

Welsh museums and the Wellbeing of Future Generations Act

September 2018



Museums can help Wales shape its future

Sophie Howe, the Future Generations Commissioner for Wales, on the role museums play

Welsh museums are already doing so much to support the integrated goals of the Future Generations Act, as the examples on the following pages show. Across the sector, there is a huge amount of good work going on, not just through museums traditional role as guardians of our past but also in how they can help us shape our future.

Museums and galleries are offering support for people with dementia, providing opportunities for people to volunteer, offering training and education, getting children and families engaged, bringing different communities together, and celebrating Welsh culture, language and heritage.

However, there is much more to do and I hope that all the museums and galleries in Wales take inspiration from the efforts of the six museums showcased here. They have worked together to focus on what they are already doing to meet the Wellbeing of Future Generations Act goals and to identify ways they could do more.

decrease in levels of young people attending an arts event once a year or more. How can the culture sector do more to involve young people in the arts and make it relevant to their lives and how can we help our mainstream public services to see them as an asset?

If we are to make museums – places that are typically seen as places that house relics of the past – relevant for the future, we must be innovative in the ways we engage and inspire, and collaborate effectively with the public sector; ensuring we are acting today for a better tomorrow.

“Here in Wales, we are unique in being one of the few countries that include ‘cultural well-being’ in our definition of sustainable development.”

Sophie Howe



In keeping with the sustainable development principles, they are working collaboratively and taking a long-term view. Encouragingly, many of the projects have strong community participation and engagement – and many involve young people.

Engaging young people is a key challenge for the sector. The Arts Council of Wales’ 2016 Children’s Omnibus Survey showed a 5.8%

About this project

To engage and respond to the ambitious Future Generations Act goals, six Welsh museums teamed up with the Happy Museum project to deepen their understanding of the Act, review the ways in which they were already responding to the goals, and plan new activities and ways of working that would take their response to the next level. The aim is to make the goals integral to everything they do.

This project was led by **Monmouthshire Museums Service**, and supported by the Welsh Government through an accreditation support grant from the Federation of Museums and Art Galleries of Wales. The other participant museums are: **Cardiff Story Museum**, **Ceredigion Museum**, **Oriel Môn**, **Storiol** and **Wrexham Museum**.



"Working with the Happy Museum has helped us to respond to the goals of the Future Generations Act – it has given us a good framework for responding to the Act."

Carrie Canham, Ceredigion Museum

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"Ceredigion Museum plays an essential role in our community, for the people who live here and for our many visitors. As this report shows, the team at the museum – and their colleagues across Wales – are bringing passion and creativity to the task of delivering the ambitious goals of the Wellbeing of Future Generations Act."

Councillor Gareth Lloyd, Ceredigion County Council

"Museums across Wales have an important role to play in delivering the Well-being of Future Generations Act, and this goes far beyond the specific goal related to a thriving culture. Museums have the potential to deliver against all of the goals, as has been so clearly demonstrated within this report."

Jason Thomas, Director, Culture, Sport and Tourism. Llywodraeth Cymru / Welsh Government

"Working with Happy Museum and other Welsh museums has helped me to focus and think more strategically about the Future Generations Act. It has made the goals real for me."

Karen Teasdale, Wrexham Museum



Federation of Museums and Art Galleries of Wales
Ffederasiwn Amgueddfeydd ac Oriolau Celf Cymru

1. Introduction

“The most ambitious piece of legislation that the Welsh Government has ever attempted. It will require a fundamental shift in how we seek to tackle our biggest challenges as a nation.”

Since 2011, the Happy Museum project has stimulated and supported museum practice that places wellbeing within an environmental and future-facing frame, rethinking the role that museums can play in creating more resilient people, places and planet (more on page 6).

Three Welsh museums* had long-standing involvement with Happy Museum (HM) – and saw the potential for the learning from HM’s seven years of innovation and experimentation to help other Welsh museums respond to the ambitions of the Future Generations Act.

The Act was described by one minister as “the most ambitious piece of legislation that the Welsh Government has ever attempted. It will require a fundamental shift in how we seek to tackle our biggest challenges as a nation.”

Future Generations Commissioner for Wales, Sophie Howe, said the act “is just what was needed to unsettle the status quo, ruffle a few feathers, and bring public services back to the purpose they were set up for in the first place – to improve

the lives and well-being of people here in Wales, today, and for every tomorrow to come.” The commissioner spoke of a “culture change” being needed to address the challenges of changing times.

The six Welsh museums teamed up with the **Happy Museum** project to:

- deepen their understanding of their Future Generations Act obligations;
- review the ways in which they were already responding to the goals, and;
- plan new activities and embed ways of working that would take their response to the next level.

This project was led by **Monmouthshire Museums Service**, and supported by the Welsh Government through an accreditation

support grant from the Federation of Museums and Art Galleries of Wales. The other participant museums are: **Cardiff Story Museum**, **Ceredigion Museum**, **Oriel Môn**, **Storiol** and **Wrexham County Borough Museum and Archives**.

“Supporting museums to achieve the Wellbeing Goals is a key part of our grant programme – and a great fit with HM principles,” said John Marjoram, Development Officer for the Federation of Museums & Art Galleries of Wales. “We hope that the evidence gained by the participating museums will be used by other museums in Wales.”

* Ceredigion Museum, Gwynedd Museum (now Storiol) and Monmouthshire’s Abergavenny Museum.



2. What we did – the steps we took

Already long engaged in responding to the Wellbeing of Future Generations Act goals, the six museums sought fresh impetus and insights through this partnership with the Happy Museum project. The museums began by briefing the HM team and sharing examples of innovative practice linked to the goals.

In turn, the team worked with the six museums to explore the Act through the lens of the HM's own principles. The aim was to develop a narrative from the museums' perspective on how to embed the thinking behind the seven Future Generations Act goals, in order to meet the Act's requirement for continuous improvement.

The Act and the Happy Museum principles

The project kicked off with a workshop hosted by Cardiff Story Museum where representatives of the six museums and the Happy Museum team explored what the goals mean for museums, and identified synergies between the goals and the HM principles. The HM team (and the three Welsh museums already involved in HM activities) shared examples of innovative museum practice themed around wellbeing, resilience and sustainability and community engagement.

Reviewing current activities

Subsequent sessions saw each museum team work separately (with support from Happy Museum) to review

existing work against the Act's goals and the HM principles, detailing the programmes and activities they already offer, as well as the opportunities and challenges they face. Examples of existing activities from the six museums that respond to the goals can be found on page 8.

