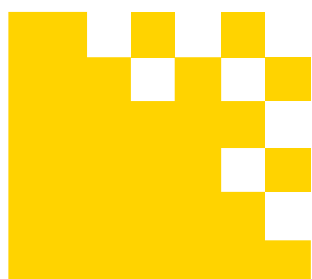# Diversity in the workforce and governance of Arts Council England's Major partner museums: Research project

Report from the Museum Consultancy

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the museumconsultancy.

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1. About this report

This report reviews the Major partner museums' (MPMs') approach to equality and diversity in their boards and workforces for the investment round 2015-18. It makes recommendations about ways that Arts Council England could support MPMs to ensure their work in this area is well targeted and properly resourced in the short term, while also setting more ambitious aspirations for the medium and long term.

2. Introduction to our findings

Our findings are grouped into four areas:

• reflections on the nature of **boards**;

• **training and volunteering** opportunities;

• **the shape of the museum workforce**, and

• how **change might be supported in the longer term**.

3. Boards

3.1. MPM boards are not representative of the communities museums serve. While data on board diversity needs to be improved, it is clear that women and black and minority ethnic people are under-represented on MPM boards. There is some good practice in recruiting for board diversity which could be more widely shared. However, even where diverse trustees are successfully recruited, this needs to be accompanied by a programme of board development to ensure new, more diverse trustees are able to challenge accepted thinking, and are not simply subsumed into the existing culture.

Recommendation 1: MPMs should set targets for the diversity of their boards, where this is within their capacity to influence. This should be accompanied by a programme of board development to ensure that new, more diverse trustees are equipped to challenge and question.

3.2. A significant proportion of MPMs are run by local authorities or universities and so are unable to influence directly the shape of their boards. Local authority councillors are, of course, democratically elected, but are known to lack diversity as a group, with women, younger people and black and minority ethnic communities under-represented. Where MPMs are governed by boards they cannot help to shape, they can use alternative groups to help shape their strategy, such as community panels.

Recommendation 2: Where MPMs are governed by local authorities or universities and cannot determine the shape of their board, they should establish community panels or other advisory groups to help offer diverse perspectives on their decision-making.

4. Traineeships and volunteering

4.1. Between them, the MPMs are planning a large number of traineeships. Some of these are explicitly aimed at diversifying the museum workforce in the longer term by offering alternative entry routes. Others are driven by a broader sense of public duty, with the aim of offering development opportunities to members of the community. In both cases, traineeships offer substantial benefits to organisations as well as individuals, exposing

established members of staff to new ways of thinking and working. Trainees' need for support should not be underestimated, however, and MPMs should adopt the good practice guidance on internships produced by the Gateways to the Professions Collaborative Forum, of which Arts Council England is a member.

There is some evidence that the take-up of apprenticeships has been affected by funding cuts, with several MPMs arguing for more funding to support apprentices.

Recommendation 3: MPMs should share good practice on traineeships, internships and apprenticeships.

Recommendation 4: MPMs should adopt the 2013 good practice guidance on internships.

4.2. Better monitoring data would enable Arts Council England to track the effectiveness of its funding for traineeships in changing the nature of the museum workforce, as destination data is currently incomplete.

Recommendation 5: MPMs should record monitoring and destination information for all trainees in a standard format, and share this information, taking data protection issues into account.

4.3. Most traineeships are aimed at people at the start of their careers. Management-level traineeships have the potential to make a bigger impact.

Recommendation 6: MPMs should plan a national programme of management-level traineeships, for implementation from April 2018 at the latest (sooner if funding can be found or reallocated).

4.4. At a time when most museums are highly constrained in their recruitment, diversifying volunteers can be the most effective way of diversifying the workforce. However, not all MPMs developing volunteer schemes include specific plans to attract more diverse volunteers. Examples from MPMs that have focused on this aspect of volunteer recruitment show that it is possible to achieve significant change.

Recommendation 7: MPMs planning to expand volunteering should take account of diversity when doing so and report monitoring data on their volunteers in the MPM annual survey.

4.5. Most MPMs are addressing recruitment and training opportunities for volunteers and there is good practice that can be shared.

Recommendation 8: MPMs should treat volunteers as an integral part of their workforce and make training opportunities available to them. Where possible within the governance of the service, MPMs should create opportunities for volunteers to apply for internal vacancies.

Recommendation 9: MPMs that have accredited training programmes for volunteers should share good practice.

5. Changing the shape of the workforce

5.1. Individual staff from under-represented groups report positive experiences of museums as workplaces but museums need to support differences in the way people work, as well as in their demographics. A number of interviewees from diverse backgrounds suggested that, although they felt comfortable and welcome in museums on a personal level, attempts to bring diverse perspectives to the work of museums are sometimes met with more resistance.

5.2. Serious gaps in data prevent any proper assessment of the demographics of the MPM workforce. MPMs are only required to collect data on gender, ethnicity and disability, leaving many protected characteristics unrecorded. Even for categories where data is collected, coverage is inconsistent, with some MPMs having very low response rates from staff. A one-off data collection exercise could yield useful information here.

> Recommendation 10: MPMs should improve the coverage of data on the demographics of the museum workforce, and report complete data on their workforce demographics in the MPM annual survey.

5.3. The data are not sufficiently detailed to indicate whether the long-standing under-representation of women at senior management level in museums is finally being redressed. What is clear is that, overall, men are now significantly under-represented in the MPM workforce as a whole.

5.4. There is recognition that visitor services staff may be more diverse than staff working 'behind the scenes'. Many of these staff are highly qualified and consider themselves to be museum specialists. Promoting enhanced opportunities for visitor services staff may improve workforce diversity in the longer term.

> Recommendation 11: MPMs should share practice on ways of expanding career development opportunities for all staff, particularly visitor services staff.

5.5. Curators, exhibition staff and collections care specialists in museums appear to be less diverse than those in other roles. New approaches might be needed to address this lack of diversity. These might include, on the one hand, exploring the possibility of diversifying the pool of graduates in relevant disciplines and, on the other hand, re-scoping roles so as to make them open to people with a wider range of skills and experience.

> Recommendation 12: Research should be carried out to understand why there appears to be less diversity among specialist staff, especially curators, exhibition staff and collections care staff, and identify and draw up plans for implementing the most effective actions that can be taken to address this.

> Recommendation 13: MPMs should share practice on the re-scoping of specialist roles and job descriptions to enable greater diversity.

5.6. MPMs in the main appear to be sensitive to the local demographic in prioritising particular aspects of diversity. This is welcome, but in some cases it may be more appropriate to consider the national population. The market for many museum jobs is a national one and MPMs in areas with little ethnic diversity, for example, should not be complacent that a lack of ethnic diversity in their workforce simply reflects a local demographic.

> Recommendation 14: MPMs should consider the national demographic profile when reflecting on whether their more specialist staff are sufficiently diverse.

5.7. Discrimination may be accidental and recruiters need to think through how their standard recruitment practices may exclude diverse applicants and serve to reproduce the existing workplace culture. A number of MPMs have attempted changes to the recruitment process to encourage diversity and this is good practice which might be shared more broadly.

> Recommendation 15: MPMs should share practice on recruiting for diversity.

6. Supporting change in the longer term

6.1. MPMs clearly see a link between audience diversification and workforce diversification, and accept the Creative Case for Diversity. There may be scope for strengthening and formalising links between museums and diverse community groups, which are often informal and based on personal links built by relatively junior members of staff.

> **Recommendation 16:** MPMs should take a holistic approach to developing good community relationships, including encouraging their staff to sit on a wide range of organisations' boards.

6.2. Some individuals from under-represented groups feel somewhat isolated and would appreciate networking opportunities.

> **Recommendation 17:** MPMs should facilitate networking opportunities for individuals in the museum workforce from diverse groups.

6.3. We investigated whether MPMs were engaging with all aspects of equality and diversity with reference to their boards and workforce. We found that MPMs most commonly identify under-representation of disabled people and people from black and minority ethnic backgrounds as problems they aimed to address. This emphasis arises both from the legacy of earlier diversification initiatives and imperatives arising from the nature of museums' collections and buildings. While prioritisation that can be objectively justified is a good thing, in the longer term MPMs should be encouraged to keep their prioritisation of particular aspects of equality and diversity under review, ensuring that they remain responsive to need.

> **Recommendation 18:** MPMs should keep their prioritisation of areas for workforce diversification under review, ensuring they remain responsive to need.

6.4. The museum sector is still poorly understood as a workplace in the wider community and this remains a barrier to diversification. Good online careers information does not appear to promote widespread understanding of museum careers. Coupled with changes in careers advice structures, this implies that museums will need to find alternative ways to promote museum careers.

> **Recommendation 19:** Arts Council England and MPMs should find ways of improving understanding and raising the profile of museum careers in the longer term.

6.5. Funding pressures make tackling workforce and board diversity harder and continued support and focus is required to ensure that momentum is not lost.

> **Recommendation 20:** Arts Council England and MPMs should maintain focus and priority on the importance of workforce diversity, partly through a national MPM workforce and leadership group.

1. About this report

This report was commissioned by Arts Council England and undertaken by the Museum Consultancy. It reviews the Major partner museums' (MPMs') approach to equality and diversity in their boards and workforces for the funding round 2015-18 and makes recommendations about ways that Arts Council England could support the MPMs to ensure their work in this area is well targeted and properly resourced.

The research which forms the basis of this report was carried out between July and September 2014. It drew on applications and evidence produced by the MPMs and on the findings from interviews, a seminar for MPMs and Arts Council England staff, and a survey of MPMs. We then tested our preliminary findings through discussion with the project team at Arts Council England, the museum Relationship Managers and a meeting of the MPM directors. Following the submission of the report, we discussed the precise wording of the recommendations extensively with Arts Council England, who in turn discussed them with the MPMs that lead on workforce for 2015-18. The publication of the report is being timed to coincide with Arts Council England's publication of its action plan, setting out how it will implement the report's recommendations. For a full account of the research methodology, see Appendix 1.

2. Introduction to our findings

Concern about a lack of diversity in the museum workforce can be traced back over 20 years[1], and, since 1998, there have been concerted efforts to encourage more diverse applicants to train for work in museums. Appendix 2 offers a brief history of workforce diversification initiatives in museums and related sectors, as well as situating this research in the context of recent thinking on diversity.

