**Museums East of England**

**Mendoza Review & Creative Case for Diversity**

**Minutes of meeting**

**Wed 22 November 2017, 10.30am – 12.30pm Colchester Castle**

**In attendance**

Tony O’ Connor (TOC, Chair)

Kate Carreno (KC, Vice Chair)

Ros Allwood (RA)

Jayne Austin (JA)

Ruth Burwood (RB)

Imogen Block, DCMS (IB)

Emma Calver (EC)

Amy Cotterill (AC)

Hazel Courtley (HC)

Jenny Cousins (JC)

Jamie Everitt (JE)

Joe Hoyle (JH)

Rachel MacFarlane (RM)

Kathy Moore (KM)

Robert Rose (RR)

Jo Warr (JW)

**Apologies**

Jasmine Allen

Kate Brown

Gordon Chancellor

Chris Garibaldi

Liz Hide

Richard Hunt

Elie Hughes

Anna Mercer

Steve Miller

Elise Naish

Tom Perrett

Miranda Rowlands

James Steward

Glenys Wass

Nick Wickenden

Sarah Wilson

Carolyn Wingfield

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| **Agenda item** | **Actions / deadline** |
| 1. **Apologies and introductions**  * Apologies – see above * MEE members were introduced to Imogen Block of DCMS presenting on the Mendoza Review (agenda item 3) |  |
| 1. **Minutes of last meeting and matters arising**   The minutes of the last meeting were agreed as an accurate record. All actions have been completed. Feedback included:  **JE:**   * SHARE would still welcome thoughts about alternatives to the *Understanding Museums* course, including a shorter or modular approach. * Key aspects of SHARED Enterprise project will be taken forwards by SHARE in its 2018-22 programme. * Thanked group for Benchmarking survey returns. Further analysis to be undertaken and posted on SHARE website. Looking to tighten up specific guidelines for next year to avoid data anomalies, miscounts and inaccuracies   **TOC:**   * Plan to discuss regional funding including NPO roles at this meeting postponed due to changing funding landscape and launch of Mendoza Review. * SHARE Conference went extremely well. Thanked Bedford museums on behalf of MEE. | **MEE group** to feedback on *Understanding Museums* alternatives |
| 1. **The Mendoza Review (Imogen Block, Senior Policy Adviser, Museums Team, DCMS)**  * **IB** provided an overview of the Mendoza Review, launched last week. The pragmatic review is the first of its kind in the country for several years. Roundtable meetings and visits across country are to follow. * **Recommendations:**   + Development of joined up approach with an action plan between ACE & HLF, facilitated by DCMS. Funding to be used more strategically, aligned with the priorities captured in the Review.   + A clearer museums role for DCMS. Advocating more for the sector, placemaking and cross-government priorities.   + National priorities for National Museums as sector leaders (sharing skills).   + Stronger development function for ACE with museums.   + National Lottery funding for museums put to best possible use, considering *additionality*, including back office functions and existing museum estate rather than new developments.   + Closer involvement of Historic England, including reviewing estate issues for museums in listed buildings. * **Priorities:**   + Adapting to today’s funding environment.   + Growing & diversifying museum audiences.   + Dynamic collections management.   + Contribution to placemaking & local priorities / local authorities’ agendas; better articulation of the work that museums do so that other stakeholders understand its value.   + Delivering cultural education.   + Developing leaders with appropriate skills.   + Diversifying capacity and innovation including workforce development.   + Digital capacity and innovation; this includes business models.   + Working internationally. * A discussion followed aboutworking with health authorities: **KC** asked how museums can work better with local Clinical Commissioning Groups (CCGs) on social prescribing projects, such as volunteering for wellbeing. Some people have moved from social prescribing to regular volunteering. Before now it has been difficult to secure *real* funding to forge long-term relationships. How do we best engage to secure this type of investment, and can proposals in the Mendoza Review help?  **TOC** noted that theway into these projects is usually ‘piggybacking’ onto other agents. Direct funding to museums would be helpful but usually not directly available.  **JA** noted that priorities between CCGs and museums can also clash. Check the Joint Strategic Needs Assessment (CCG plans) and local Sustainability Transformation Plans. Is culture and social prescribing at the heart of both main political parties’ plans? How are messages coming to spenders – where is the value in these projects?  **RB** reported that the National Alliance for Museums & Wellbeing (soon to be Culture, Health & Wellbeing Alliance) have formulas for working out financial benefits etc. to help museums advocate. But benefits have to work both ways.  **IB** DCMS need to speak to all departments. Currently speaking to Department for Health to advocate for museums. “Culture & Sports Evidence Committee” launched to better advocate for museums, use better language, quantifiable benefits. **KC** added thatUCM has been using models for Local Cultural Education Partnerships (LCEPs) when working with schools. Could a similar model to LCEPs be used when working with health services?  **KF** noted how there are national resources, but there certainly has been fragmentation. ACE is happy to work to facilitate localised conversations, but noted that it takes a number of years to build evidence and make the case. * **Partnerships framework:**   + DCMS working through NMDC to facilitate a more streamlined relationship between Nationals and other museums. * A discussion followed about relationships with National Museums: **RB** asked if we could we see a move away from an emphasis on loans from National Museums? In her experience, loans involve capacity issues for smaller museums as well as time-consuming and expensive processes. It could be far more beneficial if support is available for other aspects of museums operations. **JA** suggested supporting collections management and the need for better documentation. Rationalisation requires expertise, which National Museums canoffer.  **JE** urged the need to match expectations with resources. National Museums have different standards and timescales and do not always understand the resource limitations of regional museums.  **KC** noted how partnerships with Nationals can distract from local loans, expertise, resources and partnership working. Could there be a resource regionally? Could this include University Museums? * **Progress:**   + The DCMS Museums Team is now turning to implementation of the Review and discussions with arms-length bodies.   + DCMS will be in touch with progress on thinking and implementation. |  |
| 1. **Museums & the Creative Case for Diversity (Kathy Fawcett, ACE)**      * **KF** presented to the group an overview of ACE’s ‘Creative Case for Diversity’: what it means, how it can be interpreted and implemented. * *‘Great Arts & Culture for Everyone’* is a culturally-centred approach to diversity. ACE will use quality analysis reports to score organisations against their work, taking into account social mobility. * *‘Diversity embedded across commissioning, casting, curation, programming and talent development’ – ‘commitment to equality, inclusion, access and opportunity and its core’.*    + Goal 1. Diverse programming & diverse talent development (for museums, Goal 4 also relates to talent development)   + Goal 2. Reaching diverse audiences * Creative Case centres around the 9 Protected Characteristics of age, disability, gender, gender re-assignment, marriage & civil partnership, pregnancy & maternity, race, religion & belief, sexual orientation; *plus* socio-economic disadvantage and social and institutional barriers. * ACE funding includes Strategic Funds (including Change Makers), Grants for Arts & Culture, international funds and NPO funding. All have a Creative Case requirement. * Although ACE need to hold their funded organisations to account, they want organisations to take the lead in this work. * Creative Case focusses on local demographics – check the local Joint Strategic Needs Assessment. * Paul Hamlyn Organisation also funds similar work via its Community Fund. * A discussion followed: **TOC** noted that good projects across the region have alwaysembraced the Creative Case. It takes time though. Would be helpful to receive case studies. **ALL** agreed that case studies would help tremendously.  **RB** noted how it would be helpful also to highlight how these projects are continuing work that is already ongoing.  **AC** reported how limited project funding or funding cuts halts these ongoing relationships, both with museums and local groups. **JA** added that partnership projects can have real impact, including *Skills for the Future* **JW** – ACE language (including examples on the ACE website) is still very arts-related. It is hard for some museums to get away from thinking about audience development and move towards staff and talent development to meet the Creative Case.  **RM** mentioned how organisations should shift recruitment practices to collectively change ways of working.  **JE** highlighted future SHARE sessions looking at recruiting practices, hidden histories of collections, and extra funding for networks working to develop a more diverse workforce.  **TOC** reported that recruitment criteria for Chelmsford jobs were widened and received a huge return.  **KC** Good to see socio-economic status included in Creative Case. Cannot lose sight of this.  **AC** asked whether DCMS could assist with recruitment processes that are shackled by local authority systems.  **IB** noted that the Mendoza Review has identified a priority of educating recruiters first (including not limiting posts to those with MAs, etc.) **RB** noted how ‘Protected Characteristics’ are not targets. Museums should be careful when communicating this.  **RM** – not all disability is visible. | MEE / SHARE to pass on case studies and examples of Creative Case working to ACE |
| 1. **Round table updates**   **KC:**   * Kettle’s Yard (February) & Zoology Museum (end of March) opening next year. * Liz Hide is stepping down as University of Cambridge Museums Officer. Jo McPhee will be acting up in the role until March. * Linda Brooklyn has stepped down as Personnel & Workforce Development Manager. Niki Hughes to take over Linda’s SHARE roles. Niki Hughes also to take forward the development of UCM’s museum & gallery apprenticeship standard (next meeting at V&A in December) * TOC passed on thanks on behalf of MEE to Liz Hide and Linda Brooklyn for their many contributions to the sector over the years.   **KF:**   * ACE are thanking National Lottery players. Upcoming Twitter campaign ***#thankstoyou*** | **KC** send details to MEE |
| 1. **AOB**   **JE:**   * SHARE recruiting maternity cover for the Museum Development Project Officer (Collections) post (Ruth Burwood). Closing deadline 3rd December. |  |
| 1. **Themes, dates and venues for next year’s meetings**  * Tuesday 27th February – ACE Offices, Cambridge (changed from 20th Feb) * Tuesday 19th June – Cambridge University Museum of Zoology or Kettle’s Yard * Tuesday 16th October – venue TBC | JE to contact potential venues |