

# Re-imagining museums for a changing world: learning and evaluation



September 2013



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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 geographic scope once more.

## Context

Happy Museum was conceived by Tony Butler, Director of the Museum of East Anglian Life. He has been interested in wellbeing for some time, testing the museum's role with activities like *When were we happy* - an exhibition comparing Victorian children's wellbeing with our own. When Tony was invited by the Paul Hamlyn Foundation's Breakthrough Fund to be a funded cultural entrepreneur, Happy Museum was the natural result.

The thinking behind Happy Museum was strongly influenced by 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. Happy Museum is 'flourishing' in action research. It explores Seligman's 'pleasant life', or positive emotions, 'good life', known as Eudaemonic Flow and 'meaningful life', using your strengths to create something greater than you.

At the same time, and with some tension, Happy Museum is motivated by the global imperative of environmental and economic crisis. As we continue to treat the planet as if there's no tomorrow – so that Earth Overshoot Day, when we'd used up our share of resources, came in August last year – we also continue to try and jump-start economic growth. Happy Museum sits with others who say the response to these crises must be linked, and centred around wellbeing that doesn't cost the Earth.

Both wellbeing and environmental and economic crises have gained considerable currency whilst Happy Museum has been underway, with experts featuring the economic, psychological, political, corporate, legal, moral and religious implications, from Dr Rowan Williams on faith, to Polly Higgins on the law. Even the corporate world is starting to take notice, with Harvard guru Michael Porter unveiling his health and happiness index. We include the references to these people in the appendices as a suggested reading list on the issues.

Most importantly, the wellbeing and sustainability agendas are now starting to link. The New Economics Foundation (nef) is a UK leader which has long explored economics 'as if people and the planet mattered'. Charlotte Sankey of The Guardian explores the links, using nef's *Five Ways to Wellbeing* to conclude that 'what's good for the individual and good for the environment are strikingly similar'. Tim Jackson's fascinating *Prosperity Without Growth* looks at the subject from a national or international perspective. And the UN has started to make the connection, inspired by Bhutan's Gross National Happiness. A variation is the Young Foundation's exploration of 'The Wellbeing and Resilience Paradox'. Work with WARM (their Wellbeing And Resilience Measure) found

that the two go hand in hand. Government departments are catching up, with Defra now looking at sustainable development in the light of wellbeing and Department for Communities and Local Government (DCLG) promoting a mapping wellbeing tool.

Valuation of these issues is also gaining ground, as the Office of National Statistics (ONS) starts to measure wellbeing for the country, and the Treasury's *Green Book*<sup>1</sup> explores wellbeing valuation for the first time. Our own research by Daniel Fujiwara takes this forward, building on *Taking Part* figures which showed that people who take part in heritage are happier.

Museums and the rest of the cultural sector are taking these developments very seriously, and successfully campaigned to ensure the ONS included culture in their research. Long-standing work on wellbeing and public health was exemplified by the *Who Cares?* project, and University College London's (UCL) involvement has led to development of a heritage wellbeing evaluation toolkit. A Creativity, Culture & Education (CCE) review looks at wellbeing in learning, maintaining education is not just for economic growth but is about supporting pupils in autonomy and 'possibility thinking'.

With buildings and collections to sustain, many museums employ best practice in environmental care, and Operation Green Museums is a tangible example. ACE is reported to be the first arts funding body in the world to make environmental monitoring required and the Happy Museum contributed to the Arts Council's new Framework. The Museums Association has featured Happy Museums in *Museums 2020* too, and there is much crossover with its latest publication *Museums Change Lives*.

Finally, Happy Museum is as much about social responsibility as it is about sectors and structures. Market research has shown a growing number of consumers are tired of over-consumption, and recognise it may not make them happy. Recognising the power of the individual to make change, Happy Museum borrows from the Transition movement, inspiring communities to self-organise to create a meaningful – and sustainable – life.

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<sup>1</sup> Guide to cost-benefit of Government spend

## Evaluation

One of the principles of Happy Museum is to 'measure what matters', and the evaluation is undertaken in that spirit. It is about learning as much as advocacy, and so explores challenges openly. It aims to find out about the *process* and the *purpose* of change in a peer-led national programme and for museums re-imagining their role. As such, we invite comment on what's included here, including on what we plan to do next.

The evaluation is structured around a logical model of what we expect to change. Information was collected about what the project planned to do, as well as the difference it made (see appendices). This logical 'Story of Change' is added to with records of the unexpected, creative things that happen, recognising that 'logic will get you from A to B, but imagination will get you everywhere'(Einstein).



# SUMMARY REPORT

## What Happy Museum did

Happy Museum has been a a successful national Research & Development (R&D) project, which now needs to move into another gear.

Happy Museum was made possible with funding from the Paul Hamlyn Foundation in 2011. In total it has spent £300k (including funding from PHF), Arts Council England and nearly £25k directly from museums. In 2013 it secured further funds from ACE and Cymal.

The programme was for action and academic research to find out how museums could contribute to a sustainable future by fostering wellbeing that doesn't cost the Earth. It planned to develop wellbeing, resilience and care for the environment in staff, volunteers and communities. Structurally it hoped to create a community of practice in the sector, organisational change and the ground work to 're-imagine museums'.

Happy Museum used Story of Change methodology to reverse-plan this process, and supported 12 commissioned museums to do the same in planning their action research. There was a competitive bidding process to select the museums, including national, university, community, local authority and independent museums<sup>2</sup>. The museums then tested their own approach to creating one or more of the three outcomes. They ranged from Playful Museum in Manchester, which re-trained the visitor service team, through local museums like the Beaney, which worked with artists, participants and the

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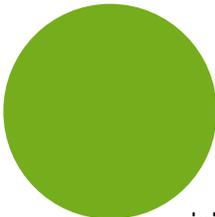
<sup>2</sup> Cinema Museum London, Cinema Museum London, Godalming Museum, Lightbox Woking, London Transport Museum, Manchester Museum, Story Museum Oxford, The Beaney Canterbury, Chiltern Open Air Museum, Garden Museum London, IWM North, Reading Museum, Shakespeare's Birthplace Trust

collection so 'happiness investigators' and 'cultural doctors' could prescribe wellbeing for audiences, to IWM North's detailed exploration of wellbeing and civic engagement through the handling collection. Although it was a small fund, and demanded a lot of time, the commissions remained highly committed throughout and beyond their funding.

The commissions were inspired by the vision and principles in the Happy Museum's manifesto which was jointly written with sector experts and the New Economics Foundation (nef). This was supplemented by wellbeing valuation research by an LSE economist to test if museums do make people happy and value their wellbeing. And finally four development days were delivered with experts from outside the sector, entitled: *Let's talk Happy Museum*; *Volunteers: who benefits?*; *Measure What Matters* and *Playful Museums*.

Alongside these research tasks was a vigorous communications campaign, mostly using social media, but also running symposiums and open workshops, and contributing to a variety of events and media from the Museums Association Conference to Voice of Russia radio.

Both the action and academic research were highly flexible processes, intending to learn as we went.



## What happened as a result

Happy Museum has created a very strong community around some good practice. However the community is small, made up of the commissions, their partners and some friends who've joined along the way. Although it stretches further than those funded and reaches into other countries it does not go beyond innovators, whether at personal or organisational level. Though the Happy Museum principles are on the right lines, at times the Happy Museum enthusiasm can

feel over-powering.

The practice developed is good (because it helps create wellbeing, resilience and care of natural resources) but remains tacit, and is not yet easily replicable. Although similar approaches have worked across several commissions, and so critical success factors can be drawn, the limited resources of the project mean this has not yet been codified.

Once materials are created, cracking the wider sector will still be a challenge, even amongst 'early adopters', because there is and will remain differences of opinion about museums campaigning or their mirror-to-society role. This might not matter – maybe there's room for both, but Happy Museum's limited resources will need careful targeting.

Organisational change has been brought about by Happy Museum, even though for some it's a small project amongst many. This happens best when the director is involved, but can happen anyway, though it's likely to take longer. The Story of Change helps organisations to come together around the issues (and other issues too). For change sans-director to happen, there need to be active citizens or emerging leaders at work and managers need to give them the time and space to step outside traditional roles and work together across departments. This has the benefit of both creating innovation and growing staff wellbeing, especially if wellbeing is an explicit aim.

There is a place for these individuals leap-frogging the organisation straight into making sector change. Networks like Operation Green Museum help, and staff turnover, whilst a challenge, has this silver lining. Both self-help approaches and staff turnover are likely to increase with austerity and could be turned to the programme's advantage.

Wellbeing and resilience have been created through Happy Museum, and audience wellbeing at least is not that hard to generate. Daniel Fujiwara's report shows that audiences value the wellbeing they get through their museums highly, at £3,200 a year compared with £2,000 for the arts. Using playfulness, creativity, activity and aesthetics are ways to do this, and this can work with any subject matter, even thinking about war for example.

Closer stakeholders, such as volunteers and participants can be harder to crack, and the background work from Daniel showed this too. This may be because either they have a lower starting point if they are supported volunteers or because they are more demanding – it's not unreasonable for volunteers to expect mutual benefit with the organisation to whom they give their time. Key to their wellbeing and resilience are good hosting by museums and mutual responsibility and benefit. To create wider community resilience museums can be a hub for several groups to share and extend relationships.

Care of the environment only transmitted to audiences when it was explicitly addressed (though projects without an environmental focus saw it rub off on staff). Because not all exhibitions or activities can be about the environment, one way to make the case is to bring the back-office to front of house, so that how the museum operates (green and lean) is role modelled to the public. This is one way of answering the challenge above – do we campaign or mirror?

In terms of re-imagining museums, we've a long way to go with the general public, as the MA report on public attitudes shows. But like the community of practice, where local communities and groups are directly involved with Happy Museum, they are very happy with museums' new role.

## Factors supporting wellbeing, resilience and care for environment in commissions

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

## What next

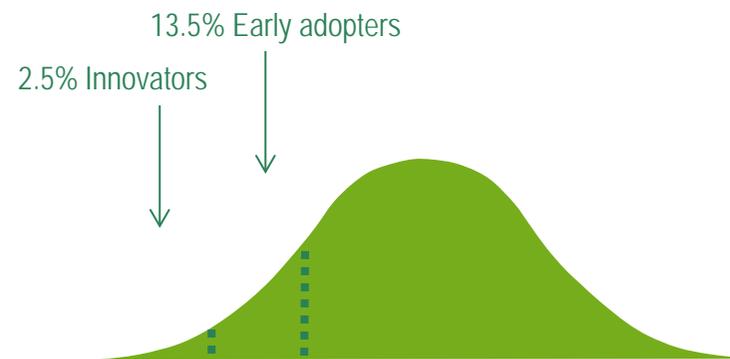
The main task for round 3 is for a further round of commissions to consolidate the R&D and test the critical success factors established by rounds 1 and 2, resulting in materials that guide museums on delivering the HM principles. However for them to share the positive experience of previous commissions,

we need to ensure they have the flexibility to create local difference too. We should continue to use the approach of a central vision and Story of Change, into which locally developed plans can fit. To support this, development days will need to be scheduled in advance and carefully planned. We need to continue with face to face events, but also facilitate better and more fulfilling communications in between that are not overwhelming.

To build the wider community of practice, we can either focus on more innovators, extending the Happy Museum R&D community of practice, or more widely on early adopters with an implementation approach. So far the Happy Museum programme has been made up of innovators doing the groundwork to learn about both the process, and the purpose of change. Early adopters can be targeted by creating straightforward guidance materials through codifying the critical success factors.

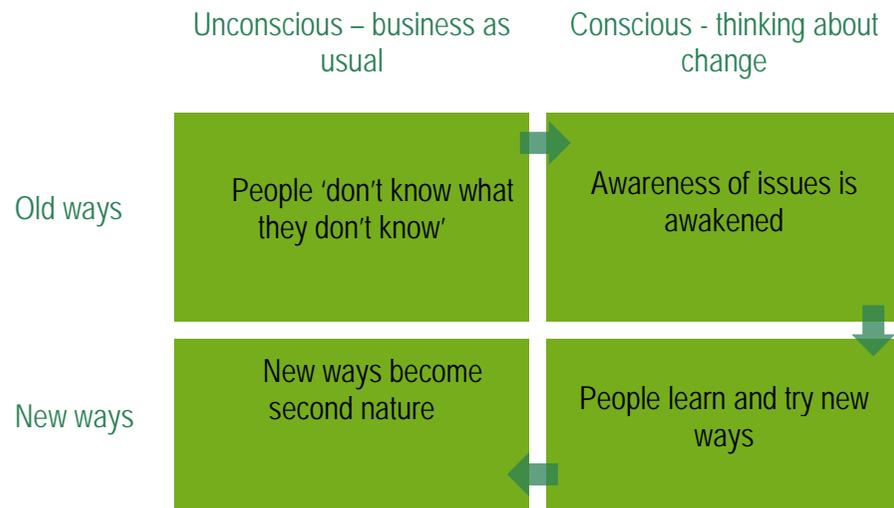
Both require substantial resources, and targeting will be needed.

**Figure 1 The innovation adoption cycle**



To turn materials into action will be harder. Commissions showed that once they started to grapple with the issues they sometimes became harder. They were beginning to know what they didn't know. We will need to use expertise in change management to support the programme and we need to provide better tools to evaluate, so museums can quickly identify the benefits.

Figure 2 The behaviour change cycle



Publications and social media alone will not be enough to generate take up. Museums will want contact with people, and efficient ways to make that happen are needed. Conferences and webcasts may be helpful and it may be HM can create a pool of associates who can consult with museums.

One way to motivate museums might be to better make the case through further academic research, for example doing some primary research into what creates wellbeing that uses a randomised, and therefore robust, approach. At the same time, we need to be more persuasive about the environment, perhaps through making the business case for being lean and green.

We might also learn from previous national programmes, such as *Inspiring Learning for All* and *Renaissance in the Regions*. However both of these were very well funded. Another approach might be to tap into the new world of active citizen and self-helping professional, through existing networks like GEM and Operation Green Museum, and new networks like What Next?

# Programme recommendations

## Programme plans

Rec 1 Share vision and principles, but let projects be locally driven

## Action research

Rec 2 Continue to run face to face events

Rec 3 Broker discussions and find ways for commissions to communicate between events

Rec 4 Schedule development days and events ahead and refine content

Rec 5 Define success factors through development days combined with external research and outside expertise

Rec 6 Continue to use Story of Change as an evaluation framework

Rec 7 Devise a suite of suitable learning and evaluation tools

Rec 8 Simplify and clarify basic communications

## Academic research

Rec 9 Do more research into what creates wellbeing in museums

Rec 10 Find a better way to make the case for care of the environment

## Communications

Rec 11 Produce guidance materials on *How to... Happy Museum* and create a campaign for their use dependent on targeting

## Community of practice

Rec 12 Clarify where to target in the sector

## Organisational change

Rec 13 Use behaviour change expertise to support culture change

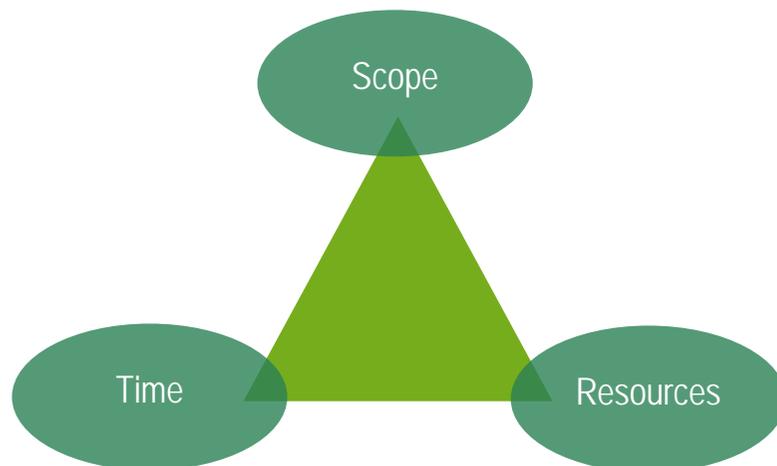
# Recommendations for organisations to implement Happy Museum

Coming together to create a Story of Change is a good starting point in creating a Happy Museum. Using Happy Museum principles and vision to inspire but not direct would be helpful, but most important is to create a *shared* vision. It's the job of leadership then to enable the Story of Change to unfold.

Setting up cross-departmental and non-hierarchical working outside of traditional roles will help to innovate, coupled with group space to think. Getting to know individuals and giving them opportunities to reflect uncovers skills and motivates staff. Not only are these approaches productive, but they create wellbeing and resilience in and of themselves.

Whilst it's hard to release time, it is after all our greatest asset when funding and natural resources are short. It may also be, as our commissions found, that museums need to limit their scope, or be more creative in their thinking. Museums could plan with a project management triangle (below), where scope, time and resources are all interrelated.

**Figure 3 Project management considerations**



In parallel, museums should re-think what matters to their organisation and to others. They should review relationships with the unpaid people who work in their organisations to make sure there is mutual ownership and mutual benefit. This matters as much for trustees and volunteers as for project participants. Having discovered what matters to them the museum needs to then facilitate that. Keeping records of how far you've come using simple, appropriate tools could motivate people by highlighting the benefits.

Beyond their own relationships, museums can be a hub for groups so other relationships develop too. This puts less onus on the museum and helps to build community resilience. Introducing playfulness and social encounters into existing or new spaces and thinking about creativity, activity and aesthetics will help create happy audiences. All of this is more easily enabled if wellbeing is an explicit objective, not just for audiences but for staff too.

Finally, museums can bring stewardship front of house, learning the business benefits of being lean and green, and sharing those with partners and visitors. Whilst not all exhibits or activities can or should feature the environment, museums can role model good civic behaviour by making explicit their role as stewards of the future as well as the past, people, place and planet.

## Museum recommendations

**What works 1** Share a vision. Work out the Story of Change and put in place leadership to make it happen

**What works 2** Find out and use every individuals' potential

**What works 3** Work across departments and across hierarchies to create wellbeing and resilient teams

**What works 4** Time, resources and scope all interplay in a project. Where resources are short, use time or be creative about scope

**What works 5** Create clear roles, shared ownership and mutual benefit with stakeholders through a facilitative approach

**What works 6** Use ways to measure what's changing that are appropriate to the stakeholder and style of delivery

**What works 7** Be a host and make the museum welcoming

**What works 8** Broker honest networks and be a hub for communities, including green groups

**What works 9** Be ambitious and experimental; allow people to experience and accept the discomfort of change

**What works 10** Encourage playfulness and social encounters

**What works 11** Use activity, creativity and aesthetics

**What works 12** Describe wellbeing seriously and make it an explicit aim

**What works 13** Lead by example in the care of people, place and planet - make stewardship explicit to stakeholders

**What works 14** Learn the business benefits of being lean and green



# FULL REPORT

## Investment in Happy Museum

### Plans

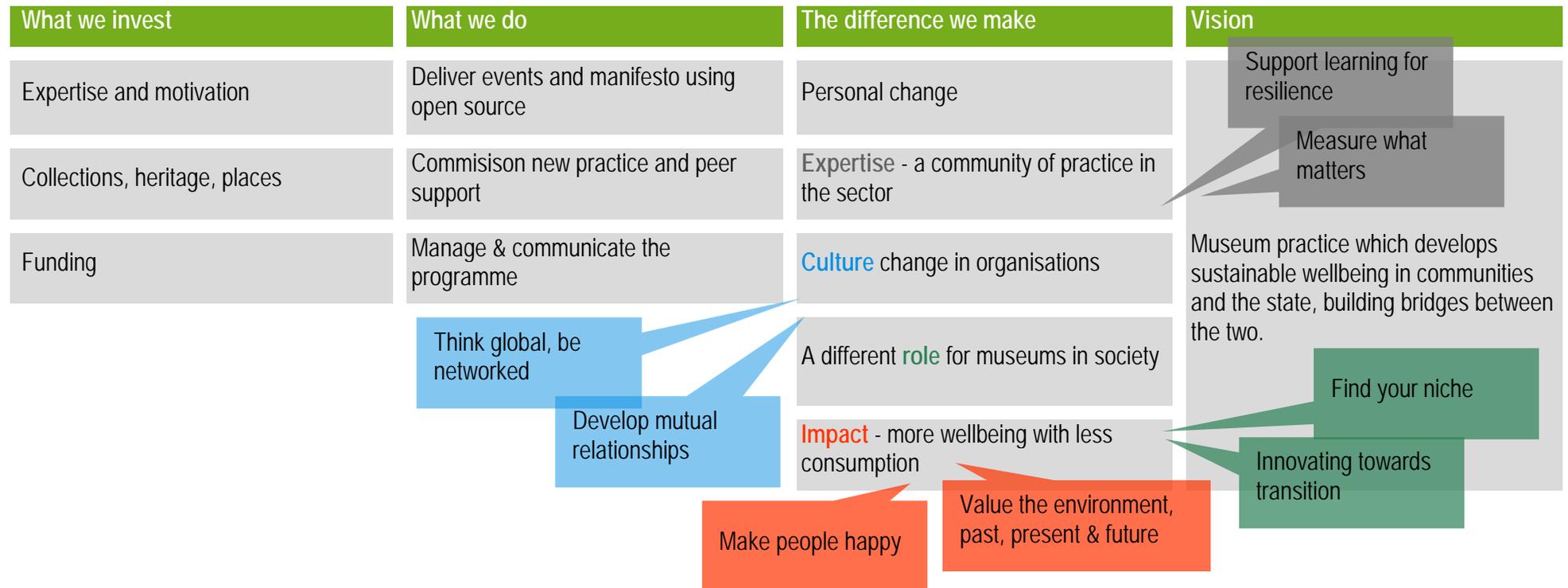
**The evaluation is as important to the planning of Happy Museum as it is to its review. Commission Stories of Change were guided by the vision and principles, then fitted within the Happy Museum evaluation. Story of Change is a living tool, and the programme plans changed over time to encompass the principles, clarify a vision and outcomes, add a personal perspective, include academic research and begin to think about the difference between our social, cultural, natural and financial investments.**

Planning for Happy Museum used Story of Change (sometimes known as Theory of Change) methodology. Story of Change is simple but effective, by starting with agreeing a vision and working backwards to what the project hopes to achieve. It then works backwards again to establish what activity and investments are needed to make the change happen.

A hypothetical Story of Change was initially created from the project team's plans and underpinned by eight principles from the manifesto, which fit within the model as shown below. Then each of the commissions worked separately on their own Story of Change with the overall vision and principles to guide them, making sure that they were locally relevant.

# Investment in Happy Museum - Plans

Figure 4 Autumn 2011 Programme Story of Change and principles



# Investment in Happy Museum - Plans

The Story of Change was a living tool, updated as we learnt. By March 2013 plans had been consolidated so the programme Story of Change looked like the one below. The key changes had been:

- Combining the principles with the Story of Change. Intended as guiding principles, the eight calls to action from the initial manifesto needed to be integrated into the action research to work.
- Simplifying the vision and identifying the need to 'awaken' and 'embed' changes to work effectively. The Story of Change is not the start nor the finish. First museums need to realise the imperative for change, and in the long term they need to make those changes business as usual. A clear and inspiring vision is at the heart of any effective change and is especially useful in guiding twelve diverse projects. The team worked hard on a form of words that captured the purpose in everyday language, *museums which contribute to a sustainable future by fostering wellbeing that doesn't cost the Earth*.
- Clarifying the programme outcomes; wellbeing, resilience and environmental sustainability, understanding how they link and realising that they are for everyone. The more we worked together, the more the differences between the needs of staff, volunteers and participants dissolved. These outcomes are as important for the workforce as for the

people they serve. The academic advice of Daniel Fujiwara helped to establish the relationship between the three key outcomes, which are also three of the principles. These are explored in 'the difference we made' below.