The MPMs' current work builds on the substantial foundations of previous initiatives. It is clear that there have been significant advances, both in terms of the demographics of the workforce but, more fundamentally, in terms of attitudes. While some of those who contributed to this research expressed frustration that this is a conversation that still needs to be had, there is widespread recognition that board and workforce diversity matters.

Our findings are grouped into four areas:

• reflections on the nature of **boards**;

• **training and volunteering** opportunities;

• **the shape of the museum workforce**, and

• how **change might be supported in the longer term**.

We suggest that MPMs could address most of our suggestions relating to **boards** and to **volunteering and traineeships** with relatively minor adjustments to their current proposals, and that these could be focused through the MPMs' equality action plans. Recommendations under the other two headings will mostly require longer-term change and/or the collective effort of groups of MPMs or of Arts Council England nationally.

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[1] The first analysis of the museum sector workforce, published in 1993, found that people from ethnic minorities were under-represented in the museum workforce: Museum Training Institute, *Museum sector workforce survey: an analysis of the workforce in the museum, gallery and heritage sector in the United Kingdom*, Report prepared by the Management Centre, Bradford University, April 1993, p5.

3. Boards

3.1. MPM boards are not representative of the communities museums serve.

A limiting factor in making recommendations on board diversity is that data on the diversity of boards are very poor. One local authority MPM responding to our survey noted the anomaly that, while the museum was required to collect monitoring data on the diversity of its staff, it was local authority policy not to collect or issue data on the diversity of its councillors. (A regular Local Government Association census of local councillors, quoted below, is based on a voluntary survey, with a relatively low response rate, and is not broken down by individual authority.)

However, some conclusions can be drawn. Women are seriously under-represented on most MPM boards, with one MPM having only 15 per cent women on its board. This compares very poorly with Department for Culture, Media & Sport ambitions for the national museum sector, with a stated aim for all national museum boards to be made up of 50 per cent women by 2015.[2] The recent review of evidence on equality and diversity across the cultural sector workforce suggested that women were especially poorly represented at board level within MPMs compared to other cultural sector organisations.[3] While there are pockets of greater equality – and one MPM run by an independent board, for example, has a 50/50 female/male split among its trustees – even here black and minority ethnic people are less well represented, and there is only one black and minority ethnic trustee on this particular board.

A few independent or trust museums are actively working to diversify their boards.

Several respondents noted that, although board members had been initially or historically recruited for skills alone, their institutions were moving towards actively considering diversity in recruitment, seeking to recruit more women or younger people. One trust museum noted that it currently recruited board members for specific skills and experience, with an eye on diversity, but that 'diversity needs to become a key criteria for appointment as well as skills and experience if the board is to be representative of the [city and region it serves]'.

We interviewed the chief executive of a trust museum which is not an MPM but which has a very diverse board about the steps it had taken to attract a wide range of trustees. When the museum service moved to trust status, senior staff defined the skills they felt were needed in a board and had recruited for these, monitoring the diversity of applicants at the same time. To attract a wide range of candidates, the trust advertised through existing networks and to volunteers and others who had been involved with the organisation, approached people directly, placed adverts in the local paper and handed out leaflets to commuters at the station. It then held open days to tell people more about the work of the trust and its plans. This museum also stressed the need for regular review both of board membership and of its working practices to ensure that it remains effective.

The most substantial initiative to address a lack of diversity in the boards of culture sector organisations was the GAIN programme, which ran from 2004 to 2013 and which is outlined in Appendix 2. It did introduce some new, diverse trustees to a small number of museum boards, but one of the lessons of the programme

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[2] Steel, Patrick "DCMS: Boards must be 50% female" in *Museums Journal*, 113/10, p5, 2013.
[3] Arts Council England, Equality and diversity within the arts and cultural sector.

was that change is not achieved simply by shifting the demographics: it is relatively easy to introduce a new member to a board but harder to change the culture of that board. One black and minority ethnic board member interviewed for the research noted that any new board member who is from outside the typical museum culture needs to be supported to develop their understanding of the sector in order that they can ask pertinent questions. (This also applies to museum staff and is discussed further in section 5.1, below.)

Recommendation 1: MPMs should set targets for the diversity of their boards, where this is within their capacity to influence. This should be accompanied by a programme of board development to ensure that new, more diverse trustees are equipped to challenge and question.

3.2. Many MPMs have little influence on membership of their boards. These museums can establish alternative forums to help shape museums' strategy.

Increasing board diversity is crucial to increasing staffing diversity, not least because of boards' role in recruitment. Recent research suggests that chief executives are markedly less diverse than their most senior staff in the charitable and the public sector and that this may in part be the result of boards and their chairs recruiting in their own image.[4]

The MPMs' scope to diversify their boards is limited by their governance arrangements. Of 21 survey respondents (representing 18 MPMs), only nine reported that they were able to influence the make-up of their board. Ten could not influence their board for structural reasons: local authority museums have boards made up of elected members; university museums typically have boards whose make-up is dictated

by the university. (One trust museum reported that it was unable to influence the make-up of its board because this was 'the responsibility of our Chairman', which may be partly a matter of perception).

While some local authority museums appear intelligently to interrogate the extent to which a board of elected members impacts on diversity, a small number of respondents to our research rather complacently observed that since the individuals concerned had been democratically elected, they were representative of the communities they served. This can hardly be said to be the case since the lack of diversity of local councillors is well documented: 67 per cent of local councillors are men with an average age of 60, and only four per cent of councillors are black and minority ethnic, with a particularly poor representation among black and minority ethnic women.[5] It is a concern that not all MPMs recognise this.

Some museums which cannot shape their boards have found alternative ways to bring in diverse voices to help shape their strategic direction, even with these constraints, using a range of non-statutory advisory groups. One local authority museum noted that it was able to advertise posts on its audit committee in line with Nolan principles. A number of MPMs have taken part in the Paul Hamlyn Our Museum: Communities and museums as active partners initiative which aims to involve communities in decision-making and some felt that this had given diverse groups a clearer voice in setting the museum's strategy, within the confines of local authority governance.

Recommendation 2: Where MPMs are governed by local authorities or universities and cannot determine the shape of their board, they should establish community panels or other advisory groups to help offer diverse perspectives on their decision-making.

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[4] Green Park, The Green Park Public Service Leadership 5,000: A review of diversity in the UK's public and charity sectors, 2014.
[5] Kelly Kettlewell and Liz Phillips, Census of Local Authority Councillors 2013 (LGA Research Report). Slough: NFER, 2014.

4. Traineeships and volunteering

4.1. A majority of MPMs have either undertaken or are planning training opportunities for new entrants to the museum workforce at junior level. The extent of these initiatives reveals a welcome recognition of the need to create new entry routes, but some care is needed to ensure that these initiatives have a positive impact on the diversity of the workforce as a whole.

Out of 21 MPMs in the 2015-18 investment round, all but two are planning some form of formal internship, traineeship or apprenticeship. Not all MPMs quantified the number of trainees in their funding bids but the total number is likely to be substantial: one MPM is aiming to host 42 traineeships and internships over the three years, for example. Many of these MPMs have participated or plan to participate in programmes funded by the Heritage Lottery Fund Skills for the Future programme.

Some training schemes are explicitly linked to workforce diversification, responding to a perception that entry to the museum sector is inequitable, over-relying on previous voluntary work (so the means to work for free) and expensive qualifications.[6] One MPM noted of their traineeships that by recruiting for 'potential and interest rather than experience', they could open the possibility of museum work to a much wider pool of applicants. Explicitly or implicitly, these traineeships aim to address socio-economic disadvantage and to target those with lower educational attainment.

Other programmes are driven not so much by an attempt to diversify the museum workforce per se as by broader equality objectives: that is, by a sense that it is museums' responsibility, as part of the public sector, to improve employability and skills among disadvantaged groups. (This chimes with earlier research into creative apprenticeships, which found that some employers took on apprentices specifically with this kind of altruistic motivation, feeling that doing so was a way of making a positive contribution to society.)[7] In these traineeships, it is not necessarily the expectation that people trained will stay in the sector, and so their impact on workforce diversification may be temporary. However, our research shows that individuals can bring new perspectives and new ideas even in a short time. Moreover a more permeable workforce, open to talent from outside, obviously requires staff movement out as well as staff movement in.

We asked museums about the impact of traineeships on their organisation. Perceived benefits include the introduction of new skills, ideas and perspectives, closer links to audiences, and a changed culture within an organisation. One respondent gave the example of a trainee who had previously worked in retail bringing different kinds of display skills to the museum. Not only was this of practical benefit, it encouraged museum staff to recognise that skills from other areas can be useful. Another museum commented that employing young trainees helped them reach the elusive 14- to 20-year-old audience as the trainees were able to advise on ways of attracting their peers. Some respondents noted that the process of hosting a trainee encouraged all the people they worked with to reappraise their own work and to be more thoughtful about their own skills and training needs.

[6] See, for example, Maurice Davies, *The Tomorrow People: Entry to the museum workforce*, report to the Museums Association and the University of East Anglia, 2007, http://www.museumsassociation.org/download?id=13718
[7] Creative & Cultural Skills, *Creative Apprenticeships: Addressing the return on investment, evaluation and impact*, London: Creative & Cultural Skills (research undertaken by Baker Tilly), 2011.

Respondents emphasised the need to offer appropriate support to staff working with trainees. Some staff may not be used to working with young people, and need advice and training themselves. One museum found that some trainees in a previous scheme had felt under-supported and so established a 'buddying' scheme for new trainees. Museums with extensive experience of running traineeships also observed that staff members may need guidance as to what expectations are reasonable. For example, one manager interviewed as part of our research observed that, for a care leaver undertaking a traineeship, simply regularly turning up on time may be a major achievement.

We also interviewed people who had come into the museum workforce via a traineeship and, although most reported that they had not felt disadvantaged in their career by this entry route, others reported a perception of some resentment from colleagues who had paid to undertake museum studies courses.

A number of MPMs either had hosted or were preparing to host apprenticeships. Most apprenticeships hosted within MPMs follow one of the creative apprenticeship pathways. Some MPMs also offer apprenticeships in areas not specific to museums, such as finance and IT. MPMs taking part in the research reported a mixed experience of creative apprenticeships, with some specific concerns about the quality of the training providers and their offer. Other MPMs commented that they would only be able to take on an apprentice if full funding was available and felt that this was an area Arts Council England might prioritise.

