West Midlands Museum Development

Annual Survey of Museums 2018-19

Supported using public funding by ARTS COUNCIL ENGLAND

WEST MIDLANDS MUSEUM DEVELOPMENT

DELIVERED BY

Ironbridge BIRTHPLACE OF INDUSTRY

Summary of findings 2018-19

Response rate

- 91 museums in the region responded to the Annual Survey of Museums, which equates to a 65% response rate amongst the 140 museums which are Accredited and Working Towards Accreditation in the region

Audiences

- There were a total of 6,821,253 visits made to museums in 2018-19 based on responses received
- Museums held a total of 8,602 activities and events that engaged 412,948 participants

Economic impact

- Visits to museums represented £124,180,051 of gross visitor impacts
- There was at least £39,570,079 of direct, indirect and induced impacts as a result of spend on goods and services by museums
- At least 1,290 Full Time Equivalent (FTE) direct, indirect and induced jobs were supported by museums

Online engagement

- 87% (79) of respondent museums provide online access
- 89% (81) used social media to engage with audiences

Educational engagement

- Museums delivered 14,793 learning and outreach activities that engaged 508,950 participants

Financial operations

- £39,182,800 was generated by museums in earned income (including admissions, retail, catering, events, hospitality, educational and other earned income from trading, e.g. property rental)
- £16,672,192 received in regular public subsidy (including Arts Council England National Portfolio Organisation funding)
- £2,175,725 received in grant funding
- £3,027,964 received in contributed income (including all money received in donations, friends members/schemes, any sponsorship income, corporate membership and other non-earned income)

Workforce – volunteers

- There were 5,348 active volunteers in 2018-19
- This ranged from 1 to 809 volunteers per museum
- Volunteers contributed a total of 339,389 hours to museums in the region, which equated to a value of over £2,262,593

Workforce – paid staff

- Museums employed 1,680 paid staff which equated to 897 Full Time Equivalents
- 12% (11) of museums were entirely volunteer-run with no paid staff

Equality, diversity and inclusion

- 47% (43) of museums had equality and diversity action plans in place at their museum

Introduction and survey method

This report presents the findings of the third West Midlands Museum Development (WMMD) Annual Survey of Museums.

The survey was created in the South West in 2012 to establish a baseline of data on museums in the region and is now being used to analyse and report on trends across England's nine regions. Findings will contribute to estimates of the social and economic impact of museums and also help inform how WMMD, and other participant Museum Development providers, deliver support to museums. The data within this report can enable museums to benchmark themselves against a range of comparators.

The methodology has been developed and delivered by South West Museum Development (SWMD) with the intention of providing consistent data capture across multiple regions to enable more effective advocacy and benchmarking. The survey has remained broadly consistent since 2012-13. In 2019 additional logic was introduced to aid clarity around questions on finance and workforce. Survey questions have been developed in consultation with museums and considered approaches from pre-existing data collection exercises within the sector.

Where possible, questions have been adapted to align with Arts Council England's previous annual survey of Major Partner Museums and, since 2019, the Annual Survey of National Portfolio Organisations.

SWMD has been commissioned to deliver the West Midlands Museum Development Annual Survey of Museums since 2016-17.

Survey method

The survey was sent to all museums in the West Midlands region who are fully Accredited, Provisionally Accredited or formally Working Towards Accreditation. It was promoted via WMMD's website and through targeted e-bulletins. Museums were given the option of either online completion or a paper copy of the survey. The majority of museums have participated via the regional online survey.

Multi-site organisations were given the option to either provide a response as a whole organisation using a bespoke off-line form, or by individual site; museums which provided a multi-site response are highlighted on the following page.

Survey questions relating to finance, employment, volunteer and social media have been mapped across to the National Portfolio Organisation (NPO) Annual survey. NPOs were able to submit their NPO Annual Survey for transcribing to prevent duplication of effort. A key distinction between this survey and the NPO Annual Survey is that it captures data at organisational, rather than Accredited museum, level. Where NPO data has been submitted to represent multiple Accredited museums, the total value reported has been distributed based on the weighting of audience numbers of each of the Accredited museum sites.

The survey asks museums to provide data for the 2018-19 financial year (1 April-31 March). Financial data can be provided for a different financial period, e.g. calendar year, which museums are asked to indicate; all other data should be presented for the 2018-19 period.

The survey is divided into five sections:

- Audiences
- Educational engagement
- Financial operations
- Workforce
- Equality, diversity and inclusion

Sample and response

68% (90) of museums within the Accreditation scheme responded to this year's survey. There are 132 Accredited museums in the region and a further 8 Working Towards Accreditation (WTA). One of the eight WTA museums provided a response. As a result 65% of all Accredited and WTA museums are considered within this report. A further three museums participated (one WTA and one Accredited) but provided insufficient partial returns along with a further non Accredited museum. The number of Accredited museums is taken from the Accreditation statistics for June 2019, the date of the Accreditation panel most recent to the period of the survey.

Museums in the West Midlands account for 9.9% of all Accredited museums in England. There has been an 14% increase in response rate between this and last year's survey.

In 2019 Arts council England revised the categories for type of governance within the Accreditation statistics. The category for 'Military' has been removed and reallocated to either Independent or to National.

This is the second year in which the SWMD methodology for data collection from museum service providers who operate multi-site and/or co-located museum sites has applied a bespoke template rather than via the online form. This approach was designed to provide more flexibility for organisations to report a mix of service-wide and site-specific data. The core premise of the survey is determined by individual Accredited museums sites, therefore it was important to develop a consistent approach to data provided from multi-site and co-located organisations.

Site-wide data, which is collected centrally by the organisation rather than at site-level, has been attributed to individual sites based on a ratio of audience numbers. This approach has enabled an increased consistency of analysis across the data provided. For multi-site responses, adjusted data has been recorded as 'estimate' to reflect this intervention.

Where a single museum site includes more than one Accredited museum collection, the organisation has been consulted in order to provide an estimate of the percentage of visitors allocated to each respective site or, where this is not possible, data has been included as a single site and the overall total has been adjusted accordingly.

12 multi-site organisations provided survey returns, representing 45 museums, 49% of the return rate; six Independent organisations representing 29 museum sites and six Local Authority organisations representing 16 museum sites.

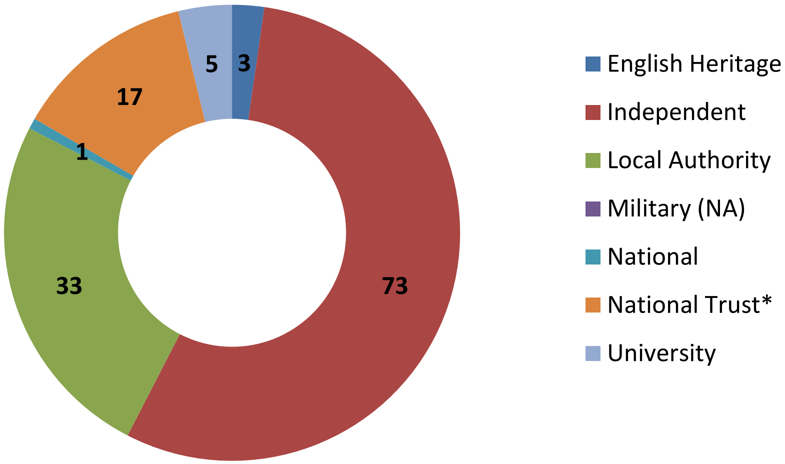
When considering the responses, the following should be kept in mind:

- Not all museums responded to every question
- Some of the data is given to the nearest decimal place
- 'Respondent' or 'Museum' is every museum who submitted a response
- Where differences are small and response levels low, care must be taken when interpreting the data
- Budget data must be viewed as approximate or indicative as different methodologies are used by museums and a number of museums operate a different financial year than April – March

Profile of respondents

65% (91) of museums responded to this year's survey. A full list of respondent museums is included at the end of this report. The response rate was broadly reflective of the typology of Accredited museums in the West Midlands. This year, as in the previous year, the three English Heritage sites did not provide responses, however, there was participation from all other types of museums, and from this year over 50% of National Trust sites participated. There is a minimum representation of 68% from Independent, Local Authority, University and National museums in the region. Type of museum applied here is defined by the UK Museum Accreditation Scheme. In 2019 the category for 'Military' has been removed and reallocated to either Independent or to National.