- Include personal change. At the first symposium the importance of the personal and leader role was introduced. Seeing that change could come from passionate individuals as well as managers introduced the idea of active citizenship into the story, both for participants and staff. It is important enough to become a guiding principle.
- Include academic alongside action research. Whilst we had intended to develop a 'living manifesto', the Arts Council's request to work with an academic prompted the relationship with Daniel Fujiwara, 'happiness economist' at the LSE and advisor to government on the value of wellbeing.
- Finally, we began to classify the investments as different resources, to highlight the environmental alongside the financial and to begin to make the business case for museums to be involved. We began to clarify the difference between the cultural resources we are used to employing, the social resources that are a strong focus for Happy Museum, and the natural and financial resources key to the business case.

# Investment in Happy Museum - Plans

Figure 5 Spring 2013 Programme Story of Change (principles in colour)

Measure what matters in the process and purpose of change:

What we invest		What we do	The difference we make		Vision
Social resources		Action research	Personal change	Communal change	Sustainable change
Active citizens	Peer-led national programme	Make people happy	Societal wellbeing		
Mutual relationships	Commissioned action research	Learn for resilience	Communal resilience		
Social space		Look after the environment	Steward the future as well as the past		
Cultural resources	Academic research	For:	Through:		
Expertise & motivation	Living Manifesto	Staff & Participants	A community of practice & Organisational change		
Collections, place	Valuation research	Audience	Re-imagining museums		
Financial resources	Communications				
Funding	Events and conversations				
Natural resources					
Energy, materials					

Embedding

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

# Investment in Happy Museum - Plans

Figure 6 A 'typical' commission Story of Change

The commissions had a good deal of consistency in their approaches. These are the most common elements:

What we invest	What we do	The difference we make		Vision
<b>People</b>	<b>Project management</b>	<b>Personal</b>	<b>Communal</b>	.
Trustees, senior sponsorship and steering groups	Clear roles and responsibilities	Empower, grow confidence, be valued	Resilience & richer relationships	Embed the museum at the heart of the community and embed the community at the heart of the museum
Staff time made available	Planning, co-ordination, delivery	Learn skills	Policy changes & better evaluation	
Mutual relationships: staff, volunteers & community participating at all levels	Work with others	Make people happy	Grow the collection	
A good fit with museum purpose	New evaluation approaches	Connect with nature		
<b>Resources</b>	<b>Delivery</b>			
Social and project space and collections	Use museum in engaging, new and different ways	Grow sense of history and sense of self		
Funding	Swap resources – artefacts in, products out			
<b>Good practice</b>	<b>Learn &amp; disseminate</b>			
Knowledge, commitment, curiosity, integrity	Research together, learn together, share skills			
Communicate inside and outside the museum	Network, communicate, celebrate			

# Investment in Happy Museum - Plans

Several commissions planned to put communities at their heart, and so have a place at the heart of the community themselves. For many this meant working with local groups to develop long term partnerships and would lead to organisational change too. On the whole, this had a social enterprise-feel. Others intended to focus more explicitly on wellbeing, often through playfulness. In the second round a growing number also intended to care better for the environment. Two museums used Happy Museum to inform major capital development.

These were the purposes of each commission:

## Round 1

**Cinema Museum** - Creative Community Curators will help local audiences feel the Cinema Museum is theirs 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.

**Godalming Museum** - 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.

**Lightbox** - 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.

**London Transport Museum (LTM)** - The Conversation Hub creates a social enterprise to engage Happy Museum volunteers on visible, valued museum community projects, contributing to the social, cultural and economic vitality of the area - and a more integrated local community. Initially, it bridges the divide between the museum space and vulnerable adults sleeping on their doorstep.

**Manchester Museum** - The museum wants to become a playfulness and happiness exemplar. It will become 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.

**Story Museum** - 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.

## Round 2

**The Beaney, Canterbury** - Beaney 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, through kindness and social change. It opened real dialogue with the community the Beaney serves and researched the outcomes to build for the future.

**Chiltern Open Air Museum (COAM)** - 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.

# Investment in Happy Museum - Plans

**Garden Museum, London** - 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.

**IWM North** - 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 what, in the future, we might need to be fighting for.

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.

**Reading Museum** - 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 instil 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.

**Shakespeare's Birthplace Trust (SBT)**- 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.

# Investment in Happy Museum – Costs and commitments

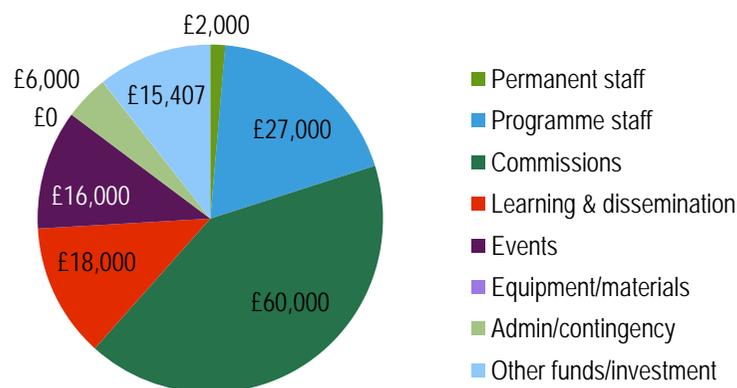
## Costs & commitments

### The programme

The total financial investment in Happy Museum has been £300k. Happy Museum was launched with a budget of £129k from Paul Hamlyn Foundation, and brought in a further £15,400 direct funding from the commissions. Round two was made possible by £146k of Arts Council England funding, with a further £8,300 from museums. Round 3 (13/14) has been funded by ACE and Cymal with £215k and £20k.

One of the key features of the programme is the professional regard and ability to communicate of Tony Butler, the programme director. Tony's relationship with his organisation, Happy Museum and the wider sector is typical of the active citizenship we describe below, and important for the programme. This

### Happy Museum spend for round 1...

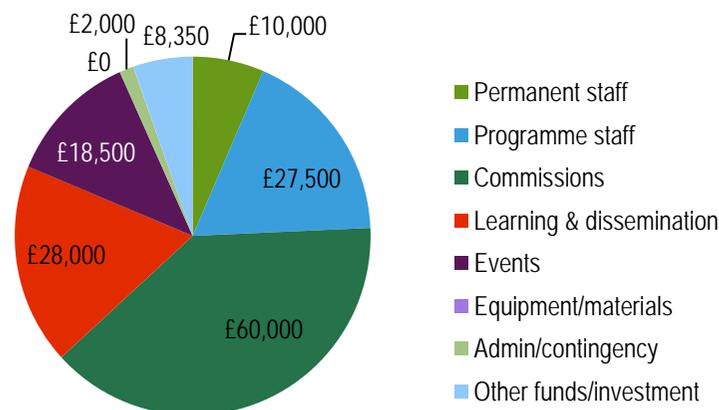


was not fully resourced in round one, but was addressed in round two (the green segment below).

Appropriately for this stage in the programme, where we move from rhetoric towards action, there is an increased spend on learning and dissemination through our academic researcher, the website and a film. Otherwise the budget was much the same. Nearly a quarter of the budget is invested in programme staff, three quarters for delivery with just short of a half going directly to commissions. The overheads are very low.

Areas of significant knock-on influence will be on the spend of £6m in building the Story Museum and the redevelopment of IWM North's main exhibition space, both of which will be explicitly informed by Happy Museum.

### ... and round 2



# Investment in Happy Museum – Costs and commitments

We asked the commissions to think about their commitments as well as their costs, for example what good practice would they use and how much time were they prepared to invest. For the programme, the commitments are the guiding principles published in the manifesto and refined as we progressed.

## Commissions

Twelve museums were commissioned, six in each round of funding. Half the commissions are independent museums, with one national, one university, one community and three local authority museums.

For all the commissions, finding time was important and quite a challenge – not just to deliver, but to reflect and learn. Several used internal steering groups and leadership to make this happen, and if they were not swimming against the museum tide that clearly helped. Others set up steering groups with outside organisations. The commitment of time to Happy Museum was considerable, and some felt that this had not been made clear enough up front.

Most museums recognised the value that the venue and public space has, and Manchester Museum and the Beaney focused particularly on a playful space. However, commissions also needed the space to work behind the scenes.

Collections and venues are being used in ways that demonstrate the unique offer of museums.

## The collections becoming cultural treatments at the Beaney



The collection at Godalming Museum was used to show that conversations about sustainability are part of an ongoing story; a long heritage of thought regarding using the power we have available, with examples from as far back as the Domesday mills.

*'We shall not want the stoker and the collier so much if only the example set by the good people of Godalming be followed. The waterfalls, millheads and rivers will quietly be making all our electricity by day and we shall be consuming it as easily at night, or the winds and tides will be made to labour for us. Nature in all her varied moods will be called in to help us fight against the dark, and we shall be able eventually to turn night into day by the bright lamps which Nature herself kindles for us.'*

*Daily Telegraph September 30<sup>th</sup> 1881*

IWM North tested the use of the handling collection, and the Cinema Museum, Lightbox, LTM and Beaney put their collections in the hands of the community.

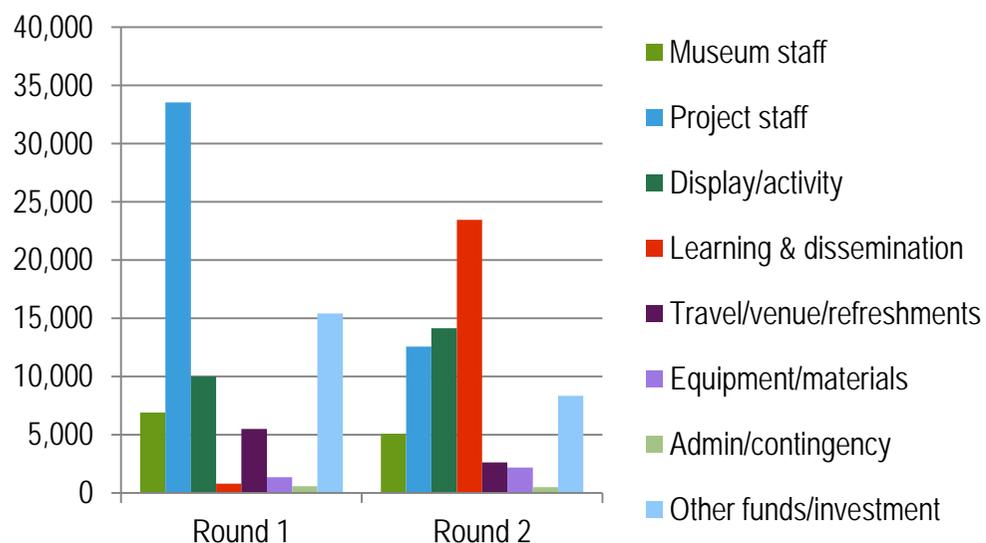
But these physical resources would be for nothing if it wasn't for the knowledge, commitment, curiosity and integrity of museum staff and others they work with. The good practice which is often tacit in museums magnifies the financial and resource investment many times.

There were noticeable differences in the way commission budgets were spent which are apparent in the dashboards below. In the spirit of our programme, the costs and commitments were defined by the projects, including some variations to spending as we went.

As with the programme spend, time saw a shift towards greater spending on learning and dissemination and away from project staff, with the encouraging expectation that these projects will find it easier to embed their learning.

# Investment in Happy Museum – Costs and commitments

Figure 7 Happy Museum commissions' spend



We should note that this is the commissions' spend not Happy Museum budget, as we include additional funds that were levered into the projects. In some projects this was considerable. Godalming for example, more than doubled the investment (see dashboards).

The final cost is the one to the environment. Only a few of the commissions directly considered their use of natural resources, although several used recycled materials. The central team also grapples with the challenge of resourcing travel. Making this an integral part of Happy Museum delivery is a challenge for round three.

Recycled resources at Manchester Museum and the Beaney





# What Happy Museum did

## People

Happy Museum is guided by a team of five: Tony Butler, the Director of the Museum of East Anglian Life is programme director and Lucy Neal and Hilary Jennings are Happiness Associates. Mandy Barnett is the learning evaluator and Nicola Mann is the administrator. They co-ordinate the research, manage communications, speak at events, contribute to publications, facilitate workshops and support the commissions.

Happy Museum gained ground quickly, and a loose group of 'critical friends' quickly collected around the project, including Nick Winterbotham, the chair of the Group for Education in Museums (GEM) and Maurice Davies, head of policy at the Museums Association.

In round two the programme also worked with some experts in and outside the sector to develop learning, including development days with:

- A professional voice coach to develop presentation of Happy Museum
- Colleagues from nef and the Reading International Solidarity Centre (RISC) to work together on measuring what matters
- The director of the Institute of Volunteering Research and the lead of the National Trust's Hidden Voices project, exploring who benefits from unpaid work in museums
- Play consultants and academics, in an expansion of the playful museum on offer to all the commissions
- Daniel Fujiwara of the London School of Economics (LSE)

## Action research

There was a good take up of the commission fund, with 41 and 16 museums bidding for commissions in round 1 and 2 respectively, the latter reflecting the much shorter timescale. Thirty-six museums have bid for round 3. In each of the two rounds six museums were commissioned.

Happy Museum has been a demanding commitment, but the commissions have participated consistently throughout the programme despite staff changes and what amounts to a small investment. All the commissions delivered their projects despite the challenges of funding cuts and staff illness, redundancies or turnover - the kind of challenges that are only likely to increase with austerity. The Cinema, Lightbox, LTM, and Garden Museum all faced significant difficulties during their projects and appreciated the flexibility of the HM team in coping with these.

Commissions delivered the following projects.

- Three created new permanent exhibits with two more informing build yet to come (Godalming, Garden, SBT, with Story Museum and IWM North later on)
- Five created events or temporary exhibitions (Cinema, Lightbox, Beaney, Garden, Reading)
- Two were focused on participants rather than audiences (Cinema Museum, LTM)
- Six were both participant and audience-focused, creating new displays or

# What Happy Museum did – Activity and participation

events working together (Godalming, Lightbox, The Beaney, COAM, Garden Museum, Reading Museum)

- Six were focused on creating new partnerships for the long term (Godalming, LTM, The Beaney, COAM, Garden Museum, Reading)
- Two (Story Museum and IWM North) were focused behind the scenes, using action research to inform new build of the museum and main exhibition space respectively.
- And one, Manchester Museum, retrained the workforce for a fundamental change in visitor service.

## Round 1

### Cinema Museum

Creative Community Curators

£6,575

Based in The Lambeth Workhouse (once home to Charlie Chaplin), Creative Community Curators invites local people to explore the museum's international collection of cinema memorabilia to become 'community curators'. 'Everyone who comes here loves it,' - says Martin Humphries, director - 'and it's because of that love we're still here. We can reward our fantastic volunteers for their commitment and reach out to our local community in Elephant and Castle so they can tell us how to curate.'

### Godalming Museum

Collecting Connections

£7,000

The 1921 community museum tells the story of the town and surrounding villages. Local initiatives active in the field of sustainability and community building are engaged to look at past ways of life and current ideas and hopes for a sustainable way of living, including Transition Town Godalming, allotment holders and a new local hydroelectricity project. Connections are made to new

ideas, a new public and to new knowledge and skills.

### Lightbox, Woking

Landscapes of the Mind

£17,000

Landscapes of the Mind explores the museum as a healing environment. A group of participants with mental health problems will take control of every aspect of their own 15-month project. This will culminate in their curating an exhibition, a combination of major 20<sup>th</sup> Century landscapes chosen from The Ingram Collection, and their own artistic responses to those works.

### London Transport Museum

Conversation Hub

£14,500

In partnership with homeless charity St Mungo's, Conversation Hub bridges the divide between the museum space and vulnerable adults sleeping on their doorstep. The Conversation Hub creates a forum for community and cultural groups to work together, building on a volunteering project for homeless people in two phases. The first tested this new approach and the second introduced mentoring training to make it really fit for purpose.

### Manchester Museum

Playful Museum

£8,925

Can museums be a physical place of undirected free play and challenge ideas about children's behaviour? Playful Museum Days help staff promote and explore playful behaviour in the museum to enhance wellbeing and happiness of children and families. "Only when we understand the nature of play will we be able to understand how to better shape the destinies of human societies in a mutually dependent world, the future of our species, and perhaps even the fate of the biosphere itself". Gordon Burghardt, *Children's Right To Play*.

# What Happy Museum did – Activity and participation

## The Story Museum, Oxford

Happy from the beginning

£6,000

Principles of Happy Museum and wellbeing are test-driven by programmers, designers and architects involved in the design phase of this large-scale capital project in the heart of Oxford: a new international museum exploring the importance of story for human culture. Due for opening in 2014, a Wellbeing Advisory Group supports this early phase. Many stories end 'happily ever after'. Oxford's emerging Story Museum plans to begin that way.

## Round 2

### The Beaney, Canterbury

Paper Apothecary

£11,625

The Paper Apothecary works with artist performers Animate Arts to place wellbeing at the centre of Canterbury's recently refurbished museum and library. A full-size apothecary built entirely from paper acts as a catalyst to create a seed bank of ideas for how The Beaney opens its doors to real dialogue with the community it serves. 250 'Happiness Investigators' and 'Cultural Doctors', including 120 school children, investigate the museum's collections, library and heritage to issue 'happiness prescriptions' and explore how contact with cultural experiences can kick start healthier and happier communities. The Beaney works with People United to research how the arts inspire kindness, community and social change.

### Chiltern Open Air Museum

Green Ways from Yesterday

£9,177

Making full use of a 44-acre site and a volunteer work force 200 strong, Chiltern Open Air Museum taps into the building and agricultural skills of local elders and volunteers to capture valuable knowledge and experiences that can contribute to

a more sustainable future. Green ways from Yesterday culminates in a public festival weekend in March 2013 to learn about sustainable practices from traditional ways of life in the past to include blacksmithing, harvesting, 1940's war on waste and the use of old tools and local building materials such as Chiltern Wytchert and Grumplings.

### Garden Museum, London

Flowers for Love and Money

£6,050

A winter cutting garden is sown with native plants, hops, wild clematis and catkins, to be harvested and sold as winter bouquets - an alternative to the cut flower industry's unethical and unsustainable practices.

Gardeners and volunteers from schools and local groups are taught how to grow flowers and foliage that survive the winter, challenging people's expectations of the traditional 'bouquet'. The cut flower industry encourages members of the public to expect lilies and roses 52 weeks a year. The project aims to be environmentally, economically and socially sustainable, show how things could be different and to increase biodiversity.

A website will map brownfield sites available for cultivation to spread seeds flowers and cutting gardens across London. A History of The Cut Flower Trade Exhibition opens on Valentine's Day 2013.

### IWM North

Participating with Objects

£14,250

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 what, in the future, we might need to be fighting for. From a tank to a soldier's prayer beads or last letter home, IWM North offers a collection of artefacts from the First World War to the present day, that the public handle and touch. Revealing stories of people, place, ideas and events, the project will challenge people to interpret these objects in a different

## What Happy Museum did – Activity and participation

way, creating a test bed for whether museums change people's lives and the contribution made to wellbeing. The project involves staff, volunteers and visitors and will inform the proposed redevelopment of the museum's Main Exhibition Space.

### Reading Museum

NAG, NAG, NAG, to reveal our hidden history

£9,900

Residents of the Oxford Road, Norcot and Newtown areas of Reading explore the hidden heritage of their areas, inhabited since pre-history, to instil a more positive sense of place. Alternative historical narratives draw on clay excavations, red brick heritage, Huntley and Palmers biscuits and recent social history to shape the remarkable civic story of these communities. Exhibitions are created in schools, community centres, libraries, on the street and in Reading Museum itself. Working with three very active Neighbourhood Action Groups Nag Nag Nag will challenge the negative perceptions of these neighbourhoods, which rate poorly in national indices of deprivation and live with high levels of

crime.

### Shakespeare's Birthplace Trust

Sounds in the Garden

£9,000

A 9 acre working farm until 1892, Anne Hathaway's 15th century cottage becomes the focus of a celebration to inspire local communities in Shotton and Stratford-upon-Avon to spend time outdoors, be active and value green space. Known to visitors worldwide as Shakespeare's birthplace, Sounds in the Garden reinvents the woodland, orchards and beautiful garden for local residents as well with two arts projects: a new musical composition by Steel Eye Span to be played on smartphones and MP3 players and a Singing Tree, designed by Lucid Rooms - an interactive touch-sensitive installation with music and poetry. For Spring 2013, 50 volunteers plant 7,500 bluebells and 2,500 snowdrops and a Garden and Allotment Festival champions the work of 40 local groups, including Transition Town Stratford.

## Academic research

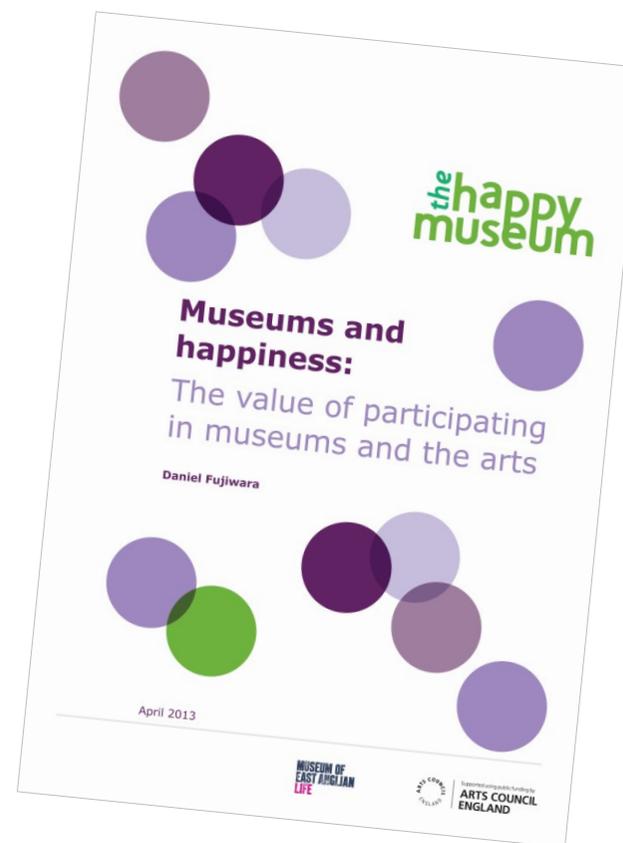
The manifesto was used to launch the project along with the eight inaugural principles. It was written by Tony Butler, Bridget McKenzie, Chris Wood, Maurice Davies and the New Economics Foundation (nef).

Although this provided a strong philosophical underpinning, most of the early work was action research by the commissions. An addition in round 2 was our academic research. As Tony Butler says, *'Counting visitors tells us nothing about quality, or wellbeing. Museums are adept at storytelling, but we wanted the longitudinal or quantitative evidence that might influence policy makers.'*

Daniel Fujiwara was commissioned to use Wellbeing Valuation, a methodology he developed for Government to give welfare as much weight as the economy in investment decisions. The research used data from the *Taking Part* survey supplied by Department for Culture (DCMS). It employed sophisticated statistical analysis to judge if visiting museums causes people to be happier with their lives, rather than the other way around. It then follows the logic that if, say, visiting museums regularly increases happiness by one point on the happiness scale, and an extra £5,000 of income also increases happiness by one point, then visiting museums equates to a value of £5,000. It uses of a level of rigour that would be acceptable by many OECD (Organisation for Economic Co-operation and Development) governments in their impact assessments.

Daniel Fujiwara says: *'The Wellbeing Valuation method is a valid alternative to more traditional methods of valuation, such as asking people their willingness to pay. The methodology can derive valid and plausible measures of value for a range of non-market goods and services. It is based on people's actual experiences and puts at the centre of the analysis what ultimately matters to us: the welfare and wellbeing of society.'*

### *Museums and happiness* by Daniel Fujiwara



# Communications

Following on from a printed manifesto, Happy Museum was intended to be a two-way conversation. In round three, the emphasis is likely to change as Happy Museum learning is codified and shared.

Much of the team's energy went into social media, with the director and happiness associates tweeting almost daily, alongside a website and project blogs from the commissions and others.

