OPEN UP

museums for everyone

A practical guide to support museums to increase the diversity of their visitors
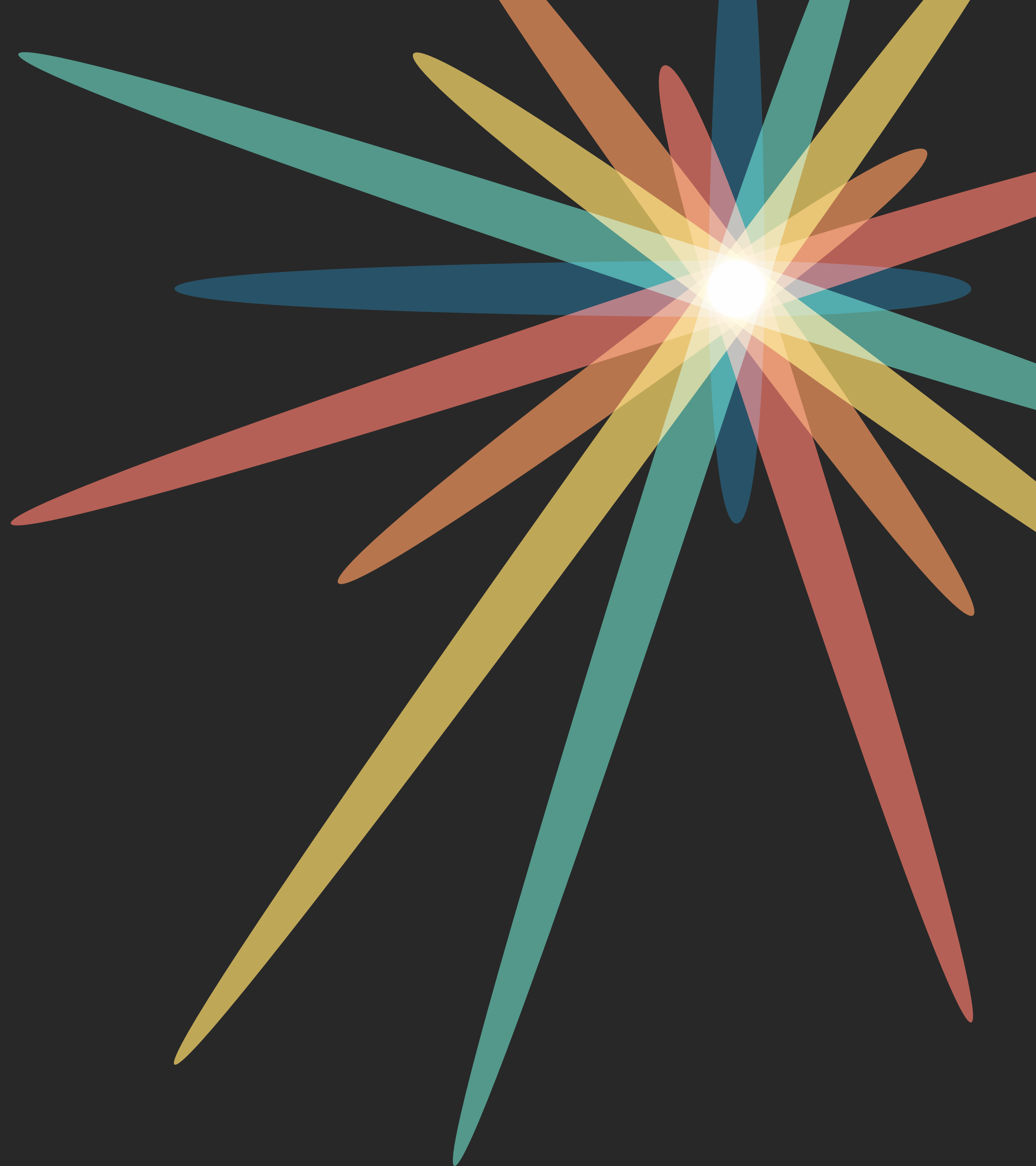
Foreword

Within our diverse society how might UK museums grow attendance and engagement?

The sector has been talking about diversity for so long. How do we move beyond talk to action in increasing diversity, inclusion and equity? How might we start to make real and lasting change in the museum sector?

This guide is designed to support museums through the process of successfully turning words and ideas about diversity into action. It's the first part of the journey. Make change happen by joining museum leaders across the UK (For more information on how to get involved see .)

To help you make the case for change in your museum please also see An introduction to the Open Up guide and project.

'...museums are still shaped by intellectual and cultural privilege. The culture needs to change and the first step is to name the problem: the gap between users and non-users of museums needs to be bridged.'

Tony Butler
Derby Museums

'British museums lead the world in so many ways, and it is good to see that the British museum sector recognises that its relationship with the public sits at the heart of its success.

No longer do we create museums which are locked into traditional approaches to display and interpretation; instead we create museums that are full of debate and controversy.

Consequently, our museums are visited by an increasingly diverse audience. This is the best result we could hope for in our drive to modernise museums'

David Fleming
National Museums Liverpool

'How we become loved by, relevant to, and part of more people's lives sits at the heart of this guide.

I encourage you to read this but it's deeds not words that will create change. So... focus on action; listening, experimenting, learning, collaborating, becoming more diverse, better. Risk we must.'

Esme Ward
The Whitworth Art Gallery and Manchester Museum, University of Manchester

'Who holds the pen that writes the stories?

Who holds the power to influence others?

Who has the authority to shoulder blame and the authority to take risks to drive change?'

Glenis Williams
Black Country Living Museum

Welcome

Working with pioneering museums across the UK we have captured stories of change – the factors of success that have led to museums significantly diversifying their visitors, and the questions that they regularly ask of themselves to continue to improve.

This guide shares their stories and introduces tools, tips and actions to help you plan practical steps to take in your own museum.
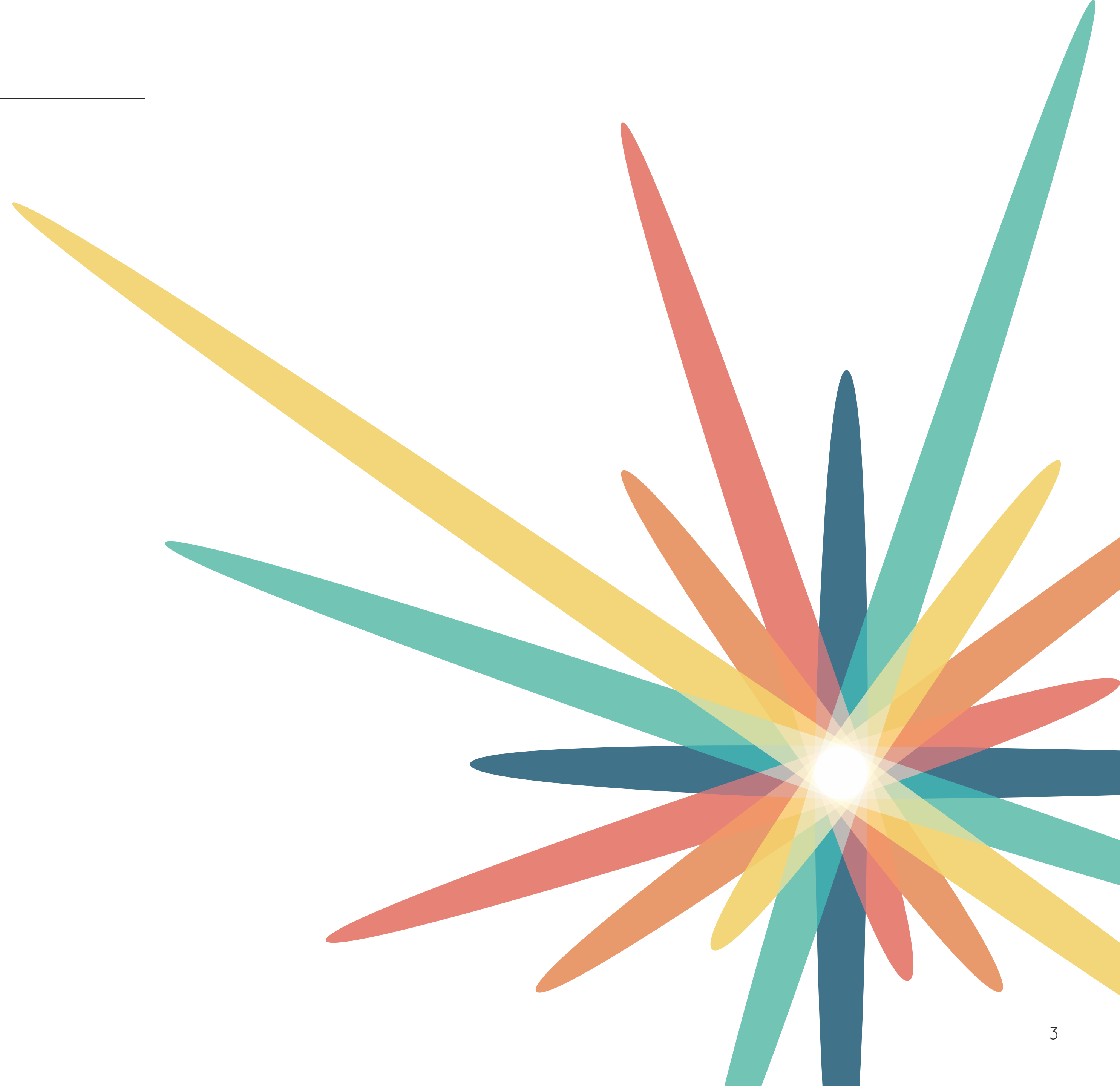
Julie Aldridge   Mel Larsen   Pam Jarvis

Co-created with

Contents

Five core resources

Five core resources run through this guide:

The Story of Change
A planning template for you to capture your ideas on as you work through this guide.

The steps
Five key steps to take to complete your Story of Change.

The success factors
Eight factors of success which are explained as you go along.

The tools
Frameworks, exercises, discussions and practical advice that you can use to build your Story of Change.

The case studies
Twelve case studies from the pioneering museums to inspire your thinking.
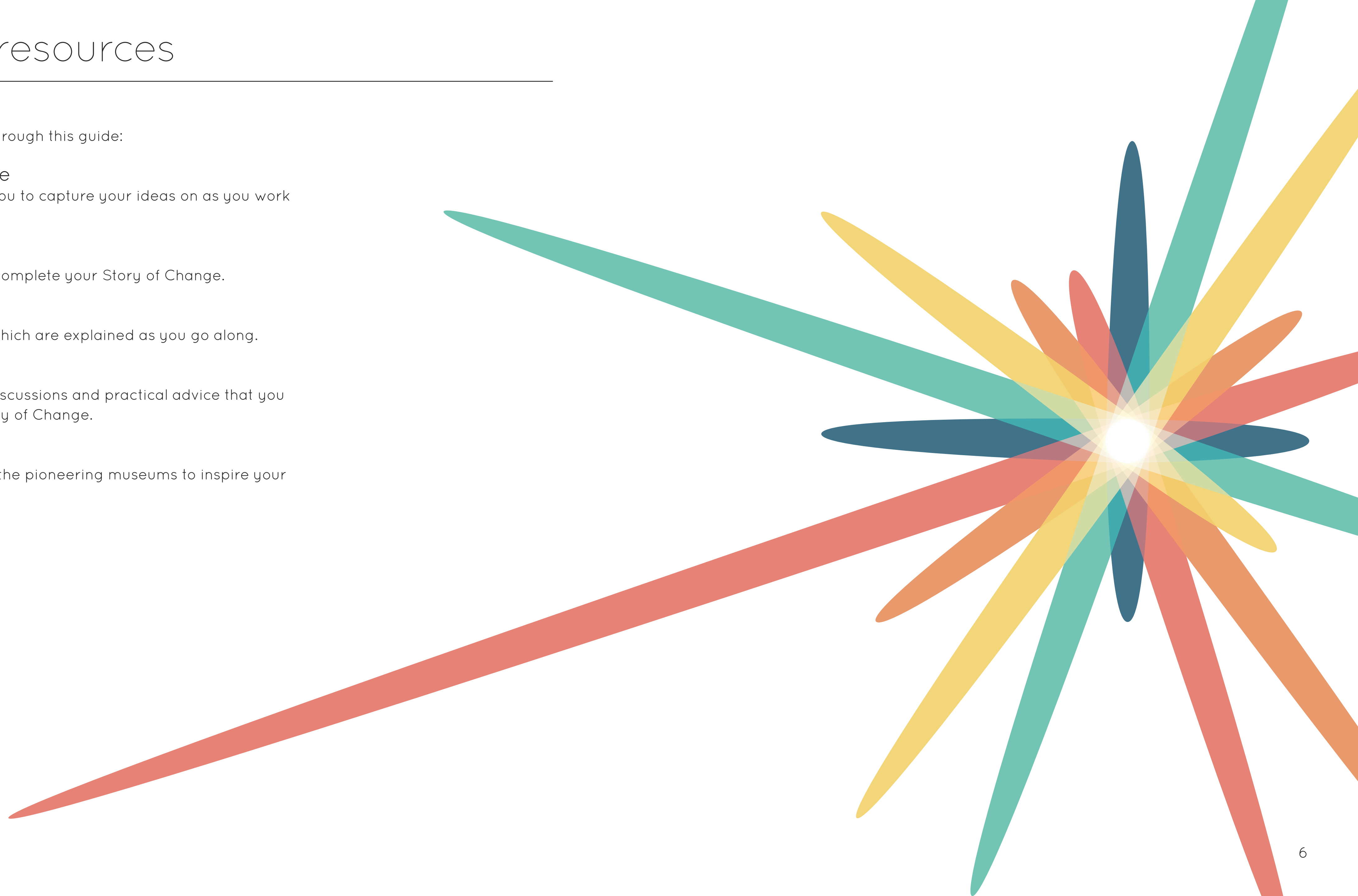
Getting started

This guide uses a model called a Story of Change. This helps you create your story of how your organisation will develop relationships with a more diverse range of people. You could create this by yourself, but it's much more effective when everyone works collaboratively to agree and commit to bringing to life a shared future direction.

1. **Gather a mix of people** with a broad range of skills, experiences and viewpoints from across your organisation – the more diverse the team the better the conversation. Think about inviting volunteers, board members, etc. Who needs to be involved in making change happen?

2. **Appoint a facilitator** from within the group or invite an external person to provide an objective voice and manage the process.

3. **Find a space to meet** that gives you these things:

   – A light space with no distractions
   – Lots of blank wall space that you can fill with your ideas
   – Pens, sticky notes, blank paper

4. **Brief everyone in advance** that this is an ideas space, everyone's opinions and views can be shared, and that you'll all learn together over time.

5. **Book in several sessions** with the group to split the steps throughout this guide into bitesize stages.

6. **Print or copy out the Stories of Change template** onto a large sheet of paper (the bigger the better) fill your walls with it ready to add notes, insights, and ideas as you progress. Use sticky notes to enable you to move things around as your insight develops.

Understanding the factors for success

This project started with in-depth interviews with 12 museums across the UK (see for a list of the 12 museums, plus 8 other museums who supported with testing the guide).

