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

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Background

http://www.happymuseumproject.org/

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

The UK programme was launched in March 2011, funded by the Paul Hamlyn Foundation (PHF). It was commissioned by the Arts Council England (ACE) in March 2012 for a second round of research and again in 2013, when Welsh funding from Cymal extended the scope once more. Happy Museum was conceived by Tony Butler, formerly Director of the Museum of East Anglian Life and now of Derby Museums.

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

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

But the other side of the Happy Museum coin, that wellbeing policy can only be judged successful if it is fairly shared, is only now beginning to gain ground. When the project was founded in 2011 the concept of bringing sustainability and wellbeing thinking together was very rare. It is now being discussed by academics, economists and more recently the health profession, for example through the Manifesto for
Planetary Health\(^1\). This global approach builds on the case for equality made in the book Spirit Level\(^2\) which has informed development of Happy Museum, with an intention ‘to protect and promote health and wellbeing, to prevent disease and disability, to eliminate conditions that harm health and wellbeing, and to foster resilience and adaptation.’

\(^1\) [https://www.youtube.com/watch?v=uvwu9IPKPPc](https://www.youtube.com/watch?v=uvwu9IPKPPc)

\(^2\) Richard Wilkinson and Kate Pickett 2009, The Spirit Level, Why Equality is Better for Everyone
THE HAPPY MUSEUM PROGRAMME

Progress and recommendations

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

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

- Funded creative interventions in 22 museums leading to individual development and organisational change.
- Undertaken evaluation using the Story of Change taking learning from creative interventions and research to develop a set of common principles.
- Created a suite of case studies, tools and resources for use by the wider sector.
- Shared learning with the wider sector through a series of events including three annual symposia bringing the community of practice alongside leading UK museum and cultural practitioners, policy makers such as ACE and MA and representatives from think tanks, NGOs and academia such as New Economics Foundation (nef) and Centre for Alternative Technology (CAT).
- Developed complementary Happy Museum activity in Wales and Scotland supported by funding from CyMAL and supported with a light touch the emergent Cantie Museums in Scotland with the
backing of Museums and Galleries Scotland.

- Commissioned a ground-breaking piece of econometric research with Daniel Fujiwara of the LSE Museums and Happiness – the Value of Participating in Museums and the Arts measuring the value of museums to people’s happiness.

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

But other recommendations are only partially achieved; most significantly the link between wellbeing and the environment is still not firmly established, though it is worth noting that this is not mainstream thinking, and is a relatively recent concept even outside the museum sector. In practical terms learning and evaluation tools and the ‘how to’ guidance asked for were not completed by the end of round 3. There is also not complete clarity about where Happy Museum is targeting the sector, and the use of behaviour change learning is not explicit.

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

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

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

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

Prove and improve
- Focus on planning and triple-bottom-line budgeting, create usable tools, a body of LIFE data, the LIFE app and a research group including Julie’s Bicycle and People United.

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

Principles and plans

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

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

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

The evaluation is structured around a story of change for the programme overall, and consolidated stories of change for the 22 commissioned museums. The Happy Museum programme story of change for 2013-14 was more clear about the need for working to scale and working smart, and defining roles more clearly. It also planned some attention on outcomes that would motivate museums; ‘new’ economic or financial returns, and cultural outcomes such as developing collections.
**Figure 1 Happy Museum Programme Story of Change, Round 3 2013-14**

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

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

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

Figure 2 Funds 11/12

Figure 3 Funds 12/13

Figure 4 Funds 13/14

PHF: £129,000

ACE: £146,000

ACE: £215,000 + CyMAL: £23,000 = £238,000
Micro-commissioning

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

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

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

- Woodhorn hosted a comedian in residence.

Below is a summary of the commissioned museums intentions and activities

**Weaving WellBEEing**

Happy Museum funding: £5,000
Additional funding: £2,730

**Vision**

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

Change; an unafraid changed organization:

More freedom, More aligned, More creative

**What happened**

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

**Bilston WAVE – Craftplay**

Happy Museum funding: £14,000

Vision

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

What happened

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

**Reaping the Knowledge**

Happy Museum funding: £6,325

Additional funding: £2,045

Vision

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

Promoting social enterprise through traditional crafts.

What happened

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

Re:make the museum

Happy Museum funding: £22,000
Further funding: £11,000

Vision

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

What happened

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

What’s your story?

Happy Museum funding: £7,000

Vision

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

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

Happy Project

Happy Museum funding: £11,980

Vision

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

What happened

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

Shaping a Happy Academy

Happy Museum funding: £11,000

Other funding: £1,500

Vision

To be a ‘beacon’ for the visual art in the South West; valued as a key institution in the City and region; somewhere that creates and nurtures happiness and wellbeing in its staff and visitors; sustainable and resilient.
What happened
Happy City facilitated work with RWA's Friends and others on a strategic plan for space redevelopment into a 'happy environment'. This included quick wins to motivate stakeholders and working with the architect and other funding streams to make more of the investment. RWA trialled new evaluation methods inspired by other HMs.

Community Conversations
Happy Museum funding: £10,000
Vision
‘Community Conversations’ will improve understanding of each other and the world around us, increasing ownership and active citizenship, and shaping a cohesive and sustainable future for Slough, where individuals and the environment are valued.
What happened
The 2 partners facilitated monthly 'community conversations' across generations and ethnic groups on topics like food and nature and nurture, with the collection as a catalyst. Two young participants came to the HM symposium and a celebration event shared the completed project.

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

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

Stand Up for Woodhorn
Happy Museum funding: £13,500
Other funding: £100
Vision
Raise Woodhorn's profile within communities and amongst our peers in the cultural sector. Share our learning to enthuse and inspire others, challenge perceptions about museums and contribute to the resilience of our museum audiences and museum sector.

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

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

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

Events and links

Reports and presentationa are online at http://www.happymuseumproject.org/?page_id=2371. A complete list of those presenting at and attending the events is in the appendices below.

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

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

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

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

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

Representatives of sector bodies and funding organisations discussed the wider Cultural Context and trends in the sector in a panel session. Happy Museum evaluator Mandy Barnett reviewed
progress made in the project’s ambitious evaluation strand, which is measuring impact at a macro / national level as well as at the local / organisation level.

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

The development days were:

- The Serious Benefits of Fun - with Manchester Museum - 3 December 2013
  17 attendees came from commissions and museums local to Manchester. The delegates heard from Woodhorn, Manchester and the Beaney about their playful approaches and tested playful techniques.

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

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

  28 people attended this event at Bilston Craft

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

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

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

30 people came to this workshop, the first run jointly with Julie’s Bicycle to investigate the value of a joint focus on wellbeing and sustainability in museum (and wider cultural) practice. The workshop built on the Happy Museum learning evaluation which asks where the synergies between social and environmental sustainability can be found and highlights opportunities to cultivate social and natural capital alongside the ‘cultural assets’ of the museum’s collection. These include physical resources such as outdoor space, efficient use of natural resources, the role of volunteers and the benefits of a happy workforce. Alongside information and insights from Happy Museum and Julie’s Bicycle participants heard practical case studies from partner organisations such as the Godalming Museum, The Cinema Museum and Battersea Arts Centre.

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

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

Communications

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

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

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

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

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

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

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

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

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

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

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

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

Figure 5 Website usage
Happy Museum web usage is predominantly English although nearly a quarter of hits are international. Visits from Wales and Scotland are equal, with more national museums involved in Scotland, but funded museums involved in Wales.

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

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

Action research

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

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

Tools for planning and review

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

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

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

Tools for baselining and review

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

- Happy Tracker – for volunteers, participants or staff. Team members score their wellbeing weekly in a group environment. Whilst some are unwilling to share and scores tend to be muted and will depend on personal as well as professional factors, plotting over time against developments in the museum provides a starting point for learning. The process also helps build the team and encourage resilience when times are tough. The tool was devised originally by the Story Museum.

- Time Capsule and LIFE survey – this is the centrepiece of Happy Museum research and development (R&D) into personal change and will form part of continuing work.

The LIFE survey is described in the section on academic research. The Time Capsule is a methodology that is more in keeping with museum activity than a survey. Devised originally by
Reading Museum, the questions are asked of a group who note answers and put them away in a time capsule for the length of the project. Repeated at the end, the questions can either be compared at group level (cross-sectional) or by individual (longitudinal) and looking for changes over time.

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

Tools for review

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

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

The Beaney asked community groups to devise ‘happiness prescriptions’ using the museum displays, then dispensed these to the public from a two week installation apothecary built from recycled card. The prescriptions had a tear off strip asking audiences for any side-effects, comments and reactions to their cultural treatment.
The Story Museum gave people labels to write comments on, and tie onto artefacts or the architecture.

Narrative evaluation can be done in a number of ways, for example producing a simple word cloud like this one from Chiltern Open Air Museum.

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

I have finally had an opportunity to sit down and play with the spreadsheet you sent me, and it’s been great. It’s really helped make sense of our visitor comments. I think I could be a bit more selective [but ] that said, it instantly makes it easy to select a theme and see exactly what people are saying about it and when (some comments refer to developing our café or website – the café has now been done and the website is ongoing, so the date of comments is really important) – development day delegate.