## Tweeting Beaney style



We undertook a social media listening exercise using SM2 to understand the volume of conversation surrounding Happy Museum on Twitter, Facebook, blogs and forums. SM2 is one of several tools that archive a (10%) sample from Twitter and millions of blog and forum posts and comments. We searched retrospectively for keywords such as wellbeing, health, environment and so on to assess the relative volumes of conversations about Happy Museum and related topics. By way of benchmarking in the sector, we were interested in comparing with the *Our Museum*<sup>3</sup> project and the *Who Cares?*<sup>4</sup> project, but

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<sup>3</sup> *Our Museum* is another Paul Hamlyn Foundation programme and it shares some objectives with Happy Museum, as well as two participating museums, MEAL and the Lightbox.

because these are general terms as well as project titles, we were unable to distinguish useful information.

The team planned and ran two residential symposiums where the learning of the commissions was coupled with the thoughts of sector leaders, and two one-day open workshops in Birmingham and Newcastle for people to hear about progress.

In round 2 a film was produced to raise the profile of the work, and encourage more to get involved. Along with the blogs and other materials, it can be viewed at [www.happymuseumproject.org](http://www.happymuseumproject.org).

Finally, a large element of unplanned work was the many requests to speak at events and contribute to print and other materials which helped spread the work in the UK and overseas. See appendices for details.

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<http://www.phf.org.uk/page.asp?id=1125>

<sup>4</sup> *Who Cares?* was an exploration by six museums in the North West into their role in health and wellbeing. The evaluation report is here

<http://museumdevelopmentnorthwest.files.wordpress.com/2012/06/who-cares-report-final-w-revisions.pdf>



# The difference Happy Museum made

The Happy Museum programme launched with a hypothetical Story of Change, which firmed up through learning so that by Spring 2013 the Story of Change on page 18 was the team's plan. It shows the difference the Happy Museum programme hoped to make, and how it planned to bring about that change.

To date, Happy Museum is an R&D programme focused on learning about delivering three outcomes which are also three of the principles: wellbeing, resilience and environmental sustainability.

The academic advice of Daniel Fujiwara helped to establish the relationship between the outcomes. **Communal resilience** is our ultimate outcome, because it encompasses the trust, creativity and relationships that will enable us to respond to the big challenges we face. Happy Museum best contributes by building **wellbeing** because this is both appealing to museums and known to contribute to resilience<sup>5</sup>. There is a group of 'capabilities' that is also vital in facing these big challenges<sup>6</sup>. We leave most of these aside as they are already the subject of museum attention (such as social justice). We just focus on **looking after the environment**, which is as yet not well understood in the sector.

How we achieved those outcomes was through targeting staff and

participants, hoping to create a **community of practice** for individuals and the sector and **organisational change** in museums. For those museums where an audience was involved, the longer goal is to **re-imagine museums** fit for our vision.

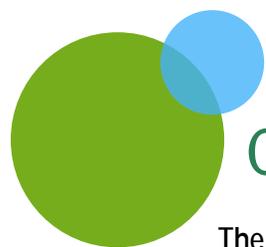
Each of these six outcomes is explored below.

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<sup>5</sup> See <http://youngfoundation.org/our-work/resilient-communities-housing/> for the sort of resilience in which Happy Museum is interested

<sup>6</sup> See Martha Nussbaum for the capabilities approach

# The difference Happy Museum made – community of practice



## Creating a community of practice

The community of practice was highly valued by participants, especially getting together at events which forced people to take time to learn from the HM team and each other. However, there tends to be a lack of contact between, and relationships need brokering as well as social media to keep them going.

The manifesto legitimises the project, and the updated principles were the right ones to create Happy Museums. They are not necessarily easy to implement though, and 'measuring what matters', active citizenship, resilience and care of the environment continue to need work.

The academic research provided the next formal text on which to hang Happy Museum, evidencing a high wellbeing value of £3,000 for people visiting museums. It also showed how important it is for families to establish visiting habits with children.

The kind of work the commissions did was sometimes but not always innovative. In some cases working in-depth on an area already underway was just as effective. The same is true of working with others – more is not always better. Where partnership was strongest was where hubs or steering groups were created that brought several groups together. The role of the individual was also established as important in the community of practice as well as organisational change.

There is a small but strong British community of practice, some reach into other museum networks, and a presence overseas too. A strategic presence with the Museums Association, Arts & Humanities Research Council (AHRC) and with the APPG for Wellbeing bodes well for the future.

There are perhaps three communities of practice; 1 - the commissions, team and others involved in Happy Museum, 2 - the communities they link with locally and 3 - the wider museum sector.

Figure 8 Communities of practice



The Happy Museum community is currently made up of the commissions and a handful of others. The team's excellent personal and professional networks and Tony Butler's personal profile have opened doors: '*Not for the first time, I find myself in your debt. The symposium last week was a delight and a real privilege.*' - sector leader, to Tony Butler. But the team and budget are small and the ability to influence wider communities needs careful targeting.

### The Happy Museum community

Feedback from the commissions shows that the community of practice is very

# The difference Happy Museum made – community of practice

important. *'The HM community of practice has been one of the most valuable tools throughout the project. The opportunity to share, interrogate and be challenged by the HM team and peers has encouraged us to push ourselves and our project.'* - commission.

Though beyond the commissions social media is key to growing the profile, commissions report that for this community it is not necessarily the answer, and nor are emails and newsletters. Getting together for events was the most appreciated of the programme elements and key to cementing the community, though events are resource-hungry. Commissions were invited to three briefing days, the two symposia with other guests and to four development days on particular principles. Communication dipped in between: *'I think there is a definite feeling of community during events, training etc, but I have found it difficult to tap in to it away from these group gatherings.'* - commission.

Whether the community of practice will last beyond involvement in the programme will need to be evaluated in the next phase. One indicator that this is likely to continue is the contact between commissions outside organised activity. Geographical neighbours have been most likely to share - for example, the two Manchester museums have visited each other through the project, COAM visited the Story Museum in Oxford, the Cinema Museum attended LTM's hub and volunteers from the Garden Museum went to the Cinema Museum. Of the peer pairs we established for more brokered shared learning, only Godalming and the Garden Museum have met beyond the organised workshops, though most have appreciated the in-depth relationships at events.

There is some sense in which Happy Museum individuals can leap-frog the organisational, straight into influencing the sector. This was highlighted particularly in the first symposium. When people were asked to share a thought to take away, most thoughts were about a personal role: *'integration about things that really matter to me. Actions to take the agenda*

*forward in powers that I hold'* – sector leader. Talking in public about issues like Happy Museum helps to strengthen resolve – *'also having to present about it really helped get me thinking and re-discover my campaigning instincts and passion'* - commission. And networks like Operation Green Museum provide an individual route to make a difference without an investment from Happy Museum.

However the integrity of Happy Museum depends on it being tested on the ground, starting with the Museum of East Anglian Life, where most of the Happy Museum approaches had been developed over preceding years.

## The practice

The practice is informed by the experimentation and collaboration of commissioned projects, on top of the expertise shared through the manifesto, principles and academic research. Most commissions felt the expertise shared was of high value *'excellent, I feel like have done a module of a degree course and it makes me want to know more so I can argue the case with the NAY sayers.'*

And found common themes with others: *'I am amazed at the similarity in issues faced - whether it is Shakespeare or Transport, the same problems with collections, volunteers and other staff always arise. It was good to talk through (and solve) some of these problems with other museums.'* - commission.

## Manifesto and principles

The manifesto was valuable in providing the vision and intellectual underpinning to the central team, as well as a tangible hook for the commissions: *'I've found the manifesto very helpful – it enabled me to communicate the thinking behind the project to potential partners and I think it definitely helped win them over – it*

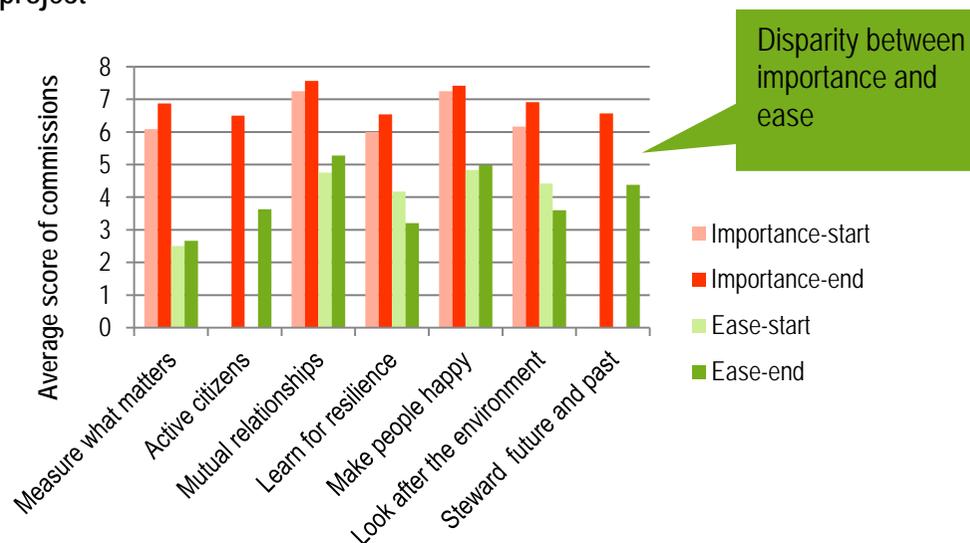
# The difference Happy Museum made – community of practice

*demonstrated that this was a serious project with thought and backing behind it' - though some found it 'too big, too complex. Five Ways to Wellbeing have been a more useful in helping us shape our ideas.'* In response the principles were streamlined to six:

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

Commissions were asked to say how important the principles were to their organisations, and how easy they would be to implement before, during and after the project. All of the renewed principles were now considered important<sup>7</sup>. The commissions judge mutual relationships as the most important and that is reflected in their action research and other feedback below. What is most noticeable is the disparity between how important the principles are and how easy to implement. The graph shows that Happy Museum barely made the principles easier to implement, and in some cases they became harder because raised awareness highlighted the challenges. We explore this in the what works section below.

Figure 9 Importance & ease of implementing principles, start and end of project



Mutual relationships and making people happy were the most easy to implement for museums. The most challenging principles, for which guidance is required, are measuring what matters, active citizenship, and learning for resilience. Looking after the environment is not far behind.

**Measuring what matters** has proved difficult throughout. As the Story Museum says, it's particularly hard when the team is so busy, though they have done some interesting work with a 'Happy Tracker' at staff meetings and a 'Mood Tree' on which audiences pin leaves colour-matched to their mood. The Mood Tree has been used by other commissions too, with varying degrees of success.

<sup>7</sup> The 'dropped' principles were innovate to transition, be global and networked, find a niche.

# The difference Happy Museum made – community of practice

## Story Museum's Mood Tree, before and after



Happy Tracker has enabled the team to know what makes each other tick. As a result, they've been able to be more resilient when working under pressure.

Manchester Museum is also engaging with new evaluation approaches, testing 'observational evaluation'. The visitor services team, newly armed with ipads for photos and notes - are taking a systematic approach to audience observation, with positive stories directly shared through their use of social media. Developing this approach consistently will be something to share with other museums later.

The Beaney managed to make evaluation part of the Paper Apothecary. The role-playing chemists encouraged every recipient of a prescription to feedback any 'side effects, comments and reactions' via a tear-off section on their prescription, and post it in the feedback box. However in contrast, trying to recruit 40+ people to take part in the more in-depth questionnaire was very difficult. It was described by one visitor as: *'like a counselling form – a depressing come down after the happiness prescription.'*

Story of Change methodology was helpful and was used more widely by IWM

North with their senior team on strategy, by LTM with their hub participants and by other commissions too.

The HM team ran a development day on measuring what matters in partnership with nef, which was useful, but overall too strategic and not sufficiently practical for commissions' needs. Several attendees suggested it should be run over two days.

The next phase of work will respond to these challenges and explore three other principles through more development days:

As a new principle, **active citizenship** is not yet well understood or communicated by Happy Museum. Part of the challenge is about the tension between the personal and professional. It links to our learning about personal change explored below, and to the idea of self-determination which is important for wellbeing.

**Learning for resilience** became more challenging for the commissions as time passed. This is perhaps because it is not well understood, and is also a tall order for such small projects to impact community resilience.

**Looking after the environment.** To some extent museums know how to look after the environment in their operations, but not how to make that explicit with audiences. They think of it as a back office rather than front of house function. COAM and Godalming are both trying to make an explicit shift. Other projects used interpretation to promote the issues.

## Academic research

*Museums and happiness: The value of participating in museums and the arts* was published in April 2013, having been previewed at the symposium in February. <http://www.happymuseumproject.org/blogs/happy-museums-are-good-for-you-report-publication>.

It was immediately featured in the Arts and Humanities Research Council's (AHRC) seminar for its cultural value project, and generated a lot of interest on twitter, being the most re-tweeted of all Happy Museum tweets. It was

# The difference Happy Museum made – community of practice

featured widely, from Voice of Russia radio to an article by the European learning museum network LEM, and locally by museum networks in the UK.

The results showed that people value visiting museums at over £3,000 per year. To compare the results, Fujiwara also looked at the value of the arts and sports. He found that being an arts audience member and participating in the arts had the same wellbeing value as participating in sports at around £1,500 to £2,000. Although if you factor in health too, the overall value for sports becomes larger. Beyond culture and sport, the methodology has been used to value adult learning at £1,600, and socialising at £3,000 per year.

Just as interesting was some underlying research about what it is that causes people to be museum visitors. It found that the biggest reason people don't visit museums is that they were not taken by a parent as a child. Those people are 17% less likely to visit than others, a much bigger effect than, say, being from a low income group. The people who are most likely to visit museums are the more educated, and price and accessibility are important too.

The report coincided with the culture secretary Maria Miller MP making the case again for the sector to explain itself through its economic value. Happy Museum continues to make a different case. Daniel Fujiwara and Mandy Barnett (the author of this paper) were invited to write one of four papers for seminars on the future of the sector organised by the RSA and Arts Council, which explored social benefit instead. The APPG for Wellbeing agreed to feature it in their next meeting and plans to make that happen are underway.

## Innovation

The expectation had been that the commissions would test new practice. In some places activity new to the sector took place:

- the London Transport Museum has brought its work with homeless charity St Mungo's into the museum, which has '*opened our eyes to working with other museums*' – St Mungo's manager. It's led to new work with the Museum of London, and a successful HLF bid for All Our Stories, led by St Mungo's and including the Workers' Education

Association.

- Manchester Museum has begun to develop an observational approach to evaluation and other museums have used on the gallery methods to measure wellbeing, such as the Mood Tree.
- Reading Museum has created pub-based community groups to steward the future as well as past – re-focusing on a positive history to help write a new positive future together.
- Godalming has abandoned the idea of an opening and private view, recognising that when the community co-owns the gallery it will be developed iteratively continuously.
- IWM North's work on wellbeing generated by the handling collection explicitly tested the use of objects for wellbeing.
- The Beaney was a whole-organisation project which worked with staff, partners, participants and audiences.

But a lot of what happened was not innovative, instead digging deeper into existing practice, testing how it could contribute to wellbeing, resilience and environmental care. '*[The] only way you learn is by doing one thing and constantly pushing it further.*' – museum director. It did so with a fundamentally new purpose, to genuinely co-own the work with communities.

## Happy Museum outside the sector

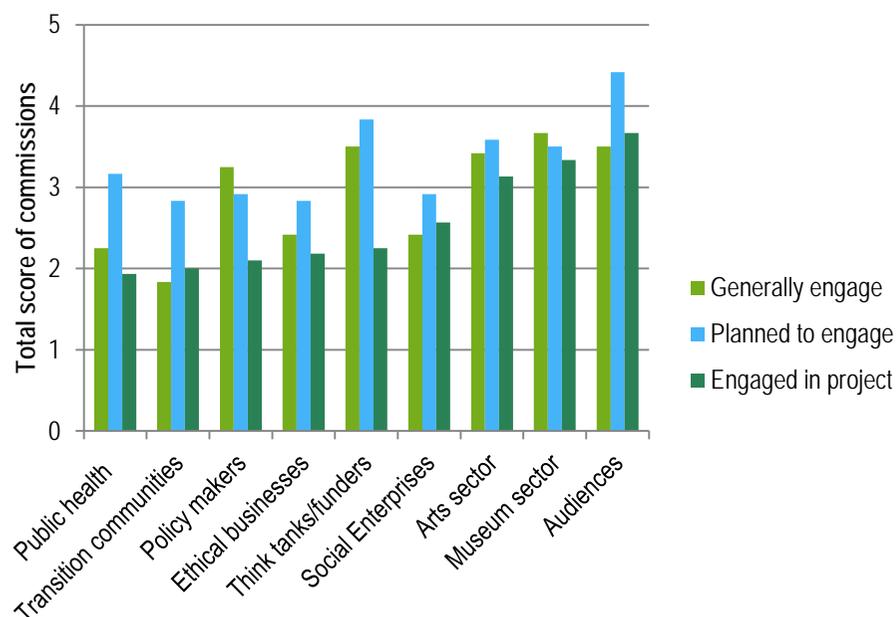
In the same way that we thought there would be new practice the expectation was that commissions and the Happy Museum programme would work with new people. The graph below asked them what level of engagement they generally had with stakeholders, what they planned for the Happy Museum project and what actually took place. Engagement was scored 5 for shared management or governance, 4 for work in partnership, 3 for consulted, 2 for informed, and 1 for no contact.

In fact, across the board commissions reported working less with stakeholders

## The difference Happy Museum made – community of practice

than they intended too, and in most cases less than they typically did. It's not clear why this is. Certainly there was some over-promising in plans mirrored when we asked commissions how innovative their work would be. We think this is caused by the usual nature of a relationship with funders, who tend to value innovation and new practice highly, and the usual expectation of fundees, that they must demonstrate innovation in response. In some cases it is also about more profound work: *'Some relationships may be project specific and deeper than others. We currently working on a more focused approach to stakeholder management and are increasingly working collaboratively with others'* – commission. There is perhaps an element of more rigorous reflection too, with museums becoming more self-critical about their mutual (or not) relationships.

Figure 10 Commission stakeholder engagement



(Stakeholder engagement scored 5= shared management or governance, 4= work in partnership, 3= consult, 2= inform, 1= no contact)

Qualitative feedback showed that within these average scores there is increasing partnership in several commissions, but it tends to be with close partners and with enterprise rather than the public sector. This supports our interest in active citizenship alongside professional roles. One museum that has expanded its community considerably has been Godalming Museum: *'Locally we are now in touch with several organisations new to the museum including Allotmore, Greening Godalming, the Puttenham camping barn; Charterhouse School and Wild Learning.'*

COAM and SBT also set up community steering groups to guide their projects. Two others have explicitly established themselves as hub: LTM and IWM North, and the Lightbox, COAM and SBT have a vision to put the community at the heart of the museum.

LTM's Conversation Hub is for arts, museums and community organisations to come together. It plans to use Story of Change to to organise work together on services, opportunities and needs.

- Services – what experience and knowledge is there among members of the group that can be shared?
- Opportunities – who's looking for participants for their upcoming projects? What projects are people delivering?
- Needs – are organisations looking to fill a particular need gap, e.g. funding, are there organisations which can help with this?

Each attendee is expected to bring a 'community contact' with them.

# The difference Happy Museum made – community of practice

Some projects have reached into other sectors. Godalming's new trustee from Charterhouse School took nef's *Five Ways Back to School* to use and a particular success for LTM is the strong relationship with St Mungo's charity, which paved the way for the hub, and saw St Mungo's pick up with the London Museum, making links inside the sector too.

A similar evolution of stakeholder relationships has been experienced by the programme overall. The HM team initially intended to work with the networks in the graph, but instead has tended to focus inside the museum sector where there is so much work to be done. The role of outside partners so far has been to help Happy Museum look inwards with fresh eyes. There are signs now that this is beginning to change, with exposure of *Museums and happiness* at the AHRC and the APPG for Wellbeing for example.

## Happy Museum inside the sector

Happy Museum has provided a focus in the sector, as feedback on the first symposium demonstrates: *#happymuseum Listening to inspirational examples of museum community initiatives under this dynamic conceptual banner*. The record of communications in the appendices shows the extent of the interest, with Happy Museum featured or invited to 35 events, referenced in 35 e-publications and 12 times in print and highlighted in many blogs and postings. By 2013 the Museums Association was providing leadership on issues convergent with Happy Museum principles. Its 10 action points in *Museums Change Lives*<sup>8</sup> include involving staff and partners as equals and encouraging participation in all areas of work.

A lot of thinking is being shared by Happy Museum, reaching the wider museum community through these communications and to a large extent by word of mouth through social media and the work of the commissions. In spite of this, the interest is for the moment in pockets. This is illustrated by a

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<sup>8</sup> Museums Change Lives, the Museum Associations vision for the impact of museums <http://www.museumsassociation.org/museums-change-lives>

survey sent to all the Museum Association reps a year ago and again this year which was answered by seven and two people respectively. Like all public services, the sector is absorbed by austerity, and the programme has not yet successfully shown that Happy Museum can be a helpful response rather than a distraction.

Four events – two invitation-only symposia and two open workshops have been host to 100 people. Attendance at the first symposium was wide ranging, including Lady Celia Forbes, retired head teacher and trustee at Godalming Museum, Dave O'Brien, academic working on cultural impact and Hedley Swain director of museums at the Arts Council. The second symposium saw attendance from museums commissioned in both rounds (despite some projects now being completed) and saw a strong contingent from Scotland although some resources were wasted due to 6 delegates dropping out at the last minute, perhaps due to increasing pressures on museums.

Report 1 [Happy Museum Symposium Report](#)

Report 2 <http://www.happymuseumproject.org/?s=symposium+report>

Website hits at the time of the first symposium jumped by over 3,000, and twitter followers from 500 to 640, with more than fifty times the usual traffic. The content was thoughtful, one delegate tweeted: *Nick Winterbottom on Maslow and Museums but Manfred Max-Neef has argued that fundamental human needs are non-hierarchical#happymuseum ...*

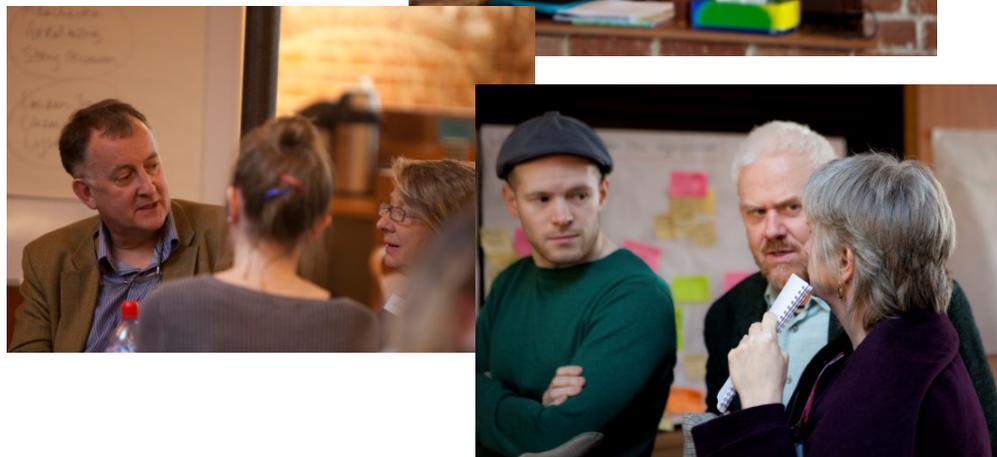
... and also strongly featured personal change, optimism and fun *"If there won't be dancing at the revolution, I'm not coming" - http://en.wikiquote.org/wiki/Emma\_Goldman ... #happymuseum.*

The environment and transition were a big part of the focus, not least because Andrew Simms from nef, and Paul Allen from the Centre for Alternative Technology (CAT) were guest speakers. Mutual relationships were as ever much in the minds of museum folk *Re the agency of*

# The difference Happy Museum made – community of practice

*museums to make change, I think we need to turn outwards so that people/other orgs use museums to make change#happymuseum* – a virtual contributor.

Thoughtful discussion at Snape Maltings, January 2012



The second symposium introduced more of a focus on co-production, with Sue Sheehan speaking from the soon-to-be mutual Lambeth Council. Sue shared nef's definition that 'co-production means delivering public services in an equal and reciprocal relationship between professionals, people using

theservices, their families and their neighbours' so that services and neighbourhoods become more effective agents of change. She described six principles that have much in common with Happy Museum: mutuality, networks, assets and resources, capabilities, blurred roles and facilitation.