These pioneering museums are leading the way in opening up their museums and developing relationships with a diverse range of visitors. Read their stories in case studies throughout this guide.

These interviews led us to define eight factors for success which ran through all of their stories in different ways:

1. **Lead from the top with an inspiring, shared vision** ()

2. **Ensure 360° commitment** ()

3. **Create an open, responsive culture** ()

4. **Develop an audience-first focus** ()

5. **Create and retain relevant programme** ()

6. **Make compelling offers and invitations** ()

7. **Nurture ongoing relationships with networks and community representatives** ()

8. **Measure and share results and use them to inform further improvement** ()

These factors are explained in more detail throughout this guide.

Image courtesy of National Museums Liverpool. Walker Art Gallery, Liverpool © Mark McNulty

Create your Story of Change

Print or copy out the Story of Change model on the next page onto a large sheet of paper – the bigger the better. Fill your walls with it to encourage active, creative thinking.

This is your blank template that you will sketch ideas onto.

Use sticky notes notes to enable you to move things around as your ideas progress.

Image courtesy of Cardiff Story Museum / Amgueddfa Stori Caerdydd

Story of Change

Our vision for diversity

THE IMPACT WE SEEK

This means that we will

OUR OUTCOMES

Engage the following people	Deliver the following benefits for people	Achieve these benefits for the museum

Everything we do will be informed through ongoing relationships

OUR RELATIONSHIPS

How we will involve visitors	Insight we will gather	How we will invite people in	Partnerships and supporters we have / are building

We will create and maintain relevance through

OUR INPUTS

Developing / changing work, activities and collections	Resources / budget	Team: who will be involved	Culture and values

How does a Story of Change work?

A Story of Change illustrates how and why a desired change is needed and how it will be achieved.

You start with your **vision**. Think about what success will look like for you. Why is diversity important? What does it mean in the context of your museum? What impact are you seeking and who for? This will vary for each organisation. Think about your whole organisation, not just one particular project.

The left-hand side of the Story of Change helps you map out what your organisation needs to **do** (the activities, the work, and the insights you need to gather) to achieve your vision for diversity.

The right-hand side helps you map out what your organisation needs to **have** and **be** (the team, the way of working, the partnerships, the resources and the budget) to achieve where you want to get to.

Working backwards from your vision for diversity, you gradually create the story of what might need to change in the things you do, the way you work, and who is involved. These ideas are then tried, tested and improved over time as you learn more about your current and potential visitors and what they value.

What do you need to put in (the 'inputs'), and what relationships do you need, in order to achieve benefits both for your organisation and the people you want to engage? What is required to realise your vision for diversity?

Use the advice, case studies, tips, practical exercises and tools to help you as you map out plans for each box.

A work in progress: take these five steps

The Story of Change is designed to be a working document to support your team to identify actions to take next.

Start by simply noting your initial thoughts and ideas into each box on your template (see page 10).

Identify things to try, or to talk to your potential visitors about.

Your story builds and adapts over time as you learn more about the people you want to reach and how you might best create value for them.

Step 1
vision for diversity

Step 2
empathise/ understand

Step 3
imagine/ sketch ideas

Step 4
take action/ try the ideas

Step 5
review, learn and adapt
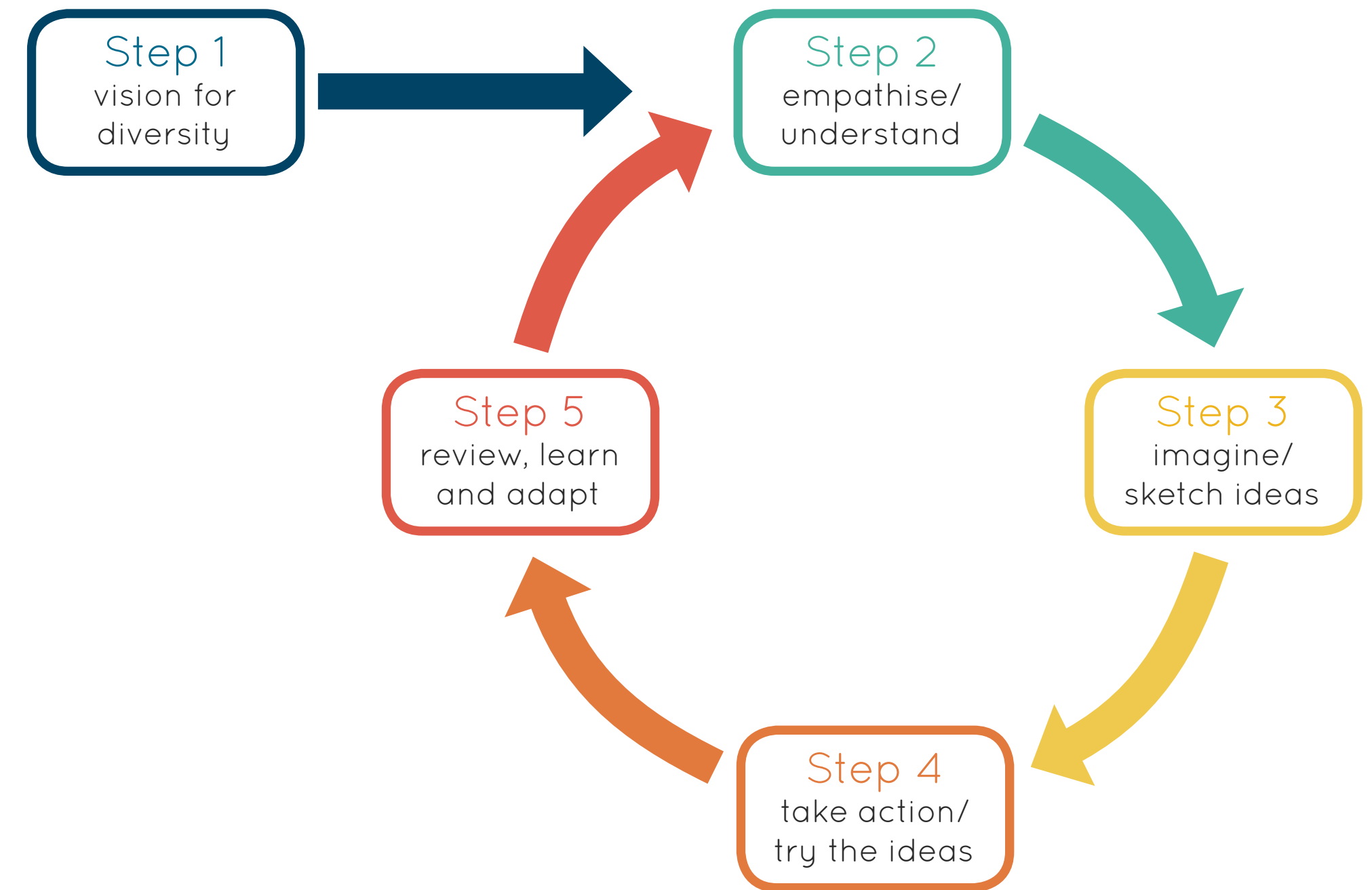
Case study: Derby Museums

Derby Museums is at the heart of the city centre.

Its vision is: **'for people to discover their place, in the world.'**

Derby is a multi-cultural city; 20% of its population is BAME and Derby Museums' Director, Tony Butler, is very conscious that many local people feel that 'museums are not for them' (this is borne out in non-user research conducted by the museum in 2016). He is aware that most museums have norms and behaviours that are increasingly not shared: this is the situation he intends to change.

To achieve this requires whole organisation change.

Please see a simple version of their Story of Change on the next page.

To find out more about their story, read the case study here:
openupmuseums.com/derby-museums

Images courtesy of Derby Museums

Story of Change example

Derby Museums

Our vision for diversity

THE IMPACT WE SEEK

- Helping people define their place in the world
- People from all places are inspired to see themselves as the next generation of innovators, makers and creators

The means that we will

OUR OUTCOMES

Engage the following people
- People across Derby and beyond
- Emphasising attitudes and empathy over tokenistic representation

Deliver the following benefits for people
- Social capital – happier, more connected, and contributing audiences – new networks and friendships formed
- Satisfaction – high quality collections, positive experiences
- Skills and experiences – career paths developed

Achieve these benefits for the museum
- Shaping the way in which Derby is understood and appreciated
- Reduced reliance on funding

Everything we do will be informed through ongoing relationships

OUR RELATIONSHIPS

How we will involve visitors
- Design and deliver programmes with the public
- Make connections between people, objects and the environment
- Co-production methodology

Insight we will gather
- Empathy mapping
- Non-user research and ongoing conversations – many currently feel 'museums are not for them'
- Wellbeing research

How we will invite people in
- Give / get schemes
- Communities of interest
- Endorsements from peer groups
- Social media
- Taking objects out to people

Partnerships and supporters we have / are building
- Universities / life-long learning
- Community partners
- Co-production partners
- Building mutual relationships

We will create and maintain relevance through

OUR INPUTS

Developing / changing work, activities and collections
Developing a Museum of Making which celebrates Derby's rich industrial history and empowers makers of the future

Resources / budget
- Co-production materials
- Staff training based on ideation sessions and project labs
- Earned income
- Funding

Team: who will be involved
- Co-production in every job
- Curators – specialists who collaborate with the public
- Learning, audiences, FOH and commercial

Culture and values
- Open, collaborative leadership
- Experimental approach
- Informal, not hierarchical
- Team social and well-being activities
- Prove we're doing it

14

Step 1: define your vision for diversity

Define why
Define why you are exploring this: what does diversity mean to you?

Consider who
Consider who you want to engage. Start at the top of your Story of Change template. What impact are you seeking?

What difference do you want to make?
Discuss this within your team and note your initial thoughts about the difference that you want to make in the in the 'Our vision for diversity' box in your Story of Change template.

ACTION
1. Add a note to the 'our vision for diversity' box of the Story of Change template.
2. Add a note about who you want to engage in the 'engage the following people' box of the Story of Change template.

Use the exercises in this section to help you.

Step 1
vision for diversity

Step 2
empathise/ understand

Step 3
imagine/ sketch ideas

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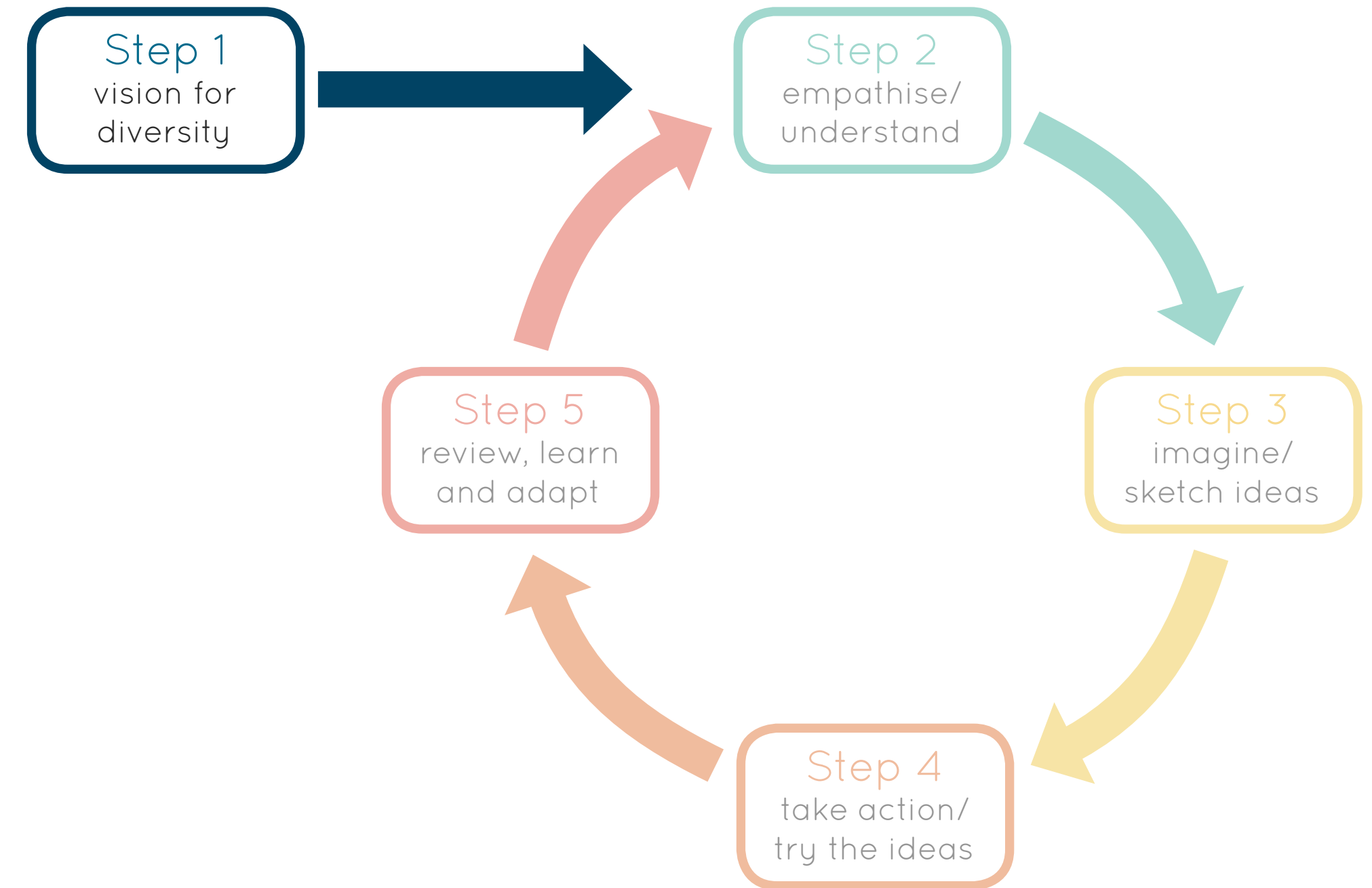
Success factor: lead from the top with an inspiring, shared vision

There is a compelling vision and purpose, shared throughout the organisation which drives everything you do.

The vision is people-focused, defines who you exist for and what difference you seek to make to peoples' lives.

It includes a passion for broadening visitors.

It champions inclusion, shows how you value diversity, and how you are seeking equity.

Image courtesy of Amgueddfa Cymru-National Museum Wales

Exercise: developing an inclusive vision

Essential groundwork

Be open to change

Major change starts with the realisation that things could be or need to be different. Regularly asking searching questions about your approach helps to identify gaps in relevance and equity.

ACTION
Check your bias

Without examining critical issues such as bias and privilege, their impact on organisational culture and audience perceptions remain unchecked.
It can be challenging to recognise or own up to your own bias, therefore an expertly facilitated staff session on unconscious bias early on in your process of change is **strongly** advised.

See the future

The processes below help you to articulate the change you want to make.

A vision is an idea you commit to turning into reality: it articulates an ideal long-term future. Initially it might seem too big, too far away and that's a good sign. It shows it's not business as usual, you are shaping something new that you haven't yet worked out how to achieve.

ACTION

The following process is best instigated from Director / CEO level but it can also work well at department or project level.