We put the data into a spreadsheet, then code it to see how often key themes emerge.
Observational evaluation can provide the data for this spreadsheet analysis, for example in Manchester Museum the team observed reactions and the type of grouping of the audience. The observation needs to be timed in a ‘frequency’ or ‘interval’ approach, and the observations validated by testing with a few observers first of all. Manchester found for example that children seemed to be having most fun when they were in mixed groups of children.

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

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

**Academic research**

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

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

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

Despite interest from 46 museums only seven were included in the analysis; three commissions and three
others, with National Museums Liverpool (NML undertaking their own analysis:

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

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

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

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

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

These two comments from commissions perhaps sum it up,

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

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

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

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

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

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

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

  photographs or to look out of the window.

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

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

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

Principles

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

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

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

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

The only principle to reduce in importance was wellbeing. This maybe because Happy Museums come into the programme with that at the forefront of their minds and their interest broadens as time passes.

In applying the principles, stewardship and sustainability remain a challenge however the new principle of active citizenship was embraced with ease by museums.
The symposium explored how to create a tipping point in organisations, and the strongest actions were about embedding the principles into role descriptions and everyday work. This was reinforced by feedback after the event, focusing on embedding things into the sector and organisationally.

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

**Symposium - sector leader**

For example, Tate Britain and the Robert Burns Birthplace Trust\(^3\) have tested using the principles to shape agendas for team meetings. Making staff meetings more visionary and focused on wellbeing, rather than focusing on the washing up, both uncovers hidden skills and builds resilient teams, as both the Lightbox and Story Museum found in their commissions\(^4\).

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

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

\(^3\) See ‘Cantie Museums’ in Community of Practice section below.

\(^4\) The Lightbox discovered skills that enabled them to set up a new knitting circle, the Story Museum’s meeting Happy Tracker build the team. See the Learning & Evaluation Report September 2013.
approach embedded in schools, where activity is aligned to a school plan and reviewed through the Self Evaluation Framework (SEF). Working with museum development plans in this way would allow museums to drive their own priorities, and gradually embed more sustainable museums. In the longer term, a strategic push with ACE for museums to effectively self-evaluate would help to embed measuring what matters.

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

Plans and roles

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

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

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

Resources

The delay in involving the community of practice more may be due to a lack of financial investment at the centre of the programme. With funding rising from £144K to £154K, then to £238K in round 3, the management, promotion and evaluation of the programme has become much larger, higher profile and more complex, but remains a static quarter of the budget.
This is exacerbated by a yearly funding cycle, which means the team is unable to plan strategically and constantly playing catch up with commissions.

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

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

**Rec 2** Deliver the principles for everyone working on Happy Museum

**Rec 3** Explore devolving roles to the community of practice

**Rec 4** Bid for strategic funding
Micro-commissioning

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

- Micro-commissions are very good value for money

Small budgets mean museums are more likely to experiment, whilst at the same time museums’ focus on stewardship means they tend to think carefully about resources. HM commissions have tended to spend more on people and learning than displays and equipment. This is beginning to be linked to resource depletion, with the idea that environmental sustainability might also include spending money wisely - commission. The concept was well demonstrated by Godalming’s earlier commission.

Figure 8 How commissions spend money

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

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

**Figure 9  Innovation adoption cycle**

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

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

- Happy Museum is asking a lot

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

- It is hard for local authority museums to operate independently, both in leading by example and in a
cloud based world – limiting partnership working

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

_so many ways that we are work are outside of the museum’s control within the wider local authority - commission_

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

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

Happy Museum continues to make personal change and ‘distributed’ leadership

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

A new element was a focus on behaviour in commissions – Torquay looked at how young people navigate the space, and Gwynedd explored this with academics, including trying to ‘nudge’ them to use the new digital approach.

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

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

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

Rec 6 Streamline principles or offer staged development

Rec 7 Clarify sector target – innovation or embedding?

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

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

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

(Participants were asked at the beginning of each symposium what they wanted to get out of it. nb these were not scored in the first symposium and the red marker indicates where that the same theme was repeated).
The community of practice continues to be very important to commissioned museums,

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

It remains broadly dependent on HM organised events, with very little contact between commissions happening otherwise. Nonetheless, it may finally be reaching a mini-tipping point. For the first time non-commissioned museums have established as Happy Museums, including a group of Cantie Museums\(^6\) initiated by Falkirk, National Trust for Scotland, Edinburgh Museums and Glasgow Museums. This built on an event supported by Missions, Models, Money in February 2014 at the Royal Society in Edinburgh to discuss the formation of this Community.

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

\(^6\) Broadly speaking Cantie is Gallic for happy

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

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

Happy Museum continues to need to find a way to strengthen the community, sometimes over-complicating things. For example at the Symposium museums didn’t have enough time to hear from each other. As one team member said
I spoke with a few of the commissions at the symposium and they said that they’d welcome the opportunity of connecting with the wider “family” on more occasions, whether this be in the form of simple email support or organized gatherings.

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

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

With 3,671 twitter followers in spring 2014, twitter is a key communication tool. The following snapshots of HM and other twitter networks indicate something about the community of practice. They show a scale similar to much more highly funded organisations. The HM network is driven from the centre, but also picked up and networked more widely. Museums Association and Kids in Museums are by contrast more centralised (and bigger), and Our Museum is either not using social media or not communicating as much as Happy Museum.
Figure 12 Twitter network reach - Happy Museum

Figure 13 Twitter network reach - MA

Figure 14 Twitter network reach – Kids In Museums

Figure 15 Twitter network reach – Our Museum
The content of discussion is now consistently about both sustainability and wellbeing, having shifted considerably from the early focus.

**Figure 16 Twitter output from HM**

<table>
<thead>
<tr>
<th>Month</th>
<th>Wellbeing and happiness</th>
<th>Environment and sustainability</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apr-11</td>
<td>0%</td>
<td>100%</td>
</tr>
<tr>
<td>Mar-11 to Apr-14</td>
<td>0%</td>
<td>100%</td>
</tr>
<tr>
<td>Mar-12</td>
<td>100%</td>
<td>0%</td>
</tr>
<tr>
<td>Mar-13</td>
<td>100%</td>
<td>0%</td>
</tr>
<tr>
<td>Mar-14</td>
<td>100%</td>
<td>0%</td>
</tr>
</tbody>
</table>

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

**Rec 9**  Produce guidance resources

**Rec 10** Create a communications plan including key messages, for whom
Measuring what matters

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

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

Action research

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

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

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

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

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

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

The results from the surveys were analysed for each museum to see whether the group who had the museum experience had different LIFE outcomes to those who didn’t (the ‘control’ group). Two statistical tests were done on the data so that comparing the two groups of results told us something useful: a ‘t-test’ and a ‘regression analysis’. The t-test compares the average outcomes of each group to see if the difference between them is ‘statistically different’ (that is more than just a matter of chance) although it doesn’t make it clear which causes which. The regression analysis goes a little further, by accounting for other factors that might be affecting the results, for example age or involvement with other museums. It refines the sample groups so that these other differences are no longer at play and then compares the outcomes data again. This second test gives a better idea of cause and effect – that the museum experience accounts for the impact on outcomes - but we still cannot make definite statements about cause and effect (because we cannot account for all of the other factors that may be influencing the outcomes) and it also reduces the size of the sample (because some of the data is missing).

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

- Researching an intensive experience, so that the results are very likely to be significant and work with museums so their surveying capacity is developed

- Researching a large dataset, so the outcomes will show even if they are small because there is still a large dataset even after controlling for differences

- Randomising the programmes so that we can make definitive statements about cause and effect.

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

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

- In Derby Silk Mill’s research, the biological and clinical tests showed no significant differences between heart rate and blood pressure, but the saliva tests did show a statistically significant difference, most strongly on antibodies and hence the immune system.

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

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

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

Understanding outcomes

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

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

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

As one of the core team says:

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

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

and three strands of development are recommended.

**Rec 11** Direct future action research more

**Rec 12** Target senior managers to use LIFE

**Rec 13** Devise usable tools to research LIFE outcomes locally

**Rec 14** Ensure planning is seen as integral to evaluation and test a triple-bottom-line approach (including cultural and financial outcomes)

**Rec 15** Establish a research group of people in tune with population level thinking and positive psychology (include Julie’s Bicycle and People United)
The recommendations made in the previous learning and evaluation report hold true for round 3 and will form the basis of resources to be produced in 2014.

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

The charts below are from a survey with commissions showing before and after scores against the recommendations made in the learning and evaluation report. On average, the achievement of all the outcomes increased by the end of the projects, although as indicated in commission dashboards, HM cannot take all the credit as most museums were in the middle of wider developments.
Figure 17 HM programme intended outcomes, commissions before and after score with changes in red
Measuring what matters needs to be embedded and starts with appropriate planning.

**Principles and plans**

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

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

Museums also self reported general improvements in their planning, visioning and commitment during the project. Unlike previous commission rounds, the perception of senior management commitment to both wellbeing and the environment improved. But although there is the general feeling that wellbeing is a Good Thing, we still lack real clarity or understanding about how it should be promoted. *It isn’t a word I hear front of house staff using.* - Commission

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

Commissions continue to appreciate using story of change.