Figure 1 : West Midlands Accredited museums by type

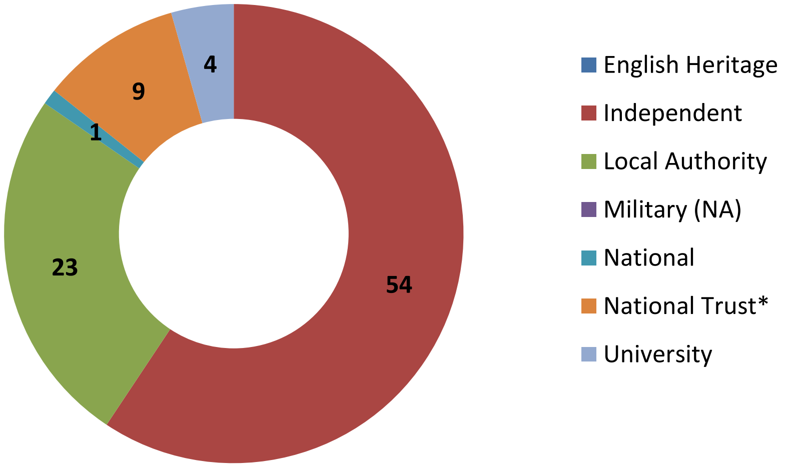


Museum opening arrangements

Museums were asked to provide details on their typical opening arrangements:

- 55% (50) reported that they were open all year round
- 34% (31) reported that they were closed part of the year as regular seasonal closure
- 8% (7) of museums were open by appointment only; seven all year round and one for part of the year
- 2% (2) of museums were closed for part of the year for redevelopment, refurbishment and/or repair
- None of the respondent museums reported being closed all year round due to redevelopment and or refurbishment
- One respondent museum did not confirm their opening arrangements

Figure 2: West Midlands respondent museums by type



**One museum attributed to Independent within the UK Accreditation statistics June 2019 has been corrected to National Trust*

Museum opening hours

93% (85) of museums reported opening hours as follows:

- Opening hours in ranged from 10 hours to over 2,500
- Opening hours totalled 132,600 and an average of 1,598

Respondents by size

For the purpose of this report the size of a museum has been determined by the reported visit numbers. Four bands provide simple categories of Small, Medium, Large and Extra Large within which museums have been allocated:

- Small museum - 9,999 and under visits per annum
- Medium museum - 10,000 – 49,999 visits per annum
- Large museum - 50,000 – 99,999 visits per annum
- Extra Large museum - 100,000+ visits per annum

Museums representing Large and Extra Large museums has increased from 24% to 36% in the response from museums for the 2018-19 survey.
The two museums within multi-site organisations who were unable to provide site specific visit figures have been attributed to a category based on additional information provided by WMMD. These museums have been classified as a Small and a Large museum for this report.

Geographic distribution

Figure 4 highlights the variations in the number of Accredited museums in each sub-region as well as the percentage response rate.

Figure 3: Respondents by museum size, determined by visits per annum

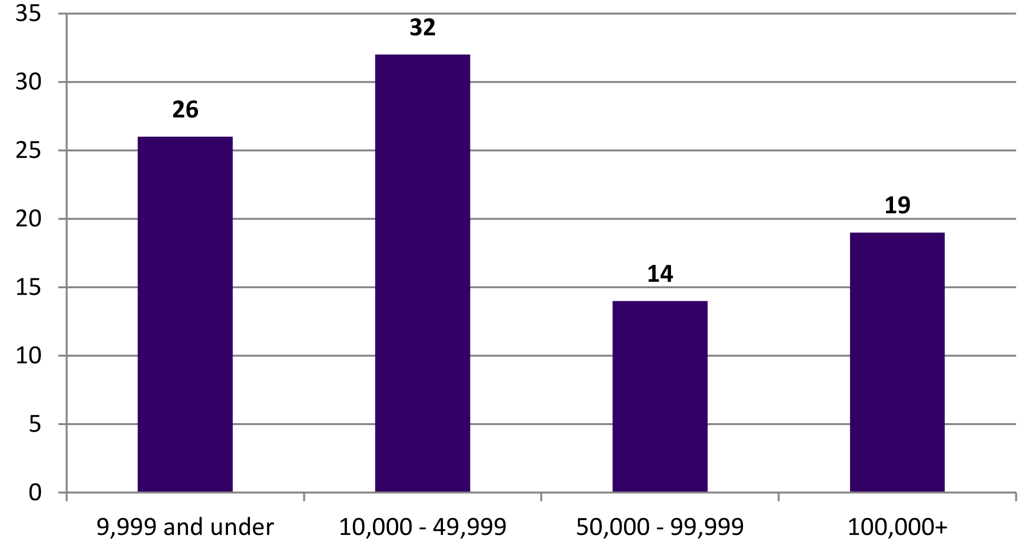


Figure 4: Respondents by sub-region

Sub-region	No. of respondents/ no. of Accredited museums	2018-19 % return rate	2017-18 % return rate
Birmingham	15 of 17	88%	88%
Black Country	7 of 13	54%	31%
Herefordshire	10 of 12	83%	58%
Shropshire	18 of 25	72%	32%
Staffordshire	13 of 26	50%	56%
Warwickshire	18 of 26	69%	58%
Worcestershire	10 of 21	48%	57%

Audiences

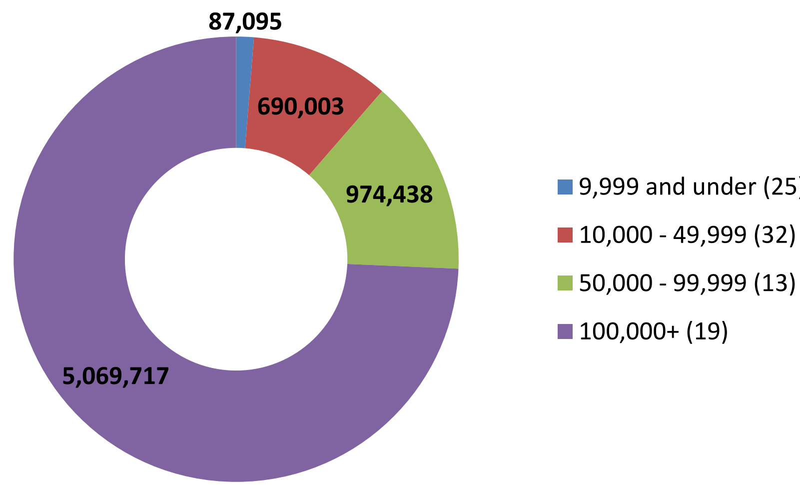
Visit figures by museum size

Based on the 89 (98%) responses received a total of 6,821,253 visits were made to museums in 2018-19. The overall visit figures are influenced by the 19 museums with 100,000+ visitors per annum; as a result 21% (19) Extra Large museums account for 74% of all visits. This compares to 13% (10) Extra Large museums which accounted for 62% of all reported visits in the previous year, 2017-18.

76% of museums provided known figures for total visits and 24% provided estimated figures. The two museums who were unable to provide visit figures have not been included in this section of the report:

- 19 Extra Large museums received 74.3% and an average of 266,827 visitors
- 13 Large museums received 14.3% and an average of 74,957 visitors
- 32 Medium museums received 10.1% and an average of 21,563 visitors
- 25 Small museums received 1.3% and an average of 3,484 visitors

Figure 5: Total visits by museum size

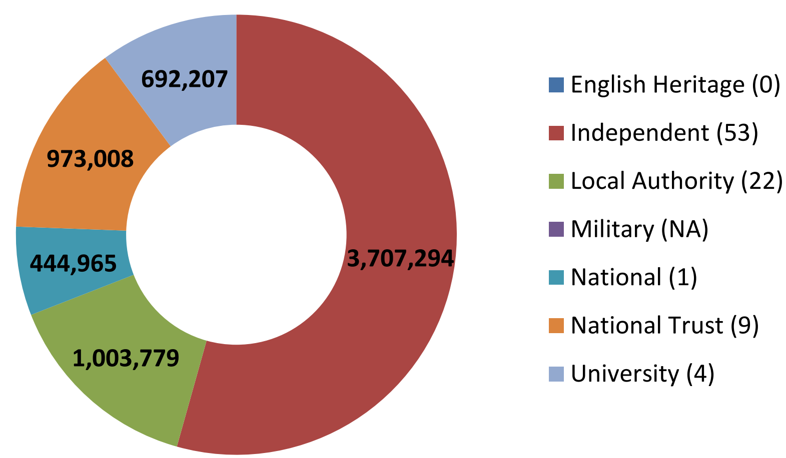


Visit figures by museum type

The distribution of visitors can be further understood by looking at the average number of visitors by museum type:

- 53 Independent museums received 54.3%; an average of 69,949 visitors
- 22 Local Authority museums received 14.7%; an average of 45,626 visitors
- 1 National museum received 6.5%; 444,965 visitors
- 9 National Trust museums received 14.3%; an average of 108,112 visitors
- 4 University museums received 10.1%; an average of 173,052 visitors

Figure 6: Total visits by museum type



Visit figures by sub-region

Participant museums located in Warwickshire reported the highest number of visits and represent 37% (7 of 19) Extra Large museums and 43% (6 of 14) Large museums in the region. The two museums who were unable to provide visit figures have not been included.

Visits by children

55% (50) of respondent museums provided a breakdown of adult and child (under 16 but excluding under 5's) visits. 52% (26) of respondents providing a breakdown reported known figures for child visits, whilst the remaining 48% (24) reported estimates.

2,602,655 visits by children were reported by the above museums in the West Midlands in 2018-19. Based on these responses, children accounted for 23.9% of visits. Eight Extra Large museums reported 30.7% of visits by children across the size group and represent 61.1% of all visits by children reported across the 50 museums providing a breakdown of adult and child visits.