New projects themed around the goals

Having reviewed their situation and current offering, the six museums each identified a new programme of work that would fill a gap or boost their ability to respond to the goals. Several of the museums decided they wanted to focus on new ways of evaluating the impact of their work against the goals, while others chose ways to deepen their focus on wellbeing, or their engagement with

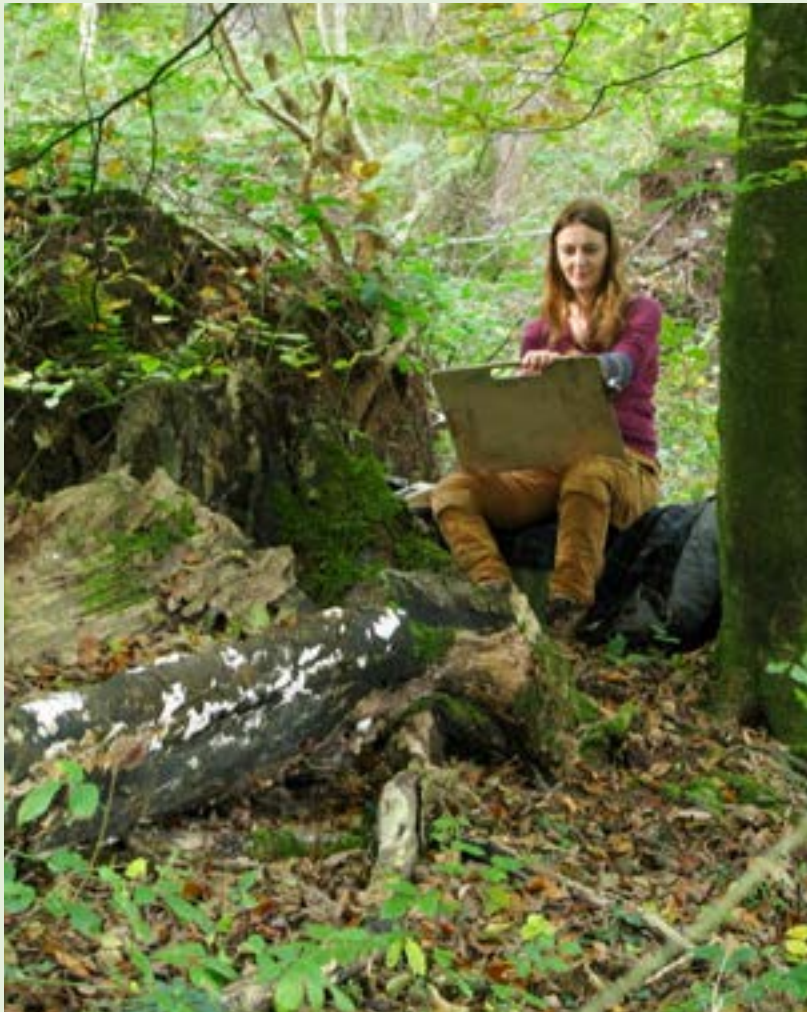
communities. Details of the new projects focused on the Act's goals can be found on page 24.

Peer support – a 'community of practice'

Throughout the project, each museum benefitted from the support and expertise of their colleagues in other museums. They also had access to the wider HM community of practice, with representatives of some of the museums attending themed workshops during 2018 and a residential symposium bringing together museum and cultural practitioners from across the UK.



3. Happy Museum thinking and the Future Generations Act



Launched in 2011, the Happy Museum Project provides a leadership framework for museums that places wellbeing within an environmental and future-facing frame, rethinking the role that museums can play.

HM takes a view of sustainability which looks beyond financial and resource management and considers a museum's role as steward of people, place and planet, supporting institutional and community wellbeing and resilience in the face of global financial and environmental challenges.

Re-imagining museums for a changing world

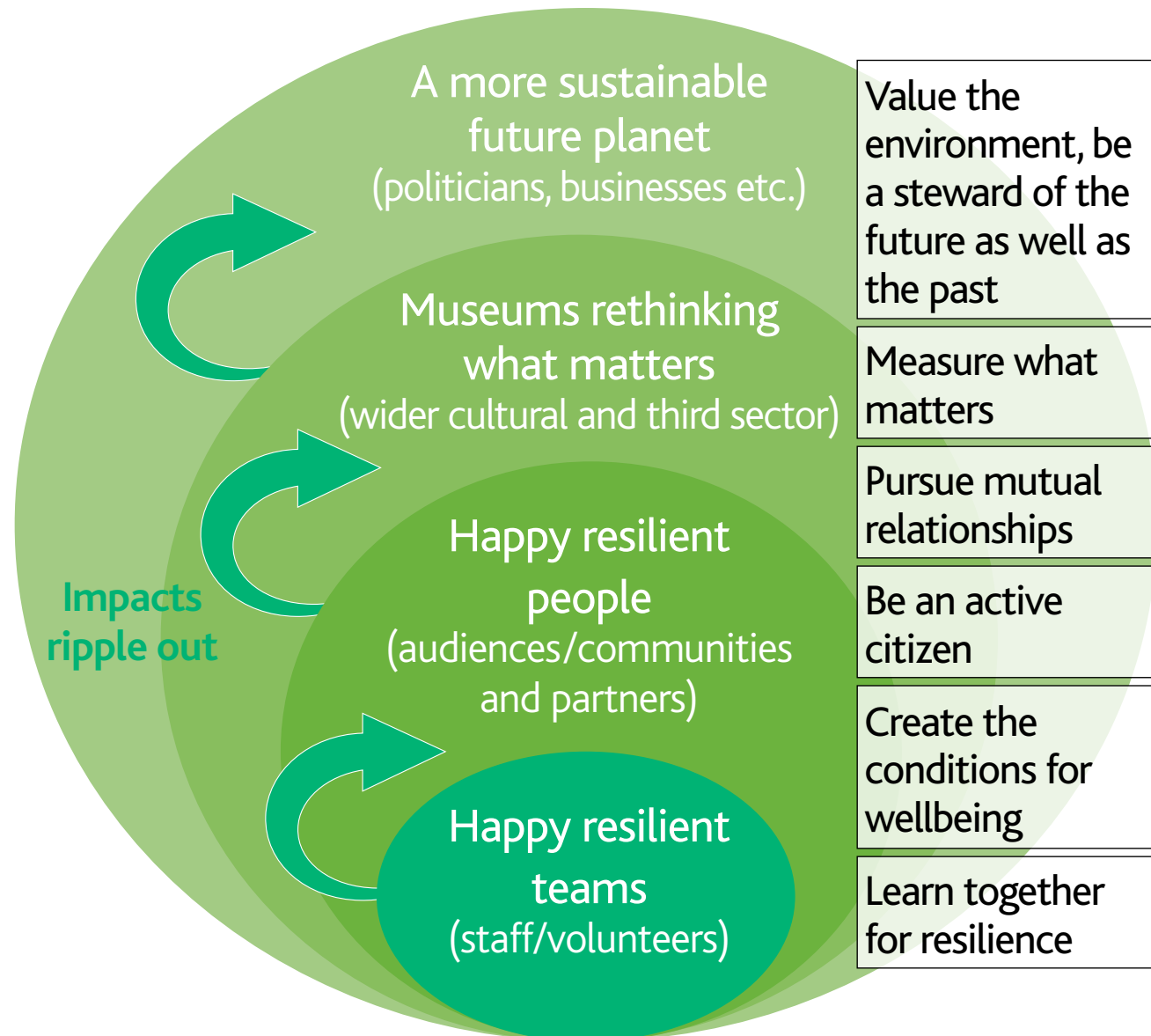
When it comes to museums, the ambitions of Wales' Future Generations Act goals and the Ways of Working closely align with HM thinking and its guiding Principles. During the project, the museums and the HM team mapped the principles against the Future Generations Acts goals and Ways of Working.

Inspiration from real practice

The museums were then able to tap into a substantial body of museum practice developed to meet the HM principles which had a direct relevance to the goals – and get a new perspective on how their current activities were meeting the seven goals.

Real examples of small-budget projects directed at increasing wellbeing, resilience, sustainability and community engagement were invaluable for the six Welsh museums as they planned their own projects that would take their response to the Act to the next level (details of those projects can be found on page 24).

HM principles wheel



4. How Welsh museums are already responding to the Act



Through long-established activities and ways of working, the museums and galleries of Wales are already aligned with and support the ambitious goals that the Future Generations Act of 2015 set for all public services. This page summarises a few ways that museums are already responding to the goals. Examples of practice from the six museums begin on page 10.

