help local audiences feel the Cinema Museum is their's through the interpretation of a group of active community curators. The project will also contribute to thinking about how to operate as a museum. The project invited members of the community to select, research and exhibit any part of the collection which inspired them.

Highlights:

- * First publicly funded project and community project
- * Museum confident to apply for London Volunteer Awards and awarded outstanding achievement
- * Successful HLF bid for All Our Stories
- * Variety of connections and conversations sparking individual stories and involvement with the Museum

Challenge:

- * Staff illness and lack of dedicated space
- * Keeping a diverse group of participants onboard and motivated. The group was quite private, and didn't take up social media opportunities. They were all over 35 except the project assistant.

Value for money:

The project created significant value for the museum making it much more mainstream. The impact on the sector is less significant though the space is clearly inspiring to those who come. Cinema Museum was the only commission to bring participants to an HM event.

What next?

Further work to develop museum capacity and a wellbeing focus is needed and local contacts need building systematically into relationships. More audience research and communications would help. Two new projects are proposed and need delivering.

Vision & purpose: The project helps to create a sustainable community museum which fulfils people's personal vision for it. It builds on successful past experience of creating exhibitions that are based on community stories. The development will be shared with partners and will result in a better understanding of what the museum means to the community.

Highlights:

- * New partners, from Charterhouse to Greening Godalming
- * Use of the collections to highlight past interest in sustainability
- * A useful case study for small community museums

Challenge:

- * Museum has limited resources and work has been delayed by the ebbs and flows of visitor demand
- * Trustees have been resistant to the sustainability agenda

Value for money: The project so far is a model of good community practice and the only round one commission to focus on the environment. As long as resource limitations don't stop it disseminating to others, it will show excellent value for money.

What next? Work with enthusiastic trustees to win over the others. Ensure the new partnerships build into longer relationships. Develop a role in disseminating to other museums.



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 fitters.

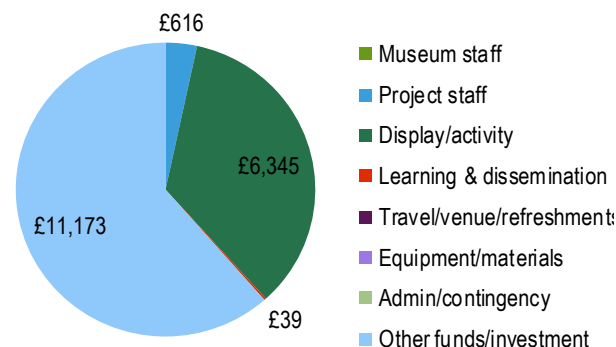


What difference did Happy Museum make?

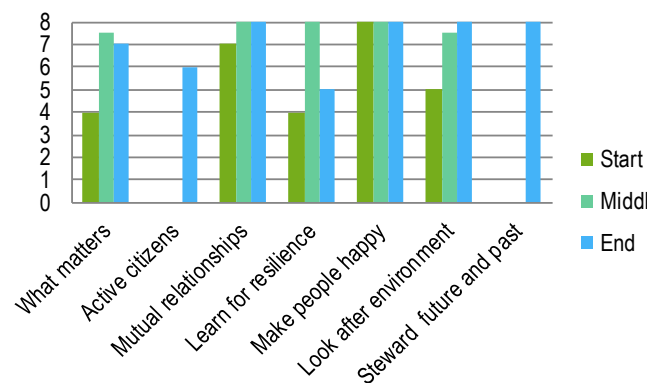
This was the only commission that saw stakeholders increase. It has new relationships with Allotmore, Greening Godalming, the camping barn; Charterhouse School and Wild Learning. The new Charterhouse trustee has taken nefs Five Ways back to his school to use, and the council's sustainability officer 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 Utilise 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.

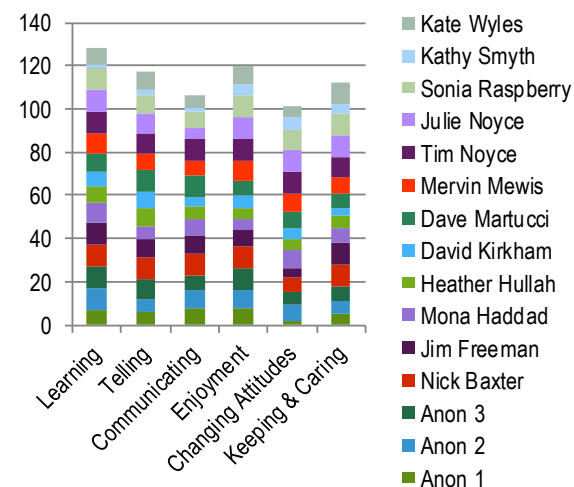
Working on this project has made us realise that environmental sustainability is at the heart of the story the museum tells about development and change in the local community, and is important for its own sustainable long term operation. Participant's perception of the role of the museum (see right)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



Importance of principles - Godalming



What's the role of the museum?



Landscapes of the Mind

Vision & purpose: The purpose of the project is to increase the shared ownership and decision making between museum staff and participants as a model for the way the museum operates. The project will also challenge perceptions about mental health issues and the role of the museum.

Highlights:

- * New staff focus on bigger issues. Session opened out discussion of wellbeing and sustainability, by discussing how society judges success (money) and how the museum judges success (visitor numbers).
- * Small fund with open expectations enabled risk-taking.
- * Personal experiences for participants seemed profound.
- * Successful national conference, *The Art of Wellbeing*

Challenge:

- * Embedding an approach which depends at the moment on just one or two staff.
- * Building participants into genuinely equal partners.
- * Making the link between wellbeing (and this project) and environmental sustainability.

Value for money:

If Happy Museum influences Our Museums and museum policy - especially learning to measure what matters - it will have shown value for money. An unexpected benefit is the play that the project manager is planning to write.

What next?

Deliver exhibition and symposium for the sector, including sharing the work with staff. Continue to push on equal partnership. Continue to try to measure what matters. Need to ensure there is a strategic impact or the work will just have been another project.



What would have happened anyway?

With parallel funding from Our Museums the enhanced participation was in train, but the further focus on mental health was in addition. Half the participants were from a previous programme.



What was invested by the Happy Museum project?

Landscapes of the Mind builds on staff experience of mental health projects and uses professional artists. The **Ingram Collection of Modern British Art**, on loan to the Lightbox but privately owned, allows for more handling than some collections and hospitality is an important investment for vulnerable participants. The budget is **£17,000**. It sits beside much larger Our Museums PHF funding.



What happened because of Happy Museum?

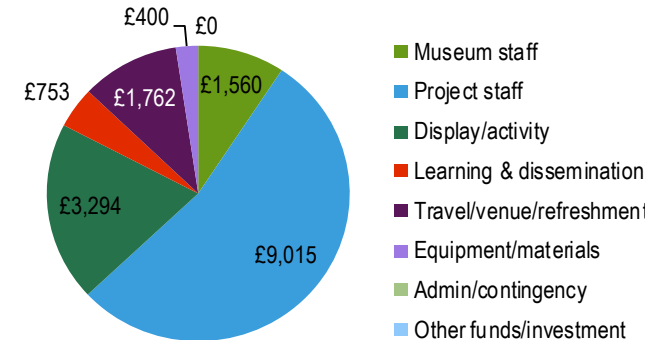
Nine participants with mental health issues selected inspirational artworks and worked with the artists to create their own works, with a video artist documenting. They curated an exhibition of both bodies of work for January 2013 and the project completed with a conference in June on 'the art of wellbeing', including academic approaches. In parallel, staff sessions asked How do we as a society, and as individuals and a museum, judge success? linking wellbeing with consumerism, and discussed wellbeing as an objective.



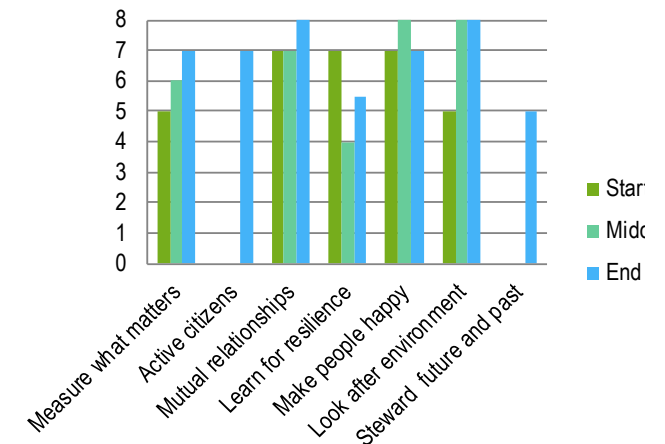
What difference did Happy Museum make?

Focusing **staff** meetings on the bigger issues, 'instead of pensions and the washing up' - is very refreshing. Staff sessions highlighted a focus on visitor numbers and financial wealth as measures of success for the museum and society. At the same time participants fed back that the museum only partially understands what matters to them. Learning to 'measure what matters' is key, for example, asking staff what makes them happy resulted in one staff member now running a knitting circle at the museum.

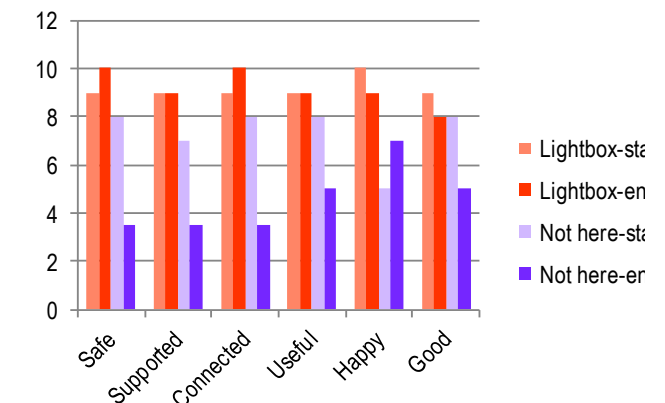
Participants spoke at the private view of a life-changing experience. How they felt in the project is shown in the graph. It's noticeable that their lives are up and down, but more constant at the museum. The staff/participant relationship continues to develop. Discussions revealed that they were more prepared to challenge consumerism as a source of wellbeing than staff. Participants themselves report a way to go before they feel equal partners though they now come to the museum as visitors. Unfortunately the **audience** experience of the exhibition was not evidenced though the private view hosted staff from the Tate, who were impressed by the artworks and layout. The conference was well attended including by wellbeing academics. The **Project manager** was invited to share Happy Museums with Devon Museums Association - though overall, wider engagement reduced.



Importance of principles Lightbox



How participants feel



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



Vicki.Pipe@ltmuseum.co.uk

Evaluation by
mandy@mbassociates.org

Conversation Hub

Dec 2011 to Oct 2012

Vision & purpose: The Conversation Hub creates a social enterprise to engage Happy Museum volunteers on visible, valued museum community projects, contributing to local social, cultural and economic vitality - and a more integrated local community. Initially, we bridge the divide between the museum space and vulnerable adults sleeping on their doorstep.

Highlights:

- * Runner up innovation in London Volunteer Awards
- * Time to develop genuine mutual relationship with St Mungo's, homeless charity (now also working with MOL)
- * St Mungo's initiated and won HLF bid for All Our Stories with Workers Education Association
- * Time for in-depth exploration and reflection
- * 2 staff went to national museums spreading HM word

Challenge:

- * Staff turnover & part time staff delayed 'conversation hub' and social enterprise approach
- * Freelance delivery made it hard to develop necessary support and long term relationships needed with vulnerable adults.

Value for money: Project success hangs in the balance. It achieved cross-departmental working above *"even what you'd expected of a £50K community project"* and a lot was learnt, but with museums resources so limited it has not yet been possible to embed. For the sector though, there is a great new relationship with St Mungo's.

What next? Use learning in WEA and All Our Stories projects. Continue partnership with St Mungo's' fundraising for more programmes. Ensure learning spreads in the museum and find smart ways to deliver on social responsibility - use the steering group. Focus on environment onto the agenda.

?

What would have happened anyway?

St Mungos hadn't worked with museums before. LTM was engaged with communities, but would have continued as outreach. It considers itself a social enterprise, through public spending rather than community impact. Financial pressures meant many staff changes.

£

What was invested by the Happy Museum project?

Steering group providing expertise... but also trust and a commitment to openness with partners. Use of the museum as a creative but neutral space is key especially for the Hub, and the handling collection was the focus of phase 1. The HM budget was £14,500 plus some Renaissance funding. Most of the spend transferred from permanent to freelance staff.

⚙️

What happened because of Happy Museum?

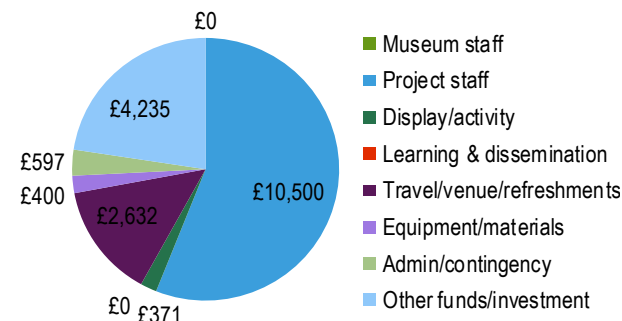
The project was in 3 parts: 2 rounds of volunteering in a partnership with St Mungos homeless charity, getting the museum ready to launch Conversation Hub for wider arts, museums and community networking. Volunteers were recently homeless and aiming amongst other things to get back to work. LTM developed its existing volunteer role to work with them, including new mentor training. Two Hub meetings had been delivered by summer 13.

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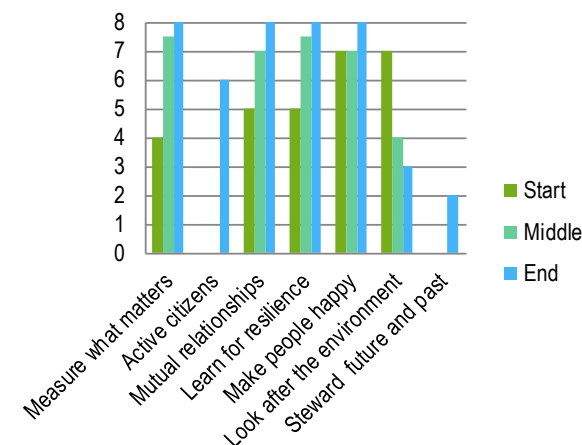
What difference did Happy Museum make?

In the first **volunteering** round LTM learnt it needed a mentoring approach and put in place training. Nonetheless volunteers benefitted, through feeling useful, building relationships and learning skills. In round 2 with new mentoring, 5 St Mungo's volunteers completed, giving equivalent to 8 weeks staff time. They became more willing to feedback, and keen to continue volunteering. One progressed to the All Our Stories project and 2 continued in sessions. One moved from being unable to say her name, to waving and saying hello as she came in. Most interesting was how the team engaged the mentor volunteers by explaining the strategy to them. Recommendations include a longer programme and not to 'create' volunteer work, which is inefficient and raises unrealistic expectations. Benefit needs to be mutual and proper 'hosting' - such as refreshments and space - is essential. The hub launched well, using Story of Change to agree objectives.

Organisational changes were challenging and economic resilience based on community partnerships looks ambitious. But new training for staff delivered with St Mungos may make a difference and the evaluation will also be carried forward. For the team "having the space to think has been invaluable" and cross department work developed between volunteering, curatorial and learning teams. LTM was recognised at London volunteer awards. The key partnership with St Mungo's was in their words *"so successful"*, and will continue beyond HM. It spawned an HLF bid and work with the Museum of London.



Importance of principles - LTM



A participant cleaning a train

What would have happened anyway?

Learning team: Early years research in natural history and play. Museum: Wellbeing projects with Whitworth and Manchester Art Galleries; mission 'promoting a sustainable world'; collections used to communicate sustainability; part of University Sustainability initiatives; NUS Green Impact Award.

What was invested by the Happy Museum project?

Safe, sustainable and ethical use of the **collections** is central to play, as is the **social space**, including the role of Visitor Services (VS) and interactions between visitors and children. The budget is **£8,995** and ACE funded posts in family and adult learning also contributed. Workforce and partner equality is important.

What happened because of Happy Museum?

Action-research to change practice and policy. Visitor Service, Discovery Centre and management staff were trained experientially by play specialists. Playful days used recycled materials as play prompts and the VS team used ipads and twitter for conversational (in practice observation) evaluation. The team collated an excellent archive of visual evidence and eventually made time to reflect. The Director and head of learning are keen to involve all staff and SMT. HM has featured through GEM, The Learning Museum (LEM), MA conference, academic and transition events. Playful statement has been written by VSAs.

What difference did Happy Museum make?

There has been a significant attitude change. **Visitor Services** role is developing and VSAs are now running Playful days and doing all observations using a variety of media. Playfulness is becoming embedded, new staff have been involved in play from the beginning and it's expected as part of the role. Interviews show staff find shifts pass quicker and all staff feel comfortable with children. Supervisors as conduits between the team and FOH staff were too limited (in number and approach) so focused moved to how VSAs could lead. Early VSAs now brief staff, lead planning sessions and set up prompts. Casual staff work alongside permanent staff and with everyone involved in planning there is more playful teamwork. The **team** has a better understanding of its third key asset - social space - alongside collections and place. It has learnt about organisational change, though it's yet to be shared widely.

In the **museum** HM/playfulness is included in the Museum Plan, and VS and Discovery Centre inductions. A Playful Statement is being tested with partners. The museum is well networked and able to spread the word in the sector and academically. The development day shared practice in the museum and play sectors including input from VSAs. Manchester M&G Paternship may use HM model for bid for work with ESOL.

The project engaged with fewer stakeholder than its general practice, though has worked with the Transition group to deliver an alternative Rio Summit event - what if cities were sustainable. Audience perceptions are good and more families attend. How play affects outcomes has been monitored.

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

Anna.bunney@manchester.ac.uk

Evaluation by
mandy@mbassociates.org

MANCHESTER
1824

The University of Manchester
The Manchester Museum

Playful Museum

Dec 2011 to Oct 2012

Purpose: The museum wants to become a playfulness, happiness exemplar - a place to play both physically and intellectually and play will have a role in the learning and other programmes. Both visitors and staff will be made happier through play. The definition of play is to be defined through the project.