Assessing the data as an average across the sample group of 50 museums reporting a breakdown of adult and child visitors provides the following insights:

- Small museums (18) reported an adult:child ratio of 5.7:1
- Medium museums (17) reported an adult:child ratio of 2.6:1
- Large museums (7) reported an adult:child ratio of 3.3:1
- Extra Large museums (8) reported an adult:child ratio of 3.3:1

Figure 7: Total visits by sub-region

Sub-region	Total reported visit figures	Percentage of reported visit figures	Percentage and number of museums providing data
Birmingham	1,442,846	21.1%	16.5% (15)
Black Country	542,037	7.9%	7.7% (7)
Herefordshire	307,497	4.5%	11.0% (10)
Shropshire	888,200	13.0%	17.6% (16)
Staffordshire	438,406	6.4%	14.3% (13)
Warwickshire	2,650,768	38.8%	18.7% (17)
Worcestershire	551,499	8.0%	12.1% (11)

Figure 8: Total visits by children by museum size

Museum size	Total visits by children	Sample of museums	Child visits as percentage of total visit figures
Small	8851	18 of 50	14.7%
Medium	103446	17 of 50	27.8%
Large	127779	7 of 50	23.5%
Extra Large	382,814	8 of 50	23.5%

Economic impact of visits

In 2018 nine of the top 20 most-visited free attractions*, and five of the top 20 most-visited paid-for attractions* in the West Midlands were museums and historic properties and also Accredited museums.
**Visit England's 2018 Annual Survey of Visits to Visitor Attractions.*

In order to estimate the economic impact of visits to museums, the Association of Independent Museum's (AIM) visitor spend calculators have been applied to each sub-region. The results of this calculation are conservative as only the economic impact of 'Local' and 'Day' visits have been used; in order to apply the economic impact of overnight stays a more in depth visitor survey would be required. This means that the overall economic value of visits is likely to be higher due to the higher levels of visitor spend associated with overnight visits. The current application of the AIM assumed visitor spend is considered a pragmatic approach, which balances the effort of contributing museums with the robustness of calculating economic impact whilst maintaining high levels of participation across the sector. Further tools are available to museums to generate in depth assessments of economic impact and, when used, provide a valuable contribution to the overall picture of the economic value of museums.

AIM's Economic Impact Toolkit was developed by consultants DC Research to help museums express the gross impact of visits to their museum in terms of economic value. This toolkit can be used by individual museums but can also help to indicate the wider economic value of museums as well.

Economic impact calculation

- This calculation takes the number of adult visits to a museum, establishes the average ratio of local and day visits and multiplies these by average visitor spend assumptions, both developed by DC Research from regional and national tourism datasets.
- In 2018-19 total adjusted adult visits is estimated to be 5,157,938 based on an adult:child ratio of 85:15 for museums with 9,999 visits and under; 77:33 for museums with 10,000 – 49,999 visits; 77:33 for 50,000 - 99,999 visits; and 75:25 for museums with 100,000+ visits per annum.

Applying this methodology to the visit data provided by museums, the gross visitor impact was £124,180,051 on the West Midlands economy:

- £24,260,271 was a reported in 'local' visitor spend
- £99,919,781 was a reported in 'day' visitor spend
- In the economic impact toolkit Birmingham and the Black Country are combined under the metropolitan county of West Midlands.

Figure 9: AIM Economic Impact Toolkit assumed 'Local' and 'Day' visitor spend

Sub-region	'Local' visitor assumed spend	'Day' visitor assumed spend	Gross visitor impacts
Birmingham (WM)	£14.40	£28.80	£26,297,543
Black Country (WM)	£14.40	£28.80	£9,831,017
Herefordshire	£13.23	£26.45	£5,192,835
Shropshire	£15.70	£31.41	£17,536,050
Staffordshire	£17.00	£34.00	£9,253,413
Warwickshire	£13.60	£26.31	£44,850,565
Worcestershire	£16.12	£32.25	£11,218,629

Highlights:
Dippy on Tour: a Natural History Adventure at Birmingham Museum & Art Gallery

In summer 2018, Birmingham Museum & Art Gallery (BMAG) welcomed the famous Diplodocus fossil cast from the Natural History Museum for an exciting and action-packed three months. Dippy had a phenomenal impact on Birmingham Museums and the city. Over a quarter of a million people visited the exhibition, half of whom had travelled from outside Birmingham, and spending £4.2 million. On display in the Gas Hall, Dippy was accompanied by Birmingham's fantastic taxidermy bird collection, on show for the first time in 20 years. Family, school and community programmes including a Dino-Dig excavation, object handling, interactive storytelling, and two outdoor 'Bio-Blitz' activities at its historic properties enhanced visitors' experience. Two 'Morning Explorers' sessions offered quieter sessions for adults or children on the autistic spectrum or with other sensory needs.

Creative food and beverage options, Dine with Dippy experiences, and a pop-up shop had an extremely positive commercial impact. 65 volunteers supported the project who dedicated nearly 2,000 hours of their time.

Partners included Paradise Birmingham, who sponsored the exhibition; and the Friends of Birmingham Museums who funded the conservation of the taxidermy birds. Retail BID, Cadbury World, and THSH also got behind the project with dinosaur-themed activity.

Dippy on Tour achieved significant media coverage. BMAG's social media posts had over 1.38 million views, and there was an incredible amount of user-generated content.

The project won three awards: Best Partnership of the Year, Museums and Heritage Award; Family Favourite Award: Best event at an attraction, Midlands; Best Exhibition in the Midlands, Birmingham What's On Readers' Awards 2019.

Online engagement

Digital communications continue to provide an essential tool for engaging with audiences. Museums are increasingly utilising mainstream social media platforms such as Facebook and Twitter for deeper engagement with audiences. This section looks at museums online and social media presence.

Websites

87% (79) of respondent museums have editorial control over their website. Whilst 11% (10) of museums reported that they did not have editorial control over their website, half of museums are featured on their parent organisations, University or Local Authority's website.

52% (47) of respondents to this section of the survey provided data on the number of unique visits to their websites, reporting an estimated total of 5,745,747 unique visits in 2018-19.

Social media

Museums were asked to provide information on whether they used social media to engage with audiences and the number of subscribers or followers that they had across their social media platforms.

89% (81) of museums stated that they used social media to engage with audiences with platforms including Facebook, Twitter and Instagram most frequently cited. 67% (61) of museums reported an estimated 1,033,908 subscribers or followers.

Visit England's *Annual Survey of Visits to Visitor Attractions 2018* report states that engagement with digital communications has plateaued at 89% of respondent attractions. Whilst Facebook (86%) and Twitter (56%) continue to be the dominant platforms, the use of Instagram and Pinterest has almost doubled in the three years from 2015.

Only 2% (2) of museums stated that they did not use social media, whilst 9% (8) did not provide an answer to this question. Only one of the 91 respondent museums does not use either use of a website or social media, which demonstrates that the vast majority of museums have utilised some form of online platform to engage with their audiences.

Education, sessions and participants

46 (51%) museums in the West Midlands collectively reported engagement with an estimated 10,779 schools and educational organisations during 2018-19. This median number of different schools and educational organisations reported was 29:

- 71% (65) of museums reported a total of 13,953 on-site sessions
- 73% (66) reported a total of 424,487 on-site participants
- 30% (27) of museums reported a total of 840 off-site sessions
- 36% (33) reported a total of 84,463 off-site participants

Figure 10 details the number of education sessions delivered by museums, both on-site and off-site, during 2018-19 along with the number of participants.
69% (63) of respondents provided information on both the number of on-site educational sessions and participants. 31% (28) provided information on off-site activities and events.

One of the two museums unable to provide general visit figures due to being co-located with another Accredited museum, reported data for the number of participants to their activities and/or events in this section of the survey. The total number of people they engaged with in 2018-19 are reflected in on-site educational sessions and the participants reported.

Figure 10: Educational sessions and participants

	Total and No. of responses	Extra Large and Large	Medium and Small
No. of on-site sessions	13,846	11,255	2,591
Average no. of sessions	220	563	60
Sample number	63	20	43
No. of participants on-site	419,791	304,250	115,541
Average total participants*	6,663	15,213	2,687
Average participants per session	30	27	45
Sample number	63	20	43
No. of off-site sessions	834	788	46
Average no. of sessions	31	56	4
Sample number	27	14	13
No. of participants off-site	35,773	34,690	1,083
Average total participants*	1,325	2,478	83
Average participants per session	43	44	21
Sample number	27	14	13

*Figure 10 notes: Off-site and on-site sessions have been treated independently in order to generate these averages. *The average number of total participants per museum and the average number of participants per session is calculated here. The sample of on-site provision includes data from one multi-site organisations with six museums, the off-site provision includes data from five museums from one multi-site organisation.*

Activities and events, sessions and participants

In addition to the previous education sessions reported, museums in the West Midlands also deliver and wide range of activities and events both on and off-site:

- 65% (59) of museums reported a total of 8,226 on-site sessions
- 65% (59) reported a total of 391,391 on-site participants
- 32% (29) of museums reported a total of 376 off-site sessions
- 34% (31) reported a total of 21,557 off-site participants

Figure 11 details the total number of activity and event sessions and total number of participants delivered by museums, both on-site and off-site, during 2018-19. 60% (55) of respondents provided information on both the number of on-site activity and event sessions and participants. 31% (28) of respondents provided information on both the number of off-site activities and events and participants.

One of the two museums unable to provide general visit figures due to being co-located with another Accredited museum, have provided data on the number of sessions and participants to their activities and/or events included within this section of the survey, and therefore their figures for the total number of people they engaged with in 2018-19 are reflected in the participants reported here.

Figure 11: Activities and events, sessions and participants

	Total and sample	Extra Large and Large	Medium and Small
No. of on-site sessions	8204	5,893	2,311
Average no. of sessions	149	347	61
Sample number	55	17	38
No. of participants on-site	345,563	283,757	61,806
Average total participants*	6,283	16,692	1,626
Average participants per session	42	48	27
Sample number	55	17	38
No. of off-site sessions	373	215	158
Average no. of sessions	13	22	9
Sample number	28	10	18
No. of participants off-site	21,031	11,026	10,005
Average total of participants*	751	1,103	556
Average participants per session	58	50	62
Sample number	28	10	18

*Figure 11 notes: Off-site and on-site sessions have been treated independently in order to generate these averages. *The average number of total participants per museum and the average number of participants per session is calculated here. The sample of on-site provision includes data attributed from one multi-site organisations across five museum sites, whilst the off-site provision includes data from three museums from one multi-site organisation. Data from one museum for on-site was omitted due to anomalies in the number of participants reported.*

Highlights:
Ludlow Museum

Ludlow's Museum at the Buttercross opened in August 2016 and is going from strength to strength with lots of achievements during the last financial year.

