



London Museum Development Training Needs Analysis December 2017

1. Introduction

This Training Needs Analysis was carried out by the London Museum Development service between August and December 2017. Its purpose was to inform the skills development programmes to be run by the London Museum Development service in the period 2018-22.

The analysis considered all matters relevant to devising training programmes: content, modes of delivery, charges, and so on.

This exercise was conducted in 3 distinct stages:

- A literature analysis of national surveys of museum workforce, to establish the national strategic context for museums sector skills needs in England
- A survey of museum managers and supervisors in London, to drill down to the specific context of skills needs in London museums sector, particularly that part of the sector most commonly supported by the London Museum Development service – small and medium size museums. Where it was available and large enough to form a reliable sample, the London data from the above national surveys was also used. In instances where the London data was not large enough to form a reliable sample, the national dataset for small and medium size museums was used
- Writing up of findings and key recommendations

2. Literature Analysis

(a) Character Matters and Building the Creative Nation

Character Matters is a 2016 report based on an online workforce survey of museum staff and volunteers carried out by Arts Council England. 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” (Arts Council England, 2016, p. 9).

The core of the *Character Matters* report underlines the need for a more diverse, flexible Museum workforce which can bring new skills and energy to the sector. It states that business and management expertise needs to be developed and digital and leadership skills embedded across whole museums.

Character Matters echoes many of the over-arching findings of the earlier report concerning the workforce of the whole cultural sector, *Building a Creative Nation: The Next Decade*, published by Creative and Cultural Skills (CCS) in 2015. Both Character Matters and the CCS report speak of a need for specific skills to be developed in response to the changing economic climate:

“Having the capability to diversify income streams, reach new markets, undertake robust financial planning and respond to the changing demands of customers will be key in the next decade. The evidence also shows that in organisations, strong leadership skills and management capabilities are also vital to accommodate change” (Creative and Cultural Skills, (2015) p. 36).

Both reports speak about the need for ‘T-shaped’ staff. These individuals retain and protect their specialist and or heritage knowledge, whilst broadening their skills and roles. Museum professionals of the future will need to be more creative, entrepreneurial and open to take more risks:

“Museums will need a two-pronged approach of careful skills development that helps to nurture 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” (Arts Council England *et al*, 2016, p. 1).

Nevertheless, the Character Matters report found that available training provision is dominated by heritage specific training, with much lower rates of business or management training. The report urges sector bodies to develop a new range of museum short courses to address current skills gaps, such as business management or interpersonal skills. This is in addition to developing museum-wide Leadership programmes to help leaders grow within their organisation and to widen such training to all levels of staff, not just senior level. The report also acknowledges the need for mentoring and secondments to take place, in order to widen the development opportunities available to staff.

(b) *Museums in the UK* report

The Museum Association’s 2017 report *Museums in the UK* states the main challenges facing museum professionals to be the need to fundraise and generate income, to incorporate the digital revolution and to broaden the skill-sets of the museum workforce, against the backdrop of severe funding cuts, especially amongst those funded by local authorities. It also highlights the significant and ongoing growth in the volunteer workforce nationally, signalling the strong ongoing need to develop the unpaid as well as paid workforce.

(c) Independent Review of Museums in England, DCMS (*'Mendoza Review'*)

The most recent word on the topic is provided by the *Mendoza Review*, the government's review of museums in England, which draws heavily on the above reports for its conclusions about the workforce skills needs of the sector. The more recent DCMS (2017) *Mendoza Review* backs up the *Character Matters* report and emphasises the need for museum staff to be flexible and collaborative, possessing business, digital, commercial, marketing and fundraising skills. It also highlights the crucial role that volunteers play in keeping museums running, but also urges the need to widen entry routes into the sector, so that the museum workforce reflects the diversity of the communities they serve. The gap between museums and other parts of the culture sector concerning digital capacity and innovation is considered wide enough to make that one of the Review's 9 priorities for museums today.