Highlights:

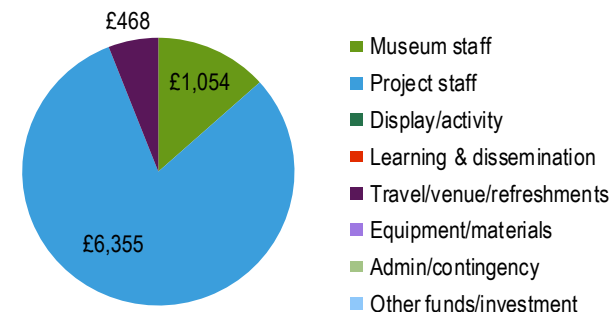
- * HM included in workplan
- * HM shared in sector and will feature in new Museum Development and ACE Major Partner Museum role
- * Front of House practice is changing
- * Conversational/observational evaluation is underway eg prompts were trialed on rotas
- * Joint training discovery and VS staff - all using dropbox and email

Challenge:

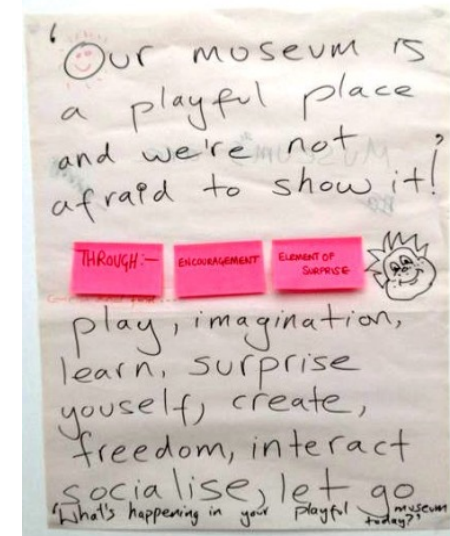
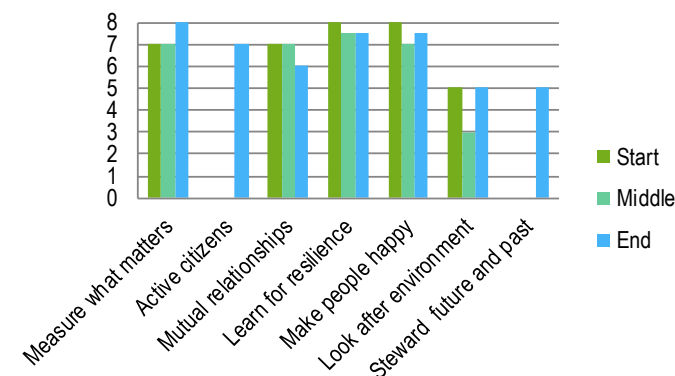
- * Communications between team and SMT and FOH of the specifics of this play approach and how to implement
- * Turnover and co-ordination of casual staff - up to 1/2 left
- * Hard to find reflective time
- * Clarity of roles, project management and supervision

Value for money: Assuming the Museum can communicate its learning on playfulness, conversational evaluation and organisational change effectively, it has the networks to make a value for money difference in the sector.

What next? Share learning on organisational change with SMT and museum wide. Embed playfulness. Develop observational evaluation systematically. Keep in touch with trained staff that left. Work with HM on facilitation rather than teaching/directing and on playful materials.



Importance of principles Manchester



Visitor services staff work on playfulness

Vision & purpose: The project will ensure that Story Museum staff and main partners have explicitly adopted wellbeing and sustainability as key elements of the museum. This will in turn ensure that the building and programmes are implicitly and explicitly addressing wellbeing and sustainability, so there is both an influence on policy makers and a long term service in place that will improve people's lives. Lives are improved by the personal and social experience of stories which can help people to fulfil their potential.

Highlights: * The team has experimented intelligently with wellbeing management - measured in a way that itself supports wellbeing - for staff and audience. Mood Trees, Happy Tracker and individual stories of change being examples.
* Secured HLF funding for 'Intangible heritage, tangible skills'.

Challenge: * The small team has been over-stretched, especially by this resource-demanding project

Value for money: By being Happy from the beginning tremendous value for money has been achieved both for the Story Museum and those who might use the tools developed. The fund of £6K will also inform £8M of build.

What next? The museum will share a model for future museum development with policy makers and has some excellent materials to share with the sector. Talks and stories that feature the Five Ways are being explored, to make the link between wellbeing and sustainability through stories.



What would have happened anyway?

There was existing expertise in environmental sustainability, from a former Friends of the Earth director. The architects had already been briefed and the pilot exhibitions and work with architecture students for example were in train. The team is new, so how it would have fared is hard to judge.



What was invested by the Happy Museum project?

This is a highly motivated and thoughtful project investing time from all the **senior team** in Happy Museum - despite a small grant of **£6,000**. **The collection - stories** - is inextricably linked with understanding wellbeing. Further **external expertise** is invested in HM. As a not yet built museum, there is the opportunity to experiment and future **fundraising of £8m** means a huge opportunity to grow the ideas.



What happened because of Happy Museum?

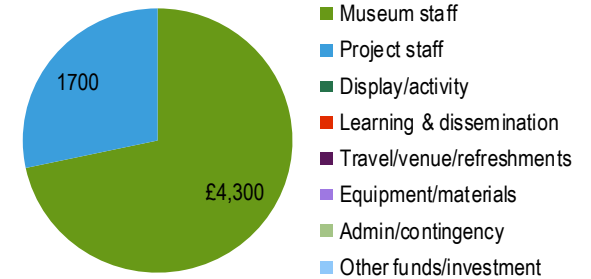
Plans for external expertise to guide building, policy and practice of the new museum were hard to implement, so the role of senior management grew. The team researched Happiness at Work materials from nef and started using 'Happy Tracker' at staff meetings to feature wellbeing. They included wellbeing in staff recruitment and in all briefs. They added a theatre designer to the team and will use reclaimed materials in the build. They tested a HM questionnaire with audiences, and developed the 'Mood Tree' on which visitors pin leaves symbolising their changing moods. Happy Museum has featured in funding bids, and is informing learning resources.



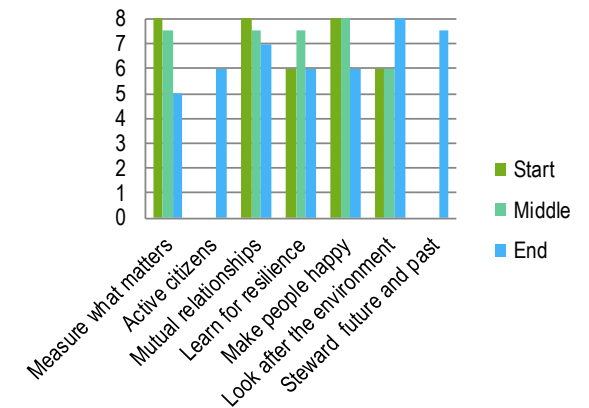
What difference did Happy Museum make?

Wellbeing has informed development briefs and recruitment and is embedded in understanding and practice, especially with the directors. It has helped the **staff** to be resilient and to communicate when they've been overworked. The team believes HM has raised its profile in the **museum sector**, with more applicants for jobs and growing social media traffic - though there are no new networks or stakeholders being engaged, if anything a slight reduction. Happy Museum inspired the Story Museum to bid for HLF 'Intangible heritage, tangible skills' project to train 'NEET' young people to be story guides and the team will track wellbeing.

Wellbeing has explicitly informed the design of exhibitions and the appointment of a theatre designer has helped to create the 'deep human interconnections' and emotionally intelligent space the team believes are the unique offer of museums. This is backed up by **audiences** who identify 'an emotionally satisfying experience' as the most positive of the outcomes on which they fed back. The Other Worlds exhibition - the first pilot during HM - had a remarkable level of engagement: 6,000 written contributions in 18 days. The team were consistent in valuing HM principles over time. The most significant issue is disparity between the ongoing importance of new practice in measuring what matters and how hard it is to do, particularly when the team is so busy.



Importance of principles - Story Museum



Visitor feedback at Other Worlds

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

Mitch.Robertson@canterbury.gov.uk

Evaluation by
mandy@mbassociates.org

October 2012 to March 2013

Vision & purpose: **Beane and community using innovation and material culture to create a centre for health and wellbeing.** The Paper Apothecary worked with Animate Arts to place wellbeing at the centre of Canterbury's refurbished museum and library. It created a seed bank of ideas for how culture makes people healthier and happier, thru kindness and social change. It opened real dialogue with the community the Beane serves and researched the outcomes to build for the future.

Highlights: * At least one prescription from every child was included and built-in evaluation.
* Drs became tremendous advocates with buy in from councillors, all, and senior staff.
* Creative/making sessions were stimulating and relaxing. The installation exceeded expectation.

Challenge: * Just two months for development, curriculum changes, the weather and a December start made it hard to recruit schools. Community and cross-departmental relationships also take care and time to develop
* The longer term impact is hard to evaluate, and potentially undermines the happiness.

Value for money: Paper Apothecary impacted wellbeing of every stake-holder. The quality of the physical result was stunning, the opportunity to magnify great. The only disappointment was the short exposure.

What next? * Professionally and personally staff are very keen to grow joint working and continue to have fun. The artists could facilitate this very well, though at some cost
* Develop wellbeing for audiences, participants, staff and leaders



Paper Apothecary

THE BEANEY
HOUSE OF ART
& KNOWLEDGE



What would have happened anyway?

The Beane already planned to be a health and wellbeing organisation and as newly re-furbished, had plenty of enthusiasm. However it had no direct action planned to implement it's aspiration.



What was invested by the Happy Museum project?

A lot of creativity went into Paper Apothecary, and it was trailed theatrically in the space (viewing peep holes) and online. The museum and library's cultural resources were the centrepiece. Recycled, everyday materials from staff and local businesses were used to build the apothecary and the groups travelled as low-carbon as they could. The HM budget was £11,625 and the Beane funded extra staff time needed to deliver on schedule.



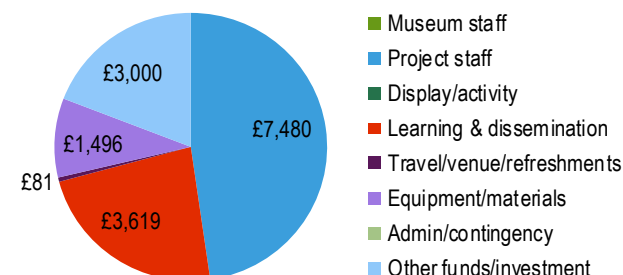
What happened because of Happy Museum?

Over 2 months, 109 children and over 100 other community 'Happiness Investigators' worked alongside staff/professional 'Cultural Doctors' investigating the museum's collections, library and heritage to create 200 'happiness prescriptions'. These were then prescribed to over 6,000 visitors by 4 carefully chosen performing-chemists over a two week event, centred around a full-size apothecary built entirely from recycled paper. There were 3 workshops with 4 school (15x4 hrs) and 4 community groups participating. Prescriptions ranged from roaring at the lion to cantering up the stairs. The Beane researched the outcomes with People United.

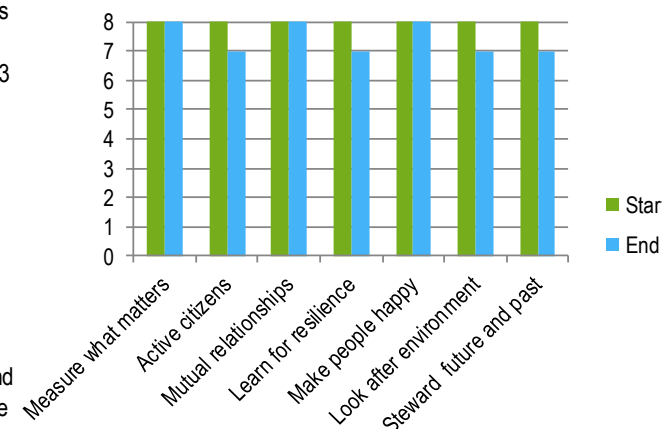


What difference did Happy Museum make?

Cultural Doctors from the Beane staff were advocates for the project, and also felt it was an *excellent way of breaking down barriers between departments*. They learnt about each other - becoming closer, respecting skills, taking risks; the organisation - a fun, stimulating, community place; and 'what's possible' - small steps to happiness, quality of the bespoke one to one as well as social encounters. It also made staff happier and more able to deal with problems and increased environmental awareness. Parts of the Paper Apothecary were taken into the collection, time lapse photography contributed to a great film, and the team is exploring touring. Involvement of all staff and councillors means there is the opportunity to really fulfil the vision. The project created almost a 100% take up of further visits for the participant schools and most children also visited with their families, some many times. In in-depth interviews children felt wellbeing was achieved more than resilience factors, and sustainability to some extent but least of the three. In hindsight, the importance of the individual encounters means professional actors (rather than student actors) should have been used. Nonetheless, audiences were overwhelmingly positive, even *spectacularly happy*, and the chemists' job was full of joy.



Importance of principles - Beane



Integrating evaluation at the Paper Apothecary

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

Community@coam.org.uk

Evaluation by
mandy@mbassociates.org

October 2012 to March 2013



CHILTERN
OPEN AIR
MUSEUM
Where buildings come
alive through history

Green Ways
from
Yesterday

Vision & The Museum is embedded at the heart of the community and the community is embedded at the heart of the Museum. A lasting commitment to social and environmental sustainability.

Green Ways from Yesterday aimed to capture sustainable skills and practices from the experiences of older people, and celebrate this contribution to a more sustainable future. It planned to value and invest in the happiness of volunteers, building new connections and relationships with other local organisations through an exciting new event - Go Green.

Highlights:

- * Developed ways to consult local communities
- * Created an excellent relationship with transition town, Change4Chalfont and social enterprise Workaid
- * Created community pass scheme which allows groups to 'own' the museum

Challenge:

- * The short-term funding made it hard to engage with many organisations or produce much
- * Low visitor numbers make it hard to create an annual event

Value for money:

- * Green Ways was seen as a beginning to discussions which will be built upon. New projects (eg Haddenham Fusion) will use the ethos straight away.
- * 3 HLF Skills For the Future trainees were involved and developed, and will magnify the learning

What next?

- * Host similar events at a warmer time of year
- * Build on new partnerships, including using the community pass scheme to contribute to collections
- * Use ethos in new projects

?

What would have happened anyway?

COAM was undergoing re-structuring, and already had a strong volunteer focus. It was planning for a community project and community officer to join, but GreenWays allowed it to lay the foundations.

£

What was invested by the Happy Museum project?

COAM's budget of £9K was spent mainly on staffing, because as things progressed facilitating participation and cementing relationships was prioritised, and the HM programme also required time. Staff, volunteers and 3 HLF Skills for the Future trainees took part. Throughout, the team role modelled good use of natural resources, re-using and recycling materials for trails and backpacks for example.

⚡

What happened because of Happy Museum?

COAM worked with U3A, transition town, local govt and environmental groups as well as staff, trustees and volunteers to set the direction, which shifted from agricultural and building to 'make do and mend' skills. 15 came to the first meeting, 12 of these were joined by six others for a further two meetings. In all 119 people participated to create the event, Go Green. The event achieved good press coverage and the team expected a good audience but the weather was terrible, and 108 came and the entrance fee was made voluntary. COAM tried to 'measure what matters' using Discover; Connect; Value; Enjoy themes and techniques trialled by the Story Museum.

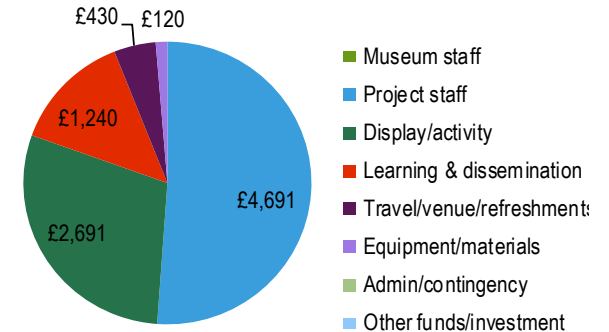
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What difference did Happy Museum make?

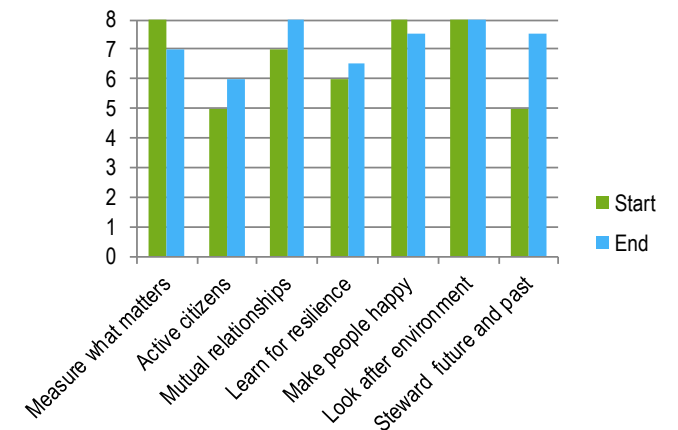
Staff now think more about how they work and live, buying more locally, sustainably and seasonally for the office and home. The Development Officer is now making partnerships for resilience and wellbeing. The farm and site teams are promoting their sustainable skills more through site trails and press articles. Some **volunteers** have seen significant change. Sam, a young volunteer, trained and demonstrated as a blacksmith, and another discovered a talent for story telling, becoming an activity leader as a result.

Participants used labels to collect participant feelings and two themes emerged: the need to find out more about the Museum before groups could 're-imagine' and the role of the Museum to broker links - the latter an unplanned outcome but one which will contribute well to community resilience. This was echoed at the event, and gave credence to the vision. Because of the shift in direction COAM made more links with sustainability groups than older people's groups. These green groups were new to them.

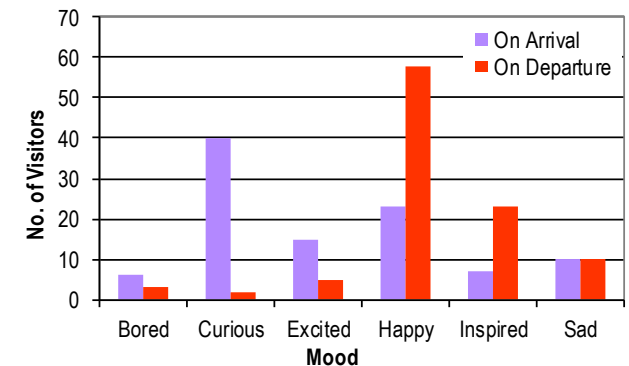
The Museum felt they reached a much wider **audience** than usual this way. The audience thought the event well planned and exciting, but should have been warmer! The graph to the right shows most visitors were 'curious' happy or excited before the event, and happy or inspired after they left - exactly as one might hope.



Importance of principles - Chilterns



Evaluation Mood Tree - 23&24 Mar 2013



GARDEN MUSEUM

Beatrice@gardenmuseum.org.uk

Evaluation by
mandy@mbassociates.org

October 2012 to March 2013

Vision & purpose:

Get people to grow more flowers.

The cut flower industry encourages the public to expect lilies and roses 52 weeks a year. Flowers for Love and Money highlights an alternative to the industry's unethical and unsustainable practices, challenging people's expectations of the traditional 'bouquet'. Ultimately it aims to see cut flower gardens across London changing the urban landscape, increasing people's engagement with nature and keeping money in the local economy.

Highlights:

- * Good fit with HM ethos
- * Involvement of HLF Skills for the Future trainee
- * HM links to Operation Green Museums initiated by the Garden Museum

Challenge:

- * Involving staff and volunteers through a period of staff change at the museum
- * Project lead's contract ends concurrent with the project
- * Although risks were identified early, with such small resources they remained hard to manage.

Value for money:

The Garden Museum has some wide influence for example in 'green' museums and with London's Mayor. HM has not featured much though, so value for HM investment is limited.

What next? The central HM team needs to find a way to ensure the Garden Museum remains part of the community of practice when the project lead has left. Operation Green Museums and the Garden Museum's exposure in professional journals might be opportunities.



What would have happened anyway?

The Garden Museum had the exhibition Love and Money planned, but the winter planting garden and involvement of the community was new. Happy Museum has a very good fit with the Garden Museum, but as such is just one of many projects.



What was invested by the Happy Museum project?

The small budget of £6K was spent mostly on project staff time with the remainder to buy the bulbs and cart, and create a website page. The project was run by a HLF Skills for the Future trainee with some involvement from one of the leading gardening volunteers. The resource was magnified by investment in the exhibition, including an opening by the Duchess of Cornwall.



