

We are in the process of linking all of this in with each stage of the Customer Journey. with the aim of improving and enhancing every stage, including:

- Expectations;
- Planning the visit;
- Journey;
- Arrival point on site;
- Start of the experience on site (start tours and debates outside the paying area);
- Inside experience – all the Zones of Experience;
- Retail and Catering – a part of, not separate from, the experience;
- Leaving – as welcoming as the arrival;
- Long-term relationships building on this via repeat visits – loyalty and giving people a reason to come back, because we present different themes and celebrate relevant and current events, new audiences via music festivals, ice rinks;
- Ongoing relationships via the website particularly for the overseas customer.

We want to continue the Customer Journey into the website and instead of just being another corporate site, use it as a vehicle to excite our visitors in the wider world and help them to explore the story of Monarchy, people and society with us. We will be changing our website over the next twelve months, starting by migrating sections of the existing one onto micro-sites in September 2005. One area I want to develop is an integrated Trade section, which will allow partners to book via our site directly from our inventory – which will have benefits for the visitor, ticketing and finance staff.

We want all staff to be aware that they have their own story to tell and use appropriate Showmanship and panache to interact with the visitor whether they are a Yeoman Warder, member of the Security staff, selling a ticket or office based. We recognise that we all have a part to play in making every visit one to remember. There is no point in moving forward with technology if the people let us down, so we will be rolling out specialised, professional training for staff of all levels – we want to go beyond the normal Customer Care using Choice, Technology and Expertise.

Changing for the Better

Alec Coles, Tyne and Wear Museums and Liz Moran, macrobert

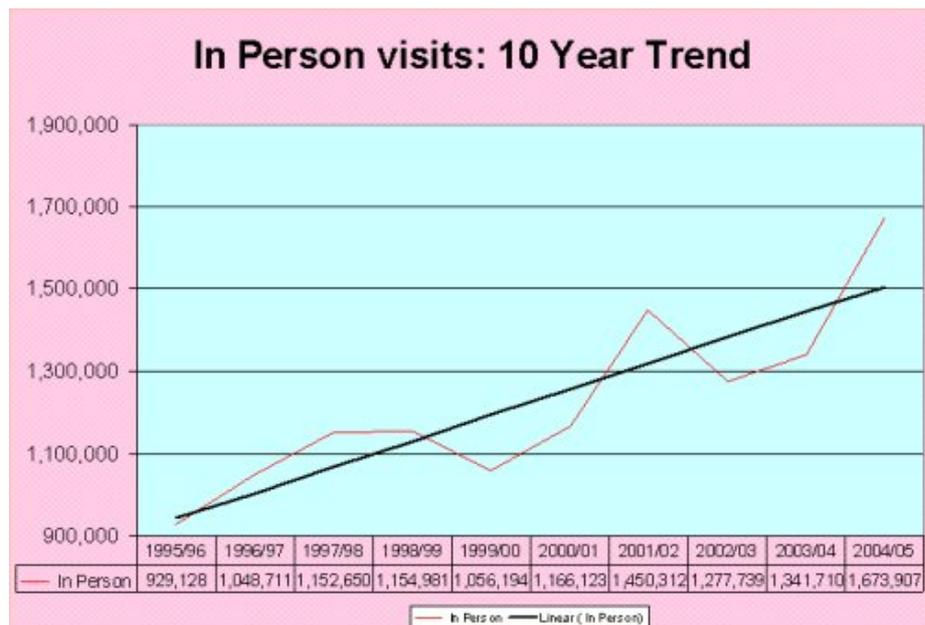
Tyne and Wear Museums

This presentation comes from the Tyne and Wear Museums perspective and, in terms of changing for the better, will suggest that it has to happen completely from within and impact without. Tyne and Wear Museums has changed immensely over the last ten years, but it is on a journey and wouldn't pretend that it has reached the end of its journey, or even that it ever will.

Tyne and Wear Museums run eleven buildings. As such, it is a large organisation – a joint museums service with a variety of public sector clients, including five local authorities, University of Newcastle, DCMS and even the Ministry of Defence, for which Tyne and Wear Museums runs a small museum based on an old regimental museum. It acts very much like an agency and the reason all these clients use us – because they still own the buildings and collections – is because they like what Tyne and Wear Museums does. Some of you will also be aware of the Renaissance in the Regions report and the programme that flowed

from that. Each of the nine English regions has a hub of the major museums in that region – in the North East Regional Museums hub there are four partners, led by Tyne and Wear.