In recognition of the strong links between Happy Museum thinking and the Transition Town movement (which supports community-led responses to climate change and shrinking supplies of cheap energy, building resilience and happiness - [www.transitionnetwork.org](http://www.transitionnetwork.org)) the event included a skype presentation and discussion with Rob Hopkins, the network's founder. When asked what he would put into a Museum of Transition he replied – 'Totnes Pound' one of the first Transition led alternative currencies.

The symposium also attempted to strengthen the link between culture and the environment, with Ben Twist from Creative Carbon Scotland a speaker and Julie's Bicycle sending a delegate who was *delighted by the sense of community (and the) constant flow of ideas.*

And in attempting to shift from rhetoric to action Maurice Davies ran a dragon's den session exploring the business case for Happy Museum. Four teams explored use of volunteers, maximising physical resources, efficient use of natural resources and the benefits of a happy workforce. As one delegate put it: *'Happy Museum. What's not to like? It needs to be more out there.'* Meanwhile Nick Winterbotham led a session which sought to pin down the 'big idea' behind the Happy Museum.

Both the Happy Museum symposia were invitation only events and in order to satisfy a demand from the wider sector to find out more about the programme, two open workshops were held in April 2013 in Birmingham and Newcastle, with around 25 attendees at each. Attendees came from a range of museums and allied organisations across England, Wales and Scotland and the programme included input from Tony Butler and Paul Allen of Centre for Alternative Technology alongside opportunity to discuss Happy Museum thinking.

# The difference Happy Museum made – community of practice

The aim of the events was to give participants:

- Deeper understanding the context of the Happy Museum - bringing together thinking around sustainability and wellbeing
- Practical examples and case studies from the Happy Museum's community of practice
- An opportunity for reflection on the potential of these ideas for individual and organisational practice
- Ongoing connection to the Happy Museum peer network

As part of the events we asked what people wanted to get from the day, and whether that was fulfilled. The participants wanted to hear about our learning and impact, and a combination of practical information about how to implement and inspiration and ideas. They judged we shared information well, but shared learning and 'how to' a little less well.

The broadest communication with the wider sector has been through social and online media. A twitter community has developed around Happy Museum, going from zero to over 2,200 followers in July 2012 – with numbers having doubled since the start of round 2.

## Twitter Paper Apothecary style



Initially Happy Museum generated content focused mostly on wellbeing. During the six months of round 1 up to round 2 getting going, there were 162 tweets with 20% mentioning health, happiness or wellbeing. In the subsequent six months to the time of this report, there were 554 tweets with 9% featuring health and wellbeing. In each period 10% of tweets referred to the environment, climate or sustainability. Whilst wellbeing is now in better balance with the environment, 2012 saw an increase in talk of 'health and wellbeing' (health mentions rising from 4% to 10%). This needs careful handling by Happy Museum, because, whilst there's an obvious link with the health and wellbeing agenda, Happy Museum is trying to distinguish itself as about a resilient society, rather than a public health commissioning priority.

We can get a measure of the sector's interest in Happy Museum through the volume and nature of the conversation. As well as regular comment from some key supporters, the Museums Association for example, there was a good reach to individuals, with 10% of mentions made by someone commenting just once. The most popular tweet regarding Happy Museum was about the *Museums and happiness* report from @museum\_news which had 119 re-tweets in a month: *Report finds that visiting museums boosts happiness <http://t.co/Z62iEPzhmh> #happymuseum*. In 2012, mentions were driven by LTM, the Story Museum and the Beaney. Volumes were similar for 2012 and 2013, when Daniel Fujiwara, The Beaney and Reading Museum were associated with most mentions (47% 10% and 7%).

The website has had 16,250 visitors and over 26,500 visits. Over 1,400 of these have been from the US, and there have been visits from all continents. In the UK, the vast majority of interest is from England, though in-person invitations from Scotland and Wales tell a different story: Happy Museum seems to have made contact there at a strategic rather than sector level. Manchester Museum, one of the commissions, is generating over half as many referrals as the Museums Association, making a good link with University Museums.

There are queries and invitations to speak from across the globe. Tony Butler

# The difference Happy Museum made – community of practice

and other members of the team have presented Happy Museum in Australia, Sweden and Bratislava. Others, such as the British Council, have featured the project in the US, Portugal and Russia. In the UK, the team has given keynote addresses to the Museums and Galleries of Scotland and Group for Education in Museums (GEM) and presented at the Museums Association conference amongst many others. Commissions have run events too, such as *The Art of Wellbeing* conference at the Lightbox and an alternative Rio Summit event at the Manchester Museum.

## What if... cities were sustainable, Manchester Museum



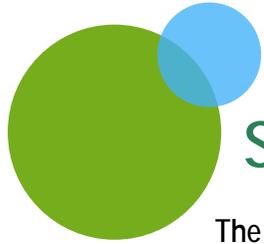
The project has been featured in publications and on websites by the Museums Association, AIM, National Museum Directors, Audiences North East, NWFED, Arts Professional, Resurgence and Climate Action in Culture and Heritage amongst others.

A final impact on the community of practice has been made through staff turnover. Whilst it's been a challenge for the commissions – half the trained staff at Manchester Museum have moved on, and two of three leading the LTM project have too – this could benefit the sector. Many of the staff in Manchester have gone to the new football museum, and the LTM staff have

gone to two nationals: the British Museum and IWM.

In round 2, two additions to the communication materials were *Museums and happiness*, which we've explored, and a new Happy Museum film, launched in July. A review of the impact of the film will fall in next year's evaluation.

# The difference Happy Museum made – organisational change



## Supporting organisational change

The key features leading to organisational change were involvement of the director, working across departments and without hierarchies and a focus on enabling individuals. There were some considerable impacts on staff, especially where wellbeing had been made an explicit aim.

Practice was more quickly affected than policy, and the greatest change was to the way volunteers and partnerships are managed, moving from a directive to a more facilitative approach. This was part of an attempt to make both organisational and local communities more resilient. A focus on the environment was more common in round 2 than round 1 but sharing that with participants and audiences was still at the experimental stage.

Several museums saw policy changes, for example to staff inductions and role descriptions. In some commissions Happy Museum was a springboard for other funding bids and projects and in some it saw recognition in the form of prizes and awards.

There was an impact on collections too - using collections to create wellbeing, and using Happy Museum practice to develop the collection. Both this approach to collections and the focus on the environment see museums starting to bring behind the scenes functions front of house, making their role as stewards more explicit.

### Strategic impact

At The Story, Cinema, Godalming, Beaney and Chiltern Museums the director is part of the HM team, and in each of these Happy Museum looks likely to have a significant organisational impact. In addition the Lightbox has the strong support of the director and the IWM North team included the head of learning, which means both tools (Story of Change) and thinking (about the environment) were shared with other senior staff. This led to IWM North reviewing its contribution to IWM's overall vision. *'It [Story of Change] was a brilliant method for getting us focused and talking about what we want to achieve'* – head of learning.

For two of the larger museums, LTM and Manchester Museum, Happy Museum is just one programme amongst several that focus on community engagement. Both museum directors are positive about the project, *'it's an antidote to instrumental target driven work,'* - though there's more to do in making it clear – *'Happy Museum is a great title, but what does it mean? There's a gap between the brand and understanding.'*

At the Garden Museum, Reading and Shakespeare's Birthplace Trust, the HM projects sit in the middle of things. *Flowers for Love and Money* at the Garden Museum was led by a Skills for the Future apprentice, and it was hard to make an impact on museum strategy (though COAM's project was also led by apprentices, the involvement of the director made the difference). Reading, a local authority museum, captured the imagination of the portfolio holder for culture, who tweeted the project early on. Changes at SBT are yet to really unfold, but the team reports that now *'wellbeing is a legitimate aim for staff and visitors alike.'*

# The difference Happy Museum made – organisational change

Our audit of policy shows that Happy Museum thinking has been included in recruitment and induction for staff in two of the commissions. It is embedded in all the policy and practice of the Story Museum, informing £6m of new build, and at Manchester Museum will be featured in its Major Partner Museum and Museums Development for North West Museums plans (the latter delivered between the Manchester Partnership and the Cumbria Museums Consortium). At IWM North, the team expects to redevelop the Learning Evaluation Framework so it 'measures what matters'. At the Cinema Museum, their learning from participants' experience has prompted a new strategy on community engagement and fundraising for a permanent member of staff. Reading Museum has made heritage part of regeneration plans in the town, and Godalming Museum has undertaken its first Green Audit and produced a Green Statement of Intent. Wellbeing has become part of strategy for other museums and playfulness is now part of the role description for new visitor service staff at Manchester.

Of our three outcomes, wellbeing is most readily taken up by organisations. It was an especially strong focus for the Lightbox, Manchester and Story Museums, The Beaney and SBT.

Resilience is perhaps less tangible and more of a challenge for museums. Two commissions are grappling with it explicitly, the COAM development officer is making *'relationships for resilience and wellbeing'* and IWM North will explore how to build organisational and personal resilience – perhaps by defining individuals, roles, status and expertise differently.

As far as environmental thinking goes, of the round 1 commissions, Godalming was the only commission to focus specifically on the environment. It changed both their exhibition and operational focus radically: *'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 as well as being part of its*

*responsibility to the community it serves.'* The museum learnt of the value of paying for skills not things, and committed to a zero-to-landfill re-display policy.

In round 2 more projects focused on the environment, with COAM, the Garden Museum and SBT all having it as part of their project. At COAM the farm and site teams are promoting their sustainable skills more through site trails and press articles.

## Traditional skills at COAM



At SBT, Transition Stratford are now harvesting the orchard and starting a pruning and 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 environmental focus rubbed off on other museums. The Cinema Museum has initiated a green audit, won a green tourism award, and along with LTM has joined the new Operation Green Museums network. IWM North's project inspired a conversation at SMT about environmental sustainability, and the team was surprised to find it emerge in object handling: *'[I] think it re-engages you with the fragile aspects of humanity and how war changes lives, landscapes and cultural beliefs'* – project participant.

# The difference Happy Museum made – organisational change

To date, how 'green' museums are tends to be behind the scenes: *'We've been aware for some time that this is important but haven't had the capacity or knowledge to respond to these issues in a systematic way. The expertise of a new member of staff and the subsequent development of traineeships in Sustainable Heritage Development funded by HLF have really helped raise our awareness of how green our current practices are (such as making fencing and equipment on site, installing a reed bed sewage system, monitoring the environmental impact of activity in our buildings etc.). However, we are also aware that we do very little to communicate this to our audiences or stakeholders at present –'* commission. Both COAM and Godalming have started to make their back office good practice explicit to visitors and others.

And a focus on the environment tends to play second fiddle to the economic. In judging senior management priorities, the commissions think there has been a drop in environmental focus. *'The motivation is certainly there, but sometimes there is so much else going on that it is not at the very top of the pile. Keeping afloat is also pretty important!'* - commission.

Finally, Happy Museum also seems to be a springboard for other projects and celebrations. Paper Apothecary at the Beaney was nominated for a Collections Trust Award, and they think their nomination for the Art Fund Prize was influenced by Happy Museum too. As well as winning a green tourism award, the Cinema Museum gained the confidence to enter for London Museum Volunteers awards and did so well in all areas it was awarded for outstanding achievement. LTM was a runner up, and both museums were also successful in Happy Museum-related All Our Stories HLF bids. The Story Museum secured funding for Intangible Heritage, Tangible Skills and Manchester is using the HM model in its bid for some work focused

on ESOL. IWM North plans to use its HM approach in future projects, including its film festival and Core learning project.

## Impact on collections

In a few places, there has been an impact on the collection. IWM North's project, *Participating with Objects*, found that objects could be used to generate debate and behaviour change, supporting wellbeing, civic engagement and environmental awareness. More participatory use of large objects was the most successful as it generated a lot of debate, but without the need for a lot of facilitation.

This changed others' views of how objects should be used: *'The handling collection is a really important tool and I think the use of original objects is vital to its success. One of the things I'm now doing as a curator is directing some donations declined for the permanent collection to the Learning teams to help with this'*.

And from a partner, *'I can't stress enough the impact of being "allowed" to touch the objects. Touch is such a primal sense, I understand there are thousands of nerves in our fingertips! I think touching the objects freed people up to be more open in their discussions, having something to do with your hands while you are talking and listening enhances the process, that's why many people hold a pen and doodle in meetings!'*

Parts of the Paper Apothecary were taken into the collection, and the team is exploring touring. At Reading, bringing residents together with collections and curators generated some contemporary collecting as well as enriched records. For example a link was established between the Colliers, a family that ran the local brick-making business, and missionary materials from the collection.

# The difference Happy Museum made – organisational change

**Participating with objects** at IWM North explored the unique offer of museums through their collections. The project tested which of six approaches to object handling most contributed to wellbeing and civic engagement. Objects range from a tank to a soldier's prayer beads or last letter home.

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*. It found:

- 1 Large objects had the highest impact.
- 2 The play trolley was popular and challenging to children, even weeks later.
- 3 Free display was considered too informal.
- 4 Timestack co-delivery between museum staff and a veteran explored poignant themes effectively in a short time.
- 5 Art sessions generated creativity and discussion, but required the most resource.
- 6 The veteran's session generated wellbeing for the vets, but less new thinking and needed considerable facilitation.

Measuring what matters using the 5 ways, Story of Change, personal logs and independent evaluation was key, as was internal advocacy.

Some of the objects tested in Participating with objects



# The difference Happy Museum made – organisational change

## Impact on the workforce

In many museums, the impact on staff has been substantial. *'Raising your head above the parapet and actually thinking about why you're doing this stuff is such a luxury. We're making ourselves do it more - instead of staff meetings talking about washing up and pensions!'* – a museum director.

Cross-departmental and cross-hierarchical work has been a critical factor for success in the Lightbox, Manchester, the Beaney, LTM, IWM North – often involving front of house staff. In Manchester for example, the visitor service assistants have developed a leading role in playfulness and casual staff are more engaged as a result. At the IWM, a participant at the think tank expressed: *'how important the front line staff are to museums in spreading our passion for objects and the stories they tell to our visitors. Their knowledge and passion for the subject is vital.'*

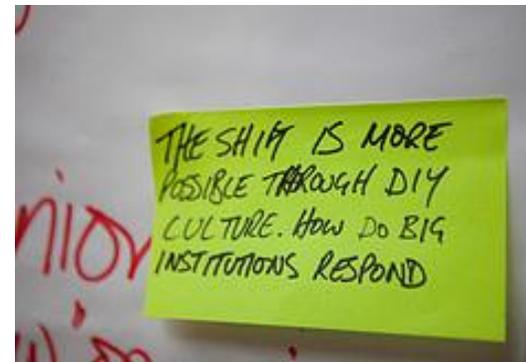
IWM found the use of non-hierarchical teams especially valuable, partly because it allows a focus on individuals. They used staff logs to emphasise personal change and the breakdown of roles will continue through more joint development days with themes as various as coaching and play. Initially the Happy Museum team expected a cascade of change would flow through commissions, into their organisations and then to the sector. Clearly the role of the director is important as we describe above, but there is also a role for passionate individuals.

The personal and the professional are of course inextricably linked. As a consultant described at the symposium: *'it will influence the leaders I'm mentoring and my son in his own sustainable business as well as doing my bit at home'* - sector consultant. Personally, people need to be the change they want to see. One example was the volunteer project assistant at Cinema Museum. Her hands-on experience of working with communities has prompted her to leave her arts management course and

secure an apprenticeship with the V&A instead. Two commission staff spent a week on a WWF Natural Change programme in Knoydart on the coast of Scotland with phenomenal personal results. At COAM staff now think more about how they work and live, buying more locally, sustainably and seasonally for the office and home.

It is obviously better when personal and professional motivations are aligned. For example, as Director of MEAL Tony Butler has been able to invest time in testing organisationally the principles that he speaks about in the broader sector, which is both personally satisfying and adds credibility to those wider messages. Even so this can put pressure on smaller organisations like MEAL, and may be a challenge for larger ones, if as this note describes, active citizenship is seen as a DIY culture.

## Symposium feedback



So the case needs to be made to organisations of the benefit of employing active citizens. Organisationally, personality is important, especially when trying to make change: *'people's own personalities have to come out in a creative organisation'* – a museum director. Understanding what people are like 'in real life' both unearths hidden talents and makes organisations stronger. As a result of Happy Museum, IWM North will explore

# The difference Happy Museum made – organisational change

how to build organisational and personal resilience – perhaps by defining individuals, roles, status and expertise differently.

In terms of direct workforce development, there have been 24 professionals from 12 commissions participating in depth.

Several of these staff have trained for Happy Museum:

- Cinema Museum learning from the Mental Health Trust, British Museum and NCVO and HLF funding department
- Godalming Museum utilise training on sustainable businesses
- LTM and Beaney staff trained in Social Return On Investment
- Over 30 Manchester Museum staff trained in play
- Project managers from the Cinema and Manchester Museums had Natural Change training from WWF in Scotland
- LTM staff were trained by St Mungo's in working with vulnerable adults
- COAM received social media training

## Facilitating volunteers and participants

The practice that has most notably changed in museums is the management of volunteers and participants, from a guiding to a facilitating role.

Prompted to measure what matters, some museums were surprised that relations with and the wellbeing of volunteers were not as good as they thought. And with some commissions, the HM project introduced new groups of participants or 'supported volunteers' with some significant needs. LTM worked with homeless people for example, and the Lightbox with people with mental health issues.

At LTM, turning traditional volunteers – who tend to be train enthusiasts – into mentors for the new volunteers from St Mungo's, was the biggest challenge. As a result they devised a new training and mentoring programme, and the Happy Museum team ran a development day in support. By their second volunteering round, two volunteers in particular had really come on board through being properly involved in the strategy and bigger vision of the project.

This more facilitative approach extends to staff too. At Manchester Museum, retraining the supervisors and front of house staff to encourage children to play has taken work and the team found they needed to identify the right people rather than the right job roles. *'They thought we would end up with lots of screaming kids and actually for those staff to turn around and say actually it's been quite good. I think turning around the opinions of some of the staff has probably been one of the biggest achievements'* – visitor services staff member. Mutual relationships should be developed with staff as well as participants.

# The difference Happy Museum made – organisational change

**Paper Apothecary** was a whole-organisation project for the Beaney House of Art & Knowledge in Canterbury. The team's broad vision was ambitious for a short project, but was rewarded by nearly 7,000 visitors some of whom felt 'spectacularly happy', participating schoolchildren who re-visited both as schools and with families, and a new enthusiasm and team spirit amongst staff. The Beaney is now a dedicated wellbeing hub with an accompanying wellbeing strategy. Recognition came from outside the organisation too, as the Beaney was a nominated for a Collections Trust Award, and for the Art Fund Prize.

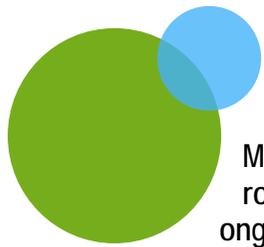
The project invited staff and others to take the role of Cultural Doctors, whilst schools and community groups came into the Beaney as Happiness Investigators. The results were over 200 'treatments' that visitors were prescribed by two chemists, resident in the Paper Apothecary for two weeks. Prescriptions included cantering up and down the stairs or roaring at the caged lion. Staff helped make the apothecary from recycled material, guided by Animate Arts. The accompanying film captures the care and creativity they used. <http://www.canterbury.co.uk/Beaney/The-Paper-Apothecary.aspx>

To achieve such wide impact the project manager secured senior sponsorship, with the director participating as a Cultural Doctor. She brought teams together to work creatively and with the artists created a focus on humour and beauty.

The Paper Apothecary growing in the hands of Beaney staff



# The difference Happy Museum made – re-imagining museums



## Re-imagining museums

**Museums know what needs doing to re-imagine their role, but audiences may be resistant and there is an ongoing debate within the sector about a campaigning or mirror-to-society approach. Our experience was that where museums were taking a different role, participants, partners and audiences found it welcome.**

Unsurprisingly, the commissions are committed to museums as Happy Museum envisages them. At the beginning of the project they were asked what the role of their museum was. We compared those with factors that create wellbeing or environmental care from cultural and other sectors, including Generic Social Outcomes, LARC's Intrinsic impact study, the Happy Museum manifesto, work from the Big Lottery, nef, Defra and the Transition Network, as well as psychological models<sup>9</sup>.

There is close alignment, except for creating autonomy and purpose which is less evident in commissions' response. This might explain why participants

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<sup>9</sup> Inspiring Learning For All programme, Generic Social Outcomes

Big Lottery, Evaluation of wellbeing

Defra, Research into pro-environmental behaviours

Happy Museum manifesto

LARC, Intrinsic impact pilot study

New Economics Foundation, Five Ways to Wellbeing & Sustainable wellbeing guide  
dynamic model of wellbeing

Phil Hanlon, Integrated wellbeing model

Seligman M

Transition Network's measuring wellbeing for individual and group

Warwick and Edinburgh Mental Wellbeing Scale (WEMWBS)

are tending to experience better wellbeing, but not yet feeling like real partners, a feature which we explore below.

Another observation is that creativity is a feature of learning in the manifesto (and would appear if we were looking at Generic *Learning* Outcomes), but is not obvious in commissions' assessment, and is not present in nef's *Five Ways* which many use as their model. Yet several commissions, the Beaney, Lightbox and Manchester's Playful museum for example, had creativity at their heart.

Particularly strong for museums is the the caring role, both of heritage and people and including the 'personal' as well as social space – a safe haven or place to be one's self. The focus on a sense of place is important too, with space to either communicate or explore it with others: *'It gives people context for their experiences and offers alternatives to currently and locally prevalent attitudes and ways of life.'*

In the commissions' view, the re-imagined museum is not so different from current museums.

# The difference Happy Museum made – re-imagining museums

## Commissions self-assessment

## Statements derived from wellbeing and sustainability research

Keeping and caring – both collections and people	I felt safe I felt supported
Telling – information, explanations, stories Learning – education and understanding	I learnt in creative ways
Communicating – facilitating, sharing, interpreting	I felt connected I could give something
Enjoyment and inspiration	We celebrated success I felt happy I felt good
Changing attitudes – pride and a sense of place and identity.	We changed individual or materialistic views
	I was active I felt useful I was doing what I wanted

From an audience or participant perspective, HM research has provided limited information about the role of museums. Participants in Godalming's project saw the museum as most strongly for learning, and least strongly for changing attitudes – despite themselves being campaigning organisations.

Conversely, at the Lightbox learning and telling was judged less important, with communicating and caring the most – perhaps because this was an art project looking at mental health. IWM North changed at least one visitor's opinion of what it does: *Less stuffy and restricted. You see it differently – it makes you want to go back.*

Though all participants were positive, in the face of conflicting views and for a wider perspective we looked at Museums Association research with audiences<sup>10</sup>. This ranked the campaigning and community role low:

Essential purposes:

- Care and preservation of heritage
- Holding collections and mounting displays
- Creating knowledge for and about society

Priority purposes:

- Promoting economic growth through tourism, investment and regeneration
- Facilitating individual development through education, stimulation and building skills
- Promoting happiness and wellbeing

Low-priority purposes:

- Fostering a sense of community
- Helping the vulnerable
- Protecting the natural environment

<sup>10</sup> Museums Association, 2013, Britain thinks: Public perceptions of, and attitudes to, the purpose of museums in society <http://www.museumsassociation.org/news/03042013-public-attitudes-research-published>

# The difference Happy Museum made – re-imagining museums

Purposes challenged by the public:

- Providing a forum for debate
- Promoting social justice and human rights

So there is clearly a job to do here, as museums haven't got the message across that they have a wider social conscience and genuinely want to engage, *'I hadn't realised how much museums want you to engage with their objects!' - IWM North participant*

How this social role is delivered is for debate. The manifesto sets out a

campaigning role but some sector leaders, and much of the sector, believe museums are a mirror to society – in a sense, this fits better with the principle of mutual relationships and measuring what matters to communities, *instead: museums are/could/should be spaces for people to reflect for themselves, sparked by story and fed by curiosity#happymuseum* – commission. One solution might be a softer role modelling approach - COAM and Godalming both talk about explicitly leading by example good environmental behaviour.