What happened because of Happy Museum?

The Garden Museum had a floriculture exhibition planned for Valentine's opening, and HM added a community element, with children from a local nursery and older people (some with dementia) from a Healthy Living Club. The team intended to use new land from Lambeth Council to teach and support the participants to plant a hardy, native winter cutting garden that would become a permanent part of the museum. What they grew would then be sold as winter bouquets in a handcart at the exhibition. An interactive webpage to chart audience and outreach planting from the Garden Museum was launched. The museum intended to reflect on its evaluation and teach staff through quizzes and a planting day.

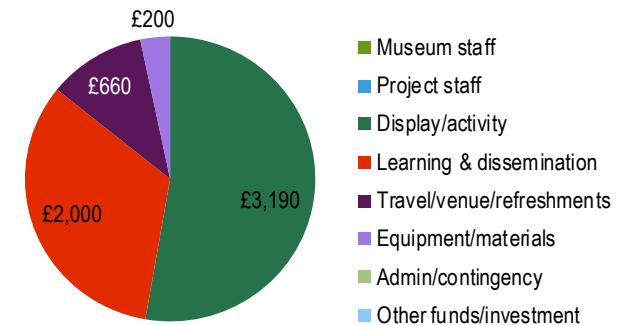


What difference did Happy Museum make?

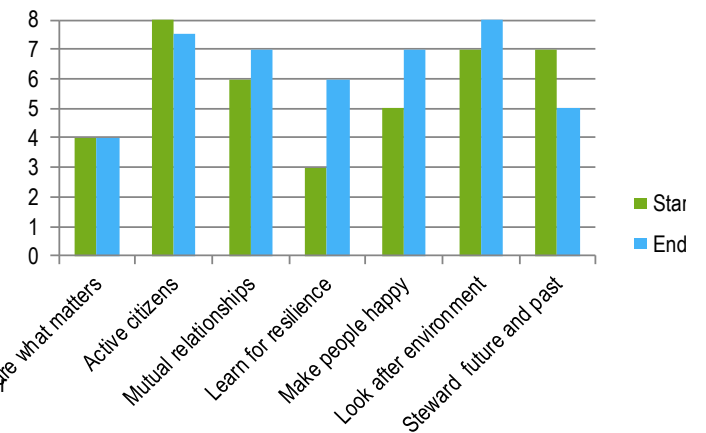
Concurrent with the HM project was the exhibition, recruitment of a new horticulture consultant and a general focus on flowers in the sector. Any HM effects must be jointly attributed.

Because of poor weather and the type of participant - early years and older people some with dementia - the planting took place indoors. This limited the experience of nature, but allowed them to decorate their pots and own their planting. The nature of the participants also made the evaluation hard, except through observation. Whilst weather delays meant the museum garden was planted in March by its own volunteers, the gardens of the Healthy Living Club became part of the project which will enable an ongoing relationship. And selling from the barrow was a success, raising over £100 straight away.

Staff and volunteers were expected to learn about horticulture and reflect on their practice. One success was with a garden volunteer, formerly a nursery teacher, who has now started participating in the education programme. Participants and locals were given passes to test take up of the museum but for this and staff benefits, the timescale meant the team were unable to collect the evidence or follow through. Perhaps because HM fits the Garden Museum so well, this commission affected less difference than some others.



Importance of principles - Garden Museum



FLOWERS MAKE YOU SMILE.
AND LOOKING AT THEM
MAKES YOU THINK HOW
WONDERFUL MOTHER
NATURE REALLY IS.

Participant feedback

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



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Evaluation Red Consultancy

October 2012 to March 2013

Participating with Objects

Vision & purpose: A Hub of meaningful dialogue on contemporary / relevant issues. Participating with Objects promotes civic engagement through experimental object handling activities, and enables people to connect around issues of life and death, how war shapes lives and for what, in the future, we might need to be fighting. Revealing stories of people, place, ideas and events, the project will challenge people, creating a test bed for whether museums change lives and the contribution to wellbeing. The project will inform the redevelopment of the museum's Main Exhibition Space.

Highlights: * Strong & diverse project team including with visitor facing staff, a function shared by learning, retail and security teams
* HM principles and way of working to be used in new projects
* Though unplanned, sustainability became relevant, starting to prompt the 'major questions'

Challenge: * As an R&D project the team finished with more questions than answers!
* It explored the limitations of a large institution - both ways of working and visitor expectations

Value for money: The leadership team used Story of Change to develop thinking about IWM North's overall purpose and vision, as part of a process to define the role of the branch and inform future development. IWM North could influence large museums sector

What next? Continue to test the roles of staff and eye witness testimony on the gallery, plus the role of discovery & play on visitors and staff. Learn more about individual change, especially wellbeing, and create more equality with visitors. Use HM methods in new projects. Continue to look at sustainability.

?

What would have happened anyway?

The project is an integral part of the Re-imagining IWM North development. Handling would have been developed, but in the normal museum manner of internal discussion in the learning team.

£

What was invested by the Happy Museum project?

The budget of £14,250 was mostly spent on evaluation - key for a research & development (R&D) project. The second key resource was quality time, the team knew they needed 'innovation, bravery and curiosity'. From an HM perspective, the project explicitly linked the museum's cultural with its social resources.

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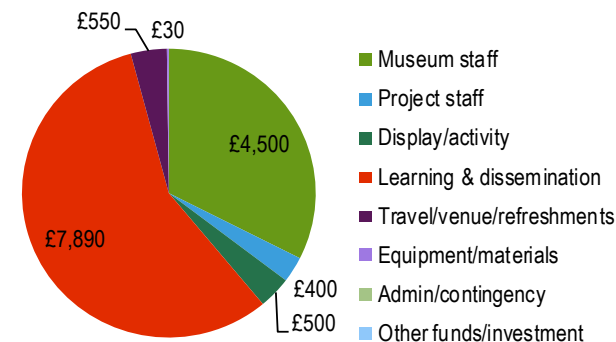
What happened because of Happy Museum?

The project tested which of six approaches to object handling most contributed to wellbeing and civic engagement: 1 large objects, 2 play trolley, 3 free display, 4 timestack with veteran and staff, 5 START art session with mental health charity, 6 group session with Veterans North. Objects range from a tank to a soldier's prayer beads or last letter home. The project launched with a Think Tank day with IWM and other museum professionals, veterans, volunteers, artists and storytellers and completed with another workshop. Measuring what matters using the 5 ways, Story of Change, personal logs and independent evaluation was key, as was internal advocacy.

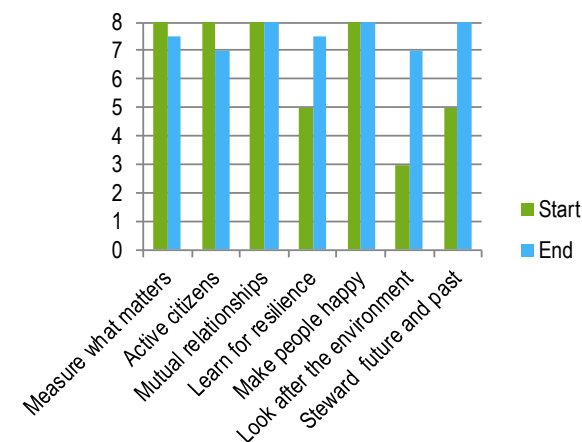
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What difference did Happy Museum make?

The evaluation found object handling does contribute to debate and behaviour change, supporting wellbeing, civic engagement and environmental awareness. It made the museum *less stuffy and restricted - it makes you want to go back*. 1 Large objects had the highest impact in the short and long term. 2 Play trolley was popular and challenging to children, even weeks later. 3 Free display was considered too informal. 4 Timestack co-delivery explored poignant themes in a short time. 5 Art sessions generated creativity and discussion, but required the most resource. 6 Vets session generated wellbeing for the Vets, but less new thinking and needed considerable facilitation. An unplanned outcome was awareness of environmental sustainability, both in visitors *it re-engages you with the fragile aspects of humanity and how war changes lives, landscapes and cultural beliefs* and in the senior management team. The story of change was also taken up as a tool to plan the museum's vision overall and opinions on the use of objects were changed. The use of reflective logs, non-hierarchical teams and R&D is tested new working practice. So the project successfully informed re-development, but also created wider, unexpected organisational change. For individuals, reflective logs in particular tapped into staff wellbeing and active citizenship.



Importance of principles - IWM



On the 9 Jan Think Tank day, one of the participants had a strong physical reaction to sitting on the Field Gun in the position where someone died. She went cold and shivery when sat on the gun and her face was clearly scared and shocked at the reaction. She spoke about it to camera. I could see the shock and surprise on her face

Excerpt from project log

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

READING MUSEUM TOWN HALL



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Evaluation by
mandy@mbassociates.org

October 2012 to March 2013

Vision & purpose: To create something that the community can be proud of, something community guided and high quality; revealing hidden history, recognising the present and imagining the future.

Nag Nag Nag explores the hidden heritage of three areas in Reading inhabited since pre-history, to instill a positive sense of place. It works with Neighbourhood Action Groups in areas that rate poorly in national indices of deprivation and live with high levels of crime, to challenge negative perceptions and foster cultural regeneration.

Highlights: * Creating independence for the project by holding meetings in pubs and homes
* Lots of activity and opportunity sparked, as well as the leaflet and display intended

Challenge: * Maintaining momentum after HM
* Challenging (though timely) to work with all 3 areas
* Grappling with antagonisms within communities

Value for money: Nag Nag Nag achieved an enormous breadth in a short time and triggered many opportunities. It is crucial these are built upon, and if so it could have tremendous value.

What next? Some very ambitious aspirations for the timescale and with lots of new work the team needs to build on these. It should also support progression of communities so they can, for example, create history groups and funding bids and *Make History for the Future* - youth club.

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What would have happened anyway?

Reading Council's mission includes both wellbeing and environmental sustainability and as part of the council the museum is expected to contribute to a multi-agency service. However the museum had no concrete activities to promote these issues.

£

What was invested by the Happy Museum project?

Reading was one of few commissions to dedicate a member of staff full-time to HM. Existing active citizens were key to making it happen, though these were not the 'usual suspects' for the museum. One of 3 volunteers was also the HM administrator creating extra links. Most of the £10K budget went on a leaflet and display to take the project across Reading.

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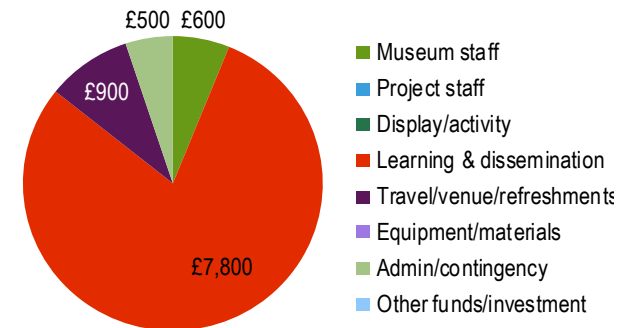
What happened because of Happy Museum?

Nag Nag Nag worked with residents of the Oxford Road, Norcot and Newtown areas of Reading through 3 very active Neighbourhood Action Groups and a lead volunteer for each. There were meetings in pubs and homes, and whilst most contact was outreach - including with other conservation groups - residents also visited the stores to highlight the collection. About 50 people were involved including some young people. Alternative historical narratives were explored to re-shape the civic story. Finally Reading produced a leaflet and pop-up for display in schools, community centres, libraries, on the street and in Reading Museum itself.

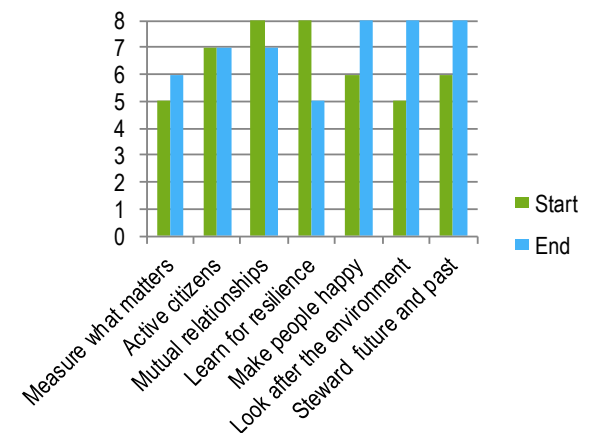
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What difference did Happy Museum make?

Nag Nag Nag had immediate successes, an indicator being involvement of the lead councillor for arts and culture, who tweeted the project early on. In fact 2 of the 3 areas saw heritage embedded in regeneration plans as a result of HM. The museum itself saw benefits too. By bringing residents together with collections and curators some contemporary collecting resulted as well as enriched records. For example a link was established between the Colliers, a the family that ran the brick-making business, and missionary materials from the collection. However Nag Nag Nag 'scratched the surface' of its bigger aspirations for communities, to reveal hidden histories and build a positive sense of identity. It grappled with existing poor relationships within complex communities and some expectations were raised that needed reigning in. Now it hopes to be *something small and successful on which to build*. It has seen friendships form and one group of participants are becoming more active citizens, lobbying local councillors to include heritage in re-development plans. As well as the planned materials, its work will continue with 1) Joining with Oxford Road food retailers for a food festival & Fun Day 2) Opportunities with the Orts Road youth club 3) Work with regeneration teams for example to paint a local underpass 4) A place at East Reading Carnival. Impact on resident-audiences will be reviewed after materials are produced in June.



Importance of principles - Reading



Pop up display

Vision & purpose: Put SBT at the heart of the community and the community at the heart of the SBT. Inspire our visitors and the local community to explore Shakespeare further and take part in more cultural activities because of their experience at our Houses.

Sounds in the Garden intended to build relationships with the community and make the gardens a place for repeat local visits. It included a celebration to inspire people in Shottery and Stratford upon Avon to spend time outdoors, be active and value green space.

Highlights: * Ideology and structure to enable a focus on the local community and ideas for future development
* A sense of community within museums
* Wellbeing as a legitimate part of business strategy for visitors, community, volunteers and staff

Challenge: * Finding time in a busy schedule
* Contracting work with artists
* Loaning MP3 players (first SBT house to do this) and technical challenges of Singing Tree

Value for money: SBT contributed considerable extra funds, and Transition Stratford are a new investment stream.

What next? July's celebration will gather feedback for what next with the community. New arrangements for contracting with artists will smooth future projects. It would be good to see SBT continuing to be part of the HM community of practice and the museum community generally.



What would have happened anyway?

There are 5 houses in Shakespeare's Birthplace Trust with extensive gardens and potential for more ambitious projects to connect visitors with these natural spaces. Sounds in the Garden was a pathfinder for all five. SBT had some community engagement and environmental awareness, but no strategic plans for these and no focus at all on wellbeing.



What was invested by the Happy Museum project?

Anne Hathaway's 15th century cottage is the host for Sounds in the Garden and operations, development and community engagement staff were involved. Transition Stratford gave time and expertise for free, and two artists/ groups, Ludic Rooms and Peter Knight were commissioned. The budget of £9K was spent mostly on the installations, and over £5K extra funding came from SBT.



What happened because of Happy Museum?

Sounds in the Garden 'reinvents' the garden, orchard and woodland of Anne Hathaway's cottage for local residents, through two installations and community planting, led by a new local committee of green, social and cultural groups. It includes 1) a musical composition by Peter Knight of Steel Eye Span fame to be played on phones or borrowed players 2) a touch sensitive 'Singing Tree' designed by Ludic Rooms 3) 50 volunteers from schools and Mencap planting thousands of bluebells and snow-drops 4) plans for a Garden and Allotment Festival of 40 local groups like Transition Town Stratford, (who have begun to harvest the orchard). A community party in July will celebrate and feedback.

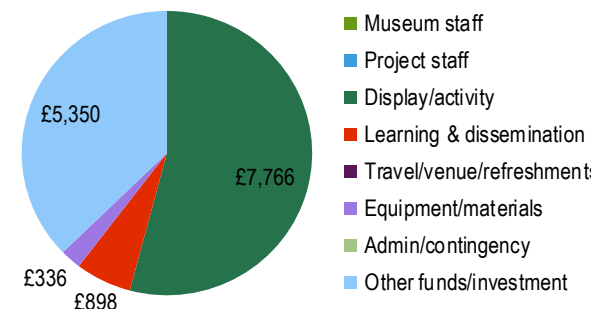


What difference did Happy Museum make?

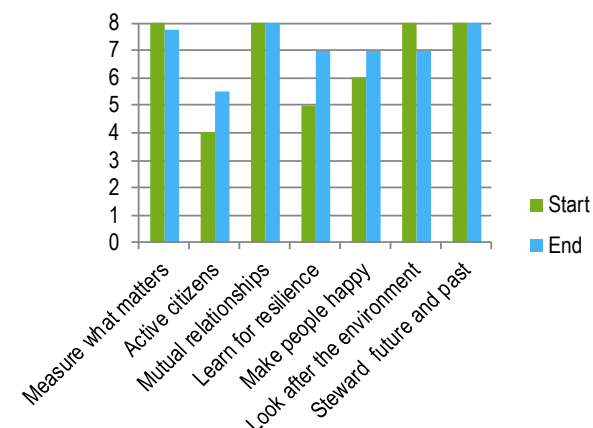
The musical composition in the woodland walk is the highlight to date, for visitors and staff, with an unexpected income stream through selling the CD. The planting too was much enjoyed. Completion of the Singing Tree was delayed though, and became more expensive and contractually and technically challenging than expected.

Building trust with Transition Stratford took time, but the investment they make is now a respected resource - *these days I'd be lost without them!* They are, for example, harvesting the orchard and starting a pruning/restoration programme. Visitors are very supportive, but some staff miss their own pickings, and feel there is a loss of wildlife without fruit left to rot. The committee groups: Transition, in Bloom, Harvest Share, Hathaway Quilters, a hospice, Town Council, allotments and SBT volunteers, are thrilled to now be part of an organisation with a new community focus.

Staff now see wellbeing as a legitimate aim for staff and visitors alike, where previously it might have seemed 'insubstantial'. Visitors used Happier, No different, Worse tokens to score their change in mood, which worked with older but not young children. Surveys were more satisfactory and feedback was very positive, particularly on the walk: *whispered prose combined with the magic of Peter's violin is something very special. It puts you in a better place for a while.*



Importance of principles - SBT



This is a beautiful piece of work and that's coming from someone that doesn't like Shakespeare. But the whispered prose combined with the magic of Peter's violin is something very special. It puts you in a better place for a while.

Facebook response

Re-imagining museums for a sustainable future by fostering wellbeing that doesn't cost the Earth
RachaelRogers@monmouthshire.gov.uk



Weaving WellBEEing

Winter 2013 to Summer 2014

Vision & purpose:

Empowerment and co-creation - working with different people, and the same people in a different way.
 Change; an unafraid changed organization:
 More freedom, More aligned, More creative

Highlights:

- Young carers produced quality weaves and experienced 'flow' - 'the busy with your hands thing'
- Transition town and museum now working together

Challenges:

- Budget cuts and distracting priorities
- Drop out of some young carers

Value for money:

Good. A very small fund created a group of children with new skills for wellbeing as they grow up. There was a timely shift in the museums' own dynamic.