This is the performance of Tyne and Wear Museums over the last ten years:



The graph shows the organisation starting at a base in 1995/96 of well below 1,000,000 visits, increasing up to last year's record year of 1,700,000. This is on a population base of only 1,100,000 people. It has been achieved in a variety of different ways – developing the products and the way in which we promote them - but largely it is because of a change in philosophy.

For many years the question has been, 'Aren't museums and galleries about collections?' Actually, I think there is a greater purpose. I am keen to make connection between the organisation and its stakeholders because they pay the bills. The organisation generates 40 per cent of its income from fundraising and income generation, but all the rest comes from public bodies – 45 per cent from the five local authorities, 12 per cent from government departments and 2 per cent from the university, so it is the public who pay for us and we therefore have a public purpose. Our instrumental value is critical to our purpose.

The key stakeholders are as follows:

- Local Authorities (five);
- Central government departments;
- University council;
- Other capital/revenue funders;
- The people that those above represent;
- Existing and potential visitors;
- Staff;
- Volunteers/Friends organisations.

I want to talk about the organisation's mission statement:

To help people determine their place in the world, and define their identities, so enhancing their self-respect and their respect for others

That is the key to everything that the organisation does and when the mission statement was adopted, about eight years ago, it was critical in terms of changing our thinking. Mission statements are a bit like your appendix – you vaguely remember you have one, you can't quite remember where it is or what it does and you can probably manage without it, but in generating this statement, it really made us think about what we did and what we are

there for. I would be the first to admit that my staff couldn't quote this verbatim back to you but it does underpin everything we do. I do quite a lot of lecturing with museum studies students and occasionally get the question about how this can be a mission statement for a museums service when it doesn't mention collections and I would say that the collections are the tools that we use, but that this is our purpose and why we are a deserved drain on the public purse. Underpinning the mission statement are the beliefs that:

- We make a positive difference to people's lives;
- We inspire and challenge people to explore their world and open up new horizons;
- We are a powerful educational and learning resource for all the community, regardless of age, need or background;
- We act as an agent of social and economic regeneration;

- We are accountable to the people of the North East.

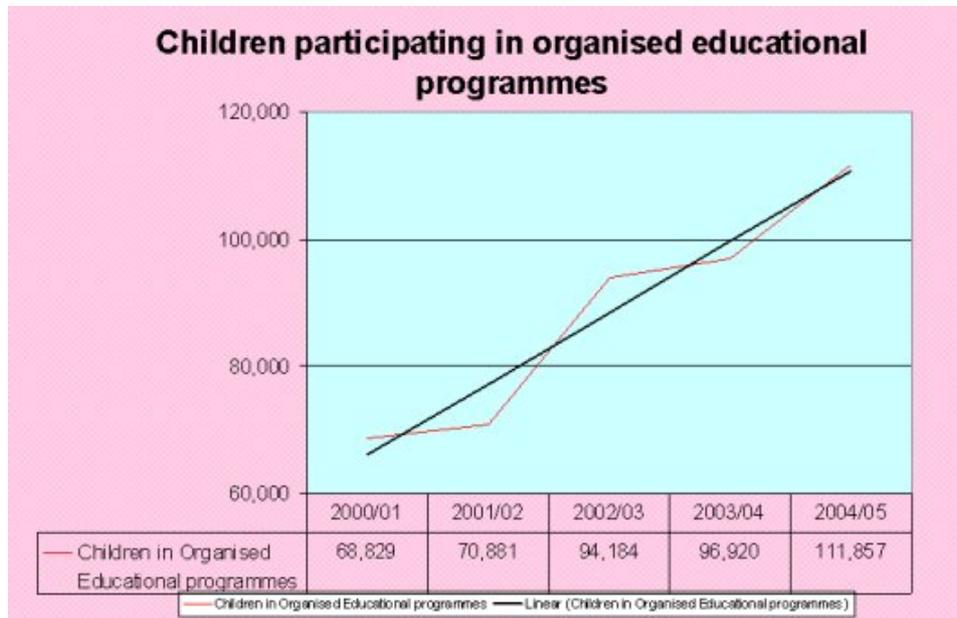
They may sound obvious, but ten years ago it wasn't obvious and even now it probably isn't to all the staff and people that govern us. My challenge to staff is that every day they should just remember why they do what they do and who they do it for. Keeping this in mind means that they won't go far wrong.