# The difference Happy Museum made – wellbeing, resilience & environment

**Collecting Connections** (& Connecting Collections) at Godalming Museum is entering the green debate by talking visitors through its own response to limited resources, and offering a place for communities to share campaigning messages. As a small Surrey museum, trustees are integral to keeping the museum going. In the words of one, they were '*conscientious, responsible, caring for others and for the environment but were slightly wary of the idea of Sustainability as a specific project.*'

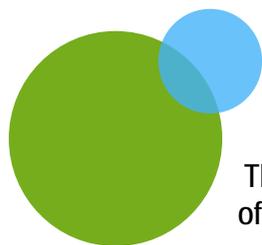
By taking the time to build the right relationships (not least that were able to offer free advice), using a language appropriate for individuals, and showing the financial benefits of going green the museum was able to meet the different needs of trustees and groups, and to begin to re-imagine their museum for local people.

The curator used the heritage to role model sustainability, insulating drafty windows in the listed building with William Morris curtains for example, and focusing on Godalming's history as the first hydroproducer in the country. She used the museum's facilities to make that explicit, such as signs by the lights asking 'where does the power come from?'. And she worked with local crafts people and environmental groups to create an interactive exhibition that has now grown in scope to be the introductory gallery to the whole museum.

The history of natural resources, updated in making the exhibition



# The difference Happy Museum made – wellbeing, resilience & environment



## Impact on wellbeing, resilience and the environment

The key features creating wellbeing, resilience and care of the environment are explored in ‘What works’? below.

The purpose of creating a community of practice, organisational change and re-imagining museums is so we can increase wellbeing, resilience and care for the environment in staff, participants and audiences. We describe at the beginning of this section why we think they are important: wellbeing is the key to unlocking both museum engagement and community resilience, so we are better able to meet the challenges, including environmental, that face us (there is also a wellbeing outcome from enjoying the environment, that we just touch on in Happy Museum). We lay out these relationships in the figure below, to indicate overlaps and relationships

Gathering information about impact has been a challenge, with participants because they are sometimes vulnerable, with audiences because the relationships are fleeting. Broadly, wellbeing was the most easy to influence across the three groups, with resilience building for staff and participants, but not audiences. Care for the environment was directly affected where it was directly featured although it rubbed off on some commission staff.

Evidence has been collected by the commissions in different ways that are appropriate for their projects (see appendices). All have collected some baseline (starting point) information against which change can be gauged at the end of the project.

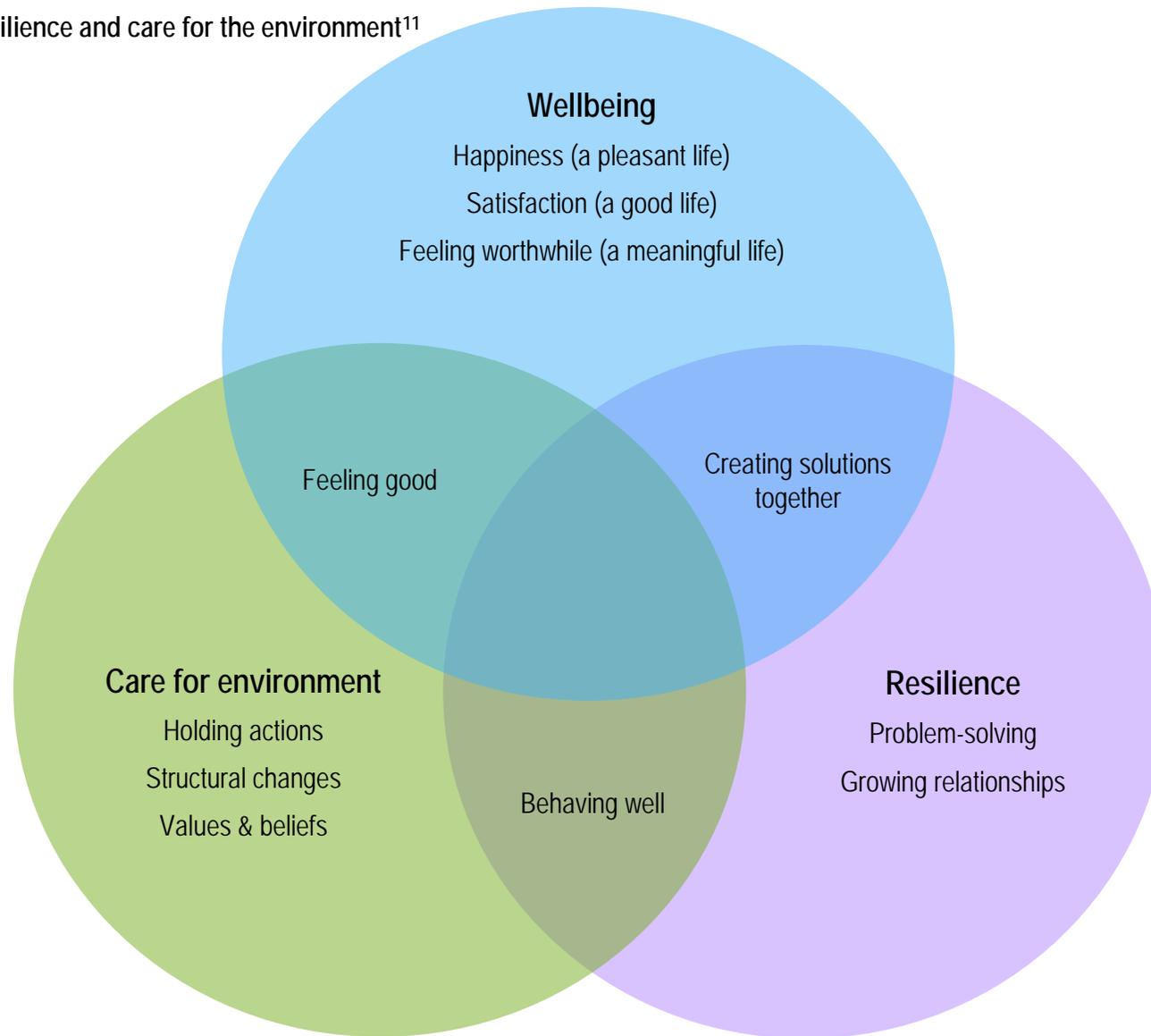
Not all commissions explicitly focused on all outcomes.

Table 1 Commissions’ intended outcome focus

	Wellbeing	Resilience	Environment
Cinema Museum	●	●	
Godalming Museum		●	●
Lightbox	●	●	●
LTM	●	●	
Manchester Museum	●		
Story Museum	●	●	●
Beaney	●		●
Chilterns Open Air Museum	●	●	●
Garden Museum	●		●
IWM North	●	●	
Reading Museum	●	●	
Shakespeare’s Birthplace Trust	●		●

# The difference Happy Museum made – wellbeing, resilience & environment

Figure 11 Wellbeing, resilience and care for the environment<sup>11</sup>



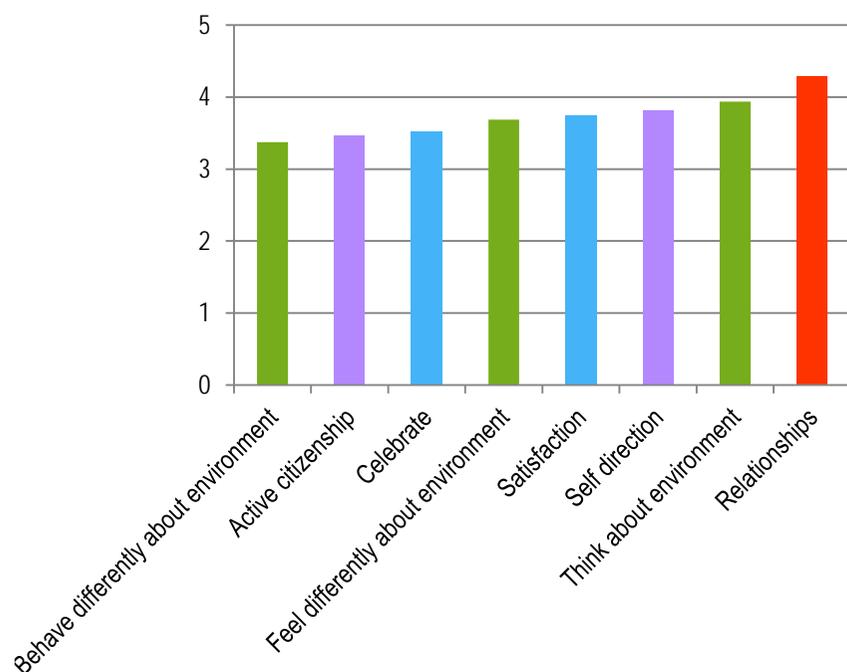
<sup>11</sup> The three ways of caring for the environment are Joanna Macy's. Resilience and wellbeing factors come from a variety of sources.

# The difference Happy Museum made – wellbeing, resilience & environment

## Impact on staff

There is no doubt that Happy Museum has had an impact on the staff involved, and much of this is described in the section on workforce above. The graph below shows the commission team's ranking for the different ways in which the Happy Museum programme affected them.

Figure 12 How Happy Museum affected project staff



In commissions themselves, staff experience was also researched through a variety of means, including workshop and meeting records, project logs, staff interviews and for the Story Museum, use of the Happy Tracker.

Growing relationships was the strongest outcome, which is coincident with

staff views above that it is the most important principle. Relationships are important in themselves for wellbeing, and for the benefits they bring, such as resilience. We also wanted to know if staff were able to be active citizens and self directed, both of which are key investments to Happy Museum and likely contributors to wellbeing. These scored slightly less well. General satisfaction, and the chance to celebrate were used to indicate wellbeing. Not surprisingly, thinking, feeling and acting about the environment were impacted in that order (we think about things, before we feel differently, before we act).

Making the pursuit of wellbeing explicit is liberating for staff: *'Having wellbeing as a goal legitimises bringing 'enjoyment' into work and has made me more relaxed in my approach as I accept 'wellbeing' as part of everything I do and something I want to incorporate in future projects'* – commission. Manchester Museum, the Story Museum and The Beaney focused on staff wellbeing, and the Lightbox, Manchester, The Beaney, and SBT all report better wellbeing for staff. The Story Museum is in a development phase and highlights the challenge of pursuing wellbeing when things get tough. *'Happy Museum kept wellbeing high on agenda. Various audience projects have reflected back positively. Ironically, this is harder with staff - we're under-resourced and ask them to give a lot'*. Though it's been a challenge, its focus on wellbeing has helped it be resilient under pressure, as weekly use of Happy Tracker by the team keeps them in touch with each other's lives and builds the team.

Perhaps the effect on front of house staff is the most important, as we expect them to have a more direct effect on audiences. The projects with the strongest front of house element were Manchester and the Beaney. Visitor services staff at the Manchester Museum have seen their role change considerably – *'it has made the role more interesting, using the skills of the staff more, we can interact more but in a creative way, not just verbal which often it is.'* The knock-on effect on the audience is

# The difference Happy Museum made – wellbeing, resilience & environment

positive. At the Beaney, staff were participants in the project, with one visitor service staff member chosen as a cultural prescription because of her friendly nature. As a short project the effect is not necessarily apparent in staff roles yet, but definitely on their wellbeing, *'best February I've had ever. February's such a dull month'* - visitor services staff.

Behind the scenes work also had an effect. The cross-departmental approaches described in organisational change above accounted for a lot of the staff impact, building both wellbeing and resilience. At the Beaney, feedback showed staff learnt about each other - becoming closer, respecting skills and taking risks. Paper Apothecary made staff happier and more able to deal with problems, and increased environmental awareness. Involvement of all staff and councillors means there is the opportunity to really fulfil the vision. *'It was absolutely FAB! A great, unusual experience where I was able to use my creative talents and make new friends. It was lovely to see how enthusiastic everybody was, and as a result of the success and enjoyment of the project, we are hoping to continue the Happy Museums idea further into long term projects, involving staff here at The Beaney. Thanks for a \*happy\* time.'*

Staff smiles at the Paper Apothecary workshop



# The difference Happy Museum made – wellbeing, resilience & environment

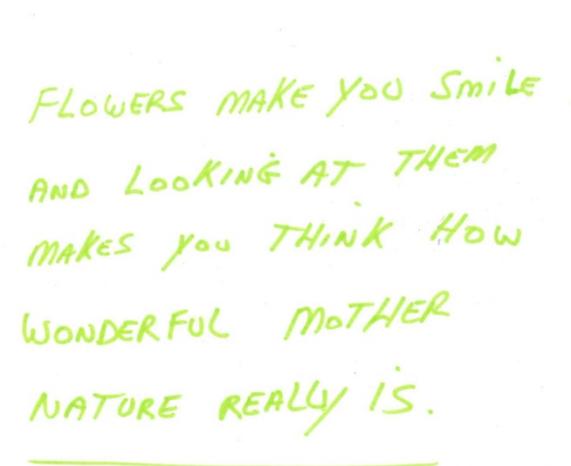
All the staff at the Lightbox participated in workshops asking 'how do we as a society and as a museum judge success?' and 'how should wellbeing become an objective for the museum?'. The workshops led to more conversations about the bigger picture and revealed hidden talents and passions. As a result one member of staff is now running a knitting circle.

IWM in particular has taken on different working practices which will make the team more resilient, such as the use of reflection and personal logs which the project team found particularly fulfilling, 'diagonal slice' project teams, a commitment to conversation and *'using the recipe for wellbeing to sense check facilitation of projects, interact with colleagues and develop visitor experiences'*.

The effect of a focus on the environment on staff has been described above, with three individuals joining Operation Green Museum, COAM staff changing their buying behaviour, the environment coming onto SMT agenda at the IWM and SBT staff not consistently happy about Transition Stratford harvesting their fruit! The Lightbox, Garden and Story Museums were already environmentally committed organisations so the focus would probably have happened anyway. At Godalming Museum the environment took centre stage, but with only two members of staff the impact was more significant on trustees.

## Participants and volunteers

Participants, trustees and other volunteers featured strongly in Happy Museum. Wellbeing can be generated within the museum, but resilience tends to be best created where the museum brings together several other groups, building wider networks and relationships. An interest in the environment was only developed in participants where it was an explicit focus, at the Garden Museum for example -



-unlike staff where it 'rubbed off', no doubt because of contact with other commissions.

## Existing volunteers

In some places volunteers were sceptical, but Happy Museum had a broadly positive effect. One trustee says about her colleagues: *'I think that the trustees are conscientious, responsible, care for others and for the environment but they were slightly wary of the idea of sustainability as a specific project. They have been won over! I have no doubt that the attitudes of the trustees towards the concept of sustainability have already changed and continue to do so. They have become more interested and involved – one of them has donated £600 towards the new gallery.'* LTM had a similar experience, where existing volunteers found working with new supported volunteers very challenging, until they really involved in the strategy, and given training to support their new mentoring role.

# The difference Happy Museum made – wellbeing, resilience & environment

The benefits of getting to know volunteers better are similar to those for staff. At the Garden Museum the project revealed that one of the gardening volunteers was a former nursery nurse and as a result of the project she began to participate in the education programme. This clearly benefits volunteers too. As a volunteer from LTM says: *'every time I do something like this I gain confidence. You wouldn't think it but I'm a very reserved person. People in other parts of my life wouldn't recognise me in this role. I normally run a mile from any kind of public interaction but this role has made me do it and I've grown in confidence because of it.'* At COAM, Tom, a young volunteer, trained and demonstrated as a blacksmith, and another discovered a talent for story telling, becoming an activity leader as a result.

## Supported volunteers

Working with more vulnerable participants was unsurprisingly challenging, but again was on the whole effective. LTM found their supported volunteering with St Mungo's clients demanding. Initially managing the existing and new volunteers together was the challenge, and prompted the new mentoring model used in the second phase. Even so in the first phase new volunteers reported an increase in happiness at every one of their sessions. The reasons most cited were feeling useful, building relationships and learning skills - again both wellbeing and resilience contributors. In the second phase participants became more open and willing to feedback, and all expressed interest in ongoing volunteering – a significant step for people who are homeless. Of the 9 volunteers (including mentor-volunteers) who took part, 8 increased confidence, and new relationships were built, *'people are family. Helps my state of mind nice to meet other people.'*

Supported participation was new to the Cinema Museum too and though participants initially felt positive about the museum, at the end of the project they felt less supported. The project suffered through staff illness and lack of space, which has shown them how important basic infrastructure is in hosting

an effective community programme.

At the Lightbox, the team was building on existing experience and participants thoroughly enjoyed themselves, 'astounded' by what they achieved. They reported how the museum made them feel against a range of emotions from wellbeing research. Being in the project made them feel slightly more safe, supported, connected, useful and good. But it made them feel *significantly* happier. It is also noticeable (see the Lightbox dashboard below) that whilst their lives might be up and down, their experience at the museum is more consistent. In spite of these good signs, their feedback showed they still did not feel like equal partners, or that the museum really understood what mattered to them.

# The difference Happy Museum made – wellbeing, resilience & environment

One of the works from the Lightbox *Landscapes of the Mind*



## Community participants

Reading Museum had an ambitious aim, to reveal hidden histories and build a positive sense of identity – and was dealing with complex communities and some challenging relationships within communities. Nonetheless, it has seen friendships form and people having fun. The participant statement below shows how well the community could rise to the challenge. Perhaps most interestingly, one group of participants are becoming much more active citizens, and have started to lobby local councillors to include heritage in their redevelopment plans as a result of their involvement in Nag Nag Nag. With further activity spawned at a food festival, a youth club and painting a local underpass, it has sown the seeds for a more connected community.

At IWM North working with veterans gave them a fulfilling experience: *'your self worth increases when you are actively sharing your*

*knowledge and experience.'* And at the Beaney, Paper Apothecary created almost 100% take up of further visits for the participants schools, with most children also visiting with their families, some many times. Children felt their wellbeing had been developed more than resilience, and environmental care was least impacted. But in the light of *Museums and happiness* findings, the strength of family engagement lays good foundations for generational interest in museums and the resultant benefit of wellbeing.

## New partners

Several museums worked with community groups. At SBT, bringing together the committee groups - Transition, In Bloom, Harvest Share, Hathaway Quilters, a local hospice, the Town Council, the local allotments and SBT volunteers - has created a buzz about being part of an organisation with a new community focus and mixed up environmental groups with craft, cultural and civic organisations.

Staff at COAM 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.

Both LTM and IWM North plan to become just such hubs. The Conversation Hub for arts, museums and community organisations has launched at LTM and at its first meeting the group decided that each time they came they should bring a community contact.

# The difference Happy Museum made – wellbeing, resilience & environment

Figure 13 LTM's conversation hub invitation

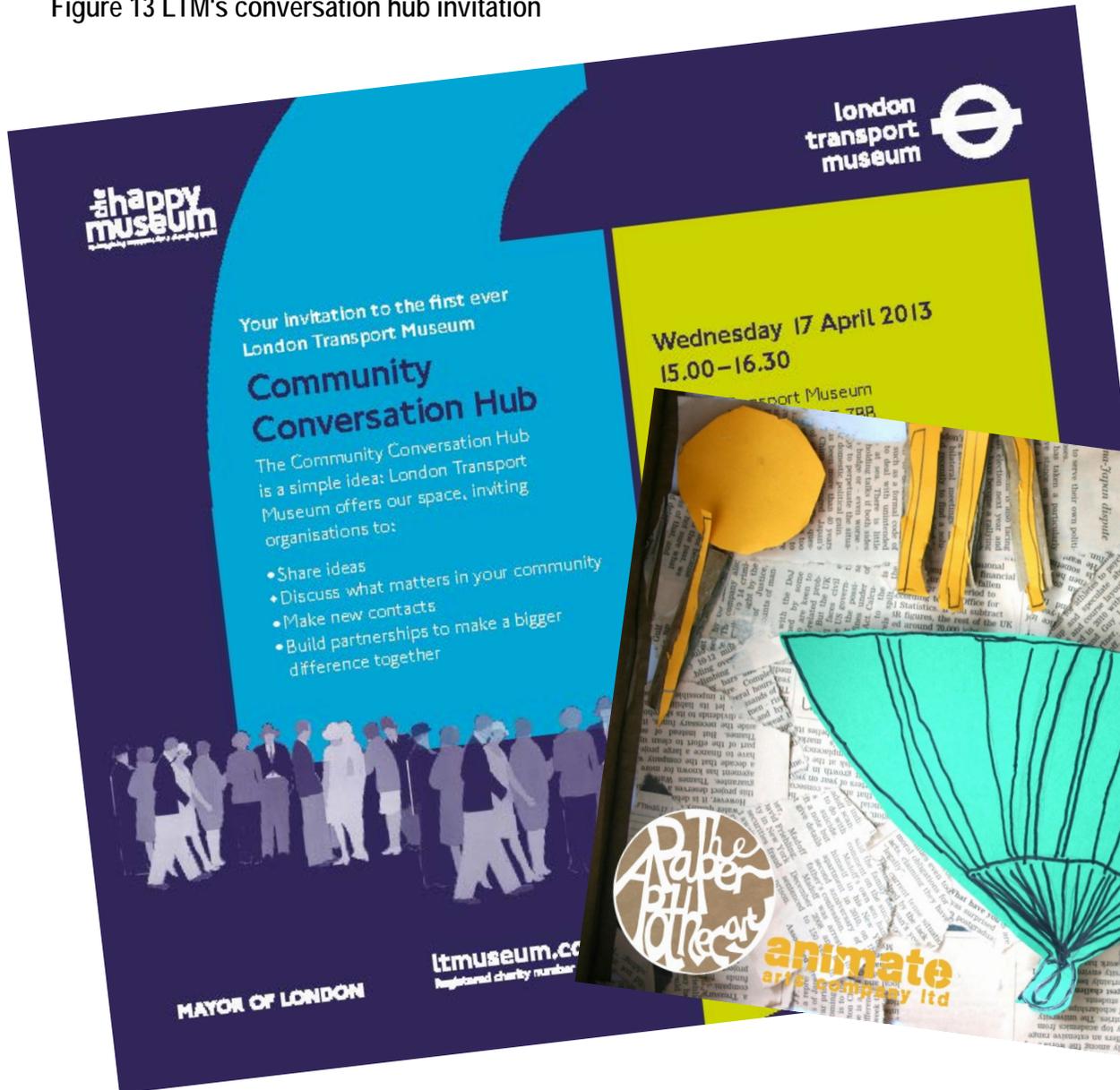
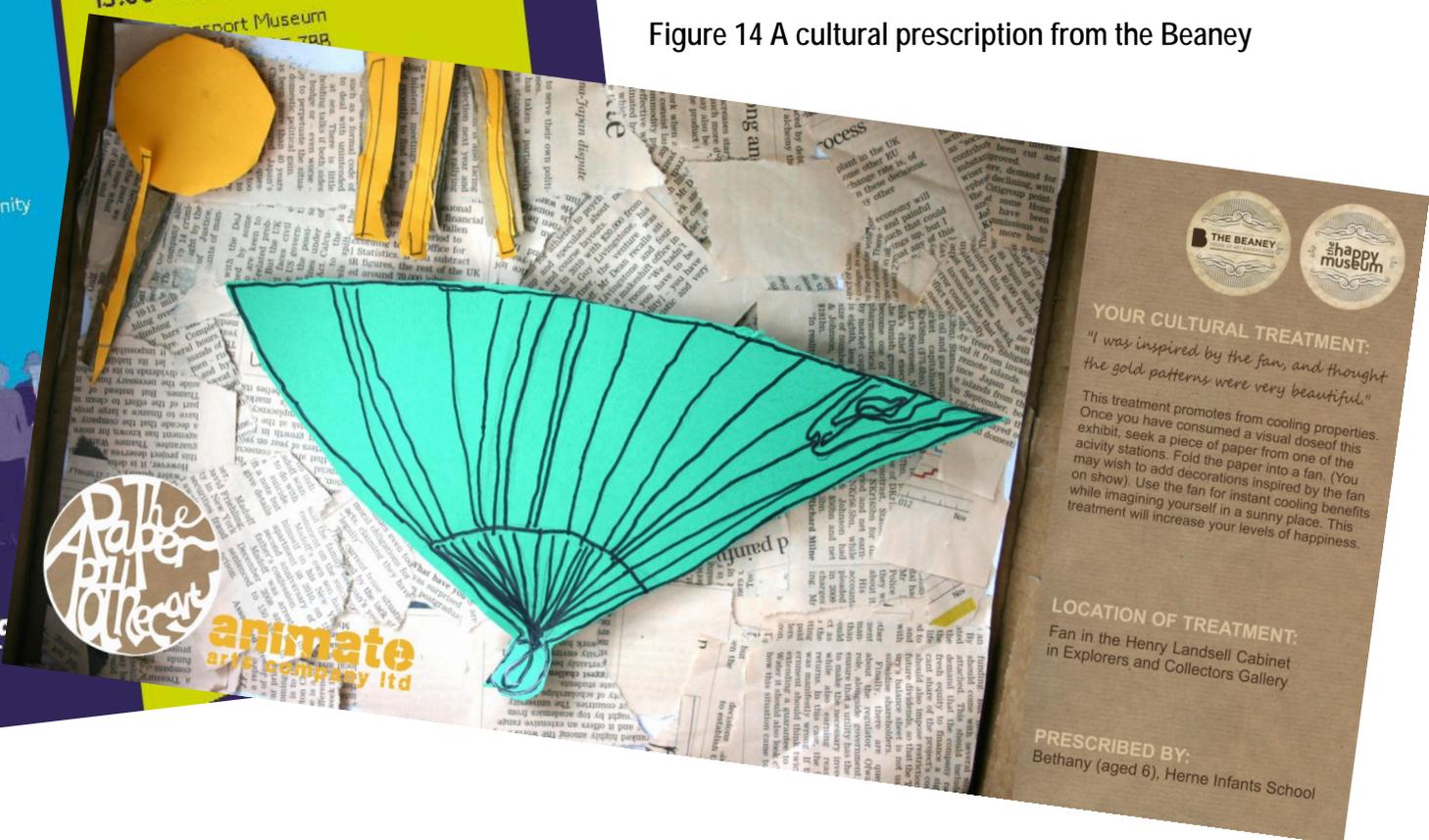