The Friends of Ludlow Museum offered to fund children's entry as a way of encouraging more families to spend some time in the museum. Free entry for children was introduced in November 2018 and has shown a 10% increase in the number of children visiting with their families. The museum is very grateful to the Friends of Ludlow Museum for supporting them with this funding and also with the purchase of exhibits, such as the Bitterley coin hoard.

Ludlow Museum has introduced free seasonal activities for children such as a picture hunt around the museum, a themed word search or colouring with a gift of a sweet treat for every child taking part. It costs very little to run these activities and has a variety of benefits such as opening up dialogue, which in turn encourages the purchase of a memento, making a donation and telling their friends.

The range of merchandise available has been increased to include branded pocket money gifts, a variety of scenic greeting cards, jewellery and mementos produced by local artists.

Ludlow Museum is expecting to further increase its visitor numbers by participating in the Audience Champions Programme to help focus its experience and marketing. The museum is excited for what the next twelve months may bring.

Financial operations

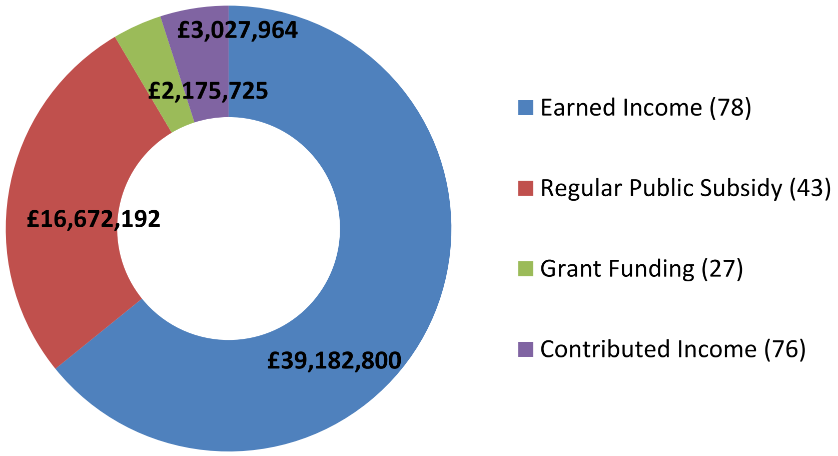
Museums operate across a variety of financial years. Due to these variations in recording and reporting of financial operations the data presented here should be considered a guide, rather than being representative of a specific financial period. 53% (48) of respondents specified that they were providing financial data for 1 April-31 March.

Income

90% (82) of respondent museums reported figures for income. The total income generated and received by museums reported was £61,058,682:

- £39,182,800 in earned income including admissions, retail, catering, events, hospitality, educational and other earned income from trading, e.g. property; an average of £502,344 per reporting museum (78)
- £16,672,192 received in regular public funding including Arts Council National Portfolio funding; an average of £387,725 per reporting museum (43)
- £2,175,725 received in grant (revenue) funding; an average of £80,582 per reporting museum (27)
- £3,027,964 received in contributed income including all money received in donations, friends members/schemes, any sponsorship income, corporate membership and other non-earned income; an average of £39,842 per reporting museum (76).

Figure 12: Total generated income by income category



It is also helpful to present the average, as well as the total, income generated by size of museum to aid comparisons:

- £786,604 generated; an average income of £31,464 reported by Small museums (25)
- £5,452,644 generated; an average income of £175,892 reported by Medium museums (31)
- £8,151,154 generated; an average income of £815,115 reported by Large museums (10)
- £46,668,279 generated; an average income of £2,916,767 reported by Extra Large Museums (16)

Figure 12 notes: Includes data reported by 29 museums from six multi-site organisations and represents 35% of the museums contributing data on income generation.

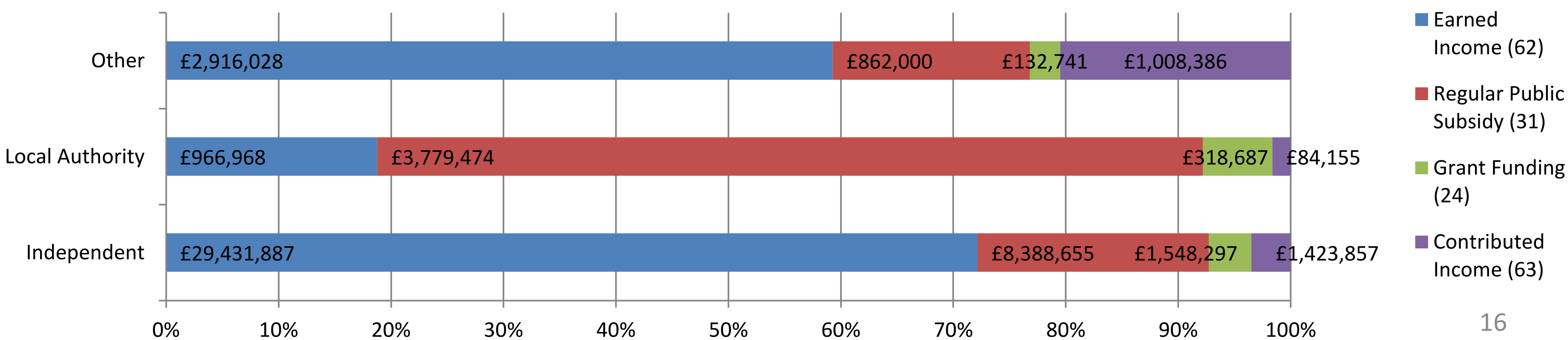
Total income by charging model and museum type

Museums who charged admission reported a total income of £37,071,814 (45) whilst museums whose admission is free reported a total income of £22,252,263 (33). A further three museums which charge for some exhibitions/ or seasonally reported a total income of £1,729,204; one is an Independent and two are Local Authority museums. One museum did not provide information on charging.

Figure 13: Total generated income by charging model per museum type

	Total income for museums with charged admission	Total income for museums with free admission
Independent	£31,832,539 (32)	£16,112,761 (18)
Local Authority	£1,404,924 (6)	£3,554,698 (13)
National Trust	£3,834,351 (7)	NA

Figure 14: Breakdown of generated income by charging museum type



Breakdown of income

The following breakdown of income generated by museum type, shown in Figure 14 below, considers only those museums providing both confirmation of income sources and income data (where applicable) across all four categories of income. The following information is intended to provide an insight into the distribution of income across the sector in the West Midlands. 65 (71%) museums provided sufficient information across the categories generating a total income £50,861,136 and representative of 83% of all reported income across participant museums. The breakdown below considers the responses from these 65 museums which represent 40 Independent, 17 Local Authority, seven National Trust and one University museum.

Figure 14 notes: Numbers of museums providing data within each income category are shown in brackets and indicated within the legend

Admission charges

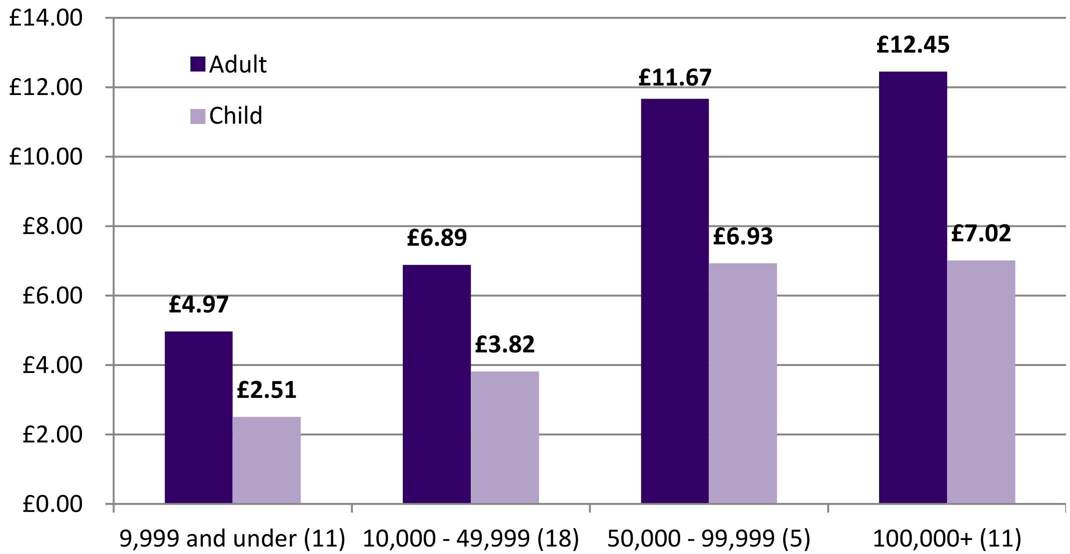
90% (82) of respondents provided information on admissions:

- 53% (48) of museums charged admissions
- 49% (45) permanently charged admission
- 3% (3) charged only for some exhibitions or seasonally
- 37% (34) offered free admission all year round

98% (47) of museums who charged admission, including two of the three museums who charged seasonally or for some exhibitions, reported their admissions income, which totalled £14,535,198 in 2018-19. The admission charge for an adult ticket ranged between £1.00 and £17.95. The admission charge for a child ticket ranged between £0.50 and £11.50. Two museums (one permanently charging admission and one charging for some exhibitions or seasonally) charging for Adult tickets (£1.00 and £4.00) both offered free entry for children. Two museums reporting total admissions income did not provide information on admission charges.

