
Character Matters: Attitudes, behaviours and skills in the UK Museum Workforce

Full Report by BOP Consulting with The Museum Consultancy

Commissioned by:
Arts Council England, Museums Galleries Scotland, Museums Association,
Association of Independent Museums

September 2016

BOP
Consulting

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Executive summary

In December 2015, BOP Consulting with The Museum Consultancy were commissioned by Arts Council England and Museums Galleries Scotland, along with the Museums Association and the Association of Independent Museums to undertake research on the attitudes, behaviours and skills needed by the museum workforce over the immediate future.

Research aims

- identify the attitudes, behaviours and skills needed in the UK museum workforce for the next 10 years
- address how museums can recruit or support people to develop these.

Methodology

The research is a mixed method study which uses a number of both quantitative and qualitative methods:

- Literature review of both museum-specific material and wider, non-museum-specific literature on 'personal qualities' and their importance in the labour market
- Consultation: five UK-wide museum sector workshops that were held in both England and Scotland
- Interviews: eight one-to-one interviews were undertaken with museum directors, in addition to one-to-one interviews Steering Group members
- Analysis of recruitment materials: looking at a sample of 59 job adverts and job descriptions representing a range of roles, grades and types of organisations
- Online workforce survey which includes museum volunteers as well as paid employees, responded to by over 2,000 people.

Research Question: What attitudes, behaviours and skills does the UK museum workforce need in the next 10 years?

- A review of museum-specific literature highlights a drive towards more stable and financially resilient museums which are diversifying income streams while also seeking to expand their social impact with audiences.
- There is new emphasis towards a more diverse, flexible workforce which can bring new skills, energy and ideas into and across the sector. There is also an acknowledged need for improved collaboration in terms of sharing resources, knowledge and ideas in order to support future visions for the sector.
- Priority skills gaps identified in the literature review reflect this overall drive towards improved museum resilience. These skills include a wide range of business and management skills to support income diversification, embedding digital skills across all organisational levels and better leadership skills across organisations and/or at all levels within organisations.
- There are clear challenges to future skills development, particularly around retaining and protecting specialist knowledge and heritage-specific skills while broadening roles and encouraging collaboration across specialisms.
- A number of key 'personal qualities' emerge from the literature review as priorities for the workforce such as conscientiousness, optimism, motivation, self-efficacy, persistence, curiosity, creativity and the ability to learn and collaborate. These will all be important to a museum workforce that is experiencing significant organisational change and where it will be important to be more entrepreneurial, take more risks, and be more creative.
- Some of these 'personal qualities' can be influenced and changed while others such as self-efficacy are generally thought to be relatively fixed by the time people reach adulthood. Therefore, museums will need a two-pronged approach of careful skills development that helps to nurture some of these 'personal qualities', as well as more innovative recruitment methods to

develop a more diverse, well-rounded workforce which can meet the needs of tomorrow's museums.

Research Question: What are museums currently asking for? What are they paying to get this and how does this compare to other sectors?

To answer these questions, we first analysed a sample of job adverts from 2016 to gain a better understanding of what museums were recruiting for.

- Most adverts require high levels of education, with only 30% stating they would consider equivalent experience rather than a formal qualification.
- Aside from specialist skills, communication and time management were the most commonly emphasised skills in the adverts, while passion and being a team player were the most common 'personal qualities'.

We also used our workforce survey data to take a closer look at salary levels across the sector:

- A small majority (55%) of the sector earns less than the UK average wage in 2015 of £27,600.
- As this suggests, salary levels look relatively average overall but given their high levels of education, the museum workforce is paid on average lower than many other comparable sectors.
- Those with specialist skills such as curation or conservation tend to earn above the UK average wage while those in front of house roles are well below.
- Although there are more women than men in the museums workforce, on average men still earn more and are more likely to hold senior management positions.

Research Question: What attitudes, behaviours and skills does the museum workforce currently have? How are these supported across the sector?

- The online UK museum workforce survey received 2,178 usable responses from across the UK. This high number of responses gives us a broad picture of the overall UK museums workforce.
- Overall the majority of the museums workforce is made up of white women and by those with a high level of education (88% hold a first degree while 59% hold both a first and second degree.)
- Most hold long-term or permanent contracts although there has been a recent shift in the past three years towards short-term contracts.
- Many in the workforce have spent a significant amount of time undertaking work experience in order to break into sector. Over half of these placements were unpaid and many were for nine or more months.
- Increasingly the workforce is being asked to do more for no additional monetary reward. Many of the workforce have remained in the same role in the past three years, but over a third report an increased level of responsibilities with no corresponding increase in pay.
- Findings reflect a growing focus on income generation within museums with 22% of the workforce reporting that income generating activities have been added to their job description in the past three years.
- Over 70% of the workforce is engaged in training and CPD, most of it initiated by themselves. However, training is rarely targeted to the needs of the individual and the individual organisation. The most common form of CPD reported is attendance at conferences. Training and CPD is also dominated by heritage-specific training with much lower rates of business or management training reported.
- Notably, rates of mentorship, coaching and job secondments which are arguably some of the most tailored forms of CPD that also help develop 'personal qualities' were very low.

- We also asked a series of validated psychology questions which reveal some of the workforce’s ‘personal qualities’, as well as their attitudes towards their organisations.
 - Overall the workforce has a strong emotional commitment to their job and higher levels of self-efficacy than average. Less positively,, the workforce is slightly more pessimistic and more risk averse than average.
 - Respondents are quite critical of their organisations, reporting low rates of co-operation across organisations, and poor handling of change management and innovation. They give senior management a lower rating than average and feel that the career development support they receive is low.
 - Freelancers and those in management roles stand out as being more motivated to achieve results, more optimistic and with a higher tendency to take risks than the workforce as a whole.
- Volunteer responses show they are emotionally committed and passionate about the museum sector, contributing a high number of hours to museums, but they also receive little training or support.
- In terms of attitude to the sector as a whole, the large majority of the workforce still strongly believes that the sector should be entitled to significant government funding given the public service that museums provide. Further, a sizeable minority of the workforce see the requirement to balance commercial goals with a public service mission as inherently challenging.

Conclusions

In looking across the substantive research tasks that were carried out for this study, a number of key challenges can be identified:

- The retention, protection and sharing of specialist knowledge and heritage-specific skills, particularly around collections, is a clear challenge for the museum workforce going forward. Museums must maintain this vital

knowledge and skills while broadening roles and responsibilities as well as encouraging collaboration across specialisms.

- A wide ranging set of business and management skills (which are needed by people well beyond just those with the word ‘manager’ in their job title) are those that are most needed now and in the immediate future for museums. However, our survey suggests that, at present, not enough people are accessing CPD and training in these specific areas.
- A growing body of evidence as well as new HR practices highlight the increasing importance of particular ‘personal qualities’ in terms of their effect on employability, organisational performance, and entrepreneurialism. However, employers in the sector do not typically emphasise these qualities during recruitment, preferring formal qualifications instead.
- Using validated psychology question-sets, our survey findings suggest that some of these kinds of ‘personal qualities’ are also found less widely across the museums workforce than in many other sectors.
- The research in our literature review also indicates that developing these ‘personal qualities’ for the existing workforce is likely to require sustained interventions over a period of time as ‘personal qualities’ are not quick nor easy to change. This would indicate a need for more relationship-based models of CPD, such as coaching or mentoring – but the sector does less of these kinds of CPD activities.
- What is more, the organisations in which people work or volunteer, are themselves rated as also not very dynamic or supportive in terms of managing change and innovation or supporting CPD for their staff and volunteers.

Therefore, the challenge going forward is three-fold:

- How to recruit a more diverse workforce (both paid and volunteer) into the sector in general, including people with more of the kinds of ‘personal qualities’ that are identified as assets in an environment that will likely increasingly emphasise adaptability, entrepreneurialism and fewer deep specialisms?

- How to develop the existing workforce, not just in terms of skills, but also in terms of developing their 'personal qualities', particularly given that some 'personal qualities' are difficult to change?
- How to get organisations themselves to be more flexible, agile and entrepreneurial and supportive of their workforce?

Recommendations

The following sections outline the practical steps that can be taken to encourage and develop the right attitudes, behaviours and skills within the museum workforce. Volunteers are an essential part of the overall museums workforce, these recommendations have been developed with both paid-employees and volunteers in mind. The recommendations are discussed in more detail in Section 6 of the report.

Recruitment

1. Employers should pilot non-traditional recruitment methods for some of their short-term posts which allow for greater flexibility in hiring choices. This should include trialling competency frameworks during recruitment.
2. Sector bodies should consider establishing a group to review HR practices and produce best practice guidance, which ideally reflects different organisational contexts. This group should look at:
 - What is legal? What is optional?
 - What can be done to attract a wider range of talent?
 - How could current recruitment processes be adapted?
 - What are best practice recruitment examples from other sectors that museums could learn from?
 - What is best practice for attracting and managing volunteers?
3. Sector bodies should commit to updating and extending the Museums Association Salary Guidelines which organisations, employers and individuals can refer to. This update should include consideration of different organisational sizes and contexts.
4. Museums and sector bodies should develop recruitment campaigns that promote the sector as a place to work. This could involve developing messages that give insight into what it is like to work in museums, and the broad range of skills and 'personal qualities' needed.
5. Museums should develop traineeships at a management level to support and encourage talented people with transferable skills to work in the sector at a senior level.

6. More museums should be offering taster experiences to young people at key times when they are making subject and career decisions.
7. Sector bodies such as Creative and Cultural Skills (CCS) should work with employers to understand how to improve the quality and uptake of apprenticeships including the Modern Apprenticeship programme.
8. Sector bodies should clarify their commitment to workforce development and aim to align their resources to developing good practice in the sector, developed as a result of Recommendation 2.
9. Sector bodies should consider the creation of a formal programme of secondments to provide opportunities for people from other sectors, such as business and technology, to gain experience of working in museums and to share their experience.

Skills and Knowledge

10. Subject Specialist Networks, including those formally supported by Arts Council, play an essential role in curatorial knowledge exchange and should have increased capacity (supported by additional funding) and a clear remit to provide opportunities to ensure the development and retention of collections based knowledge.
11. Museums should ensure that the importance of developing and maintaining collections knowledge is championed in their organisation and built into relevant job roles; museums should ensure that staff and volunteer time in contributing to these Subject Specialist Networks is recognised and supported.
12. Sector bodies should create funding opportunities to support skills and knowledge development throughout the sector. Key areas for development include:
 - Developing and applying digital skills
 - Developing further business, management and leadership skills.

Training and Continuing Professional Development

13. Individuals should proactively explore new learning and development opportunities to further their own professional development and contribution to the sector. These opportunities could include developing key qualities, skills and expertise within the museums sector or in other sectors.
14. Individuals should seek out opportunities to work with a mentor as well as training to become a mentor themselves, and employers should support this development activity.
15. Organisations should aim to have a significant percentage of their workforce undertaking some form of mentoring or coaching. Sector bodies should consider establishing a suggested recommended minimum % baseline of the workforce that are supported by a mentor or coach.
16. Organisations should also commit to allowing all staff and volunteers a minimum target of days per year to dedicate to CPD activities, as appropriate to the scale of organisation.
17. Sector bodies should create funding opportunities to support workforce development, for example to support groups within the sector who unite around a common focus such as their geography, specialism or community of practice.
18. Sector bodies or museums should develop a range of new, museum specific short courses aimed at current skills gaps, i.e. business / management or interpersonal skills where appropriate.
19. Sector bodies and museums should develop further programmes to help leaders grow within their organisation and into leadership positions, and to develop leadership training for all segments of the workforce, not just senior level staff.

Organisational Development

20. Employers should ensure that job descriptions, volunteer profiles and person specifications accurately reflect the attitudes, behaviours and skills required for different roles.
21. Employers should make better use of line management systems, the appraisal process, and personal development plans to encourage members of their workforce to set out a broad range of development goals and activities.
22. Employers should explore opportunities to develop their workforce to move into new roles within organisations or offering short term roles (on secondment or project basis) which provide new experiences or insights into museum operations. Museums should consider ways to promote movement and collaboration within organisations such as secondments from 'front of house' roles to 'back of house' roles.
23. Museums should increase their collaborations with the business and enterprise community to support the development of entrepreneurial attitudes, behaviours and skills.
24. Museums should explore the possibilities of mentoring and coaching schemes from those working in the business and enterprise community (including shadowing opportunities) to develop breadth of skill and experience.
25. The UK Accreditation Partners should further develop the Accreditation Guidance on workforce development opportunities in light of the findings in this report.
26. Current best practice guidance on board of trustees' development, such as AIM guidance, should be promoted more widely across the sector and refreshed on a regular basis, to ensure an appropriate mix of skills and 'personal qualities' to develop a wide and versatile board.

Sector Development

27. Sector bodies should celebrate organisational and individual wins and workforce development best practice stories and should develop the ability to advocate for the role, purpose and benefits of museums in society.
28. Sector bodies and employers should ensure that initiatives and approaches to diversify the workforce encompass the broadest definition of diversity and are tailored to reflect regional and local needs. Sector bodies should encourage museums to report on and evaluate the diversity of their workforce (including socio-economic diversity as well as the existing protected characteristics) to assess if current and proposed diversity measures are effective.
29. Funders, where appropriate, should require recipients to demonstrate a clear and active commitment to opening up and diversifying the workforce. This could include measurements such as: number of apprenticeships, taster days and school and college work experience placements offered.
30. Funders, where appropriate, should require recipients to demonstrate a clear and active commitment to CPD. This should include measurements such as the number of workforce undertaking formal training, number of workforce participating in a network, steps they have taken to share knowledge (e.g. by hosting a training session, mentoring etc.).

1. Introduction

In December 2015, BOP Consulting with The Museum Consultancy were commissioned by Arts Council England (ACE) and Museums Galleries Scotland (MGS) along with the Museums Association (MA) and the Association of Independent Museums (AIM) to undertake research on the attitudes, behaviours and skills needed by the museum workforce over the immediate future (Ten years from this 2016 report). Partner lead bodies for the museum sector in Wales and Northern Ireland were also involved in the dissemination of the online workforce survey. The project therefore has a UK-wide remit, albeit with a particular focus within this on the sector in England and Scotland.

1.1 Scope and definitions

The research brief was relatively unusual within labour market studies. In addition to asking what skills will be required in the museum workforce over the next 10 years, the commissioning partners and Steering Group were also very keen for the research to identify what attitudes and behaviours the workforce will need to embody. While ‘skills’ is a widely used and well understood concept, attitudes and behaviours are much less so – certainly within the context of a labour market study. It is therefore briefly worth explaining what is meant within this research by ‘attitudes’ and ‘behaviours’.

- Attitudes are predisposed ways of thinking, both explicit and implicit, and which are usually positive or negative towards some particular phenomena or person(s). They are settled, having largely being learnt and/or conditioned, and are likely to be influenced by our core beliefs or values. Careful appeals to an individual’s emotions or reason may shift attitudes slightly, however they are generally resistant to change.
- Behaviours are ways of acting and conducting oneself – they are likely to be influenced by attitudes (as these will shape how positively or negatively behaviours are framed), but they can also become habitual, where the way

¹ As the focus of the research was the workforce, trustees were not included in the research. However, those trustees who also work or volunteer in the sector could still complete the online survey, in their

of acting is driven less by a directed, cognitive process than by ingrained routine. Unlike attitudes, behaviours are not just mental constructs – they are observable, actual expressions. Examples might include how collaborative someone is or how entrepreneurial they are.

This research also draws on a large body of psychology and educational research that is wide-ranging and evolving. As such, a number of terms are used in this literature which can be confusing or at times even appear contradictory. For ease of reading we therefore use the term “personal qualities” to refer to a range of terms, for example personality traits or characteristics or non-cognitive skills. Those wishing to understand the nuance around this terminology should refer to Appendix 1.

In addition to having a wide geographic focus, the research takes a broad view of the workforce to include those on long-term and short-term contracts as well as freelancers. Most importantly, the large number of volunteers that work in museums in the UK are included within the definition of workforce. Similarly, the project has sought to encompass the full breadth of roles and specialisms that enable museums to operate.¹ This includes the ‘traditional’ roles such as curation, conservation or learning, but also roles within marketing, finance, HR, catering, digital or facilities management. This also means that individuals working in museum development positions or in sector lead bodies that support and promote the sector have also been part of the research. The ambition is to produce a holistic assessment for the whole sector.

voluntary or worker capacity.

1.2 Project aims, key research questions and methodology

The main aims of the research were to:

- identify the attitudes, behaviours and skills needed in the UK museum workforce for the next 10 years
- address how museums can recruit or support people to develop these.

In order to address these aims, the research was structured into three main phases:

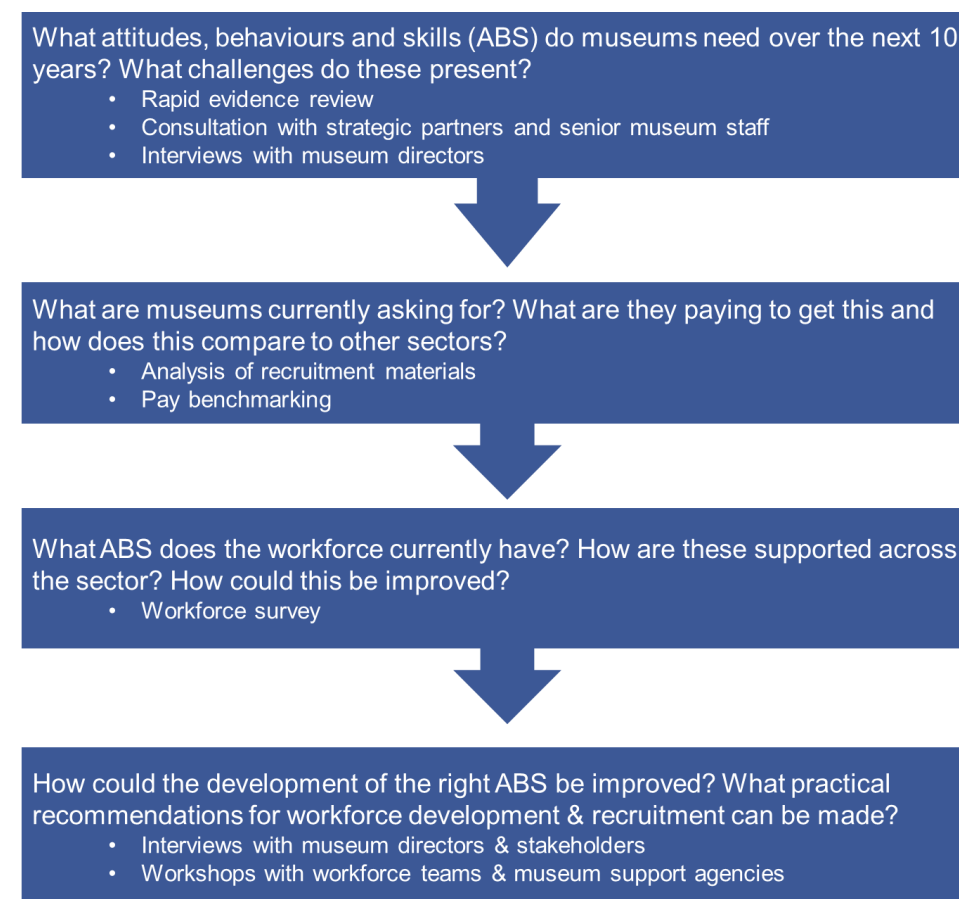
- Explore and assess the future needs of the sector in the UK, in terms of what attitudes, behaviours and skills the museum workforce will need over the next 10 years.
- Establish a baseline understanding of what current attitudes, behaviours and skills exist in the museum workforce; what museums ask for when recruiting (and what they pay); and identify current and future barriers to workforce development.
- Identify current and future opportunities and develop practical recommendations for how appropriate attitudes, behaviours and skills can be developed in and for the museum workforce.

Figure 1 outlines the three phases of our work plan in terms of the key research questions that the work has sought to address and the research tasks undertaken at each stage to provide answers to the questions. As can be seen, the research is a mixed method study which uses a number of both quantitative and qualitative methods, and both secondary and primary sources.

The consultation component of our research took the form of UK-wide sector workshops that were held in both England and Scotland. In total, five workshops were run for the project, two in Phase 1 and three in Phase 3. Eight one-to-one interviews were undertaken with museum directors; four in Phase 1 and five in Phase 3. The research team also undertook one-to-one interviews with the members of the Steering Group in Phase 1, in addition to regular presentations to discuss, comment upon and help shape the focus of our research.

The research team is hugely grateful to the members of the Steering Group and most importantly the participants that gave up their time to contribute to the qualitative work in Phases 1 and 3 of the project. Details of the participants of the industry workshops and the one-to-one interviews are listed in Appendix 4.

Figure 1: Overview of key research questions and research tasks



Source: BOP Consulting (2016)

1.3 How to read this report

As a comprehensive research report surveying a wide range of literature and reporting on a lengthy workforce survey, this document is rather dense. We recommend reading this report cover to cover to provide the best holistic view of the museums workforce and our research.

However, given that readers will have differing and specific interests, we provide the following guidance:

- Each section begins with a blue box summary of the headline findings to help readers understand the key points of our research.
- The Executive Summary and Outline Recommendations provide a brief overview of the entire project. A more detailed explanation of the recommendations is found in Section 6.
- Section 2 sets out a summary of:
 - what the sector thinks it needs (as found in museum and heritage-specific literature and through consultation) and
 - what other relevant literature and examples from outside the sector say about the likely best mix of attitudes, behaviours and skills.

This section provides essential context to our overall research approach and should be read by everyone. A full and detailed literature review is found in Appendix 1 and should be read by those looking for further detail on future priorities identified by museum-specific literature or for the background research on ‘personal qualities’.

- Section 3 provides a snapshot of what museums are currently asking for in their recruitment, via analysis of a sample of 59 job adverts which cover a range of roles by specialism or seniority of job role as well by size and type of organisation. The second part of this section looks at what the sector is currently paying in order to recruit and retain these skills, based on the results of the online workforce survey.
- Section 4 reports the findings from our UK-wide online workforce survey, to which there were over 2,000 responses. This research establishes a

quantitative baseline of the workforce in the UK across a range of dimensions: employment status; qualifications and demographics; length of time with organisations and within the sector; attitudes and behaviours as individuals; as well as their attitudes towards their organisations and the sector more widely; career progression and recent experience of CPD, among others.

- Section 5 summarises our main conclusions from our research and points to some highlighted challenges we believe will be a priority for the museum sector in the next 10 years.
- Section 6 discusses all of these findings, identifies areas of opportunity for the museum sector and proposes a number of recommendations and changes to help the sector better meet the challenges of tomorrow. Section 5 also identifies some existing examples of best practice found within the UK museum sector.
- This report is also supported by a series of Appendices found at the end of the document. Appendix 5 includes a series of data tables which provide background statistics for some of the findings highlighted in Section 3 and 4.

2. Attitudes, behaviours and skills for the future museum workforce

- A review of museum-specific literature highlights a drive towards more resilient museums which are diversifying income streams while also seeking to expand their social impact with audiences.
- There is a new need for a more diverse, flexible workforce which can bring new skills, energy and ideas into and across the sector. There is also a need for improved collaboration in terms of sharing resources, knowledge and ideas in order to support future visions for the sector.
- Priority skills needs identified in the literature reflect this overall drive towards resilience. These skills include a wide range of business and management skills to support income diversification, embedding digital skills across all organisational levels and better leadership skills at both the top and across organisations.
- There are challenges to future skills development particularly around retaining and protecting specialist knowledge and heritage-specific skills while broadening roles and encouraging collaboration.
- A number of key “personal qualities” emerge from the literature review as priorities for the future such as conscientiousness, optimism, motivation, self-efficacy, persistence, curiosity, creativity and the ability to learn and collaborate. These will all be important to a museum workforce that is experiencing significant organisational change, particularly where there is a need to be important to be more entrepreneurial, take more risks, and be more creative.
- Some of these ‘personal qualities’ can be influenced and changed while others such as self-efficacy are relatively fixed by the time people reach adulthood. Therefore, museums will need a two pronged approach of careful skills development relating to ‘personal qualities’ as well as more innovative recruitment methods to develop a more diverse, well-rounded workforce which can meet the needs of tomorrow’s museums.

The research question: ‘What attitudes, behaviours and skills does the museum workforce need in the next 10 years’ was addressed through parallel research tasks of a literature review and the first phase of consultation. The following section summarises the key priorities and cross cutting issues from the full, referenced literature review that follows as Appendix 1.

2.1 Summary of the literature review

2.1.1 Looking forward: priorities and realities for UK museums

There is in general little future looking literature for the museums sector. The review therefore also considered key current strategies at the national level. These typically have a duration of five years, meaning that they go beyond the present and ought to contain within them a degree of futureproofing. Many of these strategies and visions also see the museum workforce as a central component.

Across the strategies reviewed at national and sub-national level, in addition to the very small literature on ‘future museums’, four priority areas for UK museums can be identified:

- **New business models / diversify income streams:** In the light of decreasing public funding, museums will be required to develop more innovative business models that make them more financially resilient and independent from state money. All current strategies highlight financial resilience and the fostering of new funding approaches as a key priority. In order to achieve this, museums will need to forge new partnerships, both inside the sector and outside. More than this, fostering collaboration and networks will allow museums to become more innovative and entrepreneurial. Thus, investing in the workforce skills that are required to develop new business models and income streams is seen as essential across these strategies and visions.
- **Widening and broadening audiences:** An ever present policy objective within museums over the last 15 years at least, sector strategies continue to

stress the imperative to make museums more inclusive. Current strategies stress how this endeavour can be helped by:

- **Harnessing the potential of digital technologies:** Work on future museums highlights the need to create enriched, layered experiences for audiences and to evolve curatorial practice to take advantage of the new opportunities that digital technologies support, such as multiple narratives and the crowdsourcing of object knowledge and interpretation.
- **Continuing to enhance their social impact:** Strategies emphasise how museums which are deeply embedded in and responsive to their communities can improve quality of life and improve individual well-being. A number of strategies see a greater role for museums in delivering on cross-cutting policy goals and social outcomes, including health and education (and getting paid for it, via 'commissioning', social investment models or philanthropy).

There are also two further cross-cutting issues that are seen as essential to achieving the four priorities outlined earlier:

- **Creating a diverse, more agile workforce, with more organisationally-aligned skills:** The museum workforce of the future needs to be more capable of working laterally (both within and without organisations) and exhibit more entrepreneurialism. Roles are projected to become broader, based on fewer professional and permanent posts, with a greater role for freelancers and volunteers.
- **Collaborating and partnering more:** In part, sector strategies stress the need for greater collaboration as a direct result of scarcer resources. But the sharing of knowledge and skills between organisations is also a way to improve the rate of innovation and implementation of new ideas across museums. Strategies also highlight the importance of collaborating and partnering with organisations outside the sector, both domestically and internationally.

Cross-checked against the little literature that exists on the public's expectations of UK museums, there is general alignment. Museums are considered as 'guardians of factual information' by the public and as quasi neutral spaces.

There is less public expectation that a museum delivers on social agendas than other institutions, such as social services, charities or the health sector, already serve.

In terms of programming, audiences also expect experiences to be interactive, shareable, and emotional as well as also having the potential to be co-curated. Audiences still also crave 'real', experiences which museums should be able to create.

Perhaps the biggest gap in the formal literature is the lack of discussion on how new technologies will affect the museum workplace of the future. Outside of museums, the potential impact of the combination of artificial intelligence (AI), machine learning and robots on employment and skills is a very hot topic. Their predicted impact such that some are referring to these new technologies which are just starting to be deployed on a large-scale a 'the fourth industrial revolution'. And unlike previous industrial revolutions, these technologies are likely to have a big impact on white collar service work as well as sectors such as manufacturing and logistics. It is unlikely that the museum sector will be entirely immune to these broader technology trends, so more engagement with these issues would be helpful in thinking about the nature of the museum workforce of tomorrow.

2.1.2 Workforce composition

It is a well acknowledged fact that the UK museum workforce is not diverse – all published literature points in the same direction in this respect. The workforce lacks diversity with regard to gender, ethnicity, disability and education (as workers are very highly educated with the large majority over-qualified for their job role). Although there is little or no data on social class, the combination of the existence of unpaid work to get into the sector, high levels of formal education, and higher than average levels of attendance at fee paying schools also suggests that the sector recruits most regularly from a narrow strata of society. The only demographic factor for which the picture looks less negative is gender with a high proportion of women within the workforce, however this reflects a different lack of diversity.

A lack of diversity in the workforce exists despite quite longstanding attempts by policymakers to increase it through positive action, apprenticeship, trainee and leadership programmes. The impact of such interventions have been fairly limited. The pace of change in workforce diversity has not kept up with the pace of change in the demographics of the population. Additionally, the end of schemes like Diversify coincided with the financial downturn and a subsequent shrinking of the job pool in museums. These wider factors have slowed progress to open-up the workforce.

Other factors that may have contributed to the slow progress are organisational recruitment practices. The sector remains an attractive prospect for lots of people and this makes competition fierce for the few jobs available and enables employers to select experienced individuals or those with graduate level qualifications and therefore often overlook applicants with alternative entry-routes or sector qualifications.

The opening-up of roles to non-graduates has also been less prominent than intended due to organisations not insisting on non-graduate applicant criteria for schemes designed to widen access (though this is changing). As a result of employers' concerns that graduates coming out of Museum Studies programmes did not have the skills and knowledge needed to 'hit the ground running' when they took up museum jobs, there is now a greater appreciation of work-based learning as a good alternate entry route.

2.1.3 Needs assessment of attitudes, behaviours and skills

There is very little museum-specific literature that considers what might be the most desirable or necessary attitudes, behaviours or 'personal qualities' for the museum workforce to possess. In contrast, the skills needs of the sector are much better covered by the museum literature. Current skills priorities identified within the literature are as follows.

- **Developing 'resilience' skills:** The need to diversify income is driving the need for a wide range of business and management skills, which includes budget planning, fundraising, and creating new operating models. Developing these business and management skills is not only important in

generating all forms of non-grant income, but also to manage the organisational change that is necessary to achieve this.

- **Embedding digital skills within organisational strategy:** Digital skills are one of the most frequently mentioned areas particularly in relation to business and management skills. There is still a need for better basic, operational skills in the digital realm. But arguably, the greater need is for more strategic skills to manage digital change across the organisation, and to truly harness the possibilities presented by it. Museums self-identify as late adopters compared with the arts, and are also more likely to state that a barrier to delivering digital projects is in-house staff resources and skill rather than a lack of funding.
- **Spreading leadership within and across organisations:** In recent years the museum sector has made major steps to addressing the need for improved leadership skills. However, the newly intensified drive to diversify income streams and reconsider operational models requires leaders who have greater mastery of the business aspects of an organisation. Further, some literature has also identified the need to broaden leadership skills beyond just those at the top of organisations. This is also driven by the changing external operating environment. If museum organisations are to become more agile and innovative, this cannot be done with top down, hierarchical structures. Instead, recent management literature provides evidence that individuals and teams at lower levels need greater autonomy – to be able to problem-solve, experiment and develop solutions on their own, without either waiting for instruction from those above or passing the problem back-up the management chain to more senior team members. Museum staff and volunteers who have not been used to working in this way may need support and development in order to put this into practice and equally, those in leadership positions need to embrace this diffusion of responsibility.

2.1.4 Challenges of skills and knowledge development

The literature also highlights a number of key challenges that the sector faces regarding skills development.

- **Retaining specialist skills while restructuring:** There is a growing tension between the increased need to embrace new operating models (and therefore new skill sets), and the need to retain and protect specialist skills and knowledge such as curation and interpretation. Many museums can no longer support the same numbers of specialist staff but in addition to financial constraints, there is also an ongoing loss of specialist skills through retirement or staff restructuring. The challenge of how to retain skills within organisations is also increased by the trend towards employing freelance contractors, which brings plenty of opportunities and benefits (including greater flexibility), but there is concern about how this will impact sustainability and the overall resilience of museums in the long-term.
- **Growing ‘T’-shape skills:** Museum work is increasingly becoming multi-skilled with more emphasis on business skills allied to individual specialisms. Although not mentioned explicitly in the museum literature, this perspective resembles the ‘T’-shape model of skills; a popular concept used in other sectors. This rule of thumb is used to indicate that individuals need to combine real depth in one particular skill area/discipline – the vertical part of the ‘T’ – with the horizontal ability to co-operate with other disciplines and to apply knowledge in areas other than one’s own. Implicitly, this also requires a whole set of positive attitudes towards collaboration and an associated set of interpersonal skills and ‘personal qualities’ (negotiation, collaboration, openness, flexibility, adaptability, etc.).
- **The changing nature of curatorial skills:** Curatorial skills are at the centre of discussions about the challenge to retain specialist skills while introducing greater multi-skilling. But the literature also points to the need to adapt curatorial skills to meet the demands of new audiences. Curators need to create more interactive and immersive experiences for audiences and also engage them in co-curation. These new ways of working require new attitudes, behaviours and skills to be able to do well. Curators also need to be able look beyond their individual organisations or specialisms to gain support and understanding on ways of working from the broader sector.
- **Lack of progression routes:** A challenge in relation to skills development may lie in a lack of progression routes in the sector. The tendency to freeze

posts and salaries in many organisations in recent years raises questions about the incentives for individuals to upskill, as there is nowhere for them to move to.