(d) Digital Culture

The *Digital Culture* report is a study of technology usage amongst arts and cultural organisations, drawing on data gathered between 2013 and 2017. . The report states how museum staff perceive many of their organisation's digital skills to be at a similar level to those of other arts and culture organisations. However, other arts and culture organisations are ahead of museums in key digital activities, for instance marketing. Although museum staff do engage in digital training, they often opt for this without understanding the wider strategic context of digital applications, with the lack of confidence in digital issues among museum leaders and managers only tending to exacerbate this problem.

3. Dataset analysis

Having carried out an analysis of recent museum workforce reviews, the next stage was to drill down to specific datasets concerning the London museums sector and/or small and medium size museums, the typical client base of the London Museum Development service.

(a) Overview of datasets

London Museum Development survey

The London Museum Development survey (LMD survey) was carried out between 14 September and 2 October 2017, using the Survey Monkey electronic tool. As far as possible its aim was to focus on the needs of organisations, rather than the skills needs of individuals, by targeting managers and supervisors. The survey was sent to the managers/supervisors of individuals from Accredited (or

Working Towards) non-National museums in the London region who attended one or more of the Skills Plus or Digital Futures training sessions in the period April 2015 – August 2017. In many cases multiple delegates from a single organisation had attended different courses, nevertheless each manager/supervisor was asked to submit one response. Questions were chosen which would add value to rather than duplicate the findings of the surveys mentioned elsewhere in this report. In addition’ best practice on question selection was gleaned from the Museum Association’s workforce development questions asked in Twitter’s ‘Museum Hour’ on 28th September 2017 (MA, 2017), Royal Albert Hall’s in-depth organisation-wide needs analysis (Ward, 2017) and Creative and Cultural Skills barriers to training (CCS, 2015). Managers were asked to classify their museums by size according to size categories used in the Character Matters report, to maximise the chances of aggregating findings across different datasets.

The online questionnaire was sent to 350 managers/supervisors of delegates participating in the Skills Plus and Digital Futures training programmes. From those emails, 72 could not be delivered as the address was no longer active. Therefore, out of a potential 279 responses, we had received 60 responses when the survey closed. This equates to a 22% response rate. In addition to this, the survey was sent to all 85 contacts on the Museum Development Officer contact list who had not engaged with London Museum Development’s training programmes over the period in question. From this cohort, 4 responses were received giving a response rate of 5%. The responses from both groups have been aggregated for the analysis below. The results give a confidence level of 90% accuracy, as demonstrated in Appendix 2.

Managers were asked to classify their museums by size according to size categories used in the Character Matters report, to maximise the chances of aggregating findings across different datasets. Table 1 shows that 93% of respondents to the LMD survey represented small or medium size museums, and this sample therefore provides an accurate reflection of the typical client base for the London Museum development service.

Table 1: London Museum development survey – respondents by size of museum

Size of Museum	FTE Staff	Total	% of respondents
Small	1-10	37	57%
Medium	10-50	23	36%
Large	50+	5	7%
Total		65	

Character matters – London dataset

The Character Matters national survey ran from 10 March to 31 March 2016 and was responded to by over 2,000 people. Further analysis of the raw data obtained through Arts Council England showed there were 452 responses from London region. Of these 452, 309 responded to the question about the size of their museum – see Table 2.

Table 2: Character Matters - London respondents by size of museum

Size of Museum	FTE Staff	Total	% of those responding to question about size
Small	1-10	27	9%
Medium	10-50	31	10%
Medium-Large	50+	251	81%
Total		309	

This shows that of those responding to the question about size of museum, only 19% were from small or medium size museums, making this a less reliable source than the LMD survey for drawing conclusions about the needs of small and medium size museums in London.

Digital Culture dataset

The Digital Culture Report is a study of technology usage amongst arts and cultural organisations, recording half a decade of digital change within the arts and cultural sector. The study uses data gathered between 2013 – 2017. The dataset from the most recent report, published in September 2017, will be used to inform this Training Needs Analysis.