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

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

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

Rec 16 Use the principles and a story of change
### Figure 18 Principles, story of change and recommendations for Happy Museums

<table>
<thead>
<tr>
<th>How? Drivers</th>
<th>What? Delivery</th>
<th>Why? Difference we make</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Measure what matters</strong></td>
<td><strong>Think creatively about resources when planning and measure</strong></td>
<td><strong>To re-think what matters</strong></td>
</tr>
<tr>
<td>Share a vision of mutual wellbeing and lead a Story of Change</td>
<td>progress how people want you to</td>
<td></td>
</tr>
<tr>
<td><strong>Be active citizens</strong></td>
<td><strong>Work experimentally and anticipate the discomfort of</strong></td>
<td><strong>To create happy, resilient people</strong></td>
</tr>
<tr>
<td>Find out and use everyone’s potential</td>
<td>change**</td>
<td></td>
</tr>
<tr>
<td><strong>Pursue mutual relationship</strong></td>
<td><strong>Work across hierarchies and boundaries</strong></td>
<td><strong>To create happy, resilient teams</strong></td>
</tr>
<tr>
<td>Create clear roles, shared ownership and mutual benefit with volunteers, audiences, participants and staff</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>All of which help re-imagine museums for better community LIFE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Learn for resilience &amp; create the conditions for wellbeing</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Encourage playfullness, creativity, activity, interaction and aesthetics</td>
<td>Be a host, brokering relationships and becoming a hub for communities</td>
<td><strong>Communities are:</strong></td>
</tr>
<tr>
<td><strong>Value the environment, steward the future as well as the past</strong></td>
<td></td>
<td><strong>Learning together</strong></td>
</tr>
<tr>
<td>Learn the social and financial benefits of being lean and green</td>
<td>Lead by example in the care of people, place and planet</td>
<td><strong>Interacting with each other</strong></td>
</tr>
<tr>
<td><strong>Value the environment, steward the future as well as the past</strong></td>
<td></td>
<td><strong>Feeling happy, satisfied and worthwhile</strong></td>
</tr>
<tr>
<td><strong>Value the environment, steward the future as well as the past</strong></td>
<td></td>
<td><strong>Environmentally aware and caring for their surroundings</strong></td>
</tr>
</tbody>
</table>
Resources, value for money and organisational change

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

For example:

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

- The Derby Silk Mill offered a tremendous opportunity for a radical approach because it was empty, but in parallel there was political pressure to re-open as soon as possible, staff were being re-structured and participatory plans were already underway. Happy Museum allowed the museum to take risks, and made the period of closure publicly active, in the way that ‘scratch’ projects test new work with audiences in the arts. It also funded interesting academic evaluation to test physiologically the effect of making on the maker.

- In Torquay HM allowed the museum to ‘re-imagine’ itself with the strong input of young people.

- Gwynedd were successful in securing a HLF funded re-build, and the digital and nudge learning will inform that.

And on a smaller scale:

- Kirkstall had tested many of the activities, but HM allowed them to persist with entirely local marketing. A parallel SROI approach also focused on measuring what matters and may yet make a link up with Happy Museum learning.

- Ceredigion Museum used the woodland to extend the reach of the museum, which sees strong competition for visitor time from its beautiful surroundings. Participants work was to create a range of kitchen ware inspired by museum objects and professionally branded for sale in the shop, making the link back to the museum and collection.
Round 3 saw a return to a round 1 feature of high spending on project staff. For example, Torquay’s work was delivered entirely by a freelancer. But this also includes spend on workshop leaders, a comedian and a maker in residence, and academic and evaluation support. As Godalming found out in round 1, spending on people and skills is more sustainable than spending on new materials. Whilst the use of external expertise might limit the organisational learning, it does help museums reach out into the wider community.

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

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

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

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

**Figure 19 Happy Museum commissions spend**

![Bar chart showing spend across different categories for rounds 1, 2, and 3.](chart.png)
Wellbeing

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

As one blogger at Woodhorn put it... *You cannot be serious? Well, yes and no. The no bit is the crux of it.* The work with the comedian ranged from playing animal tennis and creating collaborative jokes, to reverse mind mapping and studying Rorschach tests. The benefits of laughter, but also of freeing up thinking were felt across the museum and captured the attention of national press. Stand Up for Woodhorn was featured on Radio 4 as well as being highly commended by the Collections Trust.
Active citizens

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

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

Mutual relationships

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

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

Figure 20 Commission stakeholder engagement

Although the expected increases in stakeholder engagement were with think tanks/funders, public health and ethical or social business, in fact the greatest
increases were seen with audiences, cultural colleagues and transition communities. This emphasises Happy Museum’s intention to work at ‘population level’ in communities, rather than as part of the arts and health movement, that more commonly hosts wellbeing initiatives in the cultural sectors.

Focusing on mutual relationships is simple good marketing.

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

And in common with previous rounds, several projects worked on more in-depth partnerships rather than a greater number.

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

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

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

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

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

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

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

The busy with your hands thing

Young carers at Abergavenny

As participants in Abergavenny’s project describe, the
busy with your hands thing is a way of experiencing ‘flow’, identified by Mihály Csíkszentmihályi as a mental state in which a person is fully immersed in ‘energised focus’. As two young carers said:

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

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

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

Benefits were also noticed in the other making projects.

- Derby Silk Mill tested this experience with participants involved in making fittings for the museum. Their researchers found a physical benefit to the immune system.

- Bilston Craft Gallery uses Reggio Emilia (unstructured) play to get children independently creative and confident with the materials, galleries and outdoor space. They found children more innovative as a result of their craft play, a step on the way to resilience. For example, the nursery teacher noticed how the children have started ‘going off the tracks’ with their wooden train set!

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

It seems that the specific focus on craft and making, especially when linked to objects, surroundings and the outdoors, had a noticeable effect on wellbeing. The LIFE results for Derby and Glasgow Museums below hint at this too.
One way of describing this is as ‘stewardship’ which is a natural term for museums. Happy Museums not only steward their collections, but they take care of people, surroundings and environments too. They steward the past, but with the future in mind, and taking care to support a liveable present as well. This is an active not passive process, involving people in re-imagining and even re-making museums and cultural lives. It creates an explicit link between what we own or hold as material culture, our immediate surroundings and the wider outdoors.

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

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

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

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

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

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

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

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

LIFE research

Despite the reservations described above, in the results we have we can see some associations between the museum experience and good outcomes, although we have only limited evidence from the regression analyses for a more ‘causal relationship’.
Because the groups were so small we were also unable to test the first question, what is the difference between volunteering, audience, participating and being staff? We did however get some results for our second question about which elements of wellbeing are affected. The wellbeing questions we asked were about:

- **Learning**
  - How often do you feel you learn something new?

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

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

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

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

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

- a six week Makaton course for mothers and babies,
- a volunteers project to put the image archive
- Online, a visual arts Arts Award project with young people from the Indian community and
- a temporary exhibition with local company Hornsby Travel about their centenary called We’ll Take You There.

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

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

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

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

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

Glasgow Museum ran it’s surveys at ‘Burrell for Blokes’ which invites men to engage in traditional craft skills related to the collections, and on a Craft Bombing partnership project with schools and communities in Govan – a highly disadvantaged area and project targeted at long term
unemployed. Both groups of people were participants. In the first test there is some relationship between feeling worthwhile and a very significant difference in emotions. In the regression analysis it appears that the strong emotional outcome may in part be a result of museum participation.

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

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

- At the National Maritime Museum the survey was with participants in a model boat building workshop. The results showed that the nature of the groups attending affected the results (with groups with fewer adults in them having better experience!), but that the museum experience itself did not impact on the outcomes. The results also add to the picture drawn through our evidence in Museums and Happiness, that visiting in a family as a child is more likely to make you visit museums as an adult. It shows that visiting in a family as a child is also associated with wellbeing.

- Finally, NML’s results showed a difference between the control group and participants at both Walker Art Gallery and Museum of Liverpool on all questions. However without t-tests and regression analysis, the extent to which that is statistically robust cannot be recorded here.

Rec 18 Develop a package including the refined LIFE and What’s Your Story apps
Care for environment

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

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

_Not as explicitly as I expected and there was v little practical guidance on this, I was expecting more on how to make museums greener – commission._

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

- In Torquay the museum is remodelling as an environmental education and action hub with £100K from HLF and a group of solution-focused young environmental stewards developed through Happy Museum. The project resulted in a local BBC podcast and press coverage and specifically targeted local policy makers. Torquay Museum also explicitly role modelled environmental care, by implementing new solar power.

Whilst in other places it has developed un-bidden:

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

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

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

Rec 19  Make stewardship the key principle
Active Stewardship and world-wide wellbeing

In the last report we used the wellbeing, resilience and care for environment diagram to show the link between the three resources. Above we explore a similar concept for museums, communities and individuals locally, which we call Active Stewardship. The diagram below shows how Active Stewardship could be applied world-wide but seen through the lens of wellbeing – a more engaging view than the crisis lens more usually applied to sustainability. We also use triple-bottom line accounting technical language, People, Prosperity, Planet.
APPENDICES

Background section references/reading list

The references and reading list are continually updated. See the Happy Museum website resources section for the latest materials.
Commission summaries

First 12 (with green background) are rounds 1 and 2
Second 10 (with white background) are round 3
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 Survivew and Thrive funded "training".