You will need to prepare:
- a pile of a wide-ranging images (e.g. magazines, postcards) including those of different types of people. Ask your team to help you – just doing this can raise awareness of who isn't engaging with your museum.
- glue, scissors and a large piece of card
- a quiet room with a flipchart
- at least an hour of team time

Discuss Who and Why

Start with a broad question: What does 'Diversifying Audiences' mean for our organisation?

Help your team to explore what's possible by asking more questions such as:
- Who are we not including that we could / should be?
- What will happen if we don't develop the diversity of our audiences?
- Does it matter to us and why?
- What inspires us most about diversifying our audiences?
- Who in and outside of our sector could we could learn from?

Imagine success

Now ask everyone to close their eyes for a few minutes and let their imagination roam as you share the following questions and prompts:

Imagine that we have been hugely successful in diversifying our audiences...
- Who is there?
- Where are they and what are they doing?
- What are they saying?
- What are they feeling?
- What difference have we made to them?

Exercise: ways to articulate your vision

Method 1:
create a vision board

Ask everyone to open their eyes and to remember what they imagined (what they saw, heard, felt, thought). Invite them to capture that vision through creating a shared collage – a Vision Board – using the supplied images.

Notice the discussions it provokes. Listen out for and affirm agreements and positive themes.

Once you've completed this visual collage – step back and take a look – ask for final comments and take note. Use this feedback to create a short statement that captures the whole thing such as:

'Get Involved: we are a family friendly, inclusive organisation that doesn't play it safe, and shakes up the things we do.'

People's History Museum

Method 2:
tell your success story

Ask your team, to choose one or more methods from this list of ways to tell an imagined success story:

- newspaper headline and story
- news broadcast
- magazine cover story
- advertisement
- Facebook post
- Instagram post with hashtags
- Tweet
- documentary
- celebrity interview
- storyboard
- infographic
- mindmap
- book review
- film synopsis
- performance
- conference talk
- conversation between your museum in the future and your museum as it is now
- grandparent recounting history to their grandchild

Now get creative!

Grab a flipchart or a video / audio recorder and using your chosen communication method/s, tell the story in retrospect of how your vision came true and the huge difference it made...

- what happened and why
- the key changes
- the key players
- who it made a difference to and how
- and give it a snappy title!

Image courtesy of People's History Museum

Case study: Beamish Museum

Purpose

'A living, working museum that uses its collections to connect with people from all walks of life and tells the story of everyday life in the North East of England'

Beamish's three guiding principles

1. Putting the visitors first in everything we do.

2. Genuine community engagement – enabling participation in the making of the museum, creating enduring connections.

3. Self-reliance – an entrepreneurial spirit looking for new opportunities to grow and reach more people.

Beamish has successfully challenged the typical middle-class museum visitor profile. Guided by entrepreneurial director Richard Evans since 2008, visitor numbers have grown from 297,000 (2008/09) to over 750,000 (2016/17) and now 53% of the Beamish audience hail from the social category C2DE, with the DE category increasing by 7% in the last year.

Find out how they achieve this by reading their full case study:
openupmuseums.com/beamish-museum
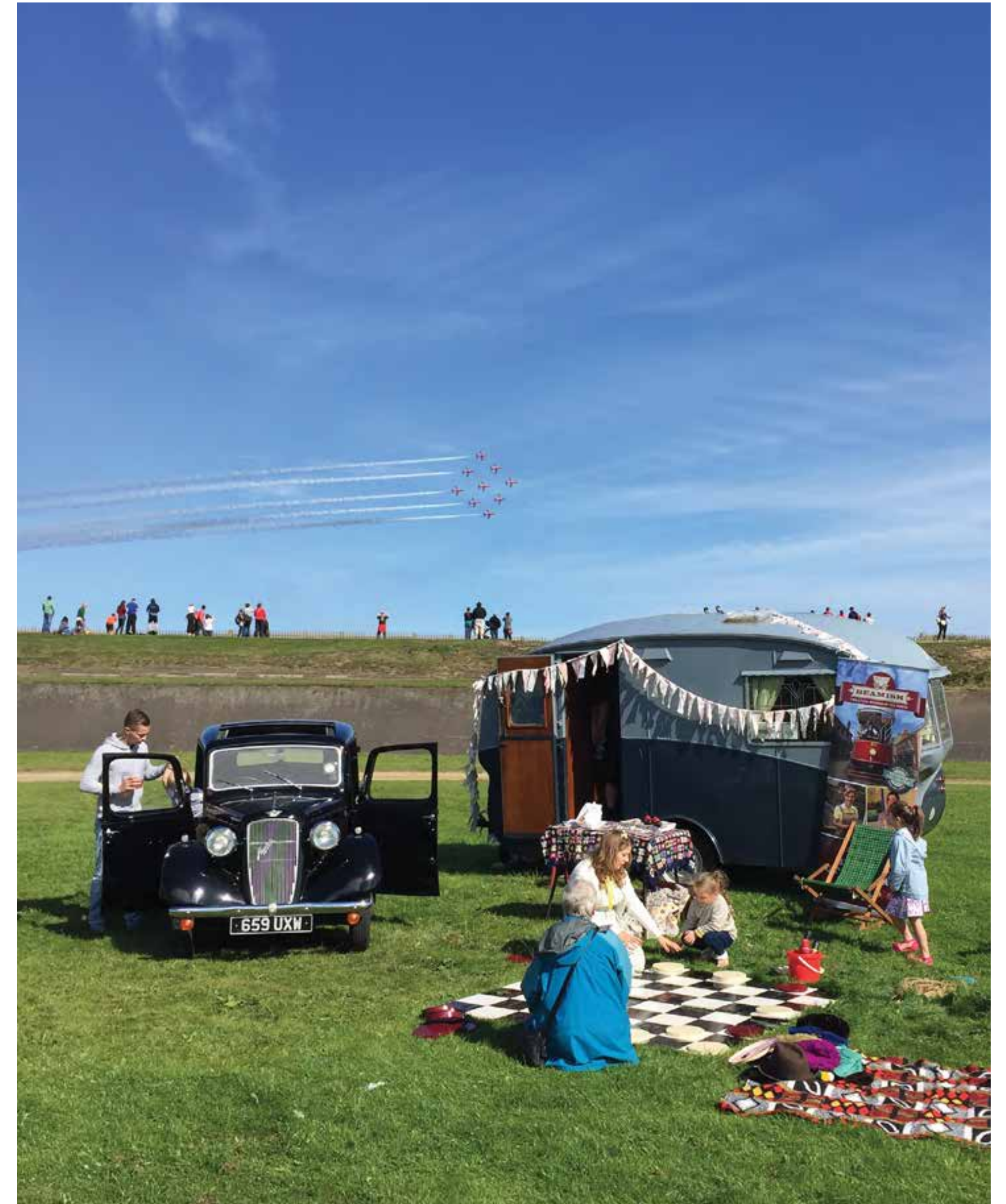
Image courtesy of Beamish Museum

Success factor: ensure 360° commitment

This is about **genuine** engagement – it means everybody in the organisation gets involved and diversity is part of every role and function of the museum.

Diversifying audiences is treated as a priority, a core way of thinking, not as an additional project.

Unconscious bias is recognised and challenged (internally and with partners, volunteers and other stakeholders).

There is both a top-down and bottom-up approach to defining diversity and inclusion and a genuine commitment throughout the team – everyone can lead on this.

This is not project focused. **It's a whole organisation approach**.

While you could use the tools in this guide to explore a short-term project, the point is that they are designed to help you review the approach you take as a whole organisation. This is important to avoid silo thinking (staff not working together) and short-term projects that build initial relationships with new visitors, but don't result in them coming back.

Image courtesy of Glasgow Women's Library

Success factor: create an open, responsive culture

Create an open and inclusive organisational culture – with values which are lived throughout the museum.

What this looks like: the team regularly generate ideas to improve diversity. They try things out, measure results, learn and improve, to have greater impact in line with the shared vision. In this way they take an agile, experimental, responsive approach.

Image courtesy of Beamish Museum

Case study: Museum of Cambridge

The Museum of Cambridge is a small, independent museum, with a big heart.

Two years ago, a new director, Lorna O'Brien, was appointed. Lorna has a background in learning and interpretation and has a deep commitment to social inclusion. She started by recruiting new staff to lead a key project for which the museum had just received funding from Cambridge City Council – 'Capturing Cambridge'. This project, discovering and sharing social history stories across the region, sparked the start of a renewed focus of what a small, local museum could be.

'We need to recruit the right people, who are able to make the right connections. People who can go in to different communities and be respected and understand the sensitivities involved.'

They 'actively listen'. Finding the community they want to work with first and talking to them to find out what interests them. This might be done informally, it might be through 'memory workshops', or by inviting people to walk around the museum with them and tell them what needs to change. It can also be through more formal routes such as taking part in steering groups led by partner organisations.

They then consider how they might connect people's interests and experiences with their collection and develop initiatives and events to bring the two together. Creativity and imagination are key.

To read their full story, see:
openupmuseums.com/museum-of-cambridge

Image courtesy of The Museum of Cambridge

Exercise: mapping your organisational culture

Does your team culture enable equality, diversity and inclusion?

Do you struggle to get others in the team to take diversity seriously? Are people resisting change? Do organisational silos stop any action and lead to a 'business as usual' approach? Is your company's culture holding you back?

Moving from having a great vision for diversity to actually generating relationships with a diverse mix of visitors and participants requires organisational culture change. Our discussions with museums across the UK indicated that getting 360 degree engagement with the need for change was one of the biggest (and most important) things for leaders and their teams to address.

Dave Gray, author of **The Connected Company**, developed The Culture Map as a tool to design better performing companies. He collaborated with **Strategyzer.com** to make The Culture Map, a practical, simple, and visual tool for everyone to use (see next page).

ACTION
Start by mapping behaviours

Note your answers to the questions listed in the behaviours box to map out how your company acts or conducts itself at the moment.

Next, map your impacts / outcomes

What are the positive or negative consequences of the behaviours you've mapped out?

Finish by mapping your enablers and blockers

This is where The Culture Map gets really interesting. In 'enablers and blockers' you map out all of the things that lead to positive or negative behaviours inside your museum.

Note things you want to keep and things you want to change to enable or unblock behaviours to have the impacts you want to see for visitor diversity.

ACTION
Refer back to your Story of Change template. Add notes from this exercise to the 'culture and values' box.

The Culture Map^{Beta}

A change management tool

Outcomes
What happens because of the behaviours?
What's getting done?
Impact on who you reach and engage?
Impact on programme / collection?
Impact on partnerships / relationships?
Impact on team morale?
Impact on team effectiveness? Etc.

Behaviours
What does a great day look like?
What does a bad day look like?
How do we do things around here?
What habits or routines do we have?
Give an example of a typical behaviour?
How do we interact with one another?
How is information gathered and shared?
What are our meetings like? Etc.

Enablers / Blockers
Why do we behave in the way we do?
What are leaders saying or doing that causes these behaviours?
What gets rewarded?
What gets measured?
How do we discuss and agree our values?
What are the unwritten rules?
What are the lived values?
What blocks us from behaving differently? Etc.

Exercise: modelling diversity internally

The pioneering museums in our case studies have not only taken steps to improve the diversity of their visitors, but have also enabled this through developing a diverse team (board, management, staff and volunteers) who are representative of the communities that they wish to reach and engage.

They model diversity internally reflecting who they seek to engage with externally (visitors, audiences and learners).

Glasgow Women's Library, for example, is governed and run by women (under Schedule 9, part 1 of the Equality Act 2010). The museum, archive and library collections, along with programmes of public events, are open to all, while some specific projects and activities target and are delivered to women only. Within this context, they also document and monitor board, paid staff team, volunteers and audiences by further Protected Characteristics.

> ## ACTION
> Make a note in the 'team' box in your Story of Change – who needs to be involved internally to enable you to achieve your vision for diversity? What changes do you need to make?

A snapshot from Glasgow Women's Library EDI (Equality, Diversity and Inclusion) Plan (link)

Protected Characteristic	Board of Directors	Paid Staff Team	Volunteers	Audience Sample
Age (older)	33	30	10	38
Age (younger)	0	10	43	20
Disability	0	5	31	21
Race / Ethnicity	33	10	7	6.5
Religion / Belief	17	5	7	6.5
Sexual Orientation	33	30	27	15
Gender Reassignment	0	0	0	0
Sex / Gender	100	100	94/3/3	83/1/4
Pregnancy / Maternity	0	5	3	N/A
Marriage / Civil Partnership	33	25	20	N/A
Socio-economic Deprivation	0	0	Yes but not quantified for this exercise	Yes but not quantified for this exercise

Summary table in percentages. None of the audience sample figures include events targeted specifically at particular groups.

Case study: Glasgow Women's Library

Glasgow Women's Library (GWL) is the only accredited museum dedicated to women's history in the UK. It was founded to celebrate the lives and achievements of women and to act as a catalyst to eradicate the gender gap that contributes to widespread inequalities in Scotland.

- GWL is a values-led organisation. Equality, diversity and inclusion are intrinsic, non-negotiable values. They underpin every aspect of GWL's work. They consider alignment to their values with staff, board and volunteer recruitment and ensure that there are shared beliefs and commitments throughout.

- The team, led by Adele Patrick and Sue John, but with active input from all, have developed an Equalities, Diversity and Inclusion action plan (EDI) together. This provides an evidence-based snapshot of involvement with GWL and highlights where priorities for action lie. It sets out objectives, strategies, and risks to monitor.

- Learning is continual, for all: they hold an induction and refresher training session called 'This is who we are', sharing and exploring their values – new staff are joined by new board members and volunteers during the same session, showing that all are valued and encouraging input and interaction throughout the organisation.

To find out more about their story, read their full case study:
openupmuseums.com/glasgow-womens-library

Grŵp Darllen Menywod Mwslimaidd. Llun drwy garedigrwydd Llyfrgell Menywod Glasgow

Step 2: empathise and build understanding

Explore the world from the visitor perspective

Why might they want to visit the museum? What are they seeking to gain? How might it fit with the things they are interested in? How is it relevant to their lives?

ACTION
Use the Empathy Map on the next page to help you. Allow a session of approx. one hour for this.

Add your initial ideas to the 'deliver benefits to people' box on your Story of Change.

Note where you're making assumptions. Do you know the answers to the questions on the Empathy Map?

Add any notes about things you need to find out and who you need to ask to the 'Insight we will gather' box on your Story of Change.