The 2017 dataset was filtered by artform and by region to try and identify a sample that would be representative of London Museum Development’s client base. However this produced of museums based in London was too small to provide a viable sample. Therefore it was decided it was decided to filter the overall national Digital Culture sample by museum size to see if a viable sample could be identified that way – see Table 3. The museum sizes, defined in the Digital Culture report by size of turnover, could be said to equate very broadly with the sizes in the Character matters and LMD surveys, which were defined by number of staff:

Table 3: Digital Culture - museum respondents by size of organisation

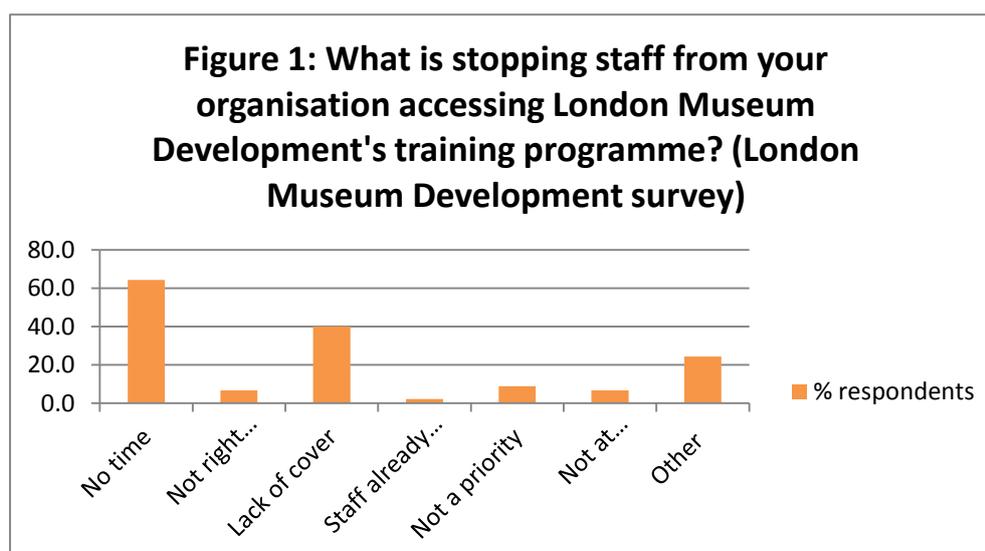
Size of Museum	Annual turnover	Total	% of respondents
Small	Under £100,000	90	49%
Medium	£100,000 - £499,999	43	23%
Large	£500,000+	52	28%
Total		185	

133 of the 185 museums in the overall Digital Culture sample were from small and medium size museums – 72%. Although this meant small and medium size museums constituted a majority, it was not as big as the 93% majority in the LMD survey. Therefore it was decided to base the data analysis just on the small and medium size museums in the Digital Culture sample.