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.

The project invited members of the community to select, research and exhibit any part of the collection which inspired them.

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.

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

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

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

What difference did Happy Museum make?
This was the only commission that saw stakeholders increase. It has new relationships with Allotmore, Greening Godalming, the camping barn; Charterhouse School and Wild Learning. The new Charterhouse trustee has taken nef’s Five Ways back to his school to use, and the council’s sustainability officer is positive.

The Chair has agreed to a Green Audit, supplied at no cost by Greening Godalming. The spirit of HM is informing the museum refurbishment - spending money on skills not things and with zero to landfill.

The exhibition became the introductory gallery to the whole museum and the private view a moving feast, as the community continues to iteratively build the gallery.

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

What's the role of the museum?

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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 judge success (visitor numbers).
* 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 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.

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.

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What next?

Use learning in WEA and All Our Stories projects. Continue partnership with St Mungo’s fundraising income. 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 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 Mungo’s 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 Mungo’s 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.

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.

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.

(importance of principles - LTM)

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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.

A participant cleaning a train

Vicki.Pipe@ltmuseum.co.uk
Evaluation by mandy@mbassociates.org
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
- 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

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**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.

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**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 equally 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. Playfullness 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/playfullness 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 Partnership may use HM model for bid for work with ESOL. The project engaged with fewer stakeholder than its general practice, though it 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.
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.

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 the ideas.

Wellbeing has informed 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.

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 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.

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.

Highlights:

* At least one prescription from every child was included and had a 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.

Vision & purpose:

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, thru kindness and social change. It opened real dialogue with the community the Beaney serves and researched the outcomes to build for the future.

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 Beaney researched the outcomes with People United.

What difference did Happy Museum make?

Cultural Doctors from the Beaney 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.

What would have happened anyway?

The Beaney 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 Beaney funded extra staff time needed to deliver on schedule.

Importance of principles - Beaney

The Beaney 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.

Integrating evaluation at the Paper Apothecary
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 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 groups 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.

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

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

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

What difference did Happy Museum make?
Concurrent with the HM project was the exhibition, recruitment of a new horticulture consultant and a general focus on flowers in the sector. Any HM effects must be jointly attributed. Because of poor weather and the type of participant - early years and older people some with dementia - the planting took place indoors. This limited the experience of nature, but allowed them to decorate their pots and own their planting. The nature of the participants also made the evaluation hard, except through observation. Whilst weather delays meant the museum garden was planted in March by its own volunteers, the gardens of the Healthy Living Club became part of the project which will enable an ongoing relationship. And selling from the barrow was a success, raising over £100 straight away.

Staff and volunteers were expected to learn about horticulture and reflect on their practice. One success was with a garden volunteer, formerly a nursery teacher, who has now started participating in the education programme. Participants and locals were given passes to test uptake 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.

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.

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.

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.

Commission dashboard

GARDEN MUSEUM

Flowers for Love and Money

October 2012 to March 2013

Participant feedback
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 happened because of Happy Museum?

- An unplanned outcome was awareness of environmental sustainability, starting to explore poignant themes in a more informal way.
- 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.
- Though unplanned, sustainability became relevant, starting to prompt the ‘major questions’.

What difference did Happy Museum make?

- 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.

- From an HM perspective, the project explicit linked the museum’s overall purpose and vision, as part of a re-imagining process to define the role of the branch and inform future development.
- 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 museum sector change.
- The project successfully informed behaviour change, supporting wellbeing, civic engagement and environmental awareness. It made the museum less stuffy and restricted - it makes you want to go back.

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 museum’s cultural with its social resources.

- 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 would have happened anyway?

- It explored the limitations of a large institution - both ways of working and visitor expectations.
- 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.
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- 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.

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
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.

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

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

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

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

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

**What happened because of Happy Museum?**
Sounds in the Garden ‘reinvents’ the garden, orchard and woodland of Anne Hathaway’s 15th century 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 snowdrops
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.

**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.

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

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

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

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

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

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

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

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

What difference did Happy Museum make?
It was hoped unstructured play using craft and natural resources would familiarise families with the gallery and improve wellbeing. The quality/play balance was well struck, with one maker commenting it was her first work of a ‘V&A standard’ with early years. The teacher noticed more parents volunteering for trips and increased use of unstructured play at school; for example a wooden train ‘going off the tracks’. School, parents and children's commitment to walking evidenced a message about everyday health and sustainability, combined with wellbeing in nature (addressing a lack of ‘core strength’ in children.) The gallery noticed parents more confidently using the space; One new local mum now comes to Stay and Play.

Value for money:
A commitment to ongoing events and dissemination means the full value is yet to be generated.

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

Clogs on sticks are all the rage in Bilston this autumn.
On our first windy session, they were dragged through the mud, went on some great solo adventures with enthusiastic boys, and eventually were reunited. Who knows where they’ll go, with the lovely children from Loxdale Primary School?
What would have happened anyway?
The museum is under pressure through cuts, providing the impetus to treble volunteers during the period, but real challenges remained in resourcing the project.

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

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

What difference did Happy Museum make?
Participants completed the LIFE survey, but with ongoing work their impact has not yet been assessed.

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

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

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

<table>
<thead>
<tr>
<th>Measure</th>
<th>Budget Reallocation</th>
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<tr>
<td>Active Citiz</td>
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</table>

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

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

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

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

What difference did Happy Museum make?
Some public were disappointed not to see the engines, but after discussion understood the rationale. Staff gave unpaid time to the museum, and found more personal relationships than usual made more possible. The clinical evaluation found a 'highly significant' change to the natural antibodies in saliva, leading to an immune boost from making. At the heart was organisational resilience including making the museum integral to pride in Derby. The museum became more smart about skills use; for example using visitor service staff to share objects. Increased social media also changed visitor profile. They had exposure through Museums Journal and Museum Next with one cultural innovator reporting 'I may have a new favourite museum. It’s a museum that is inherently social, embedded in local communities, smartly run and – if happy faces are a metric – does a lot of good'. One disappointment was despite being environmentally award winning, more got thrown in skips than should have though on the plus side participants took some out again!

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

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

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

Challenges:
Managing public and political expectations

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

Commission dashboard
Re:make the museum

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

AndreaM@DerbyMuseums.org
remakemuseum.tumblr.com
Summer 2013 - ongoing

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

Derby Principles

See also http://vimeo.com/93511330.
What would have happened anyway?
During HM Gwynedd Museum and Art Gallery heard it had new HLF funding. HM will be able to influence £Ex of development.

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

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

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

This was a new use of the collection for the museum, enhanced by new oral histories which were usually not collected. Timed to coincide with redevelopment it is likely to impact on learning, engagement, interpretation and even collections policy.
See the video https://www.youtube.com/watch?v=6TFN1yZT7Io

What next?
Hopes are the app with bring young and old together in the new museum. Further development of academic research on LIFE, behaviour and observation through HM central team.
What would have happened anyway?
Kirkstall had tested many of the activities, but HM allowed them to persist with entirely local marketing. A parallel SROI approach also focused on measuring what matters.

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

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

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

Focusing on community and relationships saw partnerships develop and related principles became more important for Kirkstall Abbey (see right). Measuring what matters also improved, and the museum paid the freelancers to participate in evaluation. HM support for planning a Story of Change was considered ‘invaluable’. Organisational development includes two members of FOH staff asking to move site to remain with the HM project.

With Leeds planning a Unesco child-centred city, there is interest in wellbeing and the head of department is to review the Happy Project.

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

Sarah.Allen@leeds.gov.uk
Summer 2013 to Spring 2014
Shaping a Happy Academy

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

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

Challenges:
- Organisational challenges meant it was initially hard to engage with HM

Value for money:
HM findings informed capital investment resulting in a new ACE grant.

What would have happened anyway?
With a new director RWA was already planning significant changes but nonetheless HM was considered the catalyst for transformative change.

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

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

What difference did Happy Museum make?
HM has been an ‘amazing catalyst’, creating unprecedented levels of openness through formal and informal consultation, especially with the Friends and Academicians. The latter are paying more subs, exhibiting more and donating artworks and time. Relationships also developed with Kids Co. Horsfield Prison and My Future My Choice for example. Effects on staff, who had extremely low morale, include a full staff complement, new confidence and breaking down of ‘silos’, observed by visitors. For the first time in serving memory, staff and volunteers have chosen to socialise and 2 staff are setting up a yoga class. Wellbeing is now in the Forward Plan and the staff handbook includes the HM principles.

Green technologies are part of development plans and the new collection workspace is used by students from HEIs and FE. RWA trialled free entry and low cost participation. Paying visitors are up 44%, shop takings by over 200% and patrons a third higher ever before. The director has started tweeting, a key medium to new audiences and influential individuals.

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

Appreciative Enquiry, illustrating active citizens

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<tr>
<th>Measure</th>
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<th>Commission dashboard</th>
<th>Value for money:</th>
<th>Challenges:</th>
</tr>
</thead>
</table>
| RWA                  | HM findings      | Organisational challenges meant it was initially hard to engage with HM
|                      | informed capital |
|                      | investment       |
Summer 2013 to Spring 2014

Vision & purpose:

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

Highlights:

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

Challenges:

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

Value for money:

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

What next?

