



THE IMPACT OF THE MUSEUM OF MAKING SOCIAL RETURN ON INVESTMENT

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GLOSSARY



ATTRIBUTION	An assessment of how much of the outcome was caused by the contribution of other organisations or people.
BREEAM	The BREEAM certification mark provides an internationally recognised badge of assurance that the assessment of a project conforms to the requirements of the scheme. The certification mark can be showcased to demonstrate the quality, performance and sustainable credentials of the asset.
CNC	Numerical control is the automated control of machining tools by means of a computer.
DEADWEIGHT	A measure of the amount of outcome that would have happened even if the activity had not taken place.
DISPLACEMENT	An assessment of how much of the outcome has displaced other outcomes.
FINANCIAL PROXY	A monetary representation of the value of an outcome.
GROSS VALUE ADDED	The value generated by any unit engaged in the production of goods and services.
IMPACT MAP	A table that captures how an activity makes a difference: that is, how it uses its resources to provide activities that then lead to particular outcomes for different stakeholders.
INDICATOR	Measures that provide information on how much of an outcome is expected to happen or has happened. They can be based on information provided by those experiencing the outcome or from other sources.
WAYLEAVE	A contractual agreement between a landowner or landlord and a telecommunications provider, where the landowner grants the network provider a licence with the right to access land and/or property, to install and/or maintain electronic communications apparatus. Wayleaves are commonly used for the deployment of fixed-line broadband infrastructure. ¹

ACRONYM	PHRASE OR TERM
ACE	Arts Council England
BREEAM	Building Research Establishment Environmental Assessment Method
CNC	Computer Numerical Control
GVA	Gross Value Added
NLHF	National Lottery Heritage Fund
SROI	Social Return on Investment
STEAM	Science, Technology, Engineering Arts and Mathematics
UNESCO	United Nations Educational, Scientific and Cultural Organisation

¹ [Guidance on access agreements - GOV.UK \(www.gov.uk\)](https://www.gov.uk/guidance/access-agreements)



INTRODUCTION

Tony Butler
Executive Director - Derby Museums



The Museum of Making at Derby Silk Mill was nearly a decade in the making. Mothballed in 2011 by Derby City Council, the site was passed to the newly formed Derby Museums Trust, which was tasked with breathing new life into the building.

Derby Museums sought to create an engaging and enjoyable museum, fit to honour Derby's 300 year old history of making and creativity.

Derby is a city full of makers, technicians and creatives. Established firms such as Rolls-Royce, Alstom and Toyota employ thousands of people from the city, from around the nation and all over the world. Trains, planes and automobiles apart, other companies large and small have made Derby their home. Many have developed firm relationships with Derby Museums such as clockmakers Smith of Derby, component manufacturers Pentaxia and ceramics manufacturers Royal Crown Derby.

From the outset, Derby Museums was galvanised by the public interest in a building which is perhaps the most recognisable in the city. Co-production, collaboration and participation with community and business partners have characterised its approach to development. Over 1,500 people took part in the project alongside companies and civil society organisations, contributing over 40,000 volunteer hours. Participants were involved in every aspect of the project, from working alongside architects and

designers to advise on spatial layout to the decant and recant of collections, from historic research to supporting public events.

Counting numbers tells us nothing about the quality of experience or a project's impacts on the lives of participants. Qualitatively we know that being active, learning new things, supporting others and working for a common endeavour has positive impacts on health and wellbeing. This sort of activity also builds vital skills and confidence, which can help people be more economically active and contribute more to their communities.

For many years cultural organisations have made claims for the economic benefits of investment in infrastructure or assets in terms of added GVA, numbers of jobs created, or visitor spend. We want to quantify the experience of participation in culture and heritage and the benefits it brings to a community. Volunteering plays a significant part in the production of cultural activity but the benefits to participants are not often measured. Social Return on Investment (SROI) provides an econometric means to measure impacts of a social experience.

Most SROI studies of cultural activity have focused on learning or social development programmes where the primary objective has been to improve outcomes for participants through that project. We wanted to use this methodology to measure impacts centred around a major capital project, which not only creates a more attractive and valuable built heritage asset for the city but also sustains a range of learning and community development programmes for participants.

The Museum of Making programme has been widely praised for its focus on **participation** and **collaboration**.

At £18m the scale of the project is large for an SROI study and therefore data collection is complex, emanating from a wide range of sources. Data has been collected for nearly five years in order to chart progression for participants.

The Museum of Making programme has been widely praised for its focus on participation and collaboration. We believe this has contributed to the creation of a museum which exemplifies the soul of the city and is recognised by local people as 'theirs'.

Tony Butler
Executive Director, Derby Museums



EXECUTIVE SUMMARY

This report provides evidence of the impact of the Museum of Making project with an assessment of the outputs and outcomes that the project aimed to achieve - these were set out at the beginning of the process. It calculates the Social Return On Investment (SROI) of elements of the capital development and the ongoing operation of the Museum of Making by Derby Museums and highlights some of the personal impacts that volunteers, involved in the making of the museum, have experienced.

SROI is a tool to facilitate an assessment of the social, environmental and economic value of outcomes generated as a result of a project or organisation.

The assessment captures both positive and negative outcomes, monetising the impact to produce a ratio of the social value created for every £1 of investment.

The approach to delivering the SROI evaluation was developed between evaluators and Derby Museums to fulfil the requirements of the SROI approach. It is underpinned by relevant good practice including the production of an Outcomes Map underpinned by a Story of Change.

The methodology underpinning this is an evaluative SROI, based on actual costs and outcomes assessed through a combination of primary, (e.g., surveys) and

secondary, (e.g., academic) information and data collated during the development and initial operation of the Museum of Making.

The Museum of Making was developed over the last decade to be a place of public pride representing the 'soul of the city'. It has had over £18m of grant funding from the National Lottery Heritage Fund, Arts Council England and D2N2 Local Enterprise Partnership alongside support from Derby City Council, Rolls-Royce and a range of charitable trusts and foundations.

The overall Museum of Making project has three themes:





- **INSPIRED BY THE MAKERS OF THE PAST.**
Shaping the way in which Derby is understood and appreciated.
- **MADE BY THE MAKERS OF TODAY.**
Pursuing mutual relationships with others through the citizen curator approach.
- **EMPOWERING THE MAKERS OF THE FUTURE.**
Inspiring people to see themselves as the next generation of innovators, makers and creators. Delivered through activity programmes linked to STEAM (Science, Technology, Engineering, Arts and Mathematics) using the spirit of enlightenment to add arts to the traditional STEM subjects.

The world has changed significantly since the project first started. No one could have foreseen the COVID-19 pandemic that created such a challenge for the delivery of the museum and its participatory approach at such a crucial time in the final stages of construction and fit out. The creativity, flexibility and resilience needed within the organisation and project team was essential to navigate these challenges and to enable the Museum of Making to be completed and launched only six months later than originally planned.

It is clear that the selection of IPI Approach for the construction process delivery of the project played a significant part in this achievement. The collaborative approach and focus on what was best for the project

succeeded in identifying solutions for a number of areas which otherwise would have been significant issues for the success of the project and increased the final project costs.

There is clear evidence of the significant impacts the Museum of Making has had on Derby, its communities, visitors, participants, staff, volunteers, makers and artists, as well as the organisation itself, Derby Museums, and the museums sector more widely.

- Derby Silk Mill, widely regarded as the site of the world's first fully mechanised factory, has been saved, protected and enhanced.
- The Grade 1 listed 18th Century Robert Bakewell gates have been fully conserved and reused.
- 100% of Derby Museums 'collections of making' are publicly accessible for the first time.
- 1,566 people were actively involved in making the museum, gaining new skills, and contributing to over 400,000 hours of in-kind support.
- 52 direct FTE (full-time equivalent) equivalent contracted jobs and an estimated 153 indirect jobs have been created.





- 7,944 people participated in informal learning opportunities in 2022/23.
- Annual Economic Impact to Derby estimated at almost £4 million p.a.²
- For every £1 invested, Derby Museums can claim £5.86 of social value over five years attributed to the Operational phase of the Museum of Making.
- Volunteers increased their higher-level practical skills.
- Volunteers reported a notable increase in their self-ratings of confidence, self-esteem as a result of their engagement with the Museum of Making.
- Visitors reported that they were more likely to visit other museums or take part in the wider cultural offer.
- Visitors reported a significant increase in their knowledge of Derby / Derbyshire heritage and Makers of the past and present.
- Makers highlighted the role of the museum in networking and collaborating with their peers.
- The Museum of Making has been recognised with a wide range of awards locally and nationally, including being a Finalist for Art Fund Museum of the Year Award 2022.

The application of the SROI evaluation process to a project with the complexity of the Museum of Making has been challenging for the Internal Evaluation Team and the consultants that have supported the process. The experience of the evaluation and the quantity of rich data that was collected from participants throughout the

² Methodology used to calculate Annual Economic Impact <https://aim-museums.co.uk/wp-content/uploads/2019/10/Economic-Impact-Toolkit-2019.pdf>

process is extremely valuable and will have application for planning future project work and providing evidence of impact for securing future funding.

The Museum of Making and its innovative approach has been documented in publications and shared as a case study by a wide range of organisations in the museum sector and beyond, this contributed to raising the profile of Derby Museums as an organisation with an influence that goes beyond its size.

When the project was in its early scoping phases, terminologies such as Human-Centered Design, Community Co-production and STEAM were new to the museum sector and to the organisations that fund museum and heritage work. Derby Museums has worked hard to change this, demonstrating the need to put communities at the centre of their work, sharing and exchanging knowledge and skills to develop collections, experiences and stories that are relevant and important to people's lives today.

Working in this iterative way it is not always possible to know at the outset exactly what shape a project will take and what the final result will look like and this was at times a challenge to funders and stakeholders. However, thanks to the trust shown in the project team and flexibility given by the key funders in those early stages, the Museum of Making was created - inspired by the makers of the past, made by the makers of today and to empower the makers of the future.

122,511
PEOPLE VISITED
2022/23

3,501
CHILDREN
IN LEARNING
SESSIONS



“Confirmed for me that a museum can be involving and this one in particular is an **outstanding achievement** that has potential to make Derby even better”

Museum of Making visitor



**For every £1 invested,
Derby Museums
can claim...**



£5.86 social value



1. BACKGROUND

The Museum of Making at Derby Silk Mill was nearly a decade in the making. Prior to 2012, the Silk Mill had been an industrial museum run by Derby City Council from 1974. In 2011 Derby City Council took the decision to close it as a result of falling visitor numbers, a failed regional National Lottery Heritage Fund (NLHF) bid and lack of clear direction for the museum's future.

In 2012 Derby Museums was formed as a charitable trust to take on the management of the city's three museum sites, stores and collections with a focus on creating a new vision for the Silk Mill. The development of the Museum of Making has been an iterative process since 2012, managed and led

by Derby Museums but with the full engagement of our audiences and stakeholders as 'co-production partners'.

The process was documented throughout, with blogs, images and reflections from people directly involved in [the making of the Museum of Making](#), through the [illustrations](#) of commissioned artist - Sally Jane Thompson, and the films of Andy Taylor-Smith.³

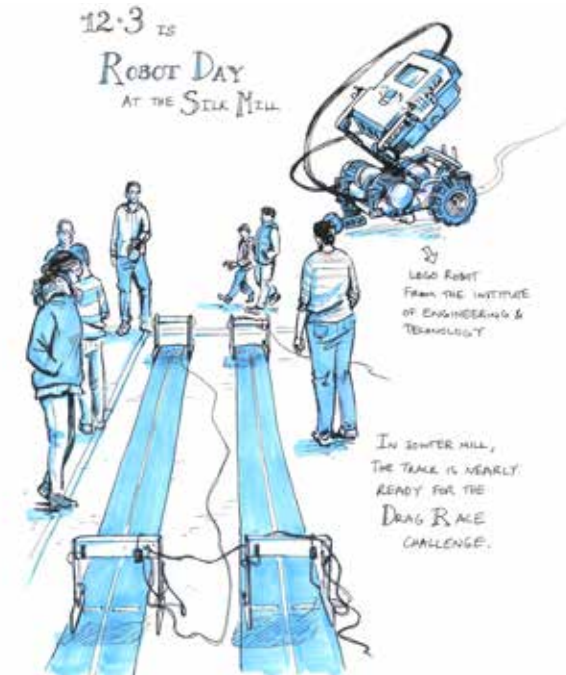
1.1 DERBY MUSEUMS

Derby Museums aims to inspire the maker and thinker in all of us. It is a charity operating three free

to access museums; the Museum and Art Gallery, Pickford's House and The Museum of Making at Derby Silk Mill. In 2021-22 around 135,000 people visited its three museum sites.

Derby Museums' sites, collections and activity programme aims 'to inspire us to appreciate our world, city, and homes', in part, by contextualising global issues by relating them to local stories.

Collaboration and co-production are at the heart of its activities through an 'Asset-Based and Human Centred' approach that is embedded throughout its work and the following organisational values:



³ Films by Andy Taylor-Smith: <https://youtu.be/30brirrd-A0> / <https://youtu.be/EQHOnPQPIrl> / <https://youtu.be/5z40IC6XYEI> & https://youtu.be/E2kvJb_63Ws

BEING INDEPENDENT

FOSTERING A SPIRIT OF EXPERIMENTATION

PURSUING MUTUAL RELATIONSHIPS

CREATING THE CONDITIONS FOR WELL-BEING

PROVING THAT WE ARE DOING IT

By using Human-Centred Design disciplines and working together with audiences, communities and stakeholders, the aim is to engage people's heads, hearts and hands to prompt them to think, feel and do:

THINK

FEEL

DO



Over the last decade these values and ways of working have helped the organisation transform from a traditional council-run museum service to a thriving social cultural enterprise, with a profound sense of social purpose.

1.2 THE MUSEUM OF MAKING

Derby Silk Mill is widely regarded as the site of the world's first modern factory and forms the southern gateway to the UNESCO Derwent Valley Mills World Heritage Site. 2021 marked the 300 year anniversary of the completion of Derby Silk Mill in 1721, this represented a significant opportunity to celebrate Derby and Derbyshire's rich history of innovation. The vision for the new Museum of Making was arrived at through a period of engagement that went far beyond consultation and was set against the backdrop of the challenges and needs of the city and its communities at the time, with:

- 1 in 3 people living in an area regarded as the top 20% most deprived in England.
- 24.6% of children in Derby are defined as living in poverty.
- 1 of the 6 most challenged cities in England for social mobility.
- Adult population having poor outcomes when compared to England as a whole.
- 63% of businesses are finding it difficult to recruit staff with suitable skills.

This community-centred approach built on the pilot 'Re:make the Museum' project⁴ which took place in 2013 prior to the Development Stage application.

⁴ <https://happymuseumproject.org/remake-the-museum/>



Using seed funding from Derby City Council, the ground floor of the Silk Mill was stripped out and developed as an open experimental space. A workshop was created which included 3D printers, CNC machine routers, IT with open-source software laser cutters, lathes, saws and hand tools. This workshop was created as a public facility and was essential to the principle that the community would be making the museum. It provided a focus for learning and engagement for young people about industrial processes inspired by Derby's collections of industry and social history. It acted as a rallying point to develop more detailed plans for the transformation of the whole building and involved over 200 community members as citizen curators. It incorporated organised sessions to help design and build new displays, furniture and fittings for the ground floor alongside maker-in-residence design company Studio Tilt, architects Bauman Lyons and Derby Museums' own design and co-production team. The Re:make pilot tested the approach that would underpin the Development and Delivery of what would become the Museum of Making. It provided the evidence of the strength of community connection with the building and its collections and showed a desire and motivation of the community to play an active role in its future.

During the Re:make phase, researchers from Derby University measured the physical benefits of making by testing blood pressure and cortisol levels via cheek swabs of participants both before and after activities. Whilst blood pressure remained unchanged, cortisol levels reduced, boosting the immune system and demonstrating that making activities had a palpable impact on participants' well-being.

The vision that resulted from this process was for a Museum of Making to be a place of public pride, to celebrate the city's 300 year history, present and future, as a place of innovation and making, representing the 'soul of the city'. It is built on three key themes:

- **Inspired by the makers of the past.** Shaping the way in which Derby is understood and appreciated.
- **Made by the makers of today.** Pursuing mutual relationships with others through the citizen curator approach.
- **Empowering the makers of the future.** Inspiring people to see themselves as the next generation of innovators, makers and creators. Delivered through activity programmes linked to STEAM (Science, Technology, Engineering, Arts and Mathematics) using the spirit of enlightenment to add arts to the traditional STEM subjects.



The aims and objectives established for the Museum of Making are summarised below:

- To sustainably re-develop the, previously mothballed, Derby Silk Mill as the new Museum of Making.
- To create a place of civic pride that would be inspired by the makers of the past, made by the makers of today and empower the makers of the future.
- To save an iconic public asset and bring the whole building back into use for the first time in 50 years and provide long term security, safety, sustainability for the building and its collections by halting deterioration, increasing flood resilience and operating a new business model.
- For the archaeology of the building to be explored by staff, volunteers, academic researchers, experts and community groups to increase understanding and interpretation of the collections and building.
- To provide 100% access to collections.
- To develop education programmes for schools and families linked to Science, Technology, Engineering, Arts and Mathematics (STEAM) to inspire young people to attain, achieve and become the innovators and wealth creators of the future.
- To contribute to narrowing the gap in attainment and aspiration between communities in Derby.



The collaborative and creative approach to community building, based on the social and cultural networks in the city, continued through the Development phase of the project during 2015-17.

This further embedded co-production principles and honed the vision for the museum. A series of prototyping workshops were held to understand the needs of users and the types of activities which would be popular in the new museum. One such programme was the 'Art of Artefacts', led by designers Leach (now Creative Core).

This sought to better understand how audiences responded to objects in the museum. Participants in the 'Art of Artefacts' workshops were asked to select and place objects in a makeshift display wall in the way that interested them most. What seemed to fascinate visitors particularly was the material, shape and form of objects rather than their use as a device to tell a story.

By the end of the development phase, it was clear that audiences saw the museum as a place that should put equal emphasis on learning and making; narrative and materiality.

The Museum of Making placed **community involvement and empowerment at its heart**, uniquely reintroducing manufacturing to the site of what is widely regarded as the site of **the world's first fully mechanised factory**.

The citizen curator approach was continued throughout the development and aimed to ensure that the Museum of Making is emotionally owned by the people and supported the place-shaping and regeneration of Derby as a 'City of Makers', increasing opportunities for its communities and boosting the visitor economy of the city and the region.

The Museum of Making placed community involvement and empowerment at its heart, uniquely reintroducing manufacturing to the site of what is widely regarded as the site of the world's first fully mechanised factory.

It was developed with and by the people and communities of Derby with exhibits, workshops, activities, events and venue hire space designed to inspire new creativity.

During the lifetime of the project the interpretation and storytelling within the Museum of Making has evolved to place greater emphasis on its legacy of climate change and post-colonial narratives. This reflects the fact that, despite being initially powered by water, the mill changed to coal power in the 1830s. Situated next to the Derbyshire/Nottinghamshire coalfield, the extractive industries hugely influenced the economy and society in the area.

The desire to interpret the site's climate legacy has been matched by a commitment to ensure environmentally sustainable principles were kept during the construction, enabling the Museum of Making to achieve BREEAM 'very good' – the highest possible standards for a redeveloped historic building.

1.3. CO-PRODUCTION APPROACH

Underpinning Derby Museums and the Museum of Making project is the principle of involving the public in activities to 'co-produce' the projects and programmes. This has enriched the organisation's work, sending it in fascinating and unexpected directions. The museums have become more open and more democratic, inviting organisations and individuals to work with us for mutually beneficial outcomes.

Co-production with communities, including volunteers, partners, and audiences, provides a greater understanding about collective motivations and needs, enables learning from each other, exchanging knowledge and expertise, and sharing experiences. This approach aims to ensure that the museum's work is relevant to people's lives.

Human-Centred Design is used by organisations all over the world to develop products and services closely allied with the needs and desires of users. The approach uses a series of models to identify and understand need, frame the challenge, and then design and prototype ways to meet that and solve the challenge.





It is founded on the principles of empathy and action – relating directly to our organisational principles of ‘Think, Feel, Do’. Co-production and Human-Centred Design approaches increase the depth and quality of experience for people who participate in activities.

Derby Museums developed a [Human-Centred Design Handbook](#) for use by staff when designing and planning work and this has been shared and used throughout the Museum sector and beyond.

Throughout the project the staff team has been involved in delivering training and learning activities for museum and cultural organisations, nationally and internationally, sharing the learning and experiences which have had a direct influence on Museum sector practice.

The community of Co-production Volunteers, who have actively supported the making of the museum through ‘formal’ and ‘informal’ co-production activities can be defined as:

Formal Co-producers:

- are fully registered as volunteers
- contribute regularly, semi-regularly or for short intense periods
- support the staff team to do a wide range of activities, including:
 - preparing collections for exhibition and other use
 - engaging visitors in regular programmes
 - supporting ‘spectacle events’ such as FIGMENT and Derby Mini Maker Faire (now Assemble)

Informal Co-producers:

- are not formally registered as volunteers
- may give just a short amount of hours to the project at a time
- support the project by contributing ideas, knowledge and/or skills including:
 - helping to clean and photograph objects from our collections on The Silk Mill Hub
 - informing exhibition and building concepts through drop-in workshops
 - engaging in prototyping and evaluation events.

1.4 THE INSTITUTE OF STEAM

Throughout the development and delivery of the Museum of Making the aim was to embed the Arts into the traditional STEM (Science, Technology, Engineering and Mathematics) subjects to create STEAM. This principle was based on the belief that creativity is essential in building skills and confidence in young people. Derby’s STEAM learning approach drew on the museums’ collections and the work of Joseph Wright of Derby, the artist of British Enlightenment.

During the Development Phase, the project team worked alongside audiences, stakeholders and volunteers to imagine and prototype all aspects of the Museum of Making, including: collection display, interpretation, building design, and learning programmes. This was facilitated through a ‘Re-Imagine Project Lab’ based on the ground floor of the building and including workshop fabrication facilities. Human-Centred and co-production approaches continued to be used throughout the Delivery and Operational Phases.

The STEAM themes also expanded across all Derby Museums’ activities, brought together under the umbrella of the ‘INSTITUTE OF STEAM’ at the Museum of Making, which was delivered in partnership with Rolls-Royce.