In terms of what this meant for developing our product: we had clearly quite a good product in terms of the collections, which are designated and of national importance, but the experience did not always match user expectations. We also looked at how far we should concentrate on the familiar – the temptation always was to just do another dinosaur exhibition, as dinosaur exhibitions represented one venue's first, second and third most successful exhibitions over a period of eight years. The temptation to keep doing these things is not necessarily wrong because it is important to pull people in with what they know, but the organisation also needs to make sure it challenges people, while still attracting them using things like dinosaurs and Egypt. We also looked at providing a quality experience in the public sector, where cash is always tight and a service-led, rather than experience-led, public sector approach. This has been quite a challenge, bringing people along in terms of looking at things from the visitor perspective.

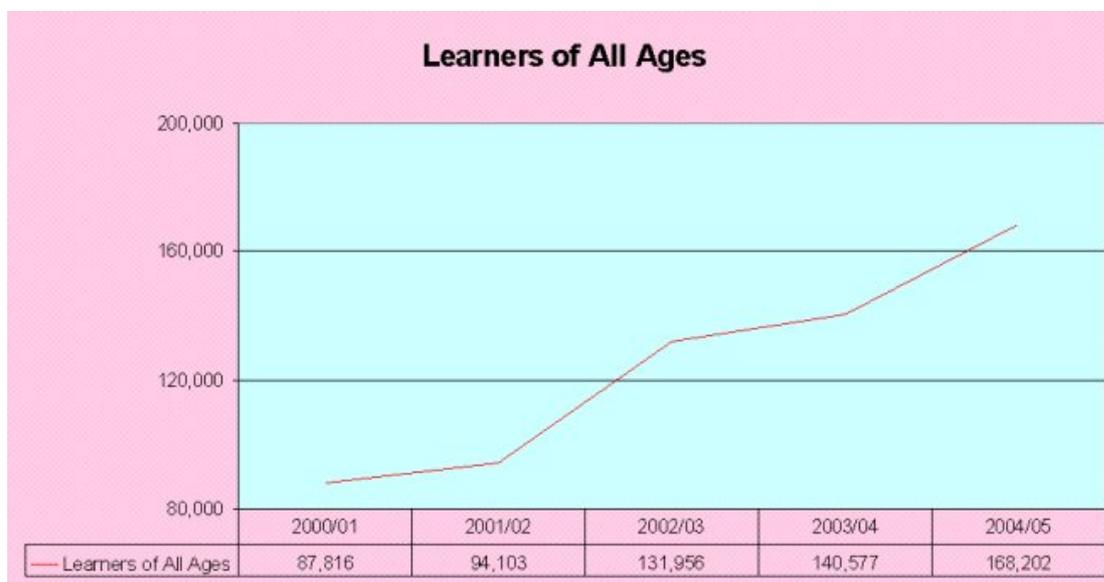
Collections are the USPs of museums – the one thing that the organisation has that nobody else does; but it is important to acknowledge that they only become meaningful because of the knowledge that underpins them – about collections, about science, about how people engage with them (people's different learning styles) and about our audiences.

One museum used to be called the Museum of Science and Industry and was once famously described by the leader of Newcastle City Council as the Mausoleum of Science and Industry which I think spoke volumes about what it was like. We had to decide whether we were just going to go for more of the same audiences (from that base of 900,000) or whether we were going to try and break the stigma of being only for the white middle class and go out and persuade the most challenged group of people we could think of – the people who thought that the museums were posh elitist places that weren't for them (which is still a view that pervades more widely than any of us like to think). We started targeting specific groups, but of course first we had to find out about our audiences. Ten years ago museums didn't do performance management, benchmarking, audience returns. We started a benchmarking project that has fed through every year, which has allowed us to find out more about our audiences. We also joined the Association for Leading Visitor attractions (you have to have more than 1 million visits per year so it is a bit of a club), which does research and benchmarking and we've used those returns and mystery visits. DCMS became more interested in performance management and therefore we collect data for them, and through Renaissance in the Regions we collect an enormous amount of data to show that the extra £3.75 million is being spent responsibly (part of which is an annual MORI poll). We set up focus groups, which we hadn't done before, and we still do them. They still frighten us sometimes – the main art gallery is probably one of the best-known sites and is the one least able to change the demographic of its visitors and the focus group attendees this year who have visited the gallery say positive things (that it is accessible,

enjoyable, non-threatening) but the people that have never been describe it as elitist, not for them and middle class. So, we invested a lot of funding into finding out more about audiences. What we have been able to do now, for instance, is build the audience of young people, which is critical to us. It would have been 30 per cent of visits before and now 48 per cent are under 16. We have done this in various ways – partly through the schools market (particularly KS1 and KS2, with KS3 and KS4 being more difficult); pre-school visits, long before things like Sure Start were ever dreamed of; Higher & Further Education; family visits; youth groups; clubs.