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

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

Participants have been encouraged to use the resources at home. They are also on display which it is hoped will change perception of the museum. Increasingly conversations started spontaneously. ‘It’s quite a rare opportunity, to talk, and very quickly it became quite deep.’

Organisational change saw wellbeing, relationships and active citizenship become easier. It challenged internal perceptions of role and improved management of community dialogue.
What would have happened anyway?
Torquay Museum was already planning to become a sustainability centre. The Happy Museum funding allowed them to develop a specific approach for young people.

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

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

What difference did Happy Museum make?
The young people were very engaged, and devised witty, resourceful, solution-focused materials despite being challenged with the notion of devastating climate change. One Sustainability Champion has initiated his own video celebration of the museum. The teacher valued the active museum-school relationship and that the YP were 'heard' including being engaged with local policy makers and the radio broadcast. Their parents were similarly supportive. Organisationally there was strong support from the Trustees whose preconceptions of YP were challenged positively. Staff became more committed to sustainability, role modelling solar energy implementation, and using collections to explore the sustainability narrative. All the HM principles became more important and easier and Torquay valued it's environmental USP within the HM community.

Three of the 6 specialists want to continue, and are bidding together for future projects. The Council's Environmental Team were newly engaged including supporting the museum takeover of an adjacent park. Record audiences were at capacity, interactive and engaged.

Torquay Principles

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

<table>
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<tr>
<th>Display/activity</th>
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<th>Travel/venue/refreshments</th>
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<th>Admin/contingency</th>
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<td>₹705</td>
<td>₹1,111</td>
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</tr>
</tbody>
</table>
What would have happened anyway?
The museum had a comedian in residence in mind and focused on wellbeing, having won a local cultural award for playfulness. HM allowed the freedom to experiment and engage staff, who have no staff room.

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

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

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

Woodhorn judged HM principles less important by the end—perhaps due to more informed scoring, but also judging local pride more their job than happiness, emphasising resilience rather than wellbeing. There was not a clear link with environment despite the museum being an award-winning green museum. Woodhorn was valued as a community resource.
Principles at commencement 2011

Make people happy

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

Consider, too, how human well-being is entirely dependent on the well-being and abundance of the natural environment.

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

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

Find your niche

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

Lead on innovation towards transition

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

Support learning for resilience

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

Measure what matters

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

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

Think global and be networked

‘Think global, act local’ should be a guide for museums in transition. Whilst most museums might best support well-being in a specific locality, all could increase the extent to which they make international links, use digital tools to reach wider audiences and open their visitors’ eyes to global histories and contemporary issues. Use your networks to deliver this, but use them in reverse too: collect best practice, other models, partners, new ideas, comments, critiques and feedback in pursuit of perfection.
Revised principles from 2012

Pursue Mutual Relationships

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

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

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

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

- **How?** Learn the social and financial benefits of being lean and green
- **What?** Lead by example, in the care of people, place and planet
- **Why?** Communities are: Learning together, Interacting with each other, Feeling happy, active and worthwhile, Environmentally aware and caring for their surroundings

Learn for Resilience

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

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

Create the Conditions for Wellbeing

Seek to understand the importance of well-being, embracing healthy minds not just bodies, and healthy societies not just individuals. Well-being is more than smiles or positive emotion but about the quality of our lives and relationships. Happy Museums should explore how to create the environment for these to flourish. Embody and enhance the Five Ways to **Well-being**, as set out by the New Economics Foundation, which can be summarised as Connect; Be Active; Take Notice; Keep Learning and Give.
• **How?** Encourage playfulness, creativity, activity, interaction and aesthetics
• **What?** Be a host, brokering relationships and becoming a hub for communities
• **Why?** Communities are: Interacting with each other, Feeling happy, active and worthwhile

**Be Active Citizens**

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

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

**Measure What Matters**

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

#### Symposium attendees (2012, 13 and 14)

<table>
<thead>
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<th>Organisation/Institution</th>
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<th>Organisation/Institution</th>
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<tbody>
<tr>
<td>Abi Moore</td>
<td>Shakespeare Birthplace Trust</td>
<td>Atefeh Givian</td>
<td>Luton Culture</td>
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<td>Abigail Trip</td>
<td>Cinema museum</td>
<td>Babs Guthrie</td>
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<tr>
<td>Afsheen Butt</td>
<td>Slough Museum</td>
<td>Barbara Bartle</td>
<td>Newport Museum and Art Gallery</td>
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<tr>
<td>Ailsa Strachan</td>
<td>Manchester Museum</td>
<td>Barbara Disney</td>
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<td>Alex Coulter</td>
<td>Arts &amp; Health South West</td>
<td>Barbara Lowe</td>
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<td>Alex Wilkinson</td>
<td>DCMS</td>
<td>Basil Greenwood</td>
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<td>Alex Scott-Samuel</td>
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<td>Alice Briggs</td>
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<td>Beckie Upton</td>
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<td>Godalming Museum</td>
<td>Ben Lucas</td>
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<td>Bill Sharpe</td>
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<td>Carlene Allen</td>
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<td>Kathryn Eccles</td>
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<td>Ruth Clarke</td>
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<tr>
<td>Yvonne Gilan</td>
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</table>
Communications to date

Events

Participation in launch of Action for Happiness  Apr-11
Crafting Sustainability and Well-being Workshop presentation - part of Research Councils UK 'Connected Communities' programme  Sep-11
GEM event keynote address by Tony Butler  Sep-11
Museums and Galleries of Scotland keynote address by Tony Butler - Collaborating to Compete event  Sep-11
Featured in MA conference keynote by Caroline Lucas MP  Oct-11
Midlands Federation event presentation by LTM  Oct-11
Museums Association conference Happy Museum seminar  Oct-11
Regional Public Galleries New South Wales conference presentation via web  Oct-11
Participation in Play is the Thing conference  Nov-11
Participation in Researching Transition event  Nov-11
BBC Natural History Unit, Bristol Natural History Consortium Communicate conference presentation  Nov-11
Invitation to speak at Cultural Equalities Now! Conference by the BM  Dec-11
GEM regional meeting presentation by Cinema Museum  Feb-12
University Museums Group and National Co-ordinating Centre for Public Engagement conference presentation by Manchester Museum  Feb-12
Swedish Museums Association conference presentation  Mar-12
Devon Museums Forum presentation by Lightbox  May-12
Festival of Transition, nef's alternative to Rio Summit - event by MEAL  Jun-12
Festival of Transition, nef's alternative to Rio Summit - event by Manchester Museum  Jun-12
Jasper Visser, digital strategist, Netherlands mention of Happy Manchester Museum at LEM conference in Latvia  Jun-12
Almedal week, Gotland, Sweden Rikutställningar 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
Sponsered Museum Camp in Birmingham  Oct-12
Presentation at Operation Green Museums event  Oct-12
Museums Association conference Playful Museum seminar by Manchester Museum  Nov-12
Presentation at "Courage and Culture: Change in the Workplace" part of Festival of Blackboards 2012, for organisations, schools and wider society.  Nov-12
Invitation to speak at St Mungo Museum, Glasgow, symposium on 'Curious' multicultural project  Dec-12
Federation of Museums & Art Galleries of Wales invite to speak at annual conference  Mar-13
Open Workshops in Newcastle and Birmingham  Apr-13
Participating with Objects event at IWM North  Apr-13
Sustainability Conference at ManchesterMuseum  Apr-13
Invitation to speak at research workshop on Healthy Communities  Apr-13
Presentation at Museum Ideas 2013 – Innovation in the  May-13
### Participatory Museum

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

<table>
<thead>
<tr>
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<tr>
<td>Participation in Cultural Reference Group meeting for Mayor of London</td>
<td>Jun-11</td>
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<tr>
<td>Response to ACE consultation on Estelle Morris' review of ACE strategic framework</td>
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### Online/e-publications

- National Museum Directors Conference – E Newsletter piece about launch and commission | Mar-11
- Association of Independent Museums E-News piece | Mar-11
- Museums and Galleries of Scotland blog | Mar-11
- VAGA online piece about launch and commission | Mar-11
- NWFED online piece on launch | Mar-11
- Museums Journal online piece about launch and commission | Apr-11
- Paul Hamlyn Foundation online news piece | Jul-11
- Museums Journal online 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