2.1.5 The importance of ‘personal qualities’

Until recently, skills research and policy has almost exclusively concentrated on abilities that are essentially cognitive in nature – and this is certainly true in museums and heritage. However, as the service sector and knowledge work have become more dominant, a burgeoning cross disciplinary research literature has established that a range of other ‘non-cognitive’ skills (‘patterns of thought, feelings and behaviour’) and ‘personal qualities’ have become very important to both successes in the labour market and in navigating life more generally.

The bedrock on which much of the large evidence base for non-cognitive skills rests is the examination of personality ‘traits’ and how these combine to affect a range of life outcomes. As this research has evolved and grown, a number of subtly different and nuanced terms are used. While these are thoroughly detailed and explained in the full literature review in Appendix 1, for the ease of the reader we will simplify and use one term: ‘personal qualities’, in this summary.

‘Personal qualities’ contribute to success in labour markets and entrepreneurship

Not all the many different personality qualities investigated have been found to be associated with better socio-economic outcomes, this is discussed in more detail in Section 6.5 of the literature review found in Appendix 1.

- Repeated studies have shown that conscientiousness, which includes self-discipline, achievement striving, perseverance and industriousness, is the main ‘personal quality’ most associated with success in life.
- Emotional stability, which encompasses optimism, self-esteem and self-efficacy, is also associated with positive life outcomes, to a lesser extent.
- ‘Openness to experience’ is correlated with entrepreneurialism and with organisational performance. The same is true for ‘personal qualities’ such as motivation and risk propensity.

— Many studies also find that optimism is correlated with entrepreneurialism and self-employment. Individuals with optimistic, risk taking attitudes are also likely to be better at spotting entrepreneurial opportunities.

However, the degree to which “personal qualities” possessed by individuals are made use of within a work context depends on the culture, management and strategy of the organisation to which an individual belongs to. Studies that look at the entrepreneurialism of employees show that the organisation itself needs to have an ‘entrepreneurial orientation’. That is, there needs to be processes and an organisational culture that supports autonomy, innovativeness and pro-activeness in order for its members to act in similarly entrepreneurial ways.

Wider ‘personal qualities’ are central to employability

Similar research undertaken within education research and policy development focuses more widely than the psychology and psychological economics research outlined earlier. For instance, it also encompasses elements such as team working and communication skills within ‘personal qualities’.

This evidence base reinforces the importance of ‘personal qualities’ and for this reason, ‘personal qualities’ are embedded in models of graduate employability and key student skills for the 21st century, both domestically and internationally. As an indication that ‘personal qualities’ are now a part of mainstream education policy, in 2014 the UK government launched a package of measures to support the development of ‘character education’ for children and young people via schools in England and Wales.

Skills mixed with ‘personal qualities’: the rise of competencies

The mix of cognitive skills and ‘personal qualities’ found in models of employability and student ability is also explicitly a part of the notion of ‘competency’ as it has been developed within education policy and HR practice. Generic models of key competencies for success in today’s knowledge based, technologically-mediated society, developed by inter-governmental organisations such as the Organisation of Economic Co-operation and Development (OECD) or the World Economic Forum, regularly include ‘personal qualities’ such as motivation, attitude, self-efficacy, persistence, curiosity, creativity and the ability to learn.

2.1.6 Conclusions and implications

Analysis of the museum-specific literature provides some relatively clear messages about what skills are required now and in the immediate future. There is a shift towards prioritising development of a range of skills such as business management, financial planning, digital strategy, etc. while still retaining the cultivation of heritage-specific skills such as curatorial skills.

However, leadership aside, the museum-specific literature is weak on what attitudes and behaviours will be needed by the museum workforce of tomorrow. This is important as ‘personal qualities’ such as risk propensity, optimism and self-efficacy are all likely to be valuable to a museum workforce that is experiencing ongoing change, and where it will be important to be more entrepreneurial, take more risks, and be more creative.

Pre-entry

Combinations of ‘personal qualities’ expressed as competency frameworks have been widely taken up as part of HR practice within larger commercial organisations. One effect of this is to effectively downgrade some of the importance of formal qualifications in recruitment, with more reliance on in-house competency assessments and psychometric testing.

Indeed, some large employers now depend more on in-house competency-based assessment processes when recruiting than external qualifications. Employers that have gone down this route believe it to be just as good at assessing candidates’ abilities, and superior in terms of opening up employment opportunities to a wider pool of people than just those that have been to university.

Post-entry

Can ‘personal qualities’ be changed and developed? Continuing Professional Development (CPD) is premised on the idea that people can learn, grow and develop. However, some of the psychology literature suggests that ‘personal qualities’ are relatively fixed, once people reach adulthood. Other scholars attest that some qualities are more malleable than others. Further, some of the more

malleable 'personal qualities' are those that have been demonstrated to have a relationship and impact on organisational behaviours and outcomes.

These findings suggest that the prospects for post-entry level skills development and CPD related to 'personal qualities' might not be quite as constrained as some psychology literature suggests. However, it does point to relationship-based forms of CPD, such as coaching and mentoring, being more effective here than short and often one-off activities such as external training or events and conference attendance.

2.2 Summary of findings from Phase 1 consultation and interviews

Much of the qualitative work undertaken in the first phase of the research echoed the findings from the museum-specific literature. The following is a summary of key points and themes which emerged from our Phase 1 consultations as well as our individual interviews with museum directors. A full list of participants can be found in Appendix 4.

2.2.1 Future museum vision(s)

There is shift underway from traditionally displayed collections as the sole visitor 'attraction' towards newer models in which museums are increasingly visitor oriented, as:

- destinations, creating broader spaces with shop and catering and other income generating activities;
- community centres, often embodying wider co-operation and co-location of services with a variety of public bodies all operating from the same building.

In this, financial challenges will force new operating models, but the consensus across participants was that it is too soon to guess which will be successful. Despite the general public's reservations as expressed in some audience research, participants do believe that some of the new partnerships and operating models will revolve around health and other areas of social impact.

Participants very much felt that museums role as keepers of 'real things' is unique to museums and should be celebrated - at their heart, museums remain places of meaning and are object-oriented.

Amidst the obvious concern that was expressed at various points about the financial pressures that many museums are dealing with, there were some striking notes of optimism expressed by participants. In particular, participants felt that in several senses the sector has never been stronger, and can for instance point to record attendance figures. There was also the clear feeling that the museums that innovate will thrive.

2.2.2 Challenges ahead

Funding was cited as a key challenge for everyone. Fears were expressed:

- about how to maintain high quality programming with reduced budgets
- that not all museums that have free admission will be able to retain this
- that museums that survive significant funding cuts short-term may have longer-term erosion of organisational support
- that some museum services are at risk of becoming 'hollowed out' services.

Ultimately participants felt that currently the greatest threat to museums was a lack of strong leadership, inability to innovate or develop good practice and an organisational structure which is not open to new ideas.

As with the literature, participants in the workshops and interviews felt that more networking, more sharing and more partnerships are needed across all parts of the museum sector. However, in turn, this will require museums as organisations to become more flexible; to be more open to partnership than at present.

Some also felt that more sector-wide advocacy was also needed and that the sector needs to get better at defending museums and proving their social and economic worth.

Lastly, and echoing the literature, there was much concern expressed at the possibility of losing specialist knowledge for good due to retirement and

shrinking workforces, and a consequent need for better knowledge transfer as well as a clear process and plan for succession planning.

2.2.3 Impact of digital technologies

There was acknowledgement that digital technologies are creating a shift within museums. However, there was no clear consensus across research participants on the precise impact, applications or magnitude of change. Participants very much felt that museums can counter the digital world and offer visceral, authentic experience, and that digital is a tool, not a replacement for physical curation. Notwithstanding this, digital technologies were perceived to open-up new opportunities for:

- audience engagement
- adding value to interpretation
- marketing and communications
- collections management
- online collections (with participants not in clear agreement regarding the balance of benefits and risks of open access).

As a result, there was a strong feeling that digital fluency needs to be pervasive within museums and that correspondingly digital needs to be embedded within organisation-wide strategies and skill sets.

There was relatively little discussion on how museums could think bigger with regard to the new technologies that are just around the corner. This could be the possibilities of VR headsets or Google Glass with regard to the visitor experience, or the possibilities for how knowledge databases could help with the maintenance of specialist collections knowledge, or how robotics might be applied to museum storage and retrieval, and so on.

2.2.4 Workforce development and skills

Growing emphasis on a range of business skills

Again reinforcing the findings from the literature review, the consultation process in Phase 1 highlighted the crucial importance of growing a range of business skills within the sector at all levels, in order to run museums as effective businesses. This included the commercial skills of running retail and catering businesses, financial planning and business planning, events management, fundraising and donor relationship management, better marketing/PR skills, and of course better social media and digital skills.

It was also acknowledged that this needs to happen with fewer paid staff and thus (again) the importance of multi-skilled individuals with transferable skills was highlighted. The previous norm of a highly segmented workforce with deep focus on specialist skill sets was seen as in need of change, particularly the back of house/front of house divide. In helping to source this combination of skills, the importance of employees from different backgrounds and perspectives, of bringing 'new people into the mix', was flagged.

Protection of specialist knowledge and skills

At the same time as acknowledging that traditional divisions of labour need to be broken down, the participants still strongly reported that specialist knowledge is museums' 'USP' and that rigour on specialist subjects remains invaluable. There is also a fear that the current decline of museum specialist posts will ultimately end up affecting the public experience.

The recognition of the need for multi-skilling the workforce while maintaining specialist collections knowledge has resulted in a call for the evolution of the specialist. Fundamentally, this is in terms of attitude shift (specialists will need to engage more front of house and communicate better all-round); but also working arrangements (e.g. co-working environments where specialists can learn from each other); employment status (specialists may shift to become freelance contractors for specific exhibitions); or organisational setting (e.g. some curators may be better suited to a base in academia and working with a museum(s) rather than being directly employed).

Key role of leadership

There was a strong feeling expressed across the participants that leadership is critical. Strong leaders are seen to be able to support organisational shifts to establish new workplace norms of collaboration, communication, flexibility, etc.

Leaders can set the tone towards shifting operating models and empowering their workforce to try to make that shift. Leaders need to model the attitudes and behaviours themselves.

Given the importance placed on leadership, some participants expressed the view that too often museum leaders have been promoted without making the shift to thinking about the larger organisation. This is one of the reasons why there needs to be ongoing development and support of museum leadership.

Workforce composition and entry routes into the sector

There was unanimous agreement that entry routes into the sector need to be broadened to create more workplace diversity, which a number of other sector-wide reports have already dealt with. Related to this, there was a strong feeling that the current 'standard' entry route into the sector through Higher Education qualifications is not creating a diverse, multi-skilled workforce. In addition to requiring a wider type of person to come into the sector, there is also a need for more practical experience, apprenticeships and new entry routes.

There was agreement that remuneration is not the main draw to the sector for 'typical' museum studies entrants. However, there was also some concern expressed that museum salaries do have an impact on attracting more general business and technical talent into the sector.

Participants also felt that employees will increasingly need to be supported by

- a healthy freelance market, with a wide range of skills to augment those that are kept in-house, as well as
- growing volunteerism – which was recognised as a major source of new ideas, energy and support for museums, that was still under used in terms of its potential.

Workforce attitudes and behaviours

Throughout the consultation, and mirroring the literature, participants found it harder to talk about the kinds of attitudes and behaviours that the sector needs when compared to the cognitive skills needed. However, when probed further on the subject, participants reported:

Frustration with 'more of the same' candidates entering the sector is making organisations think more clearly about the attitudes and behaviours that they need. It is also raising their importance in recruitment decisions, rather than simply relying on traditional skills and qualifications. In particular, there is an increasing focus on those with 'entrepreneurial attitudes' and to recruit staff who are flexible, multi-skilled and can play a number of roles within the organisation. Other attitudes and behaviours that were mentioned regularly in consultations and interviews during the Phase 1 qualitative research are included below in Figure 2.

Figure 2: Attitudes and behaviours regularly cited by participants in the Phase 1 research



Source: BOP Consulting (2016)

3. The workforce today: recruitment and pay analysis

- We analysed a sample of job adverts from 2016 to gain a better understanding of what museums were recruiting for. Most adverts require high levels of education, with only 30% stating they would consider equivalent experience rather than a formal qualification.
- Aside from specialist skills, communication and time management were the most commonly emphasised skills in the adverts, while passion and being a team player were the most common 'personal qualities'.
- We also used our workforce survey data to take a closer look at salary levels across the sector:
 - A small majority (55%) of the sector earns less than the UK average wage in 2015 of £27,600
 - As this suggests, salary levels look relatively average overall but given their high levels of education, the museum workforce is paid on average lower than many other comparable sectors
 - Those with specialist skills such as curation or conservation tend to earn above the UK average wage while those in Front of house roles are well below
 - Although women are more numerous than men in the museums workforce, on average men still earn more and are slightly more likely than women to be in organisational strategy or management positions.

3.1 Analysis of recruitment materials

In order to generate an objective perspective of what employers in the UK museum sector are asking for at recruitment stage, a sample of 59 museum adverts and job descriptions were reviewed between January and May 2016. This was mainly sourced from the Museums Jobs board at the University of Leicester, supplemented by general web searching, in particular to try and access adverts and job descriptions for smaller organisations. The eventual 59 roles that were included in the sample covered a range of specialisms, seniority and size of organisation.

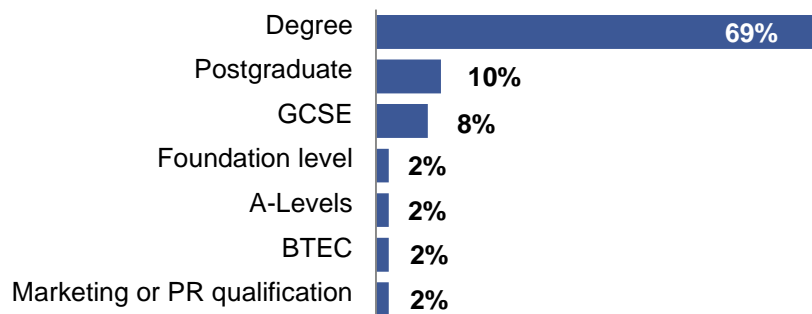
Across the sample, it is clear that museums demand a wide range of 'personal qualities' from interested candidates. In addition to setting out specific attributes for particular museum specialisms, some job descriptions did also request multi-skilled and generalist candidates who are able work across departments and roles.

3.1.1 Qualifications

As noted in the literature review, despite the rise of competency-based recruitment in some sectors and across some large employers, external qualifications remain a key point of distinction in recruitment for the museum sector.

A basic requirement of a first degree at undergraduate level accounted for 69% of the sampled job descriptions. A further 10% of the job descriptions demanded a postgraduate degree. Only 30% of roles stated that they would consider experience equivalent to the levels of qualification that they were requesting.

Figure 3: Highest qualification requested across sample of museum recruitment job descriptions, 2016



Source: BOP Consulting (2016) [n=49]

Though degrees were requested by museums of all sizes, medium and large museums were the most inclined to ask for a higher education qualification.

As noted in the literature review, most people working in museums are over qualified for their position (more than 70%). However, over qualification is no longer an unusual phenomenon as regards university graduates. Office of National Statistics (ONS) research estimated that in 2013, 47% of employed graduates were working in 'non graduate jobs', up from 37% in 2001.² Nevertheless the proportion in museums is higher than even this high figure and contributes to the overall lack of diversity within the workforce.

As to the factors that lie behind the strong preference for requesting formal qualifications, there are most likely a number of factors. Firstly, the sector is oversubscribed with new entrants. This means that raising the bar for entry is a quick way to attempt to reduce some of the demand and decrease the likely number of applicants to manageable levels. Secondly, and as our consultation confirmed, many in the museums sector still recruit 'PLUs' – People Like Us. In other words, because the employers are highly qualified university graduates, there is an implicit tendency to seek the same when recruiting. Thirdly, and

perhaps most seriously, our consultation workshops revealed that HR teams within museums or parent organisations (e.g. local authorities or universities) often insist on formal qualifications as the safest way to avoid discrimination cases during recruitment. As qualifications are clear cut, there is seen as less potential for decisions to be contested if it can be demonstrated that the highest qualified candidate has got the job; basing decisions on experience is thought to be more contestable. Participants also reported that in local authorities it is often still standard practice to align pay grades and promotions to levels of qualifications held by individuals. Again, this creates incentives to recruit people with qualifications as this may well be the only way that the post could be paid at the level that would make it attractive.

3.1.2 Cognitive skills

Aside from museum specialist skills which vary by role, communication skills (19%), proficient with IT (18%), able to manage time (9.5%), as well as having effective interpersonal skills (9%) were seen as the most desirable cognitive skills. Small museums also sought candidates who were able to work across their departments and provide value to other teams. This reflects the lack of resources to maintain a high division of labour, but it perhaps also reflects a general culture and mind-set that helps to address issues surrounding resource shortage and the sharing of knowledge.

3.1.3 'Personal qualities'

'Personal qualities', such as being a team player (13%), passion (9%), and independence (7%) were seen as the most desirable qualities for a candidate to possess to successfully secure a job in the museum sector. These were particularly valued for those applying for an early career position, where it is seen as important to 'work equally well, individually and as part of a team'. While on the other hand, at higher levels and specifically mid-career posts, passion and being able to work under pressure become more significant in the job descriptions.

² ONS (2014) *Graduates in the UK Labour Market 2013*.

Comparing the job descriptions analysis against the Phase 1 findings, it is striking that some of the most important and regularly mentioned 'personal qualities' in the consultations (e.g. entrepreneurialism, creativity, innovativeness, persistence, adaptability, collaboration, commercially-minded, etc.) are not mentioned more often in the job descriptions.

3.2 Salary and pay analysis

Once the volunteers and non-respondents to the question were removed from the online workforce survey sample, a sample 1,300 individual responses remained. The following data contains both those on a salary (part-timers were asked to provide a pro rata annual figure), as well as those paid by the hour (these have been pro rata'ed to produce an annual figure by the authors using a standard working week).

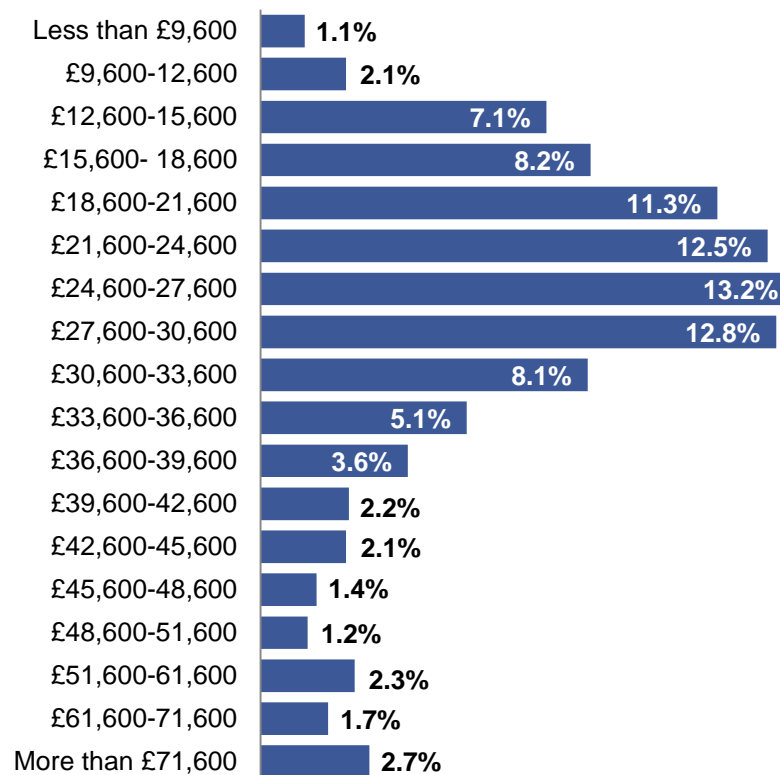
Figure 4 below provides a breakdown of salary levels across the workforce by band. As can be seen, four adjacent salary bands are the only ones that account for more than 10% of the workforce. These bands range between £18,600 and £30,600 and together, 49% of the workforce earned between these two amounts for the most recent twelve-month period. A more detailed look at the salary breakdown can be found in Appendix 5, Data table 11.1.

Although many in the sector feel that museum staff are poorly paid, the data does not particularly bear this out. The distribution of salaries means that, even after accounting for the 6.6% of the workforce that are paid on an hourly basis, only a slight majority (55%) of the sector earns less than the UK average wage in 2015 of £27,600³. Therefore, the remaining 45% earns more than the average wage. This distribution therefore makes the sector fairly average all round.

However, when looking at what this distribution looks like compared with other graduate jobs specifically, the picture is more mixed. Those graduating in medicine and engineering have the highest average graduate annual salaries, at over £40,000 per year, comfortably higher than in the museum sector but also higher than all other graduate disciplines. In the middle of the graduate salary

distribution, education graduates earned an average of £30,004 in 2015. However, those graduating in the arts earned only £21,944 over the same year.⁴ Based on these figures, workers in museums are a little less well paid than education graduates but better off than their arts colleagues.

Figure 4: Annual salary of the UK museum workforce, by salary band, 2016



Source: BOP Consulting (2016) [n=1371]

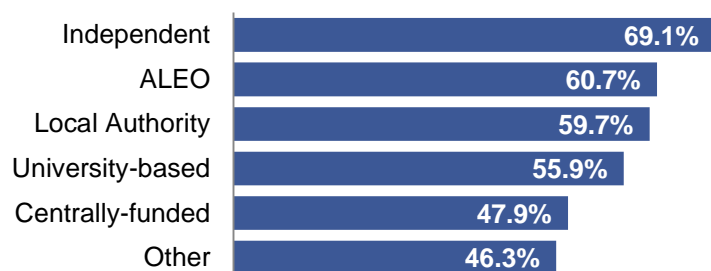
⁴ All graduate salary figures from ONS (2014), *op cit*.

³ See, 'Annual Survey of Hours and Earnings: 2015 Provisional Results', ONS. <http://www.ons.gov.uk/employmentandlabourmarket/peopleinwork/earningsandworkinghours/bulletins/annualsurveyofhoursandearnings/2015provisionalresults>

Looking at the breakdown of salaries by nation, we find a similar pattern to the overall picture, with again just over half of all salaries under the UK average wage in England (56%) and in Scotland (55%). Salaries in Wales and Northern Ireland are slightly higher than other nations: only 45% have salaries below the UK average wage, however this figure should be treated with caution due to the low sample size for these nations (n=57 for this question).

When looking at salaries reported by the workforce across different types of museums, the results become more nuanced. As can be seen in Figure 5 those working in Independent museums have the highest proportion of salaries under the UK average wage at 69%, whilst those in Centrally-funded museums have the lowest at 48%.

Figure 5: Percentage of museum workers earning below the UK 2015 average wage, by museum type, 2016⁵



Source: BOP Consulting (2016) [n=1371]

When considering employees on different types of contracts, a spectrum emerges. As shown in **Error! Reference source not found.**, while freelance workers are paid relatively well, with the lowest proportion of salaries under the UK average wage at 16%, less than twice the rate for the sector as a whole, 81% of those on short-term contracts fall below this benchmark.

Figure 6: Percentage of museum workers earning below the UK 2015 average wage, by type of contract, 2016



Source: BOP Consulting (2016) [n=1319]

When considering salary by gender, men earn more annually. As shown in **Error! Reference source not found.**, despite the greater number of women in the workforce, they are more likely to be earning less than the UK average salary than men (by 10 percentage points). Men are slightly more likely to be in positions of management or organisational strategy (8.5% for men compared to 5.3% for women) which have the highest levels of salary within the sector. There are also fewer men involved in education and audience engagement (only 10.3% compared to a higher participation rate by women of 18%) which typically garners salaries well below the UK 2015 average.

Figure 7: Percentage of museum workers earning below the UK 2015 average wage, by gender, 2016

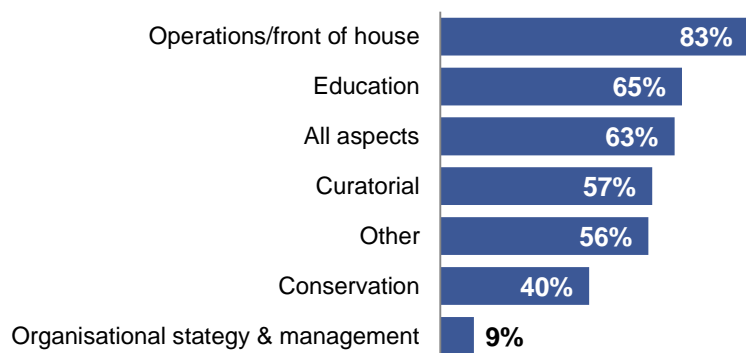


Source: BOP Consulting (2016) [n=1371]

⁵ ALEO stands for category in the survey for Arm's Length External Organisation/Trust/Charity Operating a service on behalf of a Local Authority

Considering job roles within museums, the majority of positions fall just below or just above the UK 2015 average wage. However, as Figure 8 shows, clear distinctions instead lie between those working within operations and front of house, where 83% fall below the UK 2015 average wage, compared to only 9% of those working in organisational strategy and management.

Figure 8: Percentage of museum workers earning below the UK 2015 average wage, by job role, 2016



Source: BOP Consulting (2016) [n=1371]

4. The workforce today: online survey results

- Our online museums workforce survey received 2,178 usable responses from across the UK. This high number of responses gives us a broad picture of the overall UK museums workforce.
- Overall the majority of the museums workforce is made up of white women and by those with a high level of education (88% hold a first degree while 59% hold both a first and second degree.)
- Most hold long-term or permanent contracts although there has been a recent shift in the past three years towards short-term contracts.
- Many in the workforce have spent a significant amount of time undertaking work experience in order to break into sector. Over half of work experience were unpaid and many were for nine or more months.
- Increasingly the workforce is asked to do more, with less. Many of the workforce remain in the same role in the past three years however over a third report an increased level of responsibilities with no corresponding increase in pay.
- Findings reflect a growing focus on income generation within museums with 22% of respondents reporting that income generating activities have been added to their job description in the past three years.
- Over 70% of the workforce is engaged in training and CPD, most of it initiated by themselves. However, it is rarely of a kind that is targeted to the needs of the individual and the individual organisation as the most common form of CPD reported is attendance at conferences. Training and CPD is also dominated by heritage specific training with much lower rates of business or management training reported.
- Notably, rates of mentorship or job secondments which are arguably some of the most tailored forms of CPD that also help develop 'personal qualities' were very low.

- We also asked a series of tested psychology questions which reveal some of the individual qualities of the workforce as well as attitudes towards their organisations.
 - Overall the workforce is slightly more pessimistic and more risk averse than average. More positively, they have a strong emotional commitment to their job and have slightly higher self-efficacy than average.
 - Respondents are quite critical of their organisations, reporting low rates of co-operation across organisations, and poor handling of change management and innovation. They give senior management a lower rating than average and feel that the career development support they receive is low.
 - Freelancers and those in management roles stand out as being more motivated to achieve results, more optimistic and with a higher tendency to take risks than the workforce as a whole.
- Volunteer responses show they are emotionally committed and passionate about the museum sector, contributing a high number of hours to museums, but they also receive little training or support.
- The large majority of the workforce still strongly believes that the sector should be entitled to significant government funding given the public service that museums provide. Further, a sizeable minority of the workforce do not fully sign-up to the increasingly mixed economy model of UK museums, believing that commercial activities can compromise museums' core mission.

4.2 Survey Details

The UK museums workforce survey ran from 10th March 2016 to 31st March 2016 and was distributed through the social media networks and email lists of the project steering group and consultation participants. Respondents were encouraged to ‘snowball’ the survey and share it widely both within and without their organisations. The survey was directed towards a broad definition of the museum workforce that encompassed paid staff, freelance workers and volunteers. The main countries targeted for the rollout of the survey were England and Scotland, but sector bodies for museums in Wales and Northern Ireland also publicised the survey.

The survey gathered 2,181 responses, of these 2,178 were usable responses. At the overall UK and England levels, the results are statistically significant. There is currently no robust population frame for the UK Museums workforce broken down into employment type and organisation type categorisations. Therefore, it is not yet possible to establish the extent to which the achieved sample in this research relates to the distribution of the total workforce.

As section 4.2.1 outlines, the survey did attract responses from individuals working across a wide range of institutional types and varying sizes, as well as from volunteers (c.20% of responses). A recent snapshot of how the paid employee workforce breaks down by organisational type suggests a higher proportion of individuals working in independent museums than in our achieved sample. Consequently, people working in some other types of museums – in particular, centrally-funded and local authority museums – might be over represented, though these comparisons are not like-for-like.⁶ Those individuals working in Medium-Large and Large museums (see Figure 11 below) are likely to be over represented in the survey compared with the museum sector as a whole.

When the overall UK sample is split into responses for different nations only the sub-sample of England is large enough for valid statistical results.⁷ As the

responses for Wales and Northern Ireland are particularly small, they have been aggregated into one grouping when results are analysed by geography.

In conclusion, for ease of reading we have used the term ‘workforce’ within the survey analysis. However, this should be understood indicatively as it is not possible to establish that the survey cohort is a completely accurate representation of the sector. Finally, as there were different routes through the survey depending on how questions were answered – plus some non-response to some questions – the number of responses varies according to the specific question. To better inform the reader, the total number of responses analysed for each question is indicated in the ‘Source’ as ‘n=X’ throughout this report.

4.2.1 Overview of survey respondents

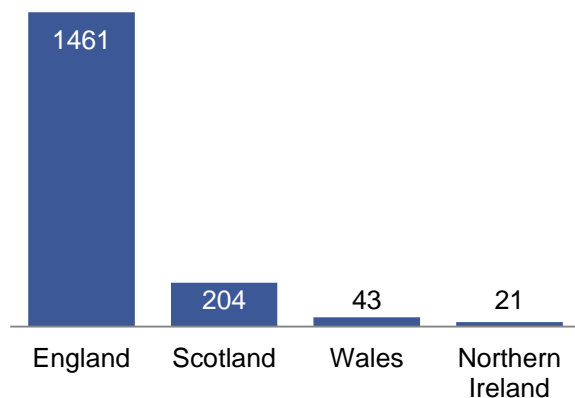
Before presenting the analysis of the survey findings, it is important to provide some details on the sample composition.

Location: As can be seen from Figure 9, in terms of location of respondent, the survey sample reflects the broad distribution of museums within the UK, with a high number of respondents based in England. The sample sizes for responses from both Wales and Northern Ireland are relatively small and in order to create more robust findings, results from these two nations have been combined for the analysis.

⁶ TBR’s 2015 report for Arts Council England, *The Economic Impact of Museums in England*, contains headcount data on employment in museums in England derived from a bespoke database compiled from a range of sources.

⁷ Although a good response of more than 200 responses was received from individuals working in Scotland, this figure is not quite a large enough response to provide statistics that meet the Market Research Society’s benchmark of a confidence level of 95% and a confidence interval of 5%.

Figure 9: Sample sizes and location of survey respondents



Source: BOP Consulting (2016) [n=1729]

Diversity: The survey results generally confirm the lack of diversity in the overall museum workplace: 92% of individuals are white, compared to the general population in which 86% belong to white ethnic groups. Only 5% consider themselves to have a disability, while a little over 14% of the UK population report having a physical disability.⁸ The museum workforce is largely comprised by women, with 72% of workers or volunteers being women and only 26% men. However, it does seem to be more diverse in terms of sexuality than the general population, with only 85% identifying themselves as heterosexual compared to 93% in the UK as whole. The museums workforce also has a higher proportion of individuals who attended a fee-paying school at 20% compared to the UK average of 7%.

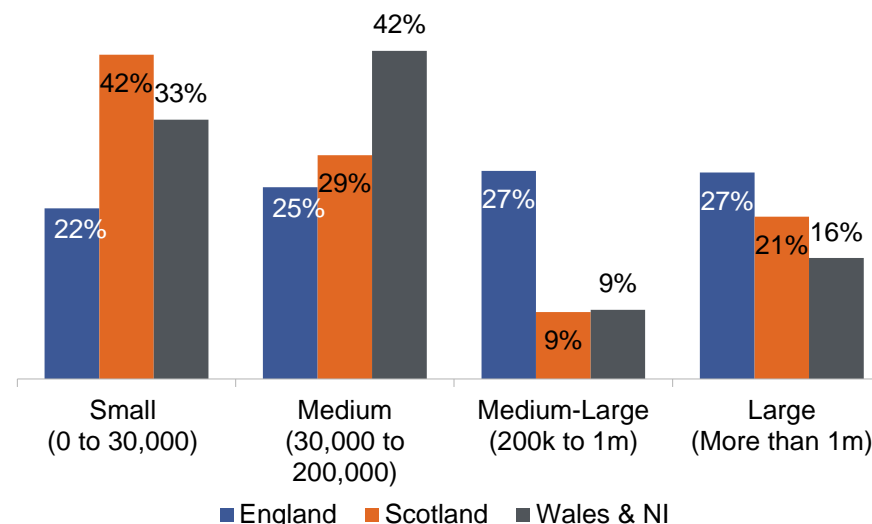
Size: One of the ways in which the museum sector is very diverse is in terms of the size of organisations it encompasses, which ranges from very small, volunteer-led organisations to the largest national organisations employing paid-for staff that run into three figures. Survey respondents were asked to give

⁸ 2011 Census: Population Estimates for the United Kingdom, March 2011.

the size of their current organisation based both upon estimates of annual visitor numbers and estimates of number of staff.