1.5 FUNDING

The Museum of Making was developed by Derby Museums with over £18m of major grant funding from The National Lottery Heritage Fund (£10,695,000), Arts Council England (£2,915,500) and D2N2 Local Enterprise Partnership (£3,700,000). Significant support was also provided by Derby City Council, Rolls-Royce, IMI Plc and a range of charitable trusts and foundations. All Co-production Volunteer contributions are categorised according to the NLHF's three costing levels: 'unskilled activity' is valued at £7.14 per hour, 'skilled activity' as £21.46 and 'professional activity' as £50 per hour. This results in a total value of in-kind contributions, which were calculated accordingly. The new Museum was due to open in 2020, however the initial lockdown and subsequent COVID-19 compliance of the site increased project costs and delivery programme with opening delayed until May 2021.

FUNDING SOURCE	£
D2N2 LEP	3,700,000
The National Lottery Heritage Fund	10,695,000
Arts Council England	2,915,500
Derby City Council	834,000
Trusts, Foundations and Corporate Contributions	623,150
Derby Museums other fundraising	43,340
SUB-TOTAL	18,810,990
Volunteer Time (In Kind)	817,419
TOTAL	19,628,409

1.6 TIMELINE

The timing of the project was broadly driven by the application stages in the NLHF decision making processes with the following key milestones:

Pre- Development Project Phase - 2011 - 2015

2011 Derby Silk Mill is closed by Derby City Council and mothballed.

2012 Derby City Council commits £675k of capital funding to the Silk Mill pilot development project, time limited to the end of 2014 financial year. Derby Museums is launched as a charity to take on the management of the city's museums and collections and to take forward the Silk Mill development programme.

2011-2013 Public consultation and experimental programming with nearly 30,000 people engaged in co-produced programming while the building is officially 'closed'.

Bauman Lyons Architects and David Clarke are commissioned to create initial design plans for the building with six options from "Do Nothing", to "Development of the entire building and public realm". Public and stakeholder consultation reveals a consensus to go 'further, faster!'.

2013-14 A prototype museum is created on the ground floor of the Silk Mill to test the concept via a collaborative Re:Make the Museum programme, testing the Museum of Making STEAM offer with important partnership relationships, including Rolls-Royce, being established.

November 2013 The Silk Mill officially reopens with the Re:Make the Museum project continuing to run through until 2015 to fully test the proposed STEAM option – clarifying the project vision as the Museum of Making at Derby Silk Mill with fully costed business plan and scheme of works developed.

July 2014 Derby Museums is awarded Arts Council England Major Partner Museum Status as the lead partner in a consortium with Nottingham City Museums and Galleries. Derby Museums secures a £4m pledge from Derby City Council and the commitment of a Trent 1000 engine from Rolls-Royce in support of proposed future funding applications.

May 2015 Second application to NLHF is successful, resulting in a Stage 1 pass for £9.4m towards the development of the Museum of Making at Derby Silk Mill.

Development Phase - July 2015 - November 2017

January 2016 Arts Council England award Derby Museums a Stage 1 pass for £2.58m towards the Museum of Making.

2016 D2N2 Local Growth Fund (LGF) Capital Bid with Council secured £3.7m via D2N2 in lieu of initial DCC £4m pledge.

2016 - 2018 Trusts and Foundations applications secured from Wolfson, Garfield Weston, Headley, Foyle, Charles Hayward, Duke of Devonshire, Speller Metcalfe and other small funders.

2017 Derby Museums have secured ACE National Portfolio Organisation status for 2018-2022.



June/July 2017 Poppies: Weeping Window from the installation *Blood Swept Lands and Seas of Red* installation at Derby Silk Mill, site opened temporarily during the time of the installation.

November 2017 Heritage Fund approves Delivery Phase Funding for the Museum of Making.

Delivery Phase January 2018 - May 2021

December 2017 - April 2018 Volunteer Evaluation - Collections Decant Phase.

2018 DCMS/Wolfson Funding have been secured for GIS Exhibition Space.

2018 Rolls-Royce commitment to gallery fit out and engine installation.

Summer 2018 Construction work begins on site.

2018 - IMI - Midlands Maker Challenge Funding Secured (3 years - £250k).

2019 Rolls-Royce pledge for ongoing funding for Institute of STEAM for 3 years.

April 2019 to March 2020 Volunteer Evaluation - Construction and Fit Out Stage - including Collections Recant.

March 2020 COVID-19 pandemic, work is paused on site to allow for COVID-19 safety measures to be installed on site, work replanned and additional time and costs calculated. This results in the need for additional funding to be secured.

5 Art of Artefacts report available under request.

July 2020 Grant uplift of £1.3m from NLHF and Derby City Council agreed to allow the project to progress and complete.

March 2021 Construction works completed on site.

21 May 2021 - Museum of Making opens to the public - following COVID-19 restrictions easing.

May 2021 - May 2022 SROI Evaluation Operations Phase.

1.7 MUSEUM OF MAKING - SITE AND BUILDING

The resultant Museum of Making is fully accessible, with public access to the whole building for the first time and access to almost 100% of Derby Museums' collections of industrial history. The "Art of Artefacts"⁵ project laid the basis for a materials taxonomy which has informed the mass display gallery, The Assemblage, which features over 30,000 objects all made by or for use in industries in Derby. These displays are arranged in taxonomic form of eight materials: glass, metal, wood, stone, ceramic, synthetics, textiles and organic. Visitors can discover objects and make their own trails using the online and on-gallery [Trailmaker](#) app. This key-word searchable database enables visitors to find objects (or types) based on their own interests. The hands-on nature of the museum is exemplified in the publicly accessible Workshop and Studios. In the workshops, participants can make their own projects and objects, using modern equipment such as CNC machines, laser cutters, jewellery benches, a furnace for casting, a kiln for ceramics and welding equipment. The workshop is designed so that people can make things linked to the materials found in the display taxonomy.

The museum lives its vision as a place to think, feel and do and also includes:

- The Civic Hall, a triple height atrium entrance space, featuring the Rolls-Royce Trent 1000 engine and 'exploded' Toyota car.
- Photographic tableaux by the artist Red Saunders, highlighting three centuries of cultural history in Derby, the age of Enlightenment, the age of Protest and the Sikh pilots who flew Rolls-Royce Merlin engine powered Spitfires during World War Two whose Merlin engines were made in Derby.
- The Model Railway, 70 years in the making and depicting a scene of Derbyshire railway history in about 1906.
- The Prospect - a co-working space designed to support the creation of a community of makers who are also able to utilise our workshops, to share, learn and enjoy the power of making.
- Venue hire opportunities for events and conferences from weddings to trade shows.
- A [Changing Places](#) facility.
- The River Kitchen café and two retail shops, one featuring products from local makers.

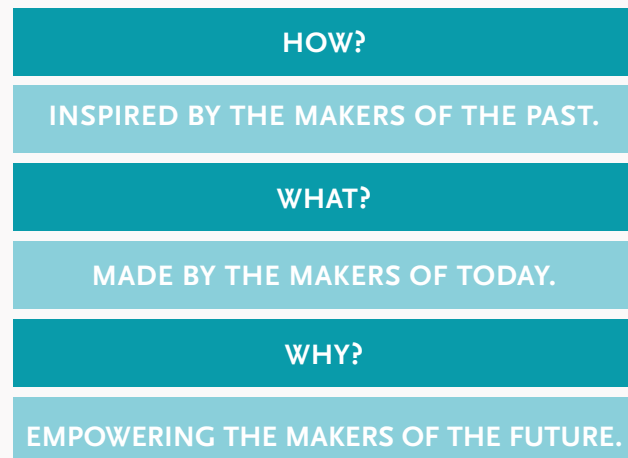


2. EVALUATION STRATEGY

During the development phase Derby Museums commissioned MB Associates to produce an evaluation strategy which could be implemented during the delivery and operational phases. The purpose of the strategy was to create an evaluation framework that would:

- Test the unique offer of the Museum of Making and see if it is part of a chain of events making a bigger difference than traditional museums.
- Estimate the net social value over a five year span (taking into account investment and return).
- Test assumptions and scenarios to support managerial decisions on how to make a bigger difference.

Underpinning the Evaluation Strategy was the project’s Story of Change, which incorporates the programme’s three key principles: to create a museum that is inspired by the makers of the past, made by the makers of today and empowering the makers of the future. This logical chain of events is about past, present and future:



This chain of events creates a cycle where social, cultural, heritage, environmental and financial outcomes (a holistic bottom line) feedback as assets. The Museum of Making uses two strong features: the power of ‘Making’ and its unique place-based strengths including its location as the Southern Gateway of the Derwent Valley Mills World Heritage Site and Enlightenment roots. These features make a difference on a personal, social, economic and environmental level.



2.1 MUSEUM OF MAKING - STORY OF CHANGE

During the project delivery phase the approach to how the SROI evaluation would be delivered evolved through a process of consultation and prototyping between evaluators and Derby Museums. This enabled a process to be developed that aimed to fulfil the requirements of the SROI approach.

It is underpinned by relevant good practice including the production of an Outcomes Map (Appendix A) underpinned by the Story of Change. The Outcomes Map ensures robust evidence collection in order to assess the impact and effectiveness of the project.

2.2 WHAT IS SOCIAL RETURN ON INVESTMENT?

Social Return On Investment (SROI) is an outcomes-based measurement tool that helps organisations to identify, understand and monetise the net economic, social and environmental value they are creating through their activities.

The approach enables organisations, via discussions with relevant stakeholders, to assess the attribution between, and impact of, inputs, (e.g. financial investment, staff expertise), outputs, (e.g. museum activities) and outcomes, (e.g. improved knowledge or skills). These outcomes are linked to a financial value based on robust primary or secondary evidence and determining what would have happened in the absence of the project, (i.e. deadweight) or can be linked to other, wider factors, (i.e. attribution).

The overall methodology (summarised below) is an evaluative SROI based on actual costs and outcomes assessed through a combination of primary information and data (e.g. surveys) and secondary, (e.g. academic) collated during the development and initial operation of the Museum of Making.

Derby Museums wanted to find a way to quantify this experience of participation in culture and heritage and the benefits it brings to a community.

2.3 WHY USE SROI?

The Museum of Making has involved the community and business partners in all aspects of the project, from working alongside architects and designers to advise on spatial layout, to the decant and recant of collections, from historic research, to supporting public events. Over 1,500 individuals took part in the project alongside companies and other stakeholders, contributing over 40,000 volunteer hours.

Derby Museums wanted to find a way to quantify this experience of participation in culture and heritage and the benefits it brings to a community. SROI provides an econometric means to measure impacts of a social experience.

Most SROI studies of cultural activity have focused on learning or social development programmes where the primary objective was to improve outcomes for participants. Derby Museums aims to use this methodology to comprehensively measure impacts centred around a major capital project, which not only creates a more attractive and valuable built heritage asset for Derby, but also sustains a range of learning and community development programmes for participants.

This approach highlights both direct and indirect impacts on the visitors, volunteers, makers, Derby Museums and the community more widely.





The approach recognises that the outputs, impacts and outcomes generated will vary between different stakeholders, and the reporting and use of the findings should not be limited by the constraints of the research tools and related data. SROI therefore provides a fuller and more balanced, including social value, assessment of the overall impact of a project or service.

Wider advantages of an evaluative SROI include:

- Helping organisations to assess impact and shape activities to maximise economic, social and environment value and return on investment analysis beyond traditional economic parameters.
- Placing stakeholders, including Derby Museums staff at the centre of discussions to shape and populate the SROI analysis helps to generate buy-in to the process and organisational activities based on an informed viewpoint.
- Providing the evidence to inform future fundraising, partnership working and organisational development by robustly calculating the social and environmental impacts of operations alongside economic outcomes.

2.4 APPLYING THE SROI METHODOLOGY TO THE MUSEUM OF MAKING

A summary of how the SROI methodology has been applied is provided in Appendix A including:

- Overall methodology summary
- The SROI process
- Definition of outcomes and the outcomes map
- Measures of success
- Data collection

Mapping funders' outcomes to the SROI approach

As part of the SROI process Derby Museums held a series of 'What Matters' events with the public and stakeholders during the development phase. This facilitated the development of the 'Story of Change' and identification of the outcomes that were most important for people.

These were then mapped against the outcomes required by the two key funders at the time, NLHF and ACE, to ensure they are clearly linked. This created the Evaluation Outcomes to be measured as part of the SROI.

NLHF Outcomes

The application for funding to NLHF defined the project outcomes that would be achieved as a result of successful project delivery; these were based on the guidance for applications in 2017 that contributed towards the delivery of the Heritage Lottery Fund Strategic Framework 2013-2018 - A lasting difference for heritage and people. For the evaluation, we focused on the key outcomes that the project would achieve as follows:

- People will have developed skills.
- People will have learned about heritage.
- People will have changed attitudes and behaviours.
- The local area will be a better place to live, work or visit.
- Derby Museums will be a more resilient organisation.

ACE Outcomes

For the capital grant application to Arts Council England the guidance was focused on achieving outcomes. Arts Council England provided support that would contribute to achieving the goals set out in the 10 year strategy 2010 to 2020 - Great Art and Culture for Everyone. The capital funding was to help to prioritise the consolidation and improvement of Derby Museums' assets and help Derby Museums to develop resilience through having the right capital assets to deliver its work. This enabled Derby Museums to become more sustainable and innovative as a business, including increasing the environmental performance of assets to support the reduction of carbon emissions in the arts sector.

Overall the ACE grant aimed to achieve the following outcomes through their investment:

- Achieve the mission of great art for everyone, particularly Goal 3 'the arts are sustainable, resilient and innovative'.
- The conditions are created where great art is made, experienced and appreciated by everyone.
- Organisations are resilient and are more sustainable and innovative businesses by improving their existing assets.
- Environmental performance of assets is increased which supports the reduction in carbon emissions in the arts sector.
- Greater impact from our shared investment in the arts by securing funding from other partners.

Evaluation Outcomes for the Museum of Making

- The museum will be a relevant, resilient civic hub.
- People will increase their levels of knowledge and skills (STEAM and heritage).
- People will have increased their personal development and wellbeing (confidence, self-esteem, reduced levels of anxiety).
- People will experience improved personal relationships with family and home and/or develop new friendships.
- People will experience increased appreciation, empathy and/or understanding of people different from themselves (including people from different backgrounds, cultures and ages).
- People will increase their feeling of belonging to the local community.
- Increased financial income for Derby.
- People will become more active citizens.
- The Museum of Making operates in an environmentally sustainable way.

2.5 MUSEUM OF MAKING SROI STAGES

Since the end of the Development Stage the Evaluation Framework has been reviewed by the internal team with the support of evaluation consultants. Given the scale and complexity of the project, rather than attempting to measure the SROI of the Museum of Making as a whole, the project was split into three key stages listed below. Although the team collected information throughout all three different strands and comments and findings have been included in this report, the final SROI focuses solely on the final and main strand of the project: Museum Activities on opening.

STAGE 1 - DECANT

DECEMBER 2017 - APRIL 2018

This stage included the community involvement in preparation for decant of all the collections of making to an offsite storage facility, including the research, object preparation and digitisation of the collections, the decant process itself to remove all collections objects from the Silk Mill, the move to temporary store and the ongoing collections work in the temporary store.

For the purposes of this report, the decant process has not been incorporated into the SROI financial analysis due to inadequate sampling sizes and variability in the accuracy of the findings. Feedback from participants has been included in Appendix E.

STAGE 2 - CONSTRUCTION AND FIT OUT

APRIL 2019 TO MARCH 2020

This stage includes the community involvement aspects of the design, construction, fit out and display of the building and exhibitions between the selected dates. Derby people were involved in the making of the museum through our active volunteer co-production programme with over 34,000 hours contributed to the project prior to the lockdown. Activities ranged from cleaning bricks to creating art installations. This co-production on-site was severely challenged by COVID-19 restrictions; delivery plans were adapted to create remote volunteering

opportunities by keeping work on track with virtual meetups to reduce isolation.

The Construction and Fit Out process has not been incorporated into the SROI financial analysis either due to a lack of reliable and significant data. Feedback from Co-production volunteers has been included in Appendix E.

STAGE 3 - MUSEUM ACTIVITIES

MUSEUM OPENING IN MAY 2021 - MAY 2022

This phase covers all museum activities taking place in the first year of operations, including the cultural experience for the public to learn about Derby's heritage, a place to meet and enjoy the company of friends and family, the learning programme of science, technology, engineering, arts and mathematics (STEAM) for students in order to broaden horizons and potentially inspire the next generation of makers. The museum also supports makers and artists, particularly those from micro or small businesses, to sustain and develop their practice. This can be achieved through [membership of the museum](#) to gain access to co-working spaces, resources and workshops to develop skills and/or products across a range of materials, (e.g., by using the CNC machinery, lathes etc.). Crucially, this also provides access to a community of like-minded people to generate synergy or collaborate on a new project.

An outcomes map was developed between Derby Museums staff and external advisors to illustrate

the causal link between project inputs, outputs and agreed outcomes. An outcomes map was developed for the Museum Activities phase of the project, which includes outcomes for each of the stakeholders involved to measure the impacts over and beyond the life of the project.

Costs inputs allocated for SROI

The total cost input for the Museum of Making was in excess of £18m, however for the purposes of the SROI and to facilitate data collection, the cost input allocation for the specific SROI phase has been identified separately.

The costs input for the Museum Activities phase of the project assessed through the SROI report are:



**MUSEUMS ACTIVITIES
IN FIRST YEAR OF
OPERATION MAY 2021-22
£892,227**

“A visit to the museum is just as much an **opportunity to learn**, to make, participate, create as it is to learn about the past and by doing that it will **inspire you to be a maker into the future.**”

Tony Butler, Executive Director Derby Museums



3. IMPACT - MUSEUM OF MAKING OUTPUTS

The Museum of Making set out to deliver a number of measurable outputs as part of its funding agreements, these provide another layer of information and data that can be used to measure the impact of the project. Whilst the majority have been achieved and some significantly over achieved, the COVID-19 pandemic,

particularly in the first year of operation, limited the museum’s ability to programme informal activities and attract schools to its learning offer. Recovery is now starting to be seen as the numbers of school visits and informal learning participants are starting to grow, but with the additional impact of the cost of

living crisis and limitations of schools’ budgets, the original estimates for school children’s participation and informal engagement has therefore been more of a challenge to achieve. This has also had additional impacts on the income generation for the Museum of Making’s sustainability.

3.1 TARGETS AND DELIVERY

Table 3.1a shows the original output targets and delivery.

ACTIVITY	TARGET OUTPUT	THROUGH PROJECT TO 31 MARCH 2021	FINANCIAL YEAR 2021/22 MUSEUM OPENED 21 MAY 2021	FINANCIAL YEAR 2022/23 FULL YEAR OF OPERATIONS
FOR HERITAGE				
A site of global significance will be saved, protected and enhanced	1	1	1	1
Grade 1 listed 18th Century Robert Bakewell gates conserved and reused	1	1	1	1
100% of Derby Museums ‘collections of making’ will be publicly accessible for the first time	1	1	1	1
FOR PEOPLE				
People actively involved in the making of the museum, gaining new skills	500	1,566	291	270
Volunteer hours contributed	No target	36,970	6,445	6,863
School children participation annually	8,000	N/A	1,091	3,501
People engaging in informal learning activities annually	25,000	N/A	4,911	7,944
FOR COMMUNITIES/THE LOCAL ECONOMY				
Museum visitors per year ⁶	125,000	N/A	83,260	122,511
Construction jobs created/sustained during project	130	628	N/A	N/A
Contracted FTE jobs ⁷ in local economy (24 FTE equivalent jobs will be created with a further 117 created indirectly in the local economy)	141	38 FTE direct jobs	70 direct and indirect jobs	95 direct and indirect jobs
Annual Economic Impact to Derby £million p.a. ⁸	£4.24m	N/A	£3m	£3.99m
Potential Businesses supported through Museum of Making Membership	20	N/A	82	82

⁶ Excluding employees on casual contracts.

⁷ Methodology used to calculate Annual Economic Impact <https://aim-museums.co.uk/wp-content/uploads/2019/10/Economic-Impact-Toolkit-2019.pdf>

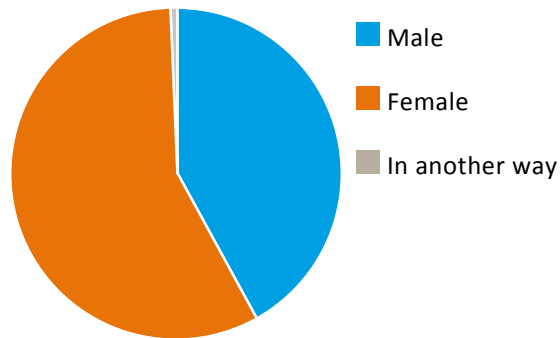
3.2 AUDIENCE DEMOGRAPHIC DATA

By the end of March 2023, the Museum of Making welcomed 205,771 visitors since it opened in May 2021. Derby Museums uses the Audience Finder

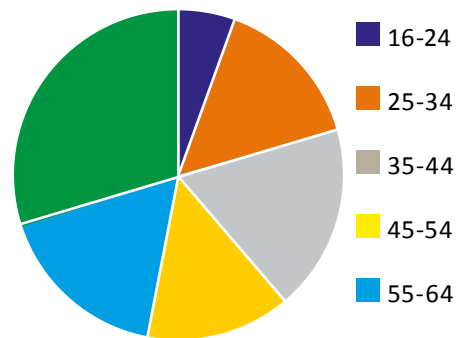
survey methodology to analyse the demographics of adult visitors (over 16 years of age) to its museum sites. The survey was devised by the [Audience Agency](#) and collects data from visitors by random sample face to face interviews or by visitors online post visit. It includes an analysis of the Audience Spectrum

segments⁹, which includes visitors' attitudes and behaviours towards culture and what they like to see and do. The data on the charts below is from the questionnaires completed by visitors to the Museum of Making in 2022/23 and provides information on audience demographics:

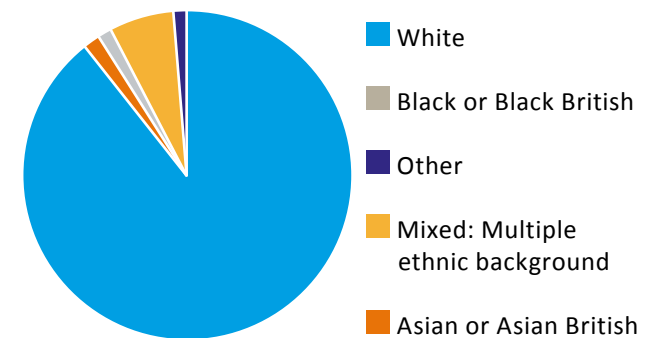
GENDER IDENTITY



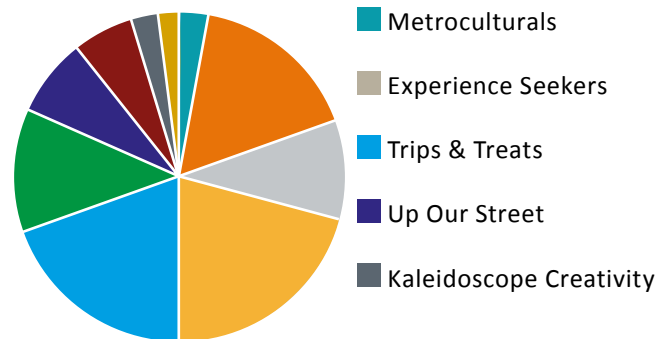
AGE



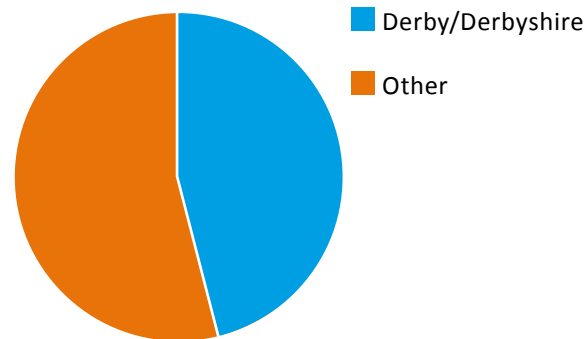
ETHNICITY



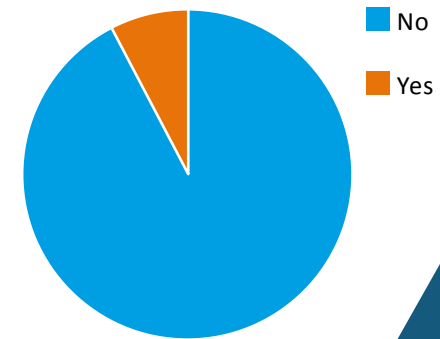
AUDIENCE SPECTRUM



POSTCODE



LIMITING DISABILITY (SOCIAL MODEL)



⁸ https://www.theaudienceagency.org/audience-finder-data-tools/audience-spectrum#Explore_Segments





The results show that 46% of Museum of Making visitors are from Derby or Derbyshire, over 20% are aged 16 - 34 years and 46% over 55 years of age, 57% identify as female, 89% are White, and 8% have a limiting disability.