### Print publications, radio and TV

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

### Case study of MEAL and ‘hotseat’ role in Community of Practice online discussion for LGA/LGID

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

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

Blogs/postings

Alice in Museumland blog Jan-11
Audiences North East post about launch Mar-11
Museum Publicity.com post about Happiness Associates Mar-11
Climate Action in Culture and Heritage post about launch Apr-11
&Co post about commission May-11
SYFAB post about commission Spring 11
Happy Museum project blogs ongoing
Fear and Learning article mentioning HM on blog Dec-11
Symposium response blog on Cultural Return On Investment Jan-12
Symposium response blog from National Trust Jan-12
Symposium response blog from the Learning Planet Jan-12
RSA Education Matters blog on Happy Museum May-12
St Mungo’s blog on HMP Apr-12
Reading University - MERL blog mentioning HMP Apr-12
Art History News website criticizing HMP May-12
HMP Sponsorship of Museums Camp Oct-12
Museums and Galleries Scotland blog on round 2 commission funding Oct-12
<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading Museum blog article on RRHH project</td>
<td>Jan-13</td>
</tr>
<tr>
<td>Administrator appointment mentioned in Richmond University website</td>
<td>Jan-13</td>
</tr>
<tr>
<td>Chiltern Open Air Museum blog post on exhibition</td>
<td>Feb-13</td>
</tr>
<tr>
<td>Maurice Davies' MA blog about 2013 symposium</td>
<td>Feb-13</td>
</tr>
<tr>
<td>Playful Museum blog on Manchester Museum's &quot;takeplayseriously&quot; event</td>
<td>Mar-13</td>
</tr>
<tr>
<td>Museum Network Warwickshire piece on Museums and happiness report</td>
<td>Apr-13</td>
</tr>
<tr>
<td>LEM article on Museums and happiness report</td>
<td>Apr-13</td>
</tr>
<tr>
<td>History Education Network piece on Museums and happiness report</td>
<td>Apr-13</td>
</tr>
<tr>
<td>Arts Development UK blog</td>
<td>May-13</td>
</tr>
<tr>
<td>SW Federation of Museums and Art Galleries announcement of round 3 funding</td>
<td>May-13</td>
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<tr>
<td>NWFED piece on round 3 funding</td>
<td>May-13</td>
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<tr>
<td>Open Hand Open Space blog post on Reading Museum's RRHH project</td>
<td>May-13</td>
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<tr>
<td>Engage announcement of round 3</td>
<td>May-13</td>
</tr>
<tr>
<td>ACE blog on HMP</td>
<td>May-13</td>
</tr>
<tr>
<td>Open Call for 3rd round commissions</td>
<td>Jun-13</td>
</tr>
<tr>
<td>HMP mentioned in a Centre de Cultura Contemporania de Barcelona blog about MuseumsNext '13</td>
<td>Jun-13</td>
</tr>
<tr>
<td>Blog post by TB on &quot;Museums, Well-being and valuation&quot;</td>
<td>Jul-13</td>
</tr>
<tr>
<td>U.S. Report on HMP</td>
<td>Aug-13</td>
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<tr>
<td>Call for Craft Makers - Creative Commission Brief</td>
<td>Sep-13</td>
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<tr>
<td>Call for Craftmakers (Bilston) 3rd Round</td>
<td>Sep-13</td>
</tr>
<tr>
<td>Craftplay/WAVE project blog</td>
<td>Oct-13</td>
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<tr>
<td>MA blog on BBC Radio 4 interview with Mark Taylor (Comedian in Residence)</td>
<td>Dec-13</td>
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<tr>
<td>HMP Learning and Evaluation Report mentioned in the</td>
<td>Dec-13</td>
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<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>Sector News section of the University of Cambridge Museums blog</td>
<td>Dec-13</td>
</tr>
<tr>
<td>HMP mentioned in an article &quot;Culture Café&quot; in the RAMM website</td>
<td>Dec-13</td>
</tr>
<tr>
<td>Wales Centre for Behavioural change story about Gwynedd project</td>
<td>Jan-14</td>
</tr>
<tr>
<td>Derby Museum's &quot;Re-Make the Museum&quot; blog</td>
<td>Jan-14</td>
</tr>
<tr>
<td>HMP mentioned in a blog post (Designerly Learning) about &quot;Design, Happiness and Museum Learning&quot;</td>
<td>Feb-14</td>
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<tr>
<td>Kirkstall Abbey blog post about project</td>
<td>Feb-14</td>
</tr>
<tr>
<td>HMP mentioned in a blog post (Centre for the Future of Museums) about Santa Monica's well-being project</td>
<td>Apr-14</td>
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</tbody>
</table>

**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 reseach 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

<table>
<thead>
<tr>
<th>Source</th>
<th>Visits</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total visits</td>
<td>26,605</td>
<td></td>
</tr>
<tr>
<td>Number of people visiting</td>
<td>16,254</td>
<td></td>
</tr>
<tr>
<td>United Kingdom</td>
<td>19,981</td>
<td></td>
</tr>
<tr>
<td>United States</td>
<td>1,451</td>
<td></td>
</tr>
<tr>
<td>Netherlands</td>
<td>718</td>
<td></td>
</tr>
<tr>
<td>Canada</td>
<td>568</td>
<td></td>
</tr>
<tr>
<td>Spain</td>
<td>397</td>
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<tr>
<td>Australia</td>
<td>379</td>
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<tr>
<td>Italy</td>
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<tr>
<td>Sweden</td>
<td>296</td>
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<tr>
<td>France</td>
<td>185</td>
<td></td>
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<tr>
<td>Germany</td>
<td>174</td>
<td></td>
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</table>

**Plus further visits from all over the world**

## UK coverage

<table>
<thead>
<tr>
<th>Country</th>
<th>Visits</th>
</tr>
</thead>
<tbody>
<tr>
<td>England</td>
<td>18,405</td>
</tr>
<tr>
<td>Scotland</td>
<td>894</td>
</tr>
<tr>
<td>Wales</td>
<td>566</td>
</tr>
<tr>
<td>Northern Ireland</td>
<td>95</td>
</tr>
</tbody>
</table>

## Source of visits

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

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

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

• The **Beaney House** of Art & Knowledge in Canterbury - “The Paper Apothecary” won the prestigious Collections Trust and Historypin award for Participatory Practice, 2013 and was nominated for the Art Fund prize.

• **Ceredigion Museum** - New Approaches project - Heritage Lottery Fund (HLF) support Development funding of £70,000 has also been awarded to help the Council progress their plans to apply for a full grant next year.

• The **Cinema and London Transport Museums** were awarded an outstanding achievement and runner up position in the London Museum Volunteers awards

• The **Cinema Museum** won a green tourism award

• HLF funding has been awarded to the **Story Museum** and **London Transport Museum** for All our Stories

• **Chiltern Open Air Museum (COAM)** - Environmental Award win at the first Pride of Bucks ceremony, 2013. The event was organised by the Buckinghamshire Examiner and Advertiser Newspapers Series and supported by B P Collins LLP in order to highlight environmental awareness in the Chilterns.

• **COAM** won the Gold Award for Small Attraction of the Year in the Tourism South East Beautiful South Awards, 2013

• **COAM** was shortlisted for the Small Visitor Attraction of the Year Awards in the Visit England Awards for Excellence 2014

• **Derby Museum** was Highly Commended at the 2013 national Museums + Heritage Awards for Excellence.

• The **Garden Museum** was awarded a grant of £3,510,600 from the Heritage Lottery Fund (HLF) for a development project to restore, upgrade and extend the ancient church of St Mary at Lambeth, and create facilities to establish it as the national museum of gardens and gardening, 2014.

• **Kirkstall Abbey** was shortlisted in the ‘Britain’s favourite heritage site’ category in the BBC Countryfile Magazine Awards 2013

• **The Shakespeare Birthplace Trust** was awarded a grant of £100,000 from the DCMS/Wolfson Museums and Galleries Improvement Fund towards a brand new exhibition which is expected to welcome more than 1.2 million visitors to Shakespeare’s Birthplace in Stratford-upon-Avon over the next three years, 2014

• **Woodhorn** Charitable Trust - ‘Stand Up for Woodhorn’ has been shortlisted for a Collections Trust Award for Participatory Practice, 2014.

• The **LTM, Manchester Art Gallery and the Garden Museum** were awarded a funding in the latest rounds of the Arts Council’s Renaissance strategic support fund and Designation development fund, 2014

• Three Happy Museum leaders were offered places on Transformers, a year long Museums Association professional development programme in 2014; Brendan Carr, Jonathan Willis and Rachael Rogers of Reading, Derby and Abergavenny Museums.

• HLF funding has been awarded to **Ceredigion** and **Torquay Museums** for redevelopment (and Gwynedd prior to its HM project)
Evidence collection

Programme evidence
Programme evidence has been collected using:
• Survey and interviews with the core team and critical friends
• Budget analysis
• Audit of communications (events, publications, web and social media)
• Commissions self assessment and interviews with museum directors
• Commissions peer reviews
• Commissions stakeholder consultation at the beginning and end of projects

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

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

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

With staff
3 Lightbox staff session 1
• How, as a nation, do we measure success?
• How, as individuals, do we measure our success?
• How should The Lightbox measure its success?

4 Lightbox staff session 2
• Staff were asked, in groups, to respond to the proposition that the primary aim of The Lightbox should be to improve the well-being of those whom it serves.
• Staff were told about the 5 Ways to Happiness (Connect, Be Active, Learning, Take Notice, Give). They were asked to comment on these and make any suggestions for changes or additions.
• The staff were asked what they as individuals and departments – and what The Lightbox as an organization – could do that that it was not already doing, to enhance well-being.

5 Lightbox staff session 3
• Staff were asked what they thought the Lightbox exists to achieve?
• And what way the Lightbox successfully worked towards this in
an environmental way?

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

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

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

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

9 Manchester Museum interviews asked:
- What do you think the Happy Museum project is trying to achieve – if you had to spell it out in simple terms how would you do this?
- What has been you involvement to date – what have you seen and done?
- What do you think the biggest achievement has been to date (at personal and organisational level)
- What do you think would help to improve and sustain this approach?