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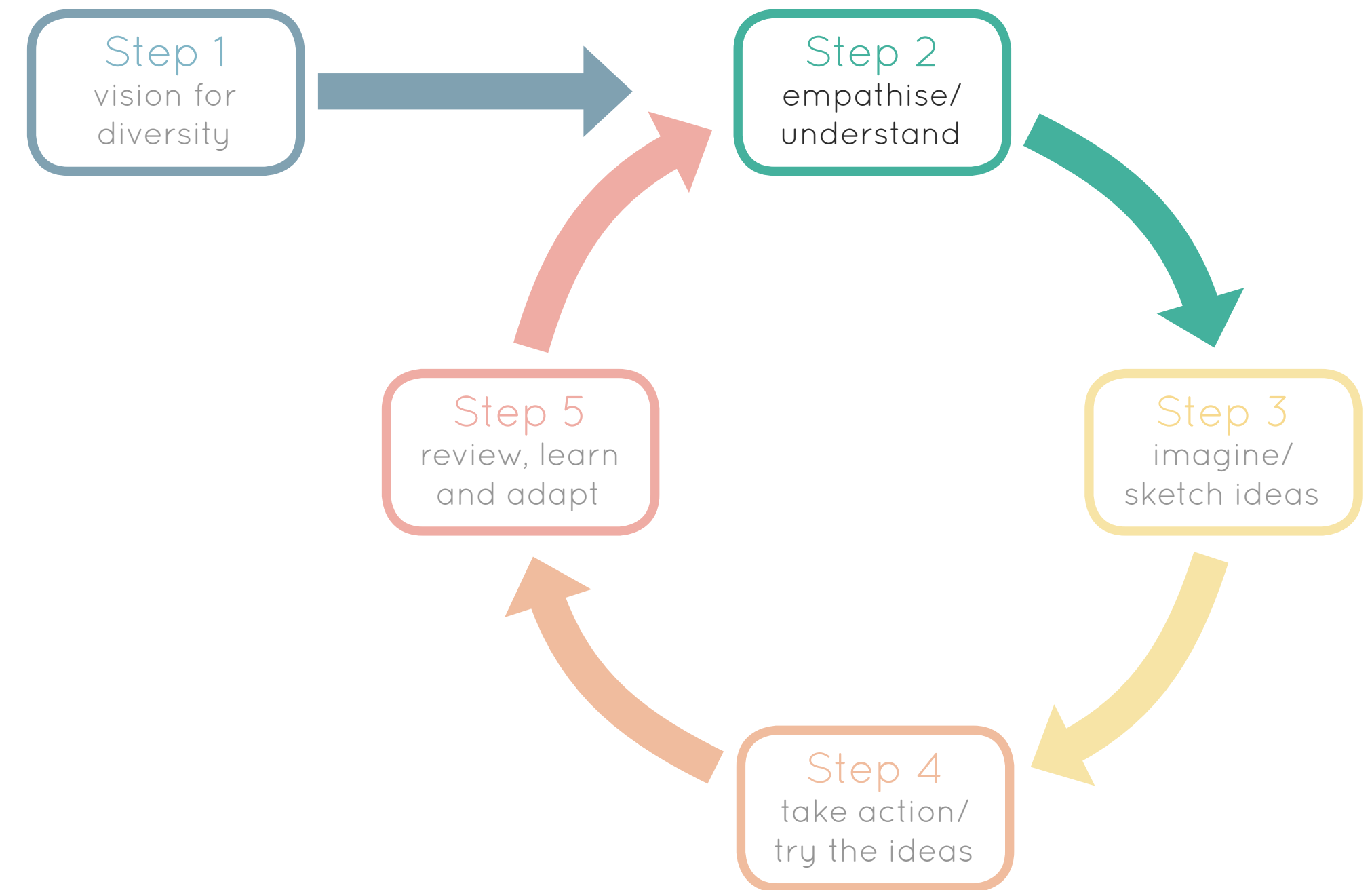
Exercise: empathy mapping

Getting to know your potential visitors

Print this model onto a large sheet of paper and add sticky notes with what you know and what you want to find out.

Think first about the people you want to reach and why. Be curious and find out about the lives they lead. What really matters to them? How do they like to spend their time? Start by thinking about museums in general rather than your museum: what might they want to gain from the experience of a museum visit? What might be putting them off or preventing them from visiting? The questions in the diagram here are just examples. Feel free to expand on them and add your own.

What's the story in this community?

How do they like to spend their time?

What are they interested in?

How aware are they of the museum and what are their current perceptions?

Who do you want to reach?

What might make them feel at home?

What might put them off?

How do these visitors want to experience their museum?

What might they seek to gain from getting involved?
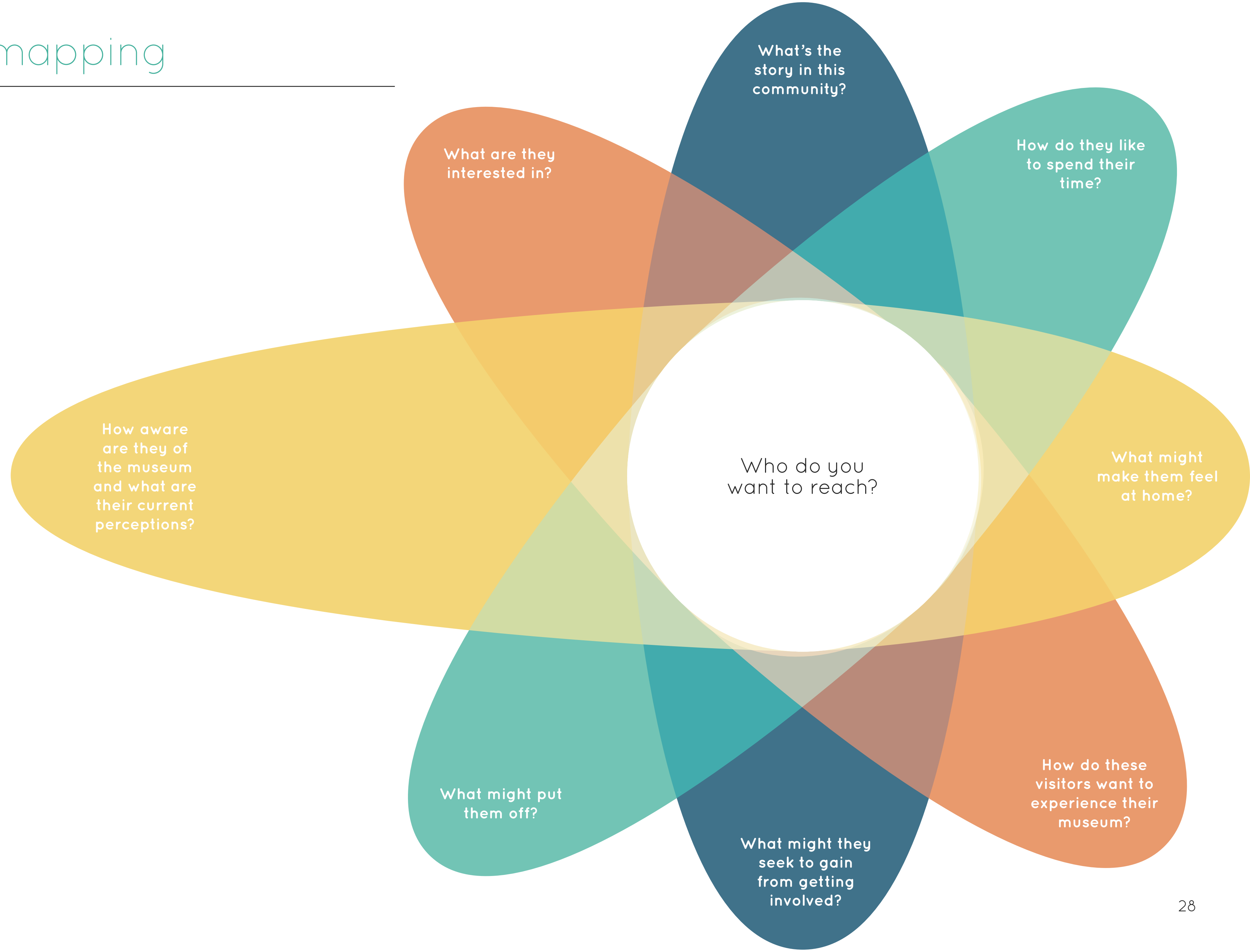
Exercise: empathy mapping

Much has been written about barriers, or things that might be putting people off from visiting museums (see 'explore further' on page 58 for further detail on this).

These include (but are not limited to):

- 'it's not for people like us', not something their peer group does
- feeling that museums are unfamiliar / daunting / not knowing what to expect
- fear of not fitting in or not knowing how to behave
- educational attainment and socio-cultural barriers
- intersectionality (e.g. the many factors of being human, such as race, gender, and religion, can overlap in many ways)
- lack of awareness of the museum and why it is relevant to them
- programme that doesn't relate to their interests and lifestyle
- physical access barriers
- travel cost and difficulties
- total cost of going to a museum

Create a list of factors that might be putting people off engaging with your museum.

Meet with people from your target groups and talk about their lives, feelings about museums, values, attitudes etc. See page 31 and pages 49 – 50 for insight on how you might start to do this. Listen to their responses and gather the insights you hear. This process of connecting with communities, being curious about them, and building greater empathy about how museums might be relevant and inspiring places for them, has been key in many (if not all) of the case studies included in this guide. Read more about their journeys to inspire your thinking here.

Later in this guide we will share the next stage of the empathy mapping process. A set of questions to help frame your discussions about how you might address some or all of these barriers – including misperceptions about the museum – and meet some or all of their expectations and hopes. Taking each in turn to think through how you might become more relevant to them. See page 41.

Image courtesy of The Whitworth Art Gallery

Case study: Black Country Living Museum

The Black Country Living Museum is an open-air museum of historic buildings relocated from their original sites, set in 26 acres of reclaimed industrial land at the heart of the Black Country, 10 miles west of Birmingham. Collections and costumed demonstrators portray a living experience of 300 years of the area's life, with a focus on 1850-1940.

Local people are passionate about Black Country history and there are many stories that still need to be told at the Museum. Their recent award from the National Lottery of £9.8m towards their £21.7m project 'Forging Ahead' gives the museum a once-in-a-lifetime opportunity to research stories and buildings related to the 1940s-60s including the impact of migration on industrial and social structures.

'We start by recognising that the idea of heritage is fluid and history is made up of layers that are interconnected. What we think of as 'quintessentially English' alters how society is made up over time. As a Museum, we need new narratives that reflect and debate such societal change.'

To find out more about their story, read their full case study:
openupmuseums.com/black-country-living-museum

Image courtesy of Black Country Living Museum

Success factor: develop an audience-first focus

There is a focus on putting the visitor / participants first and thinking from the public inwards, rather than from the collection outwards.

Value, curiosity and insight

Curiosity is valued with staff continuously seeking formal and informal insight on visitor values, attitudes, perceptions, needs and motivations.

This insight is shared throughout the team and influences all areas of the museum including:

- How they collect
- How they conserve
- How they design exhibitions
- The type of relationship they have with the public etc.

Image courtesy of Glasgow Women's Library

Exercise: who do you want to reach?

Who? How many? What? Why?

It's important to understand **who** your potential visitors might be, but it's much more important to understand **why** they might engage in order to explore how you might adapt / improve in line with this. What interests them, what do they value, and **why** do they think or feel a certain thing?

ACTION

Refer back to your exercise about the impact that you want to have and the difference that you want to make to people. Discuss, who is included within this vision?

Is this realistic / right for your location and museum?

Consider how realistic this goal is and how many people can be reached with this work by exploring data – who lives / works in the areas that you're based in / tour to?

Get hold of an Area Profile Report from The Audience Agency to inform this. The Standard Area Profile Report will give you the total numbers and percent of the population within your target area broken down by population, demographics and their engagement level.

the audience agency

Demographics

Population estimates	CV13 6BP - 30 minute drive time		West Midlands		Index
	Count	%	Count	%	
Adults 15+ estimate 2015	565,664	100%	4,702,326	100%	N/A
Household estimate 2015	287,053	100%	2,364,721	100%	N/A
Population estimate 2015	693,004	100%	5,751,740	100%	N/A

Population and households
Gender

Gender	CV13 6BP - 30 minute drive time		West Midlands		Index
	Count	%	Count	%	
Males	331,280	49%	2,763,187	49%	100
Females	340,226	51%	2,838,660	51%	100
All usual residents	671,507		5,601,847		

Age structure

Age group	CV13 6BP - 30 minute drive time		West Midlands		Index
	Count	%	Count	%	
Age 0 - 4	43,760	7%	354,801	6%	103
Age 5 - 9	39,122	6%	327,060	6%	100
Age 10 - 14	40,569	6%	340,758	6%	99
Age 15	8,723	1%	71,823	1%	101
Age 16 - 17	17,247	3%	146,021	3%	99
Age 18 - 19	15,527	2%	151,468	3%	86
Age 20 - 24	40,577	6%	380,909	7%	89
Age 25 - 29	42,314	6%	363,286	6%	97
Age 30 - 34	41,056	6%	343,295	6%	100
Age 35 - 39	45,245	7%	360,103	6%	105
Age 40 - 44	50,938	8%	406,247	7%	105
Age 45 - 49	49,915	7%	404,030	7%	103
Age 50 - 54	44,030	7%	351,121	6%	105
Age 55 - 59	40,233	6%	319,685	6%	105
Age 60 - 64	42,785	6%	335,265	6%	106
Age 65 - 69	34,485	5%	279,804	5%	103
Age 70 - 74	26,321	4%	225,885	4%	97
Age 75 - 79	20,288	3%	181,119	3%	93
Age 80 - 84	15,064	2%	135,875	2%	92
Age 85+	13,307	2%	123,292	2%	90
All usual residents	671,507		5,601,847		

Exercise: who needs to be included?

Use your own observation, visitor data, and demographic evidence as a starting point for thinking about how to move forward in looking for a more diverse range of visitors:

- Team wisdom – do we have a hunch who we could be engaging? Ask everyone across your organisation – front of house, curators, cleaners, volunteers…

- Consider the nine protected characteristics: categories of people protected against discrimination under the 2010 Equalities Act – age, disability, gender reassignment, race, religion or belief, sex, sexual orientation, marriage and civil partnership, and pregnancy and maternity. Who do you want to see more of in your museum?

- Socio-economic status; what does your museum mean to people on a low income or living in poverty?

- Local demographics: what does comparing your visitor profile to that of your population tell you? Who are you not reaching?

- Watching other museums: are other local museums succeeding in reaching a broader and more diverse range of visitors – and what are they doing that's different?

- Who's out there? Walk around your local high street: see the mix of people, research local retail profiles to get a sense of who lives in your catchment area and where they spend time and money.

ACTION
Why? Generating a deeper understanding

Plan how you might generate deeper insights. Allow a further session of approximately one hour to explore this.

Ask potential visitors and participants questions to find out more about them.

Be curious – don't just ask about you / your museum. Ask about what they're interested in to discover things you're not doing now but could consider for the future to become more relevant and appealing to them.

Why might they get involved / why not?

Review the empathy questions on and probe more through one-to-one direct contact.

Ask follow-up questions and explore why they think or feel a certain thing and how you might adapt / improve in line with this.

What people do (behaviours)

- Experiments
- Trial events
- Pilot ideas
- Project labs

- Visitor data
- Observation
- Email sign-ups
- Google Adwords
- A/B testing
- Crowdfunding

What audiences say (attitudes / values)

- Focus groups
- Interviews
- Ideas lounge
- Storyboards
- Consumer panels

- Exit surveys
- Questionnaires
- Comment cards
- Industry reports
- Benchmarks

Direct contact (learn why and how to improve)

Indirect contact (learn how many and how much)

Model inspired by strategyzer.com work on testing value propositions.