Figure 14 A cultural prescription from the Beaneys



# The difference Happy Museum made – wellbeing, resilience & environment

## Reading participant's feedback:

*'History can be disruptive - The Orts Road area became a community in the first part of the 19<sup>th</sup> century when workers from the biscuit factory and the tin makers were **re-settled here from the countryside** during the **industrial revolution**. By the 1970s **compulsory purchase and demolition** of the factory workers' dwellings dispersed the community that had grown up here into new estates in Whitley and Dee Park and relationships were broken and disrupted again; the main employers left and the area became a 'brand new estate' with people being thrown together. For decades this new community's chances have been **hindered by the abusive activity of drug dealers** and this will take time to overcome. The present is a challenging time because with the removal of the gangsters, a **new power vacuum** exists and there is a **fear** that control will slip to organised criminals supplying harder drugs; there are signs of this already. The area will be hindered by this, especially because there are now a high volume of **single occupancy** dwellings and **mental health problems** with few family dwellings so that a large proportion of residents are introspective and insular in outlook. As community activists, undertaking research into the historical narrative of this area has **empowered us** to see the area with a historical perspective. **Households have much of what they need for achieving a greater sense of wellbeing** and happiness and **all that is lacking is social support and shared activity**. There was a sense that when drug dealing was at its worst, residents felt the need to keep themselves to themselves. We minded our own business. **The Happy Museum activities have brought some residents out** and perhaps this could be a **starting point**. Plans are afoot to organise reunions of East Reading residents. We are also looking forward to sharing the results of our research with **displays and literature** and a presence at the **East Reading Carnival** in June when large numbers of the community get together. This is certain to **generate conversations**, and so we are interested in taking this further and looking for **opportunities** to develop a **history strand within future regeneration** initiatives in the area' – Reading participant*

# The difference Happy Museum made – wellbeing, resilience & environment

## Audiences

*Museums and happiness* proved that museums do contribute to audience wellbeing and commissions' experience concurred. All commissions have some public facing element, though for LTM and IWM North the projects targeted behind the scenes and for the Lightbox and LTM participants' privacy had to be carefully handled, limiting how much the museums could highlight wellbeing. Two projects, Godalming and Reading Museums will not be opening to the public in time for this evaluation.

We have no feedback on how audiences responded to the environmental themes (Godalming Museum may provide information later, and IWM North touch on it) but some good indications of how wellbeing was generated and resilience might be built.

The Story Museum, Paper Apothecary and SBT all created new exhibits that were quite beautiful, with a strong focus on natural aesthetics, to which visitors really responded.

Wellbeing has explicitly informed the design of exhibitions at the Story Museum 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 with three quarters agreeing they had 'an emotionally satisfying experience' as the most positive of the outcomes on which they fed back (the personal being stronger than the social). The *Other Worlds* exhibition - the first pilot during HM - had a remarkable level of engagement: 6,000 written contributions in 18 days.

The Beaney



The Story Museum



Shakespeare's Birthplace Trust

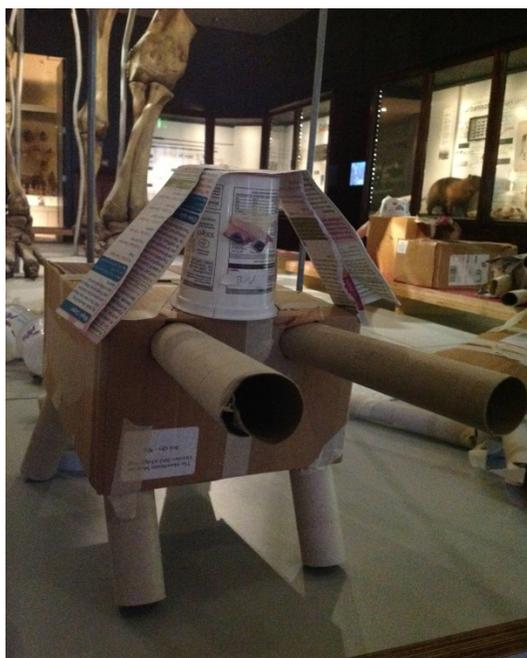
*'This is a beautiful piece of work and that's coming from someone that doesn't like Shakespeare. But the whispered prose combined with the magic of Peter's violin is something very special. It puts you in a better place for a while.'* – SBT visitor

# The difference Happy Museum made – wellbeing, resilience & environment

Audiences for the Paper Apothecary were overwhelmingly positive, in the word of one visitor, even *'spectacularly happy. The Beaney holds curiosities made all the better by The Paper Apothecary. A little wonder in a busy city.'* The film of the exhibition shows this clearly.

Alongside the aesthetic is the creative and playful. Manchester Museum has now held several playful days, which often encourage audiences to make things. Manchester staff have noticed that *'on a Happy Museum day you get more families, more people in'* – visitor services staff.

## Creativity at Manchester Museum



The team analysed observations to see how visitors responded to Playful Museum. They identified these behaviours and occurrences on one day:

excited	9
quiet	3
fun	25
negative	0
enthusiastic	1
creative	28
imaginative	30

Perhaps more interesting was the parallel observation of who was involved in these responses. Where there was an adult involved the creative response was biggest (15 occurrences). Where there were multiple children together fun and imagination predominated (12 and 11) and where there was a single child, imagination was most frequently demonstrated (9). This presents some interesting ideas for ways to generate outcomes, or to respond to different groups of visitors.

IWM audiences very much enjoyed all the experiences of handling objects, and wellbeing was high in all six tested models. They also initiated more civic engagement, with most people reporting discussing, thinking and sharing outside the museum.

*'The atmosphere felt quite playful. It was noticeable how family groups were working together to discuss and draw out different interpretations. I observed a little boy and little girl who first discovered the box and then peeked inside to see the straw shoes, looking excitedly to get their grandparent to tell them.'*

*I observed particularly some adult visitors being curious and visitors in twos and threes piecing together what it was they were*

# The difference Happy Museum made – wellbeing, resilience & environment

*exploring and then what it could mean for them; in a sense they were talking about their personal experiences and those of their families to engage in the themes of conflict.'*

Of the projects that explicitly focused on the environment we have information from COAM. Because of the shift in direction COAM made more new links with sustainability groups than older people's groups. The Museum felt they reached a much wider audience than usual this way. They tested audience response using the Mood Tree and found the audience thought the event well planned and exciting, but should have been warmer! Their dashboard shows most visitors were curious happy or excited before the event, and happy or inspired after they left - exactly as one might hope.

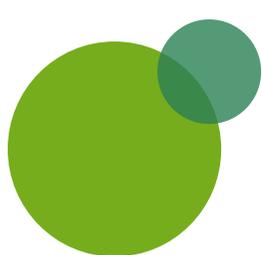
## Museums and happiness

The report commissioned from Daniel Fujiwara shows that people value wellbeing through visiting museums at over £3,000 per year.

The values the analysis identified are much larger than another valuation, done by Bolton Museums in 2005<sup>12</sup> (£33). One reason for this is that the methodology Bolton used was to ask what amount people were willing to pay to visit their museums. It's fairly obvious that respondents might be conservative in their responses, just in case they are asked to pay! The approach also misses the value people feel from the museum just being there – what economists call existence value. For museums, which have a strong sense of place and material culture, this is extremely important, and might be one of the reasons why values are higher than for the arts. This will be explored more in round 3.

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<sup>12</sup> Jura Consultants for MLA NW and Bolton Libraries and Museums Service, 2005 Bolton's Museum, Library and Archive Services: an Economic Valuation



# What works, what next?

## Recommendations for the programme

In running a successful national programme, the Happy Museum team should continue to show leadership through a vision and defined principles, enabling Happy Museum projects to be locally defined and driven.

It should run more events which have been highly valued by the community of practice, but find ways to help people connect in between. Development days in particular need scheduling and scoping more clearly, as do communications.

Development days can be used alongside academic research to define 'critical success factors' for implementing Happy Museum. Measuring what matters is especially important, and should continue to be structured around a Story of Change, but also a suite of learning and evaluation tools for commissions and others.

Alongside the action research, academic research could underpin the programme with a better understanding of what creates wellbeing in museums, and a clearer case for care of the environment. It's time for Happy Museum to use these approaches together to create 'how to...' materials. These should address heads, hearts and minds, including behaviour change expertise and be accompanied by a targeted campaign to widen take up in the sector.

### Programme plans

The Paul Hamlyn Foundation had been interested to learn how a peer led national programme differed from one led by an intermediary. In managing the programme, the central team were partners with commissions, maintaining flexibility and allowing commissions time. Together we learnt that the programme should create a persuasive vision and principles but allow the commissions to decide what to do locally. With clarity of vision, sharing at workshops and consistent ongoing support from the learning evaluator, piecing the stories together created a coherent whole.

Comparing rounds 1 and 2 gave the opportunity to explore the difference between long term and shortterm funding. Whilst there is some benefit in just getting on with things, relationships are not something that can be scheduled. COAM's experience was that: *'although participation remained high as we were trying to consider ways in which these relationships could continue, the short term nature of the project made it harder to meaningfully engage with a larger number of organisations or to produce more tangible outputs.'*

# Learning & recommendations for the programme

So although round 2 spent more money on the programme, it did not make up for lack of time. The early commissions have urged the Happy Museum team to tell other funders how they've valued the time, space and flexibility offered by PHF, *'grateful that the Happy Museum were prepared to fund us to explore principles rather than to deliver a pre-defined project.'* It's crucial to the integrity of Happy Museum that it remains locally driven, with time to invest in local relationships. It should:

**Rec 14** Share vision and principles, but let projects be locally driven

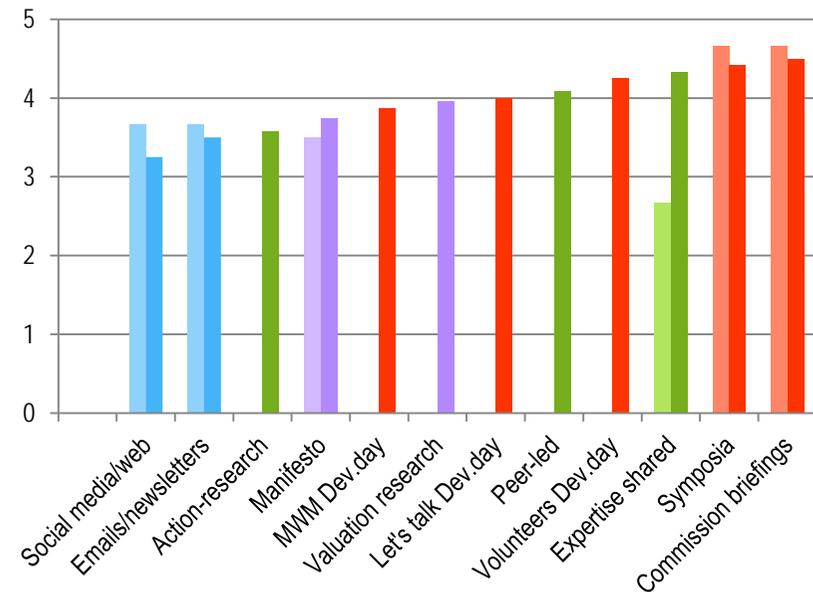
## Action research

The figure below shows how the commissions rated the programme elements. (The pale bars show where the question was asked towards the beginning of the project too).

Events (in red) give the opportunity to learn from each other, and are a *'good mental workout'*. Commissions value them partly because they force people to take time out. As one commission says, *'I have found it really helpful to share ideas and discuss concerns with colleagues from other commissions during training / symposium etc, but have not be able to tap into my peers' knowledge and expertise outside of these events due to workload and time constraint.'*

So though events are important, other ways to share could usefully be found, especially as events are resource-hungry for the HM team. This would help commissions to address specific issues and allow them to address issues in their own timescales.

Figure 15 Commissions score of programme elements



These could also be visits, group skypes or just a phone call. The central team has a role to broker these, by making connections where people face the same issues. It should:

**Rec 15** Continue to run face to face events

**Rec 16** Broker discussions and find ways for commissions to communicate between events

# Learning & recommendations for the programme

The most successful events for commissions were briefings and symposia. However the graph shows there is room for improvement in development days. This reflects the fact that the team, who facilitated these days, were also learning which is also illustrated in the figure by the change in 'expertise shared'.

In the next round the development days should be scheduled earlier, provide more complete guidance to the HM principles, and be more manageable. The 'Measure What Matters' day for example should be split in two. These days should continue to be developed with external partners, like nef, Reading International Solidarity Centre and the Institute for Volunteering, combining our action research with external or academic research. They should be used to create materials to share with the wider sector. A figure showing the resources that we need and already have is below.

**Rec 17** Schedule development days and events early and refine content

**Rec 18** Define success factors through development days combined with external research and outside expertise

Unlike the briefing days, not all commissions will be expected to come to development days. They should cover the Happy Museum principles with the addition of a scene-setting workshop. They could include:

- Active citizens – how does an individual in the museums sector bring their social responsibility into work? What challenges does that present organisations, how can they be overcome and what are the benefits?
- Let's talk Happy Museum – learning how to present Happy Museum in a way that inspires change. Owning a personal story of the challenges humanity faces, and the ways we can meet those

challenges through a positive approach.

- Playful, social museums – using the in-depth learning from Manchester Museum and building upon it to train visitor service staff and others in enabling play and social encounters for wellbeing.
- Volunteers, who benefits? – understanding the benefits AND costs for museums and individuals of unpaid people participating in the museum, including volunteers, trustees, and participants. Benefits and costs are both considered in the broadest sense, including community resilience, wellbeing, business and environmental sustainability. We need to understand the good practice and commitments that support mutually beneficial relationships, when museums should and shouldn't work with unpaid people and what turnover should be. This could be developed with the Institute for Volunteering Research who helped deliver the first development day.
- Lean, green museums - exploring finite resources (natural and financial) and business benefit of Happy Museums with Julie's Bicycle who attended the second symposium and work with ACE to support environmental sustainability. Initial themes explored at the symposium were the use of volunteers, maximising physical resources such as outdoor space. efficient use of natural resources and the benefits of a happy workforce.
- Wellbeing and resilience, for staff, volunteers & visitors - this should explore the benefit of and relationship between our outcomes, including differentiating between the pleasant, good and meaningful life, our role 'pre-prevention' and wellbeing in the workforce. It sits particularly alongside the academic research.
- Measure what matters – devising the right strategy, framework and methods to find out what matters to people and measure progress. Development may take place with RISC (Reading International

# Learning & recommendations for the programme

Solidarity Centre), nef (New Economics Foundation) and Daniel Fujiwara of the LSE, all of whom have been involved in Happy Museum to date.

Examples of tools we plan to develop are:

For audiences

- Observational evaluation building on Manchester Museum's work – a systematic approach to observing visitor behaviours that we know indicate wellbeing. We would need to define behaviours and code them within a framework to ensure the sample is random and the testing is regular and validated.
- Mood tree – a model tree (or other relevant icon) placed at the start and end of a visitor's experience for them to pin coloured leaves matched to their mood. This is a cross-sectional approach (finds out about the effect on groups). A longitudinal approach (finds out the effect on individuals) would need us to match start and finish feedback for each person.
- Methods of longitudinal evaluation that keep in touch with visitors after attendance

With participants

- Time capsule – an approach where participants are asked their view of some feature of the project, or to feedback on their own status at the beginning and end of the project. Their initial view is placed by them in a sealed time capsule. At the end of the project they repeat the process, and open the time capsule themselves to see if there's been any change.

With staff

- Happy Tracker – systematic monitoring of staff mood to be done as a team at regular meetings for example and collected over time.
- Personal logs – a narrative about the project to be kept by individuals that encourages reflection and can provide qualitative information at the end. This can be turned into quantitative information by analysing the narrative for key recurring themes and counting those themes.

**Rec 19** Continue to use Story of Change as an evaluation framework

**Rec 20** Devise a suite of suitable learning and evaluation tools

Feedback shows that basic communications could be improved for commissions and the amount of information is somewhat overwhelming. Programme and contractual information needs to be clearly separated from learning and other communications.

**Rec 21** Simplify and clarify basic communications

# Learning & recommendations for the programme

## Academic research

*Museums and happiness* leaves us wanting more, particularly to understand the difference between an audience and participant experience, and to discover what it is about museums that creates wellbeing. Another area of interest is the relationship between staff and others' wellbeing and perhaps most challenging is the link between wellbeing and environment.

*Five Ways* gives a generic perspective, but what is the unique that museums offer? For audiences, our commissions used playfulness, creativity, activity and aesthetics to create good feelings. For participants they tried to be good, caring hosts, create ownership, and bring organisations together to build relationships. For staff they were upfront about wellbeing, breaking down hierarchies, working across departments and giving time for personal and team reflection.

Possible themes for our ongoing academic research are:

- Understanding what we've learnt so far, what is it that creates wellbeing in museums? Why is there a difference between wellbeing in arts and museums, and why is there a difference between participation and spectating? What is the place of volunteering? Do people experience the three levels of wellbeing in museum settings?
- How do wellbeing and the environment link? What's the place of resilience or more positively, flourishing?
- What's the relationship between workforce and audience wellbeing?

In round 3, we hope to do some primary research with commissions, and perhaps with the wider community of practice that can draw conclusions for the rest of the sector. It's known that a randomised trial, where people are not selected but chosen randomly, can be used to draw conclusions universally. In an approximation of this research gold standard, we can use

vouchers which are randomly distributed to invite people to participate (so rather than them being a randomly selected group, we randomise the encouragement to participate). This leaves people free to choose, but will enable us to trace a robust causal effect. Alongside some consistent interviews with participants, this can give us some quantitative evidence to add to our qualitative evidence through learning-evaluation.

**Rec 22** Do more research into what creates wellbeing in museums

Happy Museum has struggled to communicate its interest in environmental sustainability and expertise in the sector is seen in our sector survey as relatively low. This was partly due to HM messaging, with commissions more focused on wellbeing and the twitter feed (for example) featuring wellbeing much more. Positive rather than negative messages are clearly a way to get the attention of the sector, but this will only work for the project if the link between wellbeing and sustainability can be made.

In round 2, a conceptual link has been made via resilience, so that wellbeing helps communities to become resilient and better able to face environmental challenge. In the next round this should be explored more broadly. The obvious case for the environment is that it makes you feel good – but that might not work for urban museums, or indeed for some people. Early conversations around the principles grappled with the adage 'think global act local'. How this works for Happy Museum is still not resolved.

**Rec 23** Find a better way to make the case for care of the environment

# Learning & recommendations for the programme

## Communications

The manifesto showed how useful a publication is. As one commission says, it *'demonstrated that this was a serious project with thought and backing behind it.'* It provided an inspirational vision and set of principles but whilst commissions appreciated it not dictating an approach because; *'it's an eclectic project for an eclectic sector'*, the flipside was it was less useful for delivery. To address this the team consolidated the principles into clearer messages and Recommendation 1 above indicates that they should continue to feature in the next round.

Now the action research and academic research should be used together to provide practical guidance on delivery for organisations, including how to awaken interest and embed changes. It will not be enough to publish materials, a wider campaign to support take up and widen the community of

practice will be needed too. Happy Museum needs to find ways to do this within the resources, piggybacking other events, tapping into networks, using staff turnover, running webcasts and so on. It could establish a pool of HM associates from within and outside museums who could work with museums directly.

**Rec 24** Produce guidance materials on *How to... Happy Museum* and create a campaign for their use

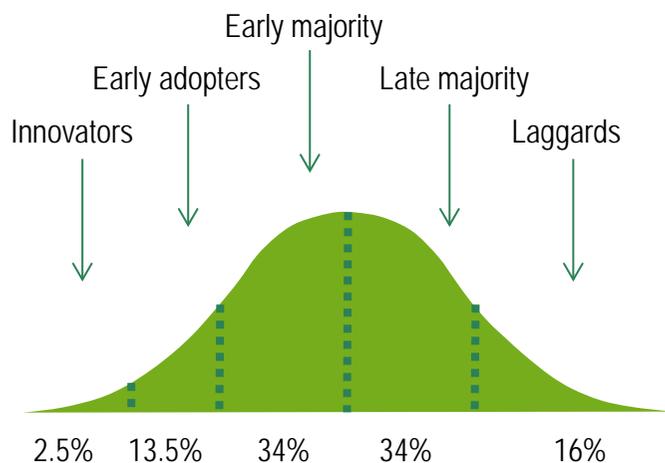
Whilst the manifesto was the key resource of round 1, the film, *Museums and happiness* and learning report are the key resources of round 2. How they are used needs evaluating in round 3.

# Learning & recommendations for the programme

## Community of practice

The demand for more tangible guidance demonstrates it's time for the programme to move on. The take up of Happy Museum can be usefully informed by the nature of 'innovation adoption'. Innovation tends to be taken up consistently.

Figure 16 The innovation adoption cycle<sup>13</sup>



So far the Happy Museum programme has been made up of innovators doing the groundwork to learn about both the process, and the purpose of change. Where round 3 takes us is unclear, with several potentials for

<sup>13</sup> The innovation adoption lifecycle model describes the adoption or acceptance of a new product or innovation, according to the demographic and psychological characteristics of defined adopter groups. The process of adoption over time is typically illustrated as a classical normal distribution or "bell curve." The first group of people to use a new product is called "innovators," followed by "early adopters." Next come the early and late majority, and the last group to eventually adopt a product are called "laggards."

targeting each with their own challenges:

- Innovators through the HM community of practice
- Early adopters in the wider sector
- Others in the wider sector

With limited resources, Happy Museum must be clear how and which group to target. There will be more commissions in round 3, and other ideas to extend the group including inviting organisations to commit their own resources to be involved, and funding individuals to participate outside of organisations. These are the innovators that make up the Happy Museum community described above. They have a vital role, but their reach is limited. To attract early adopters, the team needs to create clear guidance and an associated campaign as described above. Then there are others in the wider sector to think of and the bigger vision to re-imagine museums. For those people who have not bought the wellbeing/environment message, we need to create a 'burning platform for change' and for audiences there needs to be a sector wide campaign. This needs a national effort, and is at odds with Happy Museum's focus on the positive. It would place Happy Museum firmly in the campaigning area. It is perhaps best left to others.