Meeting the Act's seven goals

Museums are significant participants in and drivers of the economies of the cities, towns and communities they operate in.

They are a draw for visitors and tourists – communities and local businesses benefit from a thriving museum.

Museums are ethical enterprises with a conservation mindset rooted in long-term thinking. Energy saving and environment sustainability are priorities.

They play a role in improving the wellbeing of audiences and visitors. Many are active in reaching out to vulnerable and disadvantaged groups.

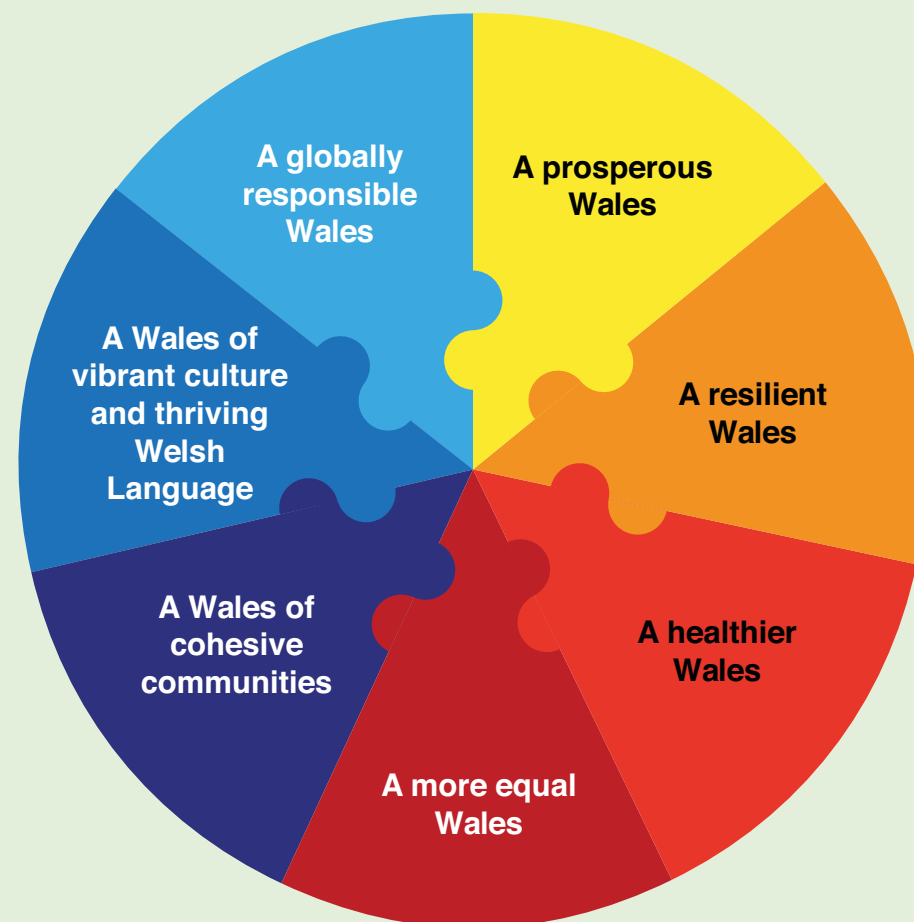
Museums bring people together, they are social spaces that bridge intergenerational divides, they encourage the participation of diverse communities.

Museums provide opportunities to work, learn, participate and volunteer – often for the groups of people who would not otherwise find them: the elderly, job-seekers, young people and those with disabilities.

Museums have partnerships with a very wide range of organisations and agencies – from schools and charities, to service providers and branches of government.

Promoting and celebrating Welsh culture, heritage and language are what the museums of Wales are all about.

5. Goal-by-goal – examples from the six museums



A prosperous Wales

An innovative, productive and low carbon society which recognises the limits of the global environment and therefore uses resources efficiently and proportionately (including acting on climate change); and which develops a skilled and well-educated population in an economy which generates wealth and provides employment opportunities, allowing people to take advantage of the wealth generated through securing decent work.

“Museums created 1,199 full time equivalent jobs across the country – and some 2,791 volunteer roles, which can boost wellbeing and develop valuable skills.”

GOAL 1: A prosperous Wales

Ways that Welsh museums meet this goal:

Welsh museums and galleries are drivers in the local and national economy – as well as being participants. As cultural enterprises they are employers and provide valuable volunteering and training opportunities, buy products and services – but beyond this

they provide a much-needed draw, bringing in people from outside to the benefit of local shops and other businesses.

Visits to museums had a gross impact of £73.8m in the economy in 2015, according to the most recent Spotlight

report on Museums report for the Welsh Government’s Archives and Libraries Division. Museums created 1,199 full time equivalent jobs across the country – and some 2,791 volunteer roles, which can boost wellbeing and develop valuable skills.

Museums play an important educational role, and some 30% of all visitors are children. In 2015, Welsh museums delivered nearly 10,000 formal learning sessions on-site and 400 outreach sessions, reaching a total audience of around 300,000 people.



Examples of activities that respond to this goal:

Ceredigion Museum – New Approaches project

Ceredigion Museum was a ‘hidden gem’ with no street-level visibility and poor disabled access. ‘New Approaches’ is the £1.3million first stage of its three stage ‘Transformations’ project, this first stage aims to: improve resilience and sustainability; double visitor numbers, improve access and broaden the audience, increase community-focused activities, and increase volunteer numbers eightfold.

Oriel Môn Museum – opportunities for local people

The museum employs 12 people (11.5 FTE). The museum shop is an important outlet for craftspeople living in Anglesey and north Wales. The main gallery hosts eight selling exhibitions a year mostly featuring artists based in the region. The ‘Art Studio’ offers 52 artists a prominent shop window for two weeks every year.

Monmouthshire Museums – supporting local makers

In Abergavenny Museum shop there is an area dedicated for the ‘Made in Monmouthshire’ group of artisan makers and producers. The display is changed every three months and gives some 16 local artists the opportunity to showcase their work at any one time. Across all the museums, local suppliers are sought when planning events and activities, and local products are sourced for the museum shops.

A prosperous Wales

Measuring economic impact:

All six museums are using an Association of Independent Museum's Toolkit to measure economic impact. It defines three levels of impact – gross visitor economic impact on area, impact of employment (number of jobs) and impact of own spending. For example:

Oriel Môn – total gross visitor impact was £2,335,749 in 2015/16; total direct, indirect and induced employment value of 16.63 jobs.

Cardiff Story Museum – gross visitor impact on the local economy was £2,446,200 for 2017.

Storiell – following its move to a refurbished venue (thanks to HLF funding), the museum improved access to, and engagement with, its collections and increased visitor numbers from 14,000 to 82,812 in 2016/17, injecting £4,736,846 into the local economy.

Wrexham County Borough Museum and Archives – gross visitor impact on the local economy was £526,716 in 2017/18 and total direct, indirect and induced employment of 16 jobs.

Monmouthshire Museums – gross visitor impact for all the museums was £1,796,200 in 2018/19, employment impact was 9.7 jobs, and impact of spending was £70,561.

Ceredigion Museum – prior its recent redevelopment, which aims to double visitor numbers, the gross visitor impact on the local economy was £349,628 in 2016/17. The calculation has increased to £1,110,550 since the new development was opened in August 2017. The total direct, indirect and induced number of jobs supported by the Museum is 10.5.



A Resilient Wales

A nation which maintains and enhances a biodiverse natural environment with healthy functioning ecosystems that support social, economic and ecological resilience and the capacity to adapt to change (for example climate change).