The graph above shows visits from those in organised educational programmes, effectively school visits. Targeting that audience has delivered a 70 per cent increase over the last five years. Learners of all ages has seen an even bigger (90 per cent) increase:



But perhaps I am proudest of the change in the socio-demographic composition of our audience. The organisation started from a base of 20 per cent C2DEs and last year that reached 44 per cent (with some sites reaching 50-57 per cent). That, to me, is going back to the mission about who we are there for – the people who pay council tax who previously thought museums were not for them.

So how did the organisation do this? It invested in better product, but also looked at promotion and communication. There are many stories about how the organisation had got it wrong in the past. One of the first capital grants was for the then Museum of Science and Industry to develop a fashion gallery, to try and change the predictable gender base visiting a museum of that name. £200,000 at that time was a big investment and the promotional budget to tell people about it was £2,000. The problem was that nobody took it seriously.

The organisation also started to invest more in customer care, although this is still a journey that we may never get completely right. We began to employ more specialist staff - nine years ago there was one junior/middling marketing officer whereas now there are 7.5 full-time equivalent communications staff and 3 development staff, so the emphasis of the organisation has completely changed. The organisation has also consulted users, sampled audiences and sought delivery and media partners – the organisation has built up a business partners club but has also been keen to ensure that it brought in local newspapers: Tyne & Wear Museums is now a major sponsor of their culture magazine, plus local television and radio companies are media partners and sponsor exhibitions, so they are engaged at a deep level (and being cynical it's harder to be critical of the organisation when they're sponsoring the exhibition!)

The organisation engaged in a range of different ways:

- Targeted projects at niche markets;
- Improved overall experience;
- Tried to engage all staff in the process (exhibition or education programmes are no longer generated just by curators but by a multi-disciplinary team, including communications staff, so marketing is truly treated as the whole story and not just promoting the exhibitions at the end of it);
- Increased retail performance (55 per cent in 5 years) – this is important in the North East where people like to spend money, so it was important to give them the opportunity to take something home as part of the service (as well as generating income);
- Developed venue brands – there are eleven venues and they are what people recognise, not who runs them (all the different brands can be a challenge, but actually it's no different from something like Proctor & Gamble);
- Improved monitoring and performance management – our number-crunching and instrumental benefits are key to our well-being and why we are the best-funded and most successful regional museums service in England;
- Improved planning (each year a five year plan is rolled forward) and engaged staff in the process.



There was clearly a mismatch between our aspirations and some of our tired facilities, so it wasn't just a question of improving education programmes or promoting harder. Along came the Heritage Lottery Fund, European money and Single programme money and now, £70 million later, a huge amount of capital investment has enabled us to move forward,

particularly at the Discovery Museum (formerly the Museum of Science and Industry) and Sunderland, with smaller improvements at other sites.

The 'imagine' website (www.imagine.org.uk) provides access to all our collections. Visits to the website have increased by 2000 per cent in the last five years.

The organisation has also managed to pull in a lot of other partners, including the British Museum, National Gallery and the National Portrait Gallery. The organisation's business partners include thirty major businesses in a region that doesn't have a lot of major businesses. The organisation has also gone for awards, which I used to be quite cynical about. I now think you should enter everything! A selection of awards/runner-up placings includes European Museum of the Year; Gulbenkian Museum prize and Visitor Attraction of the Year (which would have been unthinkable ten years ago in Sunderland). The organisation has now won or been runner up for eighty major awards and this is a fillip for the staff. It is worth entering – in the Heritage Show awards I think we submitted something like twenty entries, which, in one sense, is embarrassing but in another sense shows the level of achievement.

Staff development is crucial in all of this, but not everyone will buy in – there are still some unreconstructed people who would still say it is about what we do and not why we do it. You need key staff to champion the cause and you need to recruit carefully and remunerate properly (the latter being an ongoing problem in the public sector). Ensure that you value all staff roles and that everyone knows they have a role in fulfilling the mission: communicate the shared responsibility for the mission.