Figure 15 presents the average admission charges for museum by size. 96% (45) of museums provided information on their admission charges.

Figure 15: Average adult and child admission charges by museum size



Building on the information shown in Figure 15 above the admission charges from respondent museums can be further understood by considering the range of admission charges across the group:

- 9,999 and under adult admissions range from £1.00 - £8.50
- 9,999 and under child admissions range from free - £4.25
- 10,000 - 49,999 under adult admissions range from £2.50 - £9.00
- 10,000 - 49,999 under child admissions range from £1.00 - £5.90
- 50,000 - 99,999 adult admissions range from £8.50 - £15.00
- 50,000 - 99,999 child admissions range from £5.00 - £10.00
- 100,000+ adult admissions range from £4.00 - £17.95
- 100,000+ child admissions range from free - £11.50

Retail income

78% (71) of participating museums provided operate a shop or a retail space at the museum. 10% (9) museums participating in the survey did not provide a response to the question. 69% (63) of museums reported retail income generating £6,610,049. 38 of the 63 museums (60%) confirmed the income value reported was actual, rather than estimated.

The average retail spend per head is an important indicator used to assess the effectiveness of a museum's retail offer. 69% (63) of museums provided the required data for this to be measured. The number of museums providing data on retail income in 2018-19 is 15% higher than in the previous year, with 55 museums in 2017-18 and 63 in 18-19. Figure 16 considers the average retail spend per head by size of museum for those museums providing data in the current and previous year. It is positive to see that the average retail spend per head has increased in most size categories and the lowest retail spend per head has increase across all size categories.

Previously the average retail spend by charged admission both permanent and seasonally, or for some exhibitions, was combined. However for the purpose of comparison, if the calculation for these categories were combined for the 2018-19 results, the group has reported an increase of 29%. This group included 32 museums in 2017-18 and 37 museums in 2018-19. Within this group 34 permanently charged admission and three charged seasonally or for some exhibitions.

Figure 16: Average retail spend per head by museum size

	Average	Lowest	Highest	No. of responses
9,999 and under	£0.75	£0.13	£2.69	15
Variance to 2017-18	*-7%*	*£0.13*	*£2.76*	*14*
10,000 – 49,999	£1.30	£0.12	£3.49	24
Variance to 2017-18	*+69%*	*£0.10*	*£4.17*	*23*
50,000 – 99,999	£0.71	£0.13	£1.77	9
Variance to 2017-18	*+8%*	*£0.06*	*£2.23*	*8*
100,000+	£1.46	£0.12	£3.30	15
Variance to 2017-18	*+15%*	*£0.08*	*£3.99*	*10*

Figure 17: Average retail spend per head by charging model

	Average	Lowest	Highest	No. of responses
Free admission	£0.74	£0.12	£3.05	26
Variance to 2017-18	*+34%*			*23*
Charged admission	£1.49	£0.12	£3.49	34
Charged seasonally or for some exhibitions	£0.24	£0.12	£0.55	3

Catering income

Catering provides an important source of income for 52% (47) of museums across the West Midlands.

- 41% (37) had an in-house café/refreshment facilities
- 11% (10) contracted out their café/refreshments

A total of £3,867,835 was generated in catering income in 2018-19 as reported by 33% (30) respondent museums. In-house catering income generated by 28 museums was £3,753,843 and contracted out catering income generated by two museums was £113,992. One multi-site organisation representing seven respondent museums confirmed having in-house café/refreshments however as this was reported as a single trading and commercial income value it could not be included. A further two museums were unable to provide a value for in-house catering income.

Donations

Museums were asked to provide information on their donations, in order to generate an average donation per visitor from the data. The approach for calculating donations income per head has been to divide total donations reported by total visitor numbers.

82% (75) of museums provided information on their donations which generated £614,526 in donations income. 81% (74) of museums providing information on both donations and audiences. The lowest value for donations per head was £0.02, whilst the highest was £3.53 and an average of £0.34 per head across the group.

Figure 18: Average donations per head by museum size

	Average	Lowest	Highest	No. of responses
9,999 and under	£0.54	£0.02	£2.19	23
10,000 – 49,999	£0.36	<£0.00	£3.53	28
50,000 – 99,999	£0.14	£0.02	£0.35	8
100,000+	£0.13	£0.02	£0.40	15

Figure 19: Average donations per head by charging model

	Average	Lowest	Highest	No. of responses
Free admission	£0.42	£0.02	£3.53	31
Charged admission	£0.29	<£0.00	£2.19	40
Charged seasonally or for some exhibitions	£0.14	£0.02	£0.21	3

Highlights:
Broadway Museum & Art Gallery

In the Spring of 2018, Broadway Museum & Art Gallery was offered the opportunity to install a temporary exhibition of 25 micro sculptures by the internationally renowned micro sculptor, Dr Willard Wigan MBE (*pictured centre*). The Museum was keen to reach out and broaden its appeal to a wider and younger audience, and to give all members of the community the chance to enjoy and experience art, so the offer was accepted. The exhibition, *Through the Eye of a Needle,* opened on 6 July, and was planned to run until 1 September. A TV documentary, *World's Tiniest Masterpieces*, was broadcast on Channel Four on 8 July, giving Willard's work some valuable publicity.

Visitor numbers to the museum almost doubled in July 2018 (855 adults, 23 children and 15 families compared to 435 adults, 12 children and 2 families in July 2017) and more than doubled in August 2018 (1205 adults, 37 children and 53 families compared to 418 adults, 21 children and 6 families in August 2017). An evening talk by Willard at the museum in August also proved very popular.

The museum is delighted that the exhibition has now become permanent and has its own dedicated room. Willard refreshes the exhibits regularly and the micro sculptures continue to amaze old and young alike, with visitor numbers remaining high. News of the exhibition has spread and the museum now welcomes more return visitors than ever.

Impact of spend on goods and services

Direct, indirect and induced impacts

Attributing economic impact to an individual organisation or sector is a specialised and technical task which involves a range of complex assumptions. However, the AIM Economic Impact Toolkit methodology that is being applied does provide an evidence based estimate which all museums, irrespective of size or governance type, are able to contribute to. As a result we can estimate the economic value of museum spend on goods and services:

- As a minimum there was £39,570,079 of direct, indirect and induced impacts in the West Midlands as a result of spending on goods and services by 81% (74) of respondent museums during 2018-19.

This calculation is based on museum expenditure figures, excluding staff spend, from 81% (74) of respondent museums and takes into account 'leakage', 'displacement', 'deadweight' and multiplier factors using estimates developed by DC Research:

- **Deadweight** – value or impact that would have occurred anyway
- **Displacement** – the proportion of museum value or impact accounted for by reduced value or impact elsewhere in the local area
- **Leakage** – the proportion of value or impact that benefit those outside the museum's local area

Capital investment

Capital investment is important in enabling museums to improve or expand their business in order to ensure that they can provide engaging spaces for audiences and respond to changing visitor demographics and expectations.

While you would not expect capital investment to be consistent year on year it can provide a useful indicator of the long term strategic investment in the sector.

10% (9) of museums specified that they had received capital investment in 2018-19, totalling £1,200,171.

Figure 20: Direct, indirect and induced impacts by sub-region

	Value	No. of responses
Birmingham	£8,844,191	13
Black Country	£5,121,504	5
Herefordshire	£957,435	9
Shropshire	£10,712,078	14
Staffordshire	£1,771,461	10
Warwickshire	£10,191,953	14
Worcestershire	£1,971,457	9

Expenditure and staff costs

77% (70) of respondent museums confirmed they employed staff*. 64% (58) of responses were received from museums and museum services that employ staff and provided figures for both total expenditure and total expenditure on staff costs.

On average, spending on staff accounted for 53% of total expenditure, and there was a reported total of £24,671,811 on expenditure on staff costs by these museums in 2018-19. Across the group of 58 museums, the median expenditure on staffing was £140,615 and the average £425,376. 24% (22) of museums representing five multi-site organisations collectively spent £13,520,370 and 55% of the total expenditure on staffing reported:

- 2% (2) of museums* spent under 10% of expenditure on staff costs and an average of 6% across the group
- 10% (9) of museums spent between 28% - 36% and an average of 33% across the group
- 26% (24) of museums spent between 41% - 50% and an average of 47% across the group
- 10% (9) of museums spent an average of between 55% - 64% and an average of 59% across the group
- 8% (7) of museums spent an average of between 67% - 79% and an average of 71% across the group
- 10% (9) of museums spent an average of between 55% - 64% and an average of 59% across the group
- 8% (7) of museums spent an average of between 80% - 90% and an average of 87% across the group

Figure 21: Average expenditure on staff by museum size and museum type

	Average value and % of total expenditure on staff	Lowest %	Highest %	No. of responses
9,999 and under*	53% £35,347	7%	87%	12
10,000 – 49,999	56% £110,290	30%	90%	22
50,000 – 99,999	59% £426,511	42%	90%	9
100,000+	45% £1,198,844	4%	74%	15
Independent	51% £557,352	7%	87%	30
Local Authority	59% £223,924	28%	90%	18
Other types (NT, National, Uni.)	47% £373,696	4%	74%	9

Museums which operate within organisations which deliver wider services may not be able to report staff costs related to centrally provided services such as finance, HR, legal and IT support. Therefore it is reasonable to conclude that the true cost of staffing, as a percentage of total expenditure within these museums, is likely to be higher than has been reported here.