What next? Put HM principles into business plan, like Cinema Museum. A Happy Museum display is planned for the Autumn and with funding from Kew Transition Abergavenny will develop as a partner. Work in council beyond young carers team.

What would have happened anyway?

Abergavenny is in the middle of great change and budget cuts. Without HM morale a new dynamic might have been harder to develop and staff would have felt they just didn't have the time.

What was invested?

Willingness in the museum to take risk and attention to young people's needs were key commitments. As well as the budget of £5K, £2.7K was set aside for interpretation and products, but with HM learning will instead be spent on celebration and future relationships, especially with the Transition Town.

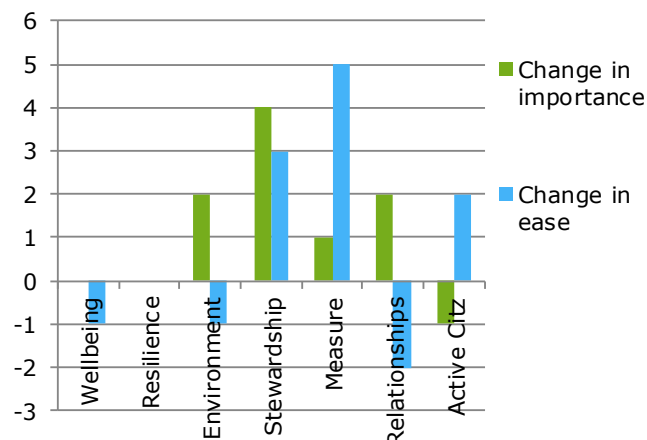
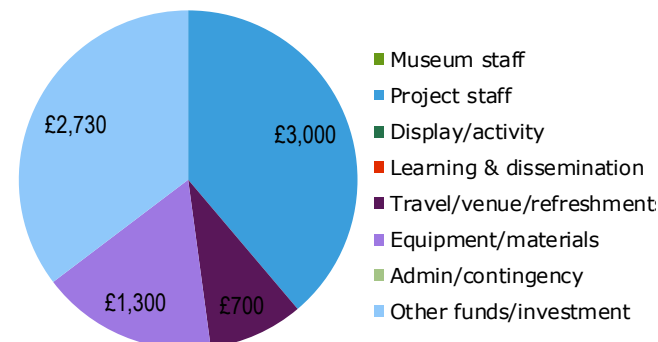
What happened?

Two craftspeople led workshops in weaving and bee-keeping with 8 young carers and 20 primary children with special needs (respectively). Working in and outside the museum linked them to their local natural and cultural heritage. Outdoor displays were planned but superseded by more relationship building. Future proofing the organisation was at the heart; 'revival as well as survival'. Relationships were expected to develop with other public services like social care.

What difference did Happy Museum make?

A dynamic has shifted. Reciprocity developed within and beyond the museum especially with community groups. The primary children were 'gripped' by the bee skep making. Teachers describe the social and relaxation benefits of being absorbed and the bee-keeper found their enthusiasm 'deeply refreshing', seeing long-term potential. Children went on to learn about nature, food and diet. Because it was integral to the term plan, it fulfilled teachers' needs too and one learning assistant with forest school skills was particularly interested. The young carers group were harder to maintain and there was some drop-out. However they also talked about the relaxing and addictive nature of working with hands and a wordle shows them sorely missing the workshops at the end. As one said *it's changed my perspective on museums, the museum's pretty cool*. Two have continued to weave at home.

Later for visitors, the project should make a link between history, land and town.



Young carer responses to 'how do you feel now the weaving project has finished?'

Vision & purpose:

To have growing partnerships & more people involved - To develop networks amongst specialist practitioners (early years, makers, gallery &c) - To improve our expertise about craft-led creative play - To be better connected & more supportive of local communities.

Highlights:



- Commitment by teachers and parents to 3 year olds walking and playing outdoors
- Beautiful objects and quality crafts used with early years

Challenges:



- Dissemination remained quality rather than quantity
- Less senior staff involvement than would have been ideal

Value for money:

A commitment to ongoing events and dissemination means the full value is yet to be generated

What next? Work on new HM play 'rulebook' with the community of practice - and keeping an eye out for other calls for papers. 20Nov14 event to disseminate more locally. New offer to reception and nursery children coming up, with walking as central part.

What would have happened anyway?

Craftplay was already an award-winning service at Bilston for early years, but the focus on immediate neighbours and the outdoors was new, as were three craftspeople working together.

What was invested?

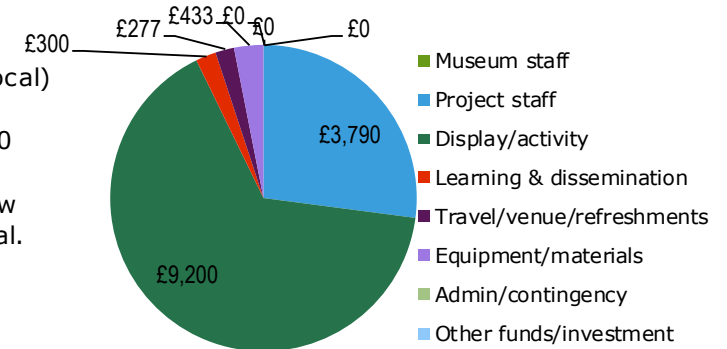
Holding in balance (regional) quality crafts and (local) Reggio Emilia, unstructured play was key, as was calm rather than energy. The budget was £14000 spent mostly on the makers. The garden was an important natural resource and the context of new local participants (a disadvantaged area) was vital.

What happened?

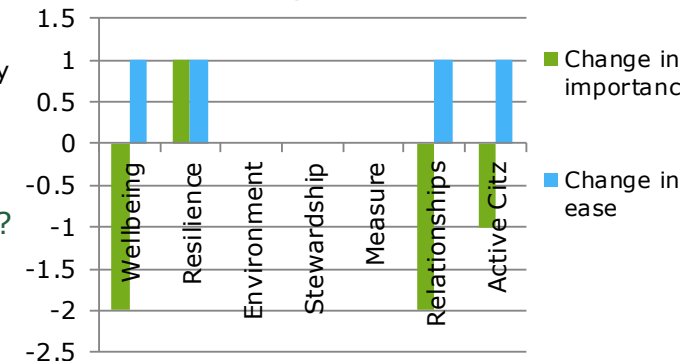
A partnership between the craft gallery and Craftspace. Very young children came with nursery teachers and parents to maker-led sessions at the craft gallery. They walked from the nursery and played in the garden too. The three makers were also commissioned to make something for future play use. A seminar shared learning with the Crafts Council and others. An event is planned at a local pottery in November to carry on the approach.

What difference did Happy Museum make?

It was hoped unstructured play using craft and natural resources would familiarise families with the gallery and improve wellbeing. The quality/play balance was well struck, with one maker commenting it was her first work of a 'V&A standard' with early years. The teacher noticed more parents volunteering for trips and increased use of unstructured play at school; for example a wooden train 'going off the tracks'. School, parents and children's commitment to walking evidenced a message about everyday health and sustainability, combined with wellbeing in nature (addressing a lack of 'core strength' in children.) The gallery noticed parents more confidently using the space; One new local mum now comes to Stay and Play. Difference and dialogue was a sign of success - the Gallery wanting bigger change (once and for all), and Craftspace valued depth rather than breadth. The seminar created the latter. Organisationally, the project made the space more calm, and replaced unfit for purpose play-crafts. The team has been asked to Wolverhampton Gallery, but more senior involvement would have helped a wider influence.



Bilston Principles



Note: not all values recorded at the start



Clogs on sticks are all the rage in Bilston this autumn. On our first windy session, they were dragged through the mud, went on some great solo adventures with enthusiastic boys, and eventually were reunited. Who knows where they'll go, with the lovely children from Loxdale Primary School?

Re-imagining museums for a sustainable future by fostering wellbeing that doesn't cost the Earth



AMGUEDDFA
CEREDIGION
MUSEUM

Harvesting the knowledge

Alice.Briggs@ceredigion.gov.uk

2013 to 2014

Vision & purpose:

Journeying towards a positive future for the environment, our community and the museum through creative cooperation. Promoting social enterprise through traditional crafts.

Highlights:

- New relationship with Museum of Rural life met at HM event
- Project manager going to Santa Cruz for participatory museum camp on evaluation and multi-linguistics - will feature HM
- Excellent intern and volunteers involved

Challenges:

- Cuts limit the ability to support volunteers
- A challenge to properly support progression for the participants

Value for money:

In-kind resource increased budget by a third and lottery grant to Tircoed benefited the project. Cuts limit the ability to support volunteers with for example desk space.

What next? Crucial to see how the crafts sell. Museum is creating a new tool box for ongoing projects in the woods. 'Friends in the right places' will help the museum focus more on a USP of stewardship.

Need evidence for social and economic impact.

What would have happened anyway?

The museum is under pressure through cuts, providing the impetus to treble volunteers during the period, but real challenges remained in resourcing the project.

What was invested by HM?

The budget was £6,350, re-profiled to produce quality branding for the craft products and supplemented by 24 days in-kind from an intern from Aberystwyth University. The collection was used as inspiration. 'Hosting' the participants and the natural resource of Tircoed's woodland were important.

What happened because of HM?

Tircoed and the museum trained 5 young people with craft and enterprise skills to make a range of kitchen crafts for the shop inspired by the collection. Participants also used craft skills to mend tools from the handling collection. Two interns were sought with one recruited to work on the symposium, and staff recorded the 'knowledge' of making. Phase two was market research. The project was bi-lingual, and Harvest the Knowledge was a symposium with strategic partners to share the learning.

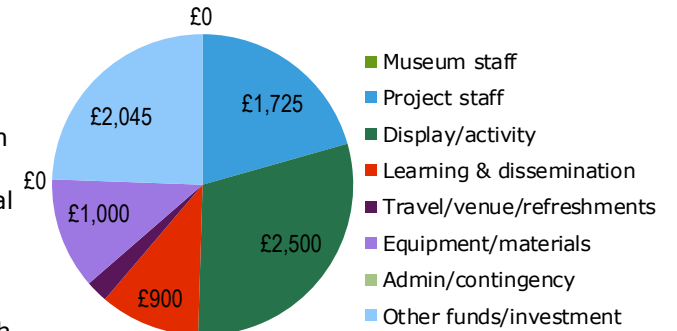
What difference did Happy Museum make?

Participants completed the LIFE survey, but with ongoing work their impact has not yet been assessed.

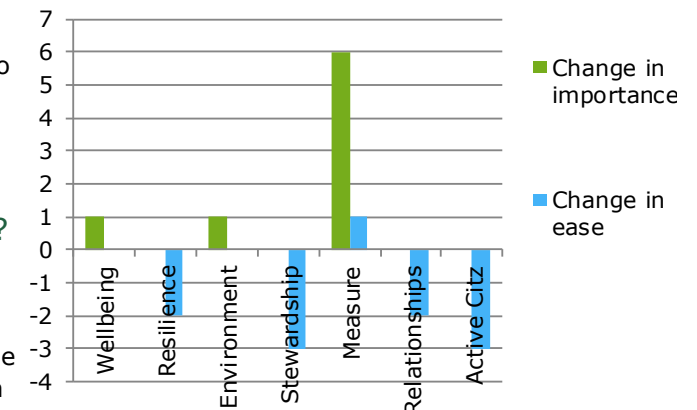
Getting outside expanded the scope (and size) of the museum which particularly struggles to get people in in nice weather.

The project has been linked to Grown in Britain.org. and a symposium included strategic partners, including Natural Resources Wales.

Like many commissions, several of the HM principles became harder. This reflects growing awareness; the first step in behaviour change. With a low starting point, evaluation grew significantly as a priority and is a focus for the project manager's visit to Santa Cruz museum camp 2014. Happy Museum has dovetailed well with other projects, like living world theme.



Ceredigion principles



At work in the woods



Re-imagining museums for a sustainable future by fostering wellbeing that doesn't cost the Earth

AndreaM@DerbyMuseums.org

remakemuseum.tumblr.co

Summer 2013 - ongoing

Vision & purpose:

Be valued as an integral part of how the city of Derby uniquely works. Through shared ownership and participation, help lead the story of Derby, whilst enabling the city to understand itself. A strong and self confident philosophy, using Derby's rich innovative past to influence its ambitious future, encouraging pride in Derby Museums and the city, by creating a resilient sustainable organisation.

Highlights:



- personal relationships between staff and community increased productivity
- Physiological research showed physical evidence of the wellbeing value of making

Challenges:



- Managing public and political expectations

Value for money:

Quite a large budget by HM standards, but the timely intervention will influence £millions of museum re-furbishment

What next? Re:make is growing in the museum and art gallery and through disability work in a new project with Matt Fraser, drummer with Coldplay who opened the paraolympics.

Commission dashboard



Re:make the museum

What would have happened anyway?

The museum was closed for refurbishment and re-structuring, presenting the opportunity a radical re-think and HM helped fend off political pressure to re-open asap. It also enabled more robust evaluation.

What was invested by HM?

HM budget was £22K with a further £11K spent. Time was a key resource-more volunteering and staff used 'smartly'-and everyone's skills were valued. An open-source philosophy extended to innovation and quality design with STE(Arts)M thinking. There was a commitment to authenticity; what's unique to Derby?

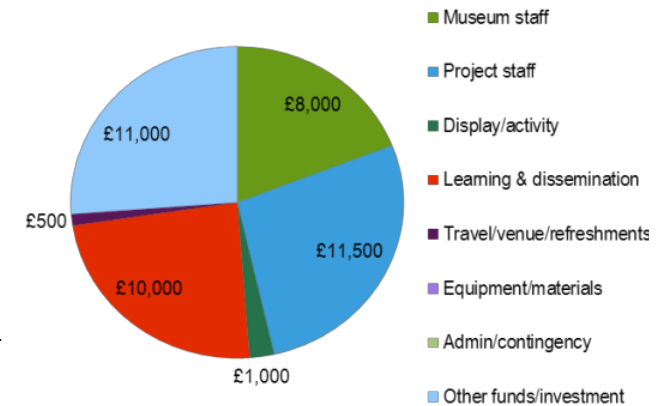
What happened because of HM?

The museum ran object workshops for the public and commissioned makers-in-residence TILT to facilitate co-design and co-making workshops to begin re-fit of the museum. Time to reflect, the HM evaluation (including LIFE survey) and sharing with the other museums were built in. Derby used clinical academics for physiological testing, including staff. The team shared through blogging and social media.

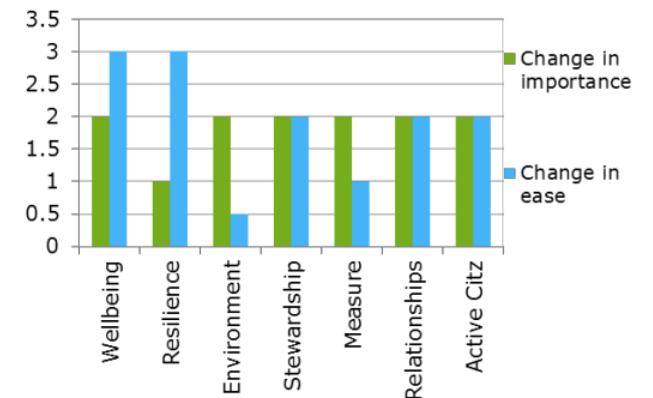
What difference did Happy Museum make?

Some public were disappointed not to see the engines, but after discussion understood the rationale. Staff gave unpaid time to the museum, and found more personal relationships than usual made more possible. The clinical evaluation found a 'highly significant' change to the natural antibodies in saliva, leading to an immune boost from making.

At the heart was organisational resilience including making the museum integral to pride in Derby. The museum became more smart about skills use; for example using visitor service staff to share objects. Increased social media also changed visitor profile. They had exposure through Museums Journal and Museum Next with one cultural innovator reporting 'I may have a new favourite museum. It's a museum that is inherently social, embedded in local communities, smartly run and - if happy faces are a metric - does a lot of good'. One disappointment was despite being environmentally award winning, more got thrown in skips than should have though on the plus side participants took some out again!



Derby Principles



"Do what you can."
"Say what you want."

See also <http://vimeo.com/93511330>.



What's your story?

Vision & purpose:

Be a spark that ignites reach and agency - using more visibility and engagement rurally and online - to create a feeling that the community own the GMAG - to EMBED, INSPIRE, ENGAGE, CREATE, CONSUME and SHARE to build social and community capital.

Highlights:

- Objects and technology used as a medium to generate communication
- Opportunities for academic research linking LIFE survey, digital research, www.mappiness and observational evaluation
- A unique collection in Wales is much more linked with the public

Challenges:

- First app company contract fell through
- Some resistance to non-traditional methods in galleries

Value for money:

A timely project informing an HLF funded museum redevelopment. Advice generated for other museums to find and work with app developers and ongoing research mean the

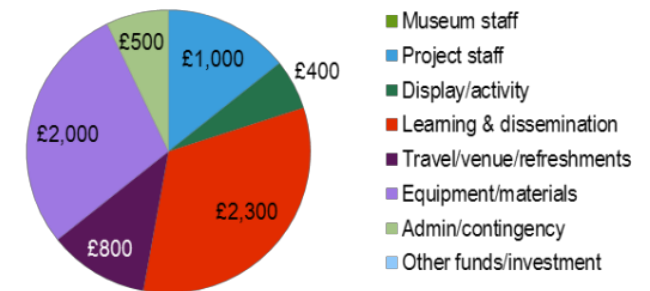
What next? Hopes are the app will bring young and old together in the new museum. Further development of academic research on LIFE, behaviour and observation through HM central team.

What would have happened anyway?

During HM Gwynedd Museum and Art Gallery heard it had new HLF funding. HM will be able to influence ~~ExN~~ of development.

What was invested by HM?

The budget of £7K funded technical development of an app for use in the gallery, in partnership with Oxford Internet Institute (OII) and the Welsh Centre for Behaviour Change. Collections and crowdsourced oral history were central to the project.



What happened because of HM?

The partners and app developer prototyped a bi-lingual story app with Bangor Uni students, then it was tested by an art therapist, then it was launched publicly. Psychology colleagues introduced 'nudge' techniques to encourage audiences to be LOUD. Attention was paid to supporting individuals out of their comfort zone. There were several academic opportunities and the team used the HM LIFE survey and PANAS scale to test results.

What difference did Happy Museum make?

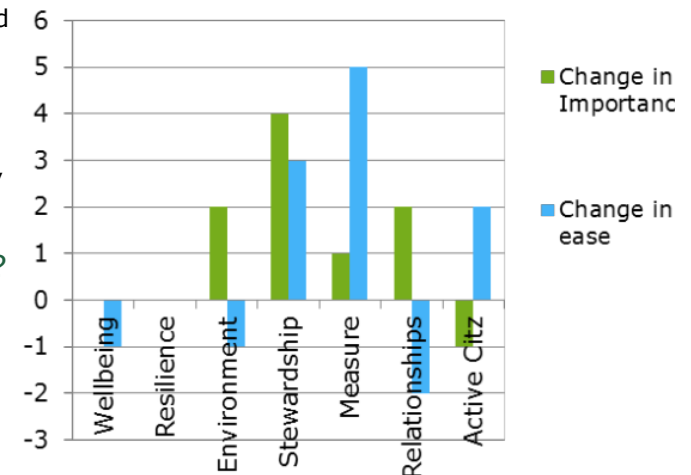
What's your story 're-imagined' museum behaviour and 'co-created' interpretation with the visitors. It developed an old museum concept, that objects are a way of getting people to talk and the gallery is now being used for therapy. It was also a route for more colloquial Welsh language to be formally included in the museum and tested how 'nudging' techniques worked, like footprints taking people to recording points. Like Woodhorn, colleagues here noticed the museum studies thinking was quite conservative and yet to be tested is whether the app creates fun in the galleries.