The overall responses are well distributed by museum size (by annual visits) with close to a quarter in each category. However, there are some variations when breaking down museum size by nation. As can be seen in Figure 10, Scotland has the highest proportion of Small museum (42%), while Wales and Northern Ireland have the highest proportion of Medium sized museums (42%). Responses from England are relatively even across the four categories.

Figure 10: UK museum workforce's current organisation by size, estimated by annual visits, 2016



Source: BOP Consulting (2016); [England n=997, Scotland n=139, Wales & NI n= 45]

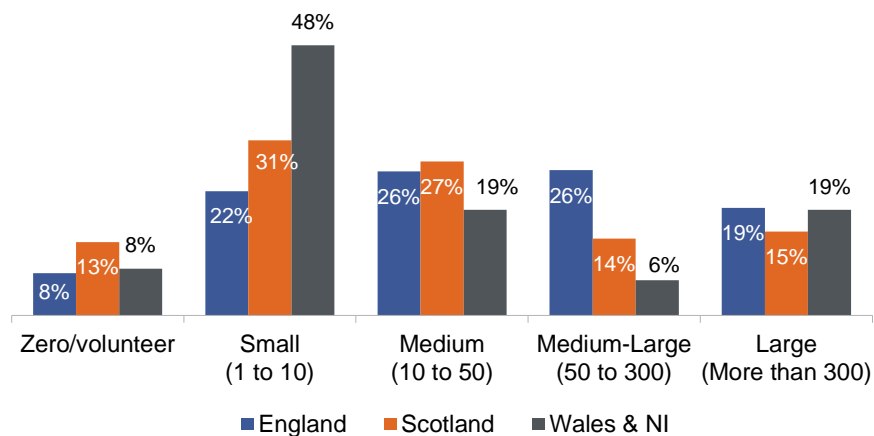
Responses were also fairly evenly distributed across museums as measured by number of staff, as can be seen in Figure 11, including a minority that came from museums with zero staff (i.e. volunteer-led museums). There are proportionally more responses in Wales and Northern Ireland from those working in small

museums with one to ten staff (48%), but the small sample size (n=48) means that this should be read with caution.

As would be expected, there are some patterns as to which kinds of museum tend to be what kind of size. Respondents from Centrally-funded museums (i.e. 'nationals'), most regularly reported their organisations as large. When measured by visitor numbers 73% of Centrally-funded respondents reported that they came from the largest category, and 58% indicated that they came from the largest category when measured by the number of staff.

Individuals working in Independent museums reported the highest share of small museums, which was just over 50% when measured by the number of visitors. See Appendix: Museum Size for a full breakdown showing museum size and museum type.

Figure 11: UK museum workforce's current organisation by size, estimated by number of staff, 2016



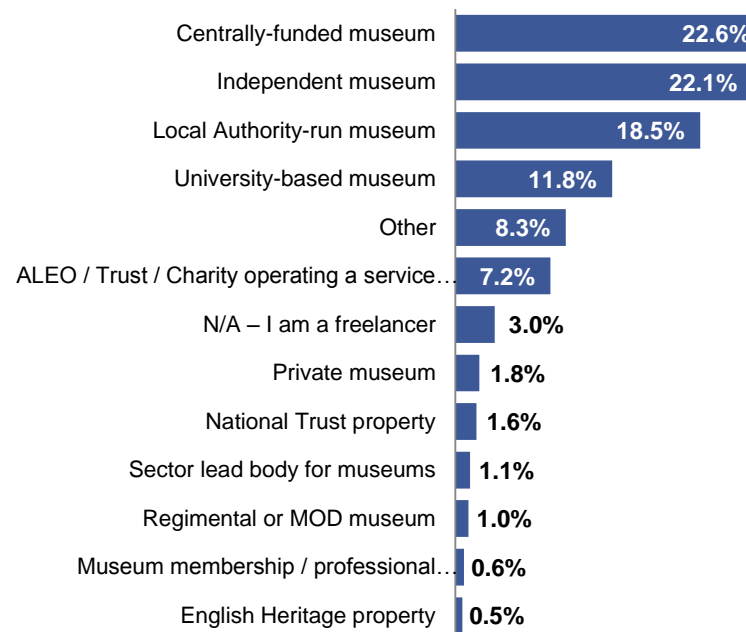
Source: BOP Consulting (2016); [England n=970, Scotland=161, Wales & NI n=48]

Type of Museum: Most of the respondents described the museum they were working or volunteering with as one of Centrally-funded (23%), Independent (22%) or Local authority-run (19%). University-based museums

(12%) and Arm's Length External Organisations / Charity or Trust (7%) were also represented and as can be seen in Figure 12, responses were received across a range of other types of museums but the sample sizes are too small to report on individually throughout our analysis.

The responses by type of museum are similar across England and Scotland. The combined grouping of Northern Ireland and Wales shows some differences, such as a higher representation of Centrally-funded museums (32.8%) and Local authority-run museums (32.8%), but again these results are based on a small sample (n=64 for this question).

Figure 12: UK museum workforce by type of museum, 2016



Source: BOP Consulting (2016) [n=1,718]

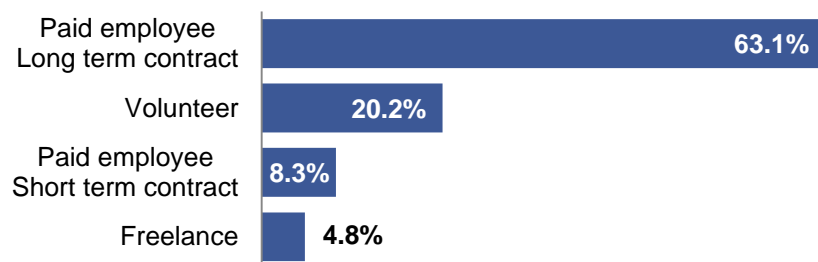
4.3 Work Status and Experience

4.3.1 Type of Employment

Over 60% of the workforce are employed at a museum on either a long-term or short-term contract⁹. 20% are volunteers and almost 5% are freelancers, see Figure 13. With one in five of the workforce volunteering, this shows how vital volunteers are to the operation of UK museums. This distribution by employment status varies little across the nations.

Those working in Charity / Trust / Arm's Length External Organisations (79%), Centrally-funded Museums (83%) and Local authority-run museums (79%) all have a high proportion of staff on permanent or long-term contracts. This proportion is much lower for Independent museums, where it falls to just under half of the workforce (49%), and University-based museums, which both show a higher reliance on volunteers. Unsurprisingly, the highest frequency of volunteering across the workforce is seen in Independent museums, where 41% are volunteers.

Figure 13: UK museum workforce by employment status, 2016

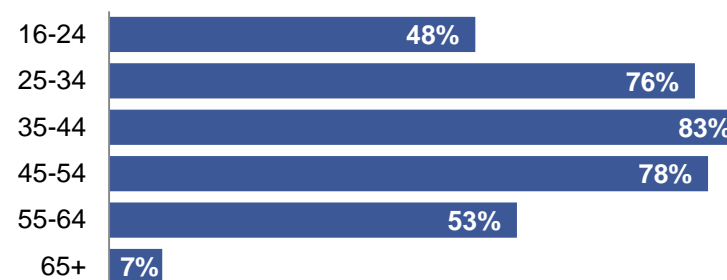


Source: BOP Consulting (2016) [n=2179]

⁹ Long term contract is defined in the survey as a 365 days or longer, either part-time or full-time. Short term contract is defined as a fixed or short term contract less than 365 days, either part-time or full-time.

As shown in Figure 14, the proportion of those in permanent employment or holding long-term contracts is notably higher amongst the mid-age ranges of 25-54. This proportion is lower for younger workers, aged 16-24 (48%) - who are likely in the process of establishing their careers. There is a trend of lower permanent employment for those 55 and above, this age bracket also shows higher rates of volunteering and many of these respondents are likely to be retired. As would be expected, the same pattern regarding permanent employment continues with years of experience within the sector. Permanent contracts are less common among those that report four or fewer years of experience and for those that have more than 25 years of experience.

Figure 14: UK museum workforce permanent employment status by age, 2016



Source: BOP Consulting (2016) [n=2179]

Looking across paid museum staff, the large majority of those with permanent/long-term contracts work on a full time basis (80%), but this drops to 60% for those on short-term paid contracts.

Job roles with a curatorial focus had the highest proportion of permanent employment at 76%. They also had a very low rate of freelancing, at 1.5%. Other museum specialism roles had over 50% permanent or long-term positions with education at 57% and conservation at 58%.

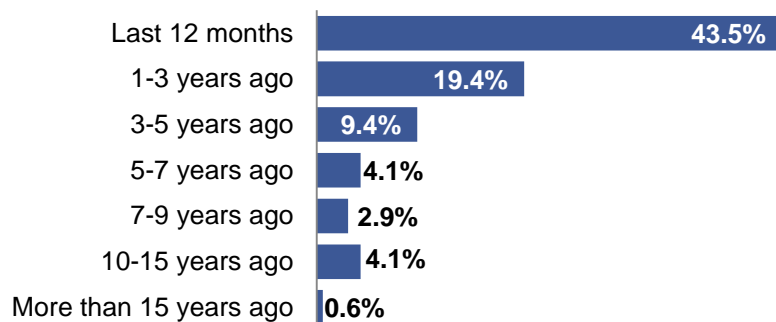
Short-term contracts

While permanent positions still make up the majority of posts, the survey does suggest some movement towards a less formal labour market, and one that seems to be linked to greater pressure on posts across the sector.

Of the 8.3% of respondents who hold short-term contracts, 34% reported that they had not always worked on a short-term basis. 44% of these workers had moved to non-permanent work only within the past 12 months and another 19% in the past 2-3 years.

The majority of those on short-term contracts, 73% stated that their main reason for taking on short-term contracts was because it was the only work available to them. More positively, 16% stated that short-term contracts allowed them to undertake better quality work/valuable experiences. Short-term contracts are more common among younger workers (15% of 16-24 year olds and 16% of 24-34 year olds hold short-term contracts). A similar pattern is found when looking at number of years' experience, with higher levels of short-term contracts among those with the least paid work experience within the museums sector.

Figure 15: Of those employed on a short-term contract in the UK museum workforce, for how long have they had this employment status, 2016



Source: BOP Consulting (2016) [n=170]

¹⁰ Defined in the survey as a 4 week period

Volunteers

Volunteers contribute significantly to the operations of most museums in the UK. Over 60% of volunteers spend more than 10 hours volunteering over a month¹⁰. This includes a small number of volunteers that spend many more hours than this - (8%) spend more than 50 hours volunteering in a month.

Interestingly, while there is a greater proportion of volunteers working within Independent museums, there are no significant variations on the time spent volunteering by type of museum - or by age or nation. But the volunteer workforce does tend to be older with 72% 55 years old and over. Notably, just under 5% of volunteers were drawn from the ranks of the young adults (between 25-34 years old). Some museum specialisms also see a higher degree of volunteering than others. While almost sixty per cent (57%) of individuals working mainly in education and engagement roles were volunteers, and 37% of operations or front of house roles, this falls to only 17% in conservation and 10% in curatorial roles.

The large majority of volunteers (78%) are not seeking paid employment opportunities, which is in large part a function of the age profile of volunteers who are likely to be retired or settled in their other careers. However, 76% of younger volunteers aged 16-34, are seeking employment, with 56% looking for employment specifically within museums or the general heritage sector. These findings, related to different motivations towards moving into paid employment for young and old volunteers, are entirely in keeping with other empirical studies of volunteering in the heritage sector.¹¹

Freelancers

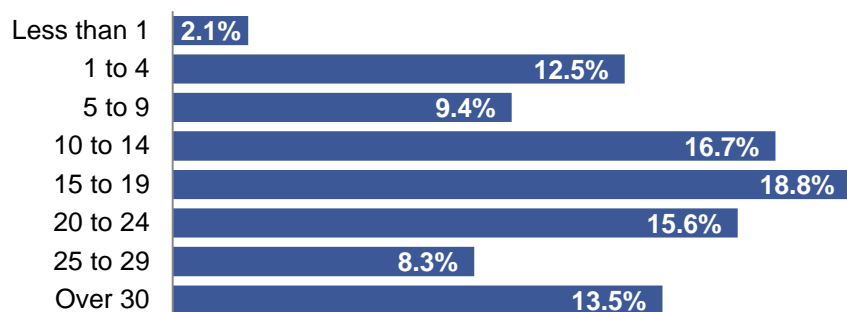
Of the 4.8% of respondents who stated they were freelance or self-employed, the large majority (79%) reported that they had not always worked as a freelancer. However, unlike with short-term contracts, there has not been a sudden transition to freelance work but a steadier shift over the years.

The main motivations for becoming self-employed are both positive: 'greater freedom' (cited by 55% of freelancers) and 'better earning power' (23%). Other

¹¹ BOP Consulting (2011) *Assessment of the social impact of volunteering in HLF-funded projects: Year 3*, report for the Heritage Lottery Fund.

responses and open ended comments cited additional motivating factors that included increased flexibility and convenience. Only a small portion, 5% stated that they were made redundant from a previously permanent position. As might be expected, as years of experience increases, so does the proportion of those who are engaged in freelance work, see Figure 16.

Figure 16: Years spent in the UK museum sector, by freelance workers, 2016

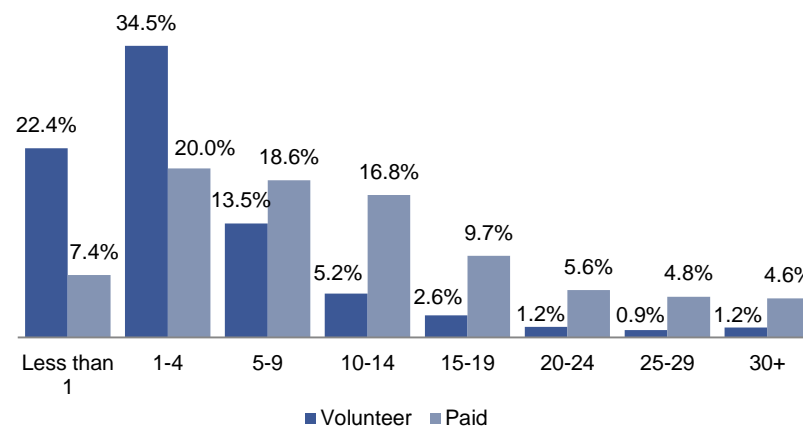


Source: BOP Consulting (2016); [n=105]

4.3.2 Time and experience within the museum sector

As can be seen in Figure 17, the paid museum workforce has a broad distribution of years of experience, with a concentration of 1-14 years' experience, although more than 15% have worked within the museums sector for more than 20 years. Few significant variations to these overall findings exist when looking at type of museum, for further details, see data table 11.2 in Appendix 5.

Figure 17: Years worked within the UK museum sector, in volunteer or paid capacity, 2016



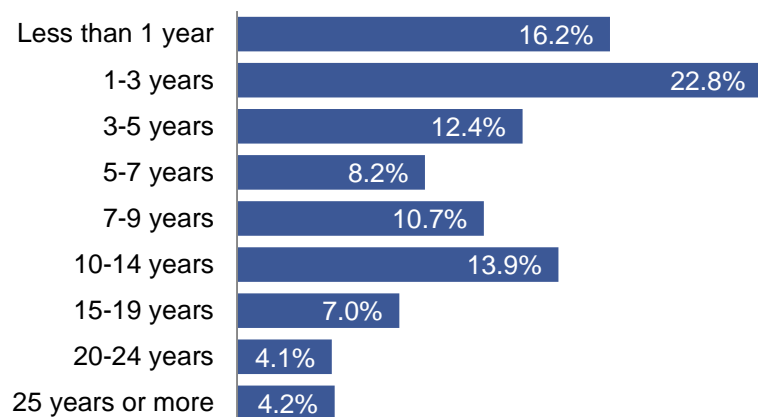
Source: BOP Consulting (2016); [Volunteer n=1447, Paid n=1925]

When broken down by nation, England and Scotland follow the same overall pattern. However, Wales and Northern Ireland appear to have less mobility and turnover within their respective workforce. Those working in these nations have a lower proportion of respondents in their current position less than 1 year at 3% and a higher proportion in their current position for more than 20 years at 17% compared to the survey average of 8%, though again the sample size is small.

Also shown in Figure 17, volunteer experiences within the museum sector are comparatively shorter in duration, with the majority (57%) of volunteers reporting between 1 and 4 years of experience in the sector, and very few (only 3%) volunteering for more than 15 years in total. While this pattern largely holds true across the nations, a greater proportion of volunteers in Scotland (8%) report more than 15 years' experience volunteering within the sector. University-based museums also have much higher than average long-term volunteer workforce with 29% stating they have volunteered within the sector for more than 25 years compared to the average of 2%.

There is no clear trend on time worked within current organisation, as can be seen in Figure 18, although the highest proportion of respondents state they have worked in their current organisation for 1-3 years (22.8%). A similar distribution is found across when analysing the data in closer detail such as by type of organisation, this analysis can be seen in data table 11.3 in Appendix 5.

Figure 18: Years worked within current organisation, in a paid capacity, 2016



Source: BOP Consulting (2016) [n=1607]

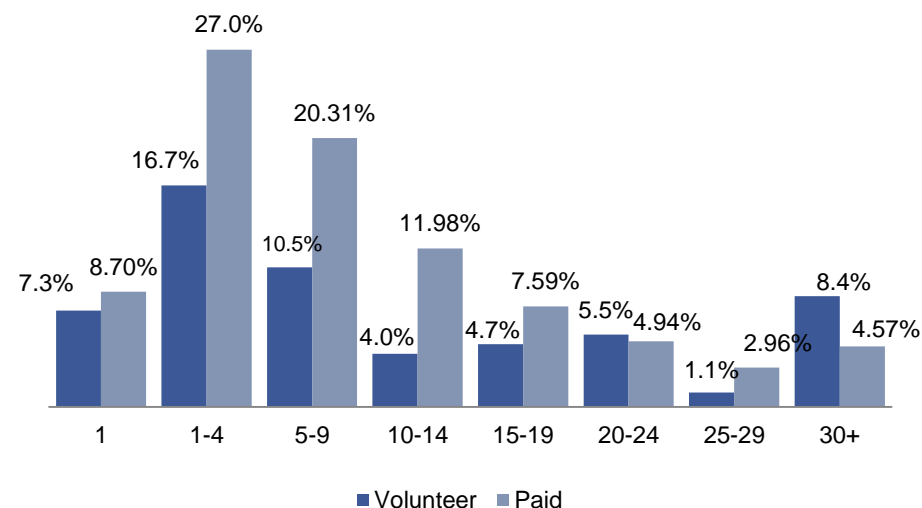
4.3.3 Time and Experience outside museums

A high majority of respondents bring paid experience from outside the sector, 88% had worked in a paid capacity outside of the museum sector and of these 47% had worked for 1 to 9 years in that other sector. Experience volunteering outside the UK museum sector follows a similar pattern with the highest concentrations volunteering for 1 to 9 years. The biggest difference is that 8% report volunteering outside of the sector for more than 30 years.

For respondents who work in a paid position, 61.5% had non-museum paid work experience in a completely different sector, although 18.3% worked in the wider arts and cultural sector. For those volunteering within museums, the proportion climbs to 83% with work experience in another sector. This pattern is consistent across nation and type of museum. It is also largely reflected across job roles

although jobs with a primary focus on conservation are more likely to have gained work experience in the wider heritage sector at 23.5% as compared to the survey average of 9.5%. Those individuals working in small museums and running all aspect of the museum were also more likely to have gained significant experience in another sector at 73% compared to the survey average of 61.5% although the length of time they have worked outside the sector is not significantly different.

Figure 19: Years worked outside the UK museum sector, in volunteer or paid capacity, 2016



Source: BOP Consulting (2016) [n=1620]

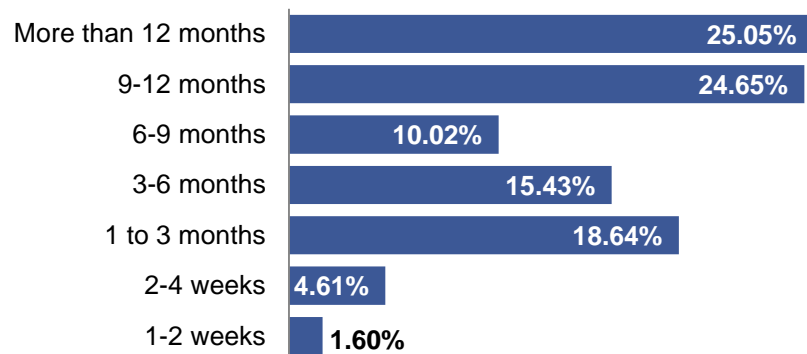
4.3.4 Internships

30% of respondents undertook a fixed work experience placement or internship in the museum sector prior to getting their first paid job in the sector. For almost 50% of these individuals, the internship was at least 9 months or longer see Figure 20. This is particularly significant because for half of these people, the

internship was unpaid, while the other half was evenly split between those whose internship was paid in full or paid in part.

Internship experiences are consistent across nations, museum type and employment status (i.e. long-term or short-term contracts or freelance), but do show variations depending on job role. Respondents who now hold jobs in conservation or preservation had the highest rate of internship at 46%, followed by those in curatorial (39%) and education (31%). The proportion of internships completed by those now working in all other job roles is much lower at 24%.

Figure 20: Length of internship completed by paid workers in UK museums prior to entering the sector, 2016

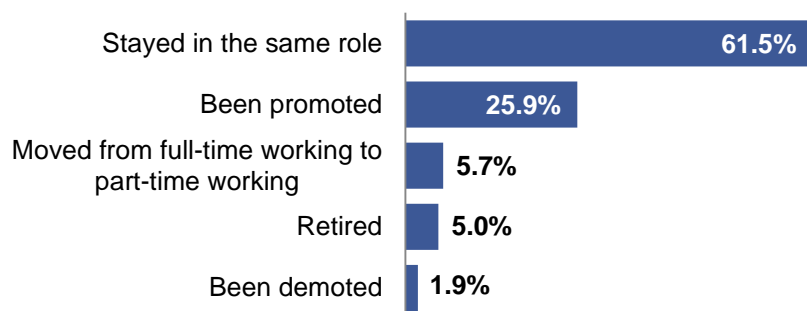


Source: BOP Consulting (2016); [n=499]

4.5 Career progression

Many people in the museums workforce currently appear to be experiencing stasis, with 62% having stayed in the same role over the last three years, see Figure 21. This is a little higher still across both Local authority-run museums and University museums, with 67% and 64% having stayed in the same job role for the past 3 years respectively. On the contrary, 31% of those working in Charity / Trust / ALEO's and Centrally-funded museums had experienced a promotion in the last three years. Those working in ALEO's also had the highest rate of re-deployment from full time to part time positions at nearly 7%, for a more detailed breakdown see data table 11.4 in Appendix 5.

Figure 21: Career progression across the UK museum workforce in the last three years, 2016

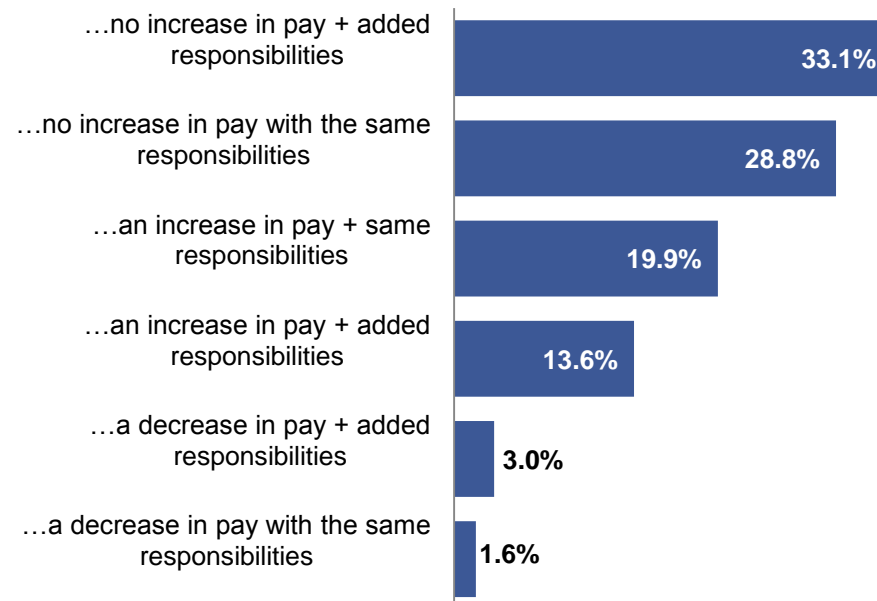


Source: BOP Consulting (2016) [n=1268]

For those respondents who received a promotion in the last three years, 84% also received an increase in pay. However, for the majority, who have remained in the same role over that same period, 62% have not received any increase in pay, 33% of whom have also been given increased responsibilities, see Figure 22. Pay increases are more common among the larger museums with 39% of the staff that work in large museums receiving a pay increase, and only 24% of these individuals had been given additional responsibilities.

Figure 22: Pay and employment conditions for the paid workforce in UK museums that stayed in the same job role for the last three years, 2016

Did you stay in the same role with...



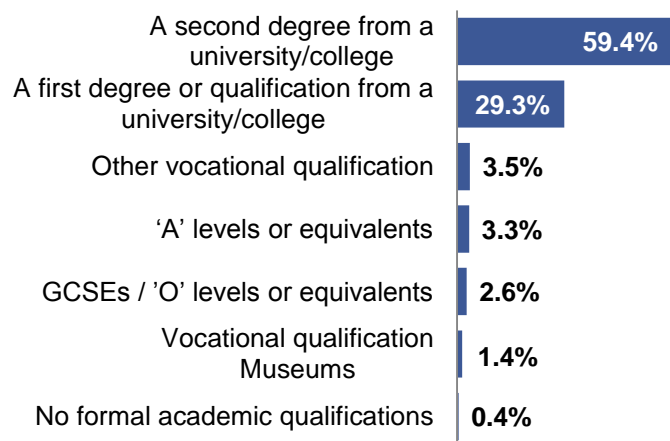
Source: BOP Consulting (2016); [n=729]

4.6 Qualifications and job focus

The museum workforce is highly educated:

- 88% of respondents hold a first degree or higher from a university or college as their highest level of qualification.
- With 59% of respondents holding a second degree (this includes PhDs) (see Figure 23).

Figure 23: Highest level of formal qualification held by UK museum workforce, 2016



Source: BOP Consulting (2016) [n=1607]

Added together, 88% of the museum workforce had at least degree level education, compared with 38% of the adult UK population.¹² There are no significant differences in qualification levels across nations or museum types. However, the type of job role does seem to have some bearing on the level of qualification. Curators are the most highly qualified, with 76% holding a second degree as well as a first degree (in addition to the 19% with solely a first

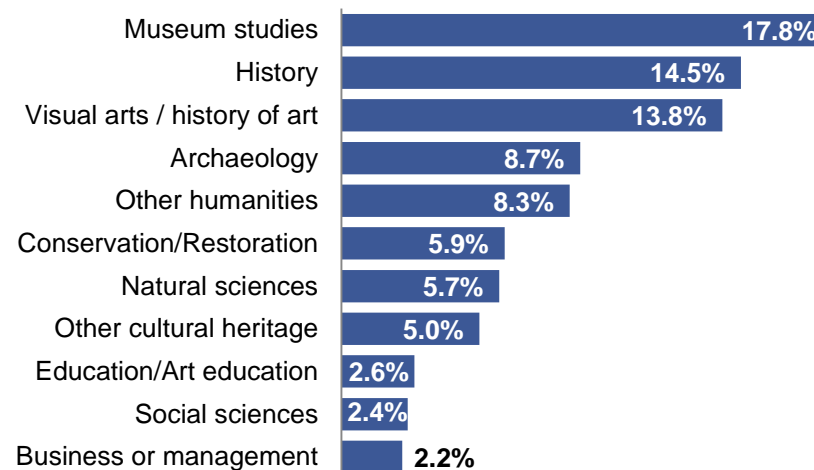
¹² ONS (2013) *Graduates in the UK Labour Market 2013*.

¹³ There is a remaining 14% of degrees not shown in Figure 14 above which include all other degree types

degree). This is followed by those with a focus on conservation (91% first degree or higher, 68% second degree) and those in education and learning (92% first degree or higher, 65% second degree). Those working in operations and front of house have the lowest levels of qualification in the workforce (68% first degree or higher, 26% second degree) however these levels of qualification are still much higher than the UK average. For a more detailed look at workforce qualifications, see data table 11.5 in Appendix 5.

As would be expected, of the degree qualifications held by the workforce, the highest proportion (18%) is accounted for by museum studies, followed closely by history (15%) and visual arts / art history 14%. Degrees in museum specialisms generally correlate with main job focus: those with a curatorial focus were the most likely to have completed a museum studies degree at 26%.¹³

Figure 24: University degree subjects held by UK museum workforce, 2016



Source: BOP Consulting (2016); [n=2079]

specified. These 'other' degrees show a wide spread of focus from Medicine to Maths, all of which have very low proportions across the workforce sample.

4.6.1 Job Roles and Focus

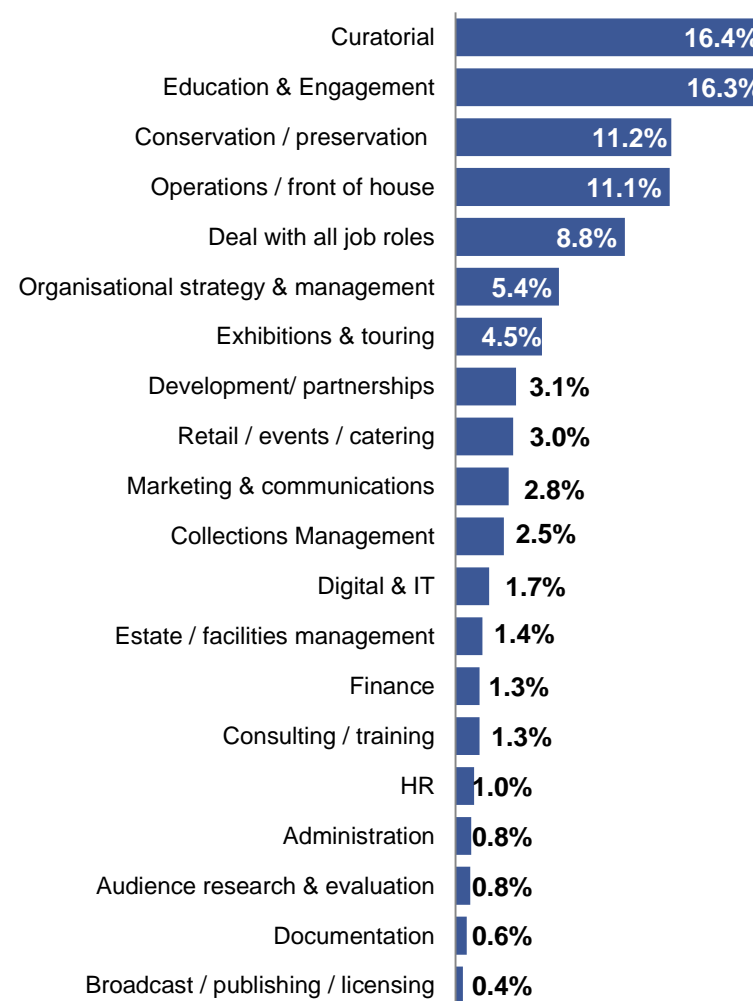
Main Role

When asked to identify their *main* job role, museum-specific specialist fields such as curatorial (16%), education (16%) and conservation/preservation (11%) were the most commonly reported. Close to 8% also stated that their organisations are very small so they deal with all aspects of the museum. Income generating and outreach activities were identified infrequently, although higher proportions of individuals identifying these as their main job role are found among larger organisations.

This general pattern is repeated across the nations, although the workforce in Scotland more regularly report Curatorial (25%) as their main job role, as well as having higher rates of individuals who state that they deal with all aspects of the museum (15%). This latter finding also reflects the overall smaller size of museums in Scotland when compared with England. Further details are found in data table 11.6, in Appendix 5.

As would be expected, those working in museums with few staff (zero to 50), focus on core activities such as curation and conservation, and also report fewer job roles focusing on all aspects of museum operation. These smaller organisations also have lower proportions of income generation roles or service and support roles such as HR or Marketing. That is not to say that these organisations are not performing these tasks; it is likely instead that staff are multi-tasking more. 24% of individuals working in museums with one to ten staff stated that they deal with all aspects of the museum. Not surprisingly, for those working in museums with zero staff, presumably volunteer-led museums this figure climbs to 46%.