* *One Small, Independent museum site from a multi-site organisation which employs staff and provided site specific data confirmed they operated without paid staff and therefore a value.*

Highlights:
Barber Institute of Fine Arts

Not surprisingly, the superlative quality of the paintings at the Barber Institute of Fine Arts means that they are regularly requested for loan to major exhibitions, nationally and internationally. While it is important that the core presentation of the galleries is maintained for the pleasure and use of visitors in Birmingham, the Henry Barber Trust, legal owner of the collection, is a generous lender.

During the reporting year, seven national and six international loans were made, to venues as local as Compton Verney, Warwickshire, and as distant as the Paul Getty Museum, Los Angeles. Works are lent when their inclusion contributes to new research and when they are explored in ways which attract new audiences. This activity has an enormous impact on the reach of the collection: over a million visitors saw Barber works of art outside the Barber in 2018/2019 compared to 60,700 visits to the Edgbaston gallery. Activity in support of the lending programme takes up a considerable amount of staff time but it is known that lending helps extend the reputation of the Barber and it see the loans as ambassadors, at home and overseas.

The loan of Murillo's great *Feast at Cana* to the Museo de Bellas Artes de Sevilla was, given the size of the painting, a complex undertaking (*see photo*). But it was judged vital to support their European colleagues with the project, a celebration of the 400th anniversary of this artist's birth which was seen by over 175,000 visitors.

Workforce

Paid staff

Museums provided information on both the total head count of staff employed by the museum, at its peak in the year, and the number of Full Time Equivalents (FTE) during 2018-19. 60% (55) of museums provided data on both these questions:

- 60% (55) of museums employed a total of 1,680 paid staff with an average of 31 across the group
- Museums employed 897 FTE paid staff with an average of 16.3 FTE
- 38% (35) of museums reported actual figures for numbers of paid staff, 18% (16) reported that their figures were estimates and 4% (4) did not answer
- 35% (32) of museums reported actual figures for FTE staff, 21% (19) reported that their figures were estimates and 4% (4) did not answer
- FTEs at museums ranged from <1 to 160 FTEs with an average of 16.3 across the group of 55 museums
- The median FTE across the group is 7.4 FTE

The 27 museums from the 10 multi-site organisations employ an average of 36 members of paid staff at each site and a total of 974 members of paid staff. The multi-site organisations (which represent 49% of museums providing data on paid staff) employ 58% of the total number of members of paid staff reported. These multi-site museums employ 518 FTE paid staff, an average of 19 per museum site, and also represent 58% of all FTE paid staff reported in the region. The eight museums operated by multisite organisations, which attract over 100,000 visits per annum, account for over 425 FTE members of staff and 47% of all FTE reported in the region.

Employment impacts

Using the AIM Economic Impact Toolkit we can estimate the value of museum employees to the West Midlands regional economy:

- These museums created 1,290 full time equivalent direct, indirect and induced jobs across the region

This calculation is based on FTE employment data, taking into account 'leakage' (those that do not live locally), 'displacement ', 'deadweight' and multiplier factors using estimates developed by DC Research.

Range of total head count

The median number of paid members of staff across the group is 16:

- 17% (25) reported between 1 - 10 paid members of staff, based on figures provided for total head count
- 9% (13) reported between 11 - 30 paid members of staff
- 5% (8) reported between 31 - 50 paid members of staff
- 2% (3) reported between 51 - 70 paid members of staff
- 4% (6) reported over 71 paid members of staff, with the highest number report being 260 paid members of staff

Workforce

Volunteers

77% (78) of museums confirmed that volunteers worked at the museum. Three (3%) museums from one multi-site organisation confirmed that they did not have volunteers working at their museums. 11% (10) of museums did not provide information on volunteering.

- Museums reported a total of 5,348 active volunteers, based on the responses of 78% (71) of museums and equates to an average of 75 volunteers per museum
- Of the 29 (32%) museums reporting actual, rather than estimated data, the total number of active volunteers is 1,252 with an average of 43 volunteers per museum. In this group, 83% (24) museums reporting actual values for volunteering are in the size category of Small or Medium.
- Across the group of 71 (78%) museums, the number of active volunteers ranged from 1 to 809 volunteers per museum, with a median number of volunteers being 36
- 12% (11) of museums reported that they are entirely volunteer run; nine museums are in the size category of Small and two are in the Medium size category
- The total number of volunteer hours recorded was 339,389 by 78% (71) of museums; six (7%) museums working with volunteers did not provide volunteer hours
- 27% (25) of museums reported actual figures for volunteer hours
- All reported hours equate to 206 Full Time Equivalent posts; which ranged from <1 – 68 FTE per museum, an average of 2.9FTE and a median of 1 FTE of volunteer hours across the group

Figure 21: Average volunteers and hours by museum size and type

	Average number of volunteers	Average hours by volunteer	No. of responses
9,999 and under	25	98	20
10,000 – 49,999	41	55	27
50,000 – 99,999	83	66	10
100,000+	208	60	14
Independent	74	51	44
Local Authority	28	83	18
Other types (NT, National, Uni.)	178	82	9

The volunteer hours reported are estimated to have contributed around £2,262,593. This value is considered conservative as it is based on a calculation of £50 per day using guidance issued by the National Lottery Heritage Fund. A more detailed assessment could attribute a percentage of these volunteers to the higher day rate levels of £100 and £150, if additional information was available, and significantly increase the value of volunteering within museums in the region.

Equality, diversity and inclusion

West Midlands Museum Development has continued its work to recognise equality, diversity and inclusion as a priority mission for museums in the region. In 2018-19 they have continued to support museums to embed equality, diversity and inclusion into organisational practices, and helping museums to understand what it means to be equal, diverse and inclusive within the museums sector.

Once again museums in the West Midlands were asked additional questions about which of the nine protected characteristics they monitored and collected data on. They were also asked to provide percentage breakdowns for gender, age and disability amongst their staff, volunteers and visitors, as well as provide details on their Equality and Diversity Action Plans:

- 47% (43) of respondents reported that their museum did have an Equality and Diversity Action Plan
- 29% (26) reported that their museum did not have an action plan
- 13% (12) did not provide an answer to the question or stated that they did not know
- Out of the museums who do have action plans, 41% (37) of museums had last reviewed their action plan between 2017-19

Museums were asked how they worked to support inclusive practices within their organisations, below is a selection of some examples given:

'We have an ongoing EDI action plan which focuses on areas such as staff training, visitor resources and ongoing reviews of our recruitment practice. We run internal awareness sessions for staff on how to tailor information and customer service to people with additional requirements. Within the EDI Action Plan we look at ways to improve accessibility [..] including symbol interpretation and digital resources. We are working towards an inclusive model of community engagement by using co-production as a way to empower local groups. We promote the Creative Case for Diversity within our programming teams and highlight the benefits inclusivity has on enriching events and programmes. We have worked with local stakeholders to create access guides of our properties with AccessAble, and highlight the importance of sharing factual information of our buildings to visitors who may have additional requirements. [We are] a member of the Culture, Health and Wellbeing Alliance and The Age Friendly Museums Network where we share and learn from other organisations about inclusive practices and have recently hosted a cross-sector health and heritage day. We have signed up to complete the Level 1 commitments to be a Disability Confident employer by May 2020.'

'We support positive action initiatives that seek to signpost career opportunities to under-represented groups, we review policy and procedure to ensure that they do not directly or indirectly have a negative impact on any particular group, we design training and development initiatives to take account of any disability or access requirements, we regularly monitor organisational progress to take account of needs arising as the workforce evolves.'

Data collection

Museums were asked to provide information on what data they collected and monitored regarding the nine protected characteristics in relation to their paid staff, volunteers and visitors, and is shown below in Figure 22. It is important to note that not all respondents answered all questions. 92 museums provided a survey response to the section on Equality and Diversity, this includes an extra respondent to that of the main survey.

Figure 22: Percentage breakdown of respondent museums data collection on protected characteristics

	Paid Staff	Volunteers	Visitors
Gender	57% (52)	46% (42)	21% (19)
Age	53% (49)	40% (37)	25% (23)
Disability	47% (43)	36% (33)	15% (14)
Sexual orientation	39% (36)	13% (12)	1% (1)
Race	48% (44)	26% (24)	21% (19)
Religion and belief	24% (22)	7% (6)	2% (2)
Marriage/Civil partnership	28% (26)	8% (7)	N/A
Pregnancy/maternity	43% (40)	8% (7)	N/A
Gender reassignment	17% (16)	8% (7)	N/A
None of the above	10% (9)	27% (25)	16% (15)

Museums were asked whether they had a person(s) acting as an 'Equality and Diversity Champion' to promote inclusive practices:

'Two staff have attended the WMMD Diversity Champion programme run by Inclusive Boards which was completed in March 2019. We also have an Equality, Diversity and Inclusion Focus group, where internal staff members champion EDI practices and share key learnings throughout their departments. This focus group is made up of 15 internal members of staff. The Director of Cultural Engagement is chair of the focus group.'