In defining a target for a programme with limited funding, we might learn from the wiki-world, 38 Degrees or perhaps networks like What Next? Together with established museums networks, like University Museums Group, Operation Green Museums, AIM, GEM and so on, these might be a way to make a bigger difference.

**Rec 25 Clarify where to target in and beyond the sector**

# Learning & recommendations for the programme

## Organisational change

If we continue to work on R&D with innovators, organisational change will evolve as it has with commissions so far.

If we are to address the early adopters, alongside *How to...* materials we need to make a more persuasive case to museums. For many, the social and environmental case is insufficient. We need to make the financial or the cultural case through efficiency or development of collections for example.

The symposium explored business benefits including:

- use of volunteers
- maximising physical resources
- efficient use of natural resources and
- happy workforce

This is about helping museums to be both lean and green, and could be well developed with the organisation Julie's bicycle. It is part of the scope for development days.

Whichever group we target, we need to use learning about both behaviour and culture change so the campaign to support the materials makes real and long lasting change. The graph showing the ease and importance of the HM principles on page 34 shows that some principles have become harder for museums as they become more aware of the need and the challenge of what was required, beginning to 'know what they don't know'. This is illustrated by the behaviour change model, initially shaped by Maslow.

Figure 17 The behaviour change cycle



As in any change programme, things may get worse before they get better. In fact, they need to get worse before they get better, because without upsetting existing practice, new practice cannot be put in place.

**Rec 26** Use behaviour change expertise to support culture change



# Recommendations for museums

The most effective change in museums came where there was a shared vision and the leadership to allow a Story of Change to unfold. This tended to combine collaboration across departments and hierarchies with a focus on individuals' potential, creating teams that were resilient and individuals that were happier.

Happy Museums should consider the ambition and depth of their planned work alongside finite and other resources including funding, time (both hours spent and time allowed to pass) and natural resources. They should plan with partners, working with clearly defined roles and using appropriate monitoring to ensure there is mutual benefit.

For audiences, our commissions used playfulness, creativity, activity and aesthetics to create good feelings. For participants they tried to be good, caring hosts, empower people and bring organisations together to build relationships. For staff they were upfront about wellbeing, breaking down hierarchies, working across departments and giving time for personal and team reflection. In focusing on the environment learning the business case of being 'lean and green' was most likely to motivate a museum and leading by example the way they planned to communicate with others.

## Enable organisational change

A clear vision is one of the fundamentals of making change. By sharing a vision but allowing flexibility on delivery, Happy Museum meant commissions could own their response and make changes that worked locally. The commissions' own stories of change also allowed a logical questioning process: 'if we do this will it achieve this?'

Leaders need to enable change by getting to know staff as individuals, releasing unknown skills and allowing the time for staff to reflect and the freedom for them to act. Personal motivation has proved to be a critical enabler of Happy Museum and it has progressed as much through a sense of social responsibility as through professional hierarchies. To benefit from the extra mile that active citizens are prepared to go, museums need to understand individual motivations of staff (asking what matters to them) give the space for profound thought and recognise that leadership doesn't always come from the top. At the same time, bringing teams together across the organisation helps to innovate, and builds relationships that can be both high in wellbeing and more resilient in times of stress.

We learnt through the Happy Museum programme that you don't need a big budget to make change, but you do need time. At the same time, a big budget can generate waste. Godalming Museum, with its limited funding for exhibitions, learnt to invest in skills rather than resources by commissioning a professional designer to create a zero-to-landfill gallery. In global terms human capital is infinite, whereas natural or financial resources are finite. Museums are often pressed into projects that over extend. Instead, rather

than reaching high, digging deep may be appropriate.

One way of thinking about this is to use the project management triangle, which shows that scope, time and resources are in balance. Changing one, must mean a change elsewhere too. Limiting scope (or thinking more creatively) and expanding time allows us to do more with fewer resources.

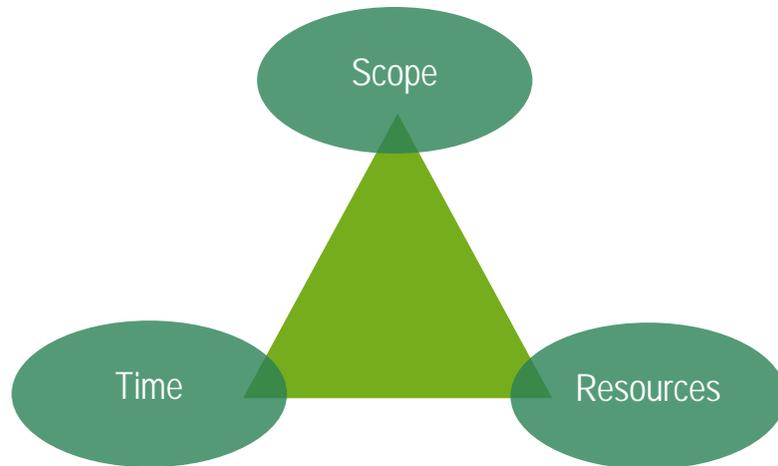


Figure 18 Project management considerations

**What works 15** Share a vision, work out the Story of Change, put in place leadership to make it happen

**What works 16** Find out and use every individual's potential

**What works 17** Work across departments and across hierarchies to create wellbeing and resilient teams

**What works 18** Time, resources and scope all interplay in a project. Where resources are short, use time, or be creative about scope

## Rethink what matters

Some commissions delivered new activities and some worked behind the scenes on R&D. No particular approach was more successful; critical success factors are more related to principle than activity.

One of the principles that was fundamental across the commissions was the request to measure what matters. We learnt that there are two challenges, measuring and what matters. Commissions should not just measure, but find out, plan and do what matters - to all the people involved.

There are a couple of challenges here and a trade-off. Happy Museum wants to make it explicit that we pursue wellbeing – not likely to be an argument there. But we also have care for the environment as a fundamental principle – much more in contention. To rationalise this, we say that your wellbeing is paramount, as long as it doesn't undermine the wellbeing of others. Over-use of the planet's resources clearly does undermine the wellbeing of people all around the world. There is sometimes a trade-off, then, between asking participants what matters to them, and using national research and expertise to see what matters to others. And having resolved that challenge, we need to collect evidence in a way that doesn't undermine what matters.

Measuring is important, not only to show funders what's happened, but because 'what gets measured is what gets done'. The HM team needs to give better guidance on how to measure so that it doesn't undermine the notion of focusing on wellbeing. Happy evaluations are few and far between!

**What works 19** Create clear roles, shared ownership and mutual benefit with stakeholders through a facilitative approach

**What works 20** Use ways to measure what's changing that are appropriate to the stakeholder and style of delivery

## Promote wellbeing, resilience and environmental sustainability

There was consistency about how commissions achieved their aims.

Museums are blessed with many, often unique assets. Most museums are well practised at making the most of their cultural resources, their collections, places and stories. Happy Museum also found that our social resources are special in creating wellbeing for audiences.

The museums that really targeted audiences created a lot of playfulness and light hearted social interaction. Even IWM North, with its very serious subject matter, felt playful. Sometimes this included visitors making something (Dinosaur dens at Manchester, letters to my future self at the Story Museum), sometimes it asked them to engage with the theatre (make do and mend at COAM) and sometimes it was quite physically active (one Paper Apothecary prescription had visitors galloping up and down the stairs). In the museums that created exhibitions there was a strong aesthetic, either focusing on the natural (Godalming, SBT, COAM, Garden) or on the beautiful (Beaney, Story, Lightbox).

A fundamental feature - obvious but not always achieved – is that museums need to be good hosts. They not only need to make the museum welcoming, but they need to provide dedicated space to work, refreshments, time and respect for their participants' needs. They need to understand this by

rethinking what matters together with partners so that there is a feeling of ownership, but also an understanding of who benefits and the necessary costs and commitments. These may vary for different people. *Museums and happiness* research seemed to indicate that participation was not as valuable to wellbeing as being an audience. It may be that volunteers expect more from museums – they are after all giving their time to benefit the museum, and that participants who often come from marginalised groups may have a lower starting point than the average visitor.

To create community resilience museums need to engage with the community, not one at a time but together. The benefits of these networks are then much magnified by all the other relationships in the room. If some of these are green groups, so much the better – although honesty is needed about what can be achieved.

Finally, the wellbeing and resilience of staff is as important as for customers, both for organisational productivity and for passing on wellbeing. The features described in enabling organisational change, such as cross-departmental and cross-hierarchical work, all contribute to wellbeing and resilience too. In addition, some commissions brought wellbeing upfront. Not surprisingly making wellbeing an explicit objective legitimised it in the eyes of commissions and others and brought it much more attention.

The table below collates common approaches or activities that commissions used to create wellbeing and resilience. In some instances volunteers have more in common with participants, and sometimes they have more in common with staff, so they appear twice.

# Learning & recommendations for museums

Table 2 Elements featured by commissions that developed wellbeing and resilience

	Audiences				Participants & volunteers			Staff & volunteers			
	Playfulness	Creativity & imagination	Physical activity	Aesthetics	Good hosting	Share ownership & benefit	Network hub	Wellbeing upfront	x-department, x-hierarchy	Get to know individuals	Personal & team time
Cinema Museum					●	●					
Godalming Museum				●	●	●	●				
Lightbox				●	●	●		●		●	
LTM					●	●	●		●		●
Manchester Museum	●	●	●					●	●		●
Story Museum	●	●		●				●		●	●
Beaney	●	●	●	●	●	●		●	●	●	●
Chilterns Open Air Museum	?	●	●	●	●	●	●	●		●	
Garden Museum				●							
IWM North	●	●			●	●	●	●	●	●	●
Reading Museum					●	●					
Shakespeare's Birthplace Trust			●	●	●	●	●	●			

# Learning & recommendations for museums

In summary, to grow wellbeing and resilience a museum should:

- What works 21** Be a host and make the museum welcoming
- What works 22** Broker honest networks and be a hub for communities, including green groups
- What works 23** Be ambitious and experimental, allow people to experience and accept the discomfort of change
- What works 24** Encourage playfulness and social encounters
- What works 25** Use activity, creativity and aesthetics
- What works 26** Make wellbeing an explicit aim

The approaches used to develop care of the environment were different. In some ways these factors were less well developed and less intentional. There was an element of green issues 'rubbing off' on staff through working with green groups, and being part of Happy Museum. There was some effect on staff, very little on participants and we think none on audiences, except where the subject of the interpretation was the environment.

**Table 3 Factors used to develop care of the environment**

	Staff			Participants & audience		
	Working with green groups	Using natural or recycled resources	Rubbing off from HM	Learning business benefit	Role-modelling	Interpretation
Cinema Museum			●			
Godalming Museum	●	●		●	●	●
Lightbox			●	●		
LTM						
Manchester Museum		●			●	
Story Museum		●			●	
Beaney		●			●	
Chilterns Open Air Museum	●	●		●	●	●
Garden Museum		●				
IWM North			●			
Reading Museum						
Shakespeare's Birthplace Trust	●	●			●	●

# Learning & recommendations for museums

Some commissions that focused on wellbeing did so with care of the environment in mind, either using natural resources (wood carving at Godalming, planting at the Garden Museum and SBT) or recycled resources (Paper Apothecary and Playful Museum). Whether this is appreciated by participants and audiences requires more research and new approaches at COAM and Godalming will test this out. They plan to lead by example, both through interpretation and talking about how they manage their venues (Godalming is using signage placed around the museum asking 'where does the power come from?', 'where does your poo go?'). This gentle approach is their response to the question about whether we should campaign or mirror society.

Finally some commissions learnt a little about the business case for being

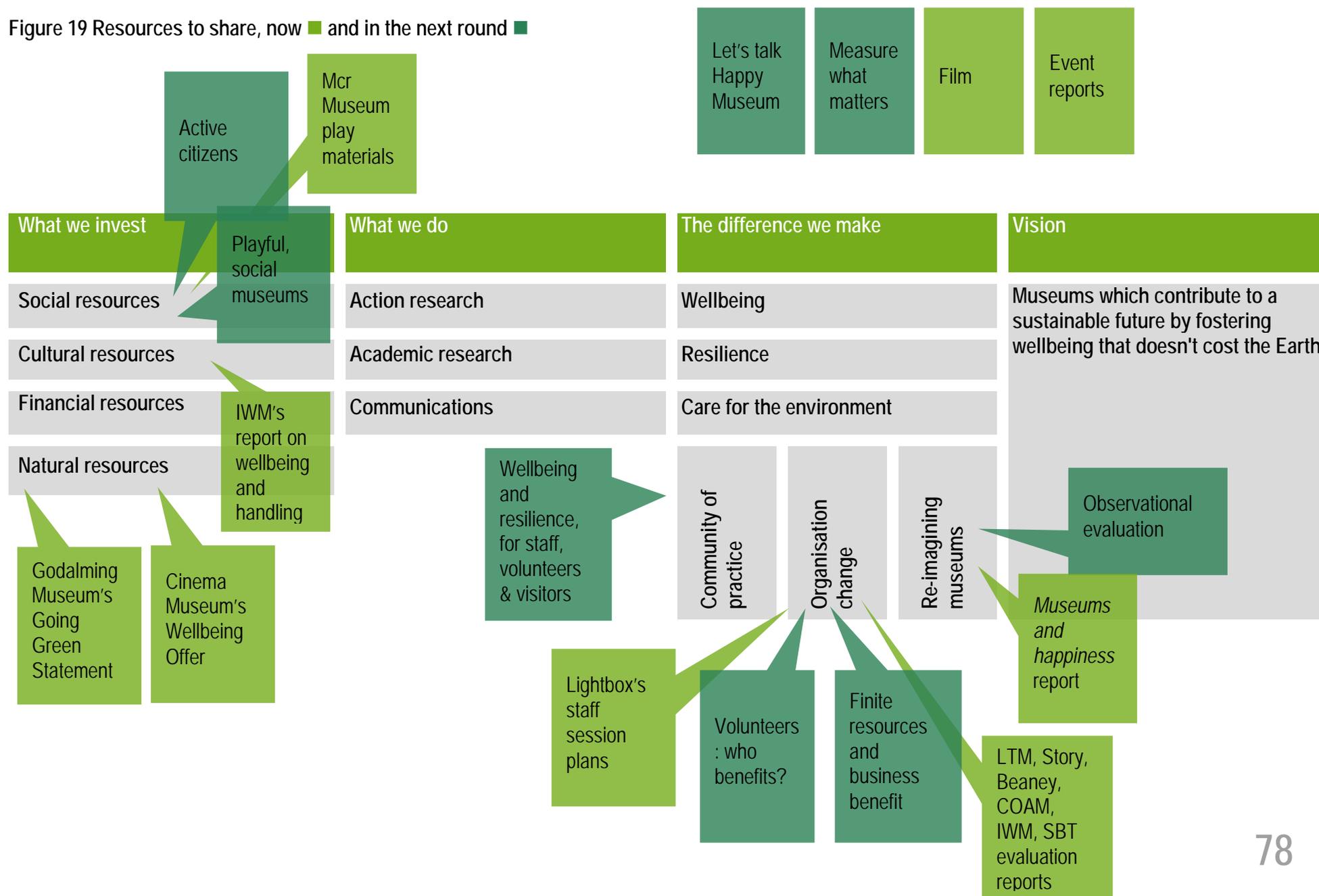
lean and green and the effect this could have on the workforce (Godalming, Lightbox, COAM). They saved money by using fewer resources, expanded their offer by tapping into unknown staff skills and engaged staff in profound debate by highlighting consumerism as the way we tend to value success.

**What works 27** Lead by example in the care of people, place and planet - make stewardship explicit to stakeholders

**What works 28** Learn the business benefits of being lean and green

# Learning & recommendations for museums

Figure 19 Resources to share, now ■ and in the next round ■



# APPENDICES

## Background section references/reading list

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Euro RSCG Worldwide, Apr 2012, 1 in 2 Young Consumers Recoiling From Overconsumption, [http://www.marketingcharts.com/direct/1-in-2-young-consumers-recoiling-from-overconsumption-21942/#.T6OQu0il\\_W8.twitter](http://www.marketingcharts.com/direct/1-in-2-young-consumers-recoiling-from-overconsumption-21942/#.T6OQu0il_W8.twitter)

*Our Museum* is another Paul Hamlyn Foundation programme and it shares some objectives with Happy Museum, as well as two participating museums, MEAL and the Lightbox. <http://www.phf.org.uk/page.asp?id=1125>

*Who Cares?* was an exploration by six museums in the North West into their role in health and wellbeing. The evaluation report is here <http://museumdevelopmentnorthwest.files.wordpress.com/2012/06/who-cares-report-final-w-revisions.pdf>

# Commission summaries



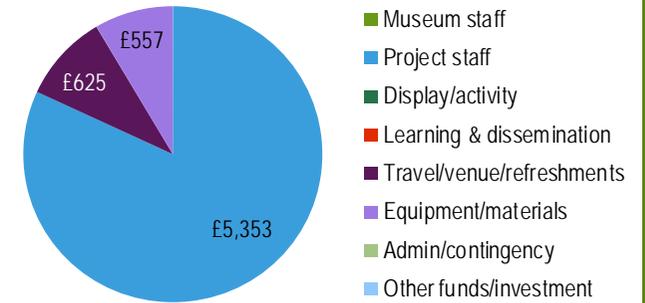
**What would have happened anyway?**

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.

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



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.

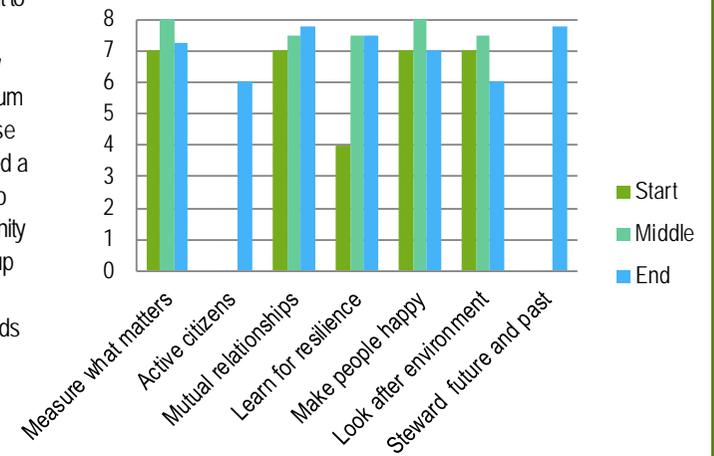
- Highlights:**
- \* First publicly funded project and community project
  - \* Museum confident to apply for London Volunteer Awards and awarded outstanding achievement
  - \* Successful HLF bid for All Our Stories
  - \* Variety of connections and conversations sparking interesting stories and involvement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

**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

[Rib.Davis@thelightbox.org.uk](mailto:Rib.Davis@thelightbox.org.uk)

Evaluation by  
mandy@mbassociates.org

October 2012 to March 2013

## 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?

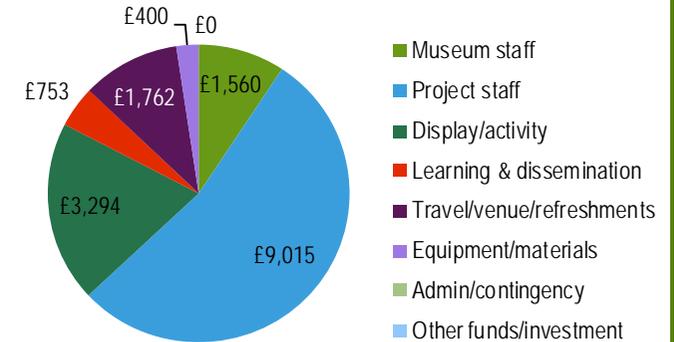
Nine participants with mental health issues selected inspirational artworks and worked with the artists to create their own works, with a video artist documenting. They curated an exhibition of both bodies of work for January 2013 and the project completed with a conference in June on 'the art of wellbeing', 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.



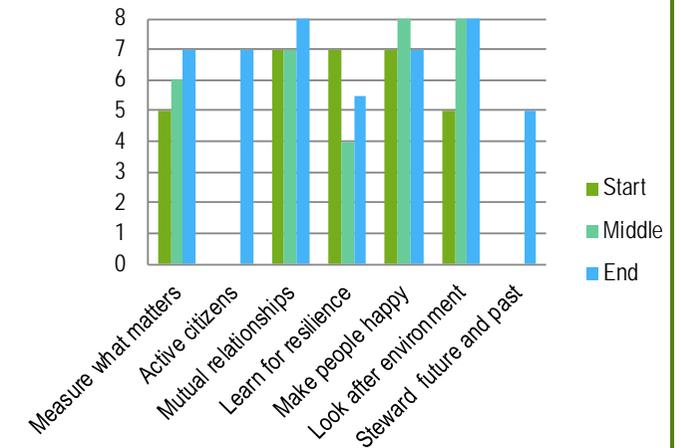
### What difference did Happy Museum make?

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.

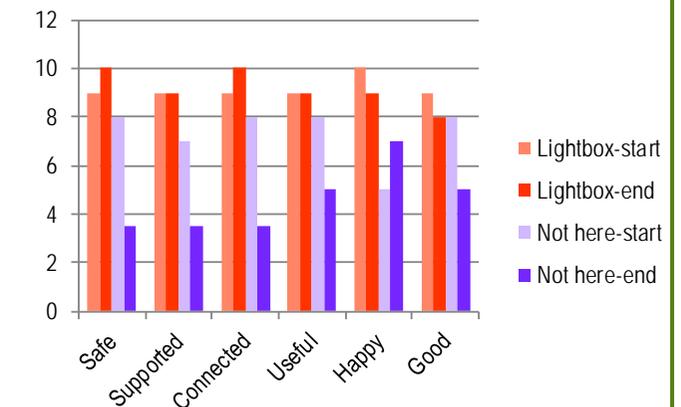
**Participants** spoke at the private view of a life-changing experience. How they felt in the project is shown in the graph. It's noticeable that their lives are up and down, but more constant at the museum. The staff/participant relationship continues to develop. Discussions revealed that they were 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

Conversation Hub

Evaluation by mandy@mbassociates.org

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.



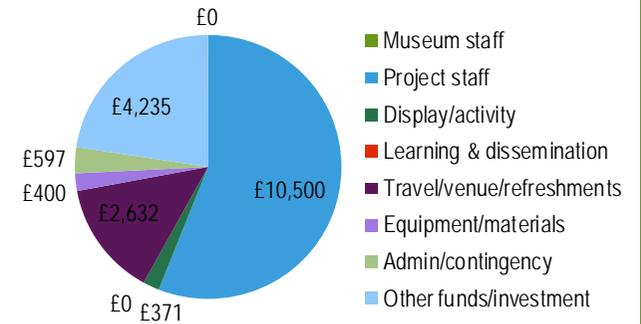
What would have happened anyway?

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.

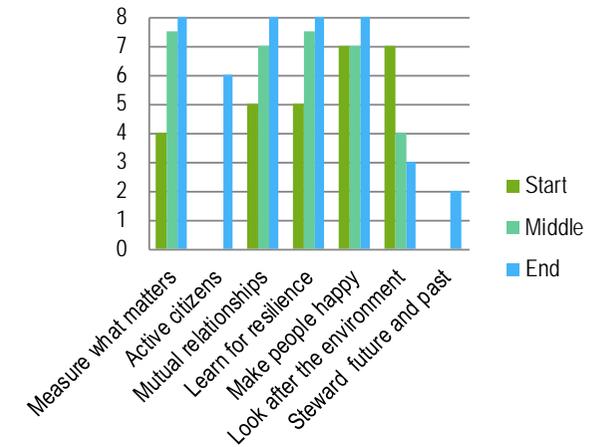


What difference did Happy Museum make?

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



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



Anna.bunney@manchester.ac.uk

Playful Museum

Evaluation by mandy@mbassociates.org

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.