GOAL 2: A resilient Wales

Ways that Welsh museums meet this goal:

Welsh museums and galleries are protecting the environment, and supporting social and economic resilience in a wide variety of ways. As ethical not-for-profit organisations they are run

on environmentally friendly lines, with many going beyond simply meeting environmental regulations and policies.

All the museums participating in this project are active

agents of change, building environmental awareness in communities and audiences through exhibitions, activities, events, and creative use of outdoor space. Rooted in conservation, and with a long

term perspective built in, museums are acutely aware of their social, economic and environmental responsibilities.



Examples of activities that respond to this goal:

Ceredigion Museum – Lighting Up the Past

With funding from the Rural Communities Development Fund and MALD, the museum recently completed their 'Lighting up the Past' project to equip the museum with a low energy, high-quality lighting infrastructure. The architects' brief for the HLF-funded 'New Approaches' project specified environmentally-friendly materials and systems, including solar panels to offset running costs. The museum

has sought advice on reducing waste from the County Council's Waste Management Officer, which has led to improving recycling practices and a significant reduction in waste. In a separate initiative, water consumption has also been significantly reduced. The museum is also working on an exciting project about land use and the future of farming.

A Resilient Wales

Oriel Môn – arts-based trails

The museum is creating a series of art trails to connect visitors with the local environment. One trail developed with a conservation partner was the Red Squirrel Walk, linking Oriel Môn and the nearby Dingle Nature Reserve in Llangefni – forging the connection between the nature-based art of renowned painter Charles Tunnicliffe with the wildlife at the Dingle. Sketching trails and other art and nature programmes are being planned.



Cardiff Story Museum – Wild in the City

In partnership with Grow Wild (an outreach programme from Kew Gardens), the museum created an exhibition and outreach activities that looked at how nature has changed in the city over time, how it has formed the city and shaped its identity. The museum worked with young people to research, create and install the exhibition – in the process aiming to foster a new generation of Cardiffians keen to protect one of the country's greenest cities. Younger and older residents swapped city and nature stories during the programme – dialogue and encounters that have the potential to promote social and ecological resilience.

Monmouthshire Museums – promoting awareness of nature

Monmouthshire Museums offer a range of activities and programmes designed to re-engage people with nature and wildlife. At the time of writing, Monmouth Museum is staging an exhibition related to 'Lady Park Wood', an area of woodland in the Wye Valley that has been preserved as unmanaged woodland since the 1940s. Recently, Monmouthshire's Chepstow Museum worked with the local Transition Town group and the council on an 'Orchards and Apple Day' project, linked to the annual Community Apple Day. The museum provided historical material from the collections and created display materials and apple day activities for families. Chepstow and the other Monmouth Museums hosted WWF 'Earth Day' events, with participants creating their own 'message in a bottle' sculpture outside the Senedd in Cardiff highlighting

their environmental concerns. Abergavenny Museum and Castle have previously worked with the local Transition Town group and Abergavenny Incredible Edibles to host Grow Wild – a programme co-ordinated by Kew Gardens encouraging people to plant and tend native wildflowers.

Storiell – planting new roots

Storiell's new home was once a Bishops's Palace. In developing its outdoor space, the museum focused on interpreting its medieval and Welsh context. A local gardening club has been established that offers volunteers the opportunity to learn about gardening, planting medieval herbs and plants, as well as fruit trees with local origins such as the Bardsey apple tree.



A healthier Wales

A society in which people's physical and mental well-being is maximised and in which choices and behaviours that benefit future health are understood.

GOAL 3: A healthier Wales

Ways that Welsh museums meet this goal:

A **two-year research project** led by the Happy Museum and economist Daniel Fujiwara of the London School of

Economics demonstrated and quantified the wellbeing boost that people get from visiting museums and galleries. As well

as benefitting all visitors, most Welsh museums have special programmes for key groups – for those suffering with

dementia, for marginalised communities and hard to reach families, for children and young people.



Examples of activities that respond to this goal:

Oriel Môn – mental health and wellbeing

In 2017, Oriel Môn piloted a reminiscence project working with elderly people in care home settings. The gallery recruited volunteers from the local community and trained them in reminiscence work. Oriel Môn hopes to roll the programme out to other care homes. This work builds on a long-established partnership with Dementia Friends, which among other projects has trained all the gallery's staff. Oriel Môn and partners also run arts-based projects for adults with mental health issues, including arts therapy

workshops. One participant said that the workshops "completely changed my life".

The museum played a key role in establishing a north Wales partnership for community development officers and arts venues. The partnership has been formalised as a community interest company, and the museum's learning and engagement manager is a director and leads on arts and mental health related programming across Anglesey and north Wales over the coming years.

A healthier Wales

Wrexham County Borough Museum and Archives – Hidden Now Heard

In partnership with MENCAP Cymru, the museum created an exhibition showcasing previously unheard stories of people with learning disabilities who spent time in asylums and hospitals in Wales. The exhibition featured a collection of objects, photographs and personal recollections. The exhibition had a number of interactive elements including a pillow which told peoples stories as

they lay on a hospital bed. The project aimed to de-stigmatise the topic of mental health through real stories, including that of Patrick, a former patient at Bryn-Y-Neuadd hospital in Conwy. Patrick was prevented from attending his parent's funeral after their death in the 1980s, and was never told where they were buried. It wasn't until Hidden Now Heard volunteers were able to locate their graves, through extensive research, that he was able to visit their final resting place.

Ceredigion Museum – new partnerships for wellbeing

Ceredigion's innovative participative exhibition Not Hat Is This was an opportunity for the museum to develop volunteering partnerships with community groups including MIND (who support people affected by mental health who are looking to reenter the workplace) and a muscular dystrophy charity.

Cardiff Story Museum – measuring impact on wellbeing

Working with the Happy Museum project inspired the Cardiff team to find a robust and appropriate method of evaluating the impact of the museum on the wellbeing of visitors, volunteers and object donors. Cardiff chose an approach developed by University College London and found that for participants of their 'Dinky Dragons' sessions wellbeing increased by 25% and for general visitors the figure was 26%. (See page for more on the UCL toolkit 25).

Monmouthshire Museums – Weaving and WellBEEing

Monmouthshire's Abergavenny Museum used Happy Museum funding to co-curate activities with young people from two vulnerable groups. Two craftspeople led indoor and outdoor workshops in weaving with eight young carers and bee-keeping with 20 primary children with special needs. The young carers found the weaving soothing and immersive. As well as learning about the traditional craft of bee-keeping, the children also learnt about nature, food and a healthy diet. Monmouthshire museums also provide a range of activities for people with dementia, including: Memory Boxes that are loaned to care homes and support groups; training care professionals and volunteers to deliver reminiscence sessions; and a Memory Café, run by students from a local secondary school.



A more equal Wales

A society that enables people to fulfil their potential no matter what their background or circumstances.

GOAL 4: A more equal Wales

Ways that Welsh museums meet this goal:

Museums provide volunteering opportunities for groups of people who might not otherwise have the chance – young people, the

elderly, people with mental health challenges, and people with learning disabilities. Museums offer activities for and engagement programmes

with asylum seekers, homeless people, hard to reach and disadvantaged families. A high proportion of visitors are children and museums

provide chances to learn, raise aspirations, and immerse themselves in Welsh culture, heritage and language.