Given these complexities, and the number of traineeships currently being planned, the organisations concerned could benefit from sharing skills and experience. There are external standards which could be useful, notably the guidance on internships published in 2013 by the Gateways to the Professions Collaborative Forum, of which Arts Council England is

a member, which museums should be encouraged to adopt.[8]

Recommendation 3: MPMs should share good practice on traineeships, internships and apprenticeships.

Recommendation 4: MPMs should adopt the 2013 good practice guidance on internships.

4.2. Better monitoring data would enable Arts Council England to track the effectiveness of its funding for traineeships in changing the nature of the museum workforce.

Training schemes, particularly those which extend beyond entry level, have the potential to make a positive impact on workforce diversity. However, there is some anecdotal evidence from the broader sector that not all traineeships successfully target disadvantage. MPMs should be encouraged to record monitoring data on all trainees, including prior levels of educational attainment, and Arts Council England should collate this information so that their impact on diversity can be quantified.

Recording of destinations of those who had participated in training schemes was somewhat patchy. Of the 18 organisations which responded to our survey (either consortia or individual museum services), nine had data which they were able to share on the destinations of specific trainees. These organisations had information about 35 previous trainees, 14 of whom are employed within the sector and 11 employed or training elsewhere, with the remainder either unknown, or currently looking for employment/training. These statistics are encouraging, but more comprehensive data for the next round would help to build a compelling case for the efficacy of these approaches.

[8] Gateways to the Professions Collaborative Forum, Common best practice code for high-quality internships, London: BIS, 2013: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/251483/bis-13-1085-best-practice-code-high-quality-internships.pdf

> **Recommendation 5: MPMs should record monitoring and destination information for all trainees in a standard format, and share this information, taking data protection issues into account.**

4.3. Most traineeships are aimed at people at the start of their careers. Management-level traineeships have the potential to make a bigger impact.

The majority of traineeships planned by MPMs are aimed at young people at the start of their careers. Although more diverse people coming into museums in junior roles will have an impact on the nature of the sector in the longer term, if museums are to diversify their workforce more radically they need to be more open to diverse entrants at all levels. Some people do move from outside the sector into senior roles in commercial, operational and marketing aspects of museums' work, but there is a need to get people into more senior roles in collections, learning and programming. Although limited in numbers, the management-level traineeships organised as part of the Diversify programme (see Appendix 2) succeeded in bringing some successful black and minority ethnic senior managers into museums. Training new entrants for senior roles may be more easily realised through a scheme involving a group of museums, rather than through individual museums' initiatives.

> **Recommendation 6: MPMs should plan a national programme of management-level traineeships, for implementation from April 2018 at the latest (sooner if funding can be found or reallocated).**

4.4. Most MPMs have plans to develop volunteering in the 2015-18 funding round. However, a smaller proportion of bids explicitly address the diversification of volunteers.

All but three of the funding bids from the MPMs include proposals to develop volunteering opportunities within their museums. However, only nine of these explicitly include plans to diversify the volunteer workforce. Arts Council England needs to ensure that its MPMs include volunteers in plans for workforce diversification and that an equal opportunities approach to volunteering is standard practice. At a time when most museums are highly constrained in their capacity to recruit paid staff, improving the diversity of volunteers can be one of the main avenues for diversifying the museum workforce.

There has been significant investment in volunteering through previous rounds of MPM funding: a number of MPMs have recruited volunteer managers as a result of earlier Arts Council England investment, with some substantial impact on the nature of the volunteering workforce. One MPM has increased its number of volunteers from five to 150 in just over a year. The experience of other MPMs indicates that, through concerted effort, it is possible to change the demographic profile of volunteers: one MPM in a major city, for example, noted that its applicants for volunteering opportunities were now 32 per cent black and minority ethnic as a direct result of work to diversify the volunteering workforce. Staff from this museum noted that the results of a more diverse volunteer workforce included bringing to the attention of the broader museum workforce the capabilities and skills of people from communities they were not used to working with. In other MPMs, much remains to be done to improve volunteer diversity: one MPM in a large and multicultural city reported that it knew it had only four black and minority ethnic volunteers out of a pool of 138, and that members of staff were very aware of the imperative to improve the situation. Other MPMs lack demographic data on volunteers and should be encouraged to assess their diversity and take appropriate steps to improve it.

(MPMs working on diversifying volunteers may find it useful to examine the data available from three years of Heritage Lottery Fund-supported projects between 2008 and 2011. This research found that heritage volunteers are typically much more highly educated than the general population, with heritage volunteering opportunities failing to reach a diverse audience.)[9]

> **Recommendation 7: MPMs planning to expand volunteering should take account of diversity when doing so and report monitoring data on their volunteers in the MPM annual survey.**

4.5. Most MPMs are improving recruitment and training opportunities for volunteers and there is good practice that can be shared.

Historically, museums typically recruited volunteers by word of mouth, which tended to favour individuals who had a personal connection with the museum. There is growing awareness of the need to advertise volunteer opportunities openly and recruit through equitable processes. A number of MPMs reported that they are trying to improve links between volunteering programmes and community and audience development programmes, to offer opportunities for people who had built links with the museum through community programmes to get involved in other aspects of the museum's work. Some MPMs have taken steps to make volunteering opportunities more open to disabled people; one museum reported that it had supported an individual with learning disabilities to volunteer with a carer, for example.

Although not all volunteers are seeking employment, some are. Some MPMs are taking steps to offer volunteers employability training and to make it easier for volunteers to move into paid employment within the museum, for example by making it possible for volunteers to apply for internally advertised vacancies. Some MPMs give volunteers access to the same training opportunities as paid staff and others are looking to establish accredited training pathways for volunteers. These approaches have the potential both to strengthen the broader museum workforce and to offer more appropriate reward to volunteers for their support. However, they make it even more imperative that the volunteer workforce should be diverse and recruited equitably.

> **Recommendation 8: MPMs should treat volunteers as an integral part of their workforce and make training opportunities available to them. Where possible within the governance of the service, MPMs should create opportunities for volunteers to apply for internal vacancies.**

> **Recommendation 9: MPMs that have accredited training programmes for volunteers should share good practice.**

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[9] Heritage Lottery Fund, Assessment of the social impact of volunteering in HLF-funded projects: Yr 3, Report carried out by BOP consulting, 2011.

5. Changing the shape of the workforce

5.1. Individual staff from under-represented groups report positive experiences of museums as workplaces but museums need to support differences in the way people work, as well as in their demographic.

Our research included interviews with staff who are disabled, lesbian, gay, bisexual or transgender (LGBT), black and minority ethnic and from older age groups. On the whole the members of staff we interviewed were positive about their experiences of working in museums, although the sample cannot be taken as representative (for more on our methodology and its limitations, see Appendix 1).

Disabled interviewees were positive about the supportive attitudes from managers, but some stressed the extent of difficulties caused by parking in city centre locations and the constraints of historic buildings. Some older workers were also positive about support from managers, appreciating flexible working arrangements, such as the opportunity to reduce hours and travel to work at quieter times.

Although comprehensive data on the numbers of LGBT staff working in museums is not available, anecdotal evidence would seem to suggest that LGBT staff are not under-represented in the museum workforce. A number of MPMs are part of local authorities which appear in the Stonewall top 100 employers list. However, museums should not be complacent that there are no equality issues relating to sexual orientation in museums. Evidence from our interviews suggested that while LGBT employees may rarely face discrimination on a personal level, work to bring LGBT perspectives into the mainstream of museum programming may still encounter resistance.

This serves as a useful reminder that – as with boards – workplace equality and diversity is about more than levels of representation in the workforce: it is easy for organisations to embrace diversity when the 'diverse' individuals conform to norms of behaviour and attitudes, but more challenging when they bring fresh perspectives and promote new ways of working. This chimes with the recent findings of the evidence and literature review on equality and diversity undertaken for Arts Council England, which concluded that, even where diverse candidates were appointed, organisations may fail to recognise the extent to which they need to change and support individuals to work differently if those individuals are to advance their own careers and have a positive impact on the organisation.[10]

5.2. Serious gaps in data prevent any proper assessment of the demographics of the MPM workforce.

While diversity in the workplace is about more than demographics, the numbers are of consequence. It is a matter of serious concern that there is still a lack of comprehensive data on the demographics of the MPM workforce. That a dearth of demographic data hampers understanding of diversity in the cultural sector workforce and of the efficacy of measures to improve diversity has been recognised for some time. Research carried out for the Cultural Leadership Programme in 2008, for example, stressed this concern.[11]

[10] Arts Council England, *Equality and diversity within the arts and cultural sector in England: Evidence and literature review*, London. Commissioned by Arts Council England, research undertaken by Consilium Research and Consultancy, 2014, p6.

[11] Cultural Leadership Programme, *Black, Asian and minority ethnic leadership in the creative and cultural sector*, London: commissioned by Cultural Leadership Programme and Arts Council England, 2008.

MPMs are tasked with collecting data on gender, ethnicity and disability, which in itself leaves gaps: one MPM commented that they were unable to comment on whether LGBT staff were treated equally because data on sexual orientation was not recorded. The recent review of evidence on equality and diversity carried out for Arts Council England[12] similarly noted that there is no evidence in relation to the protected groups of sexual orientation, religion and/or belief, pregnancy and maternity, marriage or civil partnership status, or gender reassignment, because profile information is not collected on these areas.

Even within these limitations, the data are seriously incomplete. In the data collected from 16 MPMs for 2012/13, two MPMs submitted no ethnicity data for their staff and another MPM listed more than half its staff as 'unknown/prefer not to say' for their ethnicity. In total, 38 per cent of all staff in these 16 MPMs were listed as of unknown ethnicity.

Moreover, we consider that this conflation of the category of 'unknown' with 'prefer not to say' is in itself a shortcoming of the data, making it impossible to know whether the staff concerned are exercising their right to not declare their ethnicity or disability (which is perfectly reasonable) or whether the museums have gaps in their information (which is not). In the first instance, the two categories should be separated for the purpose of this regular reporting.