(b) Findings

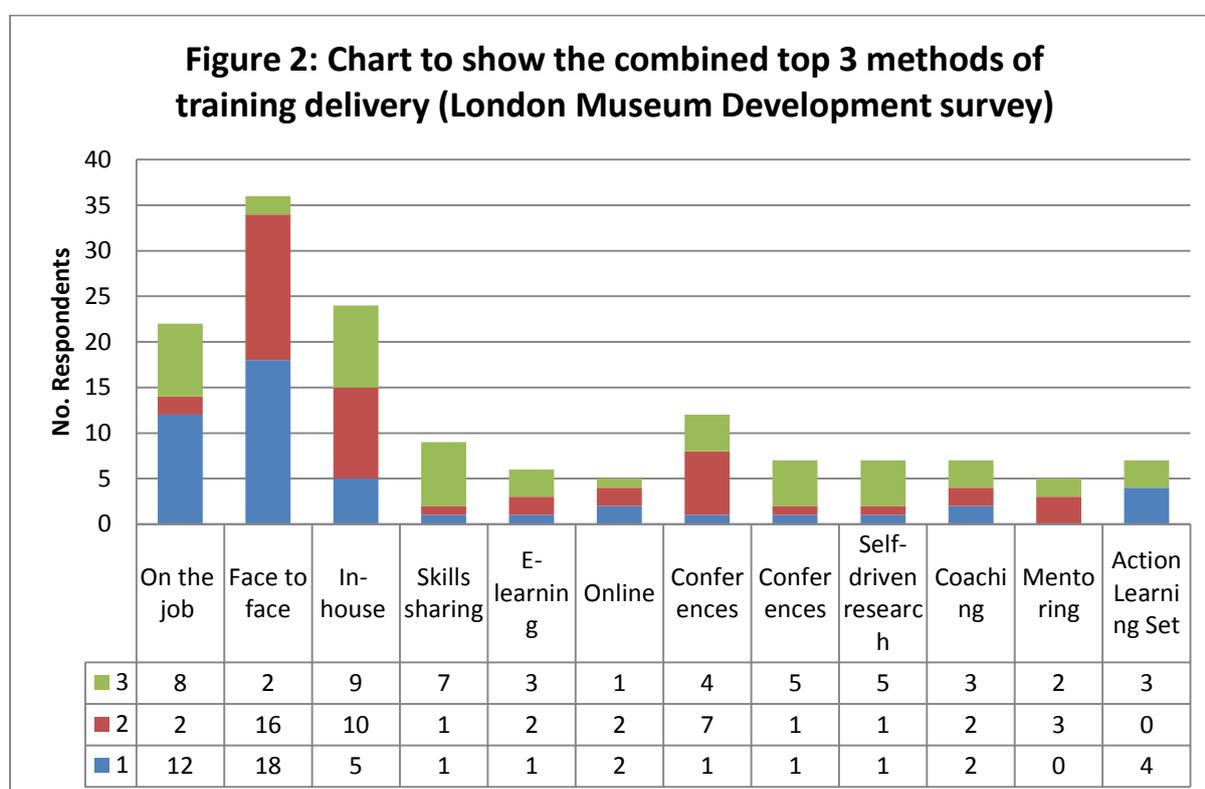
Barriers to training

Managers responding to the LMD survey were asked what might prevent their organisation from attending the training (see figure 1). By far the biggest barrier was the lack of time (64% of respondents), followed by 40% of managers stating the lack of cover for staff absence at training being an issue. Unfortunately there were insufficient numbers of London museums fully answering the question in the Character Matters survey about barriers to training to make it a reliable sample.