The largest Audience Spectrum segments are Dormitory Dependables and Trips and Treats with the smallest being Supported Communities and Kaleidoscope Creativity. When comparing 2022/23 demographic data to the previous year the results indicate that the Museum of Making is attracting an audience that increasingly reflects the diversity of Derby's population.

3.3 AUDIENCE SPECTRUM SEGMENTS

Metroculturals Prosperous, liberal urbanites, interested in a very wide cultural spectrum.

Experience Seekers Highly active, diverse, social and ambitious regular and eclectic arts engagers.

Commuterland Culturebuffs Affluent, professional and suburbanite keen consumers of traditional culture.

Dormitory Dependables Suburbanites and small towners interested in heritage activities and mainstream arts.

Trips & Treats Mainstream arts and popular culture fans influenced by children, family and friends.

Home & Heritage Rural and small town pensioners attracted to daytime activities and historical content.

Up Our Street Sociable retirees looking for inexpensive, mainstream, local leisure opportunities.

Frontline Families Frugal, semi-urban renting families, light on arts and culture but heavy on community.

Kaleidoscope Creativity Mixed age urban low engagers preferring free, local, culturally specific arts and festivals.

Supported Communities Culturally low engaged, health poor, craft circle and church group seniors and youths.

3.4 YOU SAID, WE DID – OUR RESPONSE TO VISITOR FEEDBACK.

Audience Finder Visitor Survey in the first year of operation received over 750 comments about the Museum of Making, the vast majority being overwhelmingly positive. All negative comments were examined regularly and grouped into themes to create a plan to address them where possible.

Some examples include people asking for more information to help to guide their visit and find their

location within the building. To support this, we have introduced a new Gallery Guide with clearer maps and clearer numbering of the floors in the lobby, lift and stairways to help with wayfinding.

Some visitors were also finding the cafe too cold so a heat curtain was installed in the entrance to improve the comfort of this space. These changes have also been communicated via social media.



4. IMPACT – MUSEUM OF MAKING OUTCOMES

As part of the funding applications to the project key funders, NLHF and ACE, Derby Museums set out how the Museum of Making project would support the funders' strategic outcomes for the relevant funding programmes and grant-making criteria.

The Museum of Making would support the achievement of the following outcomes:

4.1 FUNDER OUTCOMES IN 2017

Arts Council England

ACE a Achieve the mission of great art for everyone, particularly goal 3 "The arts, museums and libraries are resilient".

ACE b The conditions are created where great art is made, experienced and appreciated by everyone.

ACE c Organisations are resilient and are more sustainable and innovative businesses by improving their existing buildings and equipment.

ACE d Environmental performance of buildings and equipment are increased which supports the reduction in carbon emissions in the arts sector.

ACE e Greater impact from our shared investment in the arts by securing funding from other partners.

ACE f Existing arts facilities are sustainable without the need for unplanned revenue funding from us.

ACE 5 Every child and young person has the opportunity to experience the richness of the arts, museums and libraries.

National Lottery Heritage Fund

NLHF 4 People will have developed skills.

NLHF 5 People will have learned about heritage, leading to change in ideas and actions.

NLHF 7 The funded organisation will be more resilient.

NLHF 8 Local area will be a better place to live, work or visit.

NLHF 9 Local economy will be boosted.

4.2 PROJECT OUTCOMES

As part of the evaluation process, the funder outcomes were mapped against the outcomes defined for the project during the "What Matters" events held with Stakeholders in the Project Development phase. The resulting outcomes map is shown in Appendix A.

These project outcomes were then used to structure the framework for the SROI Evaluation process for the Museum of Making.

The Museum of Making has succeeded in achieving the outcomes defined at the start of the project. Highlights of the achievement of these project outcomes linked to the funders' outcomes are summarised below, with the full results forming part of the consultation process with volunteers, visitors and artists/ makers that created the SROI Evaluation in Section 5. Full details of the consultation feedback are shown in Appendices E, F and G.

PROJECT OUTCOME

People participating in the project will increase their levels of knowledge and skills related to STEAM and heritage - ACE outcome b, NLHF Outcomes 4 and 5

Volunteers involved at all stages in the Museum of Making project reported notable increases in their higher-level practical skills as a result of their engagement with the Museum of Making.

e.g. Volunteer ratings of 'excellent' or 'good' skills across collections care, admin and workshops increased from 57% to 74% over the course of their volunteering in supporting the decant and recant of the Museum.

"I have improved my skills in intercommunication with the public, telling the stories behind the museum collection, and my skills in conservation." (volunteer)

e.g. The average self-rated skills level in the area or activity of workshops attended by visitors (n=46) to the Museum of Making increased from that of 'beginner' to just short of 'competent' based on a five-point scale ranging from 'novice' to 'expert'.

"Getting hands on with the lathe and band saw and some hand tools - particularly the spoke shave. Exposure to these tools has increased my insight into what the tools can do and developed my confidence / ability to use them again in the future." (visitor)

“I have developed my communication skills by **engaging with visitors** and actively **adding value to their visitor experience**. I have also improved my listening skills, as many visitors like to **share their experiences** from the past which are evoked by the exhibits.” *Volunteer*

Volunteers involved in the decant and recant and activities also reported increases in wider, transferable skills as a result of their volunteering.

e.g. Volunteers during the operational phase for the Museum of Making improved self-ratings of teamwork, communication or leadership skills from 59% ('excellent or good') to 76%.

“I have developed my communication skills by engaging with visitors and actively adding value to their visitor experience. I have also improved my listening skills, as many visitors like to share their experiences from the past which are evoked by the exhibits.” (volunteer)

Volunteers at all stages of the project reported a significant increase in their knowledge and understanding of heritage as a result of their involvement.

e.g. The proportion of volunteers rating their knowledge as either 'excellent' or 'good' increased by 23% to stand at 63% at the completion of the construction phase.

“Handling, packing, moving, photographing and general care of a wide range of objects. Knowledge of objects, cultures and local industries in both Art Gallery and Museum of Making. Cataloguing and recording. I have found handling objects that I would normally have had no access to particularly rewarding, as well as learning about everything from Chinese shoes for bound feet to the history of the lawn mower.” (volunteer)

PROJECT OUTCOME

People participating in the project will increase their personal development and wellbeing (confidence, self-esteem, reduced levels of anxiety) - ACE Outcomes b and 5, NLHF Outcome 5

Volunteers at all stages of the project and visitors reported a notable increase in their self-ratings of confidence, self-esteem and personal management as a result of their engagement with the Museum of Making.

e.g. Self-ratings of 'excellent' or 'good' increased by 24% points to 81% over the course of volunteering in supporting the Museum of Making operations.

“It has brought me into contact with new people who share similar interests to me, I have interacted with people I may not have otherwise had the chance to and have worked alongside them to achieve something which not only benefits ourselves but the wider community. Volunteering with the MoM project gives me a great satisfaction and good feeling because I'm contributing to something for the good of others.” (volunteer)

e.g. 67% of visitors either 'strongly agreed' or 'agreed' that their visit to the Museum of Making had improved their wellbeing.



“My experience in the Museum of Making has had a **positive effect on my businesses**. I received a spot in the maker’s shop at the beginning of my business journey and it really **boosted my confidence and helped raise my profile locally.**” *Maker/Artist*

PROJECT OUTCOME

People participating in the project will experience improved personal relationships with family and home and/or develop new friendships and increased appreciation, empathy and/or understanding of people different from themselves (including people from different backgrounds, cultures and ages) - NLHF Outcome 5

Volunteers participating in the project reported a positive impact on their feeling of belonging to the Derby community, pride in Derby and a greater understanding for people different from themselves as a result of their involvement.

e.g. The proportion of volunteers stating that they either ‘strongly agree’ or ‘somewhat agreed’ with the statement, ‘I felt like I belonged in the Derby Community’, increased by 11% points to stand at 86% at the completion of the recant process.

“Volunteering for the MOM has helped me begin to put down roots in Derby; given me access to new skills- who would have thought I would embark on a career as a brickie at my time of life- ; helped me to establish social contacts with a wide range of people; and to understand and identify with the history and the heritage of this awkward, edgy city I now call home.” (volunteer)

Makers highlighted a link between engagement with the Museum of Making and increased willingness to participate in other cultural and community activities.

e.g. 75% revealed a ‘significant increase’ in their cultural engagement as a result of the Museum.

Visitors reported that they were more likely to take part in culture, volunteering or learn new things as a result of their visit.

e.g. 61% stated that they were more likely to visit a museum or wider cultural offer in the next year as a result of their visit to the Museum of Making.

e.g. 78% of visitors said that their visit to the Museum of Making had inspired them to learn new things.

PROJECT OUTCOME

People participating in the project will become more active citizens - NLHF Outcome 5

Volunteers participating in the project reported a positive impact on their participation in other cultural or community activities, social life and family life.

“I wanted to see what I could do on my own without any friends or relatives being with me. I have an inner confidence now which I think I had lost a bit as I got older. Now I want to try new things - not just think about it but actually do them!” (volunteer)

Makers highlighted the role of the museum in networking and collaborating with their peers.

e.g. 72% of makers/artists stated that their engagement with the Museum of Making had improved their ability to network and/or collaborate with other makers.

PROJECT OUTCOME

The Museum of Making will operate in an environmentally sustainable way - ACE Outcome d, NLHF Outcome 7

The key measure of achievement against this outcome is the successful achievement of BREEAM’s standard of ‘very good’, through the use of sustainable technologies and processes and the choices of materials and lifetime use of the fixtures and fittings for the Museum of Making.

The Museum of Making has achieved BREEAM ‘very good’ and has ensured that minimising the negative impact on the environment and sustainability mindsets are embedded throughout the development and operation of the new museum. All the building, apart from the temporary exhibition space, has passive air conditioning. There is widespread use of ‘ecoboard’, a particle board made from agricultural residues such as straw or reeds that are bonded together with the natural lignine of the cellulose fibres. This material has only 3% additive and no formaldehyde nor other volatile organic compounds (VOCs). Over 11,000 bricks were cleaned by volunteers and re-used in the building. Further details are included in Appendix E.

This outcome was initially included as part of the SROI analysis, but the lack of clear methods to monetise the environmental impact has led the team to decide to remove it from the impact map.

PROJECT OUTCOME

Project Outcome - Derby will gain financial income - ACE Outcome b, NLHF Outcome 7 and 9

The Museum of Making has succeeded in delivering on its aim to bring more visitors to the city, the original target number of museum visitors was 125,000 per year (excluding venue hire visitors) and whilst with the impact of COVID-19 this has not been fully achieved, 83,260 people visited in 2021/2022 in the 10 months of operation in 2021/22 rising to 122,511 in 2022/2023 showing an annual average increase of 182% of visitors on those achieved prior to the capital redevelopment project. The Museum has created 205 direct and indirect jobs during its development, delivery and operations and supported 600 construction jobs. The overall annual economic impact to Derby is estimated at £3m in 2021/22 and almost £4m p.a in 2022/23.

164 Museum of Making members have been supported.

The financial and employment outcomes possible through engagement with the Museum of Making is recognised by makers and artists.

75% of makers stated that the Museum of Making had either improved or increased the profile of their practice.

“My experience in the Museum of Making has had a positive effect on my businesses. I received a spot in the maker’s shop at the beginning of my business journey and it really boosted my confidence and helped raise my profile locally.” (maker/artist)

Project Outcome - The Museum of Making will be a relevant, resilient, civic hub - ACE Outcomes a, c, e and f, NLHF Outcomes 7, 8, and 9

The Museum of Making has succeeded in creating new corporate partnerships including with IPI plc and Rolls-Royce to continue to deliver programmes to support future making and innovation in the city and wider region, and with Toyota and many other businesses. These relationships help to raise the profile of Derby Museums and the Museum of Making as well as providing income to sustain the organisation through sponsorship and the use of the venue for high profile corporate events and activities.

The Museum of Making has created new income generation opportunities for Derby Museums, which have helped to diversify its earned income, including venue hire, two shops, the River Kitchen café, Museum of Making membership, workshop and activity programme, schools programme, exhibition ticket income and donations. However, COVID-19 and the cost of living increases have significantly impacted on the profitability of the income generation projected, and increased costs overall are creating severe challenges to the sustainability of Derby Museums.



164
MUSEUM OF MAKING
MEMBERS HAVE BEEN
SUPPORTED



5. IMPACT - SROI EVALUATION

This section of the report provides an overview of the three phases of the Museum of Making project.

5.1 PHASE 1 - COLLECTIONS DECANT

The decanting of the building began in spring 2018 with all collection objects, other than those large items that were to stay in place during the construction period, moved to temporary sites across the city.

This process was completed as early as possible to clear the building to allow for more testing and building investigations to better inform the design validation and costing process, including load testing of floors and identification of areas containing asbestos.

Although there was significant volunteer involvement in this part of the project, for the purposes of this report, the decant process has not been incorporated into the SROI analysis due to inadequate sampling sizes and variability in the accuracy of the findings. Further information is available on request to inform learning. Feedback from volunteers and quotes have been included as part of the information in Appendix E.

5.2 PHASE 2 - CONSTRUCTION AND FIT OUT

The construction of the Museum of Making began in summer 2018 following a tender process that took place in 2017. The collaborative approach to developing the Museum of Making also informed the choice of the collaborative IPI construction contract¹⁰ for project delivery.

⁹ https://constructingexcellence.org.uk/wp-content/uploads/2015/12/IPI_Guidance.pdf

This new collaborative construction contract created an Alliance Board of project partners, committed to delivering a ‘best for project’ solution on time and budget. Incentivised through a shared financial pain/gain mechanism, the approach sought to not only deliver an efficient build process, but also a design that minimises negative environmental impact.

The Alliance Board was made up of partners - Speller Metcalfe, Bauman Lyons, The Creative Core, Derry Building Services, GCA Consulting, Preston Barber and Derby Museums using the Integrated Project Insurance (IPI) model, facilitated by IPI Initiatives. IPI is one of the new models of procurement and construction being trialled by the Government as a way of reducing risk and Derby Museums was only the second organisation in the UK to use this construction model.

Critical to the project success was the need for the Alliance Board to fully embrace the co-production process and to facilitate innovative ways for the Volunteer Community Co-Producers to play a meaningful and active role in the Museum construction, fit out and recant of collections. Details of the IPI process and the learning from the process are provided in Appendix C.

Environmental sustainability has also been a central and continuous aspect of the project inspired by the story of the social and environmental consequences of industrialisation. This culminated in the project achieving BREEAM ‘Very Good’ status in 2020 – the highest award possible for a listed building. Appendix B provides an overview of the key environmentally focused interventions employed.



COLLECTIONS RECENT

The recant process began in July 2019. Move-in volunteers, with the benefit of manual handling training, worked in the stores with the Museums Volunteer Coordinator and Derby Museums Collections and Logistics team to prepare and coordinate objects to recant back into the Silk Mill from temporary sites across the city. The added value offered by the co-production approach employed by Derby Museums included skills development linked to the many aspects of recant. For example, workshops for the Model Railway volunteer makers on how to create realistic looking rivers and streams.

People developed new transferable and curatorial skills, from documentation through digitisation, principles of exhibition design, health and safety in addition to knowledge of how to pack and move nationally and regionally significant collections. Volunteers were involved throughout the

construction, fit out and recant process with a range of opportunities which included:

- Cleaning and recycling the original bricks that have been removed from the Silk Mill structure to be reused elsewhere, over 11,000 bricks were recycled by volunteers throughout the project.
- De-installing and reinstalling the Model Railway, a team of specialist volunteers undertook this process throughout the project with work on further development continuing in the operational phase.
- Onsite and remote working with collections, research, digitising and adding records to the new Collections Database and creating Collections trails for the Assemblage Gallery via [Trailmaker](#) software.
- Workshop opportunities building and constructing the fixtures and fittings for the Museum of Making including the fit out of the Midland Railway Study Centre.
- Involvement in the production of the Red Saunders “Hidden” artworks - see Section 6.5

Feedback from volunteers of the impact of their role in developing the Museum of Making provides a wealth of evidence of the positive impact of volunteering at the Museum of Making during the redevelopment of the museum. More detailed analysis is presented in Appendix E.

Although this phase of the project provided valuable volunteer feedback, it hasn't been included in the SROI analysis due to lack of reliable and significant data. COVID-19 also heavily impacted this phase of the project, creating delays and impacting the physical involvement of volunteers in the early stages of the pandemic.

5.3 PHASE 3 - MUSEUM OF MAKING ACTIVITIES

The Museum of Making provides an anchor for the city's vision as a 'City of Making'. It was forecast to generate a gross economic impact of over £4.2m annually for the city and attract over 125,000 visitors a year and help to create new jobs. The development of STEAM learning opportunities for schools, communities and visitors will also help to continue the legacy of Derby's heritage of ideas and innovation.

INPUTS

The inputs to the Museum of Making activities, (i.e., activities) are underpinned, in strict financial terms, by funding from Derby Museums. Crucially, the financial support for museum activities is complemented by the skills, knowledge and time of Derby Museums staff and volunteers trusted with delivering museum activities.

MUSEUM OF MAKING INPUT SUMMARY

Total Budget = £892,227 for the period May 2021-22

Staff - time, knowledge, skills

Volunteers - time, knowledge, skills

MUSEUM OF MAKING ACTIVITIES

Public Programme

The public programmes, otherwise known as lifelong learning (informal) programmes, are integral to the engagement and participation of audiences including families, early years and adults within and beyond the walls of the Museum of Making.





From making workshops, on-gallery interactives, performances, special events, creative courses, to sensory early years sessions, these activities offer unique opportunities for intergenerational learning, to socialise and learn something new, in amongst awe-inspiring collections and within a site

of such significance.

Encouraging life-long learning in our communities is key to supporting the social capital and wellbeing of the people of Derby, whatever their background.

Since opening in May 2021 we have begun to establish a good range of opportunities to enable people to pursue their interests and develop new skills, inspired by our collections.

We have also continued to engage with audiences digitally through a series of films with makes to do at home, as well as people being able to access some of our collections of making in 3D through the platform Sketchfab <https://sketchfab.com/DerbySilkMill> and hearing more about our collections from the Curator of Making, in our Collections Revealed series.

Regular activities include:

- **STEAM BABIES AND STEAM TOTS** - for babies aged 0-3 and under 5s respectively, with their carers. Each session encourages exploration and engagement with different materials and sensory experiences, and is underpinned by the Early Years Foundation Stage (EYFS) framework.
- **ON-GALLERY ACTIVITIES** - Drop-in making activities for all ages led by Learning Facilitators, taking inspiration from the collections surrounding them. These have included; traditional rope making, badge making, programming microbit robots, and finger knitting and weaving.
- **MAKEABLE WORKSHOPS** - Primarily aimed at family audiences, covering a wide range of activities and skills including junk modelling, coil pots and maquette making.
- **INTRO TO... WORKSHOPS** - For adults and young people and loosely drawn from the material taxonomy of the classification on the Assemblage, activities have included Sewing Machines Workshops, Laser Cutting Lab and Sculpture Workshops.
- **WORKSHOP COURSES** - Day and weekend courses in the workshop aimed at adults including; Kitchenalia: An Introduction to Woodworking, Recycled Jewellery: Introduction to Fine Metalworking, Bats, Bugs & Birds, Woodworking Taster Course, and Plywood Furniture.
- **ASSEMBLE: DERBY'S MAKING FESTIVAL** - This celebration of all things making related has been successfully run twice as a one day event since the Museum of Making opened, with over a thousand people attending each time as visitors and over 50 makers represented, demonstrating their skills and encouraging visitors to have a go at making.

Formal Learning Programme

Through the formal learning programme, the museum works with primary, secondary and special educational needs and disabilities (SEND) schools as well as alternative education, further education (FE) and (higher education) (HE) students as part of the development of young people. It is aimed at improving their skills and potential careers in the city and region, through projects, workshops and bespoke collaborations.

The programme enables children and young people to learn about the significance of the Silk Mill, the story of the site widely regarded as the world's first modern factory, and its collection of 30,000 objects. Learners are able to discover stories linked to the city of Derby, its remarkable people and its global connections. They are also able to explore wonderful innovations of makers past and present, and imagine how, as young people, they will be able to influence the world as makers of the future.

All sessions are designed to engage children and young people in thinking, feeling and doing. Objectives include building knowledge and understanding, growing attitudes and values, and developing skills and abilities - particularly key STEAM skills such as creativity, collaboration, communication, critical thinking and making.