Case study: Whitworth Art Gallery

The Whitworth Art Gallery first opened its doors in 1889 to 'people of all social classes' as the gallery in the park that counteracted the malaises of inner city life. Its founding vision was to be a place **'for the perpetual gratification of the people of Manchester'**

When Maria Balshaw took over as Director of the Whitworth Art Gallery her first action was to take down the wall dividing the Gallery from the Park that surrounds it. This action illustrates how the organisation started a process of transformation in its relationship with its audiences, based on values and a culture of openness, inclusion, playfulness and honesty.

Visitors are placed at its heart and they consistently think up new ways to shift how they work to achieve this. Being brave by doing more things with their visitors and being out in public.

They knock on doors: developing their sense of how people connect by going out into the community to talk with elders, community representatives, churches and businesses.

Whitworth Art Gallery introduced a 'Cultural Park Keeper' who works with staff across the park and gallery, taking their work inside out and bringing the outside in. It's a great opportunity to find good reasons for inviting people in, for example, with pop-up picnics; Whitworth welly walks etc.

To find out more about their story, read their full case study:
openupmuseums.com/whitworth-art-gallery

Image courtesy of The Whitworth Art Gallery

Equality, Diversity and Inclusion (EDI) action plan

Ensure you have a clear understanding of who the museum exists for.

Who it does and does not reach should be measured against protected characteristics in the Equality Act (2010).

For an example of an EDI (Equality, Diversity and Inclusion) action plan, please see:

http://womenslibrary.org.uk/gwl_wp/wpcontent/uploads/2011/07/Equality-Diversity-and-Inclusion-Action-Plan.pdf

Audience (learners, visitors, project users, supporters)

Of a sample of 446 respondents to the #GWLHearsMe consultation exercise:

• 38% identify as / come into the category of older women

• 20% identify as / come into the category of younger women

• 21% consider themselves disabled

• 6.5% come into the category of Black and Minority Ethnic women (including African, Caribbean or Black; Asian/Asian Scottish/Asian British; Native American; Traveller)

• 2.5% identify as Muslim; 6.5% Church of Scotland; 2% Jewish; 2% Buddhist; 10% Roman Catholic; 8% other Christian; 7% other religions

• 18% identify as LGBT

• 83% identify as women; 1% as trans women; 10% as male; 4% as genderqueer, gender neutral or non-binary

• The respondents were not surveyed on pregnancy / maternity or marriage / civil partnership

A snapshot from Glasgow Women's Library EDI (Equality, Diversity and Inclusion) plan showing how EDI shapes the work at the Library looking at the period 2016 – 2019)

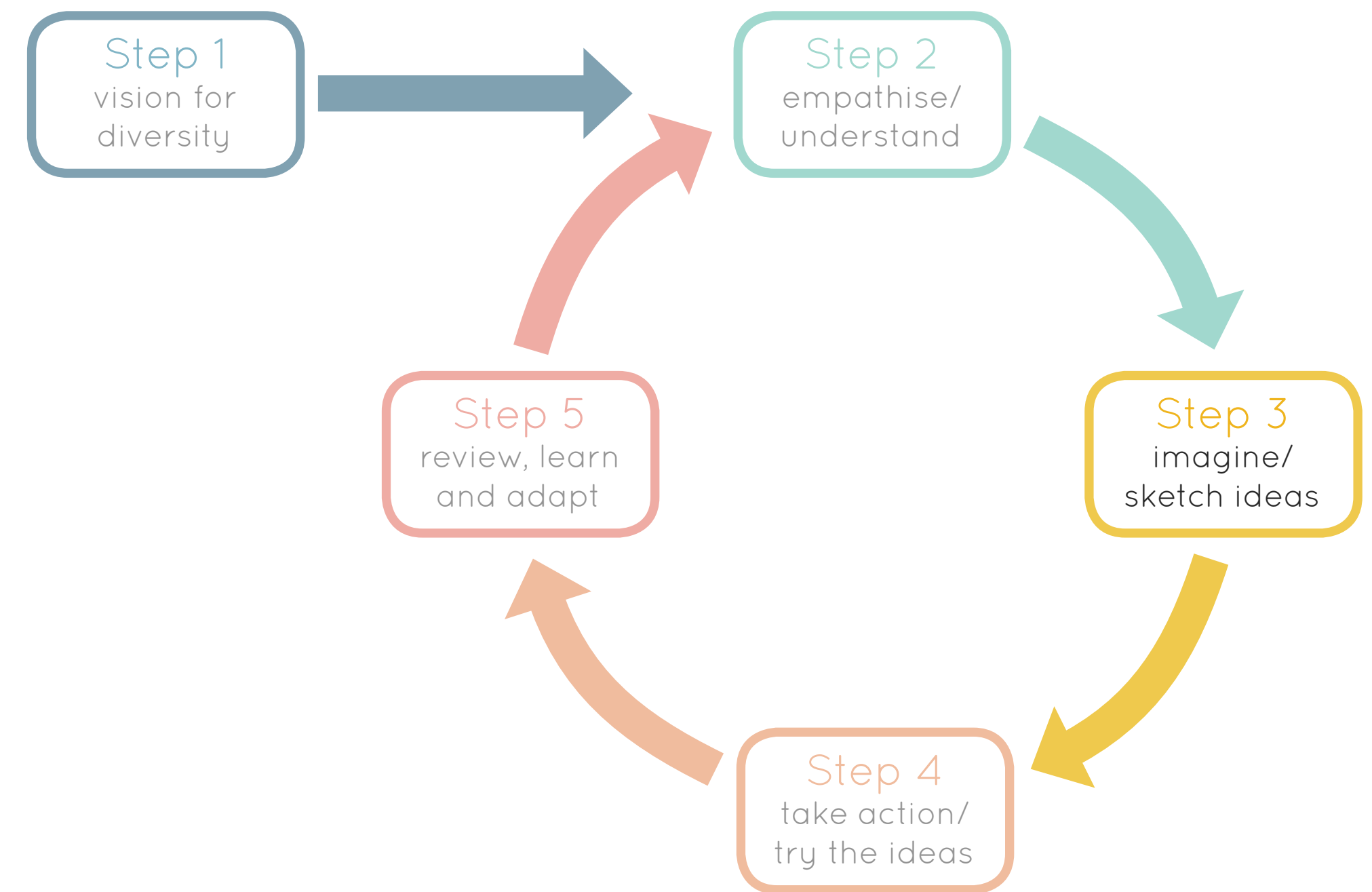# Step 3: imagine and sketch out your ideas for change

Imagine

Sketch out your ideas for the 'work, activities and collections' part of the Story of Change template based on your insights and empathy exercises. Don't worry if you don't have all the answers right now, start with empathy, draw out hypotheses for the rest of the template, and build and adapt it over time as you build relationships, understanding and insights.

ACTION

From your insight about potential visitors make notes in the 'desired benefits to people' box of your Story of Change.

How does this fit with the difference you initially wanted to make in your vision exercise?

Iterate between ideas in these three boxes – what impact do you want to have for people? What benefits or outcomes are they seeking? What work, activities, collections etc. might lead to these outcomes?

Step 1
vision for diversity

Step 2
empathise/ understand

Step 3
imagine/ sketch ideas

Step 4
take action/ try the ideas

Step 5
review, learn and adapt

Success factor: create and retain relevant programme

Ask how the collections and exhibitions might tell, reflect and share the stories of the intended audience / visitors.

Develop specific content and programmes which clearly show that this is for 'the likes of you'.

Consider who the museum is for and whose voice/s are represented. Whose stories are being shared?

For information on co-production and human-centred design, see the Derby Museums handbook: derbymuseums.org/wp-content/uploads/2017/02/DM-HCD-Toolkit-V4-for-website.pdf

Image courtesy of Cardiff Story Museum / Amgueddfa Stori Caerdydd

Case study: Cardiff Story Museum

Cardiff Story Museum opened in 2011 to provide a museum to tell Cardiff's story for the very first time. From day one of the project to set up the museum, they made sure the Cardiff community were in the driving seat. As they were starting from scratch, and didn't have a collection at the start of the process, they worked with the people of Cardiff to identify what stories to tell, in what way. People told them that they wanted multiple viewpoints and perspectives to be presented. Not just the good bits, but all sides of Cardiff.

They developed a powerful vision and mission that was shared by the team and guided their development. This includes:

'...it will be loved by its communities...an inclusive, exciting and inspirational resource; bringing people together to help them discover more about themselves, each other and about Cardiff, through social interaction and learning.'

The museum seeks to create a collection for and from the diverse Cardiff community and most of the collection has been donated. They interpret through stories – an individual's memories, stories handed down through the generations, plus from archival material. Multiple viewpoints of the same object are shared through touchscreens.

'Everything we do or plan we know is wanted because we ask, we listen, and then we act'.

Find out more about how they achieve this by reading their full case study: openupmuseums.com/cardiff-story-museum

Image courtesy of Cardiff Story Museum / Amgueddfa Stori Caerdydd

Exercise: Not for the Likes of You

Part of a national project called **Not for the Likes of You** (NFTLOY), involved conducting a managed exercise devised by Morton Smyth called **Not for the Likes of ME?** in which participants identified key activities they felt were really 'not for the likes of them' – and were then encouraged to go to one of them.

This resulted in people trying out a wide range of new things like going to a nail parlour or betting shop for the first time.

'Doing this really helped people, because it moved them from the purely theoretical to a real personal grasp of what it feels like to be 'on the outside' of an activity – and thereby connected them with what it's really like for people who have never been to a cultural event or venue before.'
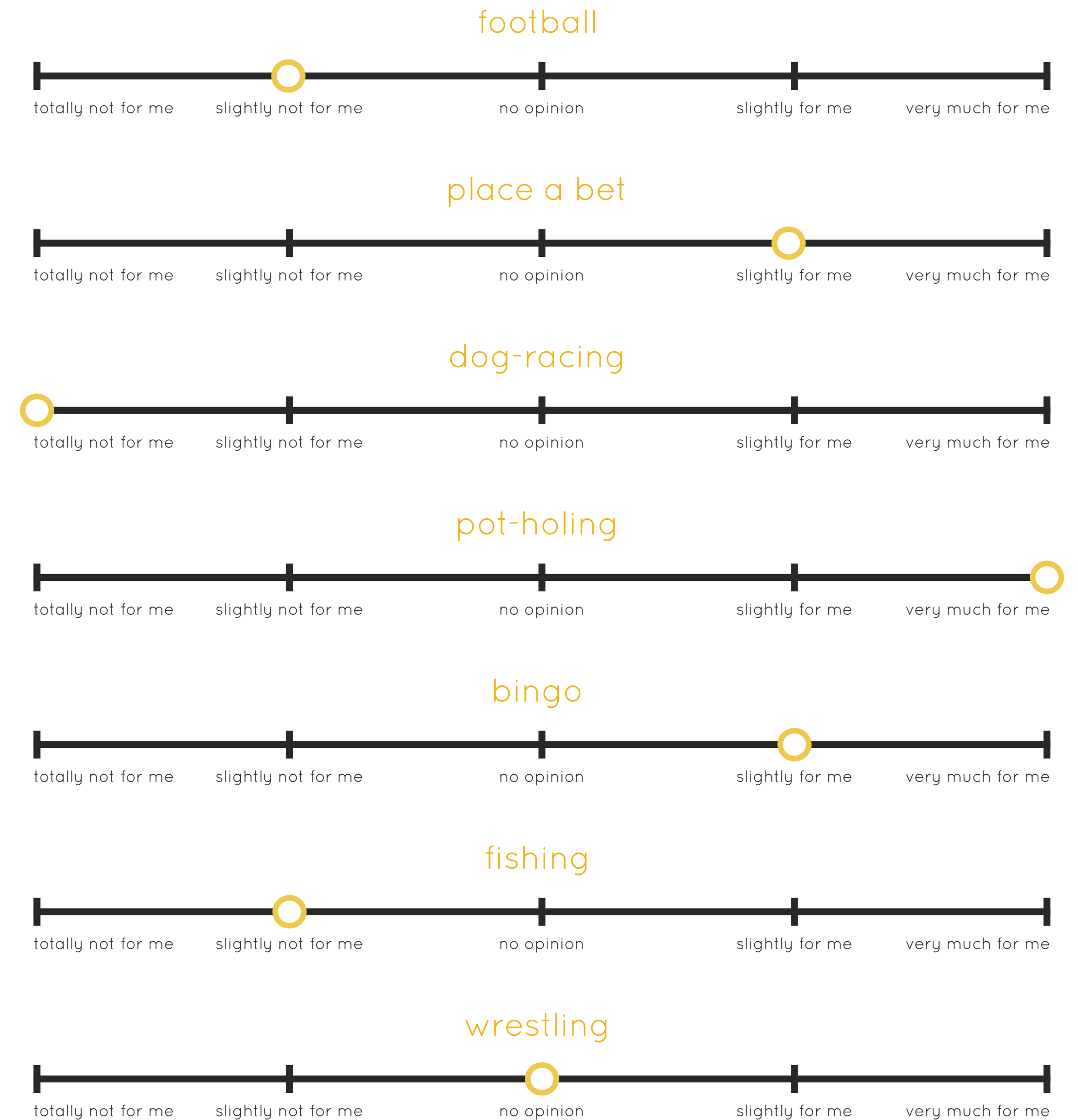
How to conduct a NFTLOY exercise with your team:

1. Get a team meeting date in everyone's diary. Create an activity list e.g:

- football match
- place a bet
- dog-racing
- pot-holing
- street dance workshop
- bingo
- fashion show in Paris
- fishing
- ballroom dancing
- wood-carving workshop
- flotation tank
- jazz concert
- bungee jumping
- wrestling match

2. At the start of the project, and before you tell people what it's all about, have them fill in a long and very varied list (see examples above) of cultural / leisure activities with markers across a scale including, things you know will occur as: 'very much for me, slightly for me, no opinion, slightly not for me, totally not for me'. Ask them to observe what this shows them and to discuss it amongst themselves.

3. Now ask each team member to pick a 'totally not for me activity' and to actually go off and try it out.

football

| totally not for me | slightly not for me | no opinion | slightly for me | very much for me |

place a bet

| totally not for me | slightly not for me | no opinion | slightly for me | very much for me |

dog-racing

| totally not for me | slightly not for me | no opinion | slightly for me | very much for me |

pot-holing

| totally not for me | slightly not for me | no opinion | slightly for me | very much for me |

bingo

| totally not for me | slightly not for me | no opinion | slightly for me | very much for me |

fishing

| totally not for me | slightly not for me | no opinion | slightly for me | very much for me |

wrestling

| totally not for me | slightly not for me | no opinion | slightly for me | very much for me |

Exercise: Not for the Likes of You

4. At the next meeting invite participants to share their cultural or leisure experience from start to finish.

You might want to use the stages of the customer journey as a prompt:

- becoming aware of the offer
- research and consideration
- booking
- preparing for engagement
- during engagement
- post engagement

Then ask them:
- what was positive about your customer journey?
- what was negative about your customer journey?
- what did you learn?