Figure 25: Main focus of job role across the UK museum workforce, 2016



Source: BOP Consulting (2016) [n=2067]

Additional Roles

The survey also asked respondents to think about any other duties on which they spend at least 10% of their time. As shown in Figure 26, the museum specialisms of education/engagement and exhibitions & touring are the most common additional duties. Operations/front of house and marketing & communications also move up in emphasis, but finance and HR remain very low. Further analysis shows a similar pattern across museum type, size and by nation.

Figure 26: Additional focus of job roles across the UK museum workforce, 2016



Source: BOP Consulting (2016) [n=4066, respondents choose up to 3 options]

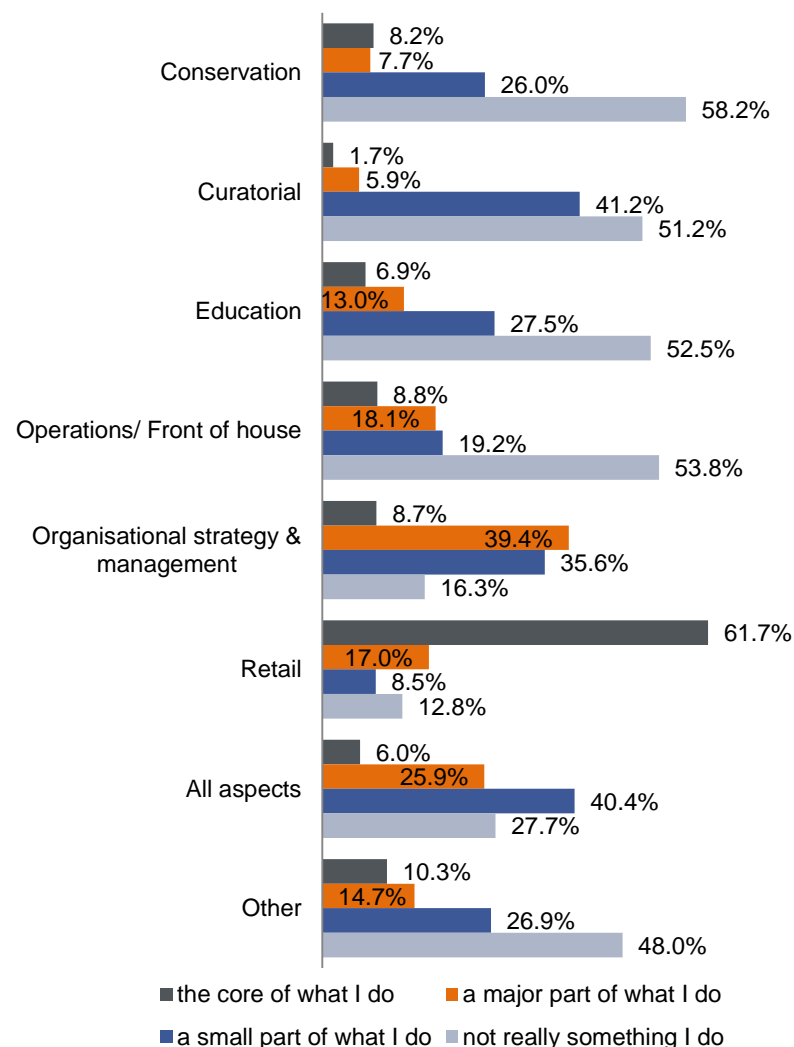
Increased focus on Income Generation

Project workshops and discussions with museum-sector stakeholders have emphasised a growing focus within museums on new income generating activities. However, while there may be this growing emphasis, the survey results find that only 24% of the workforce report that income generation is a major part of their activities, including 9% that state that it is the core of their activities. Further to this, only 10% state that contributing to income generation is part of their formal job description or annual plan. This pattern is generally replicated across museum types, with the exception of University-based museums which show an even lower focus on income generation with only 16% stating it is a major part of their activities.

In terms of roles, those in museum specialist roles (curatorial, conservation, education etc.), have the lowest levels of income generation as a major or core part of what they do, while those in management or specific income generating roles such as retail have a higher focus (see Figure 27).

While workshop participants report that job roles and focus have not changed substantially within museums they also commented that there was a growing focus on income generating within museums. This is reflected in the survey findings, with 22% of respondents reporting that income generating activities have been added to their job description in the past three years. This is highest among individuals working in Charity / Trust / Arm's Length Organisations or Trusts formed on behalf of a Local authority at 28%, as well as those in Local authority-run museums.

Figure 27: Focus on income generation within UK workforce, by main job role, 2016

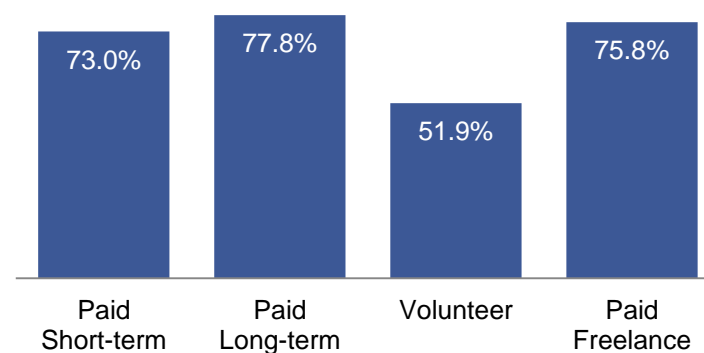


Source: BOP Consulting (2016) [n=1735]

4.7 Recent Learning and Skills Development

The majority of the museums workforce, 71.5% have engaged in training or CPD in past 3 years. Those working in Local authority-run museums show slightly higher rates of training and CPD at 76.5% and Independent museums have slightly lower rates at 66.7%. As would be expected, CPD is highest amongst staff with permanent or long-term contracts as can be seen in Figure 28. Notably, at only 52%, volunteers have a significantly lower rate of training than their paid colleagues. There is no significant variation in CPD across the different nations, or compared to number of years in the sector.

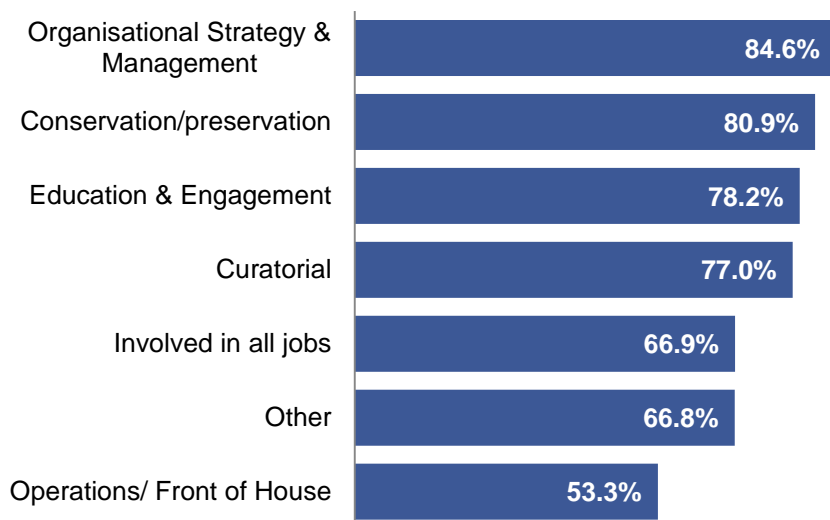
Figure 28: Respondents who have undertaken CPD or Training in past 3 years



Source: BOP Consulting (2016) [n=1722]

There is variation on engagement with CPD depending on respondent's job role. Those involved in organisational strategy and management of their museums had the highest uptake of CPD at 84.6%. Those, whose main role is Operations or Front of house received considerably less training at 53.3%, see Figure 29.

Figure 29: CPD or Training engagement in past 3 years, by main focus of job role

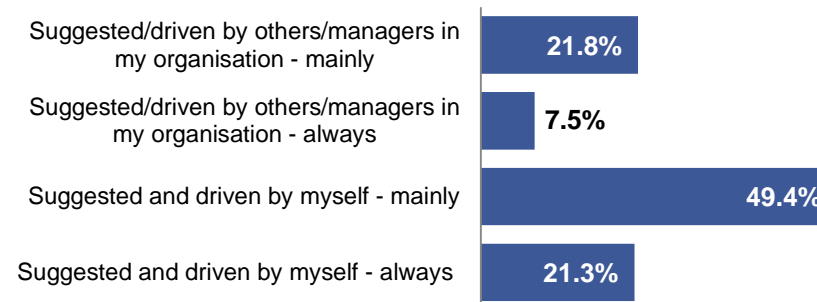


Source: BOP Consulting (2016) [n=1722]

4.7.1 Motivation and funding of training

Training is largely driven and motivated by the employee themselves, 70.7% report that training was initiated in full or part by themselves, see Figure 30. This is consistent across nations, museum type and job role, although respondents from University-based museums stand out as having higher levels of employer or manager instigated training at 29.3%. Likely a reflection of their independent employment status freelancers largely instigates their own training, with 89.4% stating that their training and CPD was initiated in full or in part by themselves.

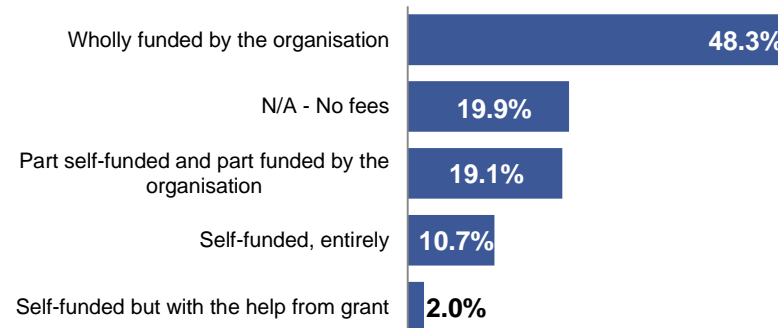
Figure 30: Who instigated the training?



Source: BOP Consulting (2016) [n=1390]

Just over 70% of training undertaken in the past three years has included fees (for some or all of the training). While volunteer training is consistent with other sub-groups in terms of type of training activity, only 32.5% included any fees. However, the employer still more regularly pays with 48.3% funded entirely by the employee and another 19.1% joint funded, see Figure 31.

Figure 31: Who funded the training or CPD



Source: BOP Consulting (2016) [n=1327]

4.7.2 Satisfaction and Barriers to CPD and Training

Overall respondents report that the training they have received has met their needs in full (69.4%) or in part (24.6%). Only 6% felt that the training had not met their needs at all.

When asked about barriers encountered in trying to access training or CPD, a theme emerges on the difficulty in prioritising or making time for training either by employers/organisations or by themselves. Cost of training and travel as well as and a lack of conveniently located or high quality opportunities are also commonly cited factors, see Figure 32 for further details.

CPD Barriers	Example from open comments
No time	I don't feel I have the time to do many of the courses which are usually in London, and I don't feel my employer should be paying out large sums of money for training when I am lucky to have a job at all.
Lack of priority	"Managers do not seem to want me to attend some developmental training in case I am 'stepping on toes' of senior managers - you don't need that, you're not a senior manager is the attitude, when actually I want to develop so I can become a senior manager and do not want to move sideways in my career forever. There is a lack of nurturing in some areas of the sector through fear."
Lack of priority	"No ongoing CPD culture in current workplace, so need to persuade management it's worth spending the money on it. Engrained view that Museum education and interpretation is fun and easy so we don't need training or paying above minimum wage."
Doubt usefulness or quality	"The barriers are really because the course being offered are not really applicable to the small scale museum in the voluntary sector. For example, four years ago I attended a course on project management, but the focus was on a scale and scope beyond our experience."

Figure 32: Reported barriers to accessing CPD



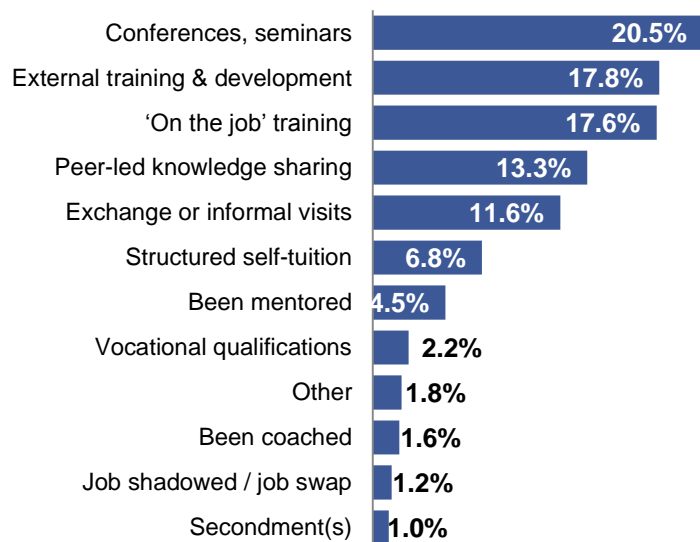
Source: BOP Consulting (2016) [n=512]

4.7.3 Delivery of CPD and Training

The most common form of CPD cited was informal opportunities such as attending conferences (20.5%) or 'on the job training' (17.6%). Participation in peer-to-peer training is surprisingly low, reported as mentorship (4.5%), coaching (1.6%) and shadowing or job swaps at (1.2%). Those involved in organisational strategy or management have the highest rates of mentorship at 6.3% and the highest rates of coaching at 4.2%, however these figures are still very low. Operations or Front of house workers have the highest rate of on the job training at 24.6% and participate less in other types of training.

Type of training received is largely consistent across employment status and type of museum. It is likely no surprise that freelancers have the highest rate of conference attendance at 28.4%, while volunteers have a high rate of 'on the job' training at 20.4%.

Figure 33: Type of training or CPD activity



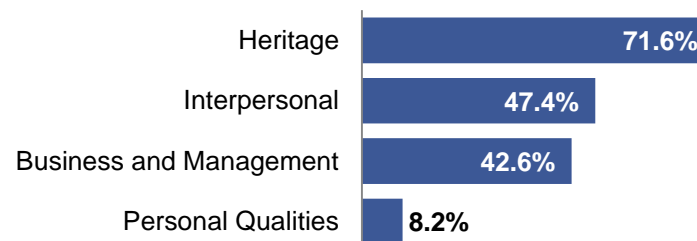
Source: BOP Consulting (2016) [n=4810, respondents choose multiple options]

4.7.4 Focus of CPD or Training

Despite a growing emphasis on developing new job roles and multi-skilled staff, CPD and training remain focused on developing museum specialisms and heritage skills, 71.6% of respondents said their training focused on heritage. As shown in Figure 34, this is well above the amount of training for interpersonal skills or business and management skills. Training explicitly focused on developing 'personal qualities' is very low at 8.2%.

When looking closer at the type of CPD or training received there is a surprising lack of variation in focus of training by any sub-group among the survey respondents despite differences in job roles. This may imply that the training respondents participated in is guided more by what training is readily available and accessed rather than by what training is required and needed for each individual.

Figure 34: Focus of CPD or Training in UK museum workforce, 2016

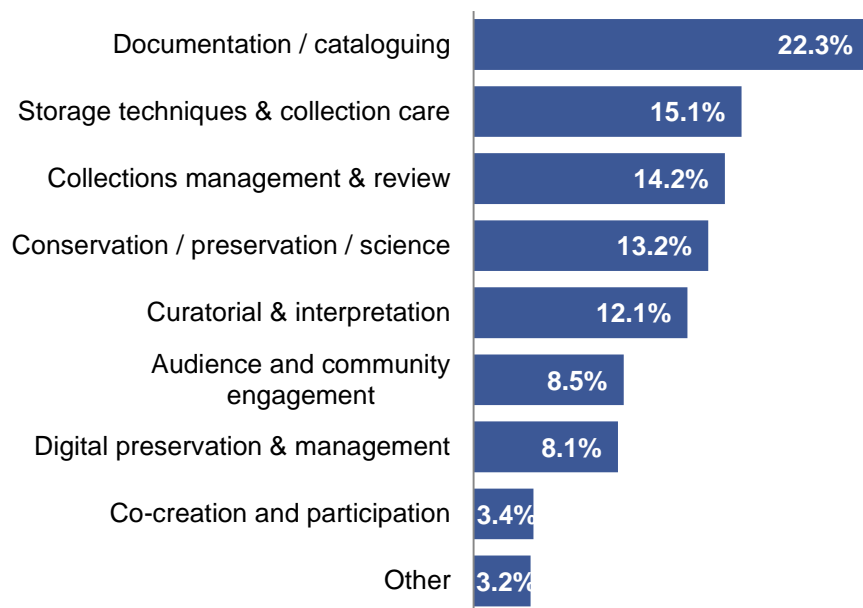


Source: BOP Consulting (2016) [n=1394]

Heritage

For those 71.6% who had heritage as focus in their CPD in the past 3 years, Documentation and cataloguing training was the most common focus at 22.3%, this is followed by storage techniques and collections care at 15.1%. This pattern of focus is present across all survey sub-groups and breakdowns including job role and years of experience.

Figure 35: Focus of Heritage-specific CPD



Source: BOP Consulting (2016) [n=1278]

Business and Management

Of the respondents, 42.6% said they had engaged in business and management training in the past 3 years. Figure 36 shows the range of priorities for business and management training. What is notable here is the broad range of areas covered in this subset of training. There are no real clear stand outs other than an emphasis on Innovation (18%) and Change Management (13.4%)

Figure 36: Focus of Business and Management specific CPD

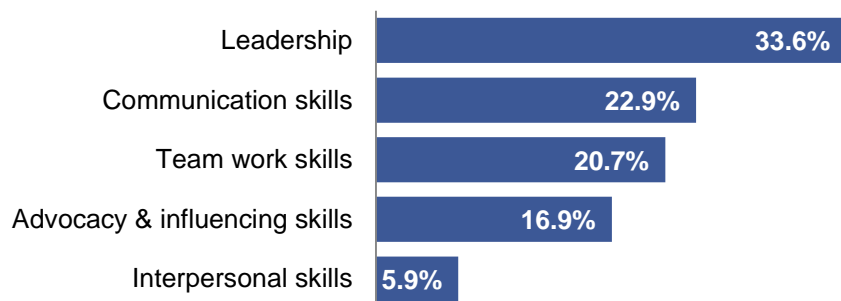


Source: BOP Consulting (2016) [n=729]

Interpersonal

47.4% of respondents also reported that they had some form of interpersonal skills training in the past 3 years. Figure 37, illustrates the type of interpersonal skills commonly covered in CPD which shows an emphasis on Leadership (33.6%).

Figure 37: Focus on Interpersonal skill - specific CPD

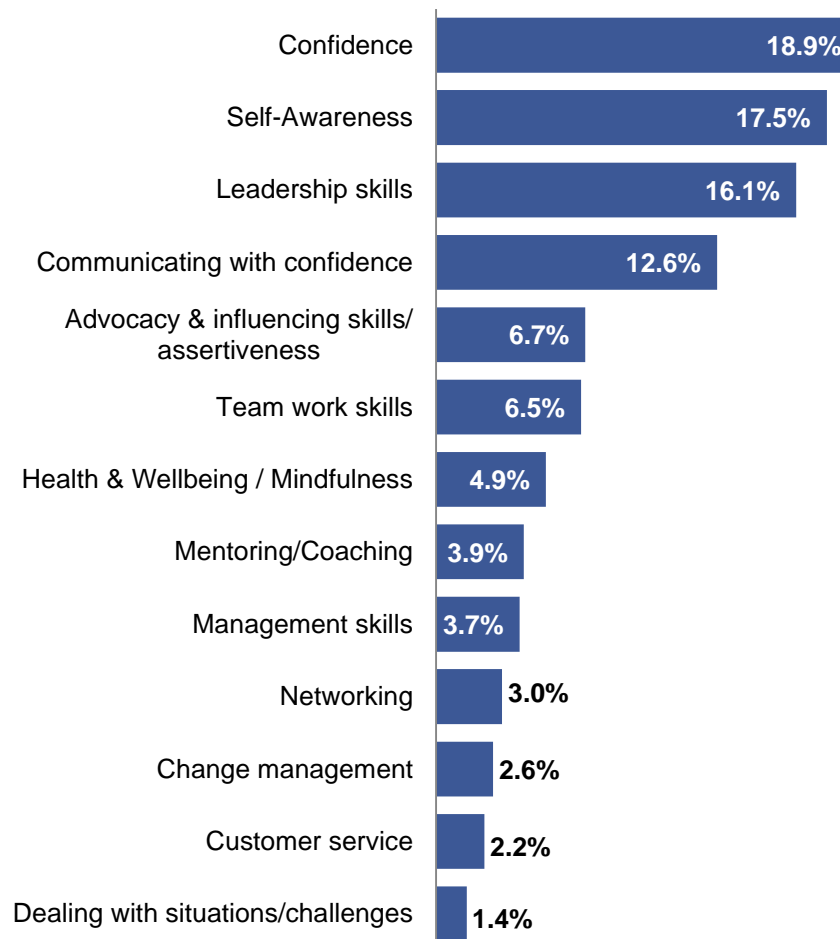


Source: BOP Consulting (2016) [n=865]

'Personal qualities' and Attitudes

Only 8.2% of respondents said they had undertaken any CPD in the past 3 years that explicitly focused on developing 'personal qualities' and attitudes, see Figure 34. For many, 18.9% building and nurturing confidence was a main focus of CPD. Communication was also mentioned by another 12.6% who cited training to develop skills communicating with confidence both to the public and within their workplace. Training which promoted enhanced self-awareness and reflection was also common at 17.5%

Figure 38: CPD that addressed 'personal qualities' and outlook



Source: BOP Consulting (2016) [n=508]

4.8 Personal Outlook and Attitudes

The museums workforce survey contained a series of short psychology question-sets to test respondent attitudes and their outlook as individuals and on their current place of work. These tests are based on validated measures developed within various branches of psychology (for more details on these, see the relevant section of the Bibliography in Appendix 2).

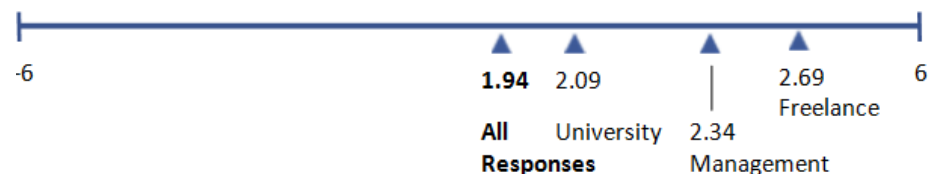
Their purpose was to test some of the priority 'personal qualities' that the literature identifies as most important to entrepreneurialism, organisational performance and labour market success. These qualities are known as 'psycho-social resources' that people can draw upon in their daily jobs to help them meet their work-based challenges. Our first phase of research identifies these areas as key to the future success and resilience of museums. What follows is a brief review of the overall findings of each psychology test as well as a discussion of interesting or surprising results (generally those scores that are much lower or higher than the baseline).

A note on understanding the following section:

- To help set these scores into context we have provided a basic graphic showing the score of all responses, the highest and lowest responses when we analyse the scores by sub-group and where it exists the standard baseline score for the specific test.
- Each of the following tests has a different scoring system and the range of possible score is shown on the graphic, a data table detailing all of the scores is found in Appendix 5 data table 11.7
- Please note that these graphics are not to scale are simply intended as a useful guide when reading through the findings.

4.8.1 Individual Outlook

Motivation



Source: BOP Consulting (2016) [n = 1729]

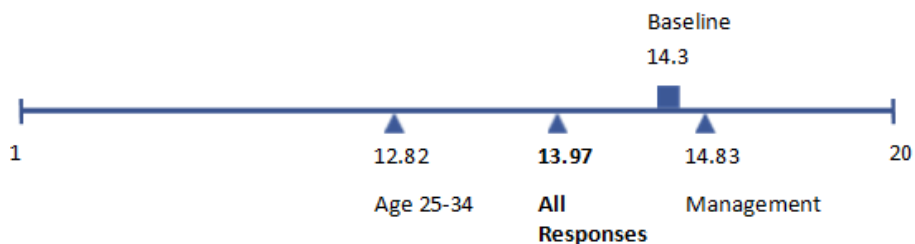
Individuals' motivation was measured using a revised version of the Achievement Motives Scale¹⁴. The theory which underpins this scale is that individuals are driven by one of two motives: Motivation to Succeed or Motivation to Avoid Failure. The kind of motivation that dominates within an individual is important in work contexts when people encounter novel and/or challenging circumstances or problems. Those with more of a motive to succeed are likely to be driven to try and master the challenge/new context, while those that are more driven by a motive to avoid failure are more likely to prevaricate, delegate or pass the task up to managers to try and avoid the task. This personal quality is particularly important in the present context as the museum sector is undergoing a period of change and transformation, which is likely to create new challenges and problems to be tackled by the workforce.

In this scale, if the workforce were entirely driven by the motive to succeed, the score would be a maximum of 6, and if the workforce were driven entirely by the motive to avoid failure, the score would be a maximum of -6. Any positive score therefore means a score that is in aggregate more driven by the positive motive to succeed. Looking across the sector as a whole, the workforce is indeed more motivated to succeed than motivated by avoiding failure – but not by that much (1.94). Freelancers (2.69), those in management roles (2.34) and those working in University-based museums (2.09) stand out as more motivated to succeed.

14 Langford, P.H. (2009) 'Measuring organisational climate and employee engagement: Evidence for a 7

Ps model of work practices and outcomes', *Australian Journal of Psychology*, 61(4),185–198

Optimism

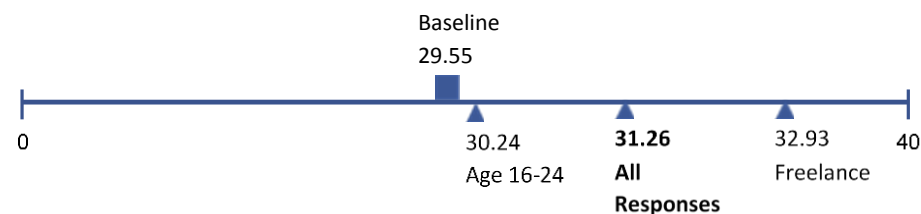


Source: BOP Consulting (2016) [n = 319]

As discussed in the literature review, there are correlations between individuals' levels of optimism and their job satisfaction and performance. In particular, optimism is strongly correlated with entrepreneurialism (and with self-employment). Optimism is also one of the personality qualities that some researchers suggest is more malleable than many others.

The survey used a slightly adapted version of the Life Orientation Test (LOT-R) to test the workforce's levels of optimism. This test is frequently used in psychology and behavioural research to test an individual's general levels of optimism versus pessimism. Overall, the museum workforce is slightly more pessimistic than the standard baseline for this test¹⁵. Those aged 25-34 are the most pessimistic of the sub-groups, followed closely by those who work in Local Authorities (13.02, not shown in graphic). As the literature would suggest, those in management roles or in freelance positions have the highest levels of optimism in the museum workforce.

Self-efficacy



Source: BOP Consulting (2016) [n = 319]

Self-efficacy is a key, and much studied, concept within personality psychology in which it is described as a 'core self-evaluation'. Self-efficacy determines the extent to which people ascribe their life outcomes to be the result of their own actions; about the degree to which they feel able to exert agency and affect change. Again, as the literature review demonstrates, self-efficacy is important to labour market success as well as a range of other positive life outcomes. It underpins people's resilience and ability to adapt.

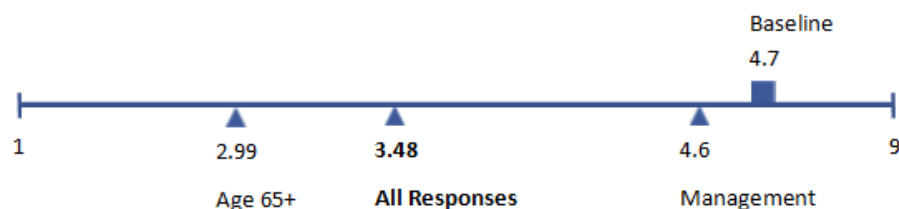
The survey incorporated the Generalized Self-Efficacy Scale, which is the standard instrument used to measure self-efficacy and has been used in many countries. Out of a maximum of 40, the UK museum workforce scores on average slightly higher on self-efficacy (31.26) than the international average (29.55)¹⁶. In line with the results for optimism, freelancers have the highest self-efficacy scores (32.93), followed by those in management roles (32.61). Again, those aged 16-24 had the lowest self-efficacy scores (30.24), although these are still marginally higher than the international average. Overall, the findings related to self-efficacy are important as it is one of the personal qualities which research

¹⁵ Scheier, M. F., & Carver, C. S. (1992). 'Effects of optimism on psychological and physical well-being: Theoretical overview and empirical update' *Cognitive Therapy and Research*, 16(1), 201-228

¹⁶ Scholz, U., Dona, B. G., Sud, S., & Schwarzer, R. (2002). 'Is general self-efficacy a universal construct? Psychometric findings from 25 countries'. *European journal of psychological assessment*, 18(1), 242-251

at the present time seems to demonstrate is hard to change (see the Literature Review below).

Risk propensity



Source: BOP Consulting (2016) [n = 319]

Risk propensity in life has both positive and negative ramifications. Greater propensity to take risks can be associated with drug taking and other 'risky behaviours', but the ability to take calculated risks is also essential to more positive activities such as entrepreneurship. Those with risk taking attitudes and behaviours have been shown to be better at opportunity recognition and more open to adopting new approaches or ways of doing things – important entrepreneurial skills.

Historically, museums have not been required to take many risks, arguably in large part because the long-term care and interpretation of objects works against this, as has business models that have previously often been supported strongly by local or national governments. However, as the first chapter of this report documents, many elements of the museum world are changing, and this is necessitating more risk taking across the sector.

The survey results show that, out of a maximum score of 9 the museum workforce (3.48) are more risk averse when compared to the baseline for other

sectors (4.7)¹⁷. Those in management positions again had the highest levels of risk (4.6) while the oldest age category of 65 and above is the most risk averse.

Commitment to the organisation

It is usually thought that having employees or volunteers that are committed to an organisation is a good thing; committed workers and volunteers are more likely to 'go the extra mile' in pursuit of their work objectives. However, a body of organisational psychology research has established that, while having more committed employees does reduce staff turnover, this may not always be such a good thing after all as there are different kinds of commitment that employees feel towards their organisations.

In particular, the 'well known and tested three component model of commitment' developed by Meyer and Allen in 1991 has shown that, depending on which kind of commitment dominates, there are either better or worse outcomes in terms of employees' contribution to organisational performance.

"Employees with a strong affective commitment (high ACS scores) stay because they *want* to, those with strong normative commitment (high NCS scores) stay because they feel they *ought* to, and those with strong continuance commitment (high CCS scores) stay because they *have to* do so."¹⁸

Empirical research that uses the three component model has demonstrated that employees with high affective commitment scores perform better than those with lower scores, those that stay out of obligation also perform better on average than those that feel little obligation. However, those whose commitment is based more on avoiding losing something (e.g. remuneration, status and seniority); contribute the least to an organisation.¹⁹ The workforce survey used a cut down set of items from Meyer and Allen's revised version of the Three-Component Model (TCM) of commitment.

¹⁷ Meertens, R. M. & Lion, R. (2008). 'Measuring an Individual's Tendency to Take Risks: The Risk Propensity Scale'. *Journal of Applied Social Psychology*, 38(6), 1506-1520

¹⁸ Meyer and Allen (2004) 'TCM Employee Commitment Survey Academic Users Guide'. University of Western Ontario. p.2.

¹⁹ Meyer *et al* (2002). 'Affective, continuance and normative commitment to the organization: A meta-analysis of antecedents, correlates and consequences' *Journal of Vocational Behavior*, 62(1), 20-52.

The consultation for this research, as well as analysis of pay from the survey confirms much anecdotal evidence that people are not drawn to work in the sector because of the remuneration or status it affords. Rather, people are usually driven to work in the sector because of an intrinsic motivation related to the subject of their museum work. The survey results confirm this.

- For paid workers, ‘affective commitment’ to organisations (a strong emotional connection and affection for the job) ranks highest (10.3), though ‘normative’ commitment (feel obligated to stay) is not far behind (9.7).
- Volunteers have even higher levels of ‘affective commitment’ (11.63) and the lowest rates of ‘normative commitment’ (not surprising given that they are working voluntarily and therefore have few ‘trappings’ of the job to lose). But the high affective commitment to museum organisations indicates that volunteers are emotionally committed and likely to be passionate about the museum sector.

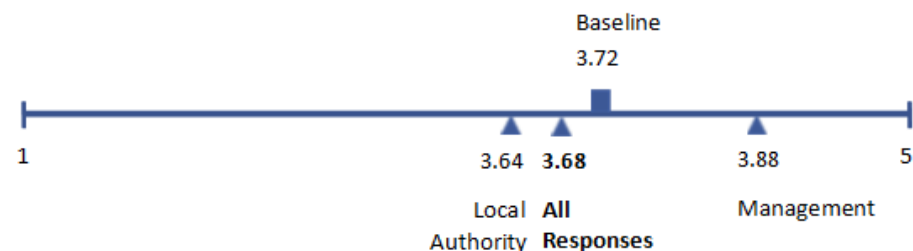
4.8.2 Views about their organisations

Individuals are influenced by the context of the organisation in which they work. For instance, the literature review cites research that shows that for the ‘intrapreneurship’²⁰ of employees to be put to good use, the organisation itself has to have an entrepreneurial orientation. Research five years ago on Renaissance Hub museums in England noted how inertia in organisations put a break on the ability of museums to change.²¹ In the same vein, participants at our workshops were very strongly of the belief that the nature of museum organisations, in terms of their governance and senior management, still often impede change and innovation.