The interdisciplinary nature of STEAM learning also ensures that all sessions are cross-curricula, hands-on and engaging for learners, supporting teaching across various areas of the national curriculum, and broadening the horizons of children and young people by showcasing a wide variety of career pathways.



The quality of the learning programmes are verified by a series of accolades gained by the Museum of Making since its opening, including being a finalist for the Art Fund Museum of the Year in 2022 and winning Best Medium Museum in the Kids in Museums Family Friendly Museum Awards. For further details see Section 7: PR and Media Impacts.

Exhibition Programme

Three exhibitions were held in the first year of operations in the exhibition space on the third floor Warehouse gallery. Whilst entry to the Museum of Making general experience is free, entry to these additional exhibitions are chargeable per Adult ticket. Children under 16 and carers of disabled people are free. Members, Friends, Students and National Art Pass holders receive a 50% discount on the ticket price.

SCALE - May to November 2021

[View Scale Virtual Exhibition](#)



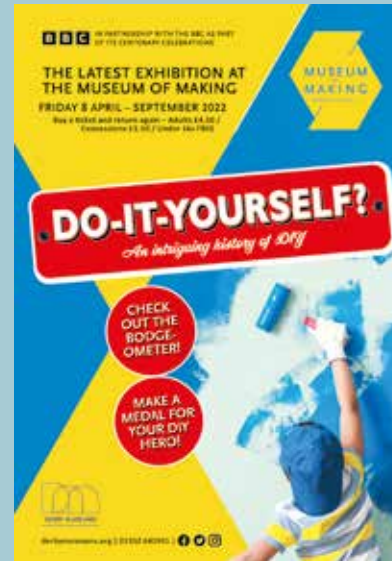
CABARET MECHANICAL THEATRE - December 2021 to March 2022

[View Cabaret Mechanical Virtual Exhibition.](#)

DO IT YOURSELF? - April to September 2022 View [Virtual DIY Exhibition](#)

Museum of Making Membership

The 'Museum of Making Membership' is a scheme to join a creative community where you can network, share ideas, access peer support, learn, teach and be part of the creative conversations within the Museum of Making. Members gain access to a network of like-minded, creative and innovative people who have come together to join a maker community. A calendar of membership events runs throughout the year, creating opportunities to connect with others. Membership also enables you to book and hire our workspaces; hot desks in The Prospect and the Museum of Making Workshop.



Outcomes and Indicators

The outcomes for the operation of the Museum of Making in its first year of delivery relate to four stakeholder groups:

VOLUNTEERS

- Personal development
- Individual well being, including improved mental and physical health
- Community wellbeing, including increased pride in the local area
- Positive social interactions
- Community action and increased civil engagement

VISITORS

- Development of skills and knowledge
- Increased inspiration to embrace a wider cultural offer
- Positive social interactions
- Fun activities
- Reinforcing pride in the heritage of Derby and Derbyshire

STATE/LOCAL AUTHORITY

- Increase in number of visitors to Derby City Centre

MAKERS AND ARTISTS

- Skills development
- Raise profile of practice
- Increased networking and connectivity with peers
- Positive community action

EVIDENCING IMPACT

Volunteers

Feedback from volunteers provides a wealth of evidence of the positive impact of volunteering at the Museum of Making. The information below relates to the Museum of Making's first year of operations (Museum of Making Activities, May 2021 - May 2022). More detailed analysis is presented in Appendix E. Key results in the box below are complemented by anonymised quotes to highlight and personalise the outcomes achieved.

- Significant increases in their practical skills.
- Increases in wider, transferable skills.
- Large increase in confidence and self-esteem levels.
- Excluding the impact of COVID-19, 53% of volunteers stated that volunteering for the Museum of Making improved their anxiety levels.
- Range of skills developed and/or specific knowledge gained.

The quotes below illustrate the practical and educational value of volunteering to people's work, study and overall lives in general.

Improved volunteer outcomes

"I have learned a huge amount about Derby heritage; the Industrial Revolution; world heritage." (volunteer)

"Working with the museum of making has helped develop my confidence and communication skills." (volunteer)

"Taking part in Make Works has allowed me to develop practical skills in the media field such as filming professionally and editing which has helped me in my course that I was studying." (volunteer)

"My confidence has grown. I did one of the cabinet 2 day courses. Since doing the course and with the help from the workshop team, I've made my daughter a dining room table and bench out of African 44mm walnut. What I like about the MoM is that everyone is treated equally." (volunteer)

"I have been fortunate enough to work alongside three very talented workshop employees, who have taught me much in the use of machinery, equipment and tools applied to many different types of materials including wool, wood, metals and aggregates." (volunteer)

"I have learnt a lot about what life and the environment in Mid Derbyshire was like. This has translated into learning new skills in scenery making for the DMR [Derby Model Railway], working with others and passionately explaining the model and its historical place in Derbyshire life." (volunteer)

"I have developed my communication skills by engaging with visitors and actively adding value to their visitor experience. I have also improved my listening skills, as many visitors like to share their experiences from the past which are evoked by the exhibits." (volunteer)

"Team working, communications and learning about the Heritage of the Mill from staff and other volunteers." (volunteer)

Further examples of the impact of volunteering at the Museum of Making on volunteers are provided on the following page. All statements refer to the proportion of respondents stating that volunteering at the Museum had a **POSITIVE IMPACT** ('made it a lot better' and 'made it slightly better') on a selection of personal, community and social outcome variables.





"It gave me an increased sense of purpose."
(volunteer)

"It is good to be working with other passionate people." (volunteer)

"It has changed my life in a massive way, I love working with others and try passing on any of my skills." (volunteer)

"Volunteering in the workshop has made me feel good about what I do, my small achievement for the museum and ultimately Derby and society."
(volunteer)

"I think that volunteering has increased my sense of belonging to Derby by being proud of its heritage and having the opportunity to share that pride with others. I also enjoy being a small part of a successful team at The Museum of Making." (volunteer)

"It has helped me recognise the importance of engagement, giving me a heightened interest and passion for the history and heritage we truly have here in our own World Heritage Site." (volunteer)

"The museum makes me super proud of Derby's heritage and history." (volunteer)

"Fantastic exhibits. Great volunteers and staff. The craft room for children is both engaging and a lovely environment for children to be creative. Keep up the hard work and love for history being brought to life is truly spectacular."

Visitors

Feedback from visitors to the Museum of Making in the first year since it opened in May 2021 highlights evidence of the positive impact of the museum's offer. More detailed analysis is presented in Appendix F.

Key results in the tables below are complemented by anonymised quotes to highlight and personalise the outcomes achieved.

- Visitors highlighted a positive influence of their experience at the Museum of Making to their future intentions of visiting a museum or wider cultural offer in the following year.
- Visitors reported an increase in their knowledge of Derby/Derbyshire heritage as a result of their visit.
- Almost half of visitors increased their knowledge of makers of the past and present either 'significantly' or 'a lot'.
- The majority of respondents stated that their visit to the Museum of Making had been fun.
- Visits to the Museum of Making enabled people to connect with new people (e.g. staff, volunteers, other visitors, etc.)
- Visits to the Museum of Making facilitated opportunities to socialise with family and friends.

"It was a beautiful, quiet space to spend some time with my friend and their toddler." (visitor)

"Really informative on history of Derby Making and learned a lot of new things about industries and inventions from Derby." (visitor)

"I became quite emotional mid-way through the exhibitions as it was so brilliantly done, I felt proud of the Derby I have grown up in and wanted to show it off to my friends. Those of us from Derby often joke that "nothing ever happens in Derby", so I was pretty much in tears to see how much history we have and what an amazing story Derby has to tell. There are so many clever moments, the interpretation is fantastic - diverse and matter of fact about many difficult subjects." (visitor)

"I thought it was going to be a bit blokey, like the industrial museum was, but found it pleasantly appealing to all. Loved the architectural space, the windows, brickwork and the views." (visitor)

- Visits to the Museum of Making inspired a significant proportion of people to be creative or to make something.
- A large majority of visitors stated that their experience of the Museum of Making had inspired them to learn new things.

"After my husband visited the museum several weeks ago we brought our 12 year old grandson who thoroughly enjoyed the visit and couldn't wait to tell family and friends." (visitor)

"It was inspiring and exciting and innovative, really interesting and really showed the history of Derby, I saw a photo of my Dad when he worked at the Litchurch Lane works for British Rail and BRE Ltd." (visitor)



- A large proportion of visitors agreed that their visit to the Museum of Making had increased their pride in/appreciation for Derby.

“Confirmed for me that a museum can be involving and this one in particular is an outstanding achievement that has potential to make Derby even better.” (visitor)

“Absolutely fantastic, makes me proud to live in Derby.” (visitor)

- There is significant evidence that a visit to the Museum of Making has positive impacts on wellbeing.
- Visitors that attended making workshops reported an increase in skill levels related to the workshop activity.

“This was a fantastic introduction to woodwork for me. It really built my confidence.” (visitor)

“Getting hands on with the lathe and band saw and some hand tools - particularly the spoke shave. Exposure to these tools has increased my insight into what the tools can do and developed my confidence / ability to use them again in the future.” (visitor)

“It has helped me to build more of a network so that I can take advantage of new opportunities to grow my practice.”

“The God’s Eye workshop was very enjoyable and Andrew was a saint trying to teach my daughter to master a fisherman’s knot. She loved the workshop and we wish we’d had more time to try our hand at the other crafts available.” (visitor)

Makers and Artists

Feedback from makers and artists using the facilities at the Museum of Making since it opened in May 2021 provides evidence of the positive impact of this innovative element of the museum’s offer. More detailed analysis is presented in Appendix G.

Key results in the boxes below are complemented by anonymised quotes to highlight and personalise the outcomes achieved.

- Makers and Artists reported a link to career initiation/progression in relation to their involvement with the Museum of Making.

“I have previously felt inhibited in my practice because I have not had the wherewithal to make some of my ideas. Being able to use the workshop facility has opened up opportunities that I previously would not have been able to fulfil.” (maker/artist)

“Helped me to extend my experience of craft related activities and in so doing understand the direction in which I wanted to take my practice.” (maker/artist)

- Makers highlighted the role of the museum in networking and collaborating with their peers.

“I love working with the Museum Of Making, they’re giving me an incredible platform to showcase my products.” (maker/artist)

- There was minimal evidence of impacts on makers’ and artists’ sales of their work on the first year of operations but this is an area that has grown significantly during 2022/23 and expected to keep growing in future. This outcome will be reviewed on a regular basis going forward.
- Makers stated only a weak correlation between the museum and the quality of their work.
- Makers reported an increased willingness to participate in other cultural and community activities thanks to their involvement with the Museum of Making.
- Makers highlighted a link between engagement with the Museum of Making and increased feelings of belonging in a local community of makers.

“It has helped me to build more of a network so that I can take advantage of new opportunities to grow my practice.” (maker/artist)

- Impacts of engaging with the Museum of Making extend to personal outcomes including increased feelings of confidence and self-esteem.

“My experience in the Museum of Making has had a positive effect on my businesses. I received a spot in the maker’s shop at the beginning of my business journey and it really boosted my confidence and helped raise my profile locally.” (maker/artist)

CALCULATING THE SOCIAL RETURN

Table – Social Return Museum Activities 2021/2022

STAKEHOLDER	TOTAL POPULATION	VALUE YEAR 1	VALUE YEAR 2	VALUE YEAR 3	VALUE YEAR 4	VALUE YEAR 5	TOTAL VALUE	PRESENT VALUE
VOLUNTEERS	50	£929,646.45	£468,996.65	£237,709.16	£121,358.25	£62,656.17	£1,820,366.68	£1,708,934.00
VISITORS	269	£1,116,060.72	£302,038.35	£151,997.31	£82,078.61	£46,703.72	£1,698,878.71	£1,608,218.47
STATE (DCC)	1	£1,919,111.26	£0.00	£0.00	£0.00	£0.00	£1,919,111.26	£1,854,213.78
MAKERS/ ARTISTS	58	£29,566.39	£16,104.52	£9,076.54	£5,339.69	£3,302.61	£63,389.75	£59,220.77
							TOTAL BENEFITS	£5,230,587.02
							TOTAL INPUTS 2021/22	£892,227.00
							SROI RATIO	5.86



6. IMPACTS - PARTNERSHIPS AND COLLABORATIONS

Derby Museums developed a number of important partnerships and collaborations as part of the development of the Museum of Making which supported its core work and contributed financially to the resilience of the organisation.

These include:

6.1 THE MIDLANDS MAKER CHALLENGE



Supported by [IMI plc](#), this exciting programme for young people (11 and upwards) draws on the rich manufacturing heritage of the Midlands. Our Climate (in)Action challenge encourages an open and exploratory mindset to help young people feel empowered

to make a difference in their communities and to learn and develop new skills.

[The Midlands Maker Challenge](#) enables young people to work collaboratively through a person-centred design process, supported by a team of multi-disciplinary creative mentors to inspire young people to build on their ideas and to think BIG, showing how huge impacts can come from imaginative ideas.

The challenge also offers the opportunity to show that change can be made in many ways and can be made by anyone.

10 The Makory - Film by Andy Taylor Smith: https://youtu.be/E2kvJb_63Ws

6.2 MAKE WORKS DERBY & DERBYSHIRE



[Make Works Derby & Derbyshire](#) is an open access directory of fabricators, material suppliers, workshops and manufacturers in the region, led by Derby Museums and forms part of the ongoing display of current makers and making at the Museum of Making. We represent a

growing network of diverse, creative companies working in the region who are inspired by the makers of the past, and forging the way for the makers of tomorrow. Make Works Derby & Derbyshire is co-produced with volunteer film makers, photographers and copy editors from University of Derby, Derby College and involves a leading film maker, as well as large-scale factories, SME'S (Small and Medium-sized Enterprises) and microbusinesses. Make Works is managed by [The Institute of Advanced Architecture of Catalonia \(IAAC\)](#), [Fab City Research Lab Barcelona](#), and sits within Fab City's [Distributed Design Platform](#), funded by Creative Europe.

6.3 THE MAKORY



The Makory is Derby Museums' mobile Museum of Making and workshop on wheels, which toured the region in the lead up to the museum opening.

It offering a preview of the Museum of Making, carrying stories and objects and hosting making activities, engaging people with the ongoing story of making throughout Derby and Derbyshire¹¹. The project was a partnership with the [Derwent Valley Mills World Heritage Site](#) and part funded through the [Great Places Scheme](#). The Makory continues to travel to community events and festivals throughout the region, with support from ACE.

6.4 THE INSTITUTE OF STEAM



During the development of the Museum of Making, Derby Museums' long standing relationship with [Rolls-Royce](#) continued to grow. There were several significant partnership projects including a commission to produce a commercial exhibition

in the workshop to coincide with the launch of its latest generation of engines, the Trent XWB, and the generous donation of the Trent 1000 engine as a signature exhibit for the new museum. By building a trusting relationship over many years, Rolls-Royce is now financially supporting [The Institute of STEAM](#) learning programmes at the Museum of Making.

These programmes use STEAM (Science, Technology, Engineering, Arts and Mathematics) as an interdisciplinary approach, encouraging creative, inquiry-based and critical thinking and enabling people to develop the capacities necessary to thrive in

“I’d like to thank you and the project team for the **best weekend possible**, I **absolutely loved it**, Red is brilliant and the team so **professional** it took any **expectations out into orbit** as being and I’m still up there after such a top weekend, thank you again.” *Project Volunteer*

the future; to be curious, to empathise and innovate – to think, feel and do. This approach provides the conditions and the opportunity for learners of all ages to develop 21st century skills for learning, work and society, enabling people to connect with powerful stories of ‘what was made’ and ‘what is currently being made by makers in the city today’ and also catalysing the imaginative possibilities of ‘what if’ - encouraging people to try new things, take risks and to learn by doing, empowering people to reimagine their own world and even themselves.

6.5 RED SAUNDERS - ‘HIDDEN’ PROJECT

Renowned artist/photographer, activist and founder of Rock Against Racism, Red Saunders, created three striking new artworks for Derby’s new Museum of Making as part of the [‘Hidden’](#) project. The epic photographs reimagine three moments in Derby’s social history that have helped shape modern Britain and also have global resonance:

- the importance of scientific innovation in the Enlightenment as forged within the industrial heartlands of the Midlands;
- the allied pilots and crew of planes who played a decisive role in the Second World War;
- the moment workers were locked out of the Derby silk mills in 1833-34 - Britain’s first major industrial dispute and the beginning of the Trade Union movement.

Red has captured many of the defining moments in British cultural history over the past 50 years. For these works in Derby, which are beautifully displayed in the Museum of Making, he invited local people of

all ages and backgrounds from across Derbyshire to be part of recreating the historic moments.

The new photographic artworks - ‘Hidden’/Derby - represent stories of innovation and disruption from Derbyshire’s past, in the style of living pictures (known as tableaux vivants).

The project involved participation from over 200 volunteers who took part in a casting process and then came back to dress in costume to be photographed for the tableaux. Everyone who took part had a positive experience and shared that they had participated to:

- Try a new experience
- Leave a legacy for the city and the Museum of Making
- Support Derby Museums

The three artworks are part of a permanent display in the [‘Old Shop’](#) at the Museum of Making:

The Orrery



depicting marvels of scientific discovery during the Enlightenment.

This photograph takes as its starting point Joseph Wright of Derby’s ground-breaking painting, *A Philosopher giving that Lecture on the Orrery in which a lamp is put in place of the Sun* (1766). Wright is known for his works

Sikh RAF volunteers



pilots and Royal Air Force crew, who fought together in the combined Allied forces.

Rolls-Royce Merlin engines were developed in Derby to power Spitfires, playing a significant role in the victory of the skies in 1945. This photograph honours all those who flew Allied planes during the Second World War, bringing together Sikh

The Lockout



of the nation and is still remembered as having a lasting legacy by many people in Derby.

In 1833-1834, disputes at Derby’s silk mills after the dismissal of a worker led to the Derby Lockout. Months of unrest pushed workers and their families into poverty. This was Britain’s first major industrial dispute, capturing the attention

7. IMPACTS – MEDIA, PR AND AWARDS

7.1 COMMUNICATIONS STRATEGY

A new brand for the Museum of Making was created with Makalu Agency in the development stage of the project and with brand hierarchy and guidelines being refined during the project delivery.

A Communications and Marketing Strategy for the Museum of Making was developed in 2018 with Cultural Communications Collective, focusing on a number of key moments in the process of construction to create interest in and anticipation of the launch of the new museum.

The key audiences for communications were:

Media:

- Local, national and international press
- Local, economic and business media
- Associations and organisations such as Derby City Council, D2N2, Chamber of Commerce, RIBA
- Specific trade and industry publications including, but not limited to, arts, culture, heritage and education
- Museum press

Local Audiences:

- Those already involved/regular visitors
- Other local residents with limited or no knowledge of Derby Silk Mill
- Local authority, Councillors and MPs
- Business leaders, potential investors and local industry representatives
- Key local businesses and employers

- Schools and educators

National and International Audiences:

- Potential visitors to Derby
- Peer organisations
- Associations and accreditation bodies
- Industry awards
- Events and conferences
- Makers and artists
- Funders

Engagement with the press, media and public grew throughout the project, and the announcement of a September 2020 opening date had been made when COVID-19 struck and put all plans on hold. Plans were subsequently re-worked and the Museum of Making opened with a soft launch on 21 May 2021, under COVID-19 restrictions, supported by the production of a [Museum of Making launch film](#).

The launch marketing and social media campaign started in the run up to the soft opening and continued throughout, and included a DCMS (Department for Digital, Culture, Media & Sport) Instagram Takeover, advertising in print and online media, radio and outdoor advertising, supported by Makalu.

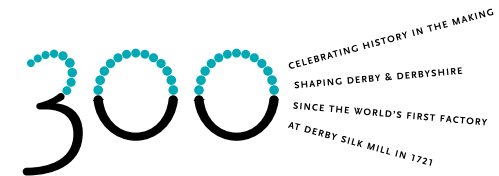
A larger celebration launch took place in September 2021 when COVID-19 restrictions had been lifted. The Museum of Making secured a wide range of media engagement and coverage, achieving 97 features across broadcast television (national and regional), national, international and regional news media (print and online), trade, specialist and consumer publications and magazines (print and online), with an estimated audience

figure of 520,974,033. A breakdown of the media engagement achieved is in Appendix H.

7.2 MUSEUM OF MAKING WEBSITE

In March 2021, in the lead up to the opening of the new Museum of Making, Derby Museums launched a new website <https://www.derbymuseums.org/> with Error Agency and CogDesign. The new website is averaging over 22,000 unique views per month.

The new site identifies Derby Museums' three museum sites separately and uses the new branding



for the [Museum of Making](#)

7.3 300 PROGRAMME

2021 was an important year for Derby as it celebrated 300 years since the completion of Derby Silk Mill, widely regarded as the site of the world's first modern factory. To make the most of this opportunity Derby Museums joined forces with partners across the city and region to mark this milestone with a celebration of local events, culminating in the tri-centenary of the Silk Mill in 2021.



The 300 programme celebrated 300 years of making in Derby and the wider region as well as inspiring makers of the future through a co-ordinated programme of events and activities, and included the official celebration of the opening of the Museum of Making combined with the launch of [Derby Feste](#). The official opening was also marked by a special outdoor performance of [Chorus](#) by award-winning artist and British composer Ray Lee, on Cathedral Green in front of the Museum of Making. The performance consisted of a monumental installation of giant kinetic sculptures with movement and music combining to create a hypnotic and harmonious experience for the audience.

7.4. AWARDS AND RECOGNITION

The Museum of Making has also succeeded in winning a range of awards, locally and nationally, in recognition of its achievements and the impact it has made as follows:

- Finalist for Art Fund Museum of the Year Award 2022, the world's largest museum prize.
- Winner of the Kids in Museums Most Family Friendly Museum Award (Medium Museum), an award which recognises the most family friendly heritage sites in the UK.
- Winner of the Refurbishment Project of the Year in the 2021 Building Awards.
- Project of the Year (under £20m) in the Construction News Awards.
- The River Kitchen was a finalist in the Marketing Derby Food and Drink Awards as 'Best Café' in 2021 and again for 'Best Café' and 'Most Family Friendly' in 2022.
- Museum of Making won five trophies at the Constructing Excellence East Midlands Awards including the Winner of Winners award! Along with the top prize, the project was named as the winner for Building Project of the Year; Conservation and Regeneration Award; Innovation Award and People Development (Speller Metcalfe).
- The Museum of Making's front of house team were 'Highly Commended' finalists for the Museums and Heritage Visitor Welcome Award 2022 and the Assemblage was also shortlisted for the Museums and Heritage Permanent Exhibition of the Year Award.
- The Museum of Making has also been nominated by the public for a Muddy Stiletto Award as Best Family Attraction.
- Constructing Excellence National Awards 2021 – Conservation and Regeneration Award Winner.
- George Rennie Architectural

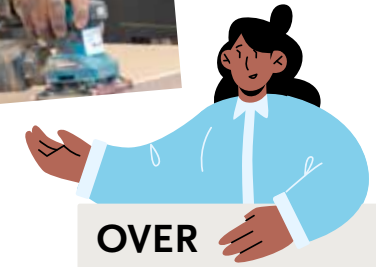


8. IMPACT - VOLUNTEER STORIES

The Museum of Making has engaged over 1,500 volunteers in its development and delivery that contributed over 40,000 hours of their time, and the project has had significant impact on many of those involved. Throughout the process a number of stories have been captured to illustrate this impact on a personal level and a selection is included in Appendix I.