Four MPMs in this sample had excellent coverage of ethnicity data, with no staff recorded as being 'unknown/prefer not to say' for their ethnicity. These MPMs include two of the most diverse, suggesting that good monitoring data can be obtained if it is prioritised sufficiently and approached positively, at least within independent/trust museums. (We acknowledge that this might be more problematic within some local authority museums, and this is discussed further below.)

Most MPMs' data relies on monitoring forms completed at the time of application. A monitoring snapshot based on research with staff undertaken once they had been in post for some time (either through interviews or a survey) might elicit a fuller response, with staff likely to be more comfortable with declaring information about disability, ethnicity, religion/belief, sexual orientation or gender reassignment within an environment which they already perceive as positive and supportive, and in a context divorced from recruitment. We acknowledge, in line with the findings of the recent evidence review,[13] that there is a balance to be struck here between the desirability of good data on the one hand, and the resources which might be required and the intrusive nature of such questioning on the other hand.

We further acknowledge the particular difficulties this might pose for some local authority museums. In consultation, some local authority MPM directors stressed the difficulty of collecting good monitoring data within a local authority context. Some reported that there were policy and procedural restrictions on the personal data they were permitted to ask for. Others argued that there is currently a climate of unease and suspicion because of the ongoing cuts, meaning that members of staff are less likely to be willing to cooperate in such a survey. We suggest that the MPMs with good practice in this area should be given opportunity to share their experiences to see if any of these difficulties can be overcome.

Recommendation 10: MPMs should improve the coverage of data on the demographics of the museum workforce, and report complete data on their workforce demographics in the MPM annual survey.

[13] Ibid.

5.3. The data are not sufficiently detailed to indicate whether the long-standing under-representation of women at senior management level in museums is finally being redressed. What is clear is that, overall, men are now significantly under-represented in the MPM workforce as a whole.

In the 16 services for which demographic data are recorded for 2012/13, there are more women than men in each of the three categories of staff:

	Total	Women	%	Men	%
Specialist	994	671	68	323	32
Managers	217	124	57	93	43
Other staff	1,938	1,103	57	835	43
Total	3,149	1,898	60	1,251	40

However, the breakdown is not detailed enough to allow us to draw conclusions about whether women continue to be under-represented at senior management level, as has previously been the case: a report in 2013, based on a sample of 50 museums, found that only 28 per cent of national and regional museum directors were female, for example.[14]

Recent research on equality and diversity in public and charitable sector organisations[15] has underlined the complexity of the situation, and stressed the need for data sufficiently detailed to allow a fine-grained analysis of the situation. For comparison, that report found that the top 20 positions in local authorities and in charities were encouragingly gender diverse, but that there was a real shortage of women in chief executive roles. The recent review of evidence on equality and diversity in the cultural sector workforce undertaken for Arts Council England found that research suggested that many leaders had never taken a career break, had not had a major caring responsibility and had never worked part-time[16] – factors which continue to constrain the career development of many women in the museum workforce.

In our research, staff of one MPM noted that they recognised a problem with too few senior managers being women; but another MPM noted a 'gender imbalance whereby the majority of the workforce is female, especially in senior professional and managerial roles'. Better research is needed to ascertain whether women do in fact continue to be under-represented at senior management levels across MPMs.

At the same time, the under-representation of men in non-senior management roles within the museum workforce is a problem that needs to be addressed before it becomes so significant as to deter other men from entering the sector. There is extensive research about the lack of men in primary teaching which may offer a useful comparator. This suggests that, with men already significantly under-represented on the staff of primary schools, many men are put off applying, associating the 'feminisation' of teaching with a loss of status and a perception that men might be less than welcomed. Once in post, however, male primary teachers are promoted more quickly than female colleagues.[17]

5.4. There is recognition that visitor services staff may be more diverse than staff working 'behind the scenes'. Many of these staff are highly qualified and consider themselves to be museum specialists. Promoting enhanced opportunities for visitor services staff may improve workforce diversity in the longer term.

Although, again, the data are not comprehensive enough to allow for formal analysis, anecdotal evidence suggests that members of staff working 'front of house' in visitor services roles in museums are typically more diverse

[14] *Sex and Power 2013: Who runs Britain?,* Report commissioned by the Counting Women In coalition, http://www.fawcettsociety.org.uk/wp-content/uploads/2013/02/Sex-and-Power-2013-FINAL-REPORT.pdf

[15] Green Park, *The Green Park Public Service Leadership 5,000: A review of diversity in the UK's public and charity sectors,* 2014.

[16] Arts Council England, *Equality and diversity within the arts and cultural sector,* p7.

[17] See for example a study conducted for the Scottish Government: Centre for Research in Education Inclusion and Diversity, *Gender balance of the teaching workforce in publicly funded schools,* 2005, http://www.scotland.gov.uk/Resource/Doc/76169/0019227.pdf

than those working 'behind the scenes'. A number of MPMs have schemes to encourage visitor services staff to experience work in other departments, either with a view to career progression and eventually moving into other roles, or as a means of bringing diverse perspectives to different areas of museum work. Visitor services roles have changed across the museum sector in recent years, with an emphasis on communication and visitor welcome, and the roles now tend to attract engaged and engaging staff who have an active interest in the work of the museum. Some MPMs offer formal secondment opportunities to visitor services staff, advertising opportunities and filling them through open competition. Another MPM reported that they did not have a formal scheme as such but had encouraged a culture within the museum such that, when new opportunities arose within learning, collections or programming, staff were encouraged to think 'could we get a [member of the visitor services team] to do that?'

Initiatives such as these have the potential to diversify the museum workforce in the longer term and to bring fresh perspectives to museums' programming and collections activity. The 'iron curtain' which used to exist between back of house and front of house staff is gradually being replaced by greater openness and permeability and this can only enrich the work of museums and the experience of their visitors.

Recommendation 11: MPMs should share practice on ways of expanding career development opportunities for all staff, particularly visitor services staff.

5.5. Curators, exhibition staff and collections care specialists in museums appear to be less diverse than those in other roles. New approaches might be needed to address this lack of diversity.

Again, the data are incomplete, and it is not possible to draw secure conclusions about the demographics of curatorial, exhibitions and specialist collections staff. However, anecdotal evidence both from observation and from comments from the MPMs suggests that members of staff in these categories are less diverse than those in other roles.

Some MPMs, while acknowledging the problem, attribute the lack of diversity to a low number of applicants from diverse communities for these specialist roles. It may well be that there is a dearth of diverse applicants for specialist posts, although there is no quantitative research in this area. However, if there is little diversity among applicants for these roles, the challenge is then to find ways to encourage a broader range of applicants. Reviewing museum attitudes towards diversity in 2000, Richard Sandell observed of the notion that a shortage of diverse applicants explains a lack of diverse staff members: 'Implicit in this response is the notion that the responsibility for change lies not with the museum, but with people from ethnic minority communities, their attributes and aspirations'.[1] We were encouraged, during our research, to find that some MPMs were now beginning to take responsibility for change, and to think about how the pool of applicants could be widened.

Considering senior roles more generally, the 2008 report for the Cultural Leadership Programme argued that the high take-up of schemes like the Clore Leadership Programme by black and minority ethnic candidates gave the lie to a perceived lack of interest in high-level cultural sector careers among people from black and minority ethnic communities. Some time after the publication of these reports, it is dispiriting that a lack of applicants is still seen by some to excuse a lack of change in this area.

Some MPMs responding to our research suggested diversifying the pool of applicants for curatorial, exhibitions and collections care roles through a centrally co-ordinated scheme which could encourage children and young people to consider careers in museums, perhaps through a short period of work experience, and to undertake undergraduate study in natural history,

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[1] Richard Sandell (2000) The Strategic Significance of Workforce Diversity in Museums, *International Journal of Heritage Studies*, 6:3,213-230, p.216.

geology, art, archaeology and history which might lead to a career in curatorship or conservation. Others suggested that Arts Council England-funded bursaries to cover the cost of tuition fees might encourage students from diverse backgrounds to undertake relevant degrees. Candidates would have to show commitment to the work of museums, and could be offered summer placements in museums and galleries, for example. An ambitious scheme, with external funding, perhaps one which linked up museums with other cultural organisations, or with schools, could offer a radical transformation of the museum workforce. However, an essential first step in developing such a scheme would obviously be to investigate whether there is, in fact, a shortage of diverse graduates in these areas, or whether the problem is more that such graduates are not being attracted to museum careers.

One MPM has suggested that there might be scope for a piece of research which looked at children and young people who had taken part in projects in museums over an extended period, to see if the experience had changed their attitudes to museum careers. There are significant methodological problems associated with research of this kind, and it would also be expensive. We suggest that a useful starting point would be to review evidence associated with the Young Graduates for Museums & Galleries programme, which recruited students in Years 12 and 13 and offered them placements in national museums and galleries.[18]

Recommendation 12: Research should be carried out to understand why there appears to be less diversity among specialist staff, especially curators, exhibition staff and collections care staff, and identify and draw up plans for implementing the most effective actions that can be taken to address this.

Any scheme to encourage schoolchildren to consider museum careers would take some time to have a real impact on the demographic of the candidates for jobs in specialist roles. For this reason, we suggest that MPMs should be encouraged to address the problem from the opposite end: if the pool of applicants for specialist roles comes disproportionately from a relatively privileged, culturally non-diverse group, could the shape of the roles themselves be changed?

There is currently considerable debate about the nature of curatorial work in particular.[19] The traditional model of the curator with specialist expertise is not the only way of managing the work of caring for, building and interpreting collections. Job descriptions can be recast in ways which emphasise different elements of the curator's role, as someone who brings together a wide range of sources of expertise and communicates them to a wide range of audiences. Job descriptions which emphasise the elements of communicating, editing and repurposing could bring in a different range of applicants.

This kind of 'reimagining' might not be appropriate for all collections and exhibitions roles, and some specialists such as conservators will almost certainly continue to come into museums with highly specialised qualifications. However, as a general principle, when recruiting, museums need to avoid automatically replacing 'like with like' and consider whether job descriptions can be changed in a way which might broaden the pool of potential applicants.

Recommendation 13: MPMs should share practice on the re-scoping of specialist roles and job descriptions to enable greater diversity.

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[18] For background on the programme, see www.ygmg.org
[19] See for example, the University of Cambridge Museums-led project, http://www.artandscienceofcuration.org.uk/

5.6. MPMs in the main appear to be sensitive to the local demographic in prioritising particular aspects of diversity. This is welcome, but in some cases it may be more appropriate to consider national demographics.