5. List the things they say on a flipchart... and use their own words verbatim. They will probably be very similar to these barriers and quotes:

- **cost:** 'It's too expensive' 'I don't have childcare'
- **values:** 'It's not a money / time priority'
- **no connection:** 'It's boring' 'I don't understand it' 'No-one I know goes'
- **fear:** 'I don't belong, I'll feel out of place'
- **protocol:** 'I'll have to look / behave a certain way'
- **location:** 'I can't get there easily'
- **awareness:** 'I didn't know about it'

Even if team members say they didn't do the activity, ask them what prevented them from doing so (without any blame) and write it up, e.g. 'I didn't have time', 'I didn't think it was important'.
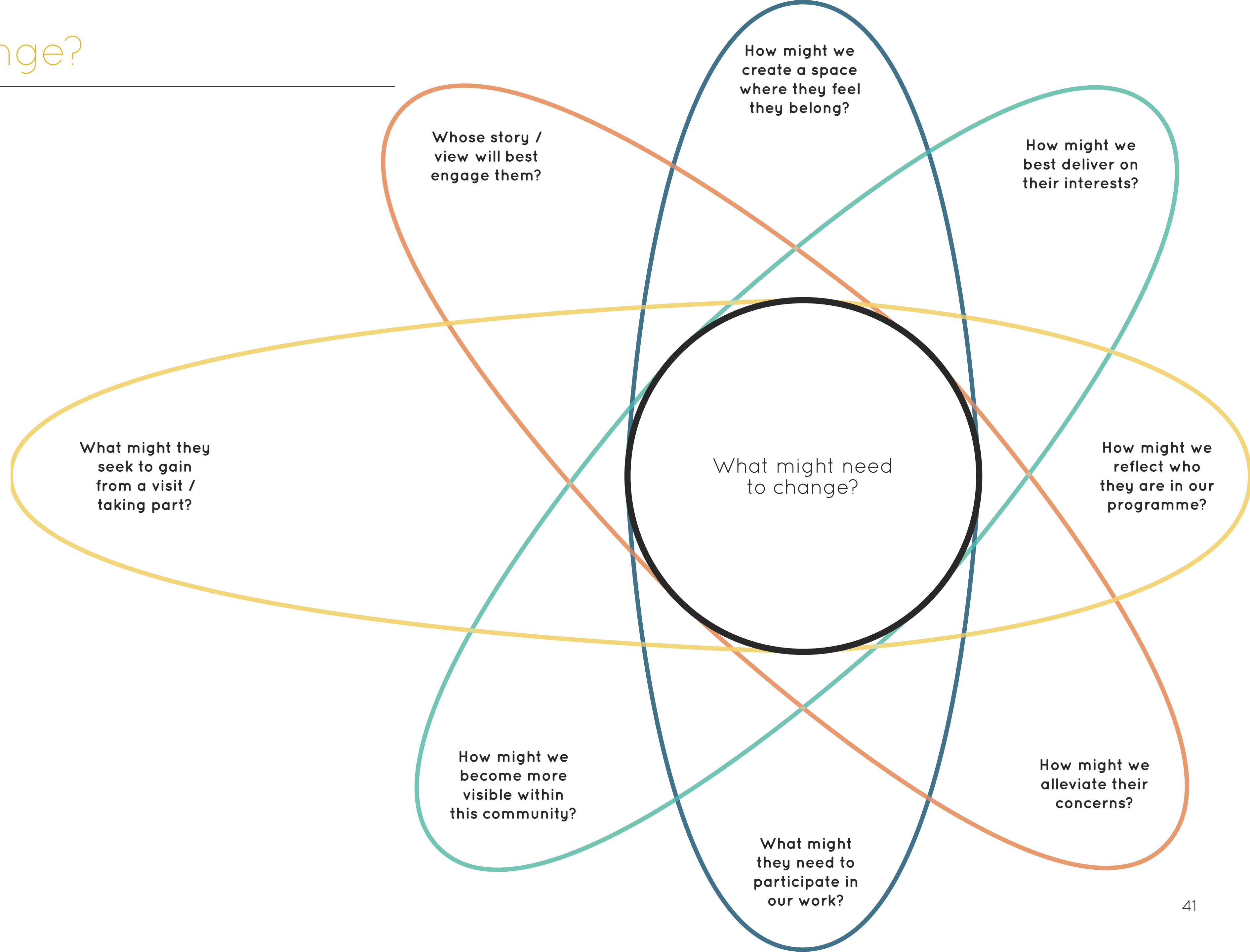
Referring to their own comments on the flipchart, ask them what they are noticing and facilitate a discussion around how their observations relate to what potential visitors might think, say and do when considering a visit.

6. Discuss what changes you might want to make to make it easier, more attractive for potential visitors to choose to visit your museum.

40

What needs to change?

Developing relevance

Print this chart onto a large sheet of paper and add sticky notes with your ideas. Note what you know and what you want to find out to enable a particular person, group or community to engage with your work.

How might we create a space where they feel they belong?

Whose story / view will best engage them?

How might we best deliver on their interests?

What might they seek to gain from a visit / taking part?

What might need to change?

How might we reflect who they are in our programme?

How might we become more visible within this community?

What might they need to participate in our work?

How might we alleviate their concerns?

Case study: Colchester + Ipswich Museums

Colchester + Ipswich Museums has a mission to

'create a museum service that is a source of pride, inspiration and fun'

Merging 10 years ago in 2007, their aim was to fashion a joint museum service to treasure. Now the stories of their collections, including a designated collection of archaeology of international significance, are being told through new ways of working, making them more relevant to wider, more diverse communities.

From experience, Colchester + Ipswich Museums knew that diversity is not a short-term venture. It cannot be limited to projects and delivered solely through project-funded posts, needing instead to be embedded at the core of the organisation's culture. This meant a rethink of what increasing diversity involves and recognising that it would go beyond simply increasing the representation of different identity groups on the staff.

They are building a different kind of team that gives opportunities to people they think will add value.

Recruiting trainees and staff that bring in new skills and connections, from making films about the collections to organising events and displays of objects... (to making) new links with the local Chinese community.

To find out more, please see: openupmuseums.com/colchester-and-ipswich-museums

Image courtesy of Colchester + Ipswich Museums

Read your Story of Change (so far) aloud

Does it make sense?

Do your proposed activities and inputs enable you to build the right relationships?
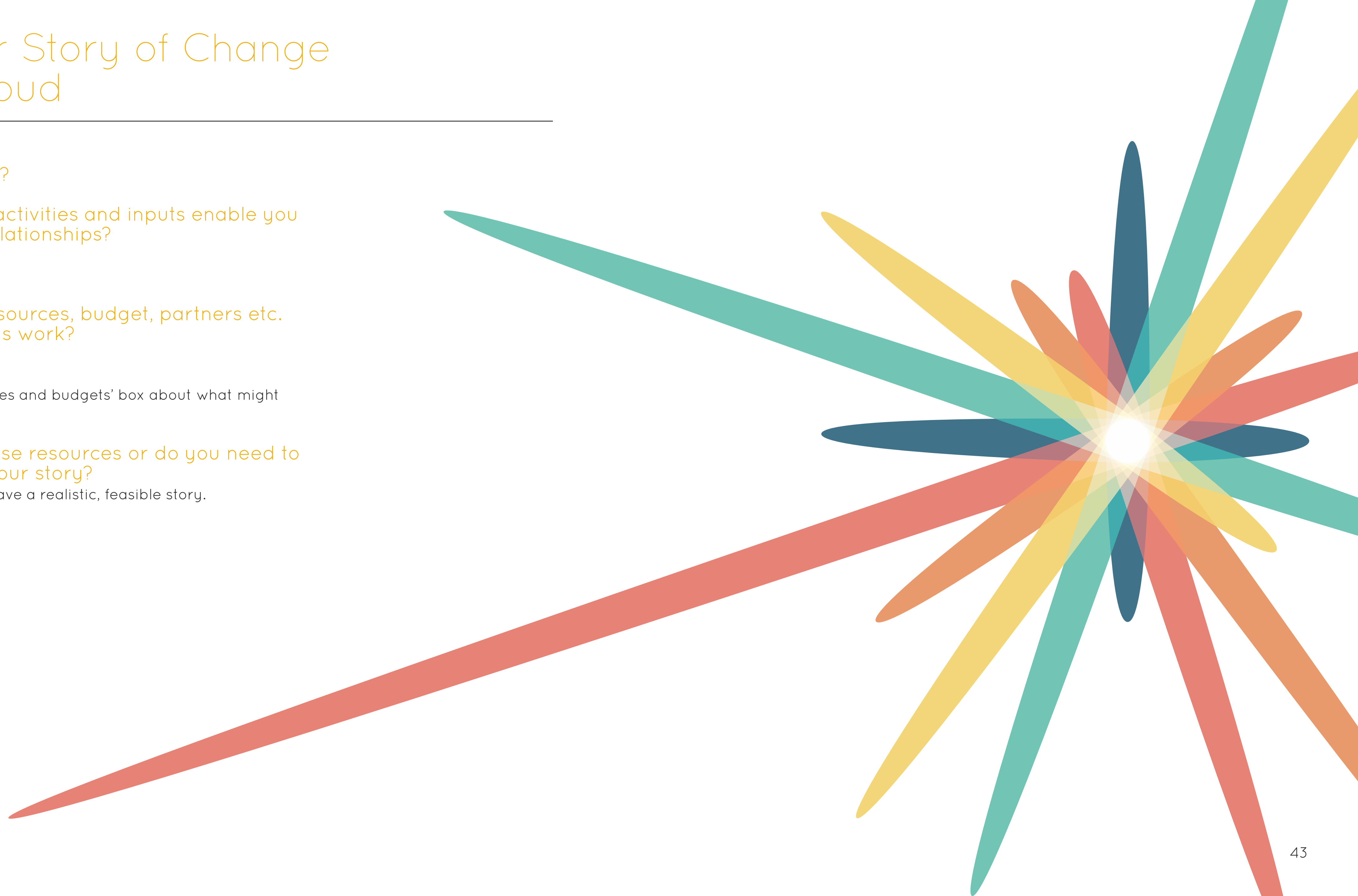
Is it feasible?

Do you have the resources, budget, partners etc. needed to make this work?

ACTION
Add a note in the 'resources and budgets' box about what might be needed.

Can you access these resources or do you need to make changes to your story?
Keep iterating until you have a realistic, feasible story.

Step 4: take action / try the ideas

Agree the changes you're going to make and consider what the first step might be.

What might you try? Taking your first step...

Before committing lots of time and money to a new idea you have about how to reach a new visitor group, think about what experiments or pilot projects you could introduce to test and hone the idea.

What are you seeking to learn? This is about learning and improving your ideas, not passing or failing. Set the learning objective at the start of the experiment.
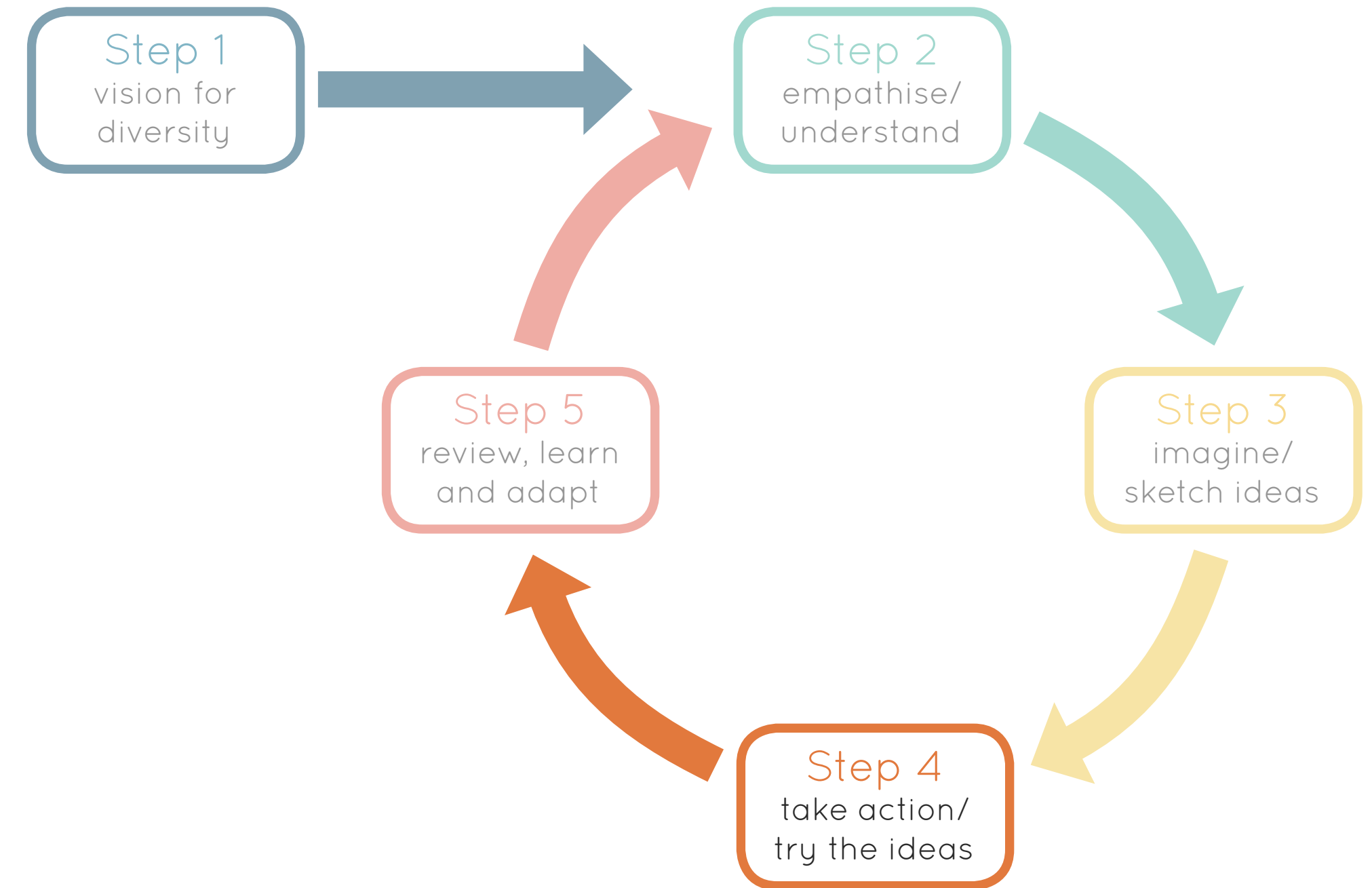
Success factor: make compelling offers and invitations

People are often open to persuasion if only someone invited them!

Understand and communicate what makes you relevant to your target audience.

Explore what offers are relevant and meaningful for the people you seek to engage – talk to them about what will encourage them to visit / engage?

Provide information on what to expect. Get the welcome right.

Become a cheerleader about what your organisation offers. Show passion and enthusiasm for the difference that you make.

Image courtesy of Ruben Salgado Perez, V&A

Case study: V&A

As the world's leading museum of art, design and performance, the V&A's strategic goal is to be:

'a book with its pages always open.'