It was therefore important to incorporate some space for individuals, working as employees, freelancers, or volunteers, to provide their assessments of how well

their organisations perform on a range of measures. The six dimensions chosen are part of the Voice Climate Survey (VCS), a detailed, validated psychometric opinion survey for employees that measures 31 groups of work practices and outcomes.²² Either three or four questions from the VCS were asked in order to assess each of the six dimensions and the scores averaged across these questions to provide one figure for each category. Finally, two additional questions were added in this section that looked at specific issues that came to light during the first stage of the research, related to the role of Boards and the entrepreneurialism of organisations themselves.

Motivation and Initiative



Source: BOP Consulting (2016) [n =1729]

Overall, people working in museums rate their colleagues’ level of motivation and initiative as slightly lower than the cross sector comparative benchmark (score of 3.68 vs 3.72²³). Local-authority run organisations score slightly lower on this measure than other types of museum.

²⁰ This is the name sometimes given to refer to entrepreneurial behaviour that takes place within established organisations.

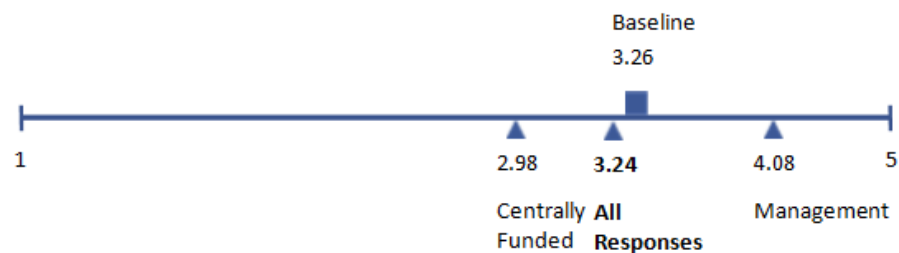
²¹ BOP Consulting (2011b) *Capturing the outcomes of Hub museums’ sustainability activities*, report for MLA. http://www.artscouncil.org.uk/sites/default/files/download-file/Capturing_outcomes_hub_museums_sustainability_final_report.pdf

²² The comparative baseline data from the VCS was provided by surveys of over 1,200 organisations

across more than 13,700 employees, in Langford, P.H. (2009) ‘Measuring organisational climate and employee engagement: Evidence for a 7 Ps model of work practices and outcomes’, *Australian Journal of Psychology*, Vol. 61, No. 4, December 2009, pp. 185–198.

²³ Langford, P.H. (2009) ‘Measuring organisational climate and employee engagement: Evidence for a 7 Ps model of work practices and outcomes’, *Australian Journal of Psychology*, 61(4), 185–198

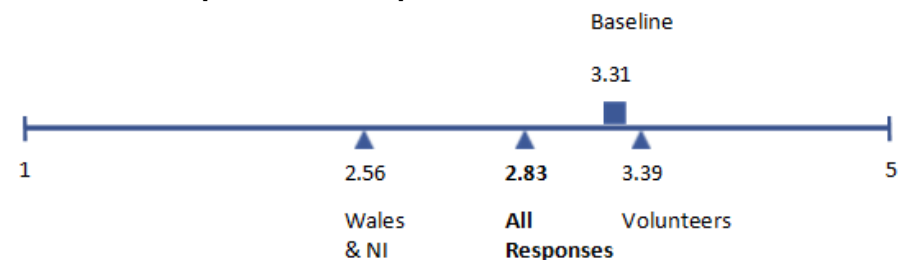
Involvement



Source: BOP Consulting (2016) [n = 1729]

The average score for how much involvement the museum workforce feels it has in everyday decisions and the degree to which they are encouraged to provide feedback is close to the baseline score (3.24 versus 3.26²⁴). Those in management roles gave a significantly higher Involvement score at 4.08. Those working or volunteering within Centrally-funded museums stood out with a very low involvement score of 2.98. Respondents from Centrally-funded museums also reported the lowest scores within the workforce in terms of the degree to which their organisations 'encourages and supports them to solve problems and improve things for themselves'. These results suggest that the generally larger size of Centrally-funded organisations has created more rigid processes and structures (and ergo inertia) than in other museum types.

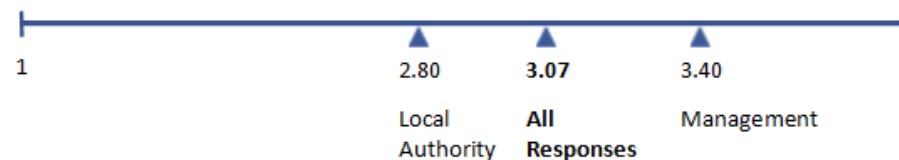
Cross unit/department co-operation



Source: BOP Consulting (2016) [n = 1729]

Again, the survey shows that the workforce rates the levels of co-operation across their organisations, to be lower than the comparator benchmark (score of 2.83, avg 3.31²⁵). This suggests that 'silo' working is still more of a challenge within the museum sector than in many other sectors. Volunteers report the highest rates of cross-unit co-operation while workers from Centrally-funded museums reported the lowest rates compared to other museum types. Again, this suggests that Centrally-funded organisations may struggle more in this respect than other types of museum, due to a greater division of labour.

Board Support



Source: BOP Consulting (2016) [n = 1728]

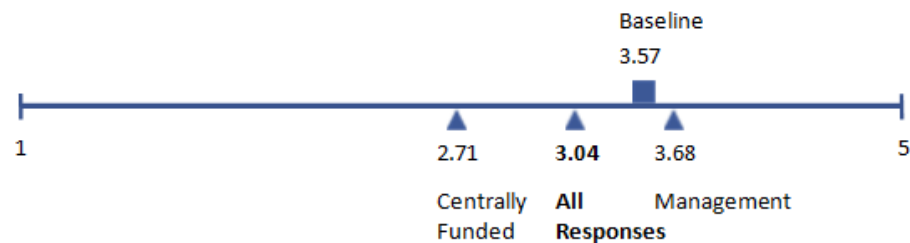
During the consultation in the first phase of the research, the fitness-for-purpose of many museum Boards was called into question. A question was therefore added on the degree to which 'the Board supports the Executive team well'. Respondents from Local authority-run museums rated the support that they get

²⁴ Langford, P.H. (2009) 'Measuring organisational climate and employee engagement: Evidence for a 7 Ps model of work practices and outcomes', *Australian Journal of Psychology*, 61(4),185-198

²⁵ Langford, P.H. (2009) 'Measuring organisational climate and employee engagement: Evidence for a 7 Ps model of work practices and outcomes', *Australian Journal of Psychology*, 61(4),185-198

from their governing bodies the lowest, while those from Independent museums rated this the highest across all the respondents.

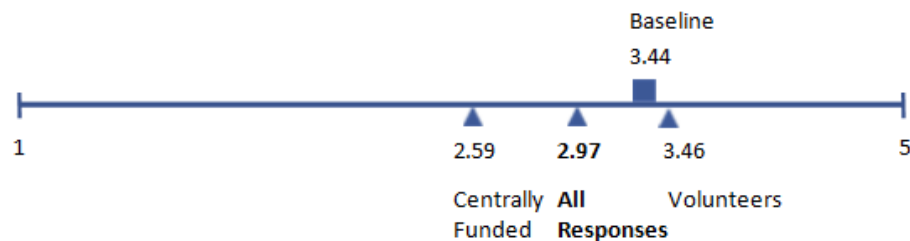
Leadership



Source: BOP Consulting (2016) [n = 1729]

The survey also shows that the museum workforce rates the leadership that they get from senior management as being less than the average cross sector benchmark (3.04 compared to 3.57²⁶ respectively). Again, those from Centrally-funded museums rate the leadership in their organisations particularly low at 2.71, while those working in Independent museums score their leadership the highest by museum type (3.36).

Change and Innovation



Source: BOP Consulting (2016) [n = 1729]

²⁶ Langford, P.H. (2009) 'Measuring organisational climate and employee engagement: Evidence for a 7 Ps model of work practices and outcomes', *Australian Journal of Psychology*, 61(4),185–198

The workforce rated their organisations ability to handle change and innovation lower than organisations contained within the comparative data (a score of 2.97 compared to 3.44²⁷). Once again, those working in Centrally-funded museums rated their organisations the lowest on this dimension.

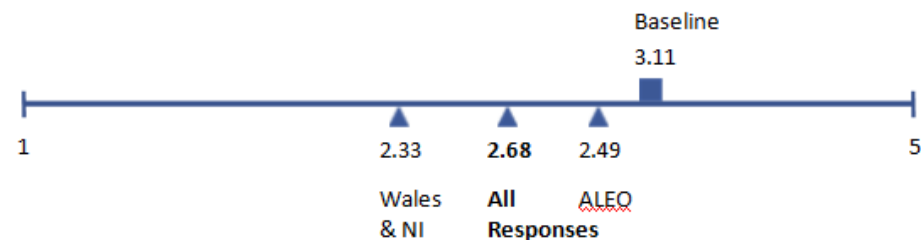
Entrepreneurialism



Source: BOP Consulting (2016) [n = 1728]

As greater entrepreneurialism has been mentioned throughout the research (both in the literature and the consultation) as key to the future of the sector, respondents were asked to rate how entrepreneurial their organisations are. Independent museums rate themselves as the most entrepreneurial and Local authority-run museums the least. Perhaps unsurprisingly, Managers gave the highest ratings in terms of how entrepreneurial their organisations are overall.

Career Opportunities



²⁷ Langford, P.H. (2009) 'Measuring organisational climate and employee engagement: Evidence for a 7 Ps model of work practices and outcomes', *Australian Journal of Psychology*, 61(4),185–198

The workforce rates the support that they receive in career development as lower than the cross sector benchmark (a score of 2.68 vs 3.11²⁸), and this divergence is particularly pronounced for museums from Wales (2.33). Career development is also rated less highly by people working or volunteering in Charity / Trust / Arm's Length External Organisations (2.49).

Overall, there is a clearly identifiable pattern across this section of the results. The workforce rates the performance of their organisations on every dimension as lower than the more than one thousand organisations contained within the comparative data. What is more, on several of these measures, Centrally-funded museums are rated lowest by their staff and volunteers; though this is as likely to be related to size (and therefore complexity) as it is to the specific funding and governance model of these organisations.

4.8.3 Views about the museum sector

Finally, the workforce was briefly also asked about their views of the sector as a whole, in terms of its overall purpose and how this should be funded. These questions were structured in parallel to the questions posed by research carried out for MLA in 2008 by Fresh Minds, in order to create a useful comparison.

- 92% of the workforce agree slightly or strongly that museums main mission should be to preserve collections for future generations
- 88% also agree that museums should be entitled to significant government funding given the public service they provide.²⁹

In interpreting these attitudes, the strength of feeling expressed across the museum workforce would suggest that the sector remains object and collection oriented first and foremost, rather than, say, focused on engaging with

audiences. Secondly, despite the recent moves to diversify museum income streams, it is clear that the large majority of the people that work or volunteer within museums view their work as a public service, and therefore one that the state should strongly support. Interestingly, the proportion that answered to this effect (88%) is almost identical to the proportion of respondents (86%) that gave the same answer to the question when it was first posed to the museum sector eight years ago in 2008.³⁰

Further, 44% of respondents stated that they agreed (if only slightly) that 'museums compromise their core mission by engaging in commercial activities' – up from 24% that agreed in 2008. Although the survey in 2008 was slightly different in terms of respondent (it was an organisational survey rather than a workforce survey), this finding still suggests that a sizeable minority of the workforce see the requirement to balance commercial goals with a public service mission as inherently challenging.

²⁸ Langford, P.H. (2009) 'Measuring organisational climate and employee engagement: Evidence for a 7 Ps model of work practices and outcomes', *Australian Journal of Psychology*, 61(4),185–198

²⁹ This reported agreement is highest amongst Centrally-funded museums at 91% and lowest amongst Independent museums at 82% however even amongst independent museums those who entirely disagreed was very low at 1.9%

³⁰ Fresh Minds (2008) Business models & Financial Instruments for the museums, libraries and archives sector: Review of the Literature and Survey Results.

5. Conclusions

How could the development of workforce attitudes, behaviours and skills be improved?

In looking across the substantive research tasks that were carried out for this research, a number of key challenges can be identified:

- The retention, protection and sharing of specialist knowledge and heritage-specific skills, particularly around collections, is a clear challenge for the museum workforce going forward. Museums must maintain this vital knowledge and skills while broadening roles and responsibilities as well as encouraging collaboration across specialisms.
- A wide ranging set of commercial and management skills (which are needed by people well beyond just those with the word ‘manager’ in their job title) are those that are most needed now and in the immediate future for museums. However, our baseline survey suggests that, at present, not enough people are accessing CPD and training in these specific areas.
- A growing body of evidence as well as new HR practices highlight the increasing importance of particular ‘personal qualities’ in terms of employability, organisational performance, and entrepreneurialism. However, employers in the sector do not typically emphasise these during recruitment, preferring formal qualifications instead.
- Using validated psychology question-sets, our baseline survey findings suggest that some of these kinds of ‘personal qualities’ are also found less widely across the museums workforce than in many other sectors.
- The research in our literature review also indicates that changing these ‘personal qualities’ for the existing workforce is likely to require interventions based on sustained work over a period of time as these ‘personal qualities’ are not quick nor easy to change. This would indicate a need for more uptake of relationship-based models of CPD, such as coaching or mentoring, but the sector does less of these kinds of CPD activities.

- What is more, the organisations in which people work or volunteer, are themselves rated as also not very dynamic or supportive in terms of managing change and innovation and supporting the CPD of their staff and volunteers.

Therefore, the challenge going forward is three-fold:

- How to recruit a more diverse intake into the sector (both paid and volunteer) in general, but more specifically, people that have more of the kinds of ‘personal qualities’ that are identified as assets in an environment that will likely increasingly reward adaptability, entrepreneurialism and fewer deep specialisms?
- How to develop the existing workforce, not just in terms of skills, but also in terms of developing their ‘personal qualities’, particularly given that some ‘personal qualities’ are difficult to change?
- How to get organisations themselves to be more flexible, agile and entrepreneurial and supportive of their workforce?

6. Recommendations

The following recommendations aim to tackle these challenges. They have arisen from our consultations, interviews, literature review and survey analysis as possible areas and ideas for action. They have been grouped around five themes: recruitment, skills and knowledge, training and CPD, organisational development and sector development, but many contain elements that will serve to support other recommendations. Following each section there are snapshots of best practice already found within the museum sector, these are shown in blue boxes. Our findings emphasise the critical role volunteers play within museums, therefore these recommendations have been developed with both paid-employees and volunteers in mind.

6.1 Recruitment

Embrace new and innovative HR practices

A regular theme discussed in our consultation is that many museums are restricted by their current recruitment approaches and procedures. Standard HR practices were cited as highly resource intensive and time consuming. Often these practices do not help to create an ideal shortlist of talented individuals to draw upon either in terms of diversity or in the 'personal qualities' that they can bring to the organisation. Participants in this research appear keen to break out of this restriction and want a more flexible, adaptive approach to recruitment. A new recruitment approach would be less bureaucratic and restrictive but also ideally would help position museums as appealing workplaces to a much broader spectrum of applicants.

Recommendations:

1. Employers should pilot non-traditional recruitment methods for some of their short-term posts which allow for greater flexibility in hiring choices. This should include trialling competency frameworks during recruitment.

2. Sector bodies should consider establishing a group to review HR practices and produce best practice guidance, which ideally reflects different organisational contexts. This group should look at:
 - What is legal? What is optional?
 - What can be done to attract a wider range of talent?
 - How could current recruitment processes be adapted?
 - What are best practice recruitment examples from other sectors that museums could learn from?
 - What is best practice for attracting and managing volunteers?

Work to standardise job roles/salary/qualifications

As seen in our survey findings, job roles across the sector vary in terms of responsibility, pay and career progression. Some roles offer clear career progression routes and others do not. While many of the workforce are engaged in CPD it is not usually adequately linked to career progression and does not challenge people to equip themselves to move into different roles or positions. There was also a call within Phase 1 and Phase 3 consultation for clearer salary guidance to help with recruitment practices and to promote the sector.

Recommendation:

3. Sector bodies should commit to updating and extending the Museums Association Salary Guidelines which organisations, employers and individuals can refer to. This update should include consideration of different organisational sizes and contexts.

Sell the sector as a workplace and open-up the sector

The museums sector needs to be promoted as an attractive place to work to a diverse and broad talent pool. As discussed in the survey findings and the literature review, the current museums workforce is noticeably lacking in diversity compared to the overall UK workforce. The richness of the sector's opportunities needs to reach people outside the traditional routes of entry into the sector. In addition, a long-term plan needs to be developed to attract a broad base of skills needed to meet the museums sector's changing needs.

Apprenticeships and secondments are two key routes that can open-up the culture of organisations. They can bring people with different backgrounds into the sector and create an opportunity to 'shake things up'.

This is not simply about attracting talent but also retaining people from other sectors who bring new experiences. Museums also need to improve their change management and encourage an organisational culture which is open and allows new entrants to the workforce to affect organisations in positive ways.

Recommendations:

4. Museums and sector bodies should develop recruitment campaigns that promote the sector as a place to work. This could involve developing messages that give insight into what it is like to work in museums, and the broad range of skills and 'personal qualities' needed.
5. Museums should develop traineeships at a management level to support and encourage talented people with transferable skills to work in the sector at a senior level.
6. More museums should be offering taster experiences to young people at key times when they are making subject and career decisions.
7. Sector bodies such as Creative and Cultural Skills (CCS) should work with employers to understand how to improve the quality and uptake of apprenticeships including the Modern Apprenticeship programme.
8. Sector bodies should clarify their commitment to workforce development and aim to align their resources to developing good practice in the sector, developed as a result of Recommendation 2.
9. Sector bodies should consider the creation of a formal programme of secondments to provide opportunities for people from other sectors, such as business and technology, to gain experience of working in the sector and to share their experience.

6.2 Skills and Knowledge

Support specialist knowledge exchange

The retention and sharing of specialised knowledge, particularly around collections remains a crucial challenge and focus for the museum workforce. Our research suggests that informal groups and networks can reach out to those in the workforce who feel isolated in their position or organisation. These groups encourage the sharing of experience and knowledge, often cutting across job role and seniority. Often these groups are self-organising and include a social element, which encourages buy-in from members.

These networks could be important to a range of groups, including young people coming into the sector who are highly motivated and looking for ways to link up. They could also provide better support for those that are not served by traditional personal networks or do not have a well-defined specialism such as a curator.

Recommendations:

10. Subject Specialist Networks, including those formally supported by ACE, play an essential role in curatorial knowledge exchange and should have increased capacity (supported by additional funding) and clear remit to provide opportunities to ensure the development and retention of collections based knowledge.
11. Museums should ensure that the importance of developing, maintaining and sharing collections knowledge is championed in their organisation and built into relevant job roles; museums should ensure that staff and volunteer time is recognised to supporting and contributing to these Subject Specialist Networks and sharing collections knowledge in other ways.
12. Sector bodies should create funding opportunities to support skills and knowledge development throughout the sector. Key areas for development include:
 - Developing and applying digital skills
 - Developing further business, management and leadership skills.

6.3 Training and CPD

Develop and provide sector-specific training, beyond heritage

The survey results reveal that the workforce typically initiates training for themselves rather than receiving encouragement from their organisations to take up CPD and training. The major barrier cited is finding and prioritising time for CPD and training, both at the individual and organisational level. The survey results also show a very low take up of more personalised development, such as mentoring, coaching and secondments. Too often people are going outside organisations for skills development and support which could be provided internally.

A new approach is needed for museum development and workforce training. The sector should lead on delivering its own training and support including looking to other sectors such as retail or customer service to learn lessons and best practices. It should encourage organisations to partner to look at shared development needs and meet them collaboratively, sharing training or linking up people with mentors.

Recommendations:

13. Individuals should proactively explore new learning and development opportunities to further their own professional development and contribution to the sector. These opportunities could include developing key qualities, skills and expertise within the museums sector or in other sectors.
14. Individuals should seek out opportunities to work with a mentor as well as training to become a mentor themselves, and employers should support this development activity.
15. Organisations should aim to have a significant percentage of their workforce undertaking some form of mentoring or coaching. Sector bodies could consider establishing a suggested recommended minimum % baseline of the workforce that should be supported by a mentor or coach.

16. Organisations should also commit to allowing all staff and volunteers a minimum target of days per year to dedicate to CPD activities, as appropriate to the scale of organisation.

New CPD standards for sector

The CPD approach in the sector is often linked to a specialism and often appears to be fragmented. Training in the sector lacks the range and options required for people to get more holistic development. There were calls in our consultation to modernise CPD approaches and encourage take up of a more rounded standard model for professional development.

Heritage-specific skills development is still important and should continue to be recognised. However, the sector needs to work collaboratively to ensure that CPD and training is developed in a way that moves museum forwards.

Recommendations:

17. Sector bodies should create funding opportunities to support workforce development, for example to support groups within the sector who unite around a common focus such as their geography, specialism or community of practice.
18. Sector bodies or museums should develop a range of new, museum specific short courses aimed at current skills gaps, i.e. business / management or interpersonal skills where appropriate.
19. Sector bodies and museums should develop further programmes to help leaders grow within their organisation and into leadership positions, and to develop leadership training for all segments of the workforce, not just senior level staff.

Training and CPD Best Practices

Museums Association Transformers programme

- The Transformers programme has provided development opportunities for 27 mid-career museum workers across the UK.
- The programme was designed to support participants to test out new ways of working that would help to create more diverse, resilient and adaptable organisations. Participants were encouraged to test out new ideas, responding to the social, political and economic challenges that museums are currently facing.
- Projects included developing training programmes to help learning staff embrace commercialism as part of their work and projects to increase community led decision making within museums.

Associateship of the Museums Association (AMA)

- The AMA is the Museums Association's longest running professional development programme.
- Through the programme participants develop their professional, generic and interpersonal skills with the support of a mentor and through the development of networks and peer support.
- The programmes aim to enable people to take responsibility for their own professional development and to gain skills, knowledge and networks that will support them progress in their careers and gain greater job satisfaction.
- The scheme calls on an extensive network of mentors who give up their time to support the next generation.

6.5 Organisational Development

T-shaped people are needed in future

As highlighted within the literature review, there is a demand for the workforce in all sectors to become more 'T-shaped', that is more multi-skilled with an emphasis on generalist skills complementing an individual expertise or specialism. Not everyone in the workforce will have this breadth of skill immediately, but they will need to develop their skills more broadly over time. Broadening-out can be created by experience and encouraged through CPD and movement within a career, based on shared standards. But it is also a key component of change management and organisational development.

Organisations need to better communicate to their teams the sort of broader skills they are going to require in the future and how these skills will help the organisation to develop. People need to be encouraged to broaden out through their career, taking advantage of different types of roles within their organisation. The growing trend of short-term contracts among the museum workforce may in fact be an opportunity for the workforce to develop skills across a broad range of roles and opportunities.

Recommendations:

20. Employers should ensure that job descriptions and person specifications accurately reflect the broad skills, attitudes and behaviours required for different roles.
21. Employers should make better use of line management systems, the appraisal process, and personal development plans to encourage employees to set out a broad range of development goals and activities.
22. Employers should explore opportunities to develop their workforce to move into new roles within organisations or offering short term roles (on secondment or project basis) which provide new experiences or insights into museum operations. Museums should consider ways to promote movement and collaboration within organisations such as secondments from 'front of house' roles to 'back of house' roles.

23. Museums should increase their collaborations with the business and enterprise community to support the development of entrepreneurial attitudes, behaviours and skills.
24. Museums should explore the possibilities of mentoring and coaching schemes from those working in the business and enterprise community (including shadowing opportunities) to develop breadth of skill and experience.

Accreditation needs to develop

Our consultations included a number of discussions on the merits of Museum Accreditation. There is agreement among participants that the current Accreditation approach does not well serve the whole sector and new approaches are required to reflect a variety of organisational models. For example, very small museums, particularly those that are volunteer run and / or based in isolated, rural locations have difficulty meeting all of the Accreditation standards but would still benefit from Accreditation, just as a staged process. New Accreditation guidance could also have stronger CPD requirements as a method of encouraging an organisational shift towards increased CPD.

Recommendation:

25. The UK Accreditation Partners should further develop the Accreditation Guidance on workforce development opportunities in light of the findings in this report.

Boards need to develop better and faster

While not a focus of this research, board composition and trustee involvement was cited by many in our consultations as a barrier to further organisational development. Many participants cite their Board of trustees as being relatively traditional and rigid and therefore not open to changes in approach or attitude at the rate required to keep up with the new demands that museums face as organisations. Participants feel that this is hindering museums from becoming more agile and adaptive.

Recommendation:

26. Current best practice guidance on board of trustees' development, such as AIM guidance, should be promoted more widely across the sector and refreshed on a regular basis to ensure an appropriate mix of skills and characteristics to develop a wide and versatile board.

Organisational Development Best Practice**Fresh Leads Programme, British Museum 2012/13**

- The Fresh Leads programme brought together 12 people from a range of museums across the UK to share and develop fresh new ideas that could improve museums for the public.
- The programme was based on peers working together, with some expert guidance and the development of some new skills and processes to turn their ideas into a reality.
- Participants came from all levels within organisations in recognition that leadership skills and behaviours are required across an organisation.

AIM Museums Leadership programme

- Launched in 2016, the programme will provide support & development opportunities for people working in independent museums to enhance and develop the leadership and governance of their organisation.
- The programme aims to support organisations to embed AIM's Hallmarks of Prospering Museums, which set out the essential elements that all successful and thriving museums should have.

6.6 Sector development

Sell the success of the sector

Our survey results indicate challenges to the museum workforce such as pay freezes, an unwanted shift into short-term work or lack of career progression. People feel somewhat stuck. Though this could be a temporary phenomenon, it could also be damaging to the sector long-term.

It is important to find ways to celebrate the achievements endeavour and the positive change happening in the sector. During our research we encountered a number of positive stories and practices as recounted to us in our workshops and interviews. There is much to be celebrated within the sector, a better job needs to be done of supporting and promoting those successes both within the sector and to a broader audience.

Recommendation:

27. Sector bodies should celebrate organisational and individual wins and workforce development best practice stories and should develop the ability to advocate for the role, purpose and benefits of museums in society

More pressure on diversity, including highlighting the need for socio-economic diversity

Diversity remains low in the sector. As seen from the survey results, the workforce is largely highly educated, female, heterosexual and white. More work needs to be done to create opportunities and attract talent from diverse backgrounds into the museums sector. This also includes the need for further socio-economic diversity.

Recommendations:

28. Sector bodies and employers should ensure that initiatives and approaches to diversify the workforce encompass the broadest definition of diversity and are tailored to reflect regional and local needs. Sector bodies should encourage the sector to report on and evaluate diversity of their workforce (including socio-economic diversity as well as the

existing protected characteristics) to assess if current and proposed diversity measures are effective.

29. Funders, where appropriate, should require recipients to demonstrate a clear and active commitment to opening up and diversifying the workforce. This could include measurements such as: number of apprenticeships, taster days and school and college work experience placements offered.

Funders encourage better support to CPD

CPD and training is widespread within the workforce but varied in terms of quality and in terms of responding to shifting sector needs. The take up of CPD is not always incentivised by funders, yet training and development can increase resilience and create the better outcomes that the same funders are striving to support.

Funders should seek to embed CPD in organisations with specific grant funds targeted at the development of staff. They could also release some of the grant for development of staff across an organisation (in a similar way to evaluation being funded as a part of organisational development).

Recommendation:

30. Funders, where appropriate, should require recipients to demonstrate a clear and active commitment to CPD. This should include measurements such as the number of staff undertaking formal training, number of staff participating in a network, steps they have taken to share knowledge (e.g. by hosting a training session, mentoring etc.).

Sector Development Best Practice

SHARE Museums East

- SHARE is the museum development delivery arm in the East of England, and the longest running skills and knowledge sharing co-ordinator in England. Funded by ACE.
- Runs a programme of free training, developing an extensive range of learning resources, and supporting a significant number of networks.
- Innovative programmes for new talent, leadership development or its HLF funded SHARED Enterprise programme to support fundraising and entrepreneurialism in the region.

East of Scotland Museums Partnership (ESMP)

- ESMP, which has been running since 2004, has 40 active members and aims to foster excellence and enhance museums for the public in the East of Scotland. They have received funding from MGS's Skills Development Fund.
- It provides a network to share best practice and skills. It provides opportunities for people to develop and enhance their skills and knowledge, and facilitates collaborative projects.
- Has also developed and run Management Development programmes

Future Proof Museums, Arts Marketing Association

- Supported 20 museums to undertake an intensive strategic change programme to significantly improve the resilience of participating museums. Funded by ACE.
- The programme aimed to foster change in organisations that would enable them to change, adapt, influence and remain relevant to an ever-changing external environment.
- Museums were encouraged to develop a manifesto for their organisation, develop their business models and gain an insight into the leadership culture within each organisation.

7. Appendix 1: Literature review

The purpose of this section is to review the existing literature and evidence on attitudes, behaviours and skills of the museums workforce. Together with the findings from the strategic partner workshops, key stakeholder and steering group interviews, it seeks to establish the attitudes, behaviours and skills that museums will need in the next 10 years, as well as the challenges that the sector faces. The literature review considered key evidence from the museums sector itself, as well as drawing on insights from the wider literature such as from the arts and creative sector, education and psychology.

7.1 Looking forward: priorities and realities for UK museums

In this first section, we reviewed the current visions for sustainable museums of the near future. Since there is little future looking literature for the museums sector, the review also considered key current strategies at national and sub-national level. Many of these strategies and visions see the museum workforce as a central component.

7.1.1 New business models

Across this literature, four broad priority areas can be identified, which will be discussed in turn below. The first priority theme is the diversification of income and the development of new business models. In the light of decreasing public funding, there is a need to adjust to ongoing change and new challenges. In order to cope with this uncertainty, museums will be required to develop more innovative business models that make them more resilient and independent

from public funding. Policies and strategies by the Association of Independent Museums³¹ (AIM), Museums Galleries Scotland³² (MGS), the Heritage Lottery Fund³³ (HLF), Arts Council England³⁴ (ACE) and Cornwall Council³⁵ all highlight financial resilience and the fostering of new funding approaches as a key priority in order for the sector to survive and thrive.

In order to achieve this, museums will need to forge new partnerships, both inside the sector and outside. For instance, HLF's Strategic Framework³⁶ sets out the need to diversify income streams (e.g. encouraging private giving to heritage from individuals to major trusts and foundations) and to achieve greater resilience through building partnerships. The Arts Council's 10-year-plan³⁷ also highlights the need to improve relationships with co-funders, such as higher education institutes, local government and private beneficiaries, in view of making museums and libraries more sustainable and resilient.

More than that, fostering collaboration and networks will allow museums to become more innovative and entrepreneurial. For instance, the HLF Framework suggests investing in growth through 'heritage enterprise', where through a mixed approach of private funding and public grants, the re-use and end-use of historic buildings and industrial sites becomes an effective response to new demands and financial opportunities. Thus, investing in the workforce skills that are required to develop new business models and initiatives is seen as essential across these strategies and visions.

7.1.2 Widen and broaden audiences

The second priority is to continue to work to widen and broaden audiences. For instance, two of the five 10-year goals that constitute Arts Council England framework³⁸ for creating sustainable museums for the future are related to access. The first is that more people experience, and are inspired by, museums,

³¹ Association of Independent Museums (2015) *The AIM Hallmarks of Prospering Museums*

³² Museums Galleries Scotland (2012) *Going Further: The National Strategy for Scotland's Museums and Galleries*

³³ Heritage Lottery Fund (2012) *A lasting difference for heritage and people: Strategic Framework 2013 – 2018*, p. 19

³⁴ Arts Council England (2011) *Culture, knowledge and understanding: great museums and libraries for everyone*, pp. 23-24

³⁵ Brownridge, Kevin and Emmie Kell (2012) *Cornwall Museums' Strategy 2012 – 2017*. Strategy written for Cornwall Council

³⁶ Heritage Lottery Fund (2012), *op. cit.*, p. 19

³⁷ Arts Council England (2011), *op. cit.*, pp. 23-24

³⁸ Arts Council England (2011), *op. cit.*, pp. 20-21

and the second is that every child and young person has the opportunity to experience the richness of museums. The shared vision is that through making museums more inclusive, they can create empowered and informed citizens, contribute to civic pride and a sense of place. Audiences are also a key focus of the current MGS National Strategy Delivery Plan³⁹, which aims to maximize the potential of the collections and culture for future generations.