The organisation learned:

- How little we knew about our audience;
- How little we knew about promotional techniques and how little we spent on them;
- We have to accept that brands are all specific – don't let anyone tell you there is one universal answer because every venue is different and every audience is different;
- Audiences are responsive to different products and are highly segmented – we have many, many, different audiences;
- Investment in product quality is essential;
- Investment in audience research pays off many times over;
- Customer care never stops – you can let go at any point and you need to continue to address it on an ongoing basis;
- Some people don't get it;
- For a public body, a sense of purpose is the most important thing;
- Always remember why you do it and who you do it for.

macrobert

This presentation is about macrobert's journey, which in many ways was quite a personal journey for me, and will give a bit of background information about macrobert and its impetus for change.

macrobert opened in 1971 and it was Scotland's first purpose-built arts centre containing a main theatre space for 500; a studio space for 100 and a small art gallery. As an arts centre, it was fortunate in its location – not only in the heart of historic Scotland but on the beautiful campus of the University of Stirling. macrobert faces challenges in terms of how it is perceived by the local and wider community though – is it only for students and staff? Or is it for people who live in the very affluent area in which the university is based? Twelve years ago, I gave birth to my first child. His arrival opened my eyes to the difficulties faced in terms of physical access and attitude of others to children and those accompanying

children. It really felt that our society was of the opinion that children should not even be seen, let alone heard. I found things we had taken for granted like going to the theatre, the cinema and eating out were almost impossible. So, our life tended to revolve around the supermarket or Ikea, where at least we knew that, as a family, we would be welcomed and catered for with facilities and staff who understood us. When I came back to macrobert I realised that we were excluding a very large section of the population and we had to change. The first area of change was our programme. We began to increase the number and regularity of events that were on offer for children and families. This was initially quite difficult as, at that time, there was not a lot of high quality theatre, dance and music being created for families, especially for young audiences. So this challenge meant we decided as an organisation to try to create work ourselves. The first piece of work we created was in 1998 – The Happy Prince – which went to Broadway this year and has toured round most of the UK. For older young people we created a piece of work with The Tron in Glasgow, Company of Angels and Y Dance – working with young asylum seekers in Glasgow we created a piece of dance theatre for 14 years and over. As we began the process of creating work, we learned from young people that they had a real desire to create for themselves and we set up our own youth theatre. As more children began to use the building we recognised the need for a different kind of physical building which was better suited to meet the needs of young people and those who bring young people and we embarked on an ambitious capital project. As we developed the project we realised that if you were to create a building and programme that was genuinely relevant and exciting for young people we needed their views and opinions, as otherwise we were just making assumptions about what we thought they might want. At that time we set up the macrobert young consultants, which exist to this day. They came about to:

- Evaluate and advise us on the facilities that we had at the time;
- Determine to what extent the proposed capital project would truly serve their needs and be responsive to their interests;
- To evaluate the proposed plans in relation to the inclusion of children with disabilities and special needs;
- To inform the artistic programme and ensure its relevance and attractiveness to young people;
- To help create a climate of openness to children's views within the organisation.

Working with parents and young consultants we developed our children's charter:

- The macrobert is fully committed to the UN Convention on the Rights of the Child;
- The macrobert will strive to ensure all its work and facilities are open to all children whatever race, religion, language, ability, opinion or family background;
- macrobert staff will treat children with consideration and respect at all times;
- macrobert will listen and respond to what children and their carers say;
- Families, especially families with young children, will be made welcome throughout the macrobert;
- macrobert will employ staff who are committed to the rights of the child and ensure their suitability to work with children;
- macrobert will actively promote positive attitudes towards children and their families;
- All macrobert staff will be aware of the needs of children and able to provide assistance to carers and their needs e.g. breast feeding, heating baby food etc.;
- macrobert facilities will be designed to be safe/easily accessible to all children.

And the following promise to children:

You are really important to us and we have written up this list of promises. If you think we have broken any of these promises you should tell a member of staff straight away.

- We welcome you into the macrobert and hope that you enjoy your experience;
- It doesn't matter which school you go to, where you stay, or how old you are, we will treat all children with the same care and respect;
- You will be made to feel welcome by all of the people who work here;
- We will listen to your comments and opinions and will try to respond quickly to anything you say, and any suggestions you make;
- We will also listen to what the person looking after you says;
- We will make families, especially if you have small brothers and sisters, very welcome;
- Everybody who works at the macrobert will be given special training to make sure that they realise how important you are, and to make sure that they treat you properly;
- All the staff you meet will be friendly towards you, and will help if you have any questions;
- We will help the people who look after you and make their visit as easy as possible;
- You will be able to move around the building easily and safely.