Modes of delivery

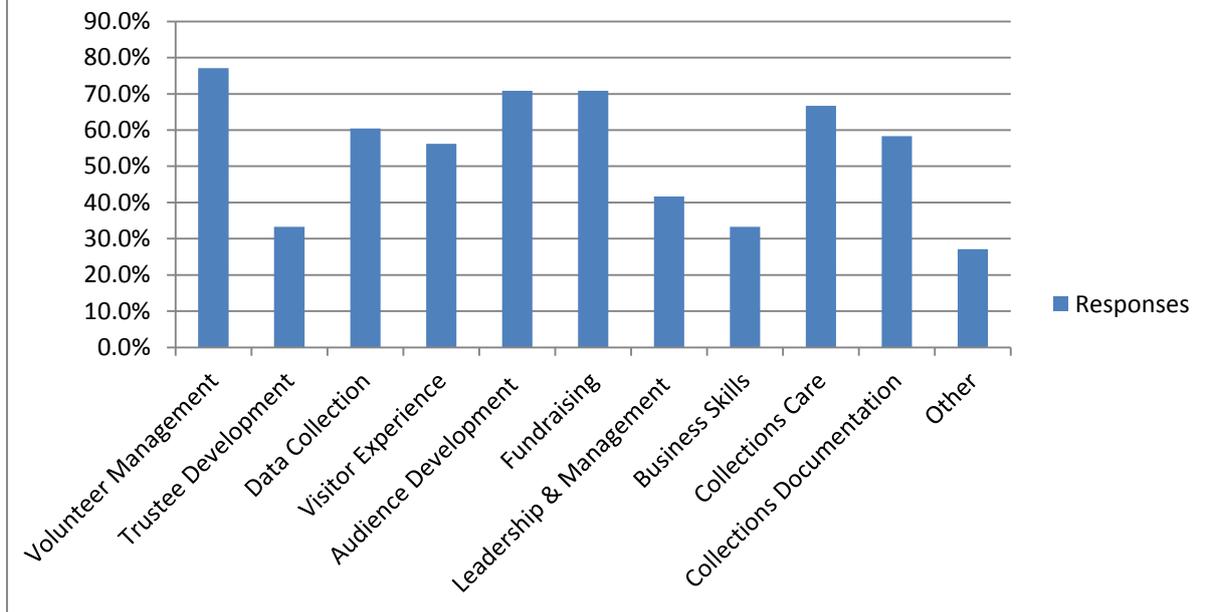
Regarding modes of training delivery, the survey data analysis stage was particularly useful – see figure 2. On this issue museum size did not make too much difference to the choices expressed. The top three expressed in both cases were external training events, on-the-job or in-house training, and attending conferences, with the on-the-job/in-house training only marginally more important among the less representative Character Matters sample. Perhaps surprisingly, self-tuition for instance through online courses or tutorials scored low across both samples, this despite the fact that as stated above 64% of LMD respondents stated that lack of time/capacity was the biggest barrier to their staff attending formal training events. Given the responses received, there is little alternative but to conclude that delivery of free training events continues to be the surest and most economical means for LMD to reach its client base.



Content

The LMD survey showed that the areas managers felt their staff needed training in the most over the next 4 years were Volunteer Management, with 77% of responses stating this as a need, and Audience Development (71%). Other popular areas included Collections Care (67%), Data Collection/Audience Evaluation (64%), Collections Documentation (58%) and understanding the Visitor Experience (56%) (see figure 3)

Figure 3: What training/development is your organisation likely to need within the next four years? London Museum Development survey)



As described in the ‘literature analysis’ section above, all the available national research indicates a need for development of generic ‘non-traditional’ skills across the museum workforce such as flexibility, collaboration, business, digital, commercial, marketing, income generation, fundraising, management and leadership. It is heartening therefore that in the LMD survey 71 % of managers concurred that there was a strong need for training in fundraising and income generating activities such as retail. However, despite the two major workforce development reports from Arts Council England and Creative and Cultural Skills advocating the need for business and leadership/management skills in the Creative sectors, this was a much lower priority for Museum managers, with only 33% and 41% of managers respectively saying these were key skills development areas.

These London specific findings point to a need for an imaginative approach to developing the desired workforce of ‘T-shaped people’, those who can retain and protect their specialist or heritage knowledge whilst at the same time developing those essential broader generic skills. In order to encourage engagement with these generic topics, training could be offered which highlight heritage topics as the main theme, but at the same time provide practical content as to how better generic skills could improve delivery of that heritage theme eg working project management into sessions on exhibition planning or collection management project planning, using the hook of volunteer management to introduce better general practice around workforce management and leadership,