7.1.3 Digital technologies

In working towards this aim, it will be essential to harness the potential of digital technologies – which constitutes the third thematic priority. How to do so, is an important and abiding question of the #FutureMuseum Project.⁴⁰ Exploring the future impact of digital technology, and in particular of social networking, it forecasts that future museum visitors will seek enriched and layered experiences of the objects, facilitated by a range of personal mobile devices. Digital technology may also make it possible for visitor data to be captured and analysed in real time, providing a dynamic interaction with visitors who respond, participate and share their experiences. MGS' Digital Transformation Network also explored digital opportunities to change the relationships with audiences and to make collections more accessible.⁴¹ In particular, the network tried to understand how to effectively use digital and emerging technologies to bring museums as 'holders of things' to new spaces and people.

But digital technologies are also seen as crucial to developing curation practice over the next 10 years. They will enable better knowledge exchange, including with specialists of other sectors, thus enhancing the narratives represented in museums. But more than this, digital technology is expected to make the previously specialised practice of curation a more democratic process, with

crowd-sourcing playing a greater role. Narrative storytelling inspired methodologies, such as eXperience⁴², are predicted to offer visitors emotionally-driven museum visits that inspire, stimulate and actively engage them.

7.1.4 Social impact

The fourth priority is to continue to enhance museums' social impact. A number of strategies and delivery plans across the sector (including those produced by the Museums Association⁴³, MGS⁴⁴ and Cornwall Council⁴⁵) foreground museums' role in maximising their social impact. In particular, museums are seen to enhance personal well-being. This includes both physical and mental health, as well as a more general sense of happiness and improved quality of life.⁴⁶ There is also some evidence that "simply visiting museums and art galleries [...] means people live longer".⁴⁷ Findings from the *Happy Museum Project* suggest that museums are well placed to contribute to personal well-being, but this will require

"reimagining some key aspects of their role, both in terms of the kinds of experience they provide to their visitors and the way they relate to their collections, to their communities and to the pressing issues of the day."⁴⁸

In addition to the more personal well-being benefits, museums are also believed to contribute to community-building and social cohesion, for instance by making people from marginalised groups feel more included and accepted, and by fostering connections to different types of communities. The latter includes, on the one hand, specific communities of interest, for instance people living abroad who trace their ancestry through museum collections or people interested in specialist collections held by museums. Indeed, museums are believed to be able to connect specialists with a wider audience in a much better way than

³⁹ Museums Galleries Scotland (2015) *Realising the Vision: Delivering Public Value Through Scotland's Museums and Galleries 2015-19*

⁴⁰ The #FutureMuseum Project (n.d.) *What will museums be like in the future?* Essay collection, <http://www.museum-id.com/idea-detail.asp?id=283>

⁴¹ Museums Galleries Scotland (2013) *From Strategy to Action: A Delivery Plan for Scotland's Museums and Galleries 2013-15*

⁴² Brown, Clare (n.d.) 'Future of Museums: Social Impact + UX + Phygital', *The #FutureMuseum Project*, op.cit.

⁴³ Museums Association (2013) *Museums Change Lives*, p. 7

⁴⁴ Museums Galleries Scotland (2015) op.cit.

⁴⁵ Brownridge, Kevin and Emmie Kell (2012) op.cit.

⁴⁶ Museums Association (2013) op.cit., p. 7

⁴⁷ Mark O'Neill (2010) "Cultural Attendance and Public Mental Health – From research to practice", *Journal of Public Mental Health*, 9(4): 22-29; cited in Museums Association (2013) op.cit., p.7

⁴⁸ The Happy Museum Project, <http://www.happymuseumproject.org/>, cited in Museums Association (2013) op.cit., p. 7

universities or other specialist organisations.⁴⁹ On the other hand, museums serve their local communities and partner with a wide range of local schools and community groups, thus contributing to a stronger sense of place.⁵⁰

An important factor in museums being able to contribute to wider social impacts is the unique sense of trust that the public holds in museums. Unlike other bodies, such as the press or broadcasters, museums are trusted for the accuracy of the information they provide and their authority in sharing knowledge and providing a platform for discussion about past and current issues.⁵¹

Finally, several of the strategy documents see a role for museums in delivering on cross-cutting policy goals and social outcomes, including health and education.⁵² Within the wider trend towards cultural commissioning models, museums are increasingly tasked by public agencies to deliver projects with people in care homes, hospitals and communities. This ambition is also thought to help develop more persuasive advocacy for the museum sector in the eyes of funders and other support networks, highlighting museums' 'social good' and cross-sector benefits, and to open-up new funding avenues.

7.1.5 Cross-cutting themes

Across the four priority areas, there are two further cross-cutting issues that are seen as essential to achieving the priorities outlined above: firstly, creating a diverse, more agile workforce and secondly, partnerships and collaborations.

The strategies and visions that were reviewed are clear that the future museums workforce needs to be diverse and reflective of the demographics of the communities they serve.⁵³ Increasing emphasis is also placed on museums' workforce to remain agile and competitive.⁵⁴ This is particularly important given the harsh economic climate, where changes to provision of services are

expected, but nonetheless difficult to adapt to. In addition to diversity and agility, museums' staff will also be required to develop skills that go beyond their particular specialist role, but are more in line with the requirements of the organisation (and the sector) as a whole. For instance, the current delivery plan of MGS' National Strategy states that the focus is not on skills development *per se*, but on a more responsive best practice, where the skills shared amongst the workforce are in line with the sector's broader visions and strategies.⁵⁵ Thus, increasingly it will be necessary for staff to work more laterally, collaborating with others across the organisational structure and outside.

There is also an expectation in the literature that museum roles will continue to change, requiring a broader, less specialised skillset. At the same time, there will also be fewer permanent roles, in exchange for a greater temporary and volunteer workforce.⁵⁶ In her essay, 'Future of Museums: Agile, Accessible and Distinct'⁵⁷, Gina Kousika, Head of National and International Learning and Engagement at Imperial War Museums, predicts a reduced workforce, employed on short-term contracts, and holding project-funded posts. She also expects roles within the sector to become broader and less clearly defined. The most notable example of this is the curator, where the creativity of curation can no longer be divorced from the everyday running of a sustainable business model.

The second theme that cuts across the different priority areas emphasises the increased need to collaborate and partner. As the first delivery plan of Museum Galleries Scotland's National Strategy argued, where funding and resources are limited, it becomes 'vital for museums to support each other wherever possible to help the sector achieve a sustainable future.'⁵⁸ But more than sharing knowledge, skills and resources with other museums, it will become increasingly important to learn from, and connect with, those outside the sector. For instance, the Arts Council's vision for museum and libraries highlights the need to build

⁴⁹ Museums Association (2013) *op.cit.*

⁵⁰ *Ibid.*

⁵¹ *Ibid.*

⁵² *Ibid.*; and Museums Galleries Scotland (2015) *op.cit.*

⁵³ Museums Galleries Scotland (2015) *op. cit.*

⁵⁴ Museums Galleries Scotland (2012) *Going Further: The National Strategy for Scotland's Museums and*

Galleries

⁵⁵ Museums Galleries Scotland (2015) *op. cit.*

⁵⁶ Museums Association and Arts Council England (2013) *Working Wonders: an action plan for the museum workforce*; Creative and Cultural Skills (2011a) *Sector Skills Assessment for the Creative Industries of the UK*

⁵⁷ The #FutureMuseum Project (n.d.) *op. cit.*

⁵⁸ Museums Galleries Scotland (2013) *op. cit.*, p. 3

relationships between the education sector, the arts and the museum sector.⁵⁹ Similarly, Cornwall's Museum Strategy focuses on sustainable and fruitful partnerships within communities, across the cultural and commercial sectors, as well providing services for local businesses or community organisations.⁶⁰ MGS goes further yet, by extending the ambition to making global connections. Building on museums' collaboration with cultural agencies, such as the British Council since 2013, the strategy for the coming four years is to foster partnerships with museums abroad and to promote the Scottish museum sector more internationally.⁶¹

In concluding, it is worth mentioning that contrary to labour market research in general, there is very little 'futurecasting' work in the museum sector. That is, there is very little thinking about the 'bigger picture' and the broader factors that will impact the sector's future. One such element that might become increasingly relevant is the impact of artificial intelligence (AI), machine learning and robots on employment and skills in the sector. Labour market economists and writers on technology point to the fact that the impact that these technologies are likely to have in the workplace will be qualitatively different from what we have experienced to-date.

Over the last two decades, huge progress has been made in the automation of manual jobs that are repetitive and mechanically precise (such as assembly line, warehousing and logistics jobs), both in advanced and developing economies. But increasingly, white collar jobs are being affected too as AI, machine learning and smart systems make inroads into knowledge-based service work, such as elements of the legal and accounting industries, as well as healthcare and even certain forms of journalism.⁶² Indeed, a study⁶³ by Oxford economists Carl Benedikt Frey and Michael Osborne predicts that 47% of employment is at high-risk of potentially being automated within the next two decades. While there is no unilateral agreement as to how likely such future scenarios are (given not so

much the technological capabilities but the potential political and social consequences thereof), it would be useful for the museum sector to engage with wider debates such as these.

7.2 Looking forward: expectations by the public

Having examined what can be identified as the main priorities for the museum sector now and in the immediate future, this section sets out how these compare to the public's views. This is largely based on a recent consultation commissioned by the Museums Association, Arts Council, MGS and the Welsh Government, which aimed to establish public perceptions of, and attitudes to, the purposes of museums in society.⁶⁴ Overall, the sector views on the current and future direction for museums broadly align with the public's perceptions and expectations, however with some nuances.

A leading theme with regards to public perceptions on museums' purpose and impact surrounds the idea of trust. Museums are considered as 'guardians of factual information'⁶⁵ and as spaces of quasi-neutrality. As such, exhibition spaces are seen as offering the rare possibility to present the past in an unbiased, non-political interpretation. In addition to sharing knowledge, they may also show how knowledge is developed, shared, revisited and omitted.⁶⁶

Museums are also acknowledged for their economic contribution, in terms of attracting visitors and helping to support the visitor economies in the local area. There is less support among the public for museums' role in delivering on social agendas that other institutions, such as social services, charities or the health sector, already serve.⁶⁷ However, it is worth noting that rather than challenging the idea *per se* that museums may be able to contribute to wider social agendas, this view is primarily an expression of the public's realism. That is, they fear that given the climate of financial constraints and budget cuts,

⁵⁹ Arts Council England (2011) *op. cit.*, pp. 20-21

⁶⁰ Brownridge, Kevin and Emmie Kell (2012) *op. cit.*, p. 9

⁶¹ Museums Galleries Scotland (2015) *op. cit.*, p. 25

⁶² Lanchester, John (2015) 'The Robots Are Coming'. *London Review of Books* 37(5), pp. 3-8

⁶³ Frey, Carl B. and Michael Osborne (2013) *The Future of Employment: How Susceptible Are Jobs to Computerisation?* Oxford Martin Programme on the Impacts of Future Technology, Oxford University.

⁶⁴ Britain Thinks (2013) *Public perceptions of - and attitudes to - the purposes of museums in society*, Report prepared for Museums Association, Arts Council England, Museums Galleries Scotland and Welsh Government

⁶⁵ *Ibid.*, p. 3

⁶⁶ Leblanc, Lisa (n.d.) 'Transparency, Authenticity and Participation', *The #FutureMuseum Project*, *op. cit.*

⁶⁷ Britain Thinks (2013) *op. cit.*

museums may end up spreading themselves too thinly and that trying to deliver such wider agendas may undermine what the public sees as their 'essential' purposes, i.e. care and preservation of heritage, holding of collections and maintaining displays, and creating knowledge for and about society.⁶⁸ Another objection by the public to museums tackling some of the grander social or environmental narratives (such as promoting inclusion, social justice, human rights or environmental sustainability) is their concern that, by doing so, museums may lose their neutrality. Given the great trust in museums as spaces of 'unbiased' knowledge transmission, this is seen as an undesirable contradiction.

In terms of the interaction and experiences that the public seeks from museums, there is consensus over the role of technology. Especially younger audiences and millennials increasingly expect interactive, shareable, co-created and emotional experiences in museums.⁶⁹ However, while there will be a demand for digitally supported, technologically enhanced experiences, people also desire 'real', genuine and authentic encounters with museums objects and collections.

7.3 The current picture and recent trends

This section now turns to the current situation and recent trends in the museum sector. It will first look at the current workforce composition and key issues related to this, before assessing the skills, behaviours and attitudes that the museums workforce requires.

7.3.1 Workforce composition

It is a well acknowledged fact that the UK museum workforce is not diverse. As recent figures from Creative and Cultural Skills (CCSkills) show, 94% of the Cultural Heritage workforce is white⁷⁰. These statistics also echo recent figures released by Arts Council England in relation to the workforce of the Major Partner Museums (MPMs), which found that while 13% of the UK population is

made up of people from BAME backgrounds, only 7% of the MPM museum workforce is from BAME backgrounds. The diversity decreases further with specialism (5% of specialist staff) and seniority (under 5% for those in management positions)⁷¹. The report concludes:

'Our data indicates that more needs to be done to support the development of a diverse museum workforce. In particular, Black and minority ethnic and disabled people are underrepresented across MPMs, and there is little evidence of a positive trajectory of change.'⁷²

There is less comprehensive data for disability, but according to Arts Council's figures on the Major Partner Museums only 3.5% of the workforce identify as disabled, compared to 15% of the overall UK population according to the latest census.⁷³

The museum workforce is also highly educated. 73% of people working in the cultural heritage sector have a level 4 or above qualification.⁷⁴ Importantly, not all of these jobs in the sector require a degree, but due to an over-supply of graduates in relation to jobs available in the sector, many take jobs for which they are overqualified with the hope of future progression. This is a common problem in the cultural and creative industries. CCS data suggests that only 28% of people working in the sector are qualified to the appropriate level for the requirements of their job – the majority of the remaining 72% being overqualified for the specification of their roles. This has an impact on the diversity of the sector as overly qualified applicants take roles that would have provided entry routes for less qualified people.

There is little or no data on the socio-economic background of the museum workforce. However, there is evidence that employers in the cultural and creative sectors often require previous work experience. In combination with the above mentioned oversupply of people looking to enter the sector, many people are forced to undertake unpaid work in order to get this experience.⁷⁵ This sector

⁶⁸ BritainThinks (2013) *op. cit.*

⁶⁹ *Ibid.*

⁷⁰ Creative and Cultural Skills (2013) *The Creative and Cultural Industries: Cultural Heritage 2012/13*

⁷¹ Arts Council England (2014) *Major partner museum national equality analysis investment round 2015-18*

⁷² *Ibid.*

⁷³ *Ibid.*

⁷⁴ Creative and Cultural Skills (2013) *op. cit.*

⁷⁵ Creative and Cultural Skills (2011a) *op. cit.*

practice exacerbates attempts to diversify the workforce, as it favours those from higher socio-economic classes who have financial support.

The workforce does include more women within the sector, recent figures from CCS show that 60% of the cultural heritage workforce is female. These figures are backed up by the Arts Council's data on Major Partner Museums which found that 60% of all permanent staff are women and 54% of full time managers are female.

A lack of diversity in the workforce is despite quite longstanding attempts by policymakers to increase it through positive action, apprenticeship, trainee and leadership programmes. There have been a significant number of initiatives in the last ten years designed to address the development of skills and knowledge in the sector and improve the diversity of the workforce.⁷⁶

Such attempts include the Creative Apprenticeship programme that was initiated by the then Museums Libraries and Archives Council. Initially, the programme offered 50 apprenticeships, which focused on creating entry-level opportunities for non-graduates. When they were launched in 2008, the apprenticeships primarily offered front-of-house customer care roles. Now, apprenticeships are being offered in more specialist, museum-specific roles, too. By 2015, over 4,000 apprenticeships had been taken up across the CCS footprint.⁷⁷

Skills for the Future, a major traineeship programme by HLF, aims to open-up and diversify the workforce, as well as to ensure that core heritage skills (and thus continuing care and enjoyment of the UK's heritage) are maintained. Introduced in 2010/11, the scheme has provided several hundreds of training opportunities across the UK and across a wide range of heritage sites and museums.⁷⁸

Another example is Diversify, a programme that ran from 2001 to 2011. Its main aim was to get people from BAME backgrounds into mid and senior

management roles in museums. The initial focus of the programme was on entry-level traineeships, but in the latter stages of the programme it offered management level traineeships after it was recognised that change needed to happen at management levels more quickly. As the definition of diversity evolved, so did the programme. By the time it finished it had offered traineeships to people with disabilities and piloted traineeships based on people's socio-economic background. Over 100 people took part in the programme.⁷⁹

However, as the statistics above demonstrate, the impact of such programmes has been fairly limited. The pace of change in workforce diversity has not kept up with the pace of change in the demographics of the population. In addition, the end of schemes like Diversify coincided with the financial downturn and a subsequent shrinking of the job pool in museums. These wider factors have slowed progress to open-up the workforce.

Other factors that may have contributed to the slow progress are organisational recruitment practices. Competition is fierce for the few jobs that open-up in the creative sector. A large applicant pool enables employers to select experienced individuals or those with graduate level qualifications and therefore often overlook applicants with alternative entry-routes or sector qualifications. For instance, one of the key findings of the MGS evaluation of its Skills for the Future Programme, carried out in 2015, was the lack of diversity of applicants. This was despite the aim to use the programme to diversify the workforce and create opportunities for people who might not have considered a career in museums before. To rectify this, MGS amended the recruitment criteria and only invited non-graduates to apply for the new Heritage Horizon's traineeship programme that was being developed.⁸⁰

The British Museum had a similar experience and found it difficult to reconcile the desire to open-up entry-routes and recruit for diversity, with the need to ensure successful trainees would be able to secure employment once the

⁷⁶ Museums Association (2013b) *Diversify: reflections and recommendations*.

⁷⁷ Baker Tilly (2011) *Creative Apprenticeships, Addressing the return on investment, evaluation and impact*, report for Creative & Cultural Skills.

⁷⁸ ICF GHK (2013) *Interim Evaluation of Skills for the Future, Cohort 1: Project Manager and Trainer Surveys*, report for the Heritage Lottery Fund.

⁷⁹ Museums Association (2011b) *Diversify Destination Research: The impact of the Diversify scheme on participants' careers 1998-2011*.

⁸⁰ Museums Galleries Scotland (2015b) *Evaluation of the HLF funded Museums Galleries Scotland Internship Programme 2011-2014*.

traineeship had finished. In response, The British Museum created the Learning Museum programme through its current HLF Skills for the Future funding and is now targeting non-graduates.

Changes in recruitment criteria introduced by those running the programmes will hopefully increase the impact the schemes can make on opening up the workforce. What certainly has happened as a result of the programmes is a greater appreciation of work-based learning, which is increasingly seen by many as a good alternative to a post-graduate qualification in Museums Studies. An example of this is the Norfolk Museums Teaching Museums Programme. This was created in response to employers' concerns that graduates coming out of Museum Studies programmes did not have the skills and knowledge needed to 'hit the ground running' when they took up museum jobs.⁸¹ At the same time, there were concerns that employers were not taking enough responsibility for training people who work in museums, nor were they sufficiently engaged in the design and development of qualifications.⁸² The Teaching Museums programme started in 2013, and its aim is to offer an alternative vocational route into the sector. The programme combines a mix of on-the-job training on four days a week and one day of study.

7.4 Needs assessment of skills, attitudes & behaviours

There is very little museum-specific literature that considers what might be the most desirable or necessary attitudes, behaviours or personality characteristics for the museum workforce to possess. A rare exception is the (now quite dated) report *The Tomorrow People: Entry to the museum workforce*.⁸³ These elements receive a little more attention in some literature in the wider arts and creative sector. In contrast, the skills needs of the sector are much better covered by the museum literature. Figure 39a and 1b summarise the key documents that were reviewed for this section and the extent to which they cover the different skills areas, as well as (where applicable) different personal characteristics and

attitudes. This table also indicates how much of an emphasis is given to the particular area within each document. In addition, Figure 40 provides an overview of how often a particular skill area is mentioned across all sources, thus giving a rough indication of the consensus around how needed the skill is judged to be by the sector.

Over the last decade, the sector has seen a shift in the prioritisation of certain skills. This has been in line with a shift in the key drivers and outputs of museum work over the same period. While there has been a longer-standing requirement for more than the 'traditional' museums-skills, centring around collections care and management, the focus of these 'additional' skills needs has changed over the course of the last decade. The *Renaissance in the Regions* programme (2003-10) had a strong focus on increasing access to museums and collections, in particular by children and young people, and on diversifying audiences. Learning and engagement were a key priority for museum work and an area where significant investment was made, both in the recruitment of new members of staff and the development of skills and knowledge. As the financial climate changed in 2008, museums were increasingly encouraged to focus on business development and commercial skills that would help to create more sustainable organisations.

7.4.1 Developing 'resilience' skills

In the current climate, the need for organisations to become financially resilient and able to generate income and funding is seen as of paramount importance.

⁸¹ Creative and Cultural skills (2011a) *op. cit.*

⁸² Creative and Cultural Skills (2011b) *The Qualifications Blueprint. A qualifications strategy for the*

creative and cultural industries, p. 28

⁸³ Davies, Maurice (2007) *The Tomorrow People: Entry to the Museum Workforce*, Report for the Museums Association and the University of East Anglia

CPD Focus**Examples from open comments**

Mentoring and Coaching	I have been actively seeking opportunities to develop my interpersonal skills, such as training on mentoring, reading about time and people management. I have found this helpful as increasingly my role focuses on managing people as much as managing collections.
Communication	Communicating Assertively online course. Showed need for self-respect for good communication. I'm about to show my bosses a comparison of my job description with all the other things I do which aren't included in this. Hoping this will lead to healthier work/life balance.
Flexibility and team work	Cultural Intelligence training course. Developed my sense of flexibility and understanding of others, meeting others "half-way" rather than trying to win over to one side or the other
Communication	A course focused on dealing with the media and interview techniques. My new role involves a lot of media interviews which I had no previous experience with, and was not confident at public speaking.
Self-awareness	Personality type assessment and 360 feedback led to greater understanding of 'personal qualities', strengths and weaknesses. With a coach, this helped me to focus on building on strengths.
Confidence	I am part of a network of women leaders in museums that has been established to specifically address the issues of confidence, choice and connections. There have been a number of training and networking events that have focused on developing skills that promote confidence leadership and these have been incredibly useful. There was a lot of practical advice on running meetings more effectively which I have already put into practice with good results (although still a long way to go) and my confidence in my own abilities has increased. The network is also proving an invaluable resource/
Leadership and teamwork	I'm participating on the MA's Transformers programme. The scheme focuses on developing leadership skills, influencing tactics, teamwork skills and an innovative risk-taking approach to work. The scheme is brilliant and I am now well-armed with knowledge that's helping me with my job.

Recruitment Best Practices

Heritage Horizons Traineeship Programme

- Museums Galleries Scotland's HLF Skills for the Future funded Heritage Horizons Programme provides one year traineeships in museums across Scotland.
- Programme recruited 100% non-graduates and people without extensive voluntary experience in the sector to open-up and diversify workforce.
- The programme aims to equip trainees with 'the combination of a qualification (SVQ3 Museums and Galleries Studies) and the confidence of work-readiness on completion'.

The University of Cambridge Museums' Opening Doors Project

- The aim is to provide opportunities for people to gain experience across the University of Cambridge's museums.
- From taster days and work experience for school age children, to apprenticeships, paid internships and volunteering roles the project opens up museums to a wider pool of people and gives career insights.

The London Transport Museum's Apprenticeship Journey Planner

- Draws on the museum's bespoke 'museum-owned' apprenticeship programme which draws on their past 6 years of developing apprenticeships.
- The planner provides a comprehensive guide to planning and hosting an apprenticeship, together with top tips and lessons learnt.

Inclusive Museum Heritage Project, by the Next Step Initiative in partnership with Glasgow Life, MGS and NTS

- The Next Step initiative is an African-focused charity working in Scotland.
- The project intends to provide opportunities to people from African communities and other BAME communities, to gain access to and engage with Scottish Museums with the aim of developing a better awareness of the sector among these communities through a bespoke traineeship programme (featuring the SVQ3 Museums and Galleries Practice developed as part of the Heritage Horizons Traineeship Programme), outreach activities, diversity training and museum visits.
- The project also aims to support museums to improve their understanding of these communities and their needs. This project uses the SVQ3 Museums & Galleries Practice developed as part of the Heritage Horizon's Traineeship programme.

Figure 39a Summary of skills, attitudes and personal characteristics needs, by literature sources

	Tomorrow People: Entry in the museum workforce 2007	Museums Association Cultural Heritage Blueprint 2012	Working Wonders, 2013	Creative and Cultural Skills and English Heritage: The historic Environment and Cultural Heritage Skills Survey, 2013	Creative & Cultural Skills - Culture Heritage Statistics 2012-13	MGS 2013 National Strategy Scoping the leadership development needs of the cultural sector in England, 2013	British Museum Future Curators / Sharing Expertise (2013)	London Museum Development Service Skills Sharing Models (2015)	The People Theme: MMM 2010	Building a Creative Nation: The Next Decade, 2015	Creative Gym, Creative and Cultural Skills 2015	Digital R & D 2015 Museum Factsheet
	Brief mention	Emphasis	Key focus									
Colour Key												
SECTOR-SPECIFIC HERITAGE SKILLS												
Collections care & management												
Documentation / cataloguing												
Conservation / preservation / restoration												
Storage techniques and collection management												
Digital preservation and management												
Collections management & review												
Learning & engagement												
Co-creation and participation												
Audience and community engagement												
Curatorial & interpretation												
BUSINESS & MANAGEMENT SKILLS												
Strategic business management skills												
Innovation / new business model develop't												
Change management / organisational develop't												
Financial planning & management												
Business development and fundraising												
Commercial management												
Succession planning												
Partnership building												
Marketing												
Digital strategy												
Operational business management skills												
Organisation/project management												
Mid-level management and HR												
Volunteer development & management												
Digital / social media / IT knowhow												
Basic business skills												
Customer care skills												
Time management												
Understanding of the world of work												

The 2013 Cultural Heritage Skills survey highlights future skills needs of budget planning, identifying new and alternative sources of finance, and managing sustainability and growth across the creative industries.⁸⁴ A more recent research report for CCS in 2015 also highlights new skills needs around fundraising, creating new operating models and generating new sources of income as becoming more significant across all creative industries.⁸⁵

All of these reports emphasise the need for creative and entrepreneurial individuals to apply their creative thinking and skills to the task of creating a more financially resilient museum sector:

“Individuals need to be more entrepreneurial, understand how to monetise IP from digital and other content and show forward thinking leadership and management skills.”⁸⁶

Developing these business and management skills is not only seen as important in order to become better at generating all forms of non-grant income, but also to manage the organisational change that is necessary to achieve this.

7.4.2 Embedding digital skills within organisational strategy

As Figure 40 shows, digital skills are one of the most important areas mentioned in relation to business and management skills needs. Again, the drivers behind this are two-fold. On the one hand, there is further need for basic, operational skills in the digital realm (such as the Office suite, website content management, or the use of social media). The Sector Skills Assessment for the Creative Industries in the UK found that “digitisation is demanding ongoing professional development across many parts of the Creative Sector at higher rates than ever before”.⁸⁷ The recent museum workforce action plan by the Arts Council and Museums Association, *Working Wonders*, also highlights new and digital technologies as an emerging skills need for museums.⁸⁸ According to *Digital*

Culture, a longitudinal study on the adoption and impact of digital technology in the arts and cultural sector (which includes the museum sector), more than half (51%) of all cultural organisations surveyed now state that digital technology is important or essential to their business model. This figure saw a 17 percentage point increase between 2013 and 2014.⁸⁹ In the 2015 edition of the report, 73% of Arts and culture organisations experienced major positive impact from digital technology.

On the other hand, there is a significant need for more strategic skills to manage digital change across the organisation, and to truly harness the possibilities presented by it. As the *Digital Cultures* survey shows in 2014, the proportion of museums which report a major or fairly major positive impact from engaging with digital (62%) is lower than the cultural sector average of 72%.⁹⁰ Museums report themselves to be slightly less digitally engaged compared to the overall arts and culture sector and are more likely to identify as late adopters of technology: 33% of museums say they are among the last to try new technologies, compared to the 22% average of the overall cultural sector.⁹¹ This lower digital engagement may be in part due to lack of staff time and resources with 80% of museums citing lack of in-house staff time as a significant barrier to digital development (the cultural sector average is 71%). In contrast, while 73% of all cultural sector organisations cite a lack of funding as a barrier to delivering digital projects, this seems less of an issue in the museum sector, with 66% reporting on this.⁹²

⁸⁴ TBR (2013) *The Historic Environment and Cultural Heritage Skills Survey of the Tourism Economy in the UK*, Report for Creative and Cultural Skills and English Heritage

⁸⁵ Creative and Cultural Skills (2015) *Building a Creative Nation: The Next Decade. A Research Report*

⁸⁶ Creative and Cultural Skills (2011a) *op. cit.*, p. 44

⁸⁷ *Ibid.*

⁸⁸ Museums Association and Arts Council England (2013) *op. cit.*

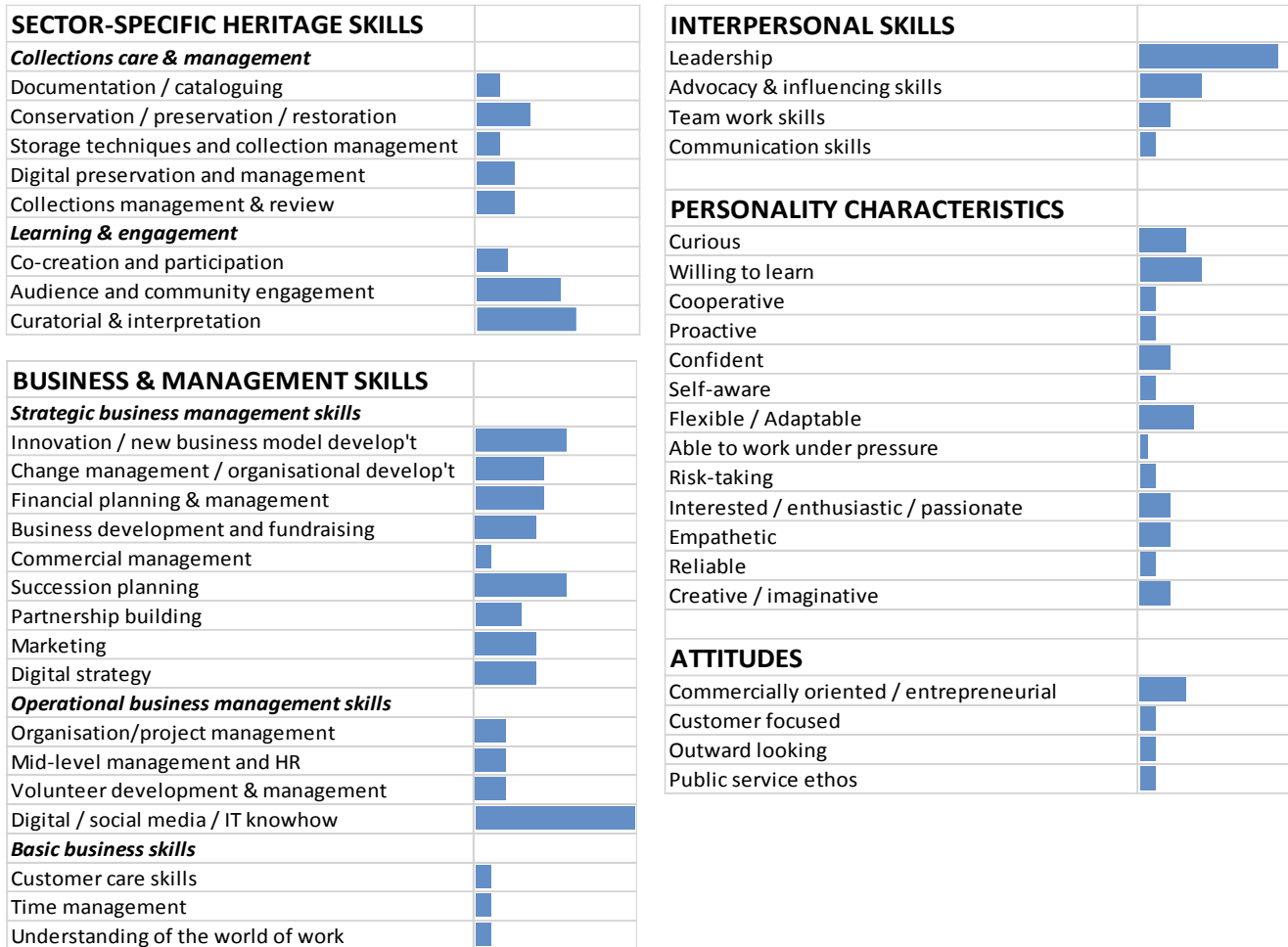
⁸⁹ Nesta, Arts Council England and Arts and Humanities Research Council (2014) *Digital Culture 2014: How arts and Cultural Organisations in the UK use Technology*

⁹⁰ Nesta, Arts Council England and Arts and Humanities Research Council (2015) *Digital Culture 2015: Museums Factsheet*

⁹¹ *Ibid.*

⁹² *Ibid.*

Figure 40 Frequency of reporting for museum skills, attitudes and personal characteristics, as identified across the literature sample



Source: BOP Consulting (2016)

The *Building a Creative Nation: the Next Decade* report found that 36% of creative industry organisations feel they do not have the skills internally to execute their plans and concludes that in order for these organisations to deliver their full potential in the digital realm they will have to invest substantially in either new training programmes or in new staff: “Over a third of arts organisations feel that they do not have the in-house skills, IT systems or expert advice to meet their future plans for digital work”.⁹³ As these reports show, while a lack of funding and resources played a role in stalling the uptake of digital technology across museums, in many cases, the lack of a cross-organisational digital strategy is equally important.