**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?**

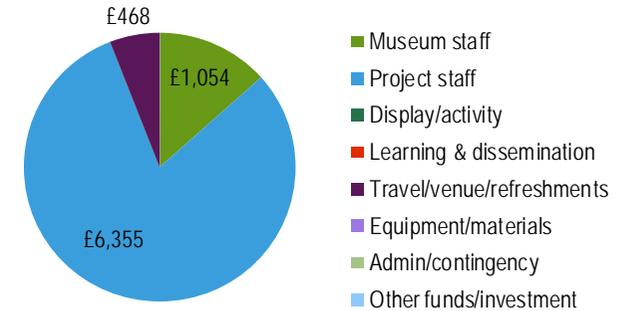
Action-research to change practice and policy. Visitor Service, Discovery Centre and management staff were trained experientially by play specialists. Playful days used recycled materials as play prompts and the VS team used ipads and twitter for conversational (in practice observation) evaluation. The 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?**

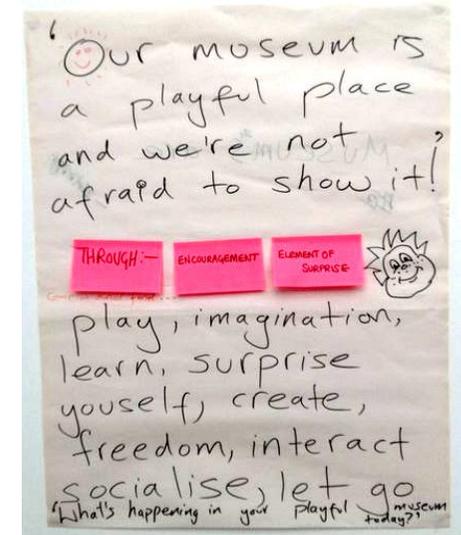
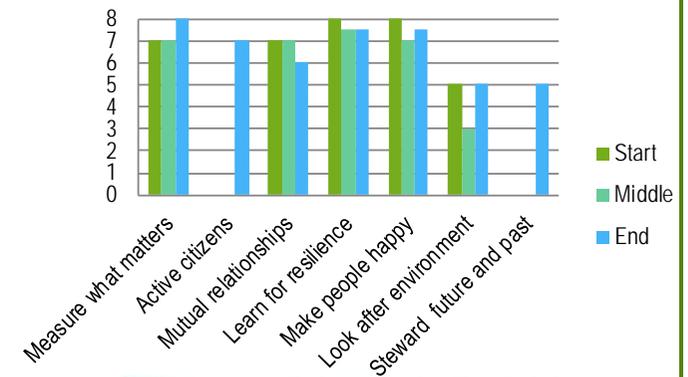
There has been a significant attitude change. Visitor Services role is developing and VSAs are now running Playful days and doing all observations using a variety of media. Playfulness is becoming embedded, new staff have been involved in play from the beginning and it's expected as part of the role. 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.



**Importance of principles Manchester**



Visitor services staff work on playfulness

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



kim@storymuseum.org.uk  
Evaluation by  
mandy@mbassociates.org

Happy from the beginning

**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?

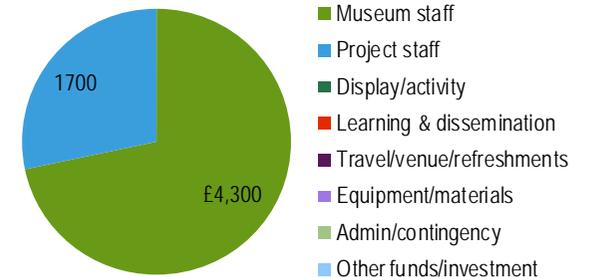
Plans for external expertise to guide building, policy and practice of the new museum were hard to implement, so the role of senior management grew. The team researched Happiness at Work materials from nef and started using 'Happy Tracker' at staff meetings to feature wellbeing. They included wellbeing 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.



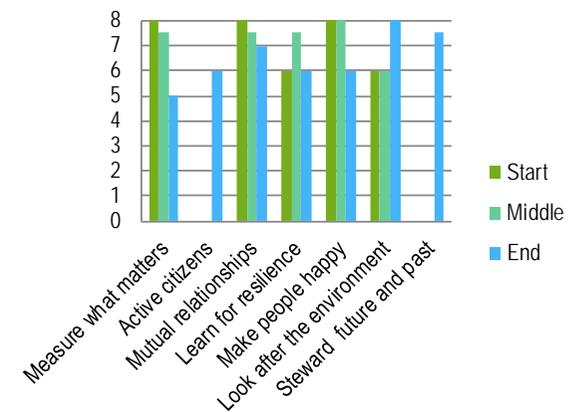
What difference did Happy Museum make?

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



Paper Apothecary

**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



**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 its 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.



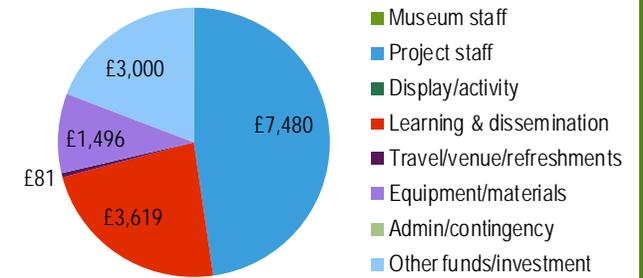
**What happened because of Happy Museum?**

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.

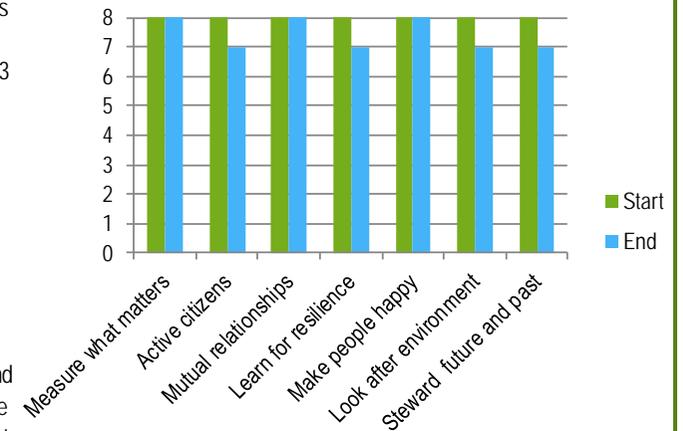


**What difference did Happy Museum make?**

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



CHILTERN OPEN AIR MUSEUM  
Where buildings come alive through history  
Green Ways from Yesterday

Community@coam.org.uk

Evaluation by  
mandy@mbassociates.org

October 2012 to March 2013

**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 GeenWays 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.

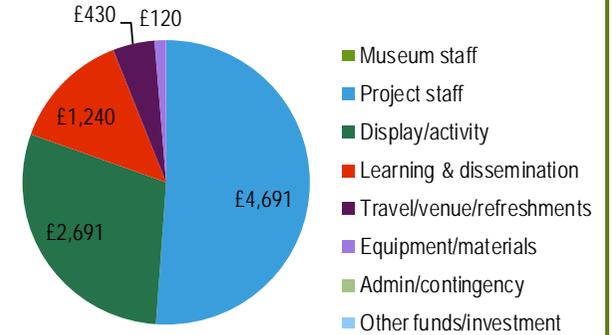


**What difference did Happy Museum make?**

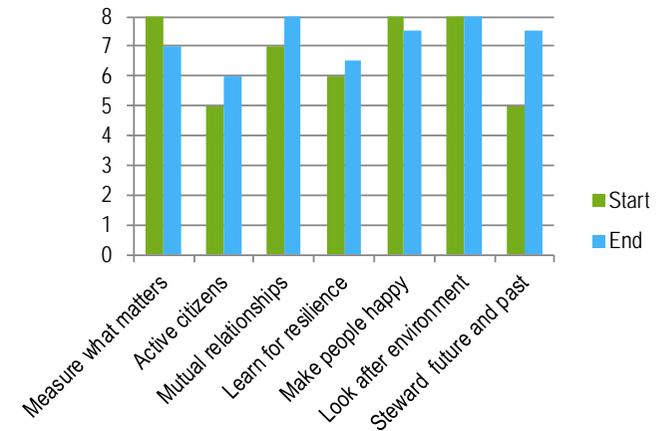
**Staff** now think more about how they work and live, buying more locally, sustainably and seasonally for the office and home. The Development Officer is now making partnerships for resilience and wellbeing. The farm and site teams are promoting their sustainable skills more through site trails and 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.

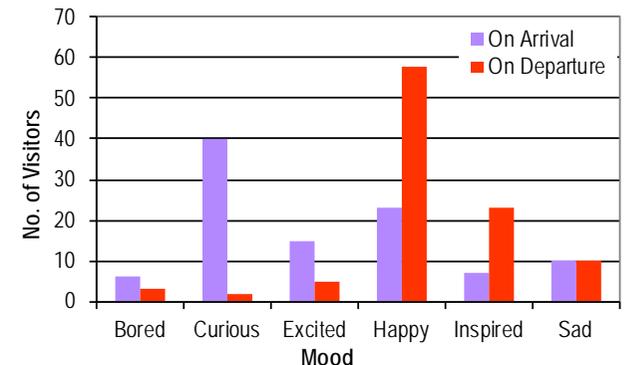
The Museum felt they reached a much wider **audience** than usual this way. The audience thought the event well planned and exciting, but should have been warmer! The graph to the right shows most visitors were curious' happy or excited before the event, and happy or inspired after they left - exactly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



Importance of principles - Chilterns



Evaluation Mood Tree - 23&24 Mar 2013



# GARDEN MUSEUM

Beatrice@gardenmuseum.org.uk

## Flowers for Love and Money

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.



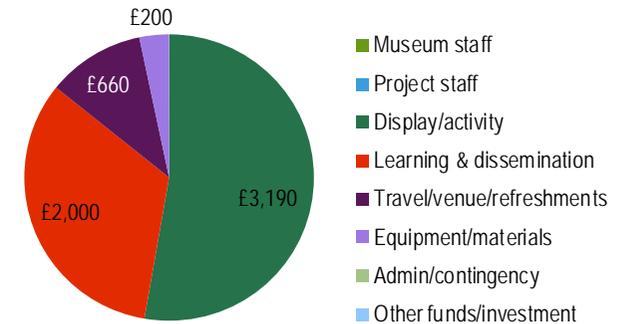
### What happened because of Happy Museum?

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.

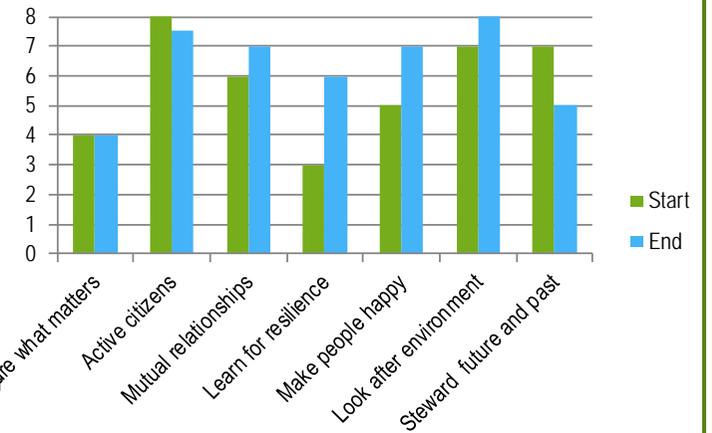


### What difference did Happy Museum make?

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 old 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



zdunbar, cesmith, and hgrice @iwm.org.uk

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 explicit linked the museums cultural with its social resources.



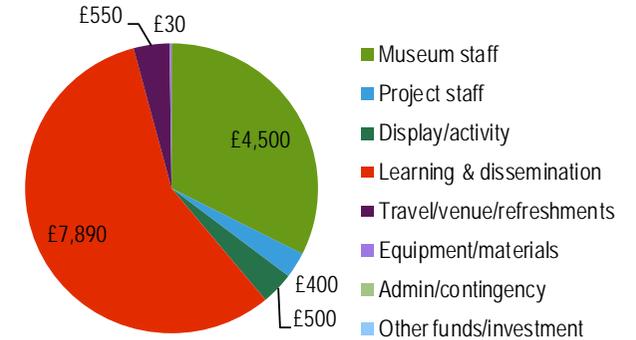
### What happened because of Happy Museum?

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.

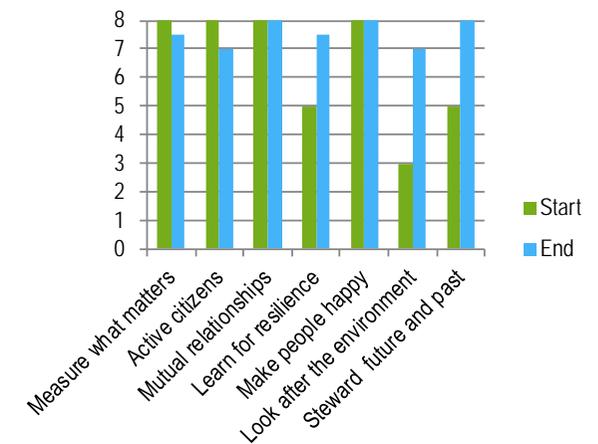


### What difference did Happy Museum make?

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



Brendan.Carr@reading.gov.uk

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.

?

**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.

⚡

**What happened because of Happy Museum?**

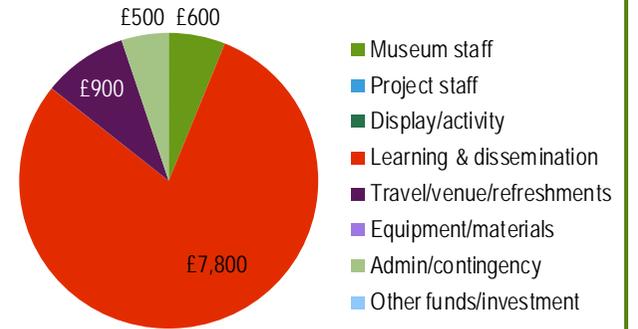
Nag Nag Nag worked with residents of the Oxford Road, Norcot and Newtown areas of Reading through 3 very active Neighbourhood Action Groups and a lead volunteer for each. There were meetings in pubs and homes, and whilst most contact was outreach - including with other conservation groups - residents 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.

⚡

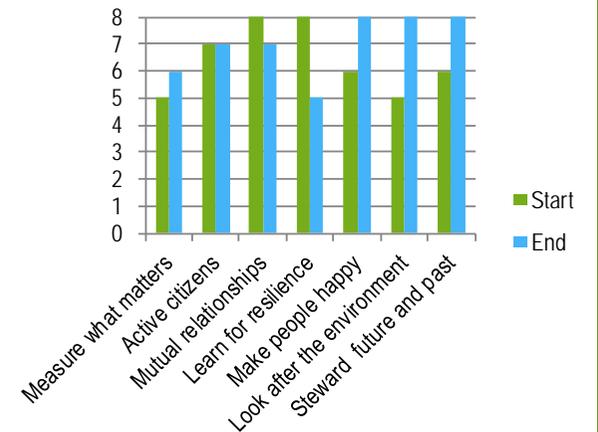
**What difference did Happy Museum make?**

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

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



Jessica.Hill@Shakespeare.org.uk

Sounds in the Garden

Evaluation by mandy@mbassociates.org

October 2012 to March 2013

**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 Shrottery 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 Singina 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.

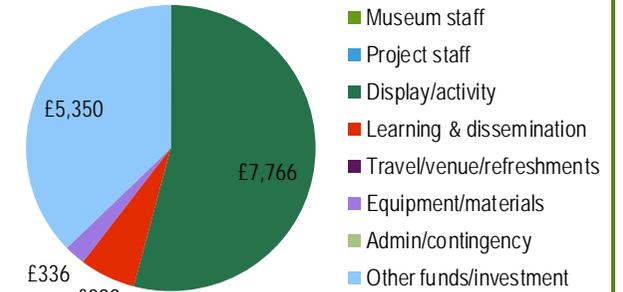


What difference did Happy Museum make?

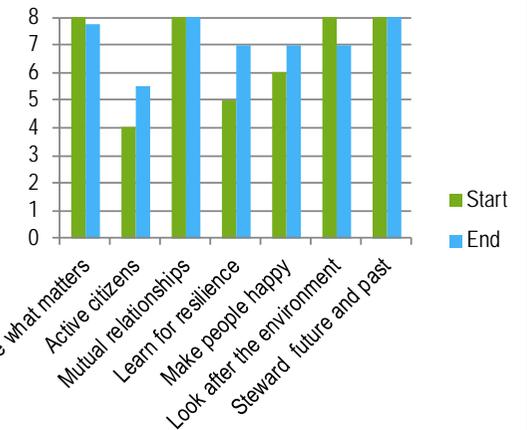
The musical composition in the woodland walk is the highlight to date, for visitors and staff, with an unexpected income stream through selling the CD. The planting too was much enjoyed. Completion of the Singing Tree was delayed though, and became more expensive and contractually and technically challenging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

# Principles round 1

## 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.

# Principles round 2

## 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.

## Be an active citizen

To be defined.

## 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.

## 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. 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.

## 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.

## Value the environment. 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. 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.

# People contributing

## Symposium attendees

Abi	Moore	Shakespeare Birthplace Trust
ABIGAIL	TRIP	Cinema museum
Ailsa	Strachan	Manchester Museum
ALISON	PATTISON	Godalming Museum
Alison	Turnbull	Museums Galleries Scotland
Andrew	Simms	New Economics Foundation
ANNA	BUNNEY	Manchester Museum
Beatrice	McDermott	Garden Museum
Beatrice	Pembroke	British Council
Ben	Cowell	National Trust
Ben	Twist	Creative Carbon Scotland
Brendan	Carr	Reading Museum
Carlene	Allen	Richmond University
Cath	Nightingale	Story Museum
Catherine	Langabeer	Julie's Bicycle
Celia	Forbes	Godalming Museum
Charlotte	Smith	IWM North
Clare	Cooper	Mission Models Money, Re-Think
Daniel	Fujiwara	LSE
Dave	O'Brien	City university
Eithne	Nightingale	V&A
Esme	Ward	Manchester Museum
Gaby	Porter	Museum Consultant
Grace	Weller	Chiltern Open Air Museum
Hannah	Guthrie	London Transport Museum/IWM
Hannah	Lake	Arts Council England

Hedley	Swain	ACE
Helen	Cooper	ACE
Helen	Grice	IWM North
HILARY	JENNINGS	Happy Museum
Jessica	Hill	Shakespeare Birthplace Trust
John	Orna Ornstein	British Museum
Kate	Tyndall	PHF
Katherine	Ford	Cinema Museum
KIM	PICKIN	Story Museum
LUCY	NEAL	Happy Museum
MANDY	BARNETT	Happy Museum
Marilyn	Scott	Lightbox
Martin	Humphries	Cinema Museum
Maurice	Davies	Museums Association
Mitch	Robertson	Beaney House
Nick	Winterbotham	GEM
Nicola	Mann	Happy Museum/ Reading Museum
Noelle	Goldman-Jacob	Consultant
Paul	Allen	Centre for Alternative Technology
Paul	Clarke	Documentor
Piotr	Bienkowski	Our Museums for PHF
Rachel	Rogers	West Devon Borough Council
RIB	DAVIS	Lightbox
Rob	Hopkins	Grenner Museums
Ronan	Brindley	Manchester Art Gallery
Sam	Thompson	Liverpool Health Inequalities Research Institute, Liverpool University, formerly nef
Sara	Selwood	Academic Consultant

Shelagh	Wright	Academic
Sian	Thurgood	British Museum (formerly LTM)
Sian	Hammerton	Chiltern Open Air Museum
Steve	Gardham	London Transport Museum
Sue	Sheehan	Lambeth Borough Council
Tish		Story Museum
TONY	BUTLER	Happy Museum
Vicky	Grant	Manchester Museum

### Development day facilitators

Barbara	Low	RISC
Charlotte	Derry	Independent consultant - play
Nick	Ockenden	Institute for Volunteering Research
Ruth	Clarke	Independent consultant - volunteering
Sarah	Colston	nef consulting
Stuart	Lester	Play academic
Yvonne	Gilan	Independent consultant – presentation skills

# 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
Museums Association conference Happy Museum seminar	Oct-11
Featured in MA conference keynote by Caroline Lucas MP	Oct-11
Midlands Federation event presentation by LTM	Oct-11
Regional Public Galleries New South Wales conference presentation via web	Oct-11
Participation in Researching Transition event	Nov-11
Participation in Play is the Thing conference	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
Swedish Museums Association conference presentation	Mar-12
Devon Museums Forum presentation by Lightbox	May-12
Jasper Visser, digital strategist, Netherlands mention of Happy Manchester Museum at LEM conference in Latvia	Jun-12
Festival of Transition, nef's alternative to Rio Summit – event by MEAL	Jun-12
Festival of Transition, nef's alternative to Rio Summit - event by Manchester Museum	Jun-12
Almedal week, Gotland, Sweden Rikustallingar 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
Presentation at Operation Green Museums event	Oct-12
Sponsored Museum Camp in Birmingham	Oct-12
Presentation at "Courage and Culture: Change in the Workplace" part of Festival of Blackboards 2012, for organisations, schools and wider society.	Nov-12
Museums Association conference Playful Museum seminar by Manchester Museum	Nov-12
Invitation to speak at St Mungo Museum, Glasgow, symposium on 'Curious' multicultural project	Dec-12
University Museums Group and National Co-ordinating Centre for Public Engagement conference presentation by Manchester Museum	Jan -13
Federation of Museums & Art Galleries of Wales invite to speak at annual conference	Mar-13
Participating with Objects event at IWM North	Apr-13
Sustainability Conference at Manchester Museum	Apr-13
Open Workshops in Newcastle and Birmingham	Apr-13
Presentation at Museum Ideas 2013 – Innovation in the Participatory Museum	May-13
Presentation at Museums Next: Museum of the Future Conference	May-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
Presentation at Association of Art Historians Annual Conference	Apr-14
Invitation to speak at research workshop on Healthy Communities	Apr-13

## 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

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
Links to Our Museums PHF project	ongoing
Links to MMM's Re-think programme	ongoing
Meeting and ongoing communications with ACE to discuss relevance of project	ongoing
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
Transition research network membership, CRESC	ongoing
Dutch Museum Association Study Trip on Sustainability	Mar-13

### 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 of Ideas: Commitment and Conflict	Sep-11
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
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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/report 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

## 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

## 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

## Peak visits:

Date	No. visits	HM activity
30 March 2011	115	Happy Museum paper published and commission fund announced
7 April 2011	142	Museums Association publishes announcement of commission fund
22 July 2011	122	Announcement of funded commissions
6 December 2011	150	Start of campaign for the inclusion of arts culture and heritage in the ONS Consultation on Well-being measures
23 January 2012	170	Happy Museum newsletter reporting on Symposium
4 September 2012	149	Announcement of Second Commission Fund
18 March 2013	191	Announcement of new manifesto principles and open workshops
11 April 2013	300	Newsletter and twitter circulation of Daniel Fujiwara's research report
2 May 2013	195	3 <sup>rd</sup> Commission Fund launched

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%

# 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

## With participants and volunteers

### 15 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?

### 16 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'

### 17 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

#### 18 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

#### 19 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

#### 20 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

#### 21 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).

#### 22 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.

#### 23 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.

#### 24 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?

#### 25 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?

#### 26 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?

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

- discover
- connect
- value
- enjoy

#### 28 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!

#### 29 COAM and others monitored ongoing partnerships

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

### With audiences

#### 31 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

#### 32 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?
- 33 Story Museum asked visitors to complete feedback labels and tie them to the bannisters
- 34 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
- 35 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
- 36 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
- 37 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.
- 38 COAM repeated their label exercise with visitors
- 39 COAM asked visitors to put arriving and leaving coloured stars onto a mood tree with boughs labelled:
- Curious

- Happy
  - Inspired
  - Excited
  - Bored
  - Sad
- 40 Reading Museum will knock on doors of people who have received leaflets to ask for feedback
- 41 SBT used coloured tokens for visitor feedback (when busy not very successfully) asking them if they were:
- Happier
  - No different
  - Worse
- 42 SBT used customer satisfaction survey