'We have a organisation wide Equality and Diversity group that meet on regular intervals, supported by a dedicated Equality Champion, with attendance by senior leadership and cross business team members.'

'There is no specific designated 'Equality and Diversity Champion' but we do have a Community Engagement manager which supports the promotion of inclusive practices externally.'

Gender, age and disability

A further percentage breakdown for gender, age and disability was asked of museums with the outcomes detailed as averages and the sample number in brackets. The column 'Data not collected', is a percentage based on the number of actual responses instead of an average.

Figure 23: Average percentage breakdown of gender for paid staff, volunteers and visitors

	Average % Female	Average % Male	Average % Unknown	Data not collected	No. of responses
Paid staff	67% (49)	33% (49)	0% (49)	8% (4)	53
Volunteers	53% (48)	44% (48)	3% (25)	13% (7)	55
Visitors	59% (19)	40% (19)	1% (19)	60% (32)	53

Figure 24: Average percentage breakdown of age for paid staff, volunteers and visitors

	Average % 25 and under	Average % 25 - 44	Average % 45 - 64	Average % 65+	Average % Unknown	Data not collected	No. of responses
Paid staff	9% (38)	40% (38)	46% (38)	5% (38)	0% (38)	17% (8)	46
Volunteers	11% (32)	14% (32)	22% (32)	41% (32)	13% (32)	33% (16)	48
Visitors	19% (18)	38% (18)	24% (18)	20% (18)	1% (18)	67% (37)	55

Figure 25: Average percentage breakdown of disability for paid staff, visitors and volunteers

	Average % consider themselves to have a disability	Average % non-disabled	Average % Unknown	Data not collected	No. of responses
Paid staff	10% (35)	88% (35)	2% (35)	36% (20)	55
Volunteers	4% (30)	64% (30)	32% (30)	46% (26)	56
Visitors	7% (13)	28% (13)	65% (13)	77% (44)	57

Equality, diversity and inclusion monitoring

Museums were asked to provide information on their future plans for monitoring diversity in order to have data relating to the nine protected characteristics. Percentages in the table below are for those who answered 'Yes' to each of the nine questions out of the 68% (92) of West Midlands museums who responded to the survey.

Figure 26: Percentage breakdown for monitoring the nine protected characteristics

	Paid Staff	Volunteers	Visitors
Gender	41% (38)	37% (34)	23% (21)
Age	39% (36)	36% (33)	23% (21)
Disability	35% (32)	35% (32)	18% (17)
Sexual orientation	25% (23)	22% (20)	7% (6)
Race	36% (33)	28% (26)	17% (16)
Religion and belief	18% (17)	14% (13)	5% (5)
Marriage/Civil partnership	21% (19)	14% (13)	N/A
Pregnancy/Maternity	33% (30)	14% (13)	N/A
Gender reassignment	30% (28)	11% (10)	N/A
None of the above	28% (26)	17% (16)	40% (34)

Museums were asked about the data they had collected which demonstrated the effect of their inclusive practices:

'We capture equality data (protected characteristics) which is used to help inform and advise on positive action initiative, we use age data to support decisions on youth career schemes and work placements.'

'We map visitors by postcode demonstrating where our visitors come from and are able to correlate that to our postcodes localities and neighbourhoods of highest multiple depravation indices.'

'We collect core data from our audiences to see where they are visiting from. Once new volunteers are appointed, we ask them to complete an Equal Opportunities Monitoring Form to better understand who our volunteers are. This data includes the following categories; gender, race, ethnicity, disability, sexual orientation etc. We conducted a review of our workforce and compared data to the local [..area] demographic for benchmarking purposes. Ongoing visitor feedback forms are collected.'

Comparative Data

Sample and response

Responses to WMMD's Annual Survey of Museums across the previous three years of the survey for Accredited and Working Towards Accreditation museums are as follows:

- 49% (69 of 140) response rate of museums in 2016-17
- 54% (75 of 139) response rate of museums in 2017-18
- 65% (91 of 140) response rate of museums in 2018-19

There was a 5% increase in the second year and an 11% increase in the current year's participation across the region.

In this section headline comparative data is considered across the three key areas of the survey - audiences, financial operations and workforce. In order to generate comparison data between years, the following pages present data by average for each of the four size categories of museums. Data is compared between the current and previous years' survey.

Figure 27: Respondents by museum size across years

	2018-19	2017-18	2016-17
9,999 and under	26	25	25
10,000 – 49,999	32	30	26
50,000 – 99,999	14	10	9
100,000+	19	10	9
Total	91	75	69

Figure 28: Respondents to the survey by museum type across years

	2018-19	2017-18	2016-17
English Heritage	0	0	0
Independent	54	44	39
Local Authority	23	24	24
Military	NA	3	3
National	1	1	0
National Trust	9	0	2
University	4	3	1
Total	91	75	49

Comparative Data

In 2018-19 additional logic was included within the survey to include questions which identify relevant sources of income across the four main income categories of regular public subsidy, grant funding, contributed income and earned income. As such the comparisons provided in this section compare the average values by size of museum between the current and the previous year.

Audiences

Across the previous two years 54 museums provided data on audiences. Within the group nine museums have been excluded from the comparisons due to significant changes due to their operating context such as partial closures or changes in reporting methods. The following data on visit figures was drawn from a sample of 33% (46 of 140) of museums* who responded to the survey in both years and provided their figures for total visits:

- 2017-18, Total visits 2,839,225 and an average of 61,722
- 2018-19, Total visits 2,869,867 and an average of 62,388

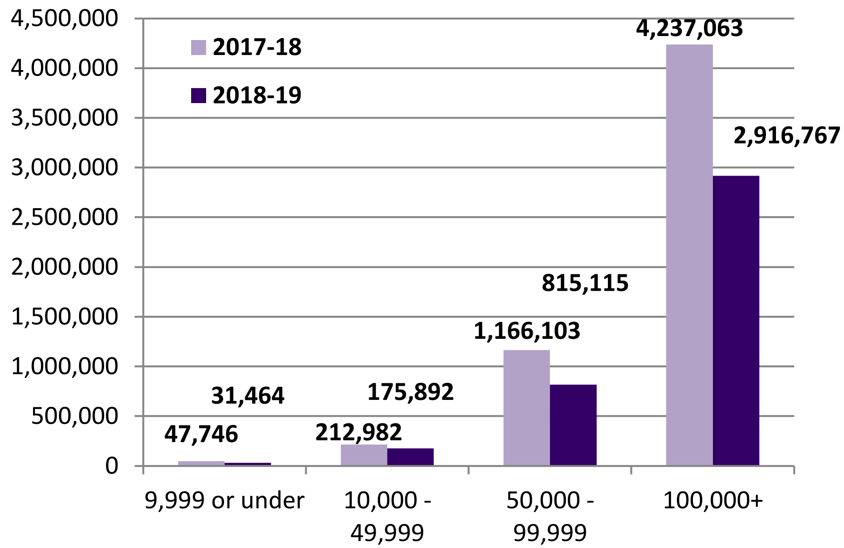
Within the group the median value was -1%, with 24 museums seeing a reduction in visit numbers between the years of between -1% and -26%. These museums saw an average of -15% in visit numbers. 22 museums in the group reported an increase of between 1 and 33%, an average increase of 12% in visit numbers. The median value for increased visits is 5% across the group. One museum attributed this increase due to the wider appeal of exhibition programming.

** 22 of the 46 museums are contributing data as part of a multi-site organisation*

Financial operations

Across the group there is a reduction in the total income reported by all four size categories of museum. Considering the smaller sample group of eight museums with over 100,000 visits per annum all reported a reduction in income, with an average reduction of 18% across the group.

Figure 29: Average income by size of museum across two years



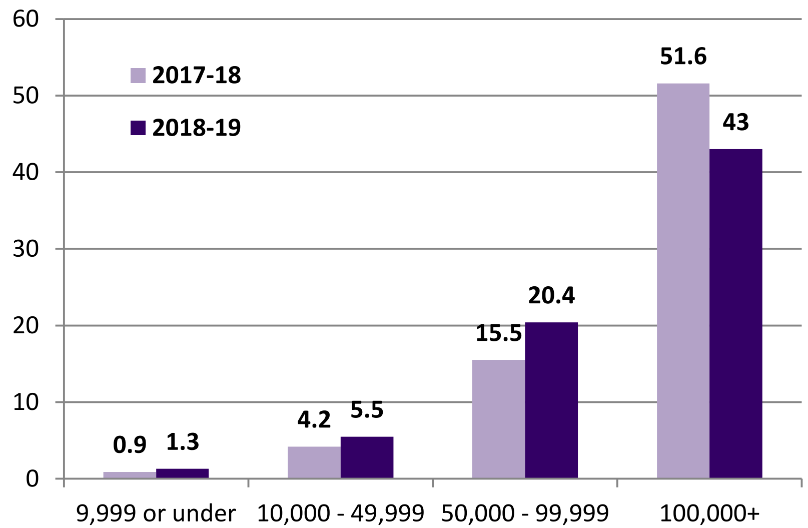
Comparative Data

In 2018-19 additional logic was included within the survey to confirm whether respondent museums have paid staff or volunteers. The comparisons provided in this section compare the average values by size of museum between the current and the previous year.

Workforce - Paid staff

The average number of Full Time Equivalent (FTE) paid staff as seen an increase across the three categories of 36% and a reduction of 17% for the number of FTE paid staff in Extra Large museums.