Discussing their approach to equality and diversity, most MPMs show awareness of their local demographic. In rural areas, for example, poverty and age may be more pressing equality issues than ethnic or cultural diversity. However, for many more specialist museum jobs, the job market is nationally rather than locally based and it is not appropriate for museums to discount ethnic diversity as not relevant in their local area. One MPM in a highly diverse area sets a high target for black and minority ethnic representation in non-specialist roles, based on the local demographic and a lower target for this representation in specialist roles, based on the national demographic. If this is seen as reasonable, logically the same approach should apply in rural areas, where the local population is overwhelmingly white, with MPMs in these areas thus aiming for a higher proportion of black and minority ethnic representation in specialist than non-specialist roles. While, as discussed above, the distinction between 'specialist' and 'non-specialist' is no longer clear cut, where roles are likely to be advertised nationally and to be sufficiently desirable to attract applicants to move in order to take up the job, then MPMs should keep national demographic characteristics in mind. We recognise that this is likely to be largely academic at a time when museums are in a position to recruit relatively few members of staff, but we consider it to be an important principle, nevertheless.

> **Recommendation 14: MPMs should consider the national demographic profile when reflecting on whether their more specialist staff are sufficiently diverse.**

5.7. A number of MPMs have attempted changes to the recruitment process to encourage diversity, and this section collates some of their suggestions for changes that have had an impact and that might be more widely shared in future.

Alan Milburn's 2012 progress report on social mobility for the Cabinet Office underlines the need to ensure that 'fairness is more intentionally embedded' into the recruitment process to prevent a cycle whereby recruiters constantly select 'new people who are pretty much like the old'.[20] This serves as a useful reminder that discrimination may be accidental and that recruiters need to think through how their standard recruitment practices may exclude diverse applicants and serve to reproduce the existing workplace culture.

MPMs contributing to the research made a number of positive suggestions for making recruitment fairer including:

- Rewriting job descriptions to emphasise generic skills, and think about what the essential elements of a role are – what changes of emphasis might make the job open to a wider range of people?

- Changing the way that jobs are structured. One MPM replaced a number of full-time visitor service roles with a larger number of part-time roles, which it then actively targeted at older people and women returning to work after a break to care for children.

- Monitoring diversity at all stages of the application process: one MPM reported that it monitored diversity at application, shortlisting and appointment to look out for any bias.

- Some MPMs report that the requirement (imposed by their parent body) to submit applications online has an adverse impact on workforce diversity. To address this, one MPM recruiting to a large number of posts held open days where people were supported to complete applications online during the open day.

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[20] Alan Milburn, *Fair access to professional careers: A progress report by the Independent Reviewer on Social Mobility and Child Poverty*, London: Cabinet Office, p5, 2012.

- Some MPMs have adopted alternative approaches to interviews, using assessment days with more informal activities to put applicants at their ease.

- Some MPMs undertake training for staff involved in recruitment which aims to train managers not to automatically select the person they like most and who seems to fit. Choosing staff who 'fit in' to the prevailing culture works against diversity in the longer term. One manager observed that recruiting for diversity should be 'about challenge, not about the cosy consensus'.

- One MPM reported that it had experimented with advertising for visitor services jobs which did not name the institution, to see if this attracted a wider range of applicants who might not choose to apply for work in a museum. Anecdotal evidence suggested this resulted in a more diverse pool of applicants.

Recommendation 15: MPMs should share practice on recruiting for diversity.

6. Supporting change in the longer term

6.1. MPMs clearly see a link between audience diversification and workforce diversification and accept the Creative Case for Diversity. There may be scope for strengthening and formalising links between museums and diverse community groups.

Most MPMs understand the Creative Case for Diversity, recognising that having a diverse staff enables a museum to connect more easily with diverse audiences, with some MPMs giving specific examples. However, one respondent expressed the view that the concept did not resonate as strongly for museums as it does for the arts. A few museums are actively using their audience development work to drive workforce diversity by seeking to attract applications from communities that they have worked with.

While some MPMs have good community links, these are often at a personal and relatively junior level. MPMs could be encouraged to explore other ways of establishing good links with diverse communities. For example, it is accepted practice for museum staff to sit on the boards of other arts and culture organisations, as part of their own professional development and as part of the organisation's broader social responsibility policy. Perhaps museums should consider encouraging staff to sit on boards of organisations from the broader community, such as young people's organisations or charities working with particular vulnerable groups: this would complement the idea that museums should consider establishing advisory boards to reflect the views of diverse communities. There may also be scope for joining up MPMs' community work with that of local National portfolio organisations (NPOs) to ensure links are shared.

Recommendation 16: MPMs should take a holistic approach to developing good community relationships, including encouraging their staff to sit on a wide range of organisations' boards.

6.2. Some individuals from under-represented groups feel somewhat isolated and would appreciate networking opportunities.

Some interviewees from under-represented groups said that they would welcome the opportunity to network with colleagues in other museums. Some MPMs either have their own forums for under-represented groups or encourage staff to join external groups, but there may be scope for some national groups linking the staff of different MPMs. These groups could help support individual staff to encourage culture change.

Recommendation 17: MPMs should facilitate networking opportunities for individuals in the museum workforce from diverse groups.

6.3. The majority of initiatives to improve MPM workforce diversity target black and minority ethnic and disabled people.

Part of our brief was to investigate whether MPMs were engaging with all aspects of equality and diversity with reference to their boards and workforce. In practice, we found that MPMs most commonly identify the under-representation of disabled people and people from black and minority ethnic backgrounds as the problem they need to aim to address.

A smaller number of MPMs mentioned age, religion/belief and socio-economic status.

An emphasis on disability and ethnicity is understandable: previous initiatives have tended to prioritise these groups. In particular the Museum Association's Diversify programme, which ran for 13 years and which many MPMs took part in, initially prioritised positive action for black and minority ethnic people and then disabled people, only latterly extending its reach to include people from less affluent backgrounds. It took place in a different legislative context, and therefore did not seek to take account of all current protected characteristics.

Museums also have strong operational and intellectual imperatives to consider equality for disabled and black and minority ethnic people, both in their workforce and their audience. The constraints of historic buildings in which many museums are housed tend to bring the needs of disabled people to the forefront of managers' minds. For many museums with a local history focus it is imperative to reflect the changing nature of their local area, and ethnic diversity is naturally part of that. Many other museums have collections which originate in Asia and Africa and it is an obvious priority to ensure that these collections are not reinterpreted for a diverse 21st-century audience by a professional staff which is monocultural and unrepresentative.

However, as discussed above, a lack of data may prevent MPMs from even knowing whether individuals with other protected characteristics are under-represented in their workforce. In the longer term, MPMs should be encouraged to keep their prioritisation of particular aspects of equality and diversity under review, ensuring that they remain responsive to need and not a legacy from the origins of workforce diversification in the sector.

Recommendation 18: MPMs should keep their prioritisation of areas for workforce diversification under review, ensuring they remain responsive to need.

6.4. The museum sector is still poorly understood as a workplace in the wider community.

Research commissioned in 2005 by the Museums, Libraries and Archives Council (MLA) identified that both young people and their parents had a poor understanding of the possibilities of museum careers, associating museum jobs with low pay and routine work, based on the visible roles they might have seen during visits.[21] Our research suggests that a poor understanding of the work of museums and the range of job opportunities they offer remains a major barrier to the diversification of the MPM workforce. For example, one interviewee who came into the museum workforce through local authority redeployment reported that, even though she was already working within the local authority, she did not realise that the authority even ran the city's museums, let alone what kinds of work the museum was engaged in. Another interviewee who had worked with museums as a community partner reported that, before he began collaborating with museums, he was 'blind' to the work they did.

There are already reasonably good online sources of information about museum careers. Careers guidance is currently in a state of transition, with responsibility for careers advice having recently passed to schools. Recent research by the Sutton Trust suggests that the quality of advice is variable and that poor advice in some schools is having a negative impact on social mobility.[22] Given these factors, an attempt to make an impact on this lack of understanding will have to take a different approach and not rely on online resources or on career advisors. One MPM has had some success with an informal career seminar badged as 'tea with

[21] Museums, Libraries and Archives Council, *Barriers to entering careers in museums, libraries and archives*, London: MLA. Research carried out by Zebra Square Limited, 2005.
[22] Sutton Trust, *Advancing Ambitions: the role of career guidance in supporting social mobility.* Report authors: A.G. Watts, Jesse Matheson, Tristram Hooley, 2014.

a curator' to raise awareness of the range of museum careers available. Arts Council England could perhaps encourage the MPMs to run a high-profile national careers day to increase the impact of such initiatives. Any work in this area would need to be coordinated with Creative & Cultural Skills.

Recommendation 19: Arts Council England and MPMs should find ways of improving understanding and raising the profile of museum careers in the longer term.

6.5. Funding pressures make tackling workforce and board diversity harder and continued support and focus is required to ensure that momentum is not lost.

The current funding climate, especially in local authorities, presents challenges for workforce diversification initiatives. Respondents expressed concern that current government spending policy could undermine advances of recent years. In the broader public sector, there is concern that the impact of cuts on public sector employment is likely to disproportionately affect women and black and minority ethnic people, who are more likely to be employed in public sector roles.[23] Some MPMs commented that salary freezes are making it more difficult to attract talented people from less affluent backgrounds, and those not already highly committed to a museum career. Some respondents in rural areas noted the impact of recent high fuel costs on applications, with potential employees being less prepared to travel long distances. One MPM noted that a 'direct consequence' of the economic downturn was reduced funding for apprenticeships and traineeships, limiting their scope to take part in these programmes.

At the most basic level, funding cuts mean that there is not much recruitment, so less

scope to recruit diverse applicants. A number of local authority MPMs reported that, because of staffing cuts, they are required to consider members of staff in the process of being redeployed when recruiting and that it is harder to argue to externally advertise posts. While redeployment can bring fresh perspectives to museums, one MPM gave the example of a post which managers would have liked to encourage community partners to apply for, but were unable to do so.