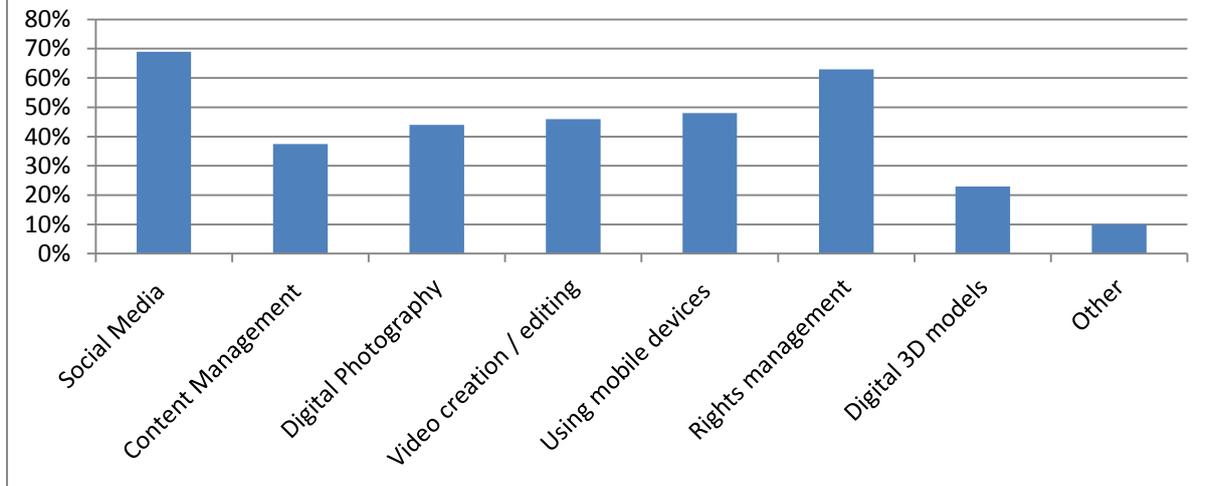
using the need to explain collection work to leaders as a hook to improving communication and advocacy skills, and so on.

The area of digital practice also shows a divergence between the perception of managers regarding training and the actual needs. The summary of the 'Digital Culture' report in the above 'literature analysis' section has already described how museums are behind other cultural sectors in digital areas such marketing and use of social media, despite their perception as a sector that they are on par. Although museum staff do engage in digital training, they often opt for this without understanding the wider strategic context of digital applications, with the lack of confidence in digital issues among museum leaders and managers only tending to exacerbate this problem.

The analysis of the Digital Culture report national dataset for small and medium size museum throws yet more light on this problem. It reveals a gap between the digital activities that museum staff would like to undertake and the knowledge of managers around those digital activities. 76% of respondents in this sample perceived this a barrier to developing digital practice. This finding was also supported by the LMD survey, which found that a smaller proportion of managers (45%) had staff who had engaged with our Digital Futures training programme, compared to the more general Skills Plus programme (75%).

Having carried out a very thorough review of all this evidence, we consider the issues significant enough to justify the continuation of our separate 'Digital Futures' strand of training. We intend to address the above issues by trialling in year 1 a new structure for the strand, grouping it into broad modules, such as Creating Digital Content, Digital Audience Engagement or Social Media. Each module will have an introductory event looking in brief at the different approaches to the theme. These events may be of particular benefit to managers and leaders. Each module will then also include a number of events looking at the different approaches to addressing the theme in more detail. These events will be similar to the type of 'How to' events which Digital Futures has already been running over the last 2 years. So for instance, an introductory event on Digital Audience Engagement could be followed by others such as mobile devices, making interactive stories, social media and live streaming. A question we included in the LMD survey about specific digital topics managers thought their organisations might need support with (see Figure 4) will help us identify the specific 'how to' events.

**Figure 4: What digital training/development is your organisation likely to need within the next four years?
(London Museum Development survey)**



The separate and more detailed report looking in more detail at all our findings around digital skills needs in museums in London is available on request.

4. Conclusion and Recommendations

(a) Modes of delivery

The three most favoured modes of training delivery are external training events, on-the-job or in-house training, and attending conferences. Self-tuition, for instance through online courses or online tutorials, scored low, this despite the fact that as stated above 64% of LMD survey respondents stated that lack of time/capacity was the biggest barrier to their staff attending formal training events. The analysis of national literature also made clear that volunteers continue to constitute a growing proportion of the museum workforce, with London being no different to the rest of the country in this respect.

