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TRUST.**



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- Q How are you going to ensure that ongoing creative Scratch thinking doesn't become the sole responsibility of the new post holder and continues to be shared by all?**
- A Our experimental approach to a new, ambitious, four-year public programme requires buy in from the whole team. Although our Community Curator ended up being responsible for delivering the Creative Museums sessions, a much wider team of staff and volunteers participated in discussions about the Scratch methodology, attended the training given by Lara and Michelle and will be involved in other projects in the future.
- Q How will you embed those ways of working?**
- A We'll build on the success of the Creative Museums project. The team will be encouraged to use the new website to learn more about Scratch and I'll be leading a couple of new projects engaging various members of staff to foster a more audience centred, iterative approach. If the methodology can be shown to work successfully beyond the end of the project, and because Scratch clearly generates better creative outcomes, it should in time become a part of our toolkit.
- Q In an organisation averse to change and liking structure how could you implement Scratch if you had not been part of Creative Museums?**
- A. The principle of working with audiences to test, evaluate and iterate ideas is one that I have used successfully elsewhere, so it is likely that something similar would have been introduced to build team confidence and cohesion, even without the Scratch label. However, having BAC's support has been a benefit. Change is essential for any organisation to develop; liking structure is not a barrier to using Scratch and, even in a highly structured workplace, providing individuals with the freedom to innovate in a safe environment can produce interesting results on a rapid timescale, build trust and break down barriers between separate teams.

- Q **Creativity and engagement risks can take different forms ... different for different organisations and it means different outputs/outcomes.**
- A Yes – I think Creative Museums has shown that very successfully and perhaps our case study might encourage other organisations to try Scratch, even on a very small scale, to see if it works for them.
- Q **Deep organisational change is hard! How will you take this back into your overall mission and the whole museum? How does it feel for staff? How will you manage, lead and develop this?**
- A We've spend some months developing a new, shared mission and vision and although at first the pace of change may have been bewildering or even difficult for some members of staff to adjust to, real progress has been made. Staff across the Museums Trust have been fully involved in developing the new public programme, pitching and developing ideas. We now have HLF Resilient Heritage funding to help us learn and grow as an organisation and managing change will continue to be an essential part of my job ...
- Q **Did it help to be picking the best of 4 ideas [scratch ideas?]**
- A I'm not certain that we picked the best. In the end, given the time constraints (I arrived in November and we delivered the Scratch sessions in February) we picked the idea which was most likely to be achievable.
- Q **Have you followed up with [young people] participant's longer term?**
- A Not yet, although the groups have expressed an interest in going on to do their Explore Award and we are continuing to work with the Prevention Service and the Children's University as part of our community outreach.
- Q **Tell me more about "Discover in a Day?"**
- A *Discover* is the first level of Arts Award and it is possible to deliver all of the components in a day long workshop. There's an interesting video here: <http://www.artsaward.org.uk/site/?id=2471> which explains a bit more about it. We wanted to Scratch a couple of sessions to find out from participants whether we could deliver something more enjoyable, better organised and providing the right amount of time for each of the activities. Using Scratch, we did!
- Q **Has it changed the views of younger members of the team on how they work?**
- A Yes, it's improved listening skills, introduced an element of playfulness and a greater willingness to take creative risks. Confidence has improved overall and they are more receptive to incorporating audience feedback (even from their colleagues) at an early stage of developing an idea.
- Q **Interesting re the pace and final project with outreach/young people or offenders.**
- A Despite the setbacks, we were keen to continue to be part of Creative Museums, even though it meant learning about and employing Scratch more rapidly than was the case for the rest of the cohort, apart from Swindon. The choice to concentrate

on working with young people at risk was deliberate and very carefully thought through – it provided much more focus for the project that was finally devised than working with the wider community might have done.

**Q It sounds like leadership is key to Scarborough project getting focused – is this the case and has leadership changed?**

A Yes – and is still changing! However, the need to fulfil the project requirements provided some personal focus for me in getting to know a new team and a framework for a more collaborative way of working.

**Q Are there special challenges having several museums? Do they each have their own cultures?**

A The Rotunda: the William Smith Museum of Geology and Scarborough Art Gallery do have quite different ‘personalities’, but all staff including front of house regularly work in both. There is already some audience cross-over and we are keen to encourage visitors to explore the links between arts and sciences throughout the separate collections. We also aim to bring the Scarborough Collections (local, social and natural history collections) into more active use in both venues. The challenges are no greater than for a larger museum with a range of separate departments (in fact, it’s probably easier having a centralised team with greater opportunity for regular communication).