This was a new use of the collection for the museum, enhanced by new oral histories which were usually not collected. Timed to coincide with redevelopment it is likely to impact on learning, engagement, interpretation and even collections policy.

See the video

<https://www.youtube.com/watch?v=6TFN1yZT7Io>

Gwynedd Principles



QR codes and footprints draw people in

Vision & purpose:

Be a unique centre for our community. Find ways of doing more with less. Have more impact on people, less on the environment. Be organic, holistic and community directed. Get to know and develop deeper relationships with our community.

Highlights:

- Taking risks, eg persistent and local marketing to attract new, local participants
- Many people transferred across strands
- Under 5s/families and parish team particularly well engaged and FOH taking ownership

Challenges:

- Bad weather delayed some activities
- Community focus means things can't be hurried and funding delays were problematic
- Internal staffing changes
- Evaluating vulnerable groups

Value for money:

Did a lot with the money - investing in a mix of activities, time and skills, and things that can be re-used will create a legacy. Evaluation levered further under 5s funding

What next? Keep working with new partners. Word of mouth generated new work with another Children's Centre. Evaluation will inform plans to be a child centred city. Eat the food from the raised beds!

What would have happened anyway?

Kirkstall had tested many of the activities, but HM allowed them to persist with entirely local marketing. A parallel SROI approach also focused on measuring what matters.

What was invested by HM?

The budget of £12K was mostly spent on materials and activity for an array of community projects. Partnerships were key, from faith groups through production with Pyramid of Arts, to participation with children's centres and TCV (for volunteers). The commitment to local participants was new.

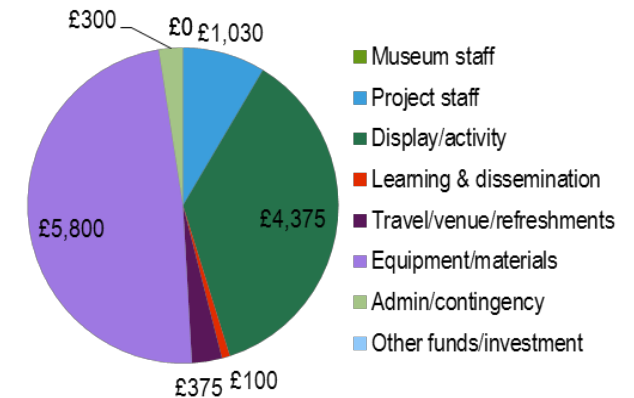
What happened because of HM?

Happy Project tested a variety of sessions, but were consistent in targeting a very local group. Spiritual, environmental, edible and physical activities ranged from a sand sculpture of hopes and desires, through yoga and singing to new raised beds for planting. Some activities started in the children's centre to build confidence for families to come to the museum, where celebration events concluded the project.

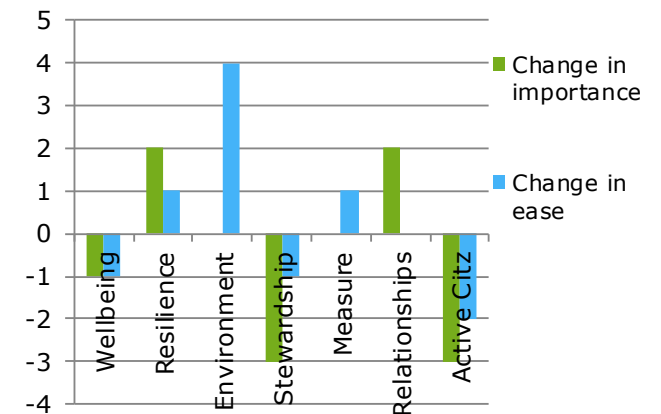
What difference did Happy Museum make?

Initially 5 children turned up, but being community based numbers built through word of mouth - at Easter 120 came to plant seeds in one hour! Six vulnerable families participated, a strong result. An adult with learning difficulties participated in the spiritual sculpture and at the celebration event with her care home, saw and asked to take over planting one of the beds as part of her Arts Award. The yoga, billed as 'active stories' was the most popular and will run again.

Focusing on community and relationships saw partnerships develop and related principles become more important for Kirkstall Abbey (see right). Measuring what matters also improved, and the museum paid the freelancers to participate in evaluation. HM support for planning a Story of Change was considered 'invaluable'. Organisational development includes two members of FOH staff asking to move site to remain with the HM project. With Leeds planning a Unesco child-centred city, there is interest in wellbeing and the head of department is to review the Happy Project.



Kirkstall principles



Yoga - the most popular activity

Re-imagining museums for a sustainable future by fostering wellbeing that doesn't cost the Earth



Alison.Bevan@rwa.org.uk
Autumn 2013 ongoing

Shaping a Happy Academy

Vision & purpose:

To be a BEACON for the visual art in the South West; valued as a key institution in the City and region; somewhere that creates and nurtures happiness and wellbeing in its staff and visitors; sustainable and resilient.

Highlights:

- New ACE Renaissance strategic funding
- A new team spirit
- Engagement of vulnerable communities
- New partners with Happy City and others
- An increased pool of volunteers
- Higher income from visitors

Challenges:

- organisational challenges meant it was initially hard to engage with HM

Value for money:

HM findings informed capital investment resulting in a new ACE grant.

What next? Staff intend to maintain the changes and new plans are for economic and environmental resilience.

What would have happened anyway?

With a new director RWA was already planning significant changes but nonetheless HM was considered the catalyst for transformational change.

What was invested?

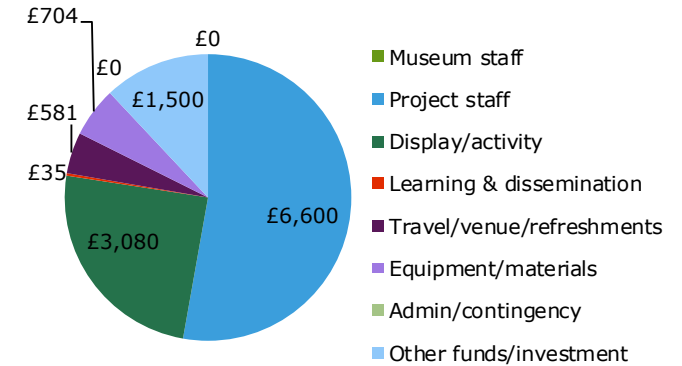
The focus was on a space review (a major constraint) of a building with a 160 year history at a profound low point in finances and support. The importance of space to work with the collection emerged. The HM budget was £11K with a further £1.5 K from RWA's Learning & Participation budget.

What happened?

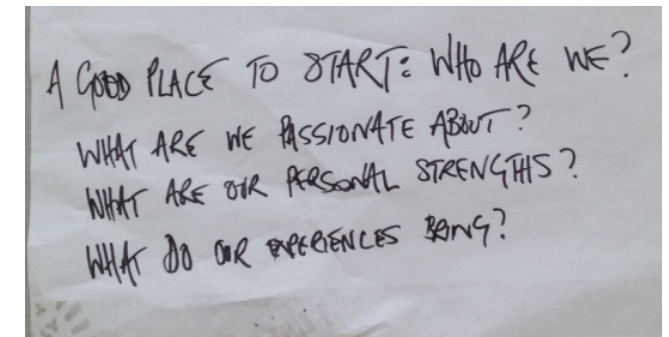
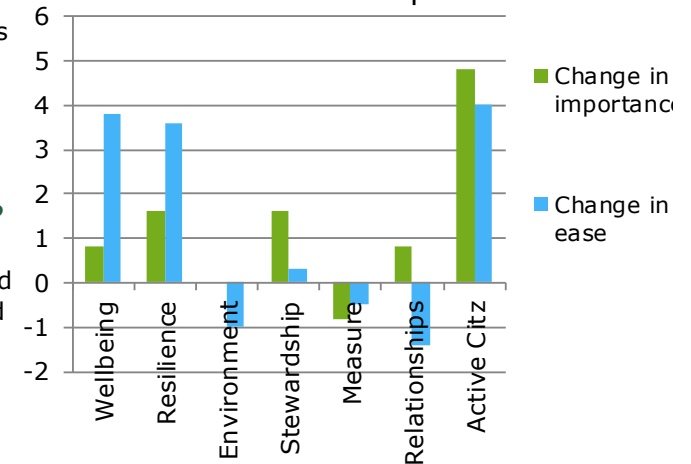
Happy City people facilitated work with RWA's Friends and others on a strategic plan for space redevelopment into a 'happy environment'. This included quick wins to motivate stakeholders and working with the architect and other funding streams to make more of the investment. RWA trialled new evaluation methods inspired by other HMs.

What difference did Happy Museum make?

HM has been an 'amazing catalyst', creating unprecedented levels of openness through formal and informal consultation, especially with the Friends and Academicians. The latter are paying more subs, exhibiting more and donating artworks and time. Relationships also developed with Kids Co. Horsfield Prison and My Future My Choice for example. Effects on staff, who had extremely low morale, include a full staff complement, new confidence and breaking down of 'silos', observed by visitors. For the first time in serving memory, staff and volunteers have chosen to socialise and 2 staff are setting up a yoga class. Wellbeing is now in the Forward Plan and the staff handbook includes the HM principles. Green technologies are part of development plans and the new collection workspace is used by students from HEIs and FE. RWA trialled free entry and low cost participation. Paying visitors are up 44%, shop takings by over 200% and patrons a third higher ever before. The director has started tweeting, a key medium to new audiences and influential individuals.



RWA Principles



Appreciative Enquiry, illustrating active citizens

charlottejames@sloughmuseum.co.uk

Summer 2013 to Spring 2014

Vision & purpose:

'Community Conversations' will improve understanding of each other and the world around us, increasing ownership and active citizenship, and shaping a cohesive and sustainable future for Slough, where individuals and the environment are valued.

Highlights:

- All the participants wanted to continue
- A beautiful booklet was produced available on the website
- Curious objects provoke curiosity! The collection makes conversations happen.

Challenges:

- The curator left towards the end of the project limiting continuity
- Conversations had to be at Aik Saath, limiting exposure to museum
- Couldn't attend some HM events and buddying with an HM peer didn't take off

Value for money:

With key staff leaving, a longer impact is hard to assess and VFM hard to judge too.

What next? Booklet and conversation cards to be used as catalyst for new conversations, by participants at home and in the museum. Potential to influence the new Slough learning centre.

What would have happened anyway?

Slough Museum already worked with partners Aik Saath (Together as One) but the project brought together the focus on individuals (cross culture cross generation) for the first time.

What was invested by HM?

The HM budget was £10K with volunteer time contributing considerably in-kind. Almost half the budget was spent on quality materials and evaluation. Personal commitment to Slough, learning from the Mygration project, the good practice of Aik Saath and open-minded participants were important. Planning and thinking time was scheduled.

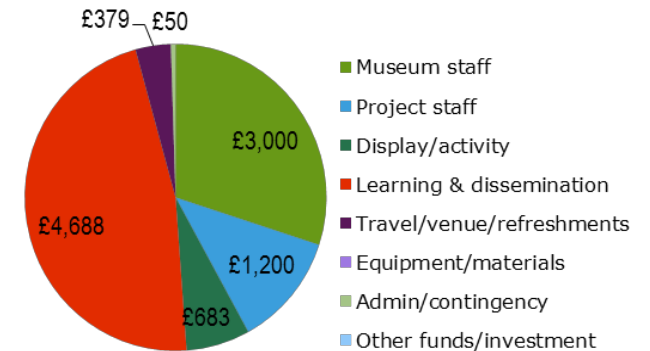
What happened because of HM?

The 2 partners facilitated monthly 'community conversations' across generations and ethnic groups on topics like food and nature and nurture, with the collection as a catalyst. Two young participants came to the HM symposium and a celebration event shared completed things.

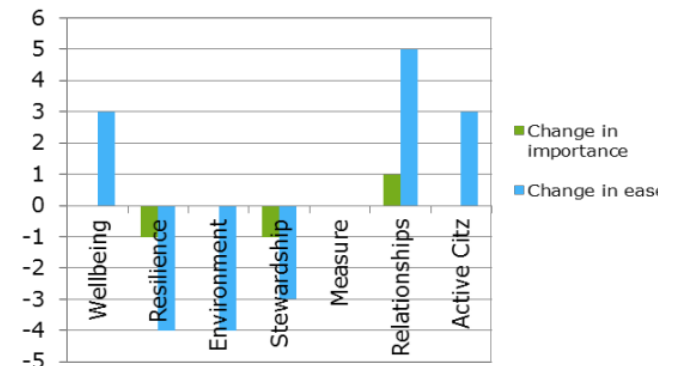
What difference did Happy Museum make?

Evaluation was by observation and transcribed group discussion. Feedback was overwhelmingly positive showing most strongly 1) increased intergenerational and intercultural engagement, 'The most important part of the project has been to see things from different people's point of view and see how it makes you think' And also 2) appreciating people as individuals and understanding the natural and historic environment, with young people advocating for the environment. Less impact was shown on 3) supporting active citizenship which might be for the longer term (it is also developing in the museum). Participants have been encouraged to use the resources at home. They are also on display which it is hoped will change perception of the museum.

Increasingly conversations started spontaneously. 'It's quite a rare opportunity, to talk, and very quickly it became quite deep.' Organisational change saw wellbeing, relationships and active citizenship become easier. It challenged internal perceptions of role and improved management of community dialogue.



Slough principles



A community conversation

Re-imagining museums for a sustainable future by fostering wellbeing that doesn't cost the Earth

TM TORQUAY MUSEUM

Phil.Collins@TorquayMuseum.org.uk

Young sustainability champions

2013 to Spring 2014

Vision & purpose:

TQM reinvents itself as a key cultural asset and significant hub for sustainability in the SW. TQM redefines its principles and promotes understanding, stewardship and protection of the environment. TQM is campaigning and influential and empowers communities to act.

Highlights:

- Podcast on BBC Devon to a quarter of the county's population- and Soundart radio which has national profile
- Coverage of HM and First Spark in the local press; circulation 70,000
- Teacher & specialists ongoing engagement

Challenges:

- Freelance project management makes it harder to create organisational change

Value for money:

This was a large commission for HM, but the funding helped lever in £100K from HLF plus new outdoor space. It was an essential environmental focus for HM.

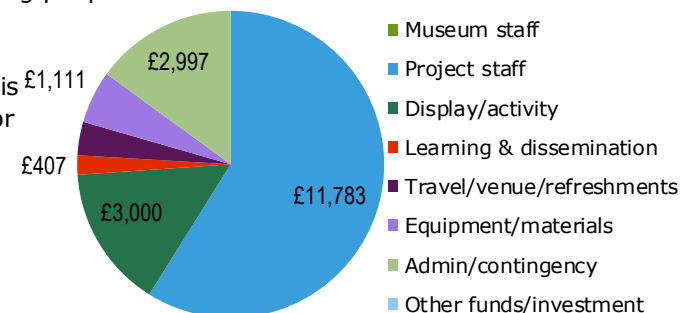
What next? Plan to re-purpose the museum as an environmental education and action hub with new outdoor space, £100K from HLF and a bid to the Science & Society Fund. Teacher to enable participation in the new YP's Consultation Committee.

What would have happened anyway?

Torquay Museum was already planning to become a sustainability centre. The Happy Museum funding allowed them to develop a specific approach for young people.

What was invested by HM?

A natural history museum, Torquay was unique in this round for environmental focus. It used collections for handling and as a catalyst for discussion and the various museum spaces and immediate locality for 6 of the 7 workshops. The budget was £20K budget, mostly for freelance project management.

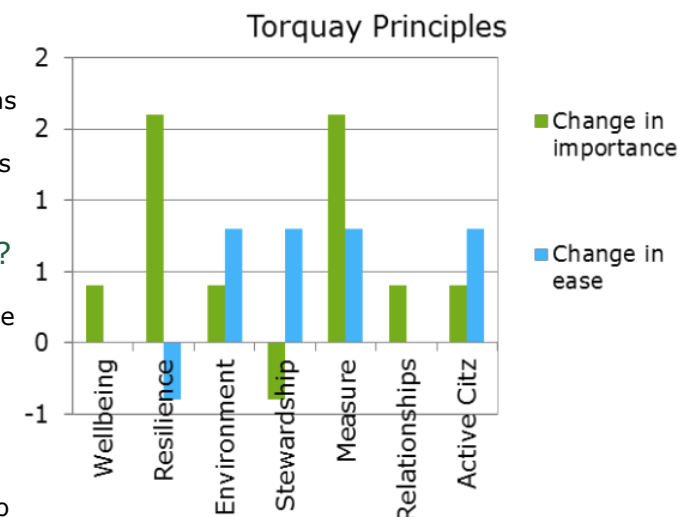


What happened because of HM?

To target a new 14-18 age range the project manager attended 2 secondary school assemblies then ran 7 young people's workshops such as a renewables trip, solarville and oceans workshop. These culminated in the public First Spark Festival including a mock court drama. The whole project was documented and evaluated with varied techniques and a legacy is audio guides of young people's hopes for the museum in 100 years.

What difference did Happy Museum make?

The young people were very engaged, and devised witty, resourceful, solution-focused materials despite being challenged with the notion of devastating climate change. One Sustainability Champion has initiated his own video celebration of the museum. The teacher valued the active museum-school relationship and that the YP were 'heard' including being engaged with local policy makers and the radio broadcast. Their parents were similarly supportive. Organisationally there was strong support from the Trustees whose preconceptions of YP were challenged positively. Staff became more committed to sustainability, role modelling solar energy implementation, and using collections to explore the sustainability narrative. All the HM principles became more important and easier and Torquay valued its environmental USP within the HM community. Three of the 6 specialists want to continue, and are bidding together for future projects. The Council's Environmental Team were newly engaged including supporting the museum takeover of an adjacent park. Record audiences were at capacity, interactive and engaged.



Vision & purpose:

Raise Woodhorn's profile within communities and amongst our peers in the cultural sector. Share our learning to enthuse and inspire others, challenge perceptions about museums and contribute to the resilience of our museum audiences and museum sector.

Highlights:

- Writing opportunities for the comedians
- Likely to be put on the curriculum of Newcastle Uni museum studies
- Director and cross team involvement
- Featured on Radio 4's You and Your's Culture Magazine, What Next and local press

Challenges:

- Hard to make the link with sustainability
- The LIFE survey was seen as uncomfortably personal

Value for money:

With wide sector and public coverage the investment has provided good exposure. It is hoped the model will be picked up elsewhere.

What next? The university will continue to work with the comedian. Others, possibly IWM North may use the comedian in residence model.

Commission dashboard



WOODHORN MUSEUM

Stand Up for Woodhorn

What would have happened anyway?

The museum had a comedian in residence in mind and focused on wellbeing, having won a local cultural award for playfulness. HM allowed the freedom to experiment and engage staff, who have no staff room.

What was invested by HM?

The budget was £13.5K and the university paid for an additional session with the comedian. A key driver was taking the risk, with its essential parallel trust: both the museum in the comedians, and participants to share their stories.