OVER
1,500
PEOPLE INVOLVED



OVER
40,000
VOLUNTEER
HOURS





9. OVERALL CONCLUSIONS AND LEARNING



The Museum of Making has been developed and delivered over the last decade and there is clear evidence of the significant impacts it has had on Derby and its communities, makers and artists, on the Museum of Making's staff, volunteers and project participants, Derby Museums Trust as an organisation, and the wider museums sector.

The world has changed significantly within this timeframe, and no one could have foreseen the COVID-19 pandemic that created such a challenge for the delivery of the museum and its participatory approach at such a crucial time in the final stages of construction and fit out. The Museum of Making was opened at a time of high uncertainty over visitor numbers and commercial trading. The creativity, flexibility and resilience needed within the organisation and project team was essential to navigate the challenges to enable the Museum of Making to be completed and launched only six months later than originally planned. It is clear that the selection

of IPI Approach to the construction delivery process played a significant part in this achievement. The collaboration and focus on what was best for the project identified solutions in areas which otherwise would have been significant issues for the success of the project and the final project costs.

During the COVID-19 pandemic we were also successful in securing a number of recovery grants to help absorb increased costs incurred in making our sites COVID-19 secure and to relook at our programming, marketing and explore and develop a digital offer that engaged with audiences at this time. The pandemic, subsequent cost of living crisis and real term funding cuts have resulted in additional pressure on Derby Museums. The decision to undertake an SROI evaluation on a capital project was made at the project outset with the aim of trying to assess the social, environmental and economic value of the significant public capital investment that was made.

The application of the SROI process to a project with the complexity of the Museum of Making has been extremely challenging for the internal Evaluation Team and the consultants that have supported the process.

A simplified process was established to split the project into stages and create an SROI evaluation of each of the stages, this has still proved to be very complex and the data available has limited some of the analysis possible. The team has reflected on the SROI process and concluded that there are several areas of learning that will help to inform future evaluation work including: Use of the question bank, survey tools and outcomes framework worked well and is an approach that can be used in future evaluation work.

Development of team skills and understanding in interrogating evaluation questions has increased to ensure no steering or misinterpretation takes place – questions like “Did you have fun?” are no longer used within evaluations as they are vague, anecdotal and could potentially misguide.

Combination of the SROI quantitative and qualitative elements allows for thorough consideration and identification of changes. There is skill in measuring abstract and complex behaviours, skills, wellbeing elements, confidence, and pride across a variety of stakeholders.

Decision to conduct the evaluation internally, rather than through an experienced external evaluator, meant that the team could access live feedback on volunteer experiences and witness the transformation which otherwise may have been missed.

Suite of surveys allowed for a transitional analysis of volunteer/maker skills, knowledge, wellbeing and attitudes over time leading to a wide spanning, less subjective, and more complete evaluation, allowing us to measure the impact more broadly.

Even though the project focused on environmental impact and managed to achieve BREEAM “very good”, the team struggled to monetise the impact of all the environmental measures taken to reduce our carbon footprint and therefore decided to remove this stakeholder from the impact map and the calculations. If there was a next time, decisions on how to approach this would be taken at the start of the evaluation process.

“The Museum of Making and its **innovative approach** has been documented in publications and shared as a case study by a wide range of organisations in the museum sector and beyond, this contributed to **raising the profile of Derby Museums** as an organisation with an **influence that goes beyond its size.**”

Whilst an SROI evaluation may not be the approach chosen for a future capital project at Derby Museums, the experience of the evaluation and the quantity of rich data that was collected from participants throughout the process is extremely valuable and will have applications for planning future project work and providing evidence of impact for securing future funding.

Taking that into account, and despite COVID-19, the Museum of Making has delivered on its main aims, objectives, outputs and outcomes defined at the beginning of the process, and the feedback from participants, visitors, makers, artists and stakeholders has been overwhelmingly positive.

The Museum of Making and its innovative approach has been documented in publications and shared as a case study by a wide range of organisations in the museum sector and beyond, this contributed to raising the profile of Derby Museums as an organisation with an influence that goes beyond its size.



10. ACKNOWLEDGEMENTS

This report is based on analysis of organisational, visitor, volunteer and wider data complemented by consultation with and surveys of a sample of volunteers, visitors, makers and artists. We would like to thank all those who gave their time to assist in the evaluation, including MB Associates, Real Improvement and JB Research, it would not have been possible without all of these contributions.

Thank you to everyone that helped to make the Museum of Making, including Derby Museums wonderful volunteers, staff, project team and all our generous supporters including:

- The National Lottery Heritage Fund
- Arts Council England
- D2N2 Local Enterprise Partnership
- Derby City Council
- Rolls-Royce
- IMI for the Midlands Maker Challenge
- 29th May 1961 Charitable Trust
- Charles Hayward
- Duke of Devonshire's Charitable Trust
- The Headley Trust
- Lord Barnby's Foundation
- Midland Railway Society
- Garfield Weston
- Wolfson Foundation
- DCMS/Wolfson Foundation
- Foyle Foundation
- Derby Connected
- Everyone who donated in our donation boxes or online



APPENDIX A – METHODOLOGY

REPORT DEVELOPMENT - METHODOLOGY SUMMARY

Project management

- Development and agreement of an evaluation plan
- Regular progress reporting between Derby Museums and all consultants involved
- Regular meetings
- Informal MS Teams and email communication as part of a partnership approach to evaluation

Desk research

- Document review: Review of project-related documentation; analysis of relevant research papers etc.
- Data review: Analysis of project data including internal monitoring information; feedback forms;
- Outcomes Map: Development of a framework to guide the SROI process
- Research tool design: Development of consultation tools

Surveys

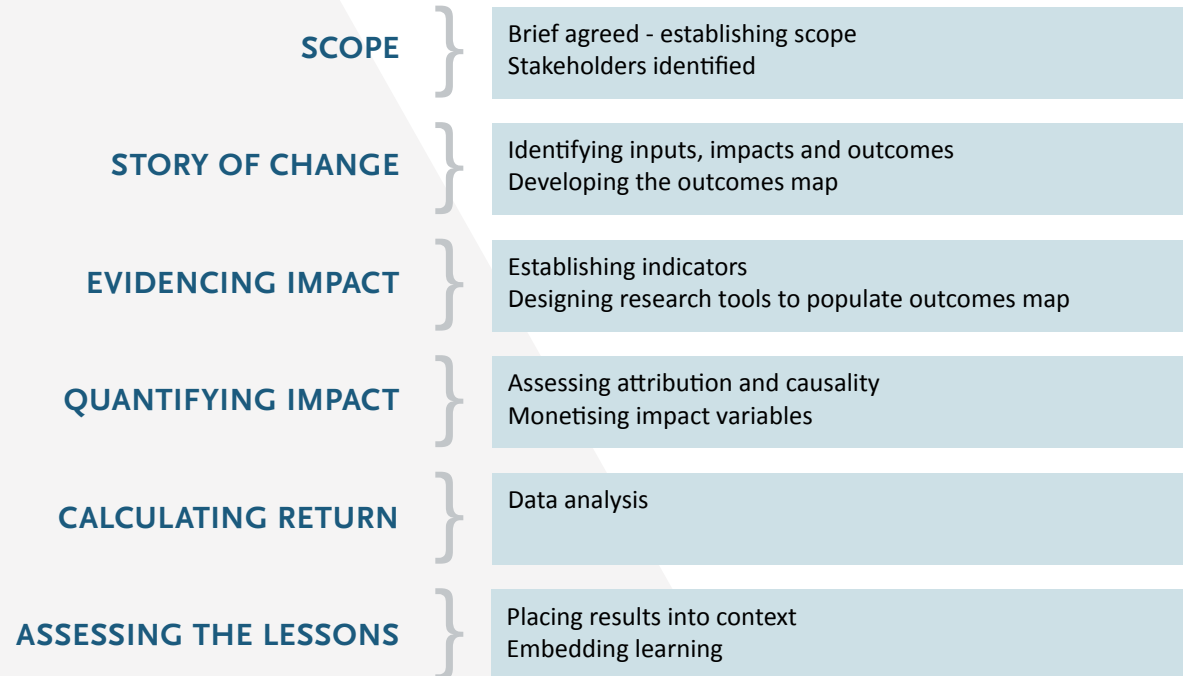
- Volunteers: Survey with 50 volunteers (Museum Activities); 30 (Construction and Fit out) and 30 (Preparation for Decant)
- Visitors: Surveys with 268 visitors (Museum Activities)
- Makers: Survey with 58 makers (Museum Activities)

Analysis and reporting

- Quantitative analysis of project and consultation data
- Qualitative analysis of volunteer, visitor, maker and consultation data
- Report drafting

THE SROI PROCESS

A summary of the SROI approach used to assess the impact of the development and operation of the Museum of Making is provided below.



DEVELOPMENT OF OUTCOMES MAPS

An outcomes map was developed between Derby Museums staff and external advisors to illustrate the causal link between project inputs, outputs and agreed outcomes. Outcomes maps were developed for the phases of decant, construction and recant, and Museum activities.

Underpinning the Evaluation Strategy is a Story of Change which incorporates the programme's three key principles to create a museum that is inspired by the makers of the past, made by the makers of today and empowering the makers of the future. We used the evaluation framework spreadsheet that had been developed to measure the impacts of the project and our methodology through a range of methods and tools.

The SROI methodology was used to measure the value created over and beyond the life of the project. The evaluation and data collection will also integrate other information which we will collect as part of our NPO obligations to ACE through the Quality Metrics scheme.

Since the end of the Development Stage the Evaluation Framework has been reviewed, with the support of evaluation consultants, with the team concluding that given the level of complexity and tools required to effectively measure the SROI of the Museum of Making as a whole, it was unfeasible to manage with the resources available.

As a result the team decided to take a simplified approach, splitting the project into three key stages, including some elements of the Capital and Operations Programmes, aiming to undertake an SROI on each element. Due to a lack of accurate and reliable data during the first two stages, a decision was made to focus the SROI on the last phase of the project, Museum Activities on opening.

DEFINING OUTCOMES AND INFORMING DATA COLLECTION

The data collected to produce the evaluation has been designed to inform an analysis of progress towards outcomes prioritised by the National Lottery Heritage Fund and Arts Council England. These are detailed below relative to the most appropriate key performance indicators agreed for the project.

	ACE OUTCOMES							NLHF OUTCOMES				
STAKEHOLDER OUTCOMES	a	b	c	d	e	f	5	4	5	7	8	9
Make the museum a relevant, resilient civic hub												
Learning and skills (STEAM and heritage) including for jobs												
Personal development and wellbeing												
Love and care for people you know (improved personal relationships)												
Respect and include those you don't know (appreciation for people different from themselves)												
Financial income for Derby												
People move from knowing, to caring, to loving, to doing (active citizens)												
The museum operates in an environmentally sustainable way												

ACE and NLHF Outcomes

ACE a Achieve the mission of great art for everyone, particularly goal 3 “The arts, museums and libraries are resilient”

ACE b The conditions are created where great art is made, experienced and appreciated by everyone

ACE c Organisations are resilient and are more sustainable and innovative businesses by improving their existing buildings and equipment

ACE d Environmental performance of buildings and equipment are improved which supports the reduction in carbon emissions in the arts sector

ACE e Greater impact from our shared investment in the arts by securing funding from other partners

ACE f Existing arts facilities are sustainable without the need for unplanned revenue funding from us

ACE 5 Every child and young person has the opportunity to experience the richness of the arts, museums and libraries

NLHF 4 People will have developed skills

NLHF 5 People will have learned about heritage, leading to change in ideas and actions

NLHF 7 The funded organisation will be more resilient

APPENDIX B – ENVIRONMENTAL INTERVENTIONS

DESIGN

Thermal mass and fabric:

- Thermally upgraded, including high performance insulation to all roofs and new floors.
- Existing fabric airtightness improved and sealed.
- New extension performance substantially higher than building regulations.
- Building's vast thermal mass helps regulate temperature internally.
- Substantial carbon saved by avoiding demolition wherever possible.

Ventilation and lighting:

- Naturally ventilated, drawing riverside air through to cool spaces, with new extension as ventilation chimney ejecting warm air.
- New rooflights, voids and removal of internal walls increase light penetration, reducing artificial system reliance.

Mechanical and Electrical:

- Legacy mechanical/electrical systems replaced with new high-performance systems, incl. efficient boilers, heat recovery systems, LED lighting.
- South-facing extension has electricity generating photovoltaics.

Flexible floor plate:

- Simpler, flexible spaces created by removing internal walls, needing less modification over time.

Future changes:

- Predicting a continued move towards air source/ water source heat pumps, design allows for their installation efficiently in the future.

Water use:

- Low flow fittings to taps, showers/WCs throughout.

BUILDING PROCESSES AND MATERIAL USE

- Reuse of existing doors and demolished materials - 11,000 bricks cleaned by volunteers and refurbishment of all existing windows. Where possible, investment in pre-owned, refurbished furniture.
- Bespoke packing cases for collections built onsite, minimising bubble wrap and tissue. Packing materials stored and reused/repurposed.
- Ground floor areas clad in Viroc (a natural particle board of compressed wood and cement) with moisture, sound and rot resistance properties and excellent thermal insulation qualities, reducing need for replacement if flood damaged.
- Object display with minimised need for specialist cases. Large elements of display built in museum workshops using natural materials, reducing manufacturing processes, usage and delivery miles. 'Ecoboard' (Made from agricultural residues bonded with cellulose fibres, it is 100% biodegradable, formaldehyde-free, recyclable) used throughout the second floor as an alternative to wood/mdf/fibreboard.

ECOLOGY

- Swift/bat boxes installed, encouraging animals to nest.

FLOOD RISK

- Riverside position means 1 in 15 year flood risk. Mitigations included elevated site cabins during build, raising the ground floor slab with polished concrete flooring, raised M&E to 1m+. Viroc cladding material used (see above). Mitigations tested during the build phase through two floods. Minimal clean up being required and no materials replaced.

INFLUENCING AND CHANGING BEHAVIOURS

- Updated travel plan will encourage people to use sustainable transport. No car park on-site, cycle racks and showers available.
- Important narratives included in interpretation of museum objects, focussing on extractive and sustainable business and manufacturing processes past/present/future.
- Learning programmes focus on building skills and knowledge for environmentally sustainable practices.

APPENDIX C – THE IPI CONSTRUCTION CONTRACT

The co-production approach to developing the Museum of Making informed the choice of the collaborative IPI construction contract for project delivery.

This new collaborative construction contract created an Alliance Board of project partners, committed to delivering a 'best for project' solution on time and on budget. Incentivised through a shared financial pain/gain mechanism, the approach sought to not only deliver an efficient build process, but also a design that minimises negative environmental impact.

The Alliance Board was made up of partners - Speller Metcalfe, Bauman Lyons, The Creative Core, Derry Building Services, GCA Consulting, Preston Barberand Derby Museums using the Integrated Project Insurance (IPI) model, facilitated by IPI Initiatives.

IPI is one of the new models of procurement and construction being trialled by the Government as a way of reducing risk and Derby Museums was only the second organisation in the UK to use this construction model.

Critical to the project success was the need for the Alliance Board to fully embrace the co-production process and to facilitate innovative ways for the volunteer community co-producers to play a meaningful and active role in the Museum construction, fit out and recant of collections.

The principles of the IPI construction model

- Engendered collaborative **and problem-solving behaviours** across the construction partners.
- Enabled the project to be **delivered on time (COVID-19 excepting) and on budget.**
- Generated many **cost savings and efficiencies** that a traditional project would have required more public money to be secured for completion.
- Allowed Derby Museums to stay true to its **principles of co-production**, welcoming in the communities of Derby as volunteers and collaborators.
- Enabled the UK's first Museum of Making to be truly **made by the makers of today to inspire the makers of the future.**

Project delivery costs summary

Total Budget = £17,097,919 (Total Delivery Stage only)

Additional Pain Share covered by the Alliance Partners= £393,777

Included in the total costs are:

IPI Initiatives Costs = £468,664 – includes Alliance Manager fee, commercial realignment costs, fees for technical and financial assurance, additional COVID-19 related costs (£29,830)

Financial Assurance Costs = £44,000

Insurance Fees = £155,805 (for broker and insurance costs and includes £33,200 additional COVID-19 costs)

Examples of the flexible and collaborative approach and the changes to the construction design, the changes it drove and the impact on environmental efficiencies include:

The installation of sustainable technologies to achieve BREEAM 'Very Good'

Investigations to the river for feasibility of water pump technology highlighted a number of issues relating to its higher ongoing lifecycle maintenance costs. The decision was taken to use a combination of air and gas pumps to reduce the lifecycle costs and make the Museum more financially sustainable in the longer term. This decision will not impact on the outcome of achieving BREEAM 'Very Good' for the project.

With reference to the added value of the SROI approach to quantifying the full range of costs and benefits linked to the project, environmental sustainability has been a central and continuous strand to the project inspired by the story of the social and environmental consequences of industrialisation. This culminated in the project achieving BREEAM 'Very Good' status in 2020 – the highest award possible for a listed building.

Appendix B provides an overview of the key environmentally focused interventions employed.



Third Floor exhibition space

The exhibition space on the third floor is compliant with the Government Indemnity Scheme (GIS). This was not on the original schedule and is a significant improvement over the original project specification, enabling a wider range of exhibitions and objects of national and international significance to be displayed in the space.

Changing Places

A 'Changing Place' facility will be created within the Museum of Making, this will be the only one in the city at the time and was also not in the original schedule. We were really pleased to be able to include this in the project.

Highlights of the IPI approach for the Museum of Making project

- The budget was set at the outset, limited by the funding package secured for the project.
- The construction solution was designed collaboratively, top down, within the budget available.
- On project completion we were successful in achieving the budget within 2% of the contract value, with much of the budget overspend resulting from supplier collapse post COVID-19.

- There is no doubt that the IPI approach mitigated considerable additional cost expenditures and time delays during the project.
- Avoiding the need for more funding to be secured with the knock-on effect this would have had of this potentially incurring more delays.
- Central to the project success and our satisfaction as the client, was the identification of project success criteria. 61 criteria were defined and agreed by the team at the outset, with a rigorous interrogation process to clarify shared understanding. These criteria were monitored throughout the project to ensure progress was on track and signed off when achieved. This process helped to avoid project scope creep and misunderstandings of what was required. As a result, all the success criteria were met and some were exceeded. In the case of the building itself, an additional floor was created and the Toyota car installation made possible.
- The mutual trust and good working relationships established through the Alliance approach really paid off when the pandemic hit. The team was able to react quickly, quantifying the cost and time impact on the project, enabling Derby Museums to make an early and strong case to our key funders for a grant increase, ahead of many other projects. This resulted in getting a relatively quick decision which continued project momentum and ultimately enabled the new Museum to open as soon as government restrictions were lifted.

Alliance Board feedback about the IPI Alliance approach indicated that it made an environment where:

- People could quickly mobilise when there was a problem. This was extremely valuable in identifying issues with the wayleave agreement, asbestos removal, flooding, Rolls-Royce engine install, and the potential impact of COVID-19 where early discussions with funders led to additional funding being secured.
- Ability to discuss problems in a non-confrontational and trusting environment encouraged solutions to be found and owned collectively.
- There was the ability to work closely with the client at all levels. The architects reflected that, in a traditional contract, they would be nervous about the client having direct conversations with contractors as it often leads to scope creep and division.
- People felt there was trust on the team – the architects reflected this had been hugely beneficial and reduced the exhaustion they can often experience.
- A no-blame environment and problem-solving mindset was called 'really enjoyable'. One Alliance member said that one of the biggest differences for them has been not having to work on a multi-million-pound claim – which would have been highly likely on a traditional contract, given the problems the project experienced.
- People were open to learning from each other, without feeling that compromised them or made them look less knowledgeable.
- Co-production with the client, volunteers and stakeholders was active and owned at all levels, enabling volunteers to help with building tasks and early handover of the workshop ensuring fit out programme was achieved.

Cost savings through using this approach

Had the IPI Alliance approach not been used, the team identified a number of areas which would have been significant issues for the success of the project. Whilst these are difficult to quantify and put actual figures to, it is likely that if they had not been mitigated by the process the additional costs would have raised considerably into six figures, these areas included:

- Asbestos - moving of floors (on traditional contract we would have moved the floors, leading to uplift in costs). If we had broken the slab out on the ground floor - it would have cost £100ks.
- Wayleave and Lease - in a traditional contract work would have stopped. Ground conditions and asbestos in the ground - also archaeology in the ground. Traditionally this would have led to debate about who takes the risk on discovering these aspects.
- Initial load-testing of existing floors, previously earmarked for replacement, avoiding the need to replace in some situations.
- The Rolls-Royce engine install would have been a harder solution to come to in a traditional contract - the ability to rethink the programme so proactively as a team was key to the success of this.
- Due to being an existing building, a traditional scope would have had a lot of back covering in the original brief - this would have led to either cost estimates being higher, or 'Hidden' aspects being revealed later and causing issues for contractors.

- Pandemic - the ability to mobilise as a team when the lockdown happened and also think through a comprehensive approach to writing a proposal and prediction on cost/programme for the funders was critical to securing additional funding and completing the project.
- Co-production with volunteers and partners would have been very difficult, with suppliers unable to take the risk to allow people to work on a live building site.
- Lack of motivation about reducing overspend – in IPI contract this impacts all the partners so is foremost in peoples' minds.

Improvements identified for future projects

- Early introduction of the IPI contract on the project timeline.
- More focus on defining the supplier and design team responsibilities at an earlier stage and ensuring suppliers are clear on this within their contracts. There were times when the Alliance team was expecting suppliers to supply detailed designs, which wasn't clear to the supplier. Time and cost implications resulted. There were also opportunities missed for suppliers to contribute to solutions or to identify efficiencies. A technical coordinator Alliance role may help with this.
- Early engagement with planning/conservation departments and landlords so that they buy into the process and understand their roles.
- Reminder sessions built into the programme to ensure a collaborative mindset and reduce temptation to revert to traditional behaviours.