10 Story Museum Happy Tracker
Monitored wellbeing at weekly meetings on a scale of 1-5

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

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

13 IWM systematically collected emails and other
feedback from colleagues to analyse

14 SBT interviewed staff involved asking about:
• personal impact
• work with community
• challenges and problems

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

With participants and volunteers

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

17 Godalming Museum asked partner groups:
• What’s the museum ever done for us? 1 - 10, with 1 being ‘never been’ and 10 being ‘regular visitor or volunteer’
• How do you see the role of Godalming Museum? 1 - 10, with 10 the most important
  • What could the museum do for us? 1 - 10, with 1 being 'cautious' and 10 being 'confident'

18 Lightbox asked participants:
• In this project at The Lightbox do you feel - Safe Supportive Connected Useful Happy Good
  • Is this because –
    You are doing what you wanted
    You are being active
    You are giving
    The project has changed individual or materialistic views
  • How do you feel when you’re not here?
    Safe Supportive Connected Useful Happy Good
  • The role of the Lightbox
    At the Lightbox, learning is very important
    At the Lightbox, explaining things, giving information and telling stories is very important
    At the Lightbox, communicating and interpreting is very important
    At the Lightbox, enjoyment is very important
At the Lightbox, promoting the town and its identity is very important.
At the Lightbox, keeping and caring is very important.

- Learning at the Lightbox -
  is fun
  makes people feel creative and resourceful
  makes you feel better capable of dealing with the future
  helps you get on with each other better

- People at the Lightbox –
  have lots of skills to share
  have lots of knowledge to share
  understand what matters to me
  understand what matter to the planet

- What words would you use to describe you experience at The Lightbox? -
  The people here are outward looking
  We are equal partners
  We run things together
  In the project you are consulted
  People here keep me informed
  People here keep themselves to themselves

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

19 London Transport Museum surveyed participants:
In phase one at every session participants were asked how happy do you feel at the beginning and the end. In phase two all volunteers were asked about:
- Confidence overall

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

20 LTM final interviews of phase 1 participants asked:
- What did you like about the project?
- What did you get out of being involved in the project?
- What do you think other participants got out of being part of the project?
- How has your perception of, or feelings about, London Transport Museum changed throughout the project?
- What would you like to do next?
- Thoughts on next project

21 LTM final interviews of phase 2 volunteer mentors asked:
- How did the project compare to last year’s first stage?
- Did the project achieve the personal objectives that you had when joining?
- Describe your experience of mentoring.
- What, if anything, did you gain from the project?
- Do you think the ‘Mentoring Model’ is a successful model for future volunteers to use?
- What difference (if any) has the project made to your LTM volunteering experience to date?
- Any other thoughts or feedback.
- Finally, would you be happy to continue mentoring the volunteers?
beyond this formal finish date

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

23 Reading Museum what’s in a name:
Residents were asked what’s in a name in relation to their own name and then their neighbourhood to begin to scope the research they wanted to undertake.

24 Reading Museum museum review:
With the project lead out of the room, residents were asked to stand, put their hand up or sit hands down to indicate how positive they were on various HM outcomes, for example how the museum worked in mutual relationship with them or the nature of their neighbourhood’s history.
They then worked with a mystery object and discussed it together. After its true purpose was revealed, they were asked the outcome questions again to see if there had been any change.

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

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

27 The Beaney surveyed schoolchildren asking:
- How happy are you generally?
- How well do you deal with problems and challenges generally?
- How good are your relationships generally?
- Do you think about your impact on the environment?
• How happy are you in the museum?
28 COAM asked participants through the project to add labels (inspired by Story Museum) to four words resulting in a wordcloud:
• discover
• connect
• value
• enjoy
29 COAM surveyed visitors asking if they were:
• Utterly fed up
• Pretty fed up
• A bit fed up
• It gets me out of the house I guess
• It’s OK
• Yeah, I’m reasonably happy
• I’m happy
• It’s a lovely part of my week
• I’m very happy
• I’m deliriously happy!
30 COAM and others monitored ongoing partnerships
31 The Garden Museum and LTM monitored take up of new networks/meetings the Conversation Hub and Operation Green Museums
32 Bilston Craft Gallery asked children to do collages which showed what had made the difference to them (although not how much). They captured ‘one thing to take away’ on comments cards after the project and held a post session discussion every session.
33 Derby Silk Mill worked with academics to test cortisol and antibody levels in saliva, and the benefits of ‘reverie’ in the museum through ‘serious personal testimony’
34 Gwynedd Museum tested their ‘nudge’ techniques with academics
35 Kirkstall Abbey ran a survey with parents of children participating
36 RWA ran consultation as part of their work with Bristol Happy City

With audiences
37 Manchester Museum Observed visitors and grouped learning by behaviour and participation:
• Behaviour: excited, quiet, fun, negative, enthusiastic, creative, imaginative
• Participation: adult involved, mixed, multiple children, single child, teenagers
38 Story Museum survey asked audiences:
• Do you feel you made a connection with someone else while you were here? (This could be a member of your group or a stranger.)
• Do you feel more energised than when you arrived?
• Do you feel more in tune with yourself and your surroundings?
• Do you feel you learned something new?
• Do you feel you improved someone else’s day?
39 Story Museum asked visitors to complete feedback
labels and tie them to the bannisters

40  COAM, SBT and Garden Museum issued local passes:
These were issued both as a service to local people, and to monitor new take up of museum service

41  The Beaney prescriptions asked audiences:
• Any side-effects, comments and reactions to their cultural treatments via a tear off slip to post into the feedback box

42  The Beaney’s chemists asked audiences:
• How did the cultural treatment make you feel? and grouped feedback under headings:
  • Exhilarated
  • Invigorated
  • Peaceful
  • Fun
  • Happy
  • Very happy
  • Uplifed
  • Negative
  • Inspired

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

44  COAM repeated their label exercise with visitors

45  COAM asked visitors to put arriving and leaving coloured stars onto a mood tree with boughs labelled:
  • Curious
  • Happy
  • Inspired
  • Excited
  • Bored
  • Sad

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

47  SBT used coloured tokens for visitor feedback (when busy not very successfully) asking them if they were:
  • Happier
  • No different
  • Worse

48  SBT used customer satisfaction survey

49  Torquay Museum used ‘abstracted’ LIFE conversations, workshops, festival, audio guides, video project, photographs to gain learning, exit evaluations with the teacher and staff and asked of and about young people
  • What kind of world do you want to inherit?
  • How do they navigate the space?
  • What influence do they have?
  • How can the museum be young people friendly?

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

51  Gwynedd Museum used PANAS
LIFE Survey

3. Doing the surveys

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

Who are you surveying?

- **Audience members**
  - Do surveys
    1 AND 2
    Details of your surveys (for example, dates, venues, who is doing it)

- **Volunteers or staff members**
  - Do surveys
    3 AND 6
    Then
    4 AND 2
    Details of your surveys (for example, dates, venues, who is doing it)

- **Participants in a project**
  - Can you survey people from a similar group/background but not participating?
    - YES
      - Do surveys
        3
      - then
        4 AND 2
      - Details of your surveys (for example, dates, venues, who is doing it)
    - NO
      - Do surveys
        3
      - then
        4 AND 5
      - Details of your surveys (for example, dates, venues, who is doing it)

A control survey will always need to be done at the same time as another survey. Details on following pages.
## Appendix – Table of surveys and questions

<table>
<thead>
<tr>
<th>Survey number</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
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<tbody>
<tr>
<td><strong>With:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Audience</td>
<td></td>
<td></td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>Visitors</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Volunteers, participants, staff</td>
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<td></td>
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<tr>
<td><strong>To find out about:</strong></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audience</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>As control for volunteers, staff, audiences</td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Volunteers, participants, staff</td>
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<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>End of visit/event</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>As they have just entered museum, same time as survey 1 or 4</td>
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<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Before or at the start of the activity/project</td>
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<tr>
<td>After or at the end of the activity/project</td>
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<tr>
<td>Same time as survey 4</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Same time as survey 3</td>
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### Scales

<table>
<thead>
<tr>
<th>Not at all, completely 1-7</th>
<th>1. Overall, how satisfied are you with your life nowadays?</th>
<th>1. Overall, how satisfied are you with your life nowadays?</th>
<th>1. Overall, how satisfied are you with your life nowadays?</th>
<th>1. Overall, how satisfied are you with your life nowadays?</th>
<th>1. Overall, how satisfied are you with your life nowadays?</th>
<th>1. Overall, how satisfied are you with your life nowadays?</th>
<th>1. Overall, how satisfied are you with your life nowadays?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not at all, completely 1-7</td>
<td>2. Overall, to what extent do you feel the things you do in your life are worthwhile?</td>
<td>2. Overall, to what extent do you feel the things you do in your life are worthwhile?</td>
<td>2. Overall, to what extent do you feel the things you do in your life are worthwhile?</td>
<td>2. Overall, to what extent do you feel the things you do in your life are worthwhile?</td>
<td>2. Overall, to what extent do you feel the things you do in your life are worthwhile?</td>
<td>2. Overall, to what extent do you feel the things you do in your life are worthwhile?</td>
<td>2. Overall, to what extent do you feel the things you do in your life are worthwhile?</td>
</tr>
</tbody>
</table>

continued on next page
<table>
<thead>
<tr>
<th>Survey number:</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>What were you doing before coming to the museum today (exclude short distance travelling)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Did your parents or guardians take you to museums as a child?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Are you involved (currently or have been recently) in any museums as a volunteer, staff member or participant in a project?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Did your parents or guardians take you to museums as a child?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Did your parents or guardians take you to museums as a child?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Were you doing before coming to the museum today (exclude short distance travelling)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Did your parents or guardians take you to museums as a child?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Are you involved (currently or have been recently) in any museums as a volunteer, staff member or participant in a project?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Questions:***

1. How do you feel welcome, safe and secure at the museum?
2. Does the museum treat you as an equal?
3. Does the museum pay attention to what matters to you?
4. Do you get a sense of your own history at the museum?
5. Would you say the museum is selling you something?
6. Would you say the museum is giving you something?
LIFE survey results

1. T-tests on mean scores

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

Statistically significant differences are highlighted in red.