The children's charter came about to ensure that staff understood what it meant to be truly respectful and offer a service to children and represented a declaration of service, so that adults knew what they should expect. The thinking behind the promise to children is so that they also expect the highest standards and tell the organisation if it is failing to deliver. Of course, we do sometimes fail and we have to learn from it each time.

A commitment to the rights of the child is an essential criteria for staff members and all staff go through a Disclosure Scotland check on an annual basis.

Marketing to children was another area macrobert decided to try and develop. We talked to children and came up with idea of the wolf as the logo – the reason is that there are lots of myths and legends about wolves in Stirling and they can also be cuddly or exciting.

After the development of the brand and logo the young consultants felt that the brochures did not speak to children at all and wanted a brochure that was written for them, and ideally by them. So, we worked together to apply for lottery funding for a magazine and website called WOW and the young consultants are part of the editing team. That further developed to the extent that they worked with the architect on the design of our new building. In March 2000, we secured £3.35 million from the Scottish Arts Council national lottery towards a £6.44 million major refurbishment and extension, which incorporated the ideas of the young consultants. What difference did the young consultants make to the building? One thing they asked for was that they felt the building needed to say that children were welcome and they wanted something on the outside that said children can come in, so there an outside play area was created close to the entrance. The old entrance was up steps and invisible (it looked like every other university building) so signage and level access was a key development, for prams as well as wheelchair users. Accessible ticket sales information points were introduced so that the first thing people see when they walk in, is people. Part of the development was a new cinema which has been very important in terms of providing a regular programme, so that families or others know that, no matter when they come, there is always something on, whether it is a film or a live event. The Filmhouse also enabled us to develop a new initiative with Dundee Contemporary Arts Centre – Discover - which is Scotland's first international film festival for children and young people. Treehouse is a crèche that is open 7 days a week – every morning as a crèche and in the afternoon as an activity space. It is also the key venue for birthday parties. Birthday parties, in terms of marketing, are very interesting because every child has possibly twenty friends who often have not been before and so in their goodie bag they get a voucher to come back to

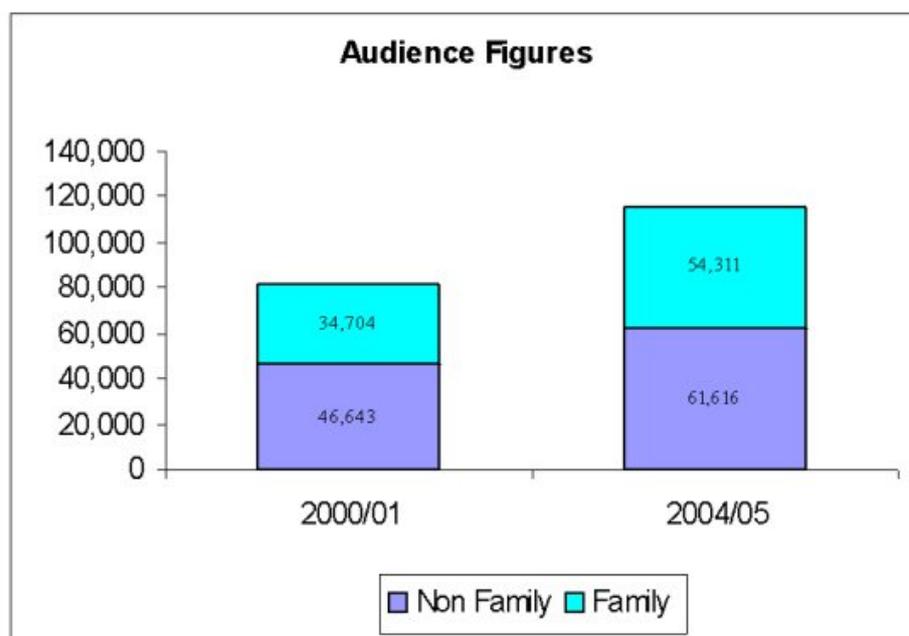
macrobert, which has been very helpful for us in terms of developing the audience. We also have the Workhouse, which is not as sinister as it sounds. This is the base for nine different youth theatres, ranging from ages 3-18; two street dance companies; one youth dance company; one music theatre group, as well as being the rehearsal space we use for our own productions. The café bar has video projection and acts as a performance space for comedy and live music. The menu for children was designed and developed with children themselves – there was a bit of an interesting debate about curly fries versus fresh salad, but we've compromised by including both. The Mainhouse theatre space seats 466. We also have what we call the Arthouse which is basically the corridor that links the main theatre space through to other spaces and we exhibit art work created by children along there, plus there are projection facilities for animation and other film work which is produced by children.