- Clear gateway decisions identified on the programme to reduce time spent revisiting decisions. Decision logs should be in place at the beginning.
- Better process for control of information. IPI disperses design information throughout lots of people and it can feel like it's hard to have a good hold on it.
- Ring-fenced sum for innovation/ideas pot. Inevitably, as costs are pressurised, some ideas are then lost as opportunities.
- A way to ensure people have the support needed for their own personal capacity. Due to the nature of the Alliance, key members are involved in multiple meetings – many more than a traditional contract. For small companies, this can be challenging on capacity, (e.g., the client team estimated they spent at least triple the time they had expected, without any capacity/costs allowed for backfilling their roles).

Learning from the IPI Alliance approach

- Facilitated a fast and flexible response to issues arising, (e.g., in the wayleave agreement, asbestos removal, flooding, Rolls-Royce engine install, and the potential impact of COVID-19 where early discussions with funders led to additional funding being secured). This was underpinned by the ability to discuss problems in a non-confrontational and trusting environment which encouraged solutions to be found and owned collectively.

- Examples of the benefits of the IPI approach over traditional contracting include:
 - Avoiding increased costs of asbestos removal by not moving floors.
 - Avoiding work stopping due to ground conditions, archaeology and asbestos in the ground.
 - The ability to proactively rethink the programme to add value, (e.g., the Rolls-Royce engine install would have been a harder solution to come to in a traditional contract).
 - Reducing caution and costs estimates associated with working on an existing building.
 - The ability to mobilise as a team in response to the COVID-19 lockdown including writing a proposal and prediction on cost/programme for the funders which was critical to securing additional funding and completing the project.
 - Facilitating co-production with volunteers and partners when suppliers were traditionally unable to take the risk to allow people to work on a live building site.
 - Increasing motivation to reduce overspend given this would impact on all partners.
- Enabled a close and trusted working relationship with the client at all levels and across disciplines without fears of scope creep, division or confusion. This 'no-blame environment' and problem-solving mindset which helped to avoid many of the issues associated with traditional contracts on developments of this scale.
- Encouraged people to be open to learning from each other.

- Buy-in to the process of co-production between the client, volunteers and stakeholders enabled volunteers to help with building tasks, (e.g., early handover of the workshop ensured that the fit out programme was achieved).

Identified good practice with the Alliance approach

- Introducing the IPI contract early in the project timeline.
- Increasing focus on defining the supplier and design team responsibilities early and ensuring suppliers are clear on this within their contracts, enabling them to contribute to solutions and ultimately reduce time and costs.
- Early engagement with planners/conservation and landlords can generate greater and earlier buy-in to the process.
- Reminder sessions built into the programme ensure a collaborative mindset and reduce temptation to revert to traditional behaviours.
- Decision logs in place at the beginning reduce time spent revisiting decisions.
- Introducing a better process for controlling information to minimise issues with the IPI approach dispersing design information throughout lots of people.
- Ring-fencing a sum for innovation to minimise a loss of ideas or opportunities as budgets become pressurised.
- Acknowledging and managing the capacity required for the involvement of key contacts in multiple meetings required by the Alliance approach.





APPENDIX D – OUTCOMES AND INDICATORS (Museum Activities)

Museum Activities May 2021 - May 2022

Stakeholder	Total population	Outcome	Indicator description	Indicator result	Outcome incidence	Deadweight description	Dead-weight amount	Dead-weight incidence
Volunteers	49	Increase number of volunteers in employment	Proportion of volunteers changing employment status from "unemployed" to "working full-time or part-time".	0.07	3.4	Proportion of volunteers that would have got a job anyway without any extra assistance (other than volunteering)	0.15	0.51
	35	Increase level of specific skills & knowledge	Difference between reported level of practical skills (collections care, admin, workshop, etc.)	0.12	4.2	Proportion of volunteers that would have increased level of skills and knowledge without any volunteering	0.00	0.00
	38	Volunteers gain more confidence & self-esteem	Reported increase in confidence & self-esteem	0.16	6.1	Proportion of volunteers that would have gained confidence & self-esteem without any volunteering	0.00	0.00
	50	Improved physical health	Proportion reporting physical health improvement	0.15	7.5	Proportion of volunteers that would have had an impact on their physical health without any volunteering	0.00	0.00
	50	Improved personal relationships with family and home	Volunteers report positive impact in home	0.27	13.5	Proportion of volunteers that would have had an impact in their personal relationships without any volunteering	0.00	0.00
	41	Reduced anxiety	Volunteers report reduction in anxiety levels	0.13	5.3	Reduction in anxiety that would have happened anyway without volunteering	0.00	0.00
	50	Develop new friendships	Proportion of volunteers reporting improving their friendships and social life	0.41	20.5	Proportion of volunteers that would have developed new friendships without any volunteering	0.00	0.00
	50	Increased feeling of belonging in community	Reported increased sense of belonging in Derby community	0.61	30.5	Proportion of volunteers that would have gained feeling of belonging in community without any volunteering	0.00	0.00
	50	Increased appreciation empathy and/or understanding of people different from themselves (including people from different backgrounds, cultures & ages)	Volunteers report better understanding, empathy & increased appreciation of people different from themselves	0.51	25.5	Proportion of volunteers that would have gained understanding, empathy & increased appreciation of people different from themselves without any action	0.00	0.00
	50	Volunteers will have increased their pride in Derby	Reported increased pride in Derby	0.53	26.5	Proportion of volunteers that would have increased pride in Derby without any action	0.00	0.00
50	Volunteers will have become more active citizens	Proportion of volunteers reporting increase in involvement in similar or community activities.	0.37	18.5	Proportion of volunteers that would have increased involvement in similar or community activities without any volunteering	0.00	0.00	

* HACT (Valuation Data Source) - [Driving Value in Social Housing | HACT](#)

** GVE (Valuation Data Source) - [Global Value Exchange](#)

Outcome incidence minus DW	Attribution proportion	Outcome incidence minus DW and attribution	Displacement proportion	Outcome incidence minus DW, attribution and DP	Financial proxy description	Proxy	Total Annual Value Produced	Annual Drop Off	Value Year 1	Value Year 2	Value Year 3	Value Year 4	Value Year 5	Total Value	Present Value
2.9	0.33	1.0	0.2	0.8	People moving to full time employment (HACT)*	£14,433	£10,999.61	0.33	£10,999.61	£7,369.74	£4,937.72	£3,308.27	£2,216.54	£28,831.88	£26,710.15
4.2	1.00	4.2	0.0	4.2	General work-related training (from HACT database)	£1,567	£6,581.40	0.15	£6,581.40	£5,594.19	£4,755.06	£4,041.80	£3,435.53	£24,407.99	£22,284.69
6.1	1.00	6.1	0.0	6.1	High confidence value to individual unknown age and location in UK (GVE)**	£13,080	£79,526.40	0.5	£79,526.40	£39,763.20	£19,881.60	£9,940.80	£4,970.40	£154,082.40	£144,736.31
7.5	1.00	7.5	0.0	7.5	Physical health change in individuals (GVE)	£13,923	£104,422.50	0.5	£104,422.50	£52,211.25	£26,105.63	£13,052.81	£6,526.41	£202,318.59	£190,046.67
13.5	1.00	13.5	0.0	13.5	Can rely on Family (HACT)	£6,784	£91,584.00	0.5	£91,584.00	£45,792.00	£22,896.00	£11,448.00	£5,724.00	£177,444.00	£166,680.88
5.3	0.59	3.1	0.0	3.1	Relief for depression / anxiety (GVE)	£36,766	£115,618.04	0.5	£115,618.04	£57,809.02	£28,904.51	£14,452.26	£7,226.13	£224,009.95	£210,422.31
20.5	1.00	20.5	0.1	20.4	Member of social group (HACT Database)	£1,850	£37,740.00	0.5	£37,740.00	£18,870.00	£9,435.00	£4,717.50	£2,358.75	£73,121.25	£68,685.98
30.5	1.00	30.5	0.0	30.5	Feeling part of the community (GVE)	£11,600	£353,800.00	0.5	£353,800.00	£176,900.00	£88,450.00	£44,225.00	£22,112.50	£685,487.50	£643,908.29
25.5	1.00	25.5	0.0	25.5	Cost of diversity and inclusion for other people training that leads to reduced discrimination (GVE)	£495	£12,622.50	0.5	£12,622.50	£6,311.25	£3,155.63	£1,577.81	£788.91	£24,456.09	£22,972.67
26.5	1.00	26.5	0.0	26.5	Feel belonging to neighbourhood (GVE and HACT)	£3,753	£99,454.50	0.5	£99,454.50	£49,727.25	£24,863.63	£12,431.81	£6,215.91	£192,693.09	£181,005.02
18.5	1.00	18.5	0.0	18.5	Value of engagement in cultural activities (DCMS report)	£935	£17,297.50	0.5	£17,297.50	£8,648.75	£4,324.38	£2,162.19	£1,081.09	£33,513.91	£31,481.07

Stakeholder	Total population	Outcome	Indicator description	Indicator result	Outcome incidence	Deadweight description	Dead-weight amount	Dead-weight incidence
Visitors	264	Visitors will increase their knowledge about Derby / Derbyshire heritage and Derby's making legacy after visiting the Museum of Making	People reported increased knowledge of Derby / Derbyshire heritage; makers of the past and today and	0.53	139.9	Proportion of visitors who would have learnt about Derby / Derbyshire heritage anyway.	0.10	26.40
	268	Visitors will feel inspired to engage with a broader / deeper cultural offer	People reported increased likelihood to visit other Museums or engage in other cultural activities	0.41	109.9	Proportion of visitors who would have felt inspired to engage in other cultural offers anyway.	0.00	0.00
	46	Workshop attendees will increase their skill levels related to the course	Difference between reported level of skills & knowledge	0.47	21.6	Proportion of workshop attendees who would have increase their skill levels anyway	0.00	0.00
	269	Visitors had an enjoyable experience	People reported that they had fun	0.58	156.0	Proportion of visitors who would have fun / enjoyed themselves anyway	0.00	0.00
	247	Visitors will experience enhanced social interactions with members of their party	People reported that their visit had allowed them to socialise with friends and family	0.43	106.2	Proportion of visitors who would have experienced enhanced social interactions with members of their group anyway	0.10	10.62
	265	Visitors will connect with and meet new people	People reported that their visit enabled them to connect or meet with new people	0.3	79.5	Proportion of visitors who would have connected and met new people anyway.	0.00	0.00
	265	Visitors will feel inspired to be more creative and to make	People reported that they felt inspired to be creative or make something	0.27	71.6	Proportion of visitors who would have felt inspired to be creative or make something anyway.	0.05	3.58
	251	Visitors will feel more willing to get involved in their communities and / or become volunteers	People reported their visit encouraged them to become volunteers or getting more engaged in their communities	0.03	7.5	Proportion of visitors who would have felt encouraged to be more engaged in their communities / volunteer anyway	0.05	0.38
	268	Visitors will feel proud of Derby	People reported they felt proud of Derby as a result of their visit	0.42	112.6	Proportion of visitors who would have increased appreciation for Derby anyway	0.10	11.26
	267	Visitors will feel that a visit to the Museum of Making has a positive impact on their wellbeing	People reported that their visit has improved their wellbeing	0.37	98.8	Proportion of visitors who would have experienced an improvement in their wellbeing anyway	0.00	0.00
State (DCC)	1	The Museum will attract more visitors to Derby and more locals to Derby city centre	Difference between average Museum visitors before and after MoM opening	66,158	66158.0	Proportion of MoM visitors who would have come to Derby / local city centre anyway	0.02	1323.16
	53	Develop skills	Proportion of makers reporting an improvement of the skills relevant to their practise as a result of their engagement with MoM	0.3	15.9	Proportion of makers that expressed they would have achieved the outcome anyway without any involvement with MoM	0.44	6.92
	58	Raising profile of work	Proportion of makers reporting the profile of their work was raised thanks to their involvement with MoM	0.49	28.4	Proportion of makers that expressed they would have achieved the outcome anyway without any involvement with MoM	0.44	12.36
	57	Feeling part of a community of makers	Proportion of makers reporting they feel part of a community of makers as a result of their involvement with MoM	0.58	33.1	Proportion of makers that expressed they would have achieved the outcome anyway without any involvement with MoM	0.44	14.38
	51	Sales of products	Proportion of makers reporting an increase of the sales of their products as a result of their involvement with MoM	0.32	16.3	Proportion of makers that expressed they would have achieved the outcome anyway without any involvement with MoM	0.44	7.10
	55	Improved wellbeing	Proportion of makers reporting their confidence and self-esteem have improved as a result of their involvement with MoM	0.02	1.1	Proportion of makers that expressed they would have achieved the outcome anyway without any involvement with MoM	0.44	0.48
	55	Take an active part in the Derby community	Proportion of makers reporting they are more willing to participate in cultural or community activities	0.53	29.2	Proportion of makers that expressed they would have achieved the outcome anyway without any involvement with MoM	0.44	12.68

Outcome incidence minus DW	Attribution proportion	Outcome incidence minus DW and attribution	Displacement proportion	Outcome incidence minus DW, attribution and DP	Financial proxy description	Proxy	Total Annual Value Produced	Annual Drop Off	Value Year 1	Value Year 2	Value Year 3	Value Year 4	Value Year 5	Total Value	Present Value
113.5	1.00	113.5	0.0	113.5	Cost of buying "Derby Past and Present" book	£15	£1,702.80	0.02	£1,702.80	£1,668.74	£1,635.37	£1,602.66	£1,570.61	£8,180.18	£7,397.05
109.9	1.00	109.9	0.0	109.9	Value of engagement in cultural activities (DCMS report)	£935	£102,737.80	0.5	£102,737.80	£51,368.90	£25,684.45	£12,842.23	£6,421.11	£199,054.49	£186,980.56
21.6	1.00	21.6	0.0	21.6	General work-related training (from HACT database)	£1,567	£33,878.54	0.2	£33,878.54	£27,102.83	£21,682.27	£17,345.81	£13,876.65	£113,886.10	£104,389.47
156.0	1.00	156.0	0.0	156.0	Average household spend on leisure per person per year (ONS Family spending survey 2011, £57 per week, average UK household size 2.35)	£1,261	£196,784.37	0.95	£196,784.37	£9,839.22	£491.96	£24.60	£1.23	£207,141.38	£199,781.04
95.6	1.00	95.6	0.1	95.5	Member of social group (HACT Database)	£1,850	£176,654.65	1	£176,654.65	£0.00	£0.00	£0.00	£0.00	£176,654.65	£170,680.82
79.5	1.00	79.5	0.0	79.5	Member of social group (HACT Database)	£1,850	£147,075.00	1	£147,075.00	£0.00	£0.00	£0.00	£0.00	£147,075.00	£142,101.45
68.0	1.00	68.0	0.0	68.0	Cost of attending a craft fair	£6	£407.84	0.2	£407.84	£326.27	£261.01	£208.81	£167.05	£1,370.98	£1,256.66
7.2	1.00	7.2	0.0	7.2	Regular volunteering (HACT)	£3,199	£22,884.05	0.9	£22,884.05	£2,288.40	£228.84	£22.88	£2.29	£25,426.46	£24,474.71
101.3	1.00	101.3	0.0	101.3	Feel belonging to neighbourhood (GVE and HACT)	£3,753	£380,193.91	0.5	£380,193.91	£190,096.96	£95,048.48	£47,524.24	£23,762.12	£736,625.70	£691,944.63
98.8	1.00	98.8	0.0	98.8	Average cost of service provision for adults suffering from anxiety disorders, per person per year NHS and Local Authority (HACT Database)	£544	£53,741.76	0.64	£53,741.76	£19,347.03	£6,964.93	£2,507.38	£902.66	£83,463.76	£79,212.08
64834.8	1.00	64834.8	0.2	51867.9	Average spend in local area per visitor in East Midlands (AIM)	£37	£1,919,111.26	1	£1,919,111.26	£0.00	£0.00	£0.00	£0.00	£1,919,111.26	£1,854,213.78
9.0	0.36	3.2	0.0	3.2	Vocational Training (HACT outside London)	£1,019	£3,295.51	0.3	£3,295.51	£2,306.85	£1,614.80	£1,130.36	£791.25	£9,138.77	£8,445.25
16.1	0.36	5.8	0.0	5.8	Cost of advertising in Derby social media platforms for 3 months (DCC website)	£600	£3,468.38	0.5	£3,468.38	£1,734.19	£867.09	£433.55	£216.77	£6,719.98	£6,312.37
18.7	0.36	6.7	0.0	6.7	Member of social group (HACT Database)	£1,850	£12,440.15	0.5	£12,440.15	£6,220.07	£3,110.04	£1,555.02	£777.51	£24,102.79	£22,640.80
9.2	0.36	3.3	0.0	3.3	Profit average maker selling in Museum of Making per year (ask Nicola)	£570	£1,892.11	0.15	£1,892.11	£1,608.29	£1,367.05	£1,161.99	£987.69	£7,017.13	£6,406.70
0.6	0.36	0.2	0.0	0.2	High confidence value to individual unknown age and location in UK (GVE)	£13,080	£2,926.52	0.5	£2,926.52	£1,463.26	£731.63	£365.81	£182.91	£5,670.13	£5,326.20
16.5	0.36	5.9	0.0	5.9	Value of engagement in cultural activities (DCMS report)	£935	£5,543.72	0.5	£5,543.72	£2,771.86	£1,385.93	£692.96	£346.48	£10,740.95	£10,089.45
														Total benefits	£5,230,587.08
														Total inputs	£892,227.00
														SROI Ratio	5.86

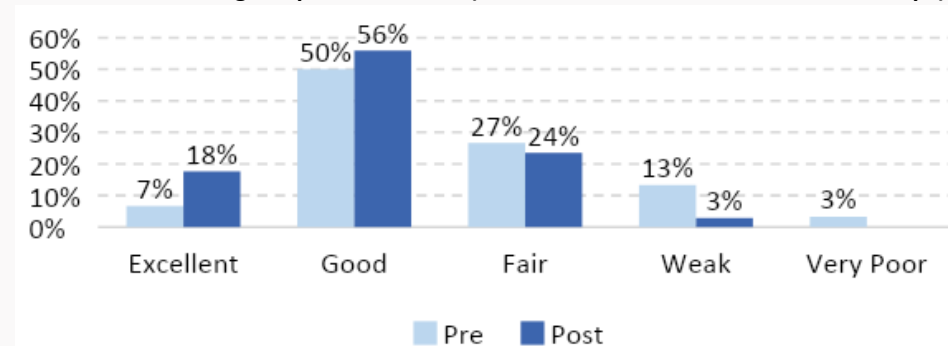
APPENDIX E – FEEDBACK FROM CO-PRODUCTION VOLUNTEERS

Analysis of consultation assessing the scale, scope and impact of volunteering activities during the decant, construction and museum activity phases of the development of the Museum of Making is summarised below. **Analysis of feedback from volunteers provides a wealth of evidence of the impact of volunteering at the Museum of Making during the redevelopment of the Museum.**

DECANT

Volunteers reported notable increases in their practical skills as a result of their engagement with the Museum of Making. Ratings of ‘excellent’ or ‘good’ skills across collections care, admin and workshops, for example, increased from 57% to 74% over the course of their volunteering in supporting the decant of the Museum.

Volunteers’ ratings of practical skills (i.e., collections care, admin, workshops)



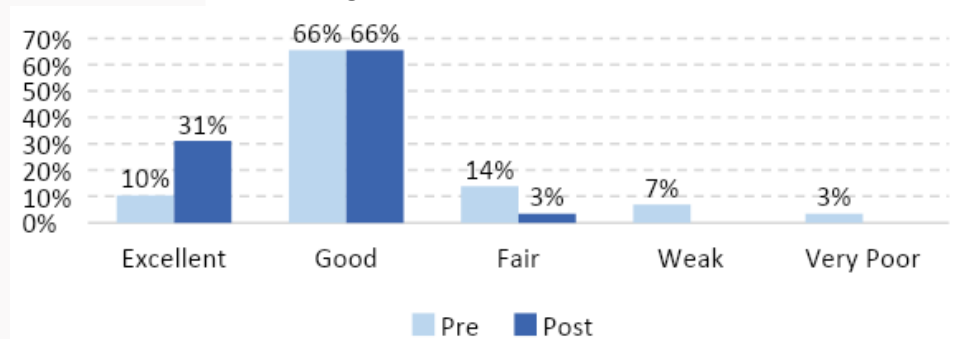
N=30

“Volunteering at the Museum of Making let me acquire new skills, and knowledge about the collections. The best aspect, however, has been meeting and working with the Museum staff and other volunteers. They could not have been more welcoming and friendly, and it’s really good to know that my contribution is so much appreciated.” (volunteer)

“When looking for a job upon graduating everything seemed very daunting and negative, volunteering got me out of the house and allowed me to think positive [sic] and gain collection care skill. It allowed me to network and feel valued for my skills and contribution. I appreciated and loved the environment I was in and the people I met through it. I continue to feel pride towards The Museum of Making project and share my knowledge of it whenever I can - I trully [sic] believe it will be great and it’s [sic] approach is inspiring!” (volunteer)

Volunteers reported a large increase in their self-ratings of confidence, self-esteem and personal management as a result of their engagement with the Museum of Making. Ratings from ‘good’ to ‘excellent’ increased by 21%. 97% rated their confidence, self-esteem and personal management as ‘excellent’ or ‘good’ over the course of their volunteering in supporting the decant of the Museum.

Volunteers’ ratings of confidence levels and self-esteem



N=29

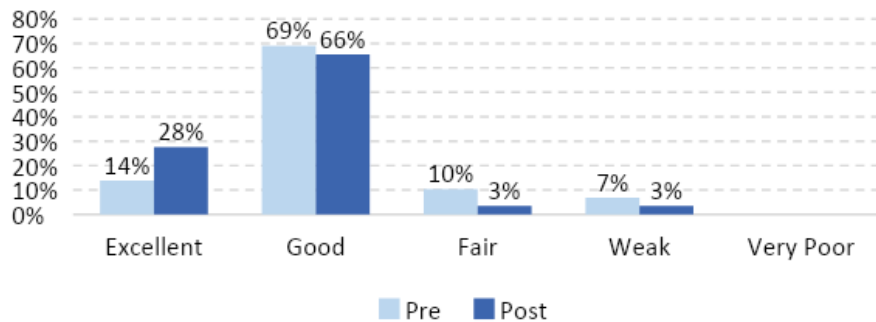
“Volunteering at the Museum of Making has definitely made me get involved with more community activity, I talk to people more now. It have obviously helped me develop personally by aiding in my becoming employed.” (volunteer)

There was a slight decline in the self-ratings of physical health and wellbeing amongst volunteers engaged in decant volunteering. There was a 4% age point decline in ratings of physical health and wellbeing being ‘very good’ or ‘good’ to

stand at 77% at the end of the decant process. This could be attributed to the ageing pool of participating volunteers.