**Derby Museum**

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Controls</th>
<th>Intervention</th>
<th>Statistically significant difference</th>
</tr>
</thead>
<tbody>
<tr>
<td>Life Satisfaction</td>
<td>4.72</td>
<td>5.04</td>
<td>No</td>
</tr>
<tr>
<td>Worthwhile</td>
<td>5.18</td>
<td>5.5</td>
<td>No</td>
</tr>
<tr>
<td>Happy</td>
<td>5.21</td>
<td>5.24</td>
<td>No</td>
</tr>
<tr>
<td>Interaction</td>
<td>4.92</td>
<td>5.21</td>
<td>No</td>
</tr>
<tr>
<td>Learn</td>
<td>5.08</td>
<td>5.21</td>
<td>No</td>
</tr>
<tr>
<td>Emotions</td>
<td>5.48</td>
<td>5.58</td>
<td>No</td>
</tr>
<tr>
<td>Environment</td>
<td>5.57</td>
<td>5.65</td>
<td>No</td>
</tr>
</tbody>
</table>

**Lightbox Museum**

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Controls</th>
<th>Intervention</th>
<th>Statistically significant difference</th>
</tr>
</thead>
<tbody>
<tr>
<td>Life Satisfaction</td>
<td>5.56</td>
<td>5.74</td>
<td>No</td>
</tr>
<tr>
<td>Worthwhile</td>
<td>6</td>
<td>5.87</td>
<td>No</td>
</tr>
<tr>
<td>Happy</td>
<td>5.86</td>
<td>5.87</td>
<td>No</td>
</tr>
<tr>
<td>Interaction</td>
<td>5.54</td>
<td>5.45</td>
<td>No</td>
</tr>
<tr>
<td>Learn</td>
<td>5.55</td>
<td>5.74</td>
<td>No</td>
</tr>
<tr>
<td>Emotions</td>
<td>5.93</td>
<td>5.71</td>
<td>No</td>
</tr>
<tr>
<td>Environment</td>
<td>6.13</td>
<td>6.22</td>
<td>No</td>
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### Woodhorn Museum

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Controls</th>
<th>Intervention</th>
<th>Statistically significant difference</th>
</tr>
</thead>
<tbody>
<tr>
<td>Life Satisfaction</td>
<td>4.17</td>
<td>5.36</td>
<td>Yes</td>
</tr>
<tr>
<td>Worthwhile</td>
<td>4.25</td>
<td>5.77</td>
<td>Yes</td>
</tr>
<tr>
<td>Happy</td>
<td>5</td>
<td>5.55</td>
<td>Yes</td>
</tr>
<tr>
<td>Interaction</td>
<td>4.58</td>
<td>4.77</td>
<td>No</td>
</tr>
<tr>
<td>Learn</td>
<td>4.42</td>
<td>4.89</td>
<td>Yes</td>
</tr>
<tr>
<td>Emotions</td>
<td>5.58</td>
<td>4.98</td>
<td>Yes</td>
</tr>
<tr>
<td>Environment</td>
<td>4.75</td>
<td>4.55</td>
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### Glasgow Museum

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Controls</th>
<th>Intervention</th>
<th>Statistically Significant</th>
</tr>
</thead>
<tbody>
<tr>
<td>Life Satisfaction</td>
<td>5.63</td>
<td>5.56</td>
<td>No</td>
</tr>
<tr>
<td>Worthwhile</td>
<td>5.56</td>
<td>6</td>
<td>Yes</td>
</tr>
<tr>
<td>Happy</td>
<td>5.5</td>
<td>5.89</td>
<td>No</td>
</tr>
<tr>
<td>Interaction</td>
<td>5.56</td>
<td>5.33</td>
<td>No</td>
</tr>
<tr>
<td>Learn</td>
<td>5.25</td>
<td>5.33</td>
<td>No</td>
</tr>
<tr>
<td>Emotions</td>
<td>5.56</td>
<td>6.44</td>
<td>Yes</td>
</tr>
<tr>
<td>Environment</td>
<td>6.13</td>
<td>6.22</td>
<td>No</td>
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</table>

### North Lincolnshire Museum

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Controls</th>
<th>Intervention</th>
<th>Statistically Significant</th>
</tr>
</thead>
<tbody>
<tr>
<td>Life Satisfaction</td>
<td>5.04</td>
<td>5.65</td>
<td>Yes</td>
</tr>
<tr>
<td>Worthwhile</td>
<td>5.48</td>
<td>5.68</td>
<td>No</td>
</tr>
<tr>
<td>Happy</td>
<td>5.57</td>
<td>5.65</td>
<td>No</td>
</tr>
<tr>
<td>Interaction</td>
<td>4.87</td>
<td>5.35</td>
<td>Yes</td>
</tr>
<tr>
<td>Learn</td>
<td>4.7</td>
<td>5.24</td>
<td>Yes</td>
</tr>
<tr>
<td>Emotions</td>
<td>5.35</td>
<td>5.76</td>
<td>No</td>
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</tbody>
</table>
2. Regression Analysis

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

**Derby Museum**

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Significant determinants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Life Satisfaction</td>
<td>Age (positive), Gender (negative), Intervention (positive)</td>
</tr>
<tr>
<td>Worthwhile</td>
<td>None</td>
</tr>
<tr>
<td>Happy</td>
<td>Age (positive)</td>
</tr>
<tr>
<td>Interaction</td>
<td>None</td>
</tr>
<tr>
<td>Learn</td>
<td>None</td>
</tr>
<tr>
<td>Emotions</td>
<td>None</td>
</tr>
<tr>
<td>Environment</td>
<td>Age (positive)</td>
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</table>

**Lightbox Museum**

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Significant determinants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Life Satisfaction</td>
<td>None</td>
</tr>
<tr>
<td>Worthwhile</td>
<td>None</td>
</tr>
<tr>
<td>Happy</td>
<td>None</td>
</tr>
<tr>
<td>Interaction</td>
<td>None</td>
</tr>
<tr>
<td>Learn</td>
<td>None</td>
</tr>
<tr>
<td>Emotions</td>
<td>None</td>
</tr>
<tr>
<td>Environment</td>
<td>Age (positive)</td>
</tr>
</tbody>
</table>

**Woodhorn Museum**
<table>
<thead>
<tr>
<th>Outcome</th>
<th>Significant determinants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Life Satisfaction</td>
<td>Age (positive), Gender (negative)</td>
</tr>
<tr>
<td>Worthwhile</td>
<td>None</td>
</tr>
<tr>
<td>Happy</td>
<td>Age (positive), Gender (negative)</td>
</tr>
<tr>
<td>Interaction</td>
<td>Gender (negative)</td>
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<tr>
<td>Learn</td>
<td>None</td>
</tr>
<tr>
<td>Emotions</td>
<td>Gender (negative), Intervention (negative)</td>
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<tr>
<td>Environment</td>
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</tr>
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</table>

**Glasgow Museum**

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Significant determinants</th>
</tr>
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<tr>
<td>Life Satisfaction</td>
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</tr>
<tr>
<td>Worthwhile</td>
<td>None</td>
</tr>
<tr>
<td>Happy</td>
<td>None</td>
</tr>
<tr>
<td>Interaction</td>
<td>None</td>
</tr>
<tr>
<td>Learn</td>
<td>Other Involvement (positive)</td>
</tr>
<tr>
<td>Emotions</td>
<td>Intervention (positive)</td>
</tr>
<tr>
<td>Environment</td>
<td>Other Involvement (positive)</td>
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</table>

**North Lincolnshire Museum**

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Significant determinants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Life Satisfaction</td>
<td>None</td>
</tr>
<tr>
<td>Worthwhile</td>
<td>None</td>
</tr>
<tr>
<td>Happy</td>
<td>None</td>
</tr>
<tr>
<td>Interaction</td>
<td>None</td>
</tr>
<tr>
<td>Learn</td>
<td>Intervention (positive)</td>
</tr>
<tr>
<td>Emotions</td>
<td>Intervention (positive)</td>
</tr>
<tr>
<td>Environment</td>
<td>Gender (negative)</td>
</tr>
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