A number of MPMs commented that the impact of the introduction of higher tuition fees for undergraduate degrees seemed likely to narrow the pool of prospective applicants. In fact the picture here is complex. At the time of writing, the introduction of higher fees did seem to have had an impact on the choice of degree: figures for 2012/3 (the first year of higher fees and most recent year for which data was then available) showed an eight per cent fall in numbers of students being accepted onto Design and Creative Arts courses over previous year and a six per cent fall in languages and humanities.[24] However, it is too soon to say what the impact of fees on subject choice will be in the longer term.

Moreover, universities wishing to charge the maximum fee are obliged to improve their measures to widen participation. As a consequence, in 2012/13, young people from the most disadvantaged areas were nine per cent more likely than in the previous year to be accepted onto a degree course. Disadvantaged young people are, of course, still very much under-represented overall at university entrance (the entry rate for 18 year olds from most disadvantaged areas is 17 per cent, set against 47 per cent for the same group from the most advantaged areas). However, in the longer term, it is possible that university graduates will become more rather than less diverse and MPMs need to bear this in mind if planning traineeships that target non-graduates.

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[23] The Runnymede Trust is monitoring the impact of the cuts on disadvantaged groups of employees, through its In this together? initiative. See http://www.runnymedetrust.org/uploads/InThisTogether-2012.pdf

[24] Higher Education Funding Council for England, *Higher Education in England 2014: Analysis of Latest Shifts and Trends*, HEFCE, 2014. http://www.hefce.ac.uk/media/hefce/content/heinengland/2014report/HEinEngland_2014.pdf; More detailed data, including the 2013/4 academic year is available at: http://www.hefce.ac.uk/analysis/supplydemand/. Previous research showed that history, art history and archaeology were the most common degrees for graduate entrants to the museums workforce, (see Maurice Davies, The Tomorrow People) but the HEFCE data is not broken down by individual subject.

At a time when diversity and equality have somewhat less political impetus than previously, and when funding constraints are in danger of adversely impacting on initiatives in this area, Arts Council England needs to support MPMs to maintain focus and priority on workforce diversity. One mechanism for doing this could be the establishment of a working group on workforce and board diversity. Such a group might meet quarterly and involve Relationship Managers with a particular interest in this area, Arts Council England staff with an interest in equality and diversity, and key members of staff from the MPMs. (This might be a wider group than the MPM leads, though should of course include them, as there are some highly committed and knowledgeable staff in other MPMs.) We recognise that there is limited staff capacity within Arts Council England to support such a group and, if resources allow, it might be desirable to provide some consultancy support to organise the meetings and also – importantly – to co-ordinate follow-up from them.

Recommendation 20: Arts Council England and MPMs should maintain focus and priority on the importance of workforce diversity, partly through a national MPM workforce and leadership group.

7. Summary of recommendations

A summary of the recommendations is set out below and you can also read the full recommendations in our Action plan: to deliver the recommendations in the Museum Consultancy's report Diversity in workforce and governance of Arts Council England's Major partner museums.

Boards

Recommendation 1:

MPMs should set targets for the diversity of their boards, where this is within their capacity to influence. This should be accompanied by a programme of board development to ensure that new, more diverse trustees are equipped to challenge and question.

Recommendation 2:

Where MPMs are governed by local authorities or universities and cannot determine the shape of their board, they should establish community panels or other advisory groups to help offer diverse perspectives on their decision-making.

Traineeships and volunteering

Recommendation 3:

MPMs should share good practice on traineeships, internships and apprenticeships.

Recommendation 4:

MPMs should adopt the 2013 good practice guidance on internships.

Recommendation 5:

MPMs should record monitoring and destination information for all trainees in a standard format, and share this information, taking data protection issues into account.

Recommendation 6:

MPMs should plan a national programme of management-level traineeships, for implementation from April 2018 at the latest (sooner if funding can be found or reallocated).

Recommendation 7:

MPMs planning to expand volunteering should take account of diversity when doing so and report monitoring data on their volunteers in the MPM annual survey.

Recommendation 8:

MPMs should treat volunteers as an integral part of their workforce and make training opportunities available to them. Where possible within the governance of the service, MPMs should create opportunities for volunteers to apply for internal vacancies.

Recommendation 9:

MPMs that have accredited training programmes for volunteers should share good practice.

Changing the shape of the workforce

Recommendation 10:

MPMs should improve the coverage of data on the demographics of the museum workforce, and report complete data on their workforce demographics in the MPM annual survey.

Recommendation 11:

MPMs should share practice on ways of expanding career development opportunities for all staff, particularly visitor services staff.

Recommendation 12:

Research should be carried out to understand why there appears to be less diversity among specialist staff, especially curators, exhibition staff and collections care staff, and identify and draw up plans for implementing the most effective actions that can be taken to address this.

Recommendation 13:

MPMs should share practice on the re-scoping of specialist roles and job descriptions to enable greater diversity.

Recommendation 14:

MPMs should consider the national demographic profile when reflecting on whether their more specialist staff are sufficiently diverse.

Recommendation 15:

MPMs should share practice on recruiting for diversity.

Supporting change in the longer term

Recommendation 16:

MPMs should take a holistic approach to developing good community relationships, including encouraging their staff to sit on a wide range of organisations' boards.

Recommendation 17:

MPMs should facilitate networking opportunities for individuals in the museum workforce from diverse groups.

Recommendation 18:

MPMs should keep their prioritisation of areas for workforce diversification under review, ensuring they remain responsive to need.

Recommendation 19:

Arts Council England and MPMs should find ways of improving understanding and raising the profile of museum careers in the longer term.

Recommendation 20:

Arts Council England and MPMs should maintain focus and priority on the importance of workforce diversity, partly through a national MPM workforce and leadership group.

Appendix 1: Methodology

This research was carried out using:

- A literature review, covering:

  - the diversity of the museum workforce;

  - the diversity of the broader cultural sector workforce;

  - the barriers standing in the way of greater workforce diversity both in museums and the broader cultural sector;

  - broader issues of social mobility and equality within the workplace, and

  - previous workforce diversification initiatives.

- A review of the relevant section of the successful MPMs' applications for the 2015-18 funding round.

- A review of the Arts Council England assessments of those applications and of applications in the previous funding round (where applicable).

- A series of interviews (see below for more detail).

- A seminar: invitees were members of Arts Council England national staff with an interest in equality and diversity, museum Relationship Managers, and Directors of MPMs (who were invited to send a representative with a particular interest in this area).

- An email survey of MPMs in the 2015-18 funding round.

We carried out the following interviews:

- Seven interviews with staff with responsibility for or strong interest in equality and diversity in museums with a particular track record or interesting practice in this area. Interviewees included HR staff and people with a particular responsibility for training but also a senior member of collections staff and a community engagement officer.

- Seven interviews with staff and board members from under-represented groups, with particular reference to the following protected characteristics: sexual orientation, age, disability and gender reassignment. We interviewed six members of staff in this category, but only one board member as it proved difficult to identify suitable board interviewees.

- Seven members of staff who had been involved in earlier workforce development/diversification initiatives as leaders or mentors. The staff worked in a range of MPMs and other museums and had been involved in: Permeate, GAIN, Diversify, Skills for the Future, creative apprenticeships and two internal MPM workforce development initiatives.

- Six interviews with former participants on a range of earlier workforce development initiatives. Interviewees had taken part in programmes including Diversify (including the management-level traineeships), creative apprenticeships, Skills for the Future and an internal career development programme using NVQs. All were working in museums.

- Three interviews with people who were closely involved in the work of museums but who were not employees. The purpose of these interviews was to attempt to capture some of the views of people who had not pursued a museum career but who had some of the interests and attributes which might, in other circumstances, have led them to do so, and in this way to increase our understanding of some of the barriers to employment in museums.

The interviews were carried out by telephone by two researchers and followed a semi-structured approach. Interviews were summarised and insights and direct quotations from them were used to inform our report. Interviews ranged from about 15 minutes to over an hour in length.

Following our submission of the report to Arts Council England, we entered into discussion with Arts Council England about the precise wording of the recommendations in order to ensure that they were appropriate in the context of Arts Council England developing relationship with the MPMs. Arts Council England in turn discussed the recommendations with the MPMs for Brighton and Norfolk, who are national leads for workforce. These discussions, and Arts Council England's preparation of an action plan, suggested minor changes of emphasis in individual recommendations. We are pleased with this process as it gives Arts Council England and the lead MPMs a greater degree of ownership of the recommendations and has allowed Arts Council England to prepare an action plan that sets out its role in implementing the recommendations. We do not believe this unduly affected the independence of this report: after our initial submission of the report to Arts Council England, no changes were made to the total number of recommendations, nor to the core message of each individual recommendation. Furthermore, no changes were made to any other parts of the report, apart from minor editorial improvements and corrections.

Methodological strengths and weaknesses

Our research methodology used a robust mix of approaches, which enabled us to triangulate emerging findings, so that we gave more weight to those which were confirmed by evidence from more than one source. However, each of the methods had its own limitations.

Much of the literature we used in our review was 'grey literature', primarily reports and evaluations aimed at a sector-wide audience but not formally published. Although we were able to source a wide range of material using the research and evidence database prepared for Arts Council England, internet searches and our own prior knowledge and personal archives, there may be useful material which we missed because there are no definitive lists of these kinds of resources. We also conducted a review of academic literature but found little recent relevant material.

The interviews with the managers were aimed at gathering empirical information about the programmes they had run or contributed to, as well as soliciting their views on the efficacy of these and other approaches. These insights could largely be confirmed from documentary sources such as project evaluations. The interviews in the other three groups had a different character in that they were aimed at gathering personal perceptions, experiences and opinions.

These interviewees were not in any way assumed to be representative and the results of the interviews do not have statistical validity; rather they offer insight into the experiences and views of individuals, which helps to shed light on the broader picture. Interviewees were assured of anonymity and that their views would not be quoted in sufficient detail to allow the museum service they worked for to be identified.

Issues of diversity and equality are highly personal and sensitive and the interviews required tact and a thoughtful, respectful approach. For example, we did not challenge individuals' interpretation of events or the attitudes of others, especially where these related to their perceptions of discrimination.

We were conscious that all interviewees had agreed both to give up their time on a voluntary basis and to speak about personal experiences which were not always positive. Undoubtedly, this led to some constraint in questioning.