What happened because of HM?

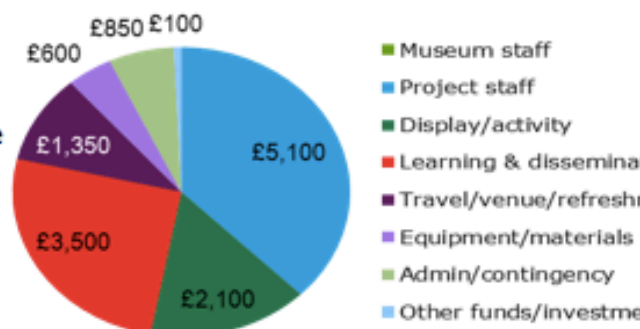
Stand Up was a comedian in residence led by Seymour Mace with two others. There were 3 'meet the comedian'/training sessions offered to staff and others including from U3A and Newcastle University, with the intention of collecting stories as material for a performance at comedy club the Stand in Newcastle. Sensitivities instead resulted in a Stand Up tent at the Miners Picnic at Woodhorn and shyness was overcome by using SAEs to collect stories.

What difference did Happy Museum make?

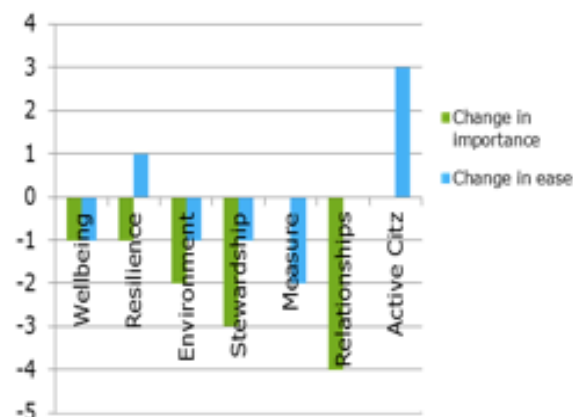
Stand Up had exposure in public and sector press and events and at the museum studies course at Newcastle University, where it may become part of their curriculum (The team noticed a gap between their experimental programming and traditional museum studies). Organisationally activism and resilience became easier, with almost 100% take up of the subsequent staff participatory project. Fewer FOH staff joined in than expected. Participants tended to be younger and from wider roles, and included the director. This helped break staff out of silos and staff have created their own comedy tours on site. The comedian hosted a Stand Up tent at the 14 June Miners picnic.

Woodhorn judged HM principles less important by the end-perhaps due to more informed scoring, but also judging local pride more their job than happiness, emphasising resilience rather than wellbeing. There was not a clear link with environment despite the museum being an award-winning green museum.

Woodhorn was valued as a community resource.



Woodhorn principles



Staff comedy tours

Principles at commencement 2011

Make people happy

Seek to understand the importance of well-being, embracing healthy minds not just bodies, and healthy societies not just individuals. Embody and enhance the Five Ways to Well-being, as set out by the New Economics Foundation, which can be summarised as Connect; Be Active; Take Notice; Keep Learning and Give. For more, see <http://www.neweconomics.org/projects/five-ways-well-being>. Consider, too, how human well-being is entirely dependent on the well-being and abundance of the natural environment.

Value the environment, the past, the present and the future

Value and protect natural and cultural environments and be sensitive to the impact of the museum and its visitors on them. Focus on quality and don't be seduced by growth for its own sake. Contribute responsibly to the social, cultural and economic vitality of the local area and wider world. Acknowledge the legacy contributed by previous generations and pass on a better legacy of collections, information and knowledge to the next generation. Manage collections well, so that they will be an asset that is valued by future generations, not a burden.

Find your niche

Sustainable museums will be diverse. Build on all your assets (collections, buildings, knowledge, skills, communities, and audiences) to identify your distinct role. Learn from other museums, and other organisations that bring social benefit, but don't clone them. Be clear about your long-term purpose and be sure it is what society wants and needs.

Lead on innovation towards transition

Ride the inevitable changes by positively embracing the need for innovation. Show that museums don't have to be only storehouses of the past but can also be hubs of innovation. Test ways that assets like your collections, staff and communities can be imaginatively applied to current problems. For example, could you work with corporate sponsors to develop products and services that are high well-being, low-carbon?

Support learning for resilience

Museums enable individuals and communities to learn together. Museum learning is already all the things much orthodox learning is not: curiosity driven; non-judgmental; non-compulsory; engaging; informal; and fun. The people needed in the future will be resilient, creative, resourceful and empathetic systems-thinkers, exactly the kind of capacities museum learning can support. Museums could lead in developing our understanding of why and how education needs to change to bring about these capacities.

Measure what matters

Counting visitors tells us nothing about the quality of their experience or the contribution to their well-being. Listen to the debate about measuring happiness: watch the Office of National Statistics and their research into a happiness index; hear what think tanks and academics have to say about the subject; ask your audience how your work affects them emotionally; don't wait for someone else to design the perfect metrics – talk to people, understand what makes them feel happier, measure that. And what about the other environmental impacts of your work? Happiness will be shortlived if museums achieve it for this generation at the environmental expense of the next. You need to know about both so you know if you are going the right way.

Pursue mutual relationships

Find ways to have more mutual relationships with your communities, supporters and visitors. Explore how museum staff and public can work together, with different expertise but equal status, to achieve common outcomes such as making a sustainable locality in which to live and work. Learn from voluntary organisations and social enterprises to try out new models of working with people. Consider the possibility of becoming a mutual organisation, or of running your organisation as a co-operative.

Think global and be networked

'Think global, act local' should be a guide for museums in transition. Whilst most museums might best support well-being in a specific locality, all could increase the extent to which they make international links, use digital tools to reach wider audiences and open their visitors' eyes to global histories and contemporary issues. Use your networks to deliver this, but use them in reverse too: collect best practice, other models, partners, new ideas, comments, critiques and feedback in pursuit of perfection.

Revised principles from 2012

Pursue Mutual Relationships

Find ways to have more mutual relationships with your communities, supporters and visitors. Explore how museum staff and public can work together, with different expertise but equal status, to achieve common outcomes such as making a sustainable locality in which to live and work. Learn from voluntary organisations and social enterprises to try out new models of working with people. Consider the possibility of becoming a mutual organisation, or of running your organisation as a co-operative.

- **How?** Create clear roles, shared ownership and mutual benefit with volunteers, audiences participants and staff
- **What?** Work across hierarchies and boundaries
- **Why?** To create happy, resilient teams (and communities)

Value the environment and be a steward of the future as well as the past

Value and protect natural and cultural environments and be sensitive to the impact of the museum and its visitors on them. Collections and the environment are the same part of the 'Museum ecology' – its cultural and natural resources. Focus on quality and don't be seduced by growth for its own sake. Contribute responsibly to the social, cultural and economic vitality of the local area and wider world. Acknowledge the legacy contributed by previous generations and pass on a better legacy of collections, information and knowledge to the next generation. Manage collections well, so that they will be an asset that is valued by future generations, not a burden.

- **How?** Learn the social and financial benefits of being lean and green
- **What?** Lead by example, in the care of people, place and planet

- **Why?** Communities are: Learning together, Interacting with each other, Feeling happy, active and worthwhile, Environmentally aware and caring for their surroundings

Learn for Resilience

Museums enable individuals and communities to learn together. Museum learning is already all the things much orthodox learning is not: curiosity driven; non-judgmental; non-compulsory; engaging; informal and fun. The people needed in the future will be resilient, creative, resourceful and empathetic systems-thinkers, exactly the kind of capacities museum learning can support. Museums could lead in developing our understanding of why and how education needs to change to bring about these capacities

- **How?** Encourage learning
- **What?** Be a host, brokering relationships and becoming a hub for communities
- **Why?** Communities are: Learning together, Interacting with each other, Environmentally aware and caring for their surroundings

Create the Conditions for Wellbeing

Seek to understand the importance of well-being, embracing healthy minds not just bodies, and healthy societies not just individuals. Well-being is more than smiles or positive emotion but about the quality of our lives and relationships. Happy Museums should explore how to create the environment for these to flourish. Embody and enhance the Five Ways to **Well-being**, as set out by the New Economics Foundation, which can be summarised as Connect; Be Active; Take Notice; Keep Learning and Give.

- **How?** Encourage playfulness, creativity, activity, interaction and aesthetics
- **What?** Be a host, brokering relationships and becoming a hub for communities
- **Why?** Communities are: Interacting with each other, Feeling happy, active and worthwhile
- **How?** Share a vision of mutual wellbeing and lead a story of change
- **What?** Think creatively about resources when planning and measure progress how people want to you to
- **Why?** To re-think what matters

Be Active Citizens

Museums should encourage individuals to be more active within civil society (and includes individuals working in museums as well as their communities) Using what they learn from connections within their communities the work of museums should better reflect current trends and issues which affect people's daily lives. Active citizenship also relates to awareness and understanding of connectivity across the world, seeking international associations to contextualise local issues.

- **How?** Find out and use everyone's potential (inc in community)
- **What?** Work experimentally and anticipate the discomfort of change
- **Why?** To create happy, resilient people (inc communities)

Measure What Matters

Counting visitors tells us nothing about the quality of their experience or the contribution to their well-being. Listen to the debate about measuring happiness: watch the Office of National Statistics and their research into a happiness index; hear what think tanks and academics have to say about the subject; ask your audience how your work affects them emotionally; don't wait for someone else to design the perfect metrics – talk to people, understand what makes them feel happier, measure that. And what about the other environmental impacts of your work? Happiness will be shortlived if museums achieve it for this generation at the environmental expense of the next. You need to know about both so you know if you are going the right way

People contributing

Symposium attendees (2012, 13 and 14)

Abi	Moore	Shakespeare Birthplace Trust	Atefeh	Givian	Luton Culture
Abigail	Trip	Cinema museum	Babs	Guthrie	
Afsheen	Butt	Slough Museum	Barbara	Bartle	Newport Museum and Art Gallery
Ailsa	Strachan	Manchester Museum	Barbara	Disney	
Alex	Coulter	Arts & Health South West	Barbara	Lowe	RISC
Alex	Wilkinson	DCMS	Basil	Greenwood	Torquay Museum
Alex	Scott-Samuel	University of Liverpool	Beatrice	McDermott	Garden Museum
Alex	Wilkinson	DCMS	Beatrice	Pembroke	British Council
Alice	Briggs	Ceredigion Museum	Beckie	Upton	RWA
Alison	Bevan	Royal West of England Academy	Ben	Cowell	National Trust
Alison	Pattison	Godalming Museum	Ben	Lucas	Public Services 2020
Alison	Turnbull	Museums Galleries Scotland	Ben	Twist	Creative Carbon Scotland
Alison	Walton-Robson	Headway Arts	Bernadette	Lynch	Consultant
Amal	Baiban	British Museum	Bill	Sharpe	IFF/CASE/Cultural Learning Alliance
Amy	Turton	Ace	Brendan	Carr	Reading Museum
Andrea	Mercer	Derby Museums	Cara	Sutherland	Mental Health Museum
Andrea	Michelbach	University of Washington	Carlene	Allen	Richmond University
Andrew	Lewis	DCMS	Carol	Bowsher	University of Worcester
Andrew	Simms	New Economics Foundation	Carol	Whittaker	CyMAL
Andy	Wilsdon	Manchester Museum	Carole	Souter	Heritage Lottery Fund
Andy	Tyreman	DfE	Carolyn	Dalton	Doncaster Museum and Art Gallery
Anna	Bunney	Manchester Museum	Carrie	Canham	Ceredigion Museum
Anna	Davies	Young Foundation	Cath	Nightingale	Story Museum
Anne	Sherman	Cheshire East Council, Nantwich Museum	Catherine	Bunting	seconded from ACE
			Catherine	Langabeer	Julie's Bicycle
			Catherine	Rees	DCMS

Celia	Forbes	Godalming Museum	Helen	Grice	IWM North
Charles	Seaford	NEF Wellbeing	Hilary	Jennings	Happy Museum
Charlotte	Chester	Thackray Medical Museum	Jack	Shuttleworth	WAVE
Charlotte	Clark	Cerebral Palsy Midlands Charity	Jamilla	Hawa	Manchester Museum
Charlotte	Derry	Manchester Museum	Jane	Tarr	Arts Council England
Charlotte	Smith	Chester Zoo	Jessica	Hill	Shakespeare Birthplace Trust
Charlotte	Williams	Slough Museum	Jo	Dyer	Beaney House
Chris	Kirby	Herbert Art Gallery and Museum	John	Orna Ornstein	Arts Council England
Chris	Kirby	Coventry Heritage and Arts Trust	Karin	Molson	Abergavenny Museum
Chris	Batstone	Arts Council England/Tipping Point	Kate	Tyndall	PHF
Chris	Sharrock	DCMS	Katherine	Ford	Cinema Museum
Claire	Smith	Creative Partnerships at Tyne and Wear Archives and Museums	Kathryn	Eccles	Gwynedd Museum and Art Gallery
Clare	Cooper	Mission Models Money, Re-Think	Laura	Denning	Torquay Museum
Daniel	Fujiwara	LSE	Laura	Phillips	British Museum
Danielle	Garcia	IWM North	Liz	Ritson	Woodhorn Charitable Trust
Dave	O'Brien	City University	Lucy	Neal	Happy Museum
Deirdre	Buckley	Craftspace	Mandy	Barnett	Happy Museum
Eithne	Nightingale	V&A	Marilyn	Scott	Lightbox
Esme	Ward	Manchester Museum	Martin	Humphries	Cinema Museum
Esther	Roberts	Gwynedd Museum and Art Gallery	Matthew	Hick	National Railway Museum
Frances	Reed	Garden Museum	Maurice	Davies	Museums Association
Gaby	Porter	Museum Consultant	Megan	Da Silva	Monmouthshire Councy Council
Gillian	Findlay	Edinburgh City Council	Megan	de Silva	Abergavenny Museum
Grace		Chiltern Open Air Museum	Mike	Zeidler	Happy City, Bristol
Hannah	Fox	Derby Museums	Miranda	Stearn	HLF
Hannah	Lake	Arts Council England	Mitch	Robertson	Beaney House
Hedley	Swain	ACE	Nansi	Taylor	Godalming Museum
Helen	Cooper	ACE	Nick	Merriman	Manchester Museum
Helen	Cooper	Tate	Nick	Winterbotham	GEM

Nicola	Mann	Happy Museum	Sian	Hammerton	Chiltern Open Air Museum
Nicola	Mann	Reading Museum	Stephen	Allen	National Museums Scotland
Noelle	Goldman-Jacob	Consultant	Steve	Gardham	London Transport Museum
Paul	Allen	Centre for Alternative Technology	Sue	Sheehan	Lambeth Council
Paul	Clarke	Documentor	Tish		Story Museum
Peter	Stott	Falkirk Community Trust	Tony	Butler	Happy Museum
Piotr	Bienkowski	Our Museums for PHF	Vicki	Pipe	London Transport Museum
Rachael	Rogers	Abergavenny Museum	Vicky	Grant	Manchester Museum
Rachel	Rogers	West Devon Borough Council	Victoria	Hollows	Glasgow Museums
Ramsha	Butt	Slough Museum	Zoe	Dunbar	IWM North
Rebecca	Clay	Royal West of England Academy			
Regis	Cochefert	PHF			
Rib	Davis	Lightbox			
Richard	Gott	Empathy Roadshow	Andy	Warby	Envoy Partnership
Rob	Hopkins	Transition Network	Barbara	Lowe	RISC
Ronan	Brindley	Manchester Museum	Catherine	Langabeer	Julie's Bicycle
Rowena	McGrath	Manchester Museum	Charlotte	Derry	Independent consultant - play
Rupert	Widdicombe	Symposium 3 reporter	Daniel	Fujiwara	LSE and Simetrica
Sam	Thompson	Liverpool Health Inequalities Research Institute, Liverpool University, formerly nef	Jason	Griffiths	Wolverhampton Voluntary Service Association
Samantha	Flavin	Kirkstall Abbey	Kathryn	Eccles	University of Oxford Internet Institute
Sara	Selwood	Academic Consultant	Lizzie	Trotter	Simetrica
Sarah	Allen	Kirkstall Abbey	Nick	Ockenden	Institute for Volunteering Research
Sarah	Woods	Empathy Roadshow	Ruth	Clarke	Independent consultant - volunteering
Sholeh	Johnston	Julie's Bicycle	Sarah	Colston	nef consulting
Sian	Thurgood	LSE	Stuart	Lester	Play academic
			Yvonne	Gilan	Independent consultant – presentation skills

Development day facilitators

Communications to date

Events

Participation in launch of Action for Happiness	Apr-11
Crafting Sustainability and Well-being Workshop presentation - part of Research Councils UK 'Connected Communities' programme	Sep-11
GEM event keynote address by Tony Butler	Sep-11
Museums and Galleries of Scotland keynote address by Tony Butler - Collaborating to Compete event	Sep-11
Featured in MA conference keynote by Caroline Lucas MP	Oct-11
Midlands Federation event presentation by LTM	Oct-11
Museums Association conference Happy Museum seminar	Oct-11
Regional Public Galleries New South Wales conference presentation via web	Oct-11
Participation in Play is the Thing conference	Nov-11
Participation in Researching Transition event	Nov-11
BBC Natural History Unit, Bristol Natural History Consortium Communicate conference presentation	Nov-11
Invitation to speak at Cultural Equalities Now! Conference by the BM	Dec-11
GEM regional meeting presentation by Cinema Museum	Feb-12
University Museums Group and National Co-ordinating Centre for Public Engagement conference presentation by Manchester Museum	Feb-12
Swedish Museums Association conference presentation	Mar-12
Devon Museums Forum presentation by Lightbox	May-12
Festival of Transition, nef's alternative to Rio Summit – event by MEAL	Jun-12
Festival of Transition, nef's alternative to Rio Summit -	Jun-12

event by Manchester Museum	
Jasper Visser, digital strategist, Netherlands mention of Happy Manchester Museum at LEM conference in Latvia	Jun-12
Almedal week, Gotland, Sweden Rikustallningar presentation by HM	Jul-12
International Council for Children's Play (ICCP) conference paper by Stuart Lester for Manchester Museum	Jul-12
Transforma, Lisbon, invitation to speak at event on culture and climate change through British Council	Aug-12
Warwickshire and Coventry Cultural Alliance (WCCA) request to speak at event	Sep-12
Bratislava Museums visit	Oct-12
Sponsored Museum Camp in Birmingham	Oct-12
Presentation at Operation Green Museums event	Oct-12
Museums Association conference Playful Museum seminar by Manchester Museum	Nov-12
Presentation at "Courage and Culture: Change in the Workplace" part of Festival of Blackboards 2012, for organisations, schools and wider society.	Nov-12
Invitation to speak at St Mungo Museum, Glasgow, symposium on 'Curious' multicultural project	Dec-12
Federation of Museums & Art Galleries of Wales invite to speak at annual conference	Mar-13
Open Workshops in Newcastle and Birmingham	Apr-13
Participating with Objects event at IWM North	Apr-13
Sustainability Conference at Manchester Museum	Apr-13
Invitation to speak at research workshop on Healthy Communities	Apr-13
Presentation at Museum Ideas 2013 – Innovation in the	May-13