7.4.3 Spreading leadership within and across organisations

The literature also shows that the development of leadership skills has been an ongoing issue for the sector, and still remains a priority. The drive to diversify income streams and reconsider operational models will need to be led by effective museum leaders. This requires individuals who are innovative, willing to take risks and see value in lessons learned through unsuccessful activities – and can refine the activities to achieve later success. The *Working Wonders* Action Plan identifies a need for museum leadership to embrace an enterprising attitude with which to support more innovative and entrepreneurial attitudes and skills among their workforce.⁹⁴ So does a recent research report by CCS Skills:

“Making management and leadership training relevant to creative careers, while also bolstering entrepreneurship skills amongst young people will be vital to ensuring the future strength of the creative economy”⁹⁵

There is a clear and identified need throughout museum sector analysis for leadership which models and fosters positive behaviours and practices within organisations. Leadership gaps identified by a recent skills survey focusing on

cultural heritage include advocacy, leading change, forward planning, managing people (including volunteers) and workloads, succession planning, knowledge management and environment/carbon reduction management.⁹⁶ The 2013 *Scoping the leadership development needs of the cultural sector in England*⁹⁷ report identified, among others, the following important development needs for those in leadership roles: leading people, strategic planning, vision setting, lobbying, advocacy and influence, effecting organisational change, and developing partnerships and stakeholder relationships. As becomes clear from these lists, leadership skills go beyond mere change management or strategic planning skills (that might be considered more generally under the business and management skills heading), to include a whole range of relational skills. Thus, in Figure 39b and Figure 40 we have included leadership skills in the section of ‘interpersonal skills’.

But it should be noted that in recent years the museum sector has made major steps to addressing the need for improved leadership skills, through programmes such as the *Clore Leadership Programme* or the Museums Association’s *Fellowship Programme* which are in high demand. There are also now national strategies in place to support leadership and management. An example is Museum Galleries Scotland’s National Strategy, *Going Further*, which highlights a current lack of, and hence the need to develop, strong leadership in order to drive change and good governance in the Scottish museum sector.⁹⁸

These advances mean that the challenge around leadership has changed slightly. For instance, the *Cultural Leadership Programme*⁹⁹ (which ran from 2006-2011) also acknowledged leadership needs across a person’s career, not just in senior roles. Similarly, the consultation for the Museums Association *Working Wonders* action plan found that 58% of respondents highlighted the need to improve leadership and management skills and behaviours.¹⁰⁰ These

⁹³ Creative and Cultural Skills (2015) *op. cit.*

⁹⁴ Museums Association and Arts Council England (2013) *op. cit.*

⁹⁵ Creative and Cultural Skills (2015) *op. cit.*, p. 29

⁹⁶ Creative and Cultural Skills and English Heritage (2013) *op. cit.*

⁹⁷ TBR, Hilary Carty and Hilary Jennings (2013) *Scoping the leadership development needs of the cultural sector in England*, Report for Clore Leadership Programme and Arts Council England

⁹⁸ Museums Galleries Scotland (2013b) *Scotland’s Museums and Galleries: Activities, Needs and Support consultation report.*

⁹⁹ Arts Council England (n.d.) *The Cultural Leadership Programme*, <http://www.artscouncil.org.uk/what-we-do/arts-council-initiatives/past-initiatives/the-cultural-leadership-programme/>

¹⁰⁰ Museums Association and Arts Council England (2013) *op. cit.*

findings suggest that the key leadership challenge in today's museums is to spread leadership skills right across the workforce.

As to why this might be, an external operating environment such as that which museums currently face requires organisations to be more agile. In turn, this requires more agile management and leadership structures. In particular, top down, hierarchical structures are ill-suited to agility. Recent management studies literature argues that changing these structures (where they exist) means devolving autonomy down the organisation. Individuals and teams at lower levels need to be able to problem-solve, to experiment and to develop solutions on their own, without waiting for instruction from those above and without passing the problem back-up the management chain to more senior team members.¹⁰¹ However, museum staff and volunteers who have not been used to working in this way may need to be empowered in order to best grasp the opportunity.

7.4.4 Challenges of skills development

Retaining specialist skills while restructuring

There is a growing tension within the museum sector between the increased need to embrace new operating models and therefore new skill sets, and retaining and protecting core specialist skills such as curation and interpretation. The museum sector is somewhat unusual compared to other creative industry sectors because it is anchored by physical objects and buildings, and the specialist knowledge and skills related to these. However, due to financial constraints and shifting mandates, many museums can no longer support the same numbers of specialist staff.

In addition to financial constraints, there is also an ongoing loss of specialist skills through retirement or staff restructuring. In a 2013 survey, 52% of

museums felt that they were set to lose skills through the retirement of their workforce without planned replacement.¹⁰² Succession planning needs to ensure that specific skills and knowledge sets are not lost to the museum sector. Thus, the *Working Wonders* action plan recommends that an intense, focused period of knowledge sharing should be part of the staff restructuring process to ensure knowledge retention as well as encouraging team responsibility for collections knowledge.¹⁰³

This challenge, of how to retain skills is increased by the trend towards employing freelance contractors. This approach may satisfy skills demands in the short term, along with creating other opportunities for employers such as “increased flexibility, adaptability, the speed of matching skills to task, lower fixed costs, and lower management costs”.¹⁰⁴ But there are real concerns about how this will impact sustainability and overall resilience of museums in the long term.¹⁰⁵

Growing ‘T’-shape skills

Increasingly, museum work is becoming multi-skilled with more emphasis on generalist skills. As the *Working Wonders* action plan highlights: “Most museums seek to attain a moderate level of skill and confidence in curatorial specialisms, different forms of audience engagement and digital technologies within a small team.”¹⁰⁶ Similarly, the recent CCS survey on cultural heritage found that 68% of employers believe that the ability to balance specialist skills and business skills will be the most important skill set in the future.¹⁰⁷ How to maintain specialist skills when pressure on budgets necessitates multi-skilling, thus becomes a major challenge for the future.

Although not mentioned explicitly in the museum literature, this view of the modern museum practitioner very much resembles the ‘T’-shape model of skills – a concept that first grew out of product design and innovation contexts.¹⁰⁸ At

¹⁰¹ Morieux, Y. (2014) *Six Simple Rules: How to Manage Complexity without Getting Complicated*, Harvard Business Review Press.

¹⁰² *Ibid.*

¹⁰³ Museums Association and Arts Council England (2013) *op. cit.*

¹⁰⁴ Creative and Cultural Skills (2011a) *op. cit.*, p. 49

¹⁰⁵ Museums Association and Arts Council England (2013) *op. cit.*

¹⁰⁶ *Ibid.*

¹⁰⁷ Creative and Cultural Skills and English Heritage (2013) *op. cit.*

¹⁰⁸ Karjalainen, T-M., Koria, M. and Salimäki, M. (2009) 'Educating T-shaped Design, Business and Engineering Professionals', Invited paper, Proceedings of the 19th CIRP Design Conference – Competitive Design, Cranfield University, 30-31 March 2009, pp555.

the heart of it is the simple idea that individuals need to combine real depth in one particular skill area/discipline – the vertical part of the ‘T’ – with the horizontal ability to co-operate with other disciplines and to apply knowledge in areas other than one’s own. Implicitly, this also requires a whole set of positive attitudes towards collaboration and an associated set of interpersonal skills.

The changing nature of curatorial skills

Curatorial skills, in particular, are at the centre of discussions about the challenge to retain specialist skills in museums while introducing greater multi-skilling. The literature also points to the need to adapt curatorial skills to the demands of new audiences. As well as the desire to create more interactive and immersive experiences for visitors, museums are increasingly needing to find ways of involving the public in the creation of museum content. Co-creation and co-curation are seen as highly desirable and much more democratic and inclusive ways of working by many, but they require new skills and attitudes to be able to do this well. Indeed, this is both a logical extension of the sophistication of audience development and outreach practise that UK museums have developed over the last 15 years, as well as from growing audience demand that has become accustomed to interacting and producing their own content via interactive and participatory digital media forms.

Lack of progression routes

A challenge in relation to skills development may lie in a lack of progression routes in the sector. The financial pressures in the sector have led to the freezing of posts and salaries in many organisations, which raises questions about incentives to individuals in the workforce to upskill, as there is nowhere for them to move to or no natural career path.

7.5 The importance of non-cognitive skills, personality characteristics and attitudes

At first glance, literature on attitudes and behaviours also appears to be far scarcer than that for skills. This is certainly true for the museums field. However, closer examination shows that the attitudinal and behavioural characteristics that shape the ability and performance of individuals in the labour market and in organisations has received extensive coverage across other domains (from education to psychological economics) – albeit using a range of different terminology.¹⁰⁹

In the late twentieth century, businesses, organisations, researchers and policymakers have become increasingly interested in human capital factors, including both cognitive and ‘non-cognitive’ skills. This recent interest cannot be explained without considering the transition that many advanced economies made within that time period from an economic model based on manufacturing to one that is dominated by services. The rise in jobs in retail, hospitality, financial services and all kinds of business services (among others), has required correspondingly different skill sets, as well up-skilling as a whole.¹¹⁰ This has increased to such an extent that advanced economies are frequently described as ‘knowledge economies’, in which human capital has become *the* most important production factor.

Within training, human resource management and most labour market policy, ‘skills’ have most commonly been thought of as abilities that are essentially cognitive in nature. That is, skills are driven by conscious and predominantly intellectual processes. And indeed, cognitive ability and intelligence are associated with many positive outcomes in life, including educational achievement, labour market status, earnings, avoidance of prison and so on.¹¹¹

However, as the service sector and knowledge work have become more dominant, a burgeoning research literature, rooted in a number of different

¹⁰⁹ See for instance, Garcia, E. (2014) *The Need to Address Non-Cognitive Skills in the Education Policy Agenda*, EPI Briefing Paper, Economic Policy Institute, Briefing Paper # 386.; Borghans *et al* (2008): *The economics and psychology of personality traits*, IZA Discussion Papers, No. 3333; Heckman, J.J. and Rubinstein, Y. (2001) ‘The Importance of Non-Cognitive Skills: Lessons from the Ged Programm’, *The American Economic Review*, Vol.91, No.2, 145-149.

¹¹⁰ Pont, B., and Werquin, P. (2001) ‘Competencies for the Knowledge Economy’, in *Education Policy Analysis*, Chapter 4, OECD 2001.

¹¹¹ Heckman and Rubinstein (2001), *op cit*.

academic and policy disciplines¹¹², has established that a range of other non-cognitive skills and ‘personal qualities’ have become very important to both success in the labour market and in navigating life more generally in advanced societies.¹¹³ In this literature, ‘non-cognitive’ skills are understood as ‘patterns of thought, feelings and behaviour’.¹¹⁴ Non-cognitive abilities are thought to be particularly important in work contexts that typically involve a high degree of social interaction, the requirement to negotiate and work in teams, to collaborate and co-operate both within and across organisational boundaries, and to develop solutions to often novel and complex challenges within ever shifting environments.

An example of this is the change in the nature of work and careers. People no longer expect a ‘job for life’ and, instead, anticipate making a number of job changes to progress their careers. They may even have more than one distinct career over their lifetime, either sequentially or in parallel as a portfolio career. As a result, the role of ‘non-cognitive’ skills has increased. Individuals have to exert more effort and initiative themselves. They have to be autonomous, self-managing workers, with far more responsibility for managing their own continuous professional development, pay and career progression than in the days of the industrial economy.¹¹⁵ One of the impulses behind the interest in non-cognitive skills is the degree to which their heightened importance as a labour market resource is one of the contributory factors to widening inequality and a lack of social mobility.¹¹⁶ For instance, research has identified that the difference between graduates and non-graduates’ non-cognitive skills is greater than the gap between the cognitive abilities of graduates and non-graduates.¹¹⁷

Further, research has shown that our most commonly used measure for establishing and predicting the quality of human capital – achievement tests such as IQ and grade scores – ‘predict only a small fraction of the variance in

later-life success. For example, adolescent achievement test scores only explain about 15% of the variance in later-life earnings [...]. Something fundamental is missing.’¹¹⁸

This missing element are non-cognitive or ‘character skills’. The latter term was coined by Heckman and Kautz, who argue that there is:

‘a growing body of empirical research [which] shows that character skills rival IQ in predicting educational attainment, labor market success, health, and criminality.’¹¹⁹

Such character skills are driven by ‘personality traits’, a concept that has had its most detailed and rigorous theoretical and empirical investigation within psychological research.

Since the 1990s, psychologists have generally agreed on a taxonomy, the so-called ‘Big Five’, as the one that best captures the basic structure of human personality. This consists of: Openness to experience, Conscientiousness, Extraversion, Agreeableness and Neuroticism (otherwise known by its positive correlate, Emotional Stability).

¹¹² E.g. a number of branches of psychology (personality, social, developmental); behavioural science; psychological economics; education; management; HR and organisational studies; entrepreneurship and small business research.

¹¹³ Knudsen *et al* (2006) ‘Economic, neurobiological, and behavioral perspectives on building America’s future workforce’, *Proceedings of the National Academy of Sciences*, July 5, 2006, Vol. 103, no. 27, 10155–10162.

¹¹⁴ Borghans *et al* (2008) *op. cit.*

¹¹⁵ Dixon *et al* (2006) *Freedom’s Orphans: Raising youth in a changing world*, Institute for Public Policy

Research.

¹¹⁶ Knudsen (2006) *op. cit.*; IPPR (2008) *op. cit.*; Crawford *et al* (2011) *Social Mobility: A Literature Review*, Department for Business, Innovation and Skills.

¹¹⁷ Borghans *et al* (2008) *op. cit.*

¹¹⁸ Heckman and Kautz (2013) *op. cit.*, p. 3

¹¹⁹ *Ibid.*, p. 4

As Figure 41 above shows, these 'big five' personality traits are broad traits under which a very wide range of more specific traits are gathered.

7.5.1 Character skills contribute to success in labour markets and entrepreneurship

Unsurprisingly, not all the different personality traits have been found to be associated with better socio-economic outcomes. Repeated studies have shown that Conscientiousness, which includes traits such as self-discipline, achievement striving, perseverance and industriousness, is the main trait most associated with success in life.¹²⁰ Emotional stability, which encompasses optimism, self-esteem and self-efficacy, is also associated with success in life to a lesser extent.¹²¹

Moreover, openness to experience is correlated with entrepreneurialism and with organisational performance.¹²² The same is true for character skills such as motivation and risk propensity. However, since they are not part of the Big Five Model of personality, they have been less studied, despite their relevance to organisational and entrepreneurial performance. For instance, a meta-analysis of a number of studies¹²³ found that risk propensity is positively correlated with entrepreneurial intentions, if not subsequent entrepreneurial performance.

There are also positive associations between employees' hope, optimism and resilience, and a number of positive organisational outcomes, such as job satisfaction, organisational commitment, work happiness and performance.¹²⁴ Many studies also find that optimism is correlated with entrepreneurialism. Indeed, it has been demonstrated that entrepreneurs and the self-employed are

drawn from the ranks of the 'super-optimists'.¹²⁵ As to *why* this might be, David Storey suggests that this is because:

'optimistic individuals are attracted into business ownership or self-employment in part because they believe that they have the necessary qualities to become highly successful. Some may achieve their aspirations – but most do not.'¹²⁶

Further, individuals with optimistic, risk taking attitudes are also likely to be better at opportunity recognition (literally, spotting opportunities for the development of new ways of doing things and developing new offers to customers and clients), which is a key entrepreneurial skill.¹²⁷

However, the degree to which all character skills possessed by individuals are enabled and made use of within a work context obviously depends on the culture, management and strategy of the organisation to which an individual belongs to. This has been particularly noted with regard to studies that look at the entrepreneurialism of employees (which is sometimes referred to as 'intrapreneurship'). Here, the organisation itself needs to have an 'entrepreneurial orientation'. That is, there needs to be processes and an organisational culture that supports autonomy, innovativeness, pro-activeness and competitive 'aggression' in order for its members to act in similarly entrepreneurial ways.¹²⁸

7.5.2 Wider non-cognitive skills are central to employability

Research work undertaken within education research and policy reinforces the importance of the same kind of personality-driven non-cognitive skills found in

¹²⁰ Borghans et al (2008) *op. cit.*

¹²¹ *Ibid.*

¹²² Zhao et al (2010) 'The Relationship of Personality to Entrepreneurial Intentions and Performance: A Meta-Analytic Review', *Journal of Management*, 36: 381.

¹²³ *Ibid.*

¹²⁴ Youssef and Luthans (2007) 'Positive Organizational Behavior in the Workplace: The Impact of Hope, Optimism, and Resilience'. Management Department Faculty Publications. Paper 36.

¹²⁵ Dawson, C., de Meza, D., Henley, A. and Arabsheibani, G. R. (2014) 'Entrepreneurship: Cause and consequence of financial optimism'. *Journal of Economics and Management Strategy*, 23 (4). pp. 717-742.

¹²⁶ Storey, D. (2011) 'Optimism and chance: The elephants in the entrepreneurship room'. *International*

Small Business Journal, August, vol. 29 no. 4 303-321. p. 310

¹²⁷ Sambasivan et al (2009) 'Impact of 'personal qualities' and management skills of entrepreneurs on venture performance in Malaysia: Opportunity recognition skills as a mediating factor'. *Technovation* 29, 798–805.

¹²⁸ Covin, J. G., & Slevin, D. P. (1991). 'A conceptual model of entrepreneurship as firm behavior'. *Entrepreneurship Theory and Practice*, Fall, 7-25.; Lumpkin, G.T. and Dess, G.G. (1996) 'Clarifying the entrepreneurial orientation construct and linking it to performance'. *Academy of Management Review*, 21, 135–72.; Lumpkin, G.T., Coglisier, C. C. and Schneider, D.R. (2009) 'Understanding and Measuring Autonomy: An Entrepreneurial Orientation Perspective.' *Entrepreneurship Theory and Practice*, January: 47-69.

the psychology and psychological economics literature. However, this body of work focuses more widely than the psychological economics research discussed above, as it also encompasses (for instance) team working and communication skills within non-cognitive skills.¹²⁹ Along with this broader focus, education researchers also more commonly use the term 'interpersonal skills', which refers to more specific and practical abilities that can be applied in the work context and which are routinely the subject of education, training and coaching interventions.

The same interpersonal skills are also sometimes referred to within the list of 'key' or 'core' skills that have been issued by various UK and international government employment and training bodies and initiatives, as part of the debate about what constitutes 'employability skills'. However, approaches that specify "wish lists" [of key or generic skills] constructed by interested parties¹³⁰ have been criticised as being ill-supported by research literature and for failing to take account of other factors that are important in employability. This is because:

'employability goes well beyond the simplistic notion of key skills, and is evidenced in the application of a mix of 'personal qualities' and beliefs, understandings, skilful practices and the ability to reflect productively on experience.'¹³¹

In response, within the UK higher education research community, one of the most widely referred to model of employability skills is the USEM model developed by Yorke and Knight in 2004. As can be seen below in Figure 42, a vital component of the USEM model ('E') is 'Efficacy beliefs, students' self-theories and 'personal qualities' – in other words, students' key 'emotional stability' personality traits or character skills. Not only is this one of the four components, it is the one component that influences all the other three components, as well as having a direct bearing on outcomes.

Figure 42 The USEM Model of employability skills

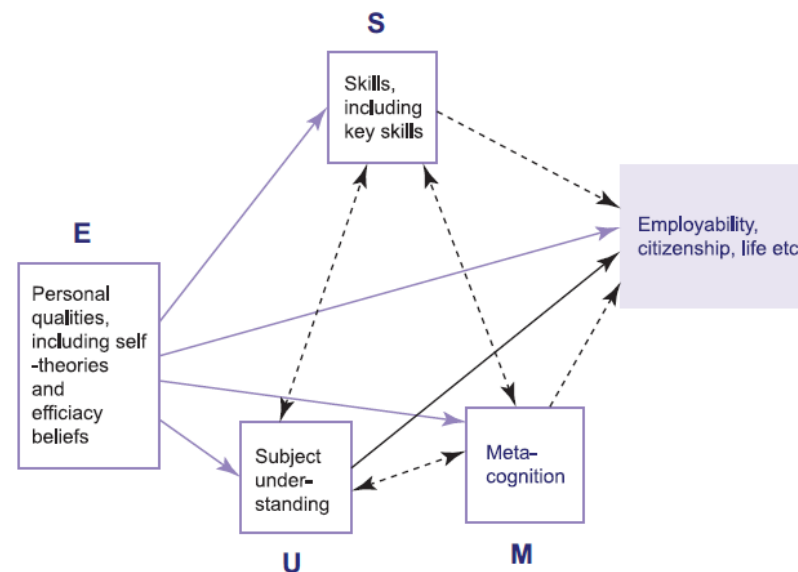


Figure 1. The USEM account of employability. The main influences are shown here, with the pervasiveness of 'E' (see text, *passim*) being highlighted.

Source: Yorke and Knight (2007)

As an indication that the importance of non-cognitive skills and personality attributes is now a part of mainstream education policy, in 2014 the UK government launched a package of measures that identify and showcase best practice, support the delivery of projects, and help to build the research base for 'character education' in England.¹³² One of the schools projects supported

¹²⁹ Garcia (2014) *op. cit.*

¹³⁰ Yorke, M. (2007) 'Employability in higher education: what it is – what it is not.' Learning and Employability Series One, The Higher Education Academy. p. 13

¹³¹ Yorke, M. and Knight, P.T. (2007) 'Embedding employability into the curriculum.' Learning and

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¹³² See Department for Education press release, 'Measures to instil character in pupils announced', <https://www.gov.uk/government/news/measures-to-help-schools-instil-character-in-pupils-announced>

through this initiative has recently been evaluated, with the evaluators looking at a range of familiar personality attributes/character skills that include self-efficacy, resilience, empathy and self-discipline, as well interpersonal skills (communication, leadership) and quasi-cognitive skills (creativity).¹³³

7.5.3 Skills mixed with non-cognitive skills: the rise of competencies

This mix of cognitive skills and personality attributes is also explicitly a part of the notion of 'competency' as it has been developed within education policy and HR practice. For instance, back in 2001, the OECD in their report *Competencies for the Knowledge Economy*, defined competency as follows:

'A competency is more than just knowledge and skills. It involves the ability to meet complex demands, by drawing on and mobilising psychosocial resources (including skills and attitudes) in a particular context.'¹³⁴

Their summation of research and practice suggested that there is some agreement across studies on what were then the most commonly identified workplace competencies for the knowledge economy.

Figure 43 Workplace competencies for the knowledge economy

Box 4.1 Workplace competencies

A literature review reveals that the different types of workplace competencies that are most agreed upon by different analysts, surveys and country reports are:

Inter-personal skills:

- Team work and the ability to collaborate in pursuit of a common objective.
- Leadership capabilities.

Intra-personal skills:

- Motivation and attitude.
- The ability to learn.
- Problem-solving skills.
- Effective communication with colleagues and clients.
- Analytical skills.

Technological or ICT skills.

For further reading, refer to Stasz (2000).

Source: Pont and Werquin (2001)

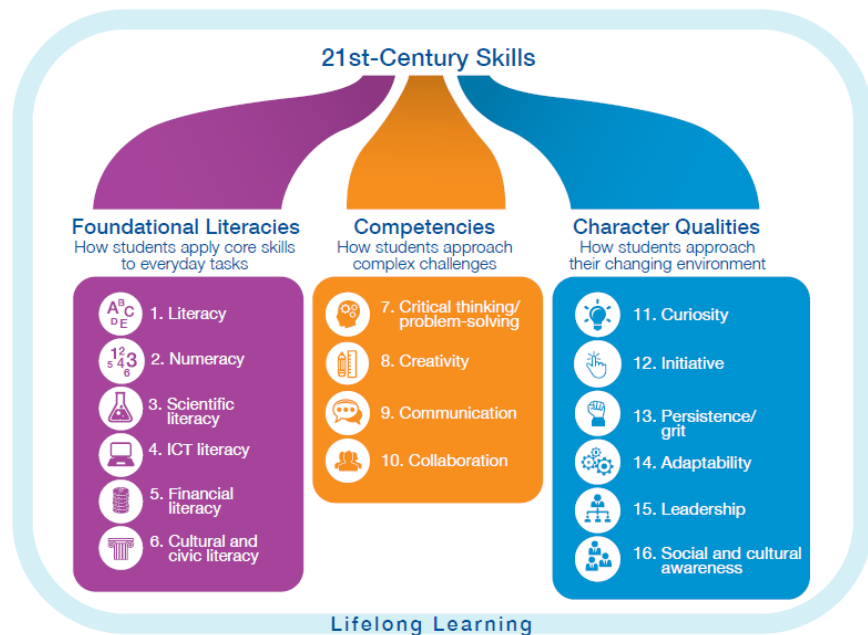
As can be seen in Figure 43 above, there is an overlap with the more recently developed employability skills models – particularly in relation to the ability to learn, and in 'Motivation and attitude' – but also in the fact that competency is a composite concept of cognitive skills, interpersonal skills, and attitudes/behaviours/character skills. It is also worth noting that both the USEM and the OECD models include an important 'quasi-cognitive' skill – that is, 'meta-cognition', or the ability to learn. More recent work by the World Economic Forum (WEF) and Boston Consulting Group that looks at the skills that all students need to thrive and prosper in the 21st century brings together both

¹³³ Scott, R. and Cadywold, C. (2016) *On the front foot: Evaluation Report*, report by Demos for Premiership Rugby.

¹³⁴ Pont, B., and Werquin, P. (2001) 'Competencies for the Knowledge Economy', in *Education Policy Analysis*, Chapter 4, OECD. p. 4

competencies and personality attributes alongside a range of cognitive/functional skills.¹³⁵

Figure 44 Skills students require for the 21st century



Note: ICT stands for information and communications technology.

Source: World Economic Forum / Boston Consulting Group (2016)

As Figure 44 above demonstrates, these include Persistence, Adaptability, Curiosity and Leadership, as well as Creativity and Collaboration. Interestingly, in a related publication earlier in 2016 (*The Future of Jobs*), the WEF predict that Creativity will become one of the top three skills required by employees in 2020, as opposed to its ranking of 10th most in demand skill in 2015. The rationale underpinning why the WEF expect Creativity to increase in importance

is the above mentioned technological changes related to artificial intelligence, machine learning and robotics. The WEF proposes that these technologies will result in a downgrade of the importance of some competencies/non-cognitive skills (such as negotiation and flexibility) as algorithms begin to take over decision-making.¹³⁶ Conversely, the report argues, the workforce is going to have to become more creative if it is to benefit from the plethora of new technologies and ways of working that are about to transform the economy (the WEF refer to it as the ‘fourth industrial revolution’).

7.6 Conclusions and implications

Analysis of the museum-specific literature provides some relatively clear messages about what skills are required now and in the immediate future. In particular, the analysis suggests that the development of a range of organisational skills (business management, financial planning, digital strategy, etc.) is now a greater priority than the cultivation of heritage-specific skills (though clearly there are areas such as curatorial that still need to be addressed).

However, Leadership aside, the museum-specific literature is weak on what non-cognitive skills will be needed by the museum workforce of tomorrow. This is important as characteristics such as risk propensity, optimism and self-efficacy are all likely to be valuable to a museum workforce that is experiencing ongoing change, and where it will be important to be more entrepreneurial, take more risks, and be more creative.

7.6.1 Pre-entry

The importance of specific kinds of personality attributes, and the combination of these with cognitive or quasi cognitive skills in the form of competencies, has now been demonstrated in a range of different disciplinary fields, and both in research and practice. Competencies have been widely taken up as part of HR

¹³⁵ World Economic Forum and Boston Consulting Group (2016) *New Vision for Education: Fostering Social and Emotional Learning through Technology*.

¹³⁶ World Economic Forum (2016) *The Future of Jobs: Employment, Skills and Workforce Strategy for the Fourth Industrial Revolution*.

practice within larger organisations. 'Competency frameworks' are now commonly used as part of personal development planning as well as performance appraisal and recruitment.

Importantly, one effect of the rise in use of competencies is to effectively downgrade the importance of formal qualifications in recruitment, with more reliance on in-house competency assessments and psychometric testing. For example, two of the big consulting groups, Ernst & Young (EY) and PWC, now use these approaches rather than depending only on external qualifications.¹³⁷ EY in particular undertook internal longitudinal research and 'found no evidence to conclude that previous success in higher education correlated with future success in subsequent professional qualifications undertaken'.¹³⁸ EY also made the move in order to open-up employment opportunities to a wider pool of people than those that have been to university. There are clear parallels here for the museums sector – in terms of both the need to widen recruitment to a more diverse range of people, and the questioning of the primacy of HE qualifications as the best indicator for success in the museum workplace.

7.6.2 Post-entry

Can personality attributes be changed and developed?

The very concept of continuous professional development (in any sector) is based on the idea that individuals are capable of learning, growing and (often) changing. However, it is worth examining this implicit assumption as some psychology research believes that personality traits are essentially psychological dispositions that are relatively fixed. If this were to be true, then from the perspective of post-entry skills development, there would be very little scope for changing these fixed traits through any form of training, mentoring or coaching intervention. Certainly in repeated test situations, some personality traits

demonstrate very high test and retest stability, as do tests of some cognitive abilities such as intelligence.¹³⁹ These findings suggest that changing these attributes is very hard.

In contrast, the acknowledged expert in the field, James L Heckman and his colleagues, argue that there are instead 'sensitive periods' when investment in the development of personality traits is most productive (e.g. during different life stages), and that all personality is predominantly learned, as opposed to be inherited. Most psychology evidence demonstrates that this learning takes place mainly in the early years. For instance, the 0-5 years are particularly important for the development of core self-evaluations such as self-esteem and confidence, as well as the development of Conscientiousness.¹⁴⁰ Heckman and Kautz's own research¹⁴¹ also affirms the value of interventions in school and adolescent years in developing character skills, alongside the importance of family, parenting and other early years interventions. They also provide *theoretical* support for the potential efficacy of interventions designed to boost character skills in adult years (although they have not yet assessed the outcomes of any such programmes).

It is also worth bearing in mind that research in the sub-branch of 'positive psychology' has established that some personality traits are more fixed, while others remain more malleable over the life course.¹⁴² Core self-evaluations, such as confidence, self-esteem and self-efficacy, are considered to be more fixed from an early age, while other personality factors, such as optimism or resilience, will be more open to change. Moreover, drawing on earlier work¹⁴³, they argue that it is some of the more malleable personality traits have been demonstrated to 'have a relationship and impact on organizational behaviours and outcomes'.¹⁴⁴

¹³⁷ See, 'Ernst and Young drops degree classification threshold for graduate recruitment', *Times Higher Education*, August 3rd, 2015. <https://www.timeshighereducation.com/news/ernst-and-young-drops-degree-classification-threshold-graduate-recruitment>

¹³⁸ *Ibid.*

¹³⁹ Conley, J. J. (1984) 'The hierarchy of consistency: A review and model of longitudinal findings on adult individual differences in intelligence, personality, and self-opinion.' *Personality and Individual Differences*, 5:11-25.

¹⁴⁰ Youssef and Luthans (2007) *op. cit.*

¹⁴¹ Heckman and Kautz (2013) *op. cit.*

¹⁴² Youssef and Luthans (2007) *op. cit.*

¹⁴³ Stajkovic, A., and Luthans, F. (1998) 'Self-efficacy and work-related performance: A meta-analysis.' *Psychological Bulletin*, 124:240-261.

¹⁴⁴ Youssef and Luthans (2007) *op. cit.*, p. 777

These findings collectively indicate that the prospects for post-entry level skills development and CPD might not be quite so constrained as some psychology literature suggests. Nevertheless, the evidence would still strongly suggest that the high degree of difficulty in influencing personality attributes means that it is only likely to occur through relatively intensive and sustained interventions. In terms of CPD, this would suggest relationship-based forms of CPD such as coaching and mentoring, rather than short and often one-off activities such as external training or events and conference attendance.

Do people choose job roles that match their personalities?

The psychological theories of 'career choice' and 'person-environment fit' (and the large body of empirical evidence that has tested these theories) show that people do generally choose to work within environments that match their personality and interests.¹⁴⁵ This therefore suggests a strong fit between organisational cultures and the personality set of their members. The implications of this are perhaps best illustrated through a hypothetical example. Say, for instance, that the museum workforce turns out to exhibit relatively low levels of entrepreneurialism, this may well be because entrants into the sector recognised that the culture of the museums that they were joining also did not strongly value entrepreneurialism, and valued other behaviours more highly.