The main weakness of our approach to the interviews arises as a result of selection bias. The individuals from under-represented groups all put themselves forward as a result of requests from managers. This approach presumably tended to elicit responses from individuals who were more confident, who felt comfortable speaking about their experiences and who perhaps were more positive than others both about their workplaces and about the premise of the research. Similarly, the interviewees who had participated in previous training schemes were all working in museums and we would have gathered a fuller picture if we had been able to extend our research to trainees who had not pursued museum careers. This was not possible primarily because of constraints of time and budget.

The problem of selection bias also relates to our survey and to the seminar. A number of MPMs opted out, not responding to the survey or attending the seminar. In some cases, Relationship Managers suggested that this reflected a poor degree of engagement with issues of diversity and equality on the part of those MPMs but in at least one case the relevant Relationship Manager thought that a non-respondent was in fact highly active in this area and might have failed to respond because of pressures of time.

A further potential methodological weakness arises from our subjective position as researchers who have also worked extensively on workforce diversification. The advantage of our prior engagement with the subject was that we already had extensive knowledge and good contacts with some of those most active in this area, and this may have helped us to secure interviews. On the other hand, our personal involvement in the Diversify programme in particular undoubtedly affects our perceptions of its legacy and may have led to some interviewees being less candid about any perceived short-comings than they might have been to more neutral researchers.

Appendix 2: Previous diversification initiatives and the current context

Current work to improve workforce and board diversity in the museum sector builds on substantial earlier interventions. In preparing this report, we reviewed evaluations and reports on a number of earlier workforce diversification initiatives in museums and the broader cultural sector. A brief summary of some of the major initiatives will provide helpful context here.

The origins of workforce diversification

As noted in the main body of the report, the first published analysis of the museum sector workforce in 1993 found that people from ethnic minorities were under-represented in the museum workforce.[25] The 1980s also saw growing concern about the status of women in the museum profession. The number of women in the sector appeared to be growing significantly: research published in 1984 suggested that in 1961, 20 per cent of museum professionals were women, but that this had increased to 41 per cent by 1981.[26] However, a 1987 survey by the Museums Association found that nearly 80 per cent of museum directors were men, including over 90 per cent of national museum directors.[27] The dominance of men in museum management was one of the motivations behind the establishment of the pressure group WHAM (Women, Heritage and Museums) in 1984. WHAM aimed both to improve the representation of women's experience in museum collections and displays, and to improve opportunities for women in the museum workforce. WHAM remained active until the mid-1990s. More recent initiatives to address the under-representation of women in senior management have included the Women's Leadership Network, funded by the Cultural Leadership Programme. However, concerns that women are under-represented in senior management remain in some museums at least, as discussed in the main report.

Training schemes

Since 1998 there have been concerted efforts to encourage more diverse applicants to train for work in museums. The most substantial previous intervention in workforce diversification was the Museums Association's Diversify programme,[28] which ran from 1998 until 2011, with substantial funding from MLA's Renaissance in the Regions programme from 2002 to 2010. Originally planned to provide training opportunities for black and minority ethnic candidates at entry level, the scheme was later extended to include smaller numbers of

[25] Museum Training Institute, *Museum sector workforce survey: an analysis of the workforce in the museum, gallery and heritage sector in the United Kingdom*, Report prepared by the Management Centre, Bradford University, April 1983, p5.

[26] See Leggett, Jane, 'Women in museums: past, present and future' *WHAM conference report 1984*, pp13-18.

[27] Prince, David and Higgins-McLoughlin, Bernadette. *Museums UK: The findings of the museums data-base project*, London: Museums Association, 1987.

[28] For fuller accounts of the programme and its impact on the museum workforce, see Maurice Davies and Lucy Shaw (2010): "Measuring the ethnic diversity of the museum workforce and the impact and cost of positive-action training, with particular reference to the Diversify scheme", *Cultural Trends*, 19:3, 147-179, and Maurice Davies and Lucy Shaw (2013): "Diversifying the museum workforce: the Diversify scheme and its impact on participants' careers", *Museum Management and Curatorship*, 28:2, 1-15.

disabled trainees and trainees from low-income backgrounds, as well as management-level traineeships for black and minority ethnic and disabled people. The expansion of the scheme to include people from low-income backgrounds was a response to criticism that the main barrier to training for work in museums was a financial and class-based one, not one based on ethnicity. Altogether the scheme offered 104 entry-level traineeships for black and minority ethnic people, six management-level traineeships for black and minority ethnic people, six traineeships for deaf and disabled people (one at management level), and six traineeships for people from low-income backgrounds. An acknowledged limitation of the Diversify scheme was that the majority of its black and minority ethnic participants were under 30, female and with a good humanities degree from a good university,[29] leaving it open to the accusation that it had attracted participants who, aside from their ethnicity, were very similar to the majority of entrants to the sector. Moreover, Diversify deliberately targeted individuals; its stated aim was to offer career opportunities to individuals: organisational change and change across the sector was a by-product rather than a deliberate goal.

Research in 2011 showed that of the black and minority ethnic participants in Diversify who responded to a survey:

- 90 per cent found work in museums after completing the training.

- 74 per cent were still working in the museum sector at the time of the research.

- 61 per cent were working in museum management or were deemed to be on track to work in museum management (getting black and minority ethnic candidates into management roles being a long-term aim of Diversify).

- All management-level trainees secured employment in museums soon after

completing training (although not all have remained in the sector in the longer term).[30]

A report for the Cultural Leadership Programme in 2008 suggested that there was had been a modest improvement in black and minority ethnic representation in museums at strategic management level over the previous few years.[31]

Since the end of Diversify, there have been a number of other museum-specific schemes aimed at diversifying the workforce. In 2010-11, the Museums Association ran a programme of mid-career development designed to enhance career progression for people from black and minority ethnic backgrounds and deaf and disabled people, some of whom were previous Diversify participants. Funded by the Heritage Lottery Fund Skills for the Future strand of funding, the Strengthening our Common Life programme, led by Cultural Co-operation, aims to offer training opportunities to people from groups under-represented in the museum sector. By 2017 it will have offered 77 traineeships to young people, the majority of them with black and minority ethnic backgrounds. The British Museum and Museums Galleries Scotland have also used Skills for the Future funding for traineeships aimed at people from under-represented groups.

In a similar vein to Diversify, the Inspire programme offered three rounds of traineeships between 2005 and 2010. Initially London based and focused on visual arts, the programme was later extended to museums and galleries across the UK and offered training to black and minority ethnic curators. The Permeate programme offered traineeships in visual arts organisations (and later in museums) in the South East, focusing on disability and race. Whereas Diversify and Inspire mainly attracted highly qualified trainees, the Permeate programme deliberately targeted non-graduates (although some trainees did have good degrees), and advertised in non-traditional publications and

[29] See Davies and Shaw, *Diversifying the museum workforce.*

[30] Maurice Davies and Lucy Shaw, *Diversify destination research: The impact of the Diversify scheme on participants' careers 1998-2011.* Available from: http://www.museumsassociation.org/download?id=624355

[31] *Cultural Leadership Programme, Black, Asian and minority ethnic leadership in the creative and cultural sector, London:* commissioned by Cultural Leadership Programme and Arts Council England, research carried out by the Change Institute, authors: Lakhbir Bhandal, Laurence Hopkins and Jagtar Singh, 2008.

online. As well as supporting individuals, the programme worked with recruiters to help them navigate an unfamiliar approach to recruitment. Numbers of participants were small, but the programme achieved an 80 per cent success rate in terms of trainees securing employment in the sector.

Board diversification

Less attention has been paid to the diversification of museum boards than of the museum workforce. The most significant intervention to have had an impact on museums was the GAIN programme.[33]

GAIN ran from 2004-13 and aimed to match diverse board members to organisations looking for new trustees. It had a twin focus on developing individuals and the boards themselves. Its focus was initially on black and minority ethnic individuals, but by the end of the programme it had a much more open approach to diversity, asking would-be participants to articulate why they felt they could not otherwise participate as a trustee. Barriers identified in this final round included caring responsibilities, ill health, redundancy and unemployment. The programme used a range of different approaches to matching individuals and boards, and offered a range of training and development opportunities, not all of which achieved wide take-up. GAIN trained around 150 people but no figures are available for how many of these individuals are still on boards.

Charlotte Jones, who led the programme in its later stages, suggested in an interview for this research that board attitudes often presented significant barriers to board diversification. For example, some organisations claim to value diversity, but in practice want things to stay the same and don't want the culture of the board to change. Some boards can have a strong established culture which is unwelcoming or even deliberately hostile to newcomers.

The changing context

Since the launch of these earlier initiatives, the equality and diversity landscape has shifted significantly. Most obviously, the legislative context has changed since the earliest interventions in the museum workforce, with the Equality Act 2010 offering protection to people who might be disadvantaged because of a greater number of 'protected characteristics', and placing a responsibility on public bodies to have due regard to the need to eliminate discrimination, advance equality of opportunity and foster good relations between different people when carrying out their activities.

There is also growing recognition of complexity of diversity. The notion of 'super diversity'[34] is increasingly prevalent in academic writing to describe the understanding that the identity of individuals, and the characteristics of communities, are determined by a highly complex set of variables not limited to ethnicity. Within an apparently shared ethnic origin, individuals may have very different experiences of equality of opportunity, depending on their language, religion, migration history and legal status, as well as very different educational experiences and access to employment. Meanwhile, the notion of inter-sectionality, which emerged in the academic field in the late 1980s,[35] and which refers to the idea that forms of disadvantage overlap and intersect with particularly damaging consequences for people subject to more than one form of disadvantage or discrimination, is gaining a wider prominence. One or two interviewees spontaneously referred to the concept during our research to characterise their own experiences. The recent review of evidence on equality and diversity for Arts Council England notes the extent of this complexity, highlighting 'the inter-related nature of influences, drivers, motivations and barriers to facilitating the participation and engagement of protected groups across the breadth of the arts and cultural sector offer. Adopting a data and

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[32] Information from interview with host organisation.

[33] Information from interview with Charlotte Jones.

[34] For the origins of the term, see: *Commission on integration and cohesion, new complexities of cohesion in Britain: Super-diversity, transnationalism and civil-integration*, Report Author: Steven Vertovec, 2007.