Examples of activities that respond to this goal:

Cardiff Story Museum – ensuring equality of access

The museum's way of working is very much community driven, with a focus on the 'Southern Arc' of Cardiff where levels of deprivation are high. The museum also has long standing partnerships with many diverse community groups, for example Cardiff People First, Innovate Trust and MENCAP Cymru. Working with Cardiff People First, the museum piloted a 'takeover day', a model of working with learning disabled people that is now being rolled out across Wales and the UK. Participants in these

partnerships have advised the museum on how to make its publicity and promotional material more welcoming to adults with learning disabilities. "Our approach has always been about the community creating their own museum, having a meaningful say, rather than rubber stamping what curators think," says Victoria Rogers.

Wrexham County Borough Museum and Archives – supported visits for vulnerable adults

The museum has a well-established programme to assist vulnerable adults with dementia who would not

normally have the opportunity to visit the museum to experience artefacts and activities at their own pace. Visits to care homes and respite care providers take place on a monthly basis and the activities and artefacts are chosen by the residents following the first visit. In its work with schools, the museum can take outreach versions of its workshop programme into schools if school groups are unable to visit.

A more equal Wales



Oriel Môn – arts activities for disadvantaged families

The museum and art centre is providing art activities for disadvantaged families with young children in a partnership with the government's Flying Start early years programme, a priority element of its Tackling Poverty agenda. Welsh language will be a key theme of all group activities. Oriel is shadowing and learning from how partners are delivering strategic cultural programmes funded by the government's Fusion Challenge grants initiative, which is operating in eight areas of Wales with high levels of disadvantage. The Oriel is committed to providing free admission to all its exhibitions.

Ceredigion Museum – engaging young people in culture and heritage

In 2013, the museum set up the Ceredigion Heritage Youth Panel, a group of young people, between the ages

of 14 and 25 years old, who meet weekly at the Museum to direct and deliver museum projects, including: creating exhibitions, planning and hosting events, collection care and research; and bringing fresh exciting ideas, energy and enthusiasm to the museum. The panel grew out of Storming the Walls, a review and consultation project the museum undertook as it sought to engage with new audiences. The programme asked users and potential users about any barriers (physical, economic, intellectual etc) that prevented participation with museums throughout Ceredigion. The results of the project have underpinned the development plans of the museum. Growing out of this was a connection with the county's Youth Justice Group, which now meets at the museum every fortnight.

Monmouthshire Museums – working with young people

Monmouthshire Museums Stables to Studios project saw a group of sixth form students working with curators to research and produce an exhibition on the history of Monmouth's iconic Rockfield Recording Studios. The students interviewed the studio's owners as well as artists who had recorded there. They also identified objects for display, wrote content and labels, created the exhibition logo, layout and design, and wrote press releases and other marketing material. "There is a deep sense of pride among all that worked on the project and those who are working with it," says curator Anne Rainsbury. "The exhibition was organic with people contributing stories and wanting to be interviewed about their experiences." The project's Facebook page was reaching over 5000 people while the exhibition was running.

Storiell – helping job seekers

Storiell has developed its volunteer base through links with agencies such as: Jobcentre, north Wales Housing, TEC Wales, or Employability Service Bangor University. A recent evaluation of the HLF-funded project found there were 139 active volunteers providing over 5,500 hours of support, many of whom are job seekers, students and retired professionals. One job seeker who started as a volunteer found work at a local library and is an 'ambassador' for the Storiell volunteer scheme, through their involvement in the Council's Opus scheme. Funded by the European Social Fund, via the Welsh Government, the scheme aims to get people aged 25 plus who have been out of work for some time back into employment.

A Wales of cohesive communities

Attractive, viable, safe and well connected communities.

GOAL 5: A Wales of cohesive communities

Ways that Welsh museums meet this goal:

Many Welsh museums have programmes that engage and bring together different communities – whether it is young people and the elderly, or migrant communities, or socially or economically disadvantaged groups.

Cultural organisations are

uniquely placed to engage the public and, at a time when societal divisions can seem particularly stark, they can play a vital in encouraging community cohesion. Welsh museums aiming to promote community cohesion may draw inspiration and

guidance from a museum-specific resource that looks at new approaches to modelling 'compassionate' values in interactions with visitors, volunteers and staff - and novel ways to facilitate visitors in exploring one another's values. The guide

'Discover and Share – Ways to promote positive values in arts and cultural settings' was developed through a year-long collaboration between Manchester Museum and Common Cause Foundation, and was inspired by the work of the Happy Museum project.

Examples of activities that respond to this goal:

Cardiff Story Museum – engaging for diversity

Cardiff Story Museum provides opportunities for residents and visitors to engage with stories or viewpoints they might not have heard or which might change their minds. "We work across the full spectrum of Cardiff's diversity," says Victoria Rogers. "For example, we regularly work with asylum seekers and refugees, and we recently hosted an oral history project led by Indian and Pakistani

communities in Cardiff on the partition of India." The museum has a dedicated community gallery, where different groups create their own exhibitions drawing on their own and the museum's collections, and decide on events and programming. "With our programme we aim to represent the huge diversity of Cardiff and be active in getting people to hear voices and engage with people they might not ordinarily engage with."

Ceredigion Museum – intergenerational encounters

One element of Ceredigion's ambitious, two year Out On The Town programme was an intergenerational project to create six 're-discovery boxes' for use by schools, day centres and youth clubs. This element of the youth-led programme involved 43 young people and 40 older people. Through a series of workshops, boxes of objects and media were created that showed how people entertained

themselves in the past compared with now. The most successful intergenerational session was a 'Tea, Talk and Tarts' event hosted by the museum's Ceredigion Heritage Youth Panel. According to one of the facilitators: 'The project provided another dimension to the reminiscence work we do with the elderly, creating a more dynamic group. It also gave a framework and purpose for gathering memories from the elderly, enhancing the value of the reminiscences.'



A Wales of cohesive communities

Monmouthshire – memory cafés run by young people

In 2017, students from Monmouth Comprehensive School worked with staff at Monmouth Museum to plan and deliver four 'memory café' sessions for people living with dementia and their carers. The team sourced vintage table linen and tableware, memory box objects, costume and resources to create immersive cafes with the flavour of the 50s and 60s, and themes relating to fashion and holidays. The students and the museum team



planned and created menus that included bread and dripping, cockles, blancmange and paste sandwiches. The memory café project regularly worked with a group of 15 people living with dementia, as well as carers and museum visitors. All of the students taking part in the project have become Dementia Friends, and the museum staff have a much better understanding of dementia and what it can do to support people affected by the condition. "The reminiscence training was also valuable as this gave us an insight into how we can use objects to engage all the senses so that everyone can take part," a curator said. Student volunteers gained valuable skills and experience that could help with future job finding or applying to college or university.

Oriel Môn – community engagement projects

In 2016, Oriel Môn and Anglesey Archives Service worked with the local

community to create a First World War exhibition. The museum team worked with Amlwch Age Well group and children from local schools to create display art and creative writing pieces based on contemporary letters and documents. The community exhibition featured the young people's work alongside the original artefacts that had inspired them. The museum also has dedicated community display cabinets which have hosted exhibitions from small local groups to island-wide exhibitions.

Storiol – a community focus

The Museum has developed a range of volunteering opportunities for jobseekers and others in need of experience, forging links with a wide range of agencies such as; Jobcentre, north Wales Housing, TEC Wales, and the Employability Service of Bangor University.

A recent HLF project evaluation noted that 139 volunteers were actively involved in

the museum, among them jobseekers, students, academics and retired professionals. The museum has a community gallery and supports a series of community-led interpretation projects that were delivered or led by local groups or individuals. Examples include a project to interpret Storiol's agricultural collection led by a Young Farmer Club with local support, and a football themed exhibition led by Bangor City Football Club. The museum is committed to diversifying its audience – culturally and socially: including focused work to engage with 'harder to reach' families through its role as part of the Gwynedd Fusion Network and the Welsh Governments' tackling poverty agenda. It also has different ethnicities taking part in its activities. The Education Officer noted at one drop-in session that six different languages were spoken around the table. The museum has active partnerships with a wide range of community groups.