This report recommends:

- That London Museum Development continue to deliver training predominantly according its current model ie programmes of 'external' training events and conferences

- That these events continue to be free of charge to London museums and open to volunteers as well as paid staff. Continuation of a general training programme similar to 'Skills Plus' remains the best way of delivering this offer.

(b) Content

There is a need for development of generic 'non-traditional' skills across the museum workforce such as flexibility, collaboration, business, digital, commercial, marketing, income generation, fundraising, management and leadership. In the LMD survey 71 % of managers concurred that there was a strong need for training in fundraising and income generating activities such as retail. However, despite the two major workforce development reports from Arts Council England and Creative and Cultural Skills advocating the need for business and leadership/management skills in the Creative sectors, these areas of practice were a much lower priority for London Museum managers, with only 33% and 41% respectively saying these were key development areas.

These London specific findings point to a need for an imaginative approach to developing the desired workforce of 'T-shaped people', those who can retain and protect their specialist or heritage knowledge whilst at the same time developing those essential broader generic skills.

This report recommends:

- That in order to encourage engagement with these generic topics, training should be offered which highlight heritage topics as the main theme, but at the same time provide practical content as to how better generic skills could improve delivery of that heritage theme eg working project management into sessions on exhibition planning or collection management project planning
- That there is also value in delivering stand-alone sessions on the above generic 'non-traditional' topics, and also on traditional heritage topics, and we should continue to do this, monitoring take-up.
- That take-up and impact of all these courses should be monitored during year 1 of the new programme (2018-19), and reviewed for year 2 onwards.

Regarding digital practice, museums are behind other cultural sectors. Although museum staff do engage in digital training, they often opt for this without understanding the wider strategic context of digital applications. The lack of confidence in digital issues among museum leaders and managers

is cited as a particular issue. There is even a perception that this can form a barrier to the staff that work for them being able to access digital training.

This report recommends:

- That 'Digital Futures', London Museum Development's separate and targeted programme of digital training be continued
- That a new structure for the programme be trialled in Year 1, whereby topics are grouped into broader modules, each of which will have an introductory event looking at different digital approaches to addressing the broader themes, an approach which it is hoped will be of particular value to manager and leaders

Appendix 1

References

- Arts Council England, Museums Galleries Scotland, Museums Association, Association of Independent Museums (2016), Character Matters: Attitudes, behaviours and skills in the UK Museum Workforce
- Creative and Cultural Skills (2015), Building a Creative Nation: The Next Decade, UK
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- National Audit Office (2001) A Practical Guide to Sampling
- Smith, S. and Mazin, R, (2004) The HR Answer Book: An Indispensable Guide for Managers , US
- Ward, Ashleigh (2017) Royal Albert Hall Training Needs Analysis 2017, UK

Appendix 2

Table to illustrate confidence levels achieved through survey sample size

(Source of table, National Audit Office, 2016). London Museum Development survey sample size shown by circle below

Figure 1: Sample size lookup table

Population Proportion	Precision (at the 95 per cent confidence level)							
	±12%	±10%	±8%	±5%	±4%	±3%	±2%	±1%
50%	66	96	150	384	600	1,067	2,401	9,604
45% or 55%	66	95	148	380	594	1,056	2,376	9,507
40% or 60%	64	92	144	369	576	1,024	2,305	9,220
35% or 65%	60	87	136	349	546	971	2,184	8,739
30% or 70%	56	81	126	323	504	896	2,017	8,067
25% or 75%	50	72	112	288	450	800	1,800	7,203
20% or 80%	42	61	96	246	384	683	1,536	6,147
15% or 85%	34	48	76	195	306	544	1,224	4,898
10% or 90%	24	35	54	138	216	384	864	3,457
5% or 95%	12	18	28	72	114	202	456	1,824

If you are expecting non-response or a difficulty in locating your sample selections then it is prudent to over sample to ensure that the sample size achieved provides the required level of precision.

The figures in **bold and italics** denote sample sizes of less than the recommended minimum.