Volunteers reported increases in wider, transferable skills as a result of their volunteering. Those consulted stated that volunteering for the Museum of Making improved their self-ratings of teamwork, communication or leadership skills from 83% ('excellent or good') to 94%.

Volunteers' ratings of teamwork, communication or leadership skills



N=29

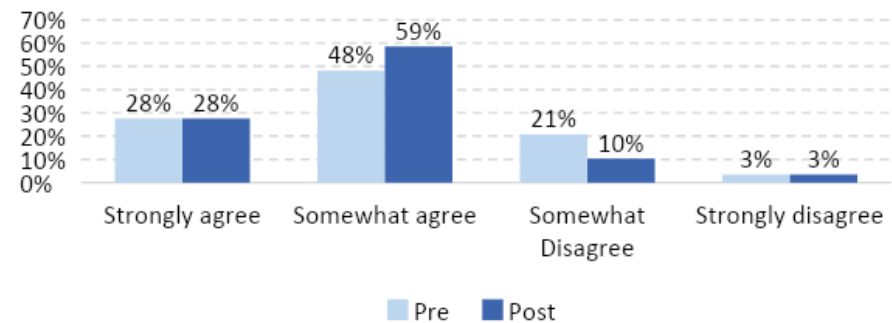
"Museum of Making provides me with a wonderful place to gain experience in a variety of tasks that I believe contribute greatly to my continuing professional development." (volunteer)

Further examples of the impact of volunteering during the decant phase of the development of the Museum of Making are provided below. All findings relate to positive agreement with statements assessing the impact of volunteering at the Museum ('strongly agree' and 'somewhat agree') on a selection of personal, community and social outcome variables.

- My home and social life have improved – 80% (n=30)
- I have gained friends and contacts through volunteering – 93% (n=30)

Volunteers reported a moderate increase in feeling like they belong in the Derby community as a result of their involvement in the decant of the Museum. The proportion of volunteers stating that they either 'strongly' or 'somewhat agreed' with the statement, 'I felt like I belonged in the Derby Community', increased by 11% age points to stand at 86% at the completion of the decant process.

Volunteer Agreement – 'I felt like I belonged in the Derby Community'

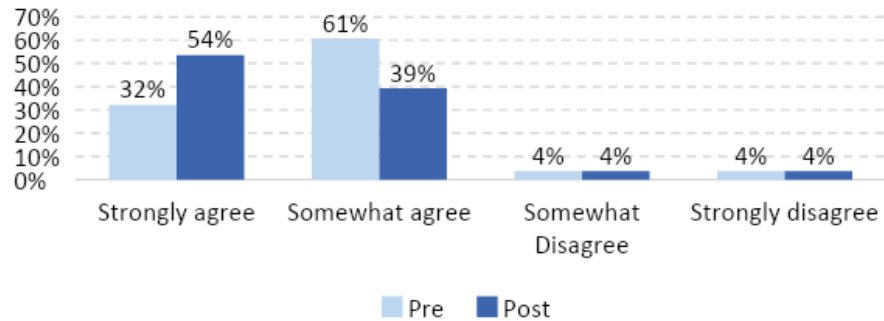


N=29

"The team made me feel proud to be part of Derby community with amazing support. I got engaged in the museum making project when moving to Derby with my partner. This project helps us to make lots friends and get to know Derby. It helps us not only learn wood work but also build trust with local people." (volunteer)

Whilst overall agreement remained unchanged, **volunteers reported a significant increase in 'strong agreement' with the statement, 'I felt that I had a good understanding, empathy and appreciation of people different from me' as a result of their involvement in the decant of the Museum.** The proportion of volunteers stating that they 'strongly agreed' with the statement increased by 29% age points to stand at 54% at the completion of the recent process.

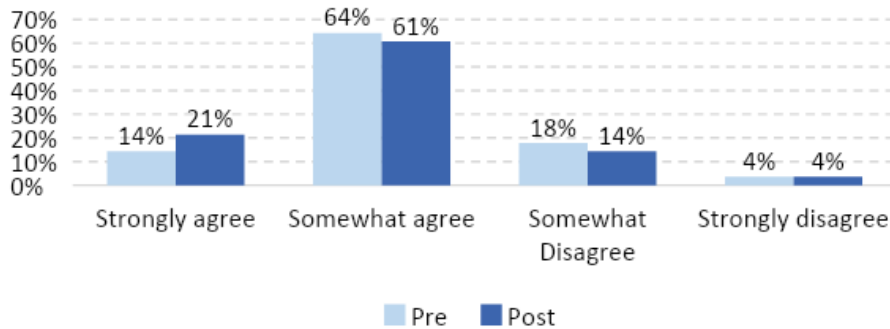
Volunteer Agreement – ‘I felt that I had a good understanding, empathy and appreciation of people different from me’



N=28

Volunteers reported a moderate increase in pride for Derby as a result of their involvement in the decant of the Museum. The proportion of volunteers stating that they either ‘strongly’ or ‘somewhat agreed’ with the statement, ‘I was proud of Derby’, increased by 4% age points to stand at 82% at the completion of the recent process.

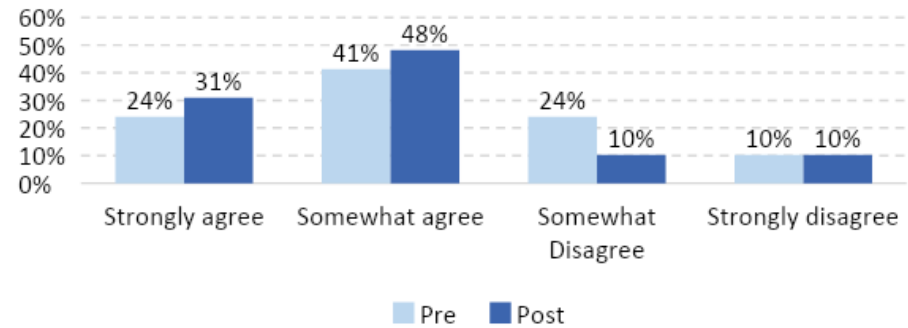
Volunteer Agreement – ‘I feel proud of Derby’



N=28

Volunteers reported a solid increase in community or cultural engagement as a result of their involvement in the decant of the Museum. The proportion of volunteers stating that they either ‘strongly’ or ‘somewhat agreed’ with the statement, ‘I participated in other cultural or community activities’, increased by 14% age points to stand at 79% at the completion of the decant process.

Volunteer Agreement – ‘I participated in other cultural or community activities’

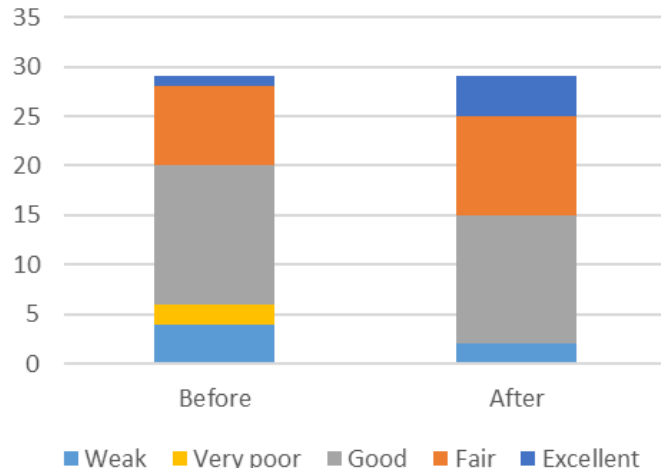


N=29

CONSTRUCTION AND FIT OUT

Volunteers reported notable increases in their higher-level practical skills as a result of their engagement with the Museum of Making. Ratings of ‘excellent’ across collections care, admin and workshops skills increased from 3% to 14% over the course of their volunteering in supporting the construction phase of the Museum. In addition, those rating their practical skills as ‘weak’ or ‘very poor’ decreased from 21% to 7%.

Volunteers' ratings of practical skills (i.e., collections care, admin, workshops)



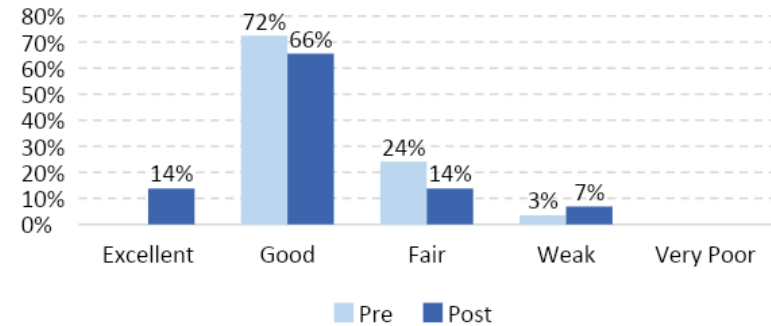
N=29

“Volunteering for the Museum of Making has helped me begin to put down roots in Derby; given me access to new skills- who would have thought I would embark on a career as a brickie at my time of life- ; helped me to establish social contacts with a wide range of people; and to understand and identify with the history and the heritage of this awkward, edgy city I now call home.” (volunteer)

“Handling, packing, moving, photographing and general care of a wide range of objects. Knowledge of objects, cultures and local industries in. Cataloguing and recording. I have found handling objects that I would normally have had no access to particularly rewarding, as well as learning about everything from Chinese shoes for bound feet to the history of the lawn mower.” (volunteer)

Volunteers also reported a notable increase in their self-ratings of confidence, self-esteem and personal management as a result of their engagement with the Museum of Making. Ratings of ‘excellent’ or ‘good’ increased by 8% age points to 80% over the course of their volunteering in supporting the construction phase of the Museum including a 14% age point increase in ‘excellent’ ratings.

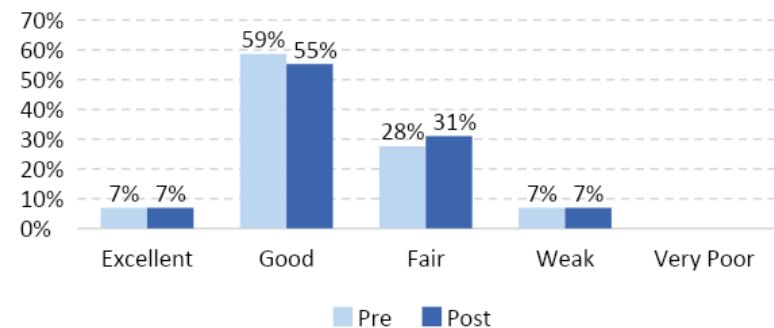
Volunteers' ratings of confidence levels, self-esteem and personal management



N=29

“I’m traditionally someone who hangs back. I’m an observer and can be shy and self-conscious and can doubt myself. I originally just wanted to be in the Lockout pictures but was given the opportunity to be a Lockout weekend volunteer. I took the plunge - it was something that I had never done before and would normally never do. I was completely out of my comfort zone! It gave me a renewed sense of self confidence. I still feel very proud of what we did over the Lockout weekend. It gave me a huge boost personally and I’ve met some amazing, lovely people.” (volunteer)

Volunteers' ratings of skills like teamwork, communication or leadership. There was a 1% age point decline in overall ratings of teamwork, communication and leadership. This could be attributed to COVID-19 whereby the opportunities for social skills were moderately less.



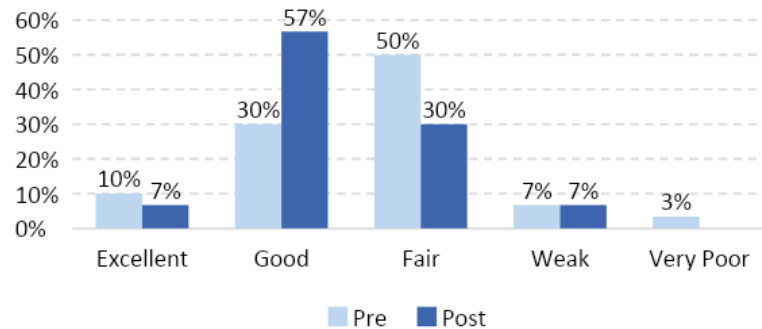
N=29

“Lockdown has made us all realise the importance of social interactions; I certainly miss both the en passant and purposeful interactions with Derby Museums people.” (volunteer)

“I wanted to see what I could do on my own without any friends or relatives being with me. I have an inner confidence now which I think I had lost a bit as I got older. Now I want to try new things - not just think about it but actually do them!” (volunteer)

Volunteers reported a significant increase in their knowledge and understanding of heritage as a result of their involvement in the construction phase of the Museum. The proportion of volunteers rating their knowledge as either ‘excellent’ or ‘good’ increased by 24% to 64% at the completion of the construction phase.

Volunteers’ ratings of knowledge and understanding of heritage



N=30

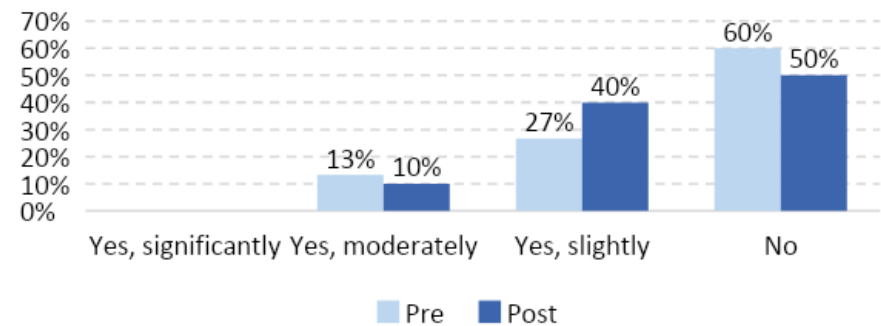
“It has been inspiring to get an insight into the artist’s creativity & see the artworks development at key stages.” (volunteer)

“Volunteering has added to my cultural wellbeing.” (volunteer)

“I have improved my skills in intercommunication with the public, telling the stories behind the museum collection, and my skills in conservation.” (volunteer)

Volunteers’ anxiety ratings increased marginally during the construction phase of the Museum of Making. Whilst self-ratings of ‘moderate’ anxiety fell from 13 to 10%, ratings of ‘slight’ anxiety increased from 27 to 40%. Crucially one quarter of those reflecting on the COVID-19 pandemic as a factor in their rating registered an increase in anxiety from ‘none’ to ‘slight’. A further 14% of volunteers stated that their volunteering had decreased their anxiety levels.

Volunteers’ ratings of anxiety



N=30

“Anxiety levels (for most) I suspect are raised due to the COVID-19 pandemic and I, like other people, although having everyday worries find anxiety levels up for fear of catching the virus and restrictions that are (quite rightly) being imposed on us.” (volunteer)

“I have suffered with anxiety for many years, working with the museum enables me to engage with and be a part of a different network of people. Having different circles to be part of is very beneficial to managing anxiety.” (volunteer)

Further examples of the impact of volunteering during the construction and fit out phase of the development of the Museum of Making are provided below. All findings relate to the positive impact of volunteering at the Museum ('a lot better' and 'slightly better') on a selection of personal, community and social outcome variables. No negative impacts were reported.

- Physical health – 43% (n=30)
- Friends and social life – 74% (n=30)
- Home and family life – 51% (n=29)
- Feeling of belonging in the Derby Community – 87% (n=30)
- Understanding and appreciation of people different from me – 63% (n=30)
- Pride in Derby – 70% (n=30)
- Participation in other cultural or community activities – 67% (n=30)

“Meeting and working with others from different backgrounds and skills, enriches my life” (volunteer)

“It has brought me into contact with new people who share similar interests to me, I have interacted with people I may not have otherwise had the chance to and have worked alongside them to achieve something which not only benefits ourselves but the wider community. Volunteering with the Museum of Making project gives me a great satisfaction and good feeling because I’m contributing to something for the good of others.” (volunteer)

“Being a volunteer brings a civic pride and sense of belonging that is easy to miss. I have gained friendship and been involved in projects that will have a lasting legacy in Derby which is something that I am very proud of.” (volunteer)

MUSEUM ACTIVITIES

Analysis of consultation assessing the scale, scope and impact of volunteering activities during the operation of the Museum of Making is summarised below.

Analysis of feedback from volunteers provides a wealth of evidence of the impact of volunteering at the Museum of Making.

Volunteers reported significant increases in their practical skills as a result of their engagement with the Museum of Making. Ratings of ‘excellent’ or ‘good’ skills across collections care, admin and workshops for example increased from 56% to 74% over the course of their volunteering in supporting the Museum operations.

Volunteers’ ratings of practical skills (i.e., collections care, admin, workshops)



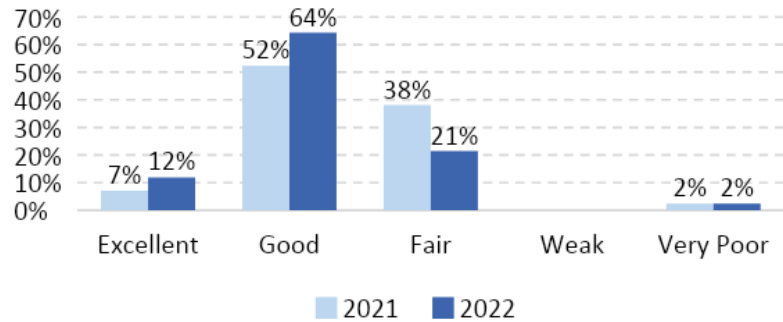
N=34

“I have been fortunate enough to work alongside three very talented workshop employees, who have taught me much in the use of machinery, equipment and tools applied to many different types of materials including wool, wood, metals and aggregates.” (volunteer)

“I learned a huge amount about the Museum’s collection and the history of the various industries and companies that operated here in the past, as well as practical skills related to cleaning, packing, and cataloguing individual items.” (volunteer)

Volunteers also reported increases in wider, transferable skills as a result of their volunteering. Those consulted stated that volunteering for the Museum of Making improved their self-ratings of teamwork, communication or leadership skills from 59% (‘excellent or good’) to 76%.

Volunteers' ratings of teamwork, communication or leadership skills



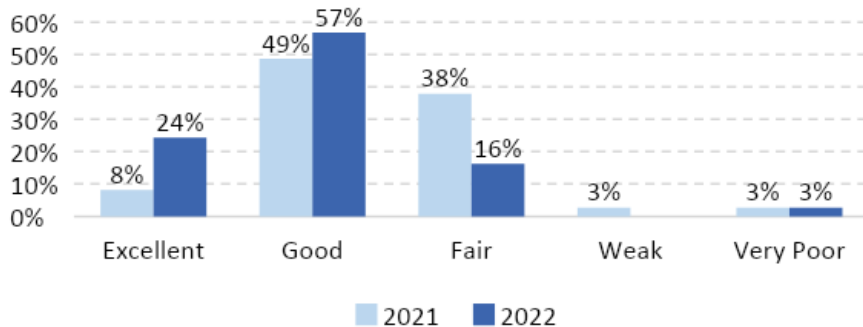
N=42

"I have developed my communication skills by engaging with visitors and actively adding value to their visitor experience. I have also improved my listening skills, as many visitors like to share their experiences from the past which are evoked by the exhibits." (volunteer)

"Taking part in Make Works has allowed me to develop practical skills in the media field such as filming professionally and editing which has helped me in my course that I was studying" (volunteer)

Volunteers also reported a large increase in their self-rating of confidence and self-esteem levels as a result of their engagement with the Museum of Making. Ratings of 'excellent' or 'good' increased by 24% age points to 81% over the course of their volunteering in supporting the Museum operations.

Volunteers' ratings of confidence levels and self-esteem



N=37

"Volunteering has helped develop my confidence and communication skills. As well as my technical skills such as photography. I feel that the fact that my confidence has increased is the most impactful on me and my life, as I find it easier to have confidence in my work and see the good aspects of it rather than only criticising it." (volunteer)

"After volunteering I feel much more confident in my abilities, and now find it easier to speak up when I feel the need to as well, which can make it easier for me to ask for help when or if I need it, as well as helping me socialise more and talk to people easier." (volunteer)

Volunteers also reported a large increase in their self-rating of knowledge and understanding of heritage. Ratings of 'excellent' or 'good' increased by 38% age points to 77% over the course of their volunteering in supporting the Museum operations.

Volunteers' ratings of knowledge and understanding of heritage



N=43

"I have learned a huge amount about Derby heritage; the Industrial Revolution; world heritage" (volunteer)

"I have learnt a lot about what life and the environment in Mid Derbyshire was like. This has translated into learning new skills in scenery making, working with others and passionately explaining the model and its historical place in Derbyshire life." (volunteer)

"I have developed better people skills by talking to staff and visitors. Through observing the objects and hearing the staff explanations of them, it has increased my knowledge and interests." (volunteer)

Excluding the impact of COVID-19, over half (53%) of volunteers consulted stated that volunteering for the Museum of Making decreased their anxiety levels. 6% registered a negative impact. 30% of volunteers stated that their experiences at the Museum of Making had improved their physical health.

“University can be isolating and volunteering has helped me join a community of people who live in Derby properly. This has helped me to belong and has also helped me develop friendships. It has given me a space to switch off and just enjoy which has been a welcome break from uni work. This has improved my mental health.”
(volunteer)

“It has been beneficial to both my physical and mental health. I enjoy the very practical yet varied aspects of my volunteering and it helps to keep me fit. My general wellbeing benefits by being part of something both enjoyable and worthwhile.” (volunteer)

“My time at the museum feels like ME time away from my day to day responsibilities and has increased my social circle in a positive way.” (volunteer)

“It is a nice reason to leave the flat, something that I find difficult to do.”
(volunteer)

Further examples of the impact of volunteering at the Museum of Making on volunteers are provided below. All statements refer to the proportion of respondents stating that volunteering at the Museum had a positive impact (‘made it a lot better’ and ‘made it slightly better’) on a selection of personal, community and social outcome variables.