A Wales of vibrant culture and thriving Welsh language

A society that promotes and protects culture, heritage and the Welsh language, and which encourages people to participate in the arts, and sports and recreation.

GOAL 6: A Wales of vibrant culture and thriving Welsh language

Ways that Welsh museums meet this goal:

The museum and galleries of Wales play a vital role in preserving and sharing Welsh culture, language and heritage: through their collections;

through being 100% bilingual for their audiences; and through events, resources and activities for Welsh learners. Museums are places where

the Welsh language is spoken and where Welsh culture and traditions are celebrated every day.

Examples of activities that respond to this goal:

Cardiff Story Museum – all about language and culture

“We are the museum of Cardiff’s history and heritage both for locals, tourists and visitors, and Welsh language, culture and heritage are at the core of what we do,” says

Victoria Rogers. Everything the museum produces is bilingual. Specific events for Welsh learners are organised. Following consultation and feedback from some of the museum’s community groups and visitors, the museum created back packs for families learning English or Welsh as second languages. “We’re seeing that lots of parents and carers want to bring up their children to speak Welsh, but they don’t speak the language and are learning themselves. Our back pack activities encourage the whole family to learn new words and practice the language while having fun together in our galleries. We

have similar packs for families learning English as a second language.”

Wrexham County Borough Museum and Archives – A History of North East Wales in 100 Objects

In 2018, Wrexham Museum worked with the North East Wales Heritage Forum to co-create an exhibition telling the story of the three counties of north-east Wales, which ran for two months. The objects displayed in the exhibition – ‘A History of North East Wales in 100 Objects’ – were proposed for the show by a team of archaeologists and historians, academics, enthusiasts and

activists from community heritage groups across the region. The suggestions flooded in, and then the search was on to track down and secure the appearance of the proposed items in terms of loans from individuals, groups, organisations and museums. The final 100 objects chosen by the North East Wales Heritage Forum represented thousands of years of history from the first evidence of human life up to the technology of the 21st century. One member of the museum’s staff can lead school workshops in Welsh, and several museum staff are currently learning Welsh.



A Wales of vibrant culture and thriving Welsh language

Everything in the museum (panels, labels, films etc.) are bi-lingual. The museum celebrates and showcases Welsh culture through its collections, as well as through partnerships with organisations including the National Museum and the National Library. When the National Eisteddfod festival was held in Wrexham, the museum collaborated on an exhibition entitled 'Uniquely Welsh' showing artefacts, images and books from the national collections.

Ceredigion Museum – hosting holiday activities in Welsh

As well as hosting regular visits from Welsh learning classes, Ceredigion participates in a Aberystwyth scheme offering Welsh language holiday activities for families. Called 'Hwyl Yr Haf', the programme offers a wide range of activities across the town and surrounding area, including: a treasure hunt leading visitors to

different attractions around the town; a summer reading challenge, with prizes for children borrowing books in Welsh; story and song sessions for younger children; sports programmes for different age groups; and a programme of art workshops to create flags, lanterns, costumes and large sculptures on the beach using natural resources, which were then used to decorate the Promenade for The Sea King's Feast.

Oriel Môn – naturally bilingual

Serving a local population of which 57% of the population speaks Welsh, Oriel Môn regards itself as offering a 'naturally bilingual' service. All staff within the museum and the café are fluent Welsh speakers, all exhibitions and the majority of events are bilingual.

Storiol – raising awareness of language and culture

For many living in Gwynedd, Welsh is their first language and an integral part of daily life. A visit to Storiol is a chance to discover stories in Welsh (or English) and even about the language itself: the museum's collection includes a rare example of a Welsh Not, a piece of wood worn in schools to punish and discourage Welsh speaking.

An informal survey of Storiol's volunteers asked them: "Do you feel that volunteering in Storiol has raised your awareness of the Welsh language and culture?" There was a 92% positive response. Among its Welsh language promoting activities, the museum has hosted after school workshops, pensioners clubs, and a church social club.

The museum hosts and arranges wide ranging events such as school and family activities, guided tours, talks. Promoting the Welsh language

and providing bi-lingual access is core to the ethos of the Museum and they work closely with "Mentrau Iaith" and "Hunaniaith" who support these aims.

Monmouthshire Museums – keeping traditions alive

Chepstow Museum is showcasing Welsh culture and keeping tradition alive by hosting an annual wassail and 'Mari Lwyd' event. Wassailing is the practice of people going door-to-door, singing and offering a drink from the wassail bowl in exchange for gifts. Mari Lwyd is a South Wales wassailing tradition, in which a 'hobby horse' made from a horse's skull is mounted on a pole and carried from place to place. The annual event is run in partnership with local Morris dancing and folk music groups, with the support of Monmouthshire County Council and Chepstow Town Council.



A globally responsible Wales

A nation which, when doing anything to improve the economic, social, environmental and cultural well-being of Wales, takes account of whether doing such a thing may make a positive contribution to global well-being.

GOAL 7: A globally responsible Wales

Ways that Welsh museums meet this goal:

The Wellbeing of Future Generations Act recognises that the actions of Welsh organisations and citizens are important in contributing to global sustainable development, no matter how small they may seem. The Act is the first national piece of legislation of its kind in the world and aligns with the UN Sustainable Development Goals (SDGs) and the UN's 2030 Agenda. The Act's core guidance identifies two key areas for global responsibility: decarbonisation – reducing

energy demand, increasing energy efficiency and use of new renewable energy sources; and sustainable consumption and production – this means making choices when producing, buying or disposing of goods and services that reduce negative impact and increase positive benefit locally and globally.

Long-term thinking – this comes naturally to organisations rooted in conservation, which have a duty to preserve culture

and heritage for future generations.

Energy saving measures – reducing energy use and waste is an environmental imperative, and also makes sense for cost saving reasons.

Favouring local producers – by choosing often small, local suppliers, museums reduce the environmental impact of transporting goods. Smaller suppliers (often by necessity) operate in a more sustainable way.

Using Fairtrade products – many Welsh museums opt for Fairtrade products where they have a choice, which is an ethical and responsible way of sourcing products from around the world.

A global outlook – many museums work with migrant communities in a variety of ways, many seek to forge links and partnerships with organisations in other countries.



Examples of activities that respond to this goal:

Cardiff Story Museum – raising awareness, prompting action

The museum works to raise awareness of issues relevant to its communities, through its collecting, programming, partnerships and actions. For

example, it partnered with a local association to raise awareness of the plight of Cardiff's twin city, Luhansk, in the Ukraine and raise funds for relief organisations working there. In its core galleries it explores the times when Cardiffians have come

together to fight for their own, or the rights of others. The museum is currently working with a group of young women from Cardiff West to explore the history of women fighting for the vote in the city, using it as a springboard to explore issues they themselves feel

strongly about, building skills and confidence to become more involved in acting for change.

A globally responsible Wales

Wrexham County Borough Museum and Archives – Welsh communities in Patagonia

Through the British Council, the museum has made links with the Museu da Mare, which is located in a favela in Rio and works to inspire local communities to engage with local heritage. Antonio Vieira, the museum's director delivered two talks in Wrexham (one to a group from the Urban Villages cluster and one to a Communities First audience) about the

work of the museum and how it tries to engage with the communities it serves. Where possible the food and drink sold in the café is from local suppliers to reduce reducing food miles – Wrexham lager being one example. The museum shop stock crafts and products from local suppliers.