The Young Consultants have their own space which they run themselves called Wallace's Den (Wallace being the wolf) which has Playstation 2 in it. It is their space and they had a budget to put in it what they wanted and they share it with other children of a similar age - anyone who is 8 years of age or older can gain access.

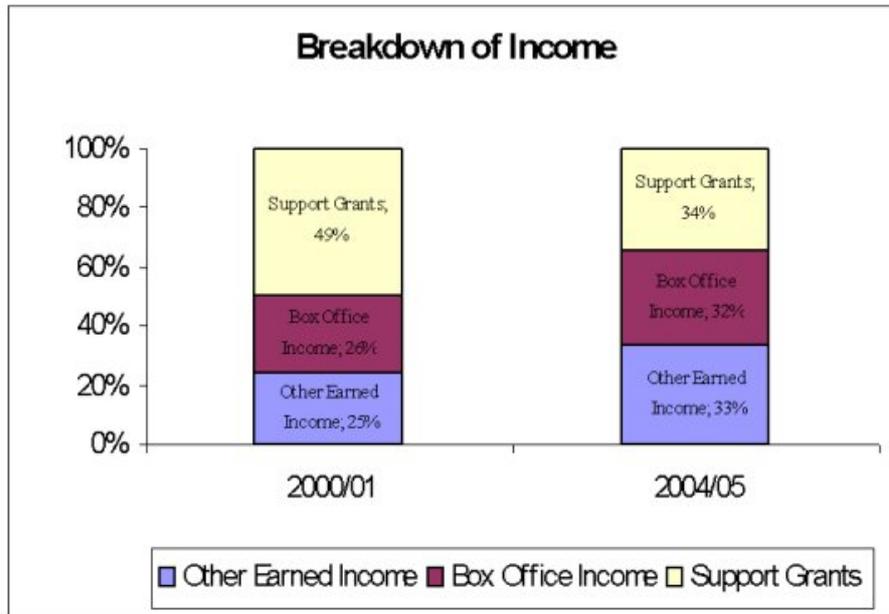
Playhouse is the old studio space, which has been refurbished and designed for children's theatre, in particular theatre for younger children. The children designed the seating and it was very different from what I had envisaged – they wanted something that felt like they were sitting at home watching TV on couches.

Other things that came up from the children, and which helped contribute to the attention to detail, were booster cushions in the cinema and theatre that were not hard plastic ones such as you find in multiplexes, but comfortable cushions that felt like they were sitting on a normal seat. There are baby changing facilities and socket covers, so parents feel they can leave the children to move round the building safely and different heights of sink, to give the message that all sizes are welcome.

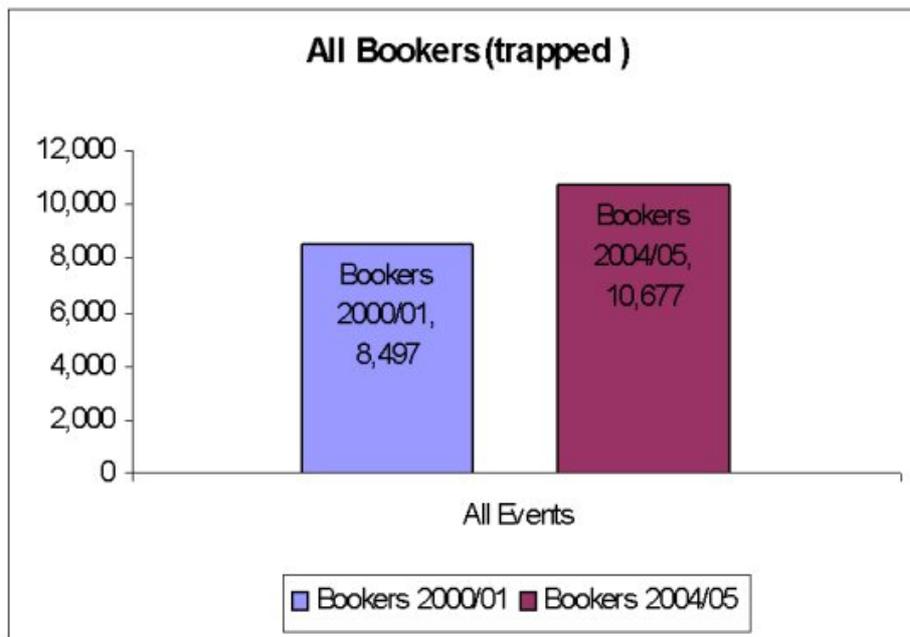
So what has been the result of the changes? One of the challenges we are often faced with, especially when applying for funding, is the notion that children and adults can't really co-exist within the same building. I think what we can show is that they can:



The chart below shows the breakdown of income:



Relatively speaking support grants now represent less of the overall cake. The number of total bookers has also increased:



As you would expect, this includes a big increase in family bookers from 3,638 to 6,600. macrobert has also increased its penetration of Stirling households (although it attracts an audience from a much wider area than just Stirling) from 21 per cent to 30 per cent. The key philosophy behind the building has been about flexibility, so we can change the feel of the building, so that during the day it is very focused on children and families that seem to be in but also recognises that we are on a university campus, so we want to be able to attract students by changing the atmosphere at night through lighting, music and video projection.

The physical building has been important in helping us widen access. Staff members have also been crucial in terms of their attitude and their commitment to the vision. Also, people won't choose to come back if they don't get good service. Another essential element has been the programme itself. Luckily there is now a wealth of work around for young people. Finally, our fantastic young consultants still exist, and some have been with us for eight years now. 90 per cent of the audience response has been positive:

'Inspiring'

'Great food and service'

'Can you open 24 hours a day?'

'Delighted this facility is on our doorstep – very lucky'

'I love this place, I don't know what I would do without it'

Of course, some people don't like children and young people in the building, but there are plenty of other places for them to go, I suppose, and I think that's a cultural thing we have to keep trying to tackle.

'Since re-opening in October the macrobert has established itself as the premier children's arts venue not only in Central Scotland but anywhere in the country'
(Mark Brown, *The Scotsman*)

'Children and young people are not just the audiences of tomorrow. They are audiences now, in their own right. And they have talents and potential, which must see the light of day.... There are people in Scotland now who have that vision - like the macrobert in Stirling' (Rt. Hon. Jack McConnell MSP, St Andrews Day Lecture, 30th November 2003)

Three years on, I think we've learned that we are still at the beginning of our journey but that young people in particular are a powerhouse of ideas and inspiration; that young people are the audiences of now, not only in future; that family audiences can generate additional income and that adults and young people can co-exist in the same building. We've just conducted a lot of research and identified some challenges that we face, particularly with non-attenders who have the perception that macrobert is only for children and young people, so that is our next challenge - to develop a marketing strategy to ensure that we are seen as what we are intended to be, an arts centre that is genuinely inclusive for all ages.

Putting Passion and Purpose on your Life Map

Jackee Holder, Life Work in Progress

The two things that often prevent us from achieving our goals are resistance (stopping ourselves from doing the things we want to do) and taking action (actually putting into practice the things that will get us closer to where we want to be).

One of the things I want to focus on is what nurtures and nourishes us as individuals. What will help us put our purpose back in a central place on our life maps? I think most of us will, when we think about our lives, find that often it is very busy, with a lot on the schedule.

When I talk about purpose, I mean it in the smallest of senses, in terms of how you feel about who you are being in the world and the impact you are having, and big purpose, in terms of making an impact with things you create or believe in or projects you get behind or lead - so purpose in all its forms and guises. I'm sure many of you have small purpose that is just as significant and meaningful and you also have a vision of a larger purpose – maybe something you've always wanted to do or new projects or ideas that you'd like to achieve.

The way we sometimes get back on track is by taking quality time out and the aim of the workshop is to show that this doesn't necessarily involve lots of time. It includes exercises that you can take away and do on your own that will encourage you in terms of making sure your purpose is central and you are not getting distracted. This also means we need to bring some consistency to the way in which you review and evaluate your life. We're going to be utilising some very simple questions but they have profound effects.

Thinking about the branding keynotes, part of your purpose is all about branding yourself – this is who I am; this is what I'm about; this is what I care about; these are the services, skills and talents that I have to offer – and then finding a form to offer it in.