Its vision is to make the museum matter to more people and to provide all visitors with the best quality experience and optimum access to its collections.

It aims to recognise and remove the barriers which people from all backgrounds may face in accessing its collections and services, and to integrate equality and diversity into everything that it does so that all aspects of the museum – staff profile, collections, audiences, programmes and events – reflect the social diversity of the 21st century.

Ruben Salgado Perez, Gallery Assistant, is a Volunteer Diversity Champion and LGBTQ Guide, and wanted to be a Pioneer in this programme because he wants to play a part in how the museum develops the visitor experience for more diverse audiences.

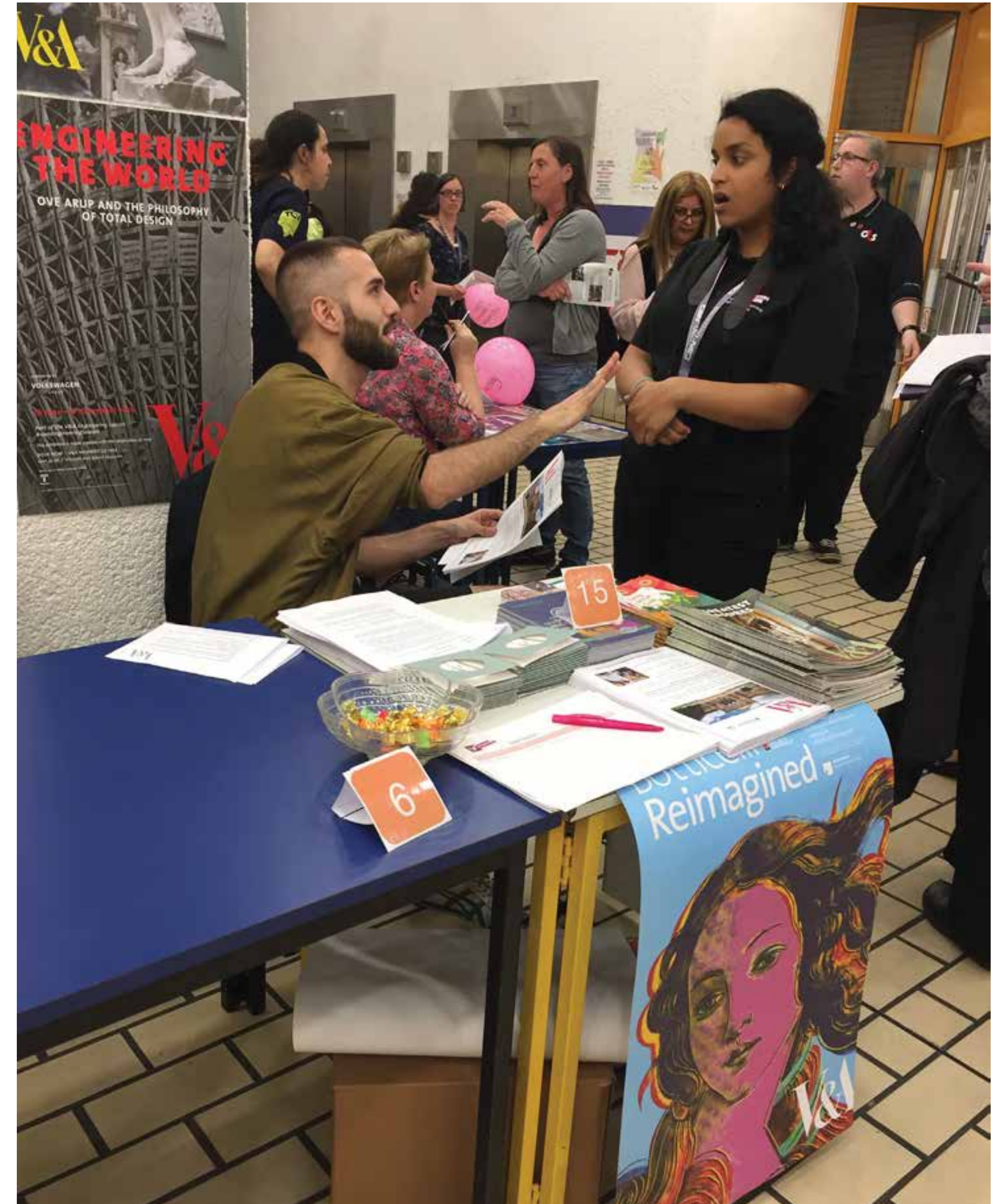**Read Ruben's story here:** openupmuseums.com/va

Image courtesy of Ruben Salgado Perez, V&A

Success factor: nurture ongoing relationships with networks and community representatives

- Work with existing communities, trusted representatives and partners.
- Pursue genuine engagement and involvement within local communities and target groups.
- Share ownership.
- Be persistent and patient.
- Nurture relationships over time while at the same time nurturing those long-term relationships with your existing visitors too. Consider the social, communal elements of your role.
- Be willing to be challenged by external partners and to try doing things differently.

Relationships that matter

- Who else might need to be involved?
- How might you involve them?
- What relationship/s do you need to establish with potential visitors?
- How will you invite people in?

ACTION
Add your ideas to the 'relationships' boxes in your Story of Change.

The following pages may help you explore this in more detail. See also the case studies throughout this guide to inspire your thinking.

Image courtesy of The Whitworth Art Gallery

Case study: National Museums Northern Ireland (NMNI)

National Museums Northern Ireland has decades of expertise in building relationships that make a lasting difference. Spanning three open-air and indoor sites – the Ulster Folk and Transport Museum, the Ulster Museum and the Ulster American Folk Park – they firmly believe that 'everybody has an absolute entitlement to benefit from museums' and work hard to make that access for all a reality.

Economic and social impact are embedded in their corporate strategy: they have a strong commitment to tackling poverty and social exclusion, using well thought-through fundraising, community programming and targeted outreach to develop more first-time attenders, a more representative audience profile and ultimately a shared positive future for all.

'Identify the people who can make a difference'.

They choose partners carefully and focus on developing good long-term relationships by building trust, genuinely valuing the skills and experience of their partners and making sure the partnership is mutually beneficial. Live and Learn was a six year, Big Lottery funded programme delivered in partnership with Age Concern and Age NI providing over 20,000 learning opportunities for older people who would not normally visit a museum, with the learning now embedded in the museum's everyday practice. Treasure House, another Big Lottery enabled programme was delivered over five years with Clanmill Housing Association to provide social and learning opportunities for older people.

To find out more about their story, please read their full case study: openupmuseums.com/national-museums-northern-ireland

National Museums Northern Ireland

explore/engage/enjoy

Positive Change for People and Communities

Image courtesy of National Museums Northern Ireland (NMNI)

Building new community partnerships: a quick guide

Partnerships are essential to diversifying your audiences. It makes sense to team up with those who are already expert in serving specific communities. Local community groups are an important part of the mix, as well as partnerships with larger institutions. Here are some useful pointers:

1. Find out who's out there

Start by setting up criteria to decide which partnerships you want to pursue and why:

- What do you want to achieve through the partnership? How might you help each other?
- Which communities or sectors does the potential partner work with, and how does this tie in with your target groups or ambitions?
- What aims and values do you share and how does their vision align with yours?

Find possible partners through desk research: look for local groups on Google and set up visits on their turf. Ask who they know and build from there. Then do a recce: if looking into a new area, drive or walk round the location.

Places to visit include:

- Community centres, contact the manager, look at notice boards to see who is active: e.g. support groups for different groups of people
- Community Volunteer Service, local authority support networks
- Local societies interested in the place where they live
- Social clubs and business networks
- Libraries

Connections and conversations
You could also hold an Open Event somewhere visible so that individuals who don't associate with groups can get involved too. Examples of Open Events include: a stall at a summer fair, an event in a shopping mall, an installation in a public place or a decorated table with objects of local significance. Think ahead about how you will engage people: what are you looking to find out and what might provoke conversations with the people you meet?
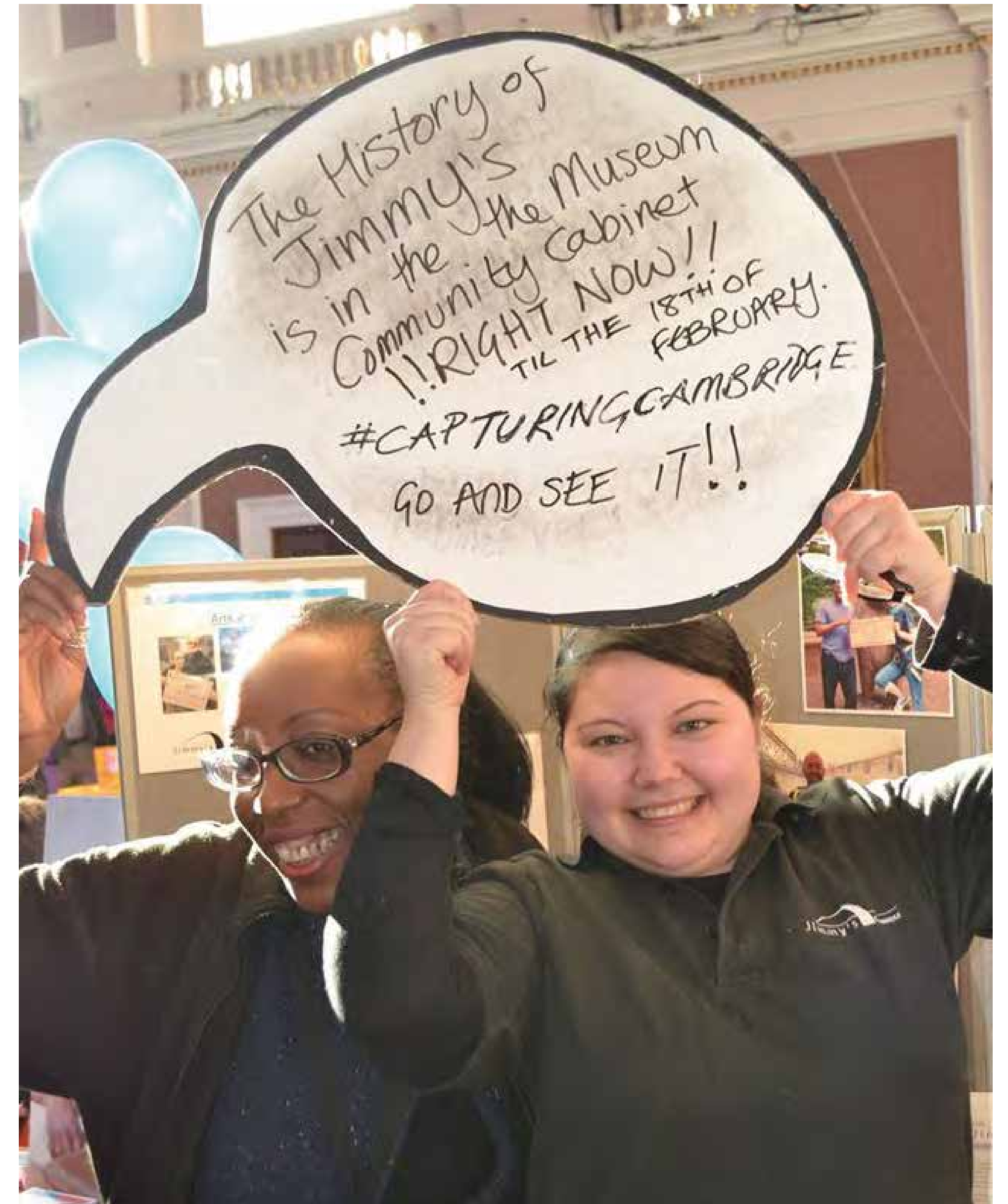

Image courtesy of The Museum of Cambridge

Building new community partnerships: a quick guide

2. Think it through with them

Allow plenty of time for conversations and sounding out whether working in partnership is right for all involved:

- Listen hard to what potential partners say: try to find out their aims and issues and how you might help, be open and responsive
- If it is a community group consider what you can offer that's relevant to their lives: aim to shine a light on their community's history
- Acknowledge any of their concerns and be honest about what you can and can't do

3. Set up a structure

Think creatively about how you can help each other and map out key agreements such as:

- Aims and objectives – formal or informal?
- Roles and responsibilities – who will contribute what and in what way?
- Communications – how will you stay in touch?

Making it work
Remember: partnerships, networks and contacts are a valuable resource. Recognise that time and commitment from volunteers may be limited. Be flexible and do whatever you can to make things work.

4. Maintain the relationship

Avoid dropping contacts as soon as a project has finished, not only will it leave a poor impression, it ignores the long-term approach that is usually required to build lasting, fruitful relationships.

Plan to maintain relationships with those that want to and leave community groups with resources and a contact person after a project has ended.

Image courtesy of Amgueddfa Cymru-National Museum Wales

Case study: Amgueddfa Cymru National Museum Wales

Amgueddfa Cymru comprises of seven national museums across Wales and the National Collection Centre. The family of museums comprises: National Museum Cardiff, which is in the civic centre of Cardiff and showcases the National Art and Natural Science Collections; St Fagans National Museum of History, which is currently undergoing a £30m redevelopment; The National Waterfront Museum Swansea, which tells the story of industry in Wales; Big Pit National Coal Mining Museum and National Roman Legion Museum both located in southeast Wales; National Wool Museum located in west Wales; National Slate Museum located in north Wales. Amgueddfa Cymru is a bi-lingual organisation and is funded by the Welsh Government.

Through Our Museum, funded by the Paul Hamlyn Foundation, their volunteers at St Fagans: National Museum of History have significantly diversified from predominantly white, female, middle class, retired. The profile is now approximately 50% male and 40% unemployed. This was achieved through working closely with community partners with expertise in volunteering, such as the WCVA (Welsh Council Volunteering Association), and adopting a networked approach through influencers and partners to build relationships with new volunteers.