Storiol – connections to the world

Storiol's Connections gallery highlights the many links Gwynedd has with the world, spanning trade and industry, Welsh missionaries working in different countries, the Welsh community in Patagonia, involvement with the Spanish Civil War, links forged by shipping and war and also those that decided to live in Gwynedd such as the Jewish families fleeing persecution. In 2018, the museum hosted a collaborative art project featuring international artists, illustrators and doodlers from a range of backgrounds. A new collaborative project with Syrian artists is in the pipeline.

Monmouthshire Museums – links with women of the world

In 2014, Abergavenny Museum became involved with Zimele, a project working in rural South Africa which enables women to start small businesses and social projects for the benefit of themselves and their community. Zimele also aims to educate about Fairtrade and help communities through sustainable development. The museum became involved with the Abergavenny Swayimane Community Link – which aims to bring together people from the two communities through knitting and crocheting. The project culminated in 'yarn-bombing' trees in Linda Vista Gardens, Abergavenny in 2014 and sections of the Abergavenny Castle in 2015. Two Swayimane craft artisans later visited Abergavenny to lead beading workshops.

In 2013, Chepstow Museum worked with Welsh non-profit Vintage Vision on an innovative exhibition entitled 'What is Fashion?'. A group of local women worked with Vintage Vision's sewing tutors to create garments inspired by the museum's costume collection, including Victorian and early 20th century dresses, child stitching samplers and a corset found under floorboards. The exhibition aimed to raise awareness of the town's heritage as a producer of clothes, and to highlight ethical issues about modern clothing production, much of which is mass produced in developing countries and is not designed to last. The exhibition posed key questions: Who made this item and under what conditions? How do we dispose of clothes? How can our fashion footprint on the planet be lighter?



6. Going to the next level – new projects focused on the seven goals

As well as reviewing the things they were already doing to support the Future Generations Act goals, the six museums each identified a new programme of work that

would fill a gap or boost their ability to respond to the goals.

Several of the museums decided they wanted to focus on new ways of evaluating the

impact of their work against the FGA goals – aligning with the Happy Museum principle of 'measure what matters'. Others chose ways to deepen their focus on wellbeing,

or their engagement with communities. The projects are summarised in the table below, with details on the following pages.

	New FGA project	FGA goals targeted	What they say
Cardiff Story Museum	Find a robust, comparable method for measuring impact on wellbeing of different activities.	A healthier Wales (A more equal Wales) (A Wales of cohesive communities)	"The wellbeing of visitors to our galleries increases by 26%."
Oriel Môn	Develop an approach to community co-production that engages audiences and is sustainable for the museum.	A Wales of cohesive communities (A more equal Wales) (A Wales ... Welsh language)	"Co-production with our communities is integral to how we must plan our exhibitions and events in future."
Monmouthshire Museums	Create a bespoke tool for evaluating the impact of different activities and communicating the results to all stakeholders.	A Wales of cohesive communities A healthier Wales A more equal Wales	"Working with Happy Museum to look at the FGA goals has made our efforts more real for us."
Storiell	Finding a joined-up approach to evaluating impact aligned with other strategies and policies to communicate effectively.	A more equal Wales (A healthier Wales)	"The numbers are important but are they the things we really need to be reporting back on?"
Wrexham County Borough Museum and Archives	Setting up a community forum to guide the museum on the way forward and ensure it stays relevant for all.	A Wales of cohesive communities A more equal Wales	"We are looking at an inclusive group, with young people, new audiences and also from disadvantaged areas."
Ceredigion Museum	Embedding a series of measures designed to improve team wellbeing and morale during a time of change.	A healthier Wales	"Working with other museums on the FGA has helped us to embed the goals in our work."

Cardiff Story Museum – measuring impact on wellbeing

Seeking primarily to address the FGA goal of 'A healthier Wales', the museum framed its Happy Museum inspired project as follows: 'How can we ensure the data we gather about, and from, our visitors and participants demonstrates the impact we make to them

and their lives?' The team wanted to find an evaluation approach that it could use across all the areas of the museum's activity. The team reviewed a range of toolkits and conducted a pilot project using the most promising one – the [University College London's Museum Wellbeing Measures toolkit](#).

"We chose the UCL approach as we could use it consistently across everything we do, it was nicely set out and the calculations are worked out for you," says museum manager Victoria Rogers. "We piloted it with our volunteers, and with participants in our Dinky Dragons toddlers group and with 'general public' visitors." The results were that visiting a Dinky Dragons session increases wellbeing by 25%, with adult visitors to the galleries recording increases in wellbeing of 26%.

Among the existing volunteers group, a day at the museum increased wellbeing by 7%. "We need to do the exercise again with new volunteers, capturing a baseline before they start so we know the overall impact volunteering has on people's lives. The measure we got from our long-standing volunteers only showed the wellbeing

boost they got from a day of volunteering, not the wider impact compared with before they started."

"What the Happy Museum project did was give us the excuse and push to do something we had been thinking about. They signposted us to a range of approaches. We chose the UCL one as it was something we could use across all our activities consistently and give us a robust measure of impact that we could use to advocate for our services upwards. The UCL name gives it a bit of clout and provides us with the hard data we need to share with our stakeholders. It would be good if museums across Wales could use the same measure so we could have sector-wide impact data – that would be very powerful in demonstrating the value of museums."





Ceredigion Museum – wellbeing for staff

Ceredigion Museum has a long-standing connection with the Happy Museum. For this latest collaboration, the museum team decided to focus attention on the wellbeing of the staff and volunteers. The framing question for the work is: 'How can we best support the wellbeing of the museum team at this time of rapid change?'

One outcome of the project is that wellbeing has become an agenda item at the weekly staff meetings. Another innovation is a 'life and stairs' collection box – with staff contributing 10 pence every time they use the lift instead of the healthier option of taking the stairs. The museum has been facing staff and budget cuts in recent years and sustaining team morale is a priority.

"Happy Museum has been the light in the darkness over the last few years," says assistant curator Alice Briggs. "It has helped us to form our curatorial missions and be brave. Our challenge is keep doing this work when time and budgets are short. Working with other museums to look at the goals has helped us to ask ourselves how we embed the goals in our work."

For curator Carrie Canham, "working with the Happy Museum has helped us to respond to the goals, we already have the Happy Museum thinking embedded in what we do and this latest collaboration has given us a good framework for responding to the Act."

You can read about Ceredigion's Happy Museum funded project on young people and traditional crafts [here](#).

Monmouthshire Museums – a single approach to evaluation

Evaluation was the focus for the Monmouthshire Museum's Happy Museum inspired project, framed around the question: 'How can we create a methodology that enables community and income-generating events to be evaluated alongside each other?' The museum services' ambition is to show the cultural, social and environmental value of their activities, as well as their economic benefit.

The team began by looking at each of the Future Generation Act goals in relation to data that could be collected about and at our events. To be workable, it was necessary to focus on outputs that could be measured using data that was already collected (eg at ticket purchase, or suppliers engaged) or that could be generated from very simple visitor evaluation. To convey the information collected with

maximum impact, the team commissioned a designer to produce an infographic template that can be used to capture all the data and visually highlight its relevance to the Future Generation Act goals. The prototype of the infographic can be seen on this page.