Participatory Museum	
Presentation at Museums Next: Museum of the Future Conference	May-13
Tony Butler presentation at the Museums and Heritage conference	May-13
Beatrice McDermott presentation at the Museum Futures conference	Jun-13
HMP mentioned as a "theme" in call for papers for Museum of Futures in Age of Austerity conference (June 14-18, 2013)	Jun-13
Landscape of the Mind conference at the Lightbox	Jun-13
Presentation at Sustainability and the City, The Saltzberg Seminar	Sep-13
Panel on the Funding of the Arts and the Contribution of the Arts to the Happiness of the British Public	Oct-13
Attendance at the MA conference, Museums Change Lives	Nov-13
HMP breakout session at Engage International Conference	Nov-13
Presentation at Engage conference on Measuring What Matters	Nov-13
All-Party Parliamentary Group Meeting on Wellbeing and Economics	Dec-13
Presentation at Association of Art Historians Annual Conference	Apr-14
The Warwick Commission, "The Future of Cultural Value" event	Apr-14
Association of Commonwealth Museums Conference Glasgow	May-14
Tony Butler asked to go to Brazil to talk about HMP and Cerby's Re-Make Project	Aug-14
Tony Butler presentation in Germany on HMP and Mission Models Money	March-April-14

Formal sharing opportunities

Participation in Cultural Reference Group meeting for Mayor of London	Jun-11
Response to ACE consultation on Estelle Morris' review of ACE strategic framework	Aug-11
Participation in UCL event on Public collections for Public Health in Manchester	Oct-11
Museums and Galleries of Scotland response to strategic review	Nov-11
NESTA search for Britain's 'new radicals' - invitation to participate	Feb-12
University of Gothenburg Centre for Person Centred Care, invitation to round table event	Jun-12
Dutch Museum Association Study Trip on Sustainability	Mar-13
Daniel Fujiwara radio interview with Voice of Russia on research report	Apr-13
Transition research network membership, CRESC	ongoing
Case study of MEAL and 'hotseat' role in Community of Practice online discussion for LGA/LGID	Sep-11
Visit by 35 MA students from UCL to MEAL	Oct-11
London Museums Group meeting at Cinema Museum	Nov-11
Growing campaign to include cultural sector in ONS work on measuring well-being	ongoing
Links to MMM's Re-think programme	ongoing
Links to Our Museums PHF project	ongoing
Meeting and ongoing communications with ACE to discuss relevance of project	ongoing
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Links to Our Museums PHF project	ongoing
Meeting and ongoing communications with ACE to discuss relevance of project	ongoing

Print publications, radio and TV

Interview with Tony Butler in Museums Journal (print copy)	Mar-11
Story Museum newsletter piece	Jul-11
AIM newsletter piece announcing commissions	Aug-11
Positive News publication piece	Aug-11
MEAL case study in Rural Museums: ten years on	Aug-11
Chapter in book by Tony Butler for Museums Etc - Museum	Sep-11

of Ideas: Commitment and Conflict	
Resurgence magazine article on Museums of Happiness	Apr-12
Oxfam Grow project feature using manifesto and website	May-12
Journal of Modern Wisdom Volume 2 request for contribution	Sep-12
HMP mentioned in new book "Museum Bodies: The Politics & Practices of Visiting & Viewing" by Helen Rees-Leahy	Oct-12
Daniel Fujiwara radio interview with Voice of Russia on research report	Apr-13
Request for response to Maria Miller for BBC TV (not aired)	Apr-13

Online/e-publications

National Museum Directors Conference – E Newsletter piece about launch and commission	Mar-11
Association of Independent Museums E-News piece	Mar-11
Museums and Galleries of Scotland blog	Mar-11
VAGA online piece about launch and commission	Mar-11
NWFED online piece on launch	Mar-11
Museums Journal online piece about launch and commission	Apr-11
Paul Hamlyn Foundation online news piece	Jul-11
Museums Journal online piece announcing commissions	Jul-11
BBC News Surrey online piece announcing Godalming and Lightbox commissions	Jul-11
NWFED online piece announcing commissions	Aug-11
AIM e-newsletter piece about ONS well-being measures	Dec-11
Arts Professional online piece on ONS	Dec-11
Creative and Cultural Skills online piece on ONS	Dec-11
Happy Museum project twitter	Ongoing
Tufts Museum Studies feature on LTM	Dec-11

Happy Museum project newsletter	Jan-12
American Museum Association blog	Jan-12
Guardian culture professionals network blog on symposium	Jan-12
Happy Museum project newsletter	Apr-12
Arts Professional lead article on HM	May-12
National Museum Directors' Council newsletter announces commission fund	Sep-12
AIM newsletter piece announcing commissions (most popular item)	Sep-12
Happy Museum project newsletter	Sep-12
Museums Association announcement of round 2 funding	Oct-12
Guardian culture professionals network mention of LTM's Happy Museum commission	Oct-12
Article on Revealing Reading's Hidden Histories online	Jan-13
Animate Arts page related to The Paper Apothecary exhibition	Feb-13
Museum Development NW advert for Open Workshops	Mar-13
Collections Trust Link Article on sustainability	Mar-13
Sian Thurgood's and Ailsa Strachan's Symposium Report, 2013	Mar-13
London Museums group article on Museums and happiness report	Apr-13
Report on Museums and happiness report on Museums Journal website	Apr-13
Museums Association announcement of round 3 funding	May-13
Resurgence magazine article on Imagining the Happy Museum	May-13
Article on the HMP in Arts Management journal	Jun-13
Museum Network Warwickshire piece on announcement of 3rd round commissions	Aug-13
Woodhorn Museum article about comedian in residence	Nov-13

Northumberland City council article about the Woodhorn's comedian in residence	Nov-13
Shields Gazette article about Woodhorn's comedian in residence	Nov-13
HMP mentioned in an article "A Strategy for Sustainability" in Arts Professional	Mar-14
Museums and Happiness report available as a resource on the Simetrica website	Mar-14
Lucy Neal mentioned in the article "Doin' Dirt Time"	

Blogs/postings

Alice in Museumland blog	Jan-11
Audiences North East post about launch	Mar-11
Museum Publicity.com post about Happiness Associates	Mar-11
Climate Action in Culture and Heritage post about launch	Apr-11
&Co post about commission	May-11
SYFAB post about commission	Spring 11
Happy Museum project blogs	ongoing
Fear and Learning article mentioning HM on blog	Dec-11
Symposium response blog on Cultural Return On Investment	Jan-12
Symposium response blog from National Trust	Jan-12
Symposium response blog from the Learning Planet	Jan-12
RSA Education Matters blog on Happy Museum	May-12
St Mungo's blog on HMP	Apr-12
Reading University - MERL blog mentioning HMP	Apr-12
Art History News website criticizing HMP	May-12
HMP Sponsorship of Museums Camp	Oct-12
Museums and Galleries Scotland blog on round 2 commission funding	Oct-12

Reading Museum blog article on RRHH project	Jan-13
Administrator appointment mentioned in Richmond University website	Jan-13
Chiltern Open Air Museum blog post on exhibition	Feb-13
Maurice Davies' MA blog about 2013 symposium	Feb-13
Playful Museum blog on Manchester Museum's "takeplayseriously" event	Mar-13
Museum Network Warwickshire piece on Museums and happiness report	Apr-13
LEM article on Museums and happiness report	Apr-13
History Education Network piece on Museums and happiness report	Apr-13
Arts Development UK blog	May-13
SW Federation of Museums and Art Galleries announcement of round 3 funding	May-13
NWFED piece on round 3 funding	May-13
Open Hand Open Space blog post on Reading Museum's RRHH project	May-13
Engage announcement of round 3	May-13
ACE blog on HMP	May-13
Open Call for 3rd round commissions	Jun-13
HMP mentioned in a Centre de Cultura Contemporània de Barcelona blog about MuseumsNext '13	Jun-13
Blog post by TB on "Museums, Well-being and valuation"	Jul-13
U.S. Report on HMP	Aug-13
Call for Craft Makers - Creative Commission Brief	Sep-13
Call for Craftmakers (Bilston) 3rd Round	Sep-13
Craftplay/WAVE project blog	Oct-13
MA blog on BBC Radio 4 interview with Mark Taylor (Comedian in Residence)	Dec-13
HMP Learning and Evaluation Report mentioned in the	Dec-13

Sector News section of the University of Cambridge Museums blog	
HMP mentioned in an article "Culture Café" in the RAMM website	Dec-13
Wales Centre for Behavioural change story about Gwynedd project	Jan-14
Derby Museum's "Re-Make the Museum" blog	Jan-14
HMP mentioned in a blog post (Designerly Learning) about "Design, Happiness and Museum Learning"	Feb-14
Kirkstall Abbey blog post about project	Feb-14
HMP mentioned in a blog post (Centre for the Future of Museums) about Santa Monica's well-being project	Apr-14

Research requests

Invitation to develop well-being measures together with UCL	Aug-11
Request for MEAL to participate in AHRC Connected Communities sandpit research	Sep-11
Tony Butler Interviewed as part of Newcastle University's Partnership and Participation research	Sep-11
Office of National Statistics wellbeing measurement consultation contributions	Jan-12
Nicole Beale PhD student invitation to research social media and HM	Jun-12
Museums 2020 discussion paper from Museums Association	Jul-12
Academic research by MA graduate Alec Ishak on "Evaluating the Happy Museum Project at the London Transport Museum," Worcester Polytechnic University, 2012	Apr-12
Museologist interested in knowing about the research on happiness in relation to visiting the museum.	Apr-13
Academic interested in knowing more about the studies conducted at Happy Museum particularly with new teachers.	Apr-13

Website visits

Total visits	26,605
Number of people visiting	16,254
United Kingdom	19,981
United States	1,451
Netherlands	718
Canada	568
Spain	397
Australia	379
Italy	376
Sweden	296
France	185
Germany	174

Plus further visits from all over the world

UK coverage

England	18,405
Scotland	894
Wales	566
Northern Ireland	95

Source of visits

Visits come directly, by email link, by searching for Happy Museum or from other websites – mostly the Museums Association and twitter, but also two of the commissions – Manchester Museum and Godalming Museum (Waverley).

Google/organic	9,009	39%
Direct	6,583	29%
t.co (twitter)	1,892	8%
Email	1,418	6%
Museums Association	1,190	5%
Facebook	803	4%
Manchester Museum	730	3%
The museum of the future	232	1%
Waverley (Godalming Museum)	211	1%
MEAL	171	1%
Linked In	155	1%
Tony Butler	139	1%
Guardian	136	1%
PHF	134	1%
Resurgence	111	0%
	22,914	100%

Peak visits:

Date	No. visits	HM activity
30 Mar 11	115	Happy Museum paper published and commission fund announced
7 Apr 11	142	Museums Association publishes announcement of commission fund
22 Jul 11	122	Announcement of funded commissions
6 Dec 11	150	Start of campaign for the inclusion of arts culture and heritage in the ONS Consultation on Well-being measures
23 Jan 12	170	Happy Museum newsletter reporting on Symposium
4 Sep 12	149	Announcement of Second Commission Fund
18 Mar 13	191	Announcement of new manifesto principles and open workshops
11 Apr 13	300	Newsletter and twitter circulation of Daniel Fujiwara's research report
2 May 13	195	3 rd Commission Fund launched

Awards for commissioned museums

- The Beaney House of Art & Knowledge in Canterbury - "The Paper Apothecary" won the prestigious Collections Trust and Historypin award for Participatory Practice, 2013 and was nominated for the Art Fund prize.
- Ceredigion Museum - New Approaches project - Heritage Lottery Fund (HLF) support Development funding of £70,000 has also been awarded to help the Council progress their plans to apply for a full grant next year.
- The Cinema and London Transport Museums were awarded an outstanding achievement and runner up position in the London Museum Volunteers awards
- The Cinema Museum won a green tourism award
- HLF funding has been awarded to the Story Museum and London Transport Museum for All our Stories
- Chiltern Open Air Museum (COAM) - Environmental Award win at the first Pride of Bucks ceremony, 2013. The event was organised by the Buckinghamshire Examiner and Advertiser Newspapers Series and supported by B P Collins LLP in order to highlight environmental awareness in the Chilterns.
- COAM won the Gold Award for Small Attraction of the Year in the Tourism South East Beautiful South Awards, 2013
- COAM was shortlisted for the Small Visitor Attraction of the Year Awards in the Visit England Awards for Excellence 2014
- Derby Museum was Highly Commended at the 2013 national Museums + Heritage Awards for Excellence.
- The Garden Museum was awarded a grant of £3,510,600 from the Heritage Lottery Fund (HLF) for a development project to restore, upgrade and extend the ancient church of St Mary at Lambeth, and create facilities to establish it as the national museum of gardens and gardening, 2014.
- Kirkstall Abbey was shortlisted in the 'Britain's favourite heritage site' category in the BBC Countryfile Magazine Awards 2013
- The Shakespeare Birthplace Trust was awarded a grant of £100,000 from the DCMS/Wolfson Museums and Galleries Improvement Fund towards a brand new exhibition which is expected to welcome more than 1.2 million visitors to Shakespeare's Birthplace in Stratford-upon-Avon over the next three years, 2014
- *Woodhorn* Charitable Trust - '*Stand Up for Woodhorn*' has been shortlisted for a Collections Trust Award for Participatory Practice, 2014.
- The LTM, Manchester Art Gallery and the Garden Museum were awarded a funding in the latest rounds of the Arts Council's Renaissance strategic support fund and Designation development fund, 2014
- Three Happy Museum leaders were offered places on Transformers, a year long Museums Association professional development programme in 2014; Brendan Carr, Jonathan Willis and Rachael Rogers of Reading, Derby and Abergavenny Museums.
- HLF funding has been awarded to Ceredigion and Torquay Museums for redevelopment (and Gwynedd prior to its HM project)

Evidence collection

Programme evidence

Programme evidence has been collected using:

- Survey and interviews with the core team and critical friends
- Budget analysis
- Audit of communications (events, publications, web and social media)
- Commissions self assessment and interviews with museum directors
- Commissions peer reviews
- Commissions stakeholder consultation at the beginning and end of projects

With staff

With participants and volunteers

With audiences

- Event records (2 commission awaydays, 2-day symposia, 2 open workshops, 4 development days)
- Survey of museum representatives from around the country (MA representatives and chairs of AIM, GEM and SHCG) after round 1 (7 responses) and after round 2 (2 responses)
- Survey of symposium participants

Stakeholder consultation

Stakeholder consultation by commissions was done at the beginning and end of the projects including:

- 1 Cinema Museum, LTM, The Story Museum, The Beaney, and IWM North commissioned evaluation
- 2 Some collected social media feedback

With staff

3 Lightbox staff session 1

- How, as a nation, do we measure success?
- How, as individuals, do we measure our success?
- How should The Lightbox measure its success?

4 Lightbox staff session 2

- Staff were asked, in groups, to respond to the proposition that the primary aim of The Lightbox should be to improve the well-being of those whom it serves.
- Staff were told about the 5 Ways to Happiness (Connect, Be Active, Learning, Take Notice, Give). They were asked to comment on these and make any suggestions for changes or additions.
- The staff were asked what they as individuals and departments – and what The Lightbox as an organization – could do that that it was not already doing, to enhance well-being.

5 Lightbox staff session 3

- Staff were asked what they thought the Lightbox exists to achieve?
- And what way the Lightbox successfully worked towards this in

an environmental way?

- They were invited to discuss the proposal that there might be a link between working in an environmentally friendly way and people's wellbeing
- They were asked for suggestions to turn the Lightbox into the most environmentally friendly organisation possible

6 London Transport Museum and IWM North used reflective diaries and project logs for team and front of house staff

7 London Transport Museum interviewed staff asking:

- How, if at all, has the Happy Museum affected your attitude to recruitment procedures for volunteers?
- Describe your experience using the 'volunteer mentoring model' used in this project.
- Could the 'volunteer mentoring model' be a process that is used in future?
- Have you experienced any benefits from being involved in a cross-departmental project?
- Do you feel a sense of ownership of the happy museum project? Why? and what could be better?

8 Manchester Museum surveyed staff asking:

- How do you feel about your job role now?
- How comfortable do you feel now with children playing in Museum space?
- Do you feel you have greater awareness of children and play?

9 Manchester Museum interviews asked:

- What do you think the Happy Museum project is trying to achieve – if you had to spell it out in simple terms how would you do

this?

- What has been your involvement to date – what have you seen and done?
- What do you think the biggest achievement has been to date (at personal and organisational level)
- What do you think would help to improve and sustain this approach?

10 Story Museum Happy Tracker

Monitored wellbeing at weekly meetings on a scale of 1-5

11 The Beaney surveyed staff asking:

- How happy are you at the Beaney?
- How happy are you generally in life?
- How well do you deal with problems and challenges generally?
- How well do you deal with challenges at the Beaney?
- How good are your relationships generally?
- How good are your relationships at the Beaney?
- Do you think about your impact on the environment?
- Does thinking about the environment affect the way you behave?

12 The Beaney's People United workshop:

- After two delivery workshops the final staff workshop a week after the close of the exhibition was run by People United. It allowed group reflection and groups feedback under the headings
 - your colleagues
 - Your colleagues from other departments
 - The Beaney
 - What's possible

13 IWM systematically collected emails and other

feedback from colleagues to analyse

14 SBT interviewed staff involved asking about:

- personal impact
- work with community
- challenges and problems

15 Torquay Museum used 'abstracted' LIFE conversations, workshops, festival, audio guides, video project, photographs to gain learning. Exit evaluations with the teacher and staff asked

With participants and volunteers

16 Cinema Museum surveyed participants asking:

- Feeling safe. How does the museum make me feel?
- Pursue mutual relationships. Does the museum engage with the local community and visitors?
- Value the environment. How green is the project?
- Value the past, present and future. Does the museum manage the collection in a way that will be valued by future generations?
- Thing global and be networked. Does the museum use international links to reach a wider audience?
- Support learning for resilience. Do you feel you are learning/doing interesting new things through being involved as a creative community curator?

17 Godalming Museum asked partner groups:

- What's the museum ever done for us? 1 - 10, with 1 being 'never been' and 10 being 'regular visitor or volunteer'
- How do you see the role of Godalming Museum? 1 - 10, with 10

the most important

- What could the museum do for us? 1 - 10, with 1 being 'cautious' and 10 being 'confident'

18 Lightbox asked participants:

- In this project at The Lightbox do you feel -

Safe

Supportive

Connected

Useful

Happy

Good

- Is this because -

You are doing what you wanted

You are being active

You are giving

The project has changed individual or materialistic views

- How do you feel when you're not here?