[35] The term was coined by Kimberlé Crenshaw, specifically to refer to the experience of black women who were subject to both racism and sexism, but has since acquired a wider application: Kimberlé Crenshaw, "Mapping the Margins: Intersectionality, identity politics, and violence against women of color", *Stanford Law Review*, 43: 6, 1241-1299, 1991.

policy-driven approach has the potential to over-simplify the practical and psychological obstacles that need to be addressed to work towards equality of opportunity for all'.[36]

Against this shifting intellectual backdrop, the diversity of entrants to comparable professions remains a concern: the comments of Ben Stephenson, the BBC's head of drama commissioning to the 2014 Edinburgh Television Festival, were widely reported, with Stephenson arguing that acting had become too much of a middle-class profession, with poor careers advice and entry routes prohibitively expensive.[37] Meanwhile, recent research on the leadership of non-governmental public bodies found that black and minority ethnic people were seriously under-represented in such leadership roles, with charities and public bodies less diverse in this respect than FTSE 100 companies.[38]

Considering equality more broadly, Alan Milburn's 2012 review of progress on social mobility[39] found that, especially at the most senior levels, the professions remained the preserve of a social elite. He found that journalism and the media were particularly socially exclusive, with 54 per cent of the most prominent journalists having been privately educated and a third having studied at Oxbridge. The report also argued that the media had a particularly damaging reliance on unpaid internships as a means to enter the profession but cited Tate's Skills for the Future programme as good example of more equitable entry to the professions.

Many of Milburn's broader findings chime with the findings of this report. For example, he argues that better data is a 'foundation stone' of fair access to the professions, without which it is impossible to gauge progress.[40] As noted in the main body of the report, he also argues that recruiters need to ensure that 'fairness is more intentionally embedded' into the recruitment

process, to prevent a cycle in which recruiters constantly select 'new people who are pretty much like the old'.[41]

Milburn also notes that in his 2009 report he had called on each profession to report on steps taken to ensure fair access but that by 2012 no single profession had done so. The museum sector has the potential to be an exemplar in this respect, compiling a simple overview of the many initiatives currently underway using public funding, to demonstrate their impact.

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[36] Arts Council England, *Equality and diversity within the arts and cultural sector*, p9.
[37] See for example, http://www.telegraph.co.uk/culture/tvandradio/bbc/11053178/Class-a-big-issue-in-arts-says-BBC-drama-boss.html
[38] Green Park, *The Green Park Public Service Leadership 5,000: A review of diversity in the UK's public and charity sectors*, 2014.
[39] Alan Milburn, *Fair access to professional careers: A progress report by the Independent Reviewer on Social Mobility and Child Poverty*, London: Cabinet Office, 2012.
[40] Ibid, p7.
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Action plan: to deliver the recommendations in the Museum Consultancy's report Diversity in workforce and governance of Arts Council England's Major partner museums September 2015

Recommendation	Responsibility	Monitoring
Boards		
1. Major partner museums (MPMs) should set targets for the diversity of their boards, where this is within their capacity to influence. This should be accompanied by a programme of board development to ensure that new, more diverse trustees are equipped to challenge and question.	**MPMs** Identified through their equality action plans. Each MPM agreed their plans in April 2015, and will provide updates at least annually.	Monitored through Arts Council England annual survey, board reports and Relationship Manager records; monitored regularly through the MPM workforce and leadership group.
2. Where MPMs are governed by local authorities or universities and cannot determine the shape of their board, they should establish community panels or other advisory groups to help offer diverse perspectives on their decision-making.	**MPMs** Identified through their equality action plans. Each MPM agreed their plans in April 2015, and will provide updates at least annually.	Monitored through board reports and Relationship Manager records; monitored regularly through the MPM workforce and leadership group.
Traineeships and volunteering		
3. MPMs should share good practice on traineeships, internships and apprenticeships.	**MPMs** To identify good practice. **Brighton/Norfolk** To enable good practice to be shared.	Monitored through board reports and Relationship Manager records; monitored regularly through the MPM workforce and leadership group.

Recommendation	Responsibility	Monitoring
Traineeships and volunteering		
4. MPMs should adopt the 2013 good practice guidance on internships.	**MPMs** Identified through their equality action plans. Each MPM agreed their plans in April 2015, and will provide updates at least annually.	Monitored through board reports and Relationship Manager records; monitored regularly through the MPM workforce and leadership group.
5. MPMs should record monitoring and destination information for all trainees in a standard format, and share this information, taking data protection issues into account.	**MPMs** Identified through their equality action plans. Each MPM agreed their plans in April 2015, and will provide updates at least annually. **Brighton/Norfolk** To enable good practice to be shared.	Monitored through board reports and Relationship Manager records; monitored regularly through the MPM workforce and leadership group.
6. MPMs should plan a national programme of management-level traineeships, for implementation from April 2018 at the latest (sooner if funding can be found or reallocated).	**Brighton/Norfolk** To lead MPMs to prepare programme.	Monitored regularly through the MPM workforce and leadership group.
7. MPMs planning to expand volunteering should take account of diversity when doing so and report monitoring data on their volunteers in the MPM annual survey.	**MPMs** Identified through their equality action plans. Each MPM agreed their plans in April 2015, and will provide updates at least annually. **Arts Council England** To collect in annual survey from April 2016.	Monitored through Arts Council England annual survey, board reports and Relationship Manager records; monitored regularly through the MPM workforce and leadership group.

Recommendation	Responsibility	Monitoring
Traineeships and volunteering		
8. MPMs should treat volunteers as an integral part of their workforce and make training opportunities available to them. Where possible within the governance of the service, MPMs should create opportunities for volunteers to apply for internal vacancies.	**MPMs** Identified through their equality action plans. Each MPM agreed their plans in April 2015, and will provide updates at least annually. **Brighton/Norfolk** To enable good practice to be shared.	Monitored through board reports and Relationship Manager records; monitored regularly through the MPM workforce and leadership group.
9. MPMs that have accredited training programmes for volunteers should share good practice.	**MPMs** To identify good practice. **Brighton/Norfolk** To enable good practice to be shared.	Monitored through board reports and Relationship Manager records; monitored regularly through the MPM workforce and leadership group.
Changing the shape of the workforce		
10. MPMs should improve the coverage of data on the demographics of the museum workforce, and report complete data on their workforce demographics in the MPM annual survey.	**MPMs** Identified through their equality action plans. Each MPM agreed their plans in April 2015, and will provide updates at least annually. **Brighton/Norfolk** To share good practice on reporting monitoring data. **Arts Council England** To encourage MPMs to complete this data effectively and collect in annual survey.	Monitored through Arts Council England annual survey, board reports and Relationship Manager records; monitored regularly through the MPM workforce and leadership group.

Recommendation	Responsibility	Monitoring
Changing the shape of the workforce		
11. MPMs should share practice on ways of expanding career development opportunities for all staff, particularly visitor services staff.	**MPMs** To identify good practice. **Brighton/Norfolk** To enable good practice to be shared.	Monitored through board reports and Relationship Manager records; monitored regularly through the MPM workforce and leadership group.
12. Research should be carried out to understand why there appears to be less diversity among specialist staff, especially curators, exhibition staff and collections care staff, and identify and draw up plans for implementing the most effective actions that can be taken to address this.	**MPMs** To identify good practice. **Brighton/Norfolk** To enable good practice to be shared and convene a group to establish a way forward. **Arts Council England** To lead on research and create an action plan by April 2017.	Monitored regularly through the MPM workforce and leadership group.
13. MPMs should share practice on the re-scoping of specialist roles and job descriptions to enable greater diversity.	**MPMs** To identify good practice. **Brighton/Norfolk** To enable good practice to be shared.	Monitored through board reports and Relationship Manager records; monitored regularly through the MPM workforce and leadership group.
14. MPMs should consider the national demographic profile when reflecting on whether their more specialist staff are sufficiently diverse.	**MPMs** To identify good practice. **Brighton/Norfolk** To enable good practice to be shared.	Monitored through board reports and Relationship Manager records; monitored regularly through the MPM workforce and leadership group.

Recommendation	Responsibility	Monitoring
Changing the shape of the workforce		
15. MPMs should share practice on recruiting for diversity.	**MPMs** To identify good practice. Identified through their equality action plans. Each MPM agreed their plans in April 2015, and will provide updates at least annually. **Brighton/Norfolk** To enable good practice to be shared.	Monitored through board reports and Relationship Manager records; monitored regularly through the MPM workforce and leadership group.
Supporting change in the longer term		
16. MPMs should take a holistic approach to developing good community relationships, including encouraging their staff to sit on a wide range of organisations' boards.	**MPMs** Identified through their equality action plans. Each MPM agreed their plans in April 2015, and will provide updates at least annually. **Brighton/Norfolk** To enable good practice to be shared.	Monitored through board reports and Relationship Manager records; monitored regularly through the MPM workforce and leadership group.
17. MPMs should facilitate networking opportunities for individuals in the museum workforce from diverse groups.	**MPMs** To identify areas of need. **Brighton/Norfolk** To work with MPMs to create or catalyse networks in areas of need.	Monitored regularly through the MPM workforce and leadership group.
18. MPMs should keep their prioritisation of areas for workforce diversification under review, ensuring they remain responsive to need.	**MPMs** Identified through their equality action plans. Each MPM agreed their plans in April 2015, and will provide updates at least annually. **Brighton/Norfolk** To enable good practice to be shared.	Monitored through Arts Council England annual survey, board reports and Relationship Manager records; monitored regularly through the MPM workforce and leadership group.

Recommendation	Responsibility	Monitoring
Supporting change in the longer term		
19. Arts Council England and MPMs should find ways of improving understanding and raising the profile of museum careers in the longer term.	**Brighton/Norfolk and Arts Council England** To create a plan to improve understanding of museum careers, working closely with MPMs and Creative & Cultural Skills (CCSkills).	Monitored regularly through the MPM workforce and leadership group.
20. Arts Council England and MPMs should maintain focus and priority on the importance of workforce diversity, partly through a national MPM workforce and leadership group.	**Brighton/Norfolk and Arts Council England** To set up a Workforce and Leadership group by January 2016 and create a timed action plan to deliver these recommendations. **Brighton/Norfolk and Arts Council England** To create a plan with other sector bodies to diversify the museum workforce. **MPMs** Identified through their equality action plans. Each MPM agreed their plans in April 2015, and will provide updates at least annually. **Arts Council England** To create a 25-year vision and framework for the museum workforce, in consultation with the sector, by April 2017.	Monitored regularly through the MPM workforce and leadership group.

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