Monmouthshire Museums have been involved with the Happy Museum project for some years. In 2014, Abergavenny Museum used funding to test new

approaches to working with local vulnerable young people. The project has led to a new openness to collaboration with local organisations and community members ([read case study here](#)). The museum service was an early member of the **Happy Museum Affiliate Scheme**, launched in 2017

"Happy Museum thinking speaks to the way that

people think and live," says Anne Rainsbury. "You can relate strongly because the ideas align with your personal beliefs and it means you can bring yourself to work. Working with Happy Museum to look at the Future Generations Act has made our efforts more real for us, more specific and measured."

"Happy Museum events have had a massive impact," says objects conservator Megan de Silva. "They have given us more confidence – for instance with experimentation and risk taking. This new project has given us an opportunity to focus on the FGA goals and helped us to prioritise the things we do towards meeting our obligations".

Oriel Môn – testing community co-production

The Oriel's Happy Museum-inspired project was aimed to address three of the FGA goals – principally 'A Wales of cohesive communities',

additionally 'A more equal Wales' and 'A Wales of vibrant culture and thriving Welsh language.' The work was framed by this question: 'What could co-production look like in the museum and in the community for Oriel Môn?'

The museum team decided to use the 2018 centenary of Welsh artist Sir Kyffin Williams to investigate how co-production could work. "Our project will use the anniversary to investigate what we need to do as an organisation, as a team and within our community to make co-production possible," says general manager Esther Roberts. "Traditionally, our exhibitions and events are organised solely by staff – and we must learn to collaborate, to relinquish control and enjoy working with individuals, businesses and organisations from across the island to organise a programme of events, either at the Oriel or in other places on Anglesey".

As co-production is new for the museum, one challenge is to ensure all staff are signed up to the idea, another is to manage the expectations of those in the community who get involved. Initial steps include staff training to build confidence and share examples of best practice from other organisations. "Changing our mind-sets may take some time, but co-production with our communities is integral to how we must plan our exhibitions and events in future".

For Ceri Williams, the Oriel's learning and engagement manager, being involved in the Happy Museum project has put the FGA goals in the front of her mind. "The project has given us time and space to think about the Future Generations Act. Now we have a much more focused approach to meeting the FGA goals."



Storiell – integrated model for evaluation

Storiell's Future Generations Act project was another inspired by the Happy Museum principle Measure what matters, and was

framed around the question: 'How can we ensure that we are measuring what matters placing the people of Gwynedd at the core of what we do and ensure that we deliver the FGA goals?'

The vision of the museum team was for a collaborative exploration – involving and engaging with staff, volunteers, councillors and audiences – to create a model that ensures that the museum measures what matters, with a primary focus on the FGA goal of 'A more equal Wales'. The team want a 'joined up' approach that can encompass the council's 'Ffordd Gwynedd' strategy, the Fusion programme, the Happy Museum Principles and the FGA goals.

The team have researched how different projects within the council are evaluated, particularly those which worked across departments. A priority was a clear and early dialogue with the Gwynedd council officers leading on wellbeing planning.

"This is not just about measuring, it's about how you present the findings," says Nêst Thomas, Principal Museums and Arts Officer for Gwynedd Council. "The

numbers are important but are they the things we really need to be reporting back, are they what our Cabinet member needs to convey the impact our services have and to be able to share them with the Cabinet and the public?"

The team are looking at different ways to capture and communicate impact, including using video to capture audience responses. "We want to find a way to capture the impact on wellbeing that people feel comfortable with, such as when they are talking about changes to their mental health."

Storiell (in its previous incarnation as Gwynedd Museum) had Happy Museum funding in 2013 to trial an app designed to increase audience engagement ([case study here](#)).



Wrexham County Borough Museum and Archives – advice from a community forum

Wrexham Museum's Happy Museum project was mainly directed at the FGA goal of 'A Wales of cohesive communities'. The museum aims to establish a community forum with a mix of ages and expertise to advise on the 'way forward'

and to help the museum be more relevant to all audiences.

The museum team has explored the best way of setting up a forum, and considered potentially partnering with the library and arts services to create a broader 'cultural forum'. The museum is consulting with its wider partners too, such as the local volunteer group based at the nearby offices of

the Association of Voluntary Organisations Wrexham, to gain advice and potential participants. One idea is to embed greater consultation in existing efforts is to revamp the annual volunteer satisfaction survey to get clearer data on wellbeing and with links to the FGA goal and Happy Museum principles. A similar thing is planned for the teachers' evaluation forms for school visits.

"In inviting people to the forum, we want people to be 'advocates' of the stories of the social history of Wrexham and its people," says learning and access officer Karen Teasdale. "We are looking at an inclusive group, with representation from young people, new audiences and also from disadvantaged areas." The members of the forum would be involved in choosing themes for the community display cases.

"In terms of how I work, Happy Museum has helped me to focus and think more strategically about the FGA goals. The project has made the goals real for me and we now have the justification to do make some of the changes I have wanted to, such as revamping the reminiscence boxes for people living with dementia."



7. What we learned – advice for other museums

Engage with the FGA goals as an organisation

It is important to involve staff from every part of the organisation – including volunteers and other important 'internal' stakeholders – to develop a shared understanding of the Future Generations Act goals and what they mean for the museum.

Review current activities and ways of working

Museums already do many things that respond to the different FGA goals. Review past, current and planned future activities with the ambitions of the goals in

mind. Are there things you could do differently that would increase the impact of those activities in terms of the FGA goals?

Identify gaps and opportunities to do more

Having reviewed what you already do, you may spot gaps or opportunities to do more. There may be projects the museum has always wanted to do and the FGA goals may be the catalyst to make them happen.

Gather and share data and evidence

A key Happy Museum principle is to 'measure what matters'. Are your current

evaluation methods aligned with the FGA goals, can they provide the evidence you need to demonstrate the impact of your activities?

Don't forget to share your data and evidence. Make others aware of the impacts you've made.

Engage with your community, your partners

The future generations act identifies collaboration and involvement as key ways of working. Have the FGA goals in mind when you engage with your community, find out what your visitors and audiences think. Work with them, and with your key partners, to plan activities aligned with the goals.

Be realistic and acknowledge the challenges

Resources are stretched in most museums – both in terms of people's time and funding for programmes and activities. Think in terms of maximising the impact of what you are already doing and look for FGA-themed opportunities to build into future opportunities. Sustainability, resilience and long-term thinking are key FGA themes and should guide the vision for your museum.



8. Useful links and resources



Wales Future Generations Act

Welsh Government [official webpage](#) on the Act.

Welsh government's [Statutory Guidance](#) for public bodies.

Welsh Audit Office report: [Reflecting on Year One – How have public bodies responded to the Well-being of Future Generations \(Wales\) Act 2015?](#)

Wales Council for Voluntary Action have developed some [useful resources](#) for third sector organisations around the FGA goals.

Happy Museum

After several years working with our museum partners to combine action and academic research, we have wide range of case studies, tools and materials which are available in the [Resources section](#) of our website.

Wellbeing

The Cultural LIFE survey is a free to join [research project](#) into cultural wellbeing.

Alliance for Culture Health and Wellbeing has links to a range of [resources](#) specifically developed for the cultural sector.

The New Economics Foundation's [Five Ways to Wellbeing](#) was one of the inspirations for the Happy Museum project.

The UCL Museum [Wellbeing Measures toolkit](#) used by Cardiff Story Museum was developed and tested with museums and galleries across the UK.

Environmental Impact

Julie's Bicycle have some valuable resources for cultural organisations working to reduce their environmental impact, including an [Environmental Framework for Museums](#).

Economic Impact

The Association of Independent Museums has developed [a range of toolkits for museums](#), including the 'Economic Impact' toolkit used by the six Welsh museums.