To find out more about their story, read their full case study:
openupmuseums.com/national-museum-wales

Image courtesy of Amgueddfa Cymru-National Museum Wales

Step 5: review, learn and adapt
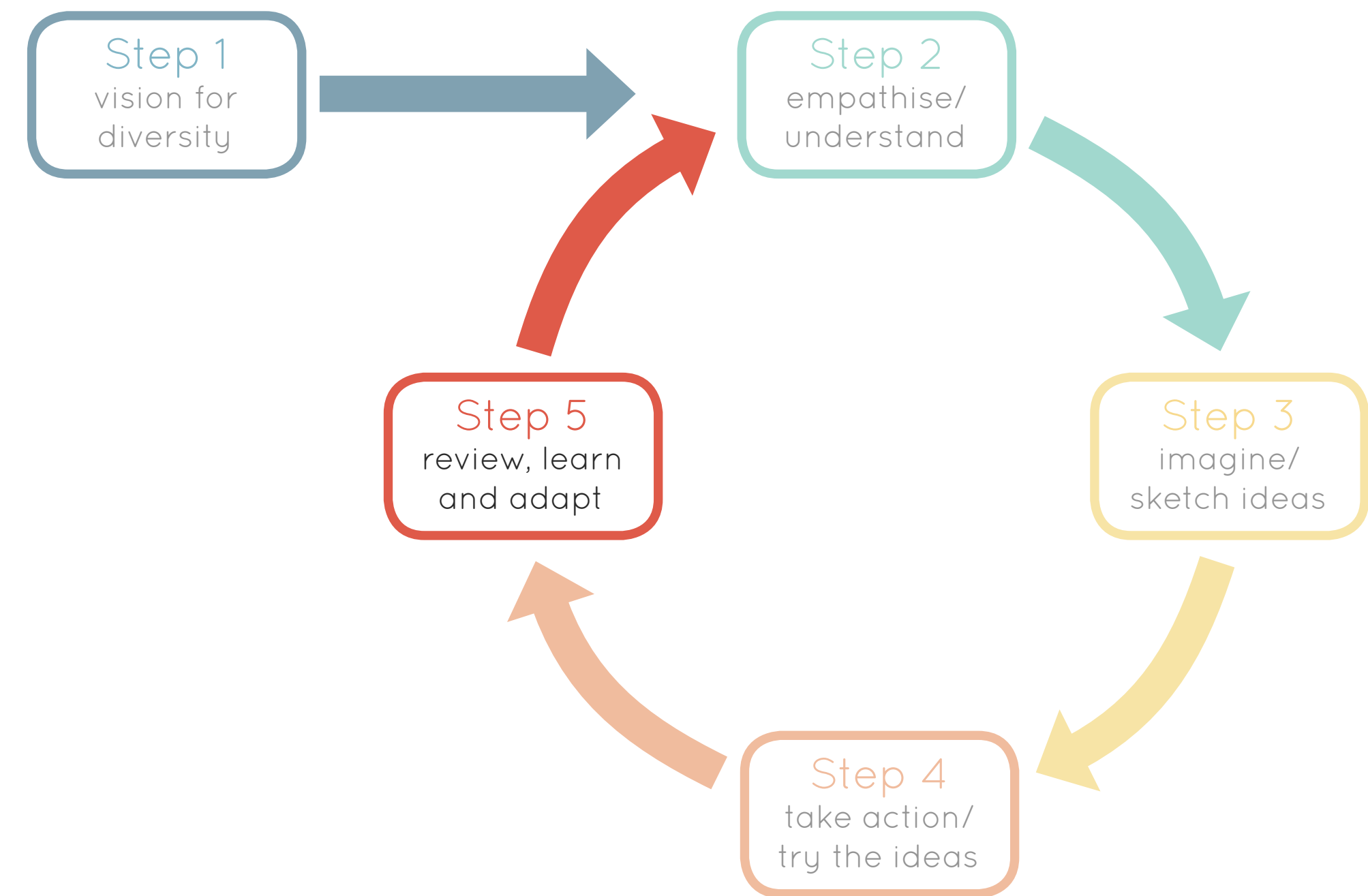
Review your results so far.

Seek additional insights as you get to know your potential visitors further.

Review what works and what doesn't work about the things you try and what changes you might want to make as a result.

As you **learn** more, **adapt** your story.

ACTION
Make further changes to your Story of Change and agree next steps.

Step 1
vision for diversity

Step 2
empathise/ understand

Step 3
imagine/ sketch ideas

Step 4
take action/ try the ideas

Step 5
review, learn and adapt

Success factor: measure and share results and use them to inform further improvement

Become accountable and transparent.

Produce the data and evidence to measure who you are reaching and the impact you are making.

Communicate on progress so learning is assimilated, improvements are made, and wider stakeholders are inspired to come on board.

Tracking progress

Think through and agree your measures of success at each stage of the story.

Use the table on the next page to help you track your progress.

Image courtesy of National Museums Northern Ireland

Exercise: tracking your progress

Use traffic light colour coding in the 'results' column so that people can see at a glance what needs attention.

What needs to have happened for this story to come to life?

And by when?

● = Achieved or on track

● = Progressing, but delayed or amended

● = Not progressed

Current reality	Objectives / targets	How we will achieve it	Who will lead it	Results

Case study: National Museums Liverpool (NML)

'We want to refocus the portrayal of history away from just the great and the good towards the voices of the many.'

NML, the only national museum service in England based entirely outside London, consists of seven museums, Museum of Liverpool, World Museum, Merseyside Maritime Museum, International Slavery Museum, Walker Art Gallery, Lady Lever Art Gallery and Sudley House. Led by internationally recognised human rights advocate David Fleming, diversity is firmly embedded in their Vision,

'To be the world's leading example of an inclusive museum service.'

In line with their focus on making a real difference, NML measure and share their impacts and methodologies nationally and globally. In 2017 they reported having quadrupled visitor numbers since 2000 and reported an annual contribution to the local economy of £53m and more than 1,200 jobs. In 2015/16 of the 2.8 million visitors, 28% hailed from the less advantaged categories NS-SEC 5-8.

'Museums are experts at recording and caring for people's memories.'

'Understand your local community, if you are a lone voice, you won't get very far.'

Find out how they achieve this by reading their full case study:
openupmuseums.com/national-museums-liverpool

Image courtesy of National Museums Liverpool © Robin Clewley

Case study: National Museums Liverpool (NML)

National Museums Liverpool's approach to Equality and Diversity (Prepared by Claire Benjamin, 2017)

National Museums Liverpool (NML) is committed to valuing diversity by actively promoting and implementing equality of opportunity in all that they do. NML's Diversity Working Group outlined equality objectives for the organisation and measurable objectives which align with NML's strategic plan, help to analyse and 'temperature check' the organisation and what it is currently doing around equality and diversity and identify any gaps in provision. As part of this, NML recently undertook an Equality and Diversity review which looked at:

- Were NML's current people (HR) policies and procedures fit for purpose?
- Are the current policies and procedures implemented effectively ('lived') within the organisation?
- Is there positive interaction between the organisation and staff that would impact on the perceived approach to equality, diversity and inclusion?

The review covered entry and recruitment, working conditions and governance. Each area was assessed against compliance with statutory legislation, good practice and best practice. This was undertaken through: surveys of staff employed by NML and NML Trading; and former staff employed by NML; facilitated staff workshops held in venues; one to one interviews held with Executive Team and staff with key responsibilities linked to Diversity and Equality; Review of equality and diversity data held by NML; Review of 'people related' policies. The findings of the review will inform NML's future direction and approach to equality and diversity.

Read a report exploring the impact so far:
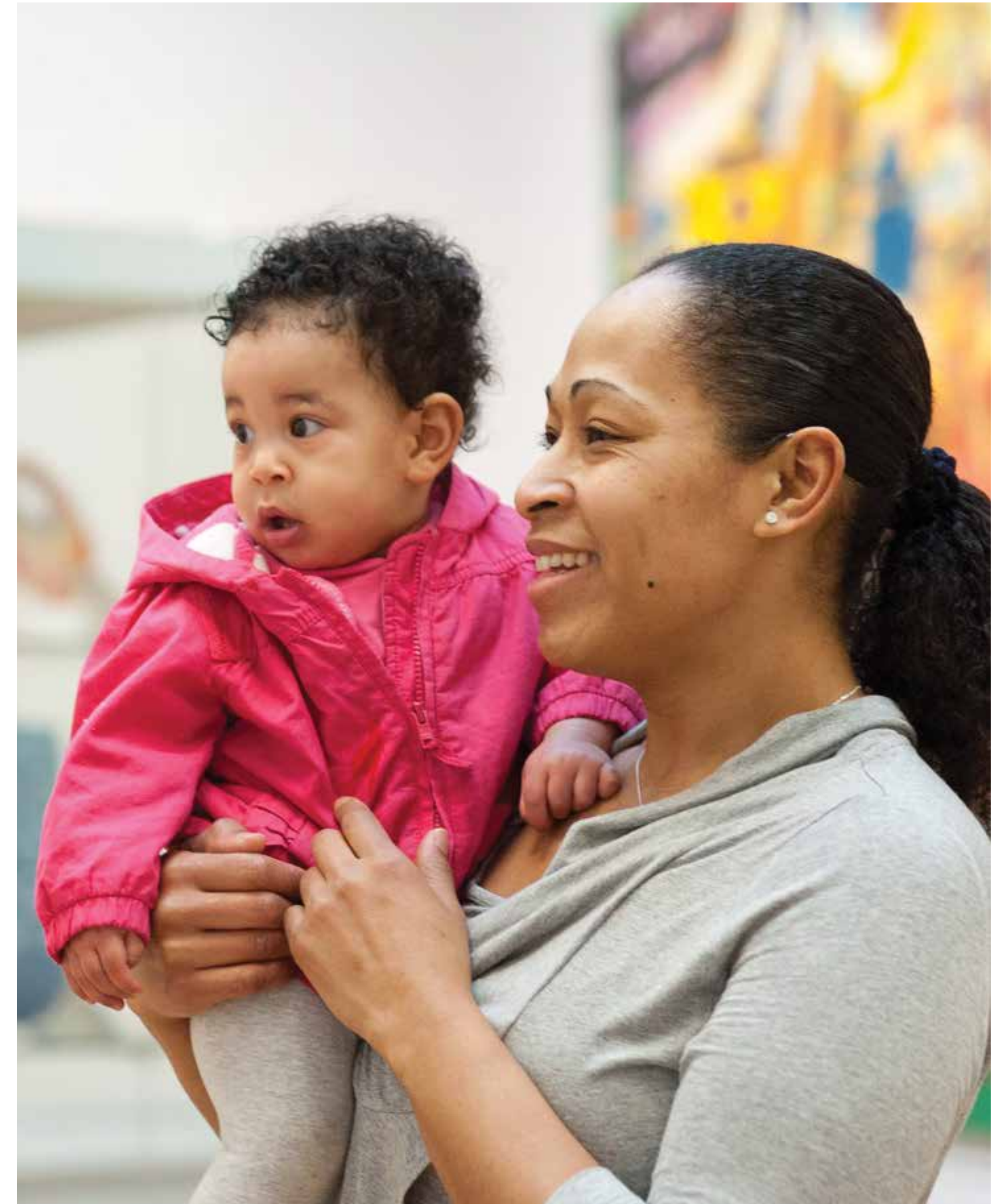liverpoolmuseums.org.uk/about/corporate/reports/index.aspx

Image courtesy of National Museums Liverpool. Walker Art Gallery, Liverpool © Mark McNulty

Join museum leaders across the UK in making change happen

Try out some of the tools to ignite important conversations about diversity in your organisation.

- What small step will you take today?
- What will you do this week?
- This month?
- This year?
- Identify practical actions to get you started on diversifying visitors to your museum.

Tell us how we might best support you to make this change a reality

- Who can help?
- What's blocking progress toward diversity in your organisation?
- What might enable your museum to achieve its Story of Change?
  openupmuseums.com/how-can-we-support-you

Make a difference: share your story with a community of museum leaders committed to a diverse and inclusive future.

- Add your thoughts and ideas of how together we will make change happen:
  openupmuseums.com/share-your-stories-of-change

Sign up for further information and support as it becomes available

- openupmuseums.com/stay-in-touch

Image courtesy of Colchester + Ipswich Museums

Explore further

This is not an exhaustive list. Please recommend other resources that people should explore here: openupmuseums.com/recommend-resources

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Partners

This guide was commissioned by a steering group
of partners from across the UK museum sector:
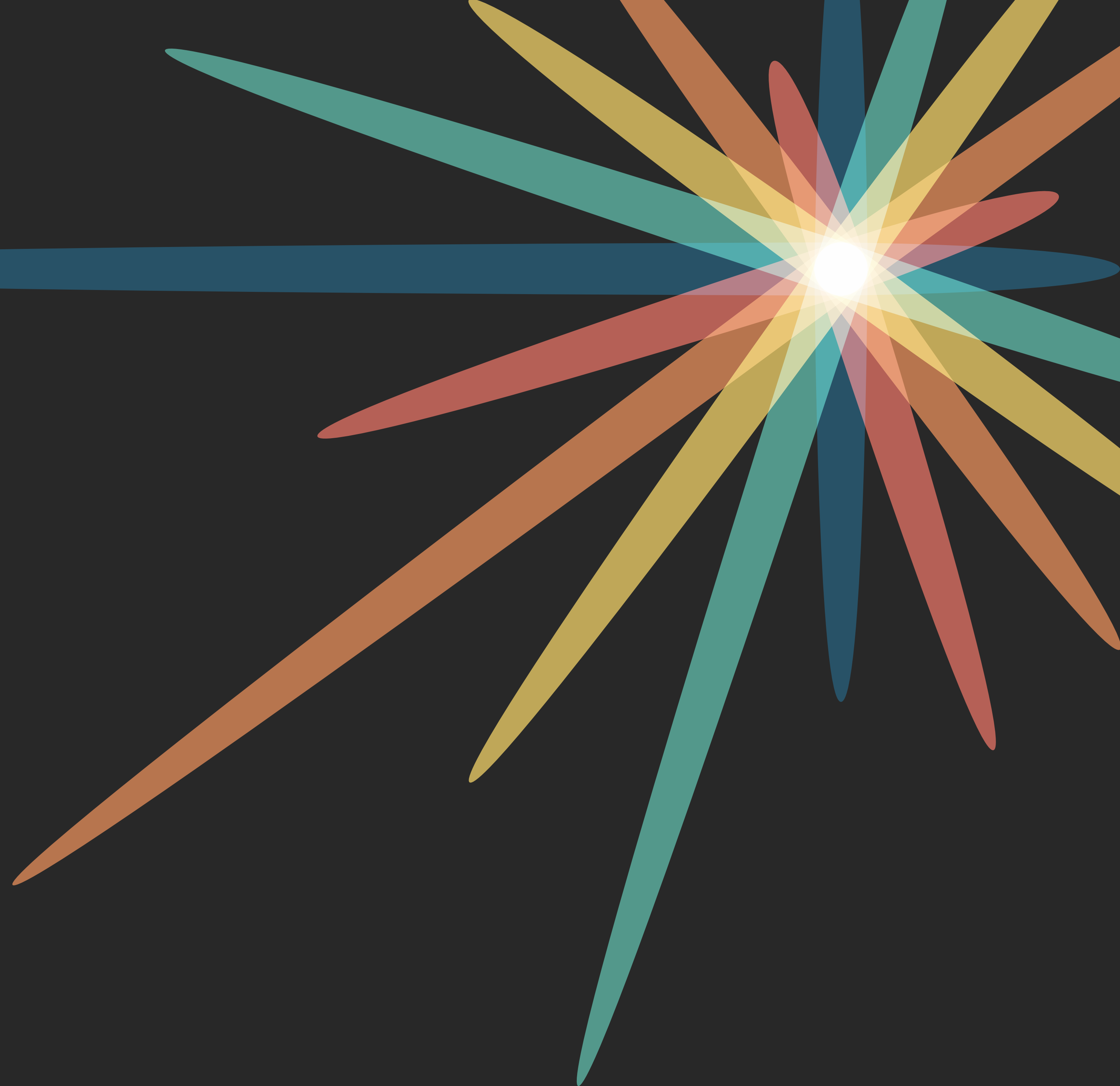
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