Of course, this finding raises the important question as to what happens when an organisation, industry or sector experiences significant change – as, arguably, the museum sector does at present. People who were originally attracted to working in a particular role and environment – as it was a good fit for their personality – may find that the changed context requires different kinds of personality attributes or character skills than they possess.

Unfortunately, studies of organisational/sector change and transition related to personality do not yet seem to have been produced.

For the museum sector this raises the question to what extent the existing workforce is able to develop the new business and management skills and the more dynamic behaviours it requires given (i) their existing personality

characteristics, and (ii) the structures, processes and culture of their organisations? It also re-emphasises the challenge of how the sector can attract and recruit people with character skills that better reflect the reality of tomorrow's museums.

7.6.3 Occupational role and organisational diversity

The literature review above has attempted to identify overall trends for the sector as a whole. However, it is important to note that the move towards having more organisationally-aligned skills and competencies should logically lead to greater diversity in both of these. Taking competencies, these vary by:

1. Occupational role – as the old adage goes, one might not want an accountant to demonstrate a lot of creativity but one would expect it of a designer. This match between different personality attributes and job roles has been demonstrated through empirical research. For instance, 'caring' personality attributes are important competencies for roles that involve caring (e.g. teaching) but less relevant in others, such as sales. As a result, people working in caring professions tend to be stronger in terms of caring attributes than those in sales.¹⁴⁶
2. Organisation – this is because competency frameworks link individual employee performance to overall organisational performance, via a focus on the organisation's culture and values. Competencies within organisations therefore reflect the organisation's strategy as they should be aligned to short- and long-term missions and goals.

Both of these factors, mean that in reality, there will be high degree of different competencies required within the museum sector given the organisational and occupational diversity contained within it. This would suggest that any attempts to set a sector-wide 'museum competency' framework may be ill advised.

¹⁴⁵ Zhao *et al* (2010) *op. cit.*

¹⁴⁶ Borghans *et al* (2008) *op. cit.*

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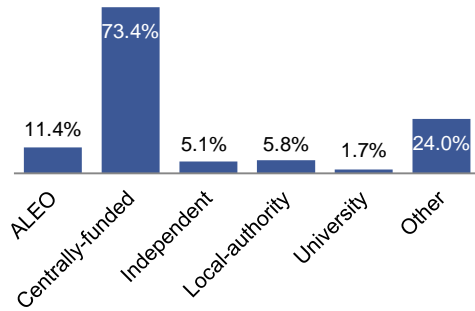
Voice Climate Survey

Developed by, and comparative data by: Langford, P.H. (2009) 'Measuring organisational climate and employee engagement: Evidence for a 7 Ps model of work practices and outcomes', *Australian Journal of Psychology*, Vol. 61, No. 4, December 2009, pp. 185–198.

9. Appendix 3: Museum Size

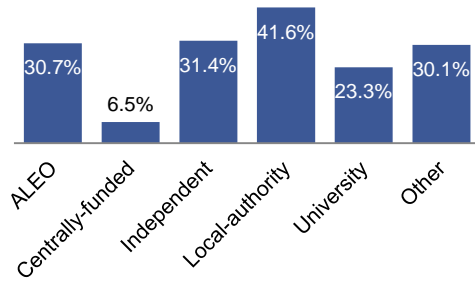
By audience number

Figure 45: Large - more than 1 million annual visitors



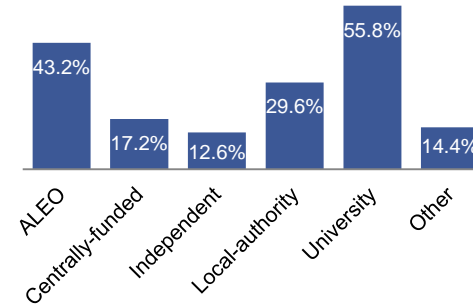
Source: BOP Consulting (2016) [n=1181]

Figure 46: Medium - 30,000 to 200,000 annual visitors



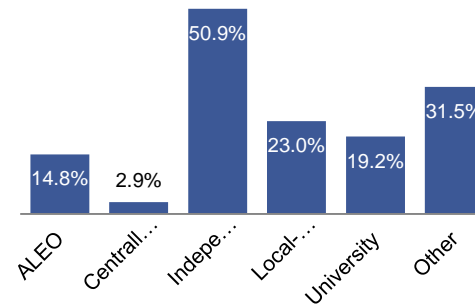
Source: BOP Consulting (2016) [n=1181]

Figure 47: Medium Large - 200,000 to 1 million annual visitors



Source: BOP Consulting (2016) [n=1181]

Figure 48: Small - up to 30,000 annual visitors



Source: BOP Consulting (2016) [n=1181]

By number of paid staff

Figure 41 The 'Big Five' personality traits model

Table 1 The Big Five Domains and Their Facets				
Big Five Personality Factor	American Psychology Association Dictionary Description	Facets (and Correlated Trait Adjective)	Related Traits	Analogous Childhood Temperament Traits
Openness to Experience	“The tendency to be open to new aesthetic, cultural, or intellectual experiences.”	Fantasy (imaginative), Aesthetic (artistic), Feelings (excitable), Actions (wide interests), Ideas (curious), and Values (unconventional)		Sensory sensitivity, Pleasure in low-intensity activities, and Curiosity
Conscientiousness	“The tendency to be organized, responsible, and hardworking.”	Competence (efficient), Order (organized), Dutifulness (not careless), Achievement striving (ambitious), Self-discipline (not lazy), and Deliberation (not impulsive)	Grit, Perseverance, Delay of gratification, Impulse control, Achievement striving, Ambition, and Work ethic	Attention/(lack of) distractibility, Effortful control, Impulse control/ delay of gratification, Persistence, and Activity ^a
Extraversion	“An orientation of one’s interests and energies toward the outer world of people and things rather than the inner world of subjective experience; characterized by positive affect and sociability.”	Warmth (friendly), Gregariousness (sociable), Assertiveness (self-confident), Activity (energetic), Excitement seeking (adventurous), and Positive emotions (enthusiastic)		Surgency, Social dominance, Social vitality, Sensation seeking, Shyness ^a , Activity ^a , Positive emotionality, and Sociability/affiliation
Agreeableness	“The tendency to act in a cooperative, unselfish manner.”	Trust (forgiving), Straightforwardness (not demanding), Altruism (warm), Compliance (not stubborn), Modesty (not show-off), and Tender-mindedness (sympathetic)	Empathy, Perspective taking, Cooperation, and Competitiveness	Irritability ^a , Aggressiveness, and Willfulness
Neuroticism / Emotional Stability	Emotional stability is “predictability and consistency in emotional reactions, with absence of rapid mood changes.” Neuroticism is “a chronic level of emotional instability and proneness to psychological distress.”	Anxiety (worrying), Hostility (irritable), Depression (not contented), Self-consciousness (shy), Impulsiveness (moody), Vulnerability to stress (not self-confident)	Internal vs. External, Locus of control, Core self-evaluation, Self-esteem, Self-efficacy, Optimism, and Axis I psychopathologies (mental disorders) including depression and anxiety disorders	Fearfulness / behavioral inhibition, Shyness ^a , Irritability ^a , Frustration, (Lack of) soothability, Sadness

Source: Adapted from John, O.P and Srivastava, S. (1999), cited in Heckman (2012)

Figure 49: Large - more than 300 staff

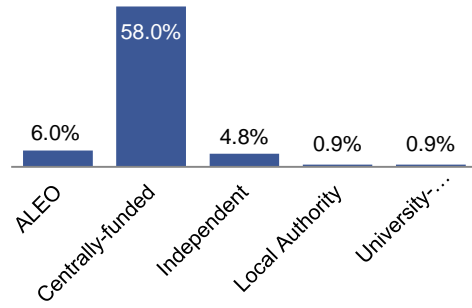


Figure 51: Medium-Large - 50 to 300 staff

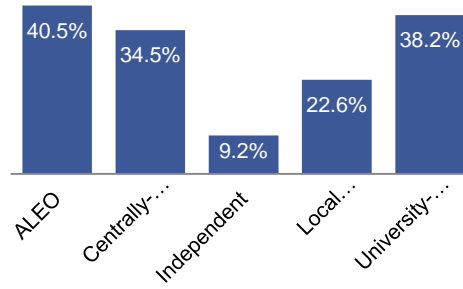


Figure 53: Volunteer-run - no reported staff

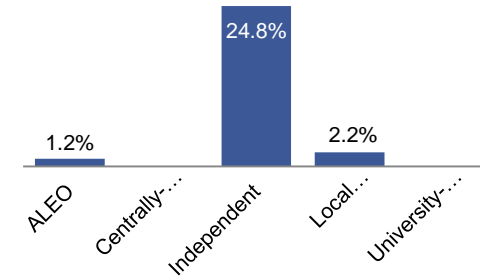


Figure 50: Medium - 10 to 50 staff

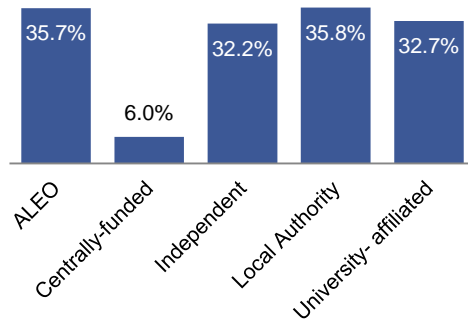
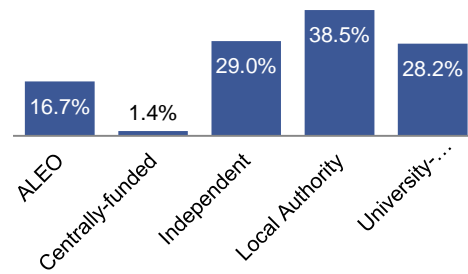


Figure 52: Small - 1 to 10 staff



Source: BOP Consulting (2016) [n=1181]

10. Appendix 4: participants in workshops and interviews

Scotland, January 28th 2016

- Abigail Reed, Scottish Maritime Museum
- Catherine Cartmell, MGS
- David Gaimster, University of Glasgow/Kelvin Hall Project
- Fiona Sinclair, CFJ Associates (formerly McManus)
- Jilly Burns, Head of National and International Partnerships
- Katey Boal, Culloden Battlefield NTS
- Katherine Wynn, Heritage Lottery Fund
- Lorna Cruikshank, High Life Highland
- Peter Stott, Falkirk Community Trust
- Rob Layden, Argyll and Sutherland Highlanders
- Trish Boyle, Kelvin Hall Project
- Wendy West, MGS

London, February 5th 2016

- Bill Seaman, Colchester and Ipswich museums
- Fiona Talbott, Heritage Lottery Fund
- Hannah Fox, Derby Museums Trust
- Iain Watson, Tyne & Wear Archives and Museums
- John Simpson Wedge, Chief Cultural & Leisure Officers Association
- Julie Aldridge, Arts Marketing Association
- Kevin Gosling, Collections Trust and Collections Link
- Lucy Shaw, Oxford University Museums
- Sam Mitchell, NESTA Digital R&D Fund for the Arts
- Sarah Philp, Art Fund
- Suzie Tucker, National Museum Directors' Conference

Scotland, April 14th 2016

- Catherine Cartmell, MGS
- David Mann, Scottish Maritime Museum/Industrial Museums Network
- Fiona Colton, ESMP
- Charles Sloan, Gordon Highlanders/Regimental Museums
- Jilly Burns, NMS
- Jo Shon Rethel, HLF
- Julian Stephenson, Museum of Scottish Railways/Scottish Railway Preservation Society
- Lorna Cruikshank, Highland Life
- Wendy West, MGS

Birmingham, April 14th 2016

- Alan Bentley, York Museums Trust
- Alex Bird, The Manchester Museum
- Ann Mansell, Welsh Government
- Claire Browne, Leicestershire County Council
- Jaane Rowehl, Hampshire Cultural Trust
- Kathryn Moore, SHARE Museums East
- Nest Thomas, Gwynedd Council
- Sarah Menary, Oxfordshire County Council
- Victoria Harding, Galleries and Archives

London, May 6th 2016

- Andrew Mackay, Tullie House Museum & Art Gallery Trust
- Caroline Collier, Tate
- Janet Vitmayer, Horniman Museum and Gardens
- Janita Bagshawe, Royal Pavilion and Museums
- Jo Beggs, Manchester Museums Partnership
- John Roles, Leeds Museums and Galleries
- Jo Warr, Norfolk Museums Service
- Julie Robinson, Black Country Living Museum
- Keith Merrin, The National Glass Centre
- Linda Brooklyn, University of Cambridge Museums
- Liz Godbeer, York Museums Trust
- Michael McGregor, Wordsworth Trust
- Mike Smith, Sheffield Museums
- Phil Walker, Bristol's Museums, Galleries & Archives (BMGA)
- Sara Wajid, National Maritime Museum
- Steve Gardam, Roald Dahl Museum
- Wendy Shepherd, Oxford University Museums

Individual Interviews

- Reyhan King, York Museums Trust
- Steve Miller, Norfolk Museum Service
- Duncan Dornan, Glasgow Life
- Nick Merriman, Manchester Museum
- Richard Evans, Beamish Museum
- Anna Brennand, Ironbridge Gorge Museum
- Kim Streets, Sheffield Museums Trust
- Anne Murch, Anne Murch and Associates

Steering Group Interviews

- Helen Wilkinson, Association of Independent Museums
- Isabel Churcher, Arts Council England
- John Orna-Ornstein, Arts Council England
- Charlotte Holmes, Museums Association
- Jonathan Catherall, Museums Association
- Wendy West, Museums Galleries Scotland
- Catherine Cartmell, Museums Galleries Scotland

11. Appendix 5: Data Tables

11.1 Reported annual gross earnings (includes pro-rata rates for those who work part-time)

	UK-wide	England	Scotland	Wales & Ni	Freelance	Short-term	Long-term	Female	Male
Less than £9,600	1.09%	1.21%			1.33%	0.79%	0.98%	0.98%	1.63%
£9,600-12,600	2.11%	2.08%	3.07%	3.42%		2.38%	2.14%	2.16%	1.63%
£12,600-15,600	7.06%	7.20%	7.98%	5.48%	2.67%	11.11%	5.63%	7.65%	5.21%
£15,600- 18,600	8.16%	8.24%	9.20%	8.90%		19.84%	7.15%	8.54%	7.49%
£18,600-21,600	11.29%	11.27%	12.88%	14.38%	5.33%	22.22%	10.81%	11.29%	11.07%
£21,600-24,600	12.53%	12.58%	10.43%	10.96%	2.67%	13.49%	13.40%	13.25%	9.77%
£24,600-27,600	13.18%	13.53%	11.04%	12.33%	4.00%	11.11%	14.57%	13.94%	11.07%
£27,600-30,600	12.75%	12.40%	14.72%	15.75%	2.67%	8.73%	13.94%	13.05%	12.05%
£30,600-33,600	8.08%	7.81%	11.04%	11.64%	1.33%	5.56%	9.12%	8.44%	7.82%
£33,600-36,600	5.10%	4.86%	5.52%	5.48%	5.33%	1.59%	5.63%	5.10%	5.54%
£36,600-39,600	3.64%	3.12%	4.29%	4.79%	4.00%		4.11%	2.26%	7.49%
£39,600-42,600	2.18%	2.43%	0.61%	0.68%		1.59%	2.50%	2.16%	2.61%
£42,600-45,600	2.11%	2.43%			5.33%	0.79%	2.14%	2.16%	1.95%
£45,600-48,600	1.38%	1.47%	0.61%	0.68%	2.67%		1.52%	1.37%	1.30%
£48,600-51,600	1.17%	1.13%	1.23%	1.37%	4.00%		1.16%	1.18%	0.98%
£51,600-61,600	2.33%	2.43%	1.84%	2.05%	8.00%		2.14%	1.28%	5.54%
£61,600-71,600	1.68%	1.73%	1.84%		13.33%	0.79%	1.07%	1.67%	1.95%
More than £71,600	2.69%	2.60%	1.84%		36.00%		0.80%	2.45%	3.26%

	Conservation	Curatorial	Education	Operations /front of house	Organisation strategy & management	All aspects	Other	ALEO	Centrally-funded	Independent	Local Authority	University Based	Other
Less than £9,600		0.38%	0.51%	4.42%		1.94%	1.32%	0.89%	0.55%	1.35%	1.03%	2.10%	1.25%
£9,600-12,600	1.27%	1.15%	3.03%	3.54%		3.88%	2.20%	4.46%	0.82%	2.69%	3.45%	0.70%	1.67%
£12,600-15,600	3.18%	4.23%	9.60%	23.89%	2.27%	5.83%	5.95%	12.50%	3.01%	13.00%	7.24%	5.59%	5.83%
£15,600- 18,600	1.91%	8.08%	8.08%	23.01%	1.14%	11.65%	7.27%	2.68%	4.38%	15.25%	9.66%	9.79%	7.08%
£18,600-21,600	6.37%	12.69%	13.13%	12.39%		11.65%	13.22%	13.39%	13.42%	13.00%	11.38%	9.09%	6.67%
£21,600-24,600	14.01%	11.15%	17.68%	8.85%	4.55%	15.53%	12.33%	11.61%	10.96%	13.00%	12.76%	12.59%	14.58%
£24,600-27,600	13.38%	19.62%	13.13%	7.08%	1.14%	12.62%	13.44%	15.18%	14.79%	10.76%	14.14%	16.08%	9.17%
£27,600-30,600	10.83%	16.15%	12.12%	9.73%	10.23%	15.53%	12.33%	14.29%	13.15%	8.07%	17.93%	8.39%	12.08%
£30,600-33,600	9.55%	12.31%	7.07%	0.88%	11.36%	11.65%	5.95%	7.14%	9.32%	5.38%	6.90%	9.79%	9.58%
£33,600-36,600	4.46%	5.00%	4.04%	0.88%	12.50%	3.88%	5.73%	4.46%	5.75%	3.14%	6.21%	5.59%	4.58%
£36,600-39,600	7.01%	2.69%	3.03%	0.88%	4.55%	1.94%	4.19%	2.68%	6.85%	2.69%	2.76%	2.10%	2.08%
£39,600-42,600	2.55%	1.15%	0.51%	0.88%	12.50%		2.20%	1.79%	1.92%	1.35%	1.72%	3.50%	3.33%
£42,600-45,600	1.91%	1.15%	1.01%	0.88%	7.95%		2.86%	0.89%	4.11%	1.35%	1.03%	1.40%	2.08%
£45,600-48,600	1.91%	0.38%	0.51%		4.55%	0.97%	1.98%	0.89%	2.47%	0.90%	0.69%	2.80%	0.42%
£48,600-51,600	1.91%	1.15%	2.02%		1.14%		1.10%		1.64%	0.45%	0.34%	4.20%	0.83%
£51,600-61,600	5.10%	1.92%	0.51%		11.36%	0.97%	1.54%	3.57%	2.19%	2.69%	1.03%	2.80%	2.92%
£61,600-71,600	3.18%	0.38%	1.52%	0.88%	4.55%	0.97%	1.76%	0.89%	1.37%	2.24%	0.34%	0.70%	4.17%
More than £71,600	7.64%	0.38%	2.02%		9.09%		2.64%	0.89%	1.10%	2.69%	0.69%	1.40%	9.17%

11.2 Reported paid years' work experience within museums sector.

	UK-Wide	England	Scotland	Wales & NI	ALEO	Centrally-funded	Independent	Local Authority	University-based	Other
None										
1	8.43%	8.21%	5.42%	3.33%	4.03%	8.55%	11.36%	5.74%	9.47%	9.57%
1-4	22.85%	23.59%	21.69%	8.33%	23.39%	24.70%	24.24%	21.45%	28.40%	18.35%
5-9	21.25%	21.54%	18.07%	23.33%	16.13%	23.52%	23.11%	17.82%	23.67%	21.01%
10-14	19.23%	18.38%	27.11%	18.33%	23.39%	19.48%	14.77%	22.96%	14.79%	19.41%
15-19	11.04%	11.71%	10.84%	13.33%	12.90%	9.03%	12.50%	11.48%	10.06%	11.70%
20-24	6.41%	6.41%	6.63%	16.67%	7.26%	5.94%	5.30%	7.55%	4.73%	7.18%
25-29	5.52%	5.04%	3.61%	10.00%	9.68%	4.75%	4.17%	7.25%	3.55%	5.32%
30+	5.28%	5.13%	6.63%	6.67%	3.23%	4.04%	4.55%	5.74%	5.33%	7.45%

11.3 Reported number of years spent working within current organisation

	UK	England	Scotland	Wales & NI	ALEO	Centrally-funded	Independent	Local Authority	University-based	Other
Less than 1 year	16.18%	17.3%	13.2%	3.1%	24.79%	21.48%	24.90%	19.31%	12.66%	19.79%
1-3 years	22.78%	24.3%	23.5%	17.2%	11.57%	13.84%	12.45%	6.85%	26.58%	24.79%
3-5 years	12.38%	12.4%	13.2%	12.5%	4.96%	8.83%	7.88%	7.17%	12.03%	15.63%
5-7 years	8.15%	8.2%	9.3%	10.9%	8.26%	9.31%	11.62%	11.84%	10.76%	9.17%
7-9 years	10.70%	11.2%	8.8%	7.8%	20.66%	13.13%	9.96%	19.94%	12.03%	10.00%
10-14 years	13.94%	13.0%	16.2%	18.8%	7.44%	7.16%	6.64%	7.79%	10.76%	10.00%
15-19 years	7.03%	6.1%	8.3%	12.5%	6.61%	3.10%	2.90%	6.85%	8.23%	4.79%
20-24 years	4.11%	3.8%	2.5%	9.4%	3.31%	6.68%	2.49%	5.30%	3.80%	2.29%
25 years or more	4.23%	3.3%	4.9%	7.8%		0.24%	0.41%	0.31%	3.16%	2.08%

11.4 Career progression within UK museum sector

	UK Wide	England	Scotland	Wales & NI	ALEO	Centrally funded	Independent	Local Authority	University	Other
Been demoted	1.89%	2.09%		3.70%	0.98%	1.99%	1.07%	3.16%	1.41%	2.11%
Been promoted	25.95%	26.76%	21.66%	22.22%	31.37%	30.90%	25.36%	21.34%	21.83%	25.26%
Moved from full-time to part-time	5.68%	5.98%	4.46%	3.70%	6.86%	5.32%	6.43%	5.53%	4.23%	5.79%
Retired	4.97%	4.65%	8.92%		1.96%	0.66%	8.93%	2.77%	8.45%	7.89%
Stayed in the same role	61.51%	60.53%	64.97%	70.37%	58.82%	61.13%	58.21%	67.19%	64.08%	58.95%

11.5 UK Museums workforce -Highest levels of qualification achieved

	UK Wide	England	Scotland	Wales and NI	ALEO	Centrally Funded	Independent	Local Authority	University-based	Other
'A' levels or equivalents	3.3%	4.0%	2.5%	1.6%	5.74%	2.62%	3.31%	1.56%	4.43%	4.36%
A first degree or qualification from a university/college	29.3%	32.9%	29.9%	26.6%	36.07%	29.76%	33.47%	29.60%	29.11%	23.26%
A second degree from a university/college	59.4%	53.4%	57.8%	62.5%	53.28%	60.00%	54.55%	59.50%	62.66%	62.50%
GCSEs / 'O' levels or equivalents	2.6%	3.5%	1.5%	4.7%	0.82%	3.10%	1.65%	2.18%	1.90%	4.07%
No formal academic qualifications	0.4%	1.2%				0.48%	0.83%	0.31%		0.29%
Other vocational qualification	3.5%	4.2%	6.4%		3.28%	3.33%	4.55%	4.05%	0.63%	3.78%
Vocational qualification Museums	1.4%	0.9%	2.0%	4.7%	0.82%	0.71%	1.65%	2.80%	1.27%	1.74%

	Conservation	Curatorial	Education/ Engagement	Front of House	Other Job roles
'A' levels or equivalents	2.13%		4.35%	7.69%	3.80%
A first degree or qualification from a university/college	22.87%	19.32%	27.83%	41.54%	33.12%
A second degree from a university/college	68.62%	76.27%	65.65%	30.00%	53.66%
GCSEs / 'O' levels or equivalents	2.13%	0.34%		10.77%	2.88%
No formal academic qualifications	0.53%			0.77%	0.65%
Other vocational qualification	1.60%	0.68%	0.43%	6.92%	5.10%
Vocational qualification Museums	2.13%	3.39%	1.74%	2.31%	0.79%

11.6 Main focus of job role

	UK Wide	England	Scotland	Wales & NI	ALEO	Centrally-funded	Independent	Local-authority	University-based	Other	Female	Male
Administration	0.8%	1.0%	1.0%			1.6%	0.5%	0.8%	0.8%	0.7%	1.2%	0.2%
Audience research & evaluation	0.8%	0.8%			0.7%	0.9%	0.5%	0.6%	0.4%	1.3%	0.8%	0.2%
Broadcast / publishing / licensing	0.4%	0.4%		1.6%		1.3%	0.2%			0.2%	0.5%	0.2%
Collections Management	2.5%	2.7%	2.5%	1.6%	2.8%	4.7%	0.9%	2.5%	1.7%	2.2%	2.9%	2.2%
Conservation / preservation	11.2%	11.5%	6.9%	21.9%	7.1%	15.5%	5.2%	8.7%	10.8%	16.2%	10.6%	11.6%
Consulting / training	1.3%	1.2%	2.0%	1.6%	1.4%	1.8%		0.3%		3.3%	1.3%	1.3%
Curatorial	16.4%	15.2%	24.5%	23.4%	21.3%	15.0%	15.2%	24.8%	17.5%	10.1%	16.1%	17.9%
Development / sponsorship	3.1%	3.1%	4.4%		2.8%	4.3%	4.2%	1.4%	1.3%	3.5%	3.8%	1.8%
Digital & IT	1.7%	1.4%	1.0%		0.7%	2.5%	0.7%	1.1%	2.1%	2.6%	1.1%	1.8%
Documentation	0.6%	0.6%		1.6%		0.7%		1.1%	1.3%	0.4%	0.7%	0.4%
Education, learning, participation, engagement	16.3%	16.4%	14.2%	9.4%	18.4%	13.0%	13.8%	13.5%	26.3%	18.2%	18.0%	10.3%
Estate / facilities management	1.4%	1.2%	2.5%	1.6%	0.7%	2.0%	0.5%	2.3%	1.7%	1.1%	0.8%	2.9%
Exhibitions & touring	4.5%	4.9%	2.9%	3.1%	2.8%	7.2%	3.3%	4.5%	5.0%	3.3%	4.7%	4.5%
Finance	1.3%	1.4%	1.0%	1.6%	1.4%	1.6%	1.6%	0.6%	1.3%	1.1%	1.3%	1.6%
HR	1.0%	1.0%	1.5%		1.4%	2.0%	1.2%	0.6%	0.4%	0.2%	1.5%	
Marketing & communications	2.8%	2.8%			2.8%	2.2%	3.7%	2.8%	2.5%	2.4%	2.3%	2.9%
Operations / front of house	11.1%	11.5%	6.4%	1.6%	16.3%	6.3%	14.1%	9.0%	16.7%	10.3%	10.3%	11.2%
Organisational strategy & management	5.4%	5.8%	4.9%	14.1%	8.5%	2.9%	6.8%	7.6%	3.3%	4.8%	5.3%	8.5%
Other	5.7%	5.1%	7.8%	6.3%	3.5%	8.3%	5.2%	3.4%	2.5%	7.7%	4.8%	6.9%
Retail / events / catering	3.0%	3.1%	1.0%		2.8%	5.4%	2.8%	3.4%	1.3%	1.5%	2.7%	2.9%
Small organisation, all aspects	8.8%	8.7%	15.7%	10.9%	4.3%	0.9%	19.7%	11.0%	3.3%	9.0%	9.3%	10.7%

11.7 Psychology Test Results

Individual responses

	All responses	England	Scotland	Wales & NI	Total Volunteer	Freelance	Paid full or part time	Management role
Achievement Measurement Score (Motivation)	1.94	1.96	1.90	1.80	2.14	2.69	1.83	2.34
LOT-R (Optimism)	13.97	13.43	13.33	13.06	13.71	14.50	13.28	14.83
GSE (General Self-Efficacy Scale)	31.26	31.36	30.40	30.23	30.78	32.93	31.31	32.61
Risk propensity	3.69	3.47	3.44	3.73	3.10	4.07	3.54	4.60
Affective commitment (strong emotional attachment)	10.31	10.55	10.45	10.39	11.63	9.51	10.33	11.13
Normative commitment (sense of obligation)	8.93	8.82	9.25	10.23	6.32	8.02	9.68	8.18
Continuance commitment (lack of better options, fear of change)	9.01	8.99	8.92	9.61	9.41	8.11	8.99	9.33

	Female	Male	Age 16-24	Age 25-34	Age 35-44	Age 45-54	Age 55-64	Age 65+
Achievement Measurement Score (Motivation)	1.90	2.10	1.63	1.51	1.98	2.09	2.31	2.24
LOT-R (Optimism)	13.44	13.37	12.89	12.82	13.37	13.65	13.75	14.39
GSE (General Self-Efficacy Scale)	31.32	31.15	30.24	30.95	31.47	31.72	31.81	30.70
Risk propensity	3.43	3.62	3.27	3.30	3.61	3.79	3.62	2.99
Affective commitment (strong emotional attachment)	10.49	10.83	10.55	10.01	10.15	10.66	11.34	11.81
Normative commitment (sense of obligation)	8.98	8.73	8.32	9.76	9.69	9.15	8.22	6.09
Continuance commitment (lack of better options, fear of change)	9.10	8.85	9.54	9.22	8.81	8.47	9.19	9.62

	ALEO	Centrally Funded	Independent	Local Authority	University	Other
Achievement Measurement Score (Motivation)	1.94	1.97	1.89	1.69	2.09	2.16
LOT-R (Optimism)	13.11	13.19	13.58	13.02	13.35	13.97
GSE (General Self-Efficacy Scale)	30.98	31.36	31.60	31.29	31.21	31.56
Risk propensity	3.56	3.42	3.39	3.47	3.40	3.69
Affective commitment (strong emotional attachment)	10.27	10.18	10.99	10.48	10.97	10.31
Normative commitment (sense of obligation)	9.75	9.67	8.01	9.61	8.32	8.50
Continuance commitment (lack of better options, fear of change)	9.18	8.26	9.78	9.04	9.07	8.87

Organisational responses

	All responses	England	Scotland	Wales & NI	Total Volunteer	Freelance	Paid full or part time	Management role
Motivation and Initiative	3.69	3.70	3.66	3.41	3.68	3.73	3.69	3.88
Involvement	3.24	3.23	3.35	3.17	3.43	3.25	3.20	4.08
Organisation encouragement	3.42	3.44	3.42	3.22	3.72	3.38	3.36	4.15
Cross-unit co-operation	2.83	2.85	2.79	2.56	3.39	2.94	2.68	3.36
Board Support	3.07	3.08	3.05	2.88	3.34	2.97	3.01	3.40
Leadership	3.04	3.06	2.96	2.64	3.55	2.95	2.90	3.68
Change and innovation	2.97	2.99	2.90	2.67	3.46	3.00	2.83	3.36
Organisation is entrepreneurial	3.06	3.09	2.92	2.67	3.27	3.08	2.99	3.36
Career Opportunities	2.68	2.71	2.58	2.33	3.05	2.85	2.85	3.00

	ALEO	Centrally Funded	Independent	Local Authority	University	Other
Motivation and Initiative	3.81	3.61	3.70	3.64	3.73	3.73
Involvement	3.11	2.98	3.54	3.25	3.17	3.31
Organisation encouragement	3.27	3.06	3.70	3.39	3.54	3.58
Cross-unit co-operation	2.62	2.60	3.01	2.72	3.00	2.99
Board Support	2.92	3.07	3.28	2.80	3.05	3.17
Leadership	2.86	2.71	3.36	2.88	3.20	3.17
Change and innovation	2.85	2.59	3.28	2.81	3.21	3.14
Organisation is entrepreneurial	3.15	2.87	3.26	2.75	3.23	3.21
Career Opportunities	2.49	2.51	2.84	2.51	2.92	2.78

	Number of years working in museum sector in a paid capacity						
	0 to 4	5 to 9	10 to 14	15 to 19	20 to 24	25 to 29	30+
Motivation and Initiative	3.71	3.53	3.70	3.76	3.70	3.77	3.82
Involvement	3.18	3.12	3.15	3.29	3.08	3.50	3.47
Organisation encouragement	3.44	3.24	3.28	3.37	3.25	3.65	3.53
Cross-unit co-operation	2.72	2.64	2.61	2.80	2.59	2.79	3.07
Board Support	3.00	3.01	2.99	3.02	2.85	3.18	3.07
Leadership	3.04	2.86	2.74	2.96	2.70	2.96	3.10
Change and innovation	2.93	2.87	2.71	2.92	2.71	2.84	2.98
Organisation is entrepreneurial	3.04	3.09	2.88	2.96	2.83	3.06	3.15
Career Opportunities	2.71	2.52	2.47	2.58	2.45	2.71	2.80