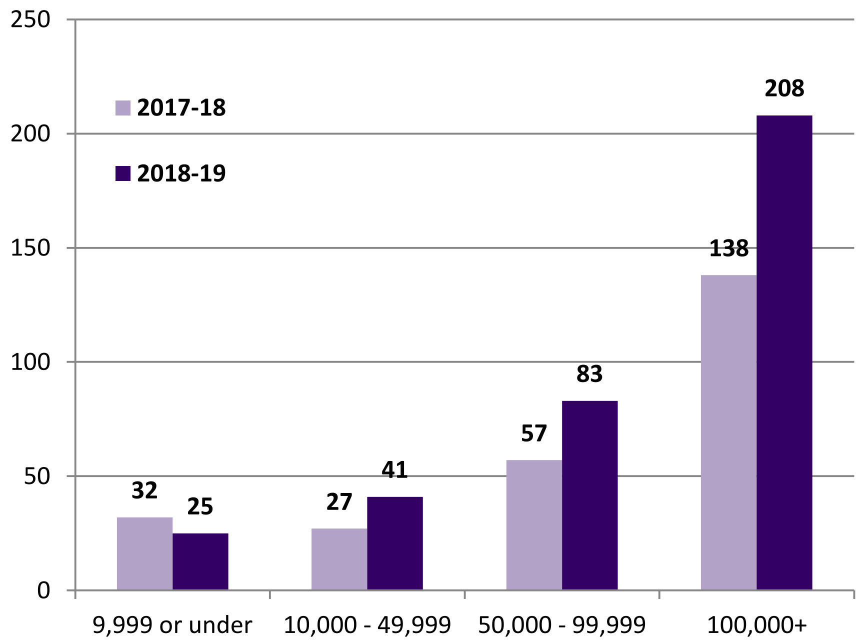
Figure 30: Average FTE by size of museum across two years



Workforce - Volunteers

The average number of volunteers across the group has seen a strong increase in most size category of museums. The group of museums providing information on both the number and hours of volunteering has been considered within Figure 29 below and included 64 museums in 2017-18 and 72 museums in 2018-19.

Figure 31: Average volunteers by size of museum across two years



Definitions and methodology

Deadweight
Value or impact that would have occurred without the museum

Direct effects
Actual jobs and spending created by a museum

Displacement
The proportion of museum value or impact accounted for by reduced value or impact elsewhere in the local area

Indirect and induced impacts
Supply chain linkages, and income multiplier effects on local employment and incomes created in local areas as a result of the activities of a museum.

Income
All sources of income received by the museum including all earned income through trading, fundraising and grants, donations and public subsidy.

Leakage
The proportion of value or impact that benefit those outside of the museum's local area

Volunteer impact calculation
The economic value of volunteer hours is applied using the Heritage Lottery Fund's (now National Lottery Heritage Fund) approach of £50 per volunteer day.

The calculation for the equivalent Full Time Equivalent (FTE) post for reported volunteer hours is based on a 37 hour week across the year.

'Known' and estimated data
In line with the 2018-22 National Portfolio Survey a change has been made to the previous term 'actual' to 'known' with the accompanying definition for sections of the survey relating to non financial data.

Known
E.g. Where you know the exact number of people attending.
These figures are an actual audience council, ticketed or counted by some other precise method.

Estimated
E.g. Where you do not know the exact number of people in attendance and you provide an estimate.

Bibliography

Association of Independent Museums (AIM), 2014, Economic impact calculation
This methodology was developed by DC Research from regional and national tourism datasets. Further information can be found online https://www.aim-museums.co.uk/resources/toolkits/

Annual Survey of Visits to Visitor Attractions 2017, Visit England https://www.visitbritain.org/annual-survey-visits-visitor-attractions-latest-results

West Midlands Museum Development support

Museums were asked about support or advice they had received from West Midlands Museum Development, here is a sample of what they said:

'Received some training at the beginning of 2019 and more to follow. Has all been superb and hugely useful feeding into most areas of policy and Strategic Plan. Our Learning Strategy is entirely driven by MDO 'Narrative Immersion' workshops and support. Accreditation support will be crucial to our Accreditation return in June 2020'

Shropshire Regimental Museum, Shropshire

'The Museum Manager took part in the EDI Champion training which was then supported by a grant to explore and develop the diversity of the museum visitor. Both of these initiatives were fundamental in developing action plans for grants from NLHF and ACE for projects that will be starting in 2019-20.'

Tudor House Museum, Worcestershire

'The training sessions we have attended have been extremely useful. As have articles on the website.'

Ludlow Museum, Shropshire

'Support training courses invaluable, useful and interesting. Helped with Accreditation.'

Royal Regiment of Fusiliers Museum, Warwickshire

'We have received support and advice on the documentation required to become an Accredited museum. We plan to update and complete an Operations Manual, and eventually hope to buy a new till/cash register which will help us to record and report more relevant data and statistics on visitors, shop purchases and finances.'

Broadway Museum and Art Gallery, Worcestershire

'Each member of staff attended one of the Diversity training courses so we are in the process of pooling learning to produce the plan. Staff/volunteers have also attended 'A Call to Adventure', 'Preparing for Emergencies', Volunteers in the Workplace', 'Volunteering Beyond Front of House', 'Making the Most of Meeting Room Hire, 'Talking About Mental Health' and 'Fluid Specimen Collection Conservation'. All have been very useful and have helped us with our running and future planning.'

Newman Brothers at the Coffin Works, Birmingham

'Very insightful, professional and broadening to the development of museum. Accreditation support has been invaluable, and given with an excellent range of resources. We aim to continue towards gaining full Arts Council Accreditation, and improve the governance and running of our organisation as a whole.'

Bridgnorth Northgate Museum, Shropshire

'Excellent advisory and training support, good communication through e-newsletter and website. Small grant fund extremely useful.'

Staffordshire County Museum, Staffordshire

Always inspiring as well as practically helpful. As such a small team the access to expertise is invaluable. We will use our learning from the access workshop at Coventry to continue making improvements to our access and how we communicate it, and excited by the opportunities that the EDI champions scheme could lead to.'

Samuel Johnson Birthplace Museum, Staffordshire

With thanks to the following museums for participating

Birmingham
Barber Institute of Fine Arts
Birmingham Back to Backs
Lapworth Museum of Geology
Newman Brothers at the Coffin Works
Royal Birmingham Society of Artists
Selly Manor Museum
Winterbourne House and Gardens
Birmingham Museum Trust:
Aston Hall
Birmingham Museum and Art Gallery
Blakesley Hall
Museum Collections Centre
Museum of The Jewellery Quarter
Sarehole Mill
Soho House Museum
Thinktank, Birmingham Science Museum

Black Country
Walsall Leather Museum
Wightwick Manor & Gardens
Black Country Living Museum:
Black Country Living Museum
Locksmith's House
Sandwell Museum Service:
Haden Hill House Museum
Oak House Museum
Wednesbury Museum and Art Gallery

Herefordshire
Berrington Hall
Brockhampton Estate
Butcher Row House Museum
Croft Castle
Herefordshire Light Infantry Regimental Museum
Leominster Museum
Waterworks Museum, Hereford
Herefordshire Museum Service:
Black and White House Museum
Hereford Museum and Art Gallery
Herefordshire Museum Resource Centre

Shropshire
Bridgnorth Northgate Museum
House on Crutches Museum Collection
Ludlow Museum
Royal Air Force Museum Cosford
Shropshire Regimental Museum
Whitchurch Heritage Centre
Ironbridge Gorge Museum Trust:
Blists Hill Victorian Town
Broseley Pipeworks
Coalport China Museum
Darby Houses
Jackfield Tile Museum
Library and Archives
Museum of Iron
The Postal Museum
Shropshire Museum Service:
Acton Scott Working Farm Museum
Ludlow Museum Resource Centre
Much Wenlock Museum
Shrewsbury Museum and Art Gallery

Staffordshire
Brampton Museum
Chasewater Railway Museum
Claymills Victorian Pumping Station
Museum of Cannock Chase
Redfern's Cottage: Museum of Uttoxeter Life
Samuel Johnson Birthplace Museum
Staffordshire County Museum
Weston Park
Freedom Leisure Trust:
Ancient High House
Izaak Walton's Cottage
Stafford Castle
Stoke on Trent Museums:
Gladstone Pottery Museum
Potteries Museum and Art Gallery

Warwickshire
Baddesley Clinton Hall
British Motor Museum
Compton Verney
Royal Regiment of Fusiliers Museum (Royal Warwickshire)
Royal Shakespeare Company Collection
Rugby Art Gallery and Museum
Statfold Narrow Gauge Museum
University of Warwick Art Collection
Upton House and Gardens
Warwickshire Museum
Warwickshire Yeomanry Museum
Culture Coventry:
Coventry Transport Museum
The Herbert Art Gallery and Museum
The Lunt Roman Fort

Warwickshire (cont.)
Shakespeare Birthplace Trust:
Anne Hathaway's Cottage
Hall's Croft
Mary Arden's House and Shakespeare's Countryside Museum
New Place / Nash's House
Shakespeare's Birthplace and The Shakespeare Centre

Worcestershire
Bewdley Museum
Broadway Museum and Art Gallery
George Marshall Medical Museum
Hanbury Hall & Gardens
Malvern Museum of Local History
The Firs
Tudor House Museum
Museums Worcestershire:
The Commandery
Worcester City Museum and Art Gallery
Worcestershire County Museum

Produced by South West Museum Development on behalf of West Midlands Museum Development:
www.southwestmuseums.org.uk

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www.mdwm.org.uk

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