Safe

Supportive

Connected

Useful

Happy

Good

- The role of the Lightbox

At the Lightbox, learning is very important

At the Lightbox, explaining things, giving information and telling stories is very important

At the Lightbox, communicating and interpreting is very important

At the Lightbox, enjoyment is very important

At the Lightbox, promoting the town and its identity is very important

At the Lightbox, keeping and caring is very important

- Learning at the Lightbox -

is fun

makes people feel creative and resourceful

makes you feel better capable of dealing with the future

helps you get on with each other better

- People at the Lightbox –

have lots of skills to share

have lots of knowledge to share

understand what matters to me

understand what matter to the planet

- What words would you use to describe you experience at The Lightbox? -

The people here are outward looking

We are equal partners

We run things together

In the project you are consulted

People here keep me informed

People here keep themselves to themselves

The Lightbox is part of a global community because it has international links

The Lightbox is part of a global community because it thinks about global issues

19 London Transport Museum surveyed participants:

In phase one at every session participants were asked how happy do you feel at the beginning and the end. In phase two all volunteers were asked about:

- Confidence overall

- Confidence at volunteering
- Confidence in meeting new people
- Confidence in public speaking
- Confidence in going to new places
- Confidence in tryin g new skills

20 LTM final interviews of phase 1 participants asked:

- What did you like about the project?
- What did you get out of being involved in the project?
- What do you think other participants got out of being part of the project?
- How has your perception of, or feelings about, London Transport Museum changed throughout the project?
- What would you like to do next?
- Thoughts on next project

21 LTM final interviews of phase 2 volunteer mentors asked:

- How did the project compare to last year's first stage?
- Did the project achieve the personal objectives that you had when joining?
- Describe your experience of mentoring.
- What, if anything, did you gain from the project?
- Do you think the 'Mentoring Model' is a successful model for future volunteers to use?
- What difference (if any) has the project made to your LTM volunteering experience to date?
- Any other thoughts or feedback.
- Finally, would you be happy to continue mentoring the volunteers

beyond this formal finish date

22 Reading Museum neighbourhood time capsule:

Residents used a map of Reading to consider their area. They were asked which words applied, for example peaceful, working class, run-down – and they put post its of the words onto the map. The words were then sealed in an envelop and the exercise repeated at the end of the project, when the envelop was also opened. (NB this could be done longitudinally, with people identifying their own words at the start and end, or cross-sectionally with the words analysed as a group response).

23 Reading Museum what's in a name:

Residents were asked what's in a name in relation to their own name and then their neighbourhood to begin to scope the research they wanted to undertake.

24 Reading Museum museum review:

With the project lead out of the room, residents were asked to stand, put their hand up or sit hands down to indicate how positive they were on various HM outcomes, for example how the museum worked in mutual relationship with them or the nature of their neighbourhood's history.

They then worked with a mystery object and discussed it together. After its true purpose was revealed, they were asked the outcome questions again to see if there had been any change.

25 The Beaney discussed with schoolchildren:

- How active do you think you were?
- How creative do you think you were?
- Do you feel safe and supported at the museum?
- Did your project make you think any more about the environment?
- Did the project make you feel happy?
- Did you learn how to make yourself happier?

- Do you think the project made others happy?
- What was the best bit of the project?
- What type of place is the Beaney to you?

26 The Beaney discussed with a community group leader:

- Did you learn at the museum the five ways to wellbeing?
- How active do you think you were?
- How creative do you think you were?
- Do you feel safe and supported at the museum?
- Do you feel you were useful to the museum in this project?
- Do you celebrate when things go well at the museum?
- Do you work as individuals at the museum or a team?
- Did your project make you think any more about the environment?
- Did the project make you feel happy?
- What was the best bit of the project?
- What type of place is the Beaney to you?
- Does the museum make you feel equal to others?
- Does the museum know what matters to you?
- Do people at the museum act as individuals, or do they follow the museum line?

27 The Beaney surveyed schoolchildren asking:

- How happy are you generally?
- How well do you deal with problems and challenges generally?
- How good are your relationships generally?
- Do you think about your impact on the environment?

- How happy are you in the museum?

28 COAM asked participants through the project to add labels (inspired by Story Museum) to four words resulting in a wordcloud:

- discover
- connect
- value
- enjoy

29 COAM surveyed visitors asking if they were:

- Utterly fed up
- Pretty fed up
- A bit fed up
- It gets me out of the house I guess
- It's OK
- Yeah, I'm reasonably happy
- I'm happy
- It's a lovely part of my week
- I'm very happy
- I'm deliriously happy!

30 COAM and others monitored ongoing partnerships

31 The Garden Museum and LTM monitored take up of new networks/meetings the Conversation Hub and Operation Green Museums

32 Bilston Craft Gallery asked children to do collages which showed what had made the difference to them (although not how much). They captured 'one thing to take away' on comments cards after the project and

held a post session discussion every session.

33 Derby Silk Mill worked with academics to test cortisol and antibody levels in saliva, and the benefits of 'reverie' in the museum through 'serious personal testimony'

34 Gwynedd Museum tested their 'nudge' techniques with academics

35 Kirkstall Abbey ran a survey with parents of children participating

36 RWA ran consultation as part of their work with Bristol Happy City

With audiences

37 Manchester Museum Observed visitors and grouped learning by behaviour and participation:

- Behaviour: excited, quiet, fun, negative, enthusiastic, creative, imaginative
- Participation: adult involved, mixed, multiple children, single child, teenagers

38 Story Museum survey asked audiences:

- Do you feel you made a connection with someone else while you were here? (This could be a member of your group or a stranger.)
- Do you feel more energised than when you arrived?
- Do you feel more in tune with yourself and your surroundings?
- Do you feel you learned something new?
- Do you feel you improved someone else's day?

39 Story Museum asked visitors to complete feedback

labels and tie them to the bannisters

40 COAM, SBT and Garden Museum issued local passes:

These were issued both as a service to local people, and to monitor new take up of museum service

41 The Beaney prescriptions asked audiences:

- Any side-effects, comments and reactions to their cultural treatments via a tear off slip to post into the feedback box

42 The Beaney's chemists asked audiences:

- How did the cultural treatment make you feel? and grouped feedback under headings:
- Exhilarated
- Invigorated
- Peaceful
- Fun
- Happy
- Very happy
- Uplifted
- Negative
- Inspired

43 The Beaney asked 40 audience members to complete an in-depth questionnaire but this was not very successful. Follow up questionnaires by Survey Monkey were even less welcome.

44 COAM repeated their label exercise with visitors

45 COAM asked visitors to put arriving and leaving coloured stars onto a mood tree with boughs labelled:

- Curious
- Happy
- Inspired
- Excited
- Bored
- Sad

46 Reading Museum will knock on doors of people who have received leaflets to ask for feedback

47 SBT used coloured tokens for visitor feedback (when busy not very successfully) asking them if they were:

- Happier
- No different
- Worse

48 SBT used customer satisfaction survey

49 Torquay Museum used 'abstracted' LIFE conversations, workshops, festival, audio guides, video project, photographs to gain learning, exit evaluations with the teacher and staff and asked of and about young people

- What kind of world do you want to inherit?
- How do they navigate the space?
- What influence do they have?
- How can the museum be young people friendly?



50 Abergavenny Museum ran a non-user survey which they devised after a call out to their museum network

51 Gwynedd Museum used PANAS

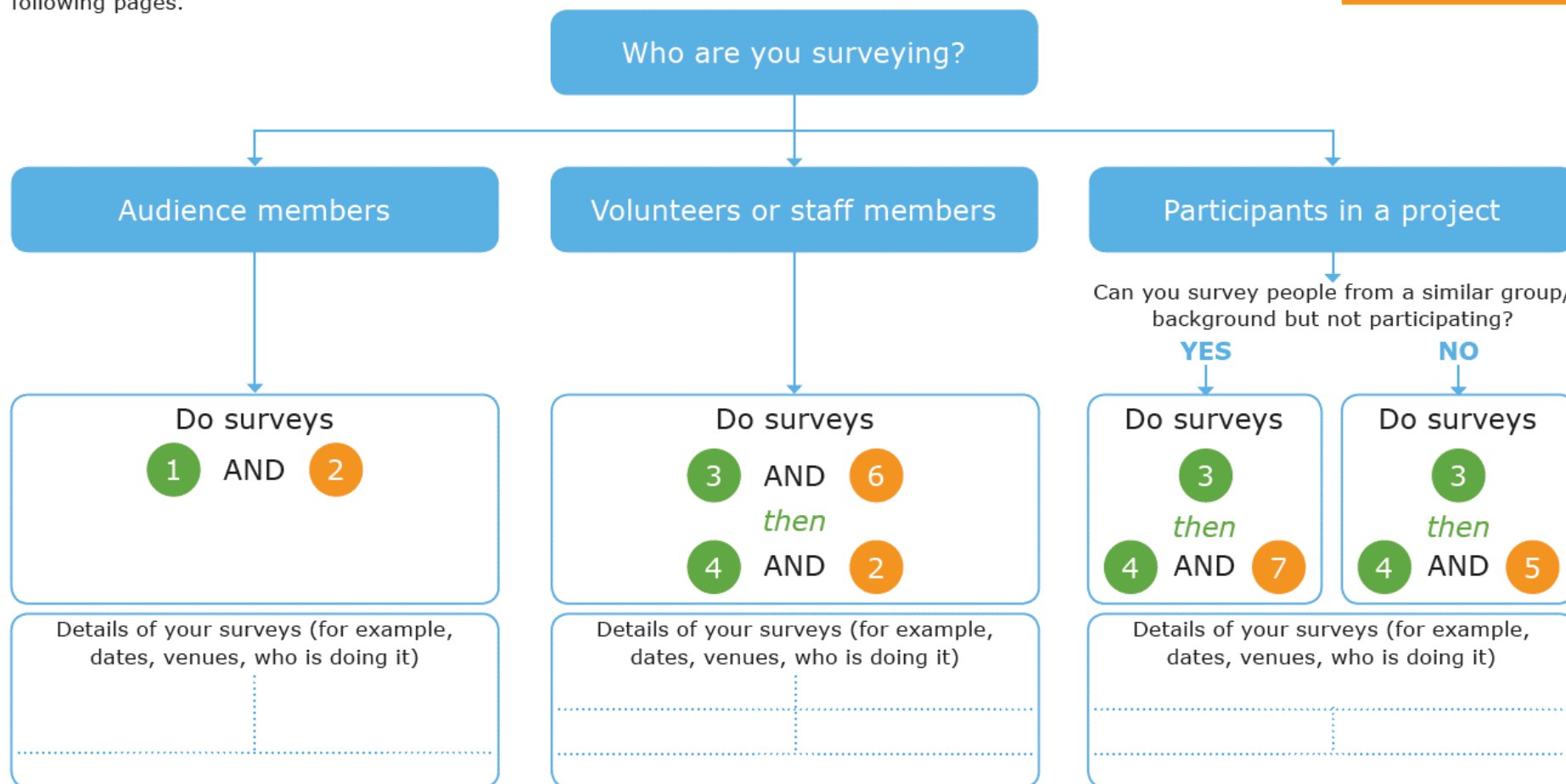
LIFE Survey

3. Doing the surveys

You'll need to use a different survey depending on how people are involved with the museum. The flowchart below tells you which surveys you'll need to do. There are different surveys for control groups. Guidelines on how and when to do the surveys are on the following pages.

-  = people you are surveying who are involved with the museum
-  = control group

A control survey will always need to be done at the SAME TIME as another survey. Details on following pages.



Appendix – Table of surveys and questions

Survey number:	1	2	3	4	5	6	7
With:	Audience	Visitors	Volunteers, participants, staff	Volunteers, participants, staff	Visitors	Visitors	People similar to volunteers, participants or staff but not involved
To find out about:	Audience	As control for volunteers, staff, audiences	Volunteers, participants, staff	Volunteers, participants, staff	As control for participants	As control for volunteers, staff, participants	As control for participants
When:	End of visit/event	As they have just entered museum, same time as survey 1 or 4	Before or at the start of the activity/project	After or at the end of the activity/project	Same time as survey 4	Same time as survey 3	Same time as survey 4
Scales							
Not at all, completely 1-7	1. Overall, how satisfied are you with your life nowadays?	1. Overall, how satisfied are you with your life nowadays?	1. Overall, how satisfied are you with your life nowadays?	1. Overall, how satisfied are you with your life nowadays?	1. Overall, how satisfied are you with your life nowadays?	1. Overall, how satisfied are you with your life nowadays?	1. Overall, how satisfied are you with your life nowadays?
Not at all, completely 1-7	2. Overall, to what extent do you feel the things you do in your life are worthwhile?	2. Overall, to what extent do you feel the things you do in your life are worthwhile?	2. Overall, to what extent do you feel the things you do in your life are worthwhile?	2. Overall, to what extent do you feel the things you do in your life are worthwhile?	2. Overall, to what extent do you feel the things you do in your life are worthwhile?	2. Overall, to what extent do you feel the things you do in your life are worthwhile?	2. Overall, to what extent do you feel the things you do in your life are worthwhile?
Not at all, completely 1-7	3. How happy do you feel now?	3. How happy do you feel now?	3. How happy do you feel now?	3. How happy do you feel now?	3. How happy do you feel now?	3. How happy do you feel now?	3. How happy do you feel now?
None, all the time 1-7	4. How much time do you spend interacting with other people?	4. How much time do you spend interacting with other people?	4. How much time do you spend interacting with other people?	4. How much time do you spend interacting with other people?	4. How much time do you spend interacting with other people?	4. How much time do you spend interacting with other people?	4. How much time do you spend interacting with other people?
Never, all the time 1-7	5. How often do you feel you learn something new?	5. How often do you feel you learn something new?	5. How often do you feel you learn something new?	5. How often do you feel you learn something new?	5. How often do you feel you learn something new?	5. How often do you feel you learn something new?	5. How often do you feel you learn something new?
Never, all the time 1-7	6. How much do you use your feelings, emotions or senses?	6. How much do you use your feelings, emotions or senses?	6. How much do you use your feelings, emotions or senses?	6. How much do you use your feelings, emotions or senses?	6. How much do you use your feelings, emotions or senses?	6. How much do you use your feelings, emotions or senses?	6. How much do you use your feelings, emotions or senses?
Not at all, completely 1-7	7. How much do you care for your environment or surroundings?	7. How much do you care for your environment or surroundings?	7. How much do you care for your environment or surroundings?	7. How much do you care for your environment or surroundings?	7. How much do you care for your environment or surroundings?	7. How much do you care for your environment or surroundings?	7. How much do you care for your environment or surroundings?
	8. Age group	8. Age group	8. Age group		8. Age group	8. Age group	8. Age group
	9. Gender	9. Gender	9. Gender		9. Gender	9. Gender	9. Gender
			10. Where do you live?		10. Where do you live?		
			11. Please tell us what qualifications you hold		11. Please tell us what qualifications you hold		
			12. Are you (employment)		12. Are you (employment)		

continued on next page

Survey number:	1	2	3	4	5	6	7
		10. What were you doing before coming to the museum today (exclude short distance travelling)			13. What were you doing before coming to the museum today (exclude short distance travelling)		10. What were you doing before coming to the museum today (exclude short distance travelling)
	10 Did your parents or guardians take you to museums as a child?	11. Did your parents or guardians take you to museums as a child?	13. Did your parents or guardians take you to museums as a child?		14. Did your parents or guardians take you to museums as a child?	10. Did your parents or guardians take you to museums as a child?	11. Did your parents or guardians take you to museums as a child?
	11 Are you involved (currently or have been recently) in any museums as a volunteer, staff member or participant in a project?	12. Are you involved (currently or have been recently) in any museums as a volunteer, staff member or participant in a project?				11. Are you involved (currently or have been recently) in any museums as a volunteer, staff member or participant in a project?	12. Are you involved (currently or have been recently) in any museums as a volunteer, staff member or participant in a project?
				8. Have you been involved in other museums in the last six months?	15. Have you been involved in other museums in the last six months?		
			14. What do/will you do at this museum?				
				9. Do you feel welcome, safe and secure at the museum?			
				10. Does the museum treat you as an equal?			
				11. Does the museum pay attention to what matters to you?			
				12. Do you get a sense of your own history at the museum?			
				13. Would you say the museum is selling you something?			
				14. Would you say the museum is giving you something?			

LIFE survey results

1. T-tests on mean scores

Using t-tests we can compare the average (mean) values for the LIFE outcomes between the two groups to test whether there are statistically significant differences. This is an indication of whether the intervention group has higher LIFE outcomes than the control group, but **this should not be interpreted as a causal effect of the intervention** itself as differences in outcomes may have been driven by many different factors.

Statistically significant differences are highlighted in red.

Derby Museum

Outcome	Controls	Intervention	Statistically significant difference
Life Satisfaction	4.72	5.04	No
Worthwhile	5.18	5.5	No
Happy	5.21	5.24	No
Interaction	4.92	5.21	No
Learn	5.08	5.21	No
Emotions	5.48	5.58	No
Environment	5.57	5.65	No

Lightbox Museum

Outcome	Controls	Intervention	Statistically significant difference
Life Satisfaction	5.56	5.74	No
Worthwhile	6	5.87	No
Happy	5.86	5.87	No
Interaction	5.54	5.45	No
Learn	5.55	5.74	No
Emotions	5.93	5.71	No
Environment	6.13	6.22	No

Woodhorn Museum

Outcome	Controls	Intervention	Statistically significant difference
Life Satisfaction	4.17	5.36	Yes
Worthwhile	4.25	5.77	Yes
Happy	5	5.55	Yes
Interaction	4.58	4.77	No
Learn	4.42	4.89	Yes
Emotions	5.58	4.98	Yes
Environment	4.75	4.55	No

Glasgow Museum

Outcome	Controls	Intervention	Statistically Significant
Life Satisfaction	5.63	5.56	No
Worthwhile	5.56	6	Yes
Happy	5.5	5.89	No
Interaction	5.56	5.33	No
Learn	5.25	5.33	No
Emotions	5.56	6.44	Yes
Environment	6.13	6.22	No

North Lincolnshire Museum

Outcome	Controls	Intervention	Statistically Significant
Life Satisfaction	5.04	5.65	Yes
Worthwhile	5.48	5.68	No
Happy	5.57	5.65	No
Interaction	4.87	5.35	Yes
Learn	4.7	5.24	Yes
Emotions	5.35	5.76	No

Environment	5.87	5.86	No
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2. Regression Analysis

In the regression analysis we control for some of the baseline differences in socio-demographic characteristics when looking at the LIFE outcomes. This method adds more rigour to the summary statistics and t-test results reported above. We control for age, gender, whether the individual went to museums with their parents, involvement in other cultural activities, the number of adults in the group, the number of children in the group, and we add a dummy variable for the intervention. This provides a better assessment of cause and effect relationships, but the results **should not be interpreted as a causal effect of the intervention** as there are likely to still be some other factors driving the observed relationships. However, they provide a more accurate reflection than the t-test results.

Derby Museum

Outcome	Significant determinants
Life Satisfaction	Age (positive), Gender (negative), Intervention (positive)
Worthwhile	None
Happy	Age (positive)
Interaction	None
Learn	None
Emotions	None
Environment	Age (positive)

Lightbox Museum

Outcome	Significant determinants
Life Satisfaction	None
Worthwhile	None
Happy	None
Interaction	None
Learn	None
Emotions	None
Environment	Age (positive)

Woodhorn Museum

Outcome	Significant determinants
Life Satisfaction	Age (positive), Gender (negative)
Worthwhile	None
Happy	Age (positive), Gender (negative)
Interaction	Gender (negative)
Learn	None
Emotions	Gender (negative), Intervention (negative)
Environment	None

Glasgow Museum

Outcome	Significant determinants
Life Satisfaction	None
Worthwhile	None
Happy	None
Interaction	None
Learn	Other Involvement (positive)
Emotions	Intervention (positive)
Environment	Other Involvement (positive)

North Lincolnshire Museum

Outcome	Significant determinants
Life Satisfaction	None
Worthwhile	None
Happy	None
Interaction	None
Learn	Intervention (positive)
Emotions	Intervention (positive)
Environment	Gender (negative)