- Feeling of belonging in the Derby Community – 84% (n=50)
- Pride in Derby – 74% (n=50)
- Understanding and appreciation of people different from me – 72% (n=50)
- Friends and social life – 58% (n=50)
- Participation in other cultural or community activities – 48% (n=50)
- Home and family life – 40% (n=50)

Quotes to support the above positive impacts of volunteering include:

“I gave me an increased sense of purpose” (volunteer)

“It has changed my life in a massive way, I love working with others and try passing on any of my skills” (volunteer)

“Volunteering in the workshop has made me feel good about what I do, my small achievement for the museum and ultimately Derby and society.” (volunteer)

“I think that volunteering has increased my sense of belonging to Derby by being proud of its heritage and having the opportunity to share that pride with others.”
(volunteer)

“It has helped me recognise the importance of engagement, giving me a heightened interest and passion for the history and heritage we truly have here in our own World Heritage Site.” (volunteer)

“The museum makes me super proud of Derby’s heritage and history” (volunteer)

“Volunteering has inspired me to start crafting again.” (volunteer)

“I have always been at ease meeting and talking to people but I am communicating more with younger people and people with disabilities.” (volunteer)

“I have met people from many different backgrounds. I have made new friends. Volunteering helps to take my mind off any domestic issues that are worrying me so I can cope with them better when I return home.” (volunteer)

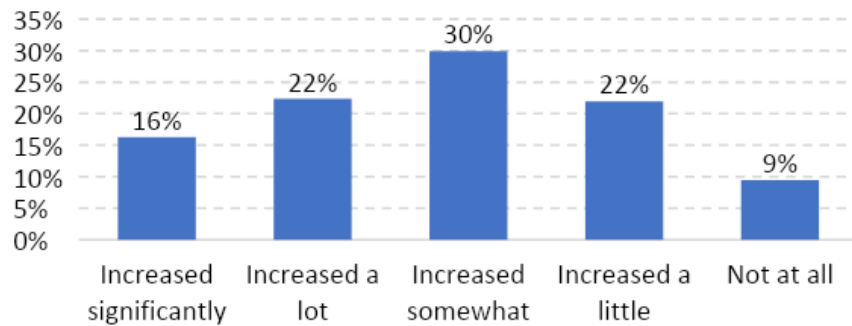
“Meeting many people from outside my normal circle has broadened my appreciation and knowledge of different lifestyles. Volunteers can be closely involved in how it’s services are developed, giving them more of an investment in the activities and programs of the museum.” (volunteer)

“More aware of other cultures, and their impact on me, and my impact on them.”
(volunteer)

APPENDIX F – VISITOR FEEDBACK

- 61% of visitors (n=268) stated that they were either ‘significantly more likely’ (27%) or ‘slightly more likely’ (34%) to visit a museum or wider cultural offer in the next year as a result of their visit to the Museum of Making.
- Almost two fifths of visitors (38%) to the Museum of Making highlighted that they had increased their knowledge of Derby/Derbyshire heritage either ‘significantly’ (16%) or ‘a lot’ (22%).

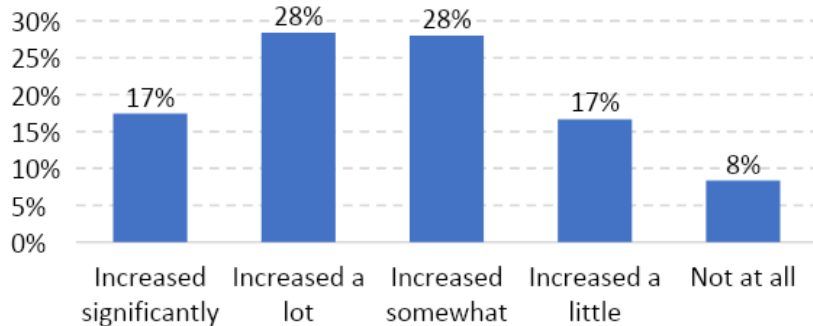
Visitors’ knowledge about Derby / Derbyshire heritage



N=264

- Almost half of visitors (45%) to the Museum of Making highlighted that they had increased their knowledge of makers of the past and present either ‘significantly’ (17%) or ‘a lot’ (28%).

Visitors’ knowledge about makers of the past and present



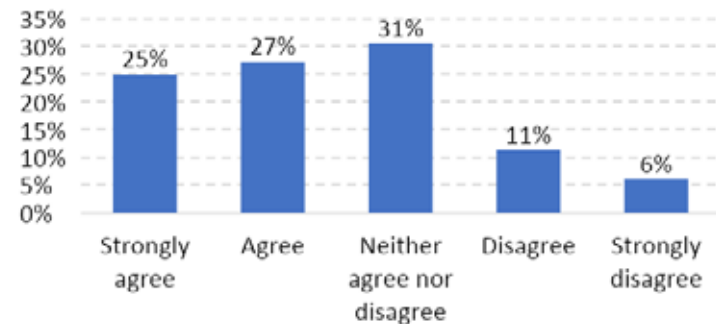
N=261

- 84% of visitors (n=266) either ‘strongly agreed’ (39%) or ‘agreed’ (45%) that their visit to the Museum of Making had been fun.
- 56% of visitors (n=265) either ‘strongly agreed’ (20%) or ‘agreed’ (36%) that their visit to the Museum of Making had enabled them to connect with new people (i.e., staff, volunteers, other visitors, etc.)
- 56% of visitors (n=265) either ‘strongly agreed’ (20%) or ‘agreed’ (36%) that their visit to the Museum of Making had enabled them to socialise with family and friends.

“It was a beautiful, quiet space to spend some time with my friend and their toddler” (visitor)

- 52% of visitors (n=265) either ‘strongly agreed’ (25%) or ‘agreed’ (27%) that their visit to the Museum of Making had inspired them to be creative or to make something.

Visitors’ inspired to be creative



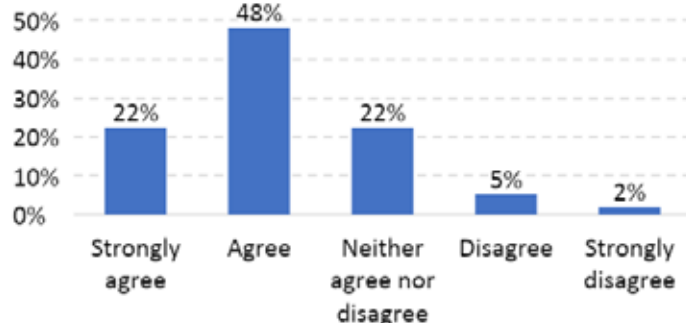
N=265

- 78% of visitors (n=268) either ‘strongly agreed’ (29%) or ‘agreed’ (49%) that their visit to the Museum of Making had inspired them to learn new things.

“After my husband visited the museum several weeks ago we brought our 12 year old grandson who thoroughly enjoyed the visit and couldn’t wait to tell family and friends.” (visitor)

- 27% of visitors (n=251) either 'strongly agreed' (8%) or 'agreed' (19%) that their visit to the Museum of Making had encouraged them to volunteer or to get more involved in their community.
- 70% of visitors either 'strongly agreed' (22%) or 'agreed' (48%) that their visit to the Museum of Making had increased their pride in/appreciation for Derby.

Visitors' increased pride in / appreciation for Derby



N=268

"Confirmed for me that a museum can be involving and this one in particular is an outstanding achievement that has potential to make Derby even better" (visitor)

- 67% of visitors (n=267) either 'strongly agreed' (19%) or 'agreed' (48%) that their visit to the Museum of Making had improved their wellbeing.
- The average self-rated skills level in the area or activity of workshops attended by visitors (n=46) to the Museum of Making increased from that of 'beginner' to just short of 'competent' based on a five-point scale ranging from 'novice' to 'expert'.

"Getting hands on with the lathe and band saw and some hand tools - particularly the spoke shave. Exposure to these tools has increased my insight into what the tools can do and developed my confidence / ability to use them again in the future." (visitor)

"This was a fantastic introduction to woodworking for me. It really built my confidence." (visitor)



APPENDIX G – MAKER AND ARTIST FEEDBACK

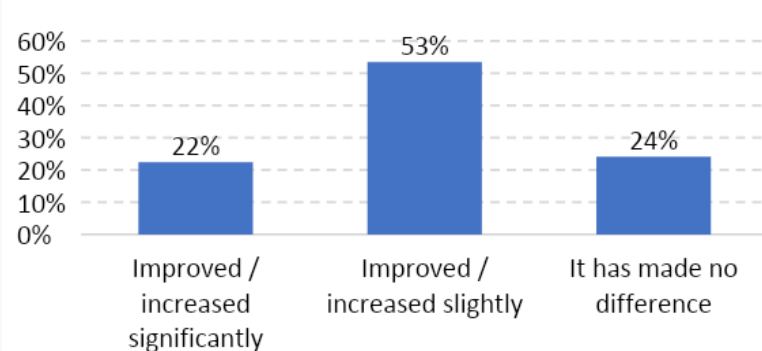
- **Consultation found the Museum of Making can be linked to career initiation/ progression for makers/artists.** 38% of makers responding to a survey stated that their experience with the Museum of Making had enabled them to move from being an occasional maker, (e.g., a hobby) to an emerging or career maker.

“I have previously felt inhibited in my practice because I have not had the wherewithal to make some of my ideas. Being able to use the workshop facility has opened up opportunities that I previously would not have been able to fulfil” (maker/artist)

“Helped me to extend my experience of craft related activities and in so doing understand the direction in which I wanted to take my practice” (maker/artist)

- **Makers also highlighted the role of the Museum in networking and collaborating with their peers.** 72% of makers/artists (n=57) stated that their engagement with the Museum of Making had either ‘significantly improved/increased’ (26%) or ‘slightly improved/increased’ (46%) their ability to network and/or collaborate with other makers.
- **The financial and employment outcomes possible through engagement with the Museum of Making were recognised by makers and artists.** 75% of makers (n=58) stated that the Museum of Making had either ‘improved or increased their profile significantly’ (22%) or ‘slightly’ (53%).

Makers’ increased profile following engagement with the Museum



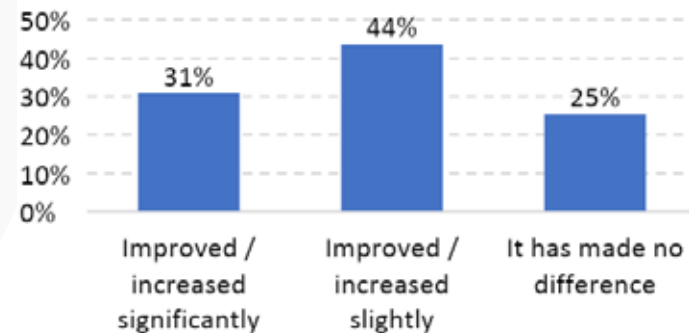
N=58

- Whilst just 4% stated that the Museum could be linked to ‘significantly increased’ sales of their work, a further **57% cited ‘slightly improved’ sales that could be attributed to engagement with the Museum of Making.**

“I love working with the Museum of Making, they’re giving me an incredible platform to showcase my products” (maker/artist)

- **Makers highlighted a weaker correlation between the Museum and the quality of their work.** Half of respondents (50%) stated that their engagement with the Museum of Making had made no difference to the quality of their practice. Similarly, just 4% of makers/artists stated that engagement with the Museum had ‘significantly improved’ their skills levels in areas directly relevant to their practice.
- **Makers highlighted a link between engagement with the Museum of Making and increased willingness to participate in other cultural and community activities.** Three-quarters (75%) of respondents (n=55) revealed a ‘significant increase’ in their cultural engagement as a result of the Museum.

Makers’ increased willingness to participate in other cultural and community activities



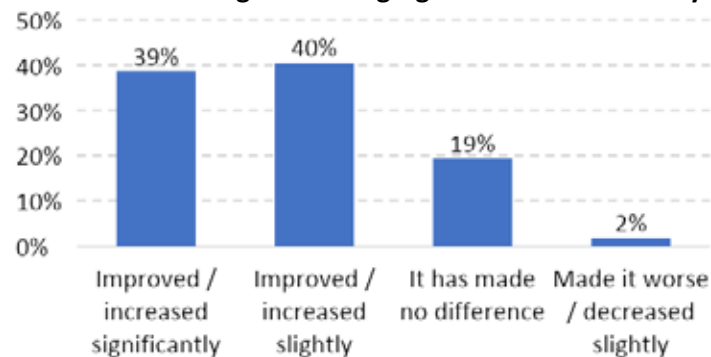
N=55

- **Makers highlighted a link between engagement with the Museum of Making and increased feelings of belonging in a local community of makers.** Over three-quarters (79%) of respondents (n=55) revealed a 'significant increase' in their networking capacity.

"It has helped me to build more of a network so that I can take advantage of new opportunities to grow my practice." (maker/artist)

"It has made me realise that different organisations can have very different perspectives on things!" (maker/artist)

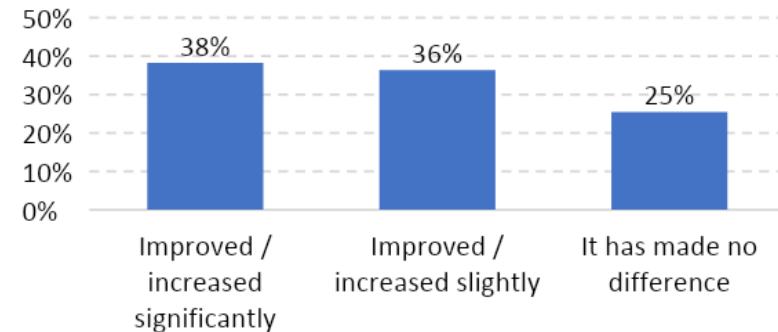
Makers' increased feelings of belonging in a local community of makers



N=57

- **Impacts of engaging with the Museum of Making extend to personal outcomes including increased feelings of confidence and self-esteem.** Over one third of makers/artists (38%) cited a 'significant improvement' in their confidence and self-esteem as a result of engaging with the Museum.

Makers' increased feelings of confidence and self-esteem



N=55

"My experience in the Museum of Making has had a positive effect on my businesses. I received a spot in the maker's shop at the beginning of my business journey and it really boosted my confidence and helped raise my profile locally." (maker/artist)

APPENDIX H - MEDIA COVERAGE Breakdown of media coverage in the run up to and launch of the Museum of Making:

Media outlet	Story	Date	No. items	Circulation/ Audience/Monthly Visitor Traffic
Broadcast (international, national and regional)				
BBC Radio Derby	MoM opening in May 2021	15-Apr-21	1	108,000
BBC Radio Derby	MoM opening in May 2021	24-Apr-21	1	108,000
BBC East Midlands Today (lunch)	MoM opening in May 2021 (preview)	06-May-21	1	250,000
BBC East Midlands Today (evening)	MoM opening in May 2021 (preview)	06-May-21	1	250,000
BBC East Midlands Today (late)	MoM opening in May 2021 (preview)	06-May-21	1	250,000
BBC Radio Derby (takeover day)	MoM opening in May 2021 (preview)	12-May-21	1	108,000
BBC East Midlands Today (breakfast)	MoM opens 21st May 2021	21-May-21	1	250,000
BBC East Midlands Today (lunch)	MoM opens 21st May 2021	21-May-21	1	250,000
BBC East Midlands Today (evening)	MoM opens 21st May 2021	21-May-21	1	250,000
BBC East Midlands Today (late)	MoM opens 21st May 2021	21-May-21	1	250,000
ITV Central (breakfast)	MoM opens 21st May 2021	21-May-21	1	5,146,000
ITV Central (lunchtime)	MoM opens 21st May 2021	21-May-21	1	5,146,000
ITV Central (evening)	MoM opens 21st May 2021	21-May-21	1	5,146,000
BBC Radio Derby	MoM opens 21st May 2021	21-May-21	1	108,000
BBC Radio 4: Today programme	MoM opens 21st May 2021	22-May-21	1	10,754,000
British Forces Radio (Cyprus)	MoM opens 21st May 2021	22-May-21	1	
BBC One: Breakfast (06:41)	MoM opens 21st May 2021	22-May-21	1	

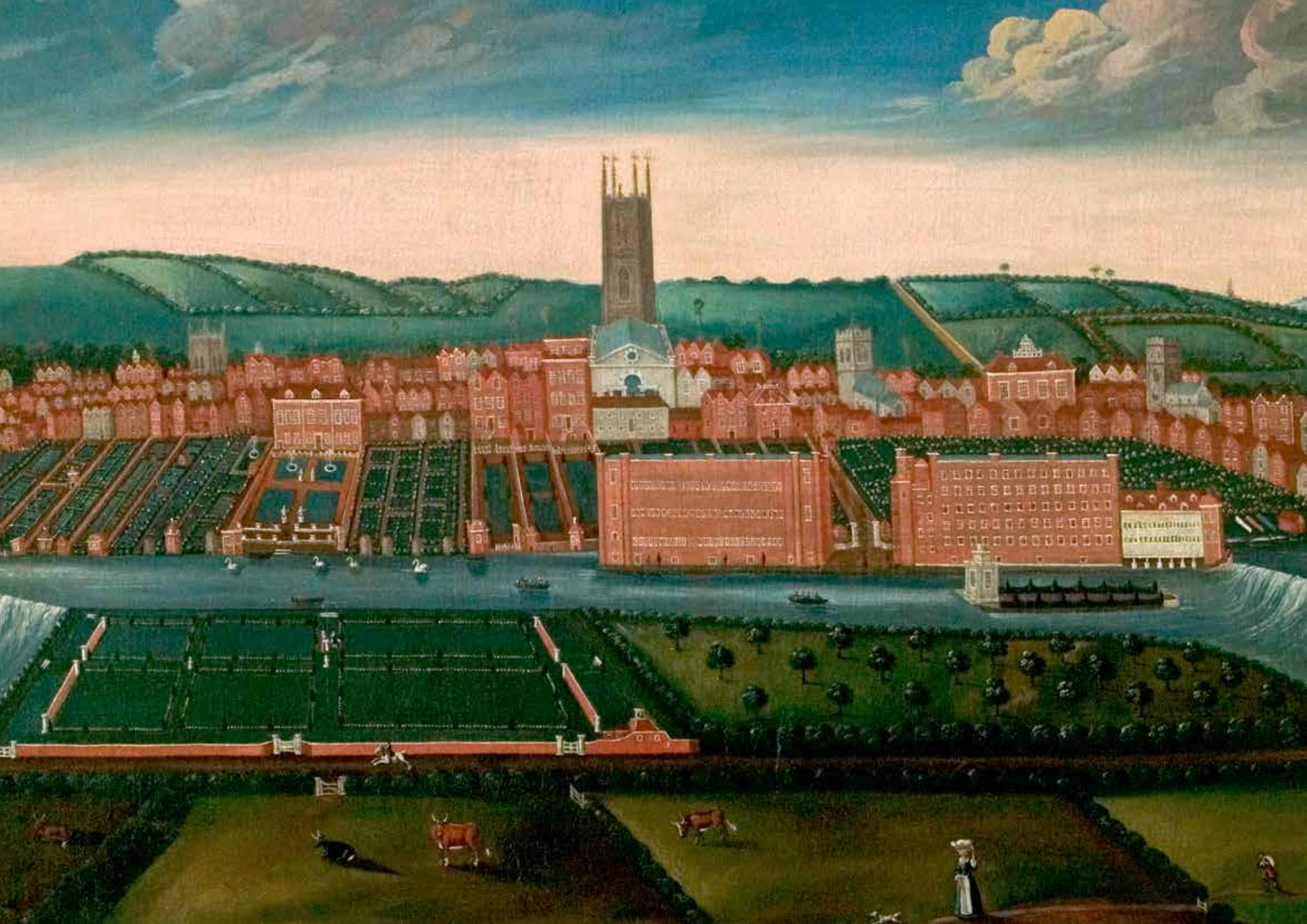
BBC One: Breakfast (08:41)	MoM opens 21st May 2021	22-May-21	1	
BBC Radio 4: Front Row	General feature/Maps of Curiosity	23-Jul-21	1	10,754,000
BBC East Midlands Today	General feature on DM's three sites, inc MoM	28-Jul-21	1	250,000
BBC Radio Derby	MoM official opening	24-Sep-21	1	108,000
BBC East Midlands Today	MoM official opening	24-Sep-21	1	250,000
ITV Central (evening)	MoM official opening	24-Sep-21	1	5,146,000
BBC Radio Derby	MoM official opening	24-Sep-21	1	108,000
	Total		24	44,990,000
National and international news media (print and online)				
The Independent [listing] (Online)	MoM opening in spring 2021	30-Dec-20	1	26,500,000
The Guardian (Jamie Doward piece) (Online)	MoM opening in spring 2021	03-Jan-21	1	138,300,000
The Observer	MoM opening in spring 2021	03-Jan-21	1	147,296
Blooloo Daily News [newsletter] (Online)	MoM opening in spring 2021	06-Jan-21	1	
Blooloo (Online)	MoM opening in spring 2021	06-Jan-21	1	241,963
ThomasNet [USA] (Online)	General article about the MoM/refs to Guardian piece	27-Jan-21	1	
Blooloo (Online)	MoM opening in spring 2021 (15 museums to look out for in 2021)	01-Feb-21	1	241,963
Daily Star	MoM opening in May 2021	01-May-21	1	235,421
Sunday Mirror	MoM opening in May 2021	01-May-21	1	287,740
The Guardian (Online)	MoM opens 21st May 2021/Oliver Wainwright feature	24-May-21	1	35,000,000
Blooloo (Online)	MoM opens 21st May 2021	24-May-21	1	208,209
The Sun (Online)	MoM/Derby Ram Trail - half term	24-May-21	1	106,851,888

The Guardian (Online)	Top 10 museums in England 2021	04-Jun-21	1	138,300,000
		Total	13	446,314,480
Regional news media (print and online)				
Derbyshire Live (Derby Telegraph) (Online)	11 big projects which show Derby is set to boom after the pandemic	09-Feb-21	1	3,265,917
Derbyshire Live (Derby Telegraph) (Online)	Misc - industrial espionage behind SM creation	20-Feb-21	1	3,265,917
Marketing Derby (Online)	MoM opening in May 2021	20-Apr-21	1	
Derbyshire Live (Derby Telegraph) (Online)	MoM opening in May 2021	21-Apr-21	1	3,503,524
Derbyshire Times (Online)	Red Saunders artwork	17-May-21	1	621,414
Derbyshire Times	Red Saunders artwork	20-May-21	1	19,460
BBC East Midlands News (Online)	MoM opens 21st May 2021	21-May-21	1	
Derbyshire Live (Derby Telegraph) (Online)	MoM opens 21st May 2021	21-May-21	1	3,503,524
Derbyshire Live (Derby Telegraph) (Online)	MoM opens 21st May 2021 (picture gallery)	21-May-21	1	3,503,524
Derby Telegraph	MoM opening in May 2021	21-May-21	1	12,769
Derby Telegraph	MoM opens 21st May 2021	21-May-21	1	12,769
Stoke-on-Trent Live (Online)	MoM opens 21st May 2021	22-May-21	1	3,042,088
Derbyshire Times (Online)	MoM opens 21st May 2021	24-May-21	1	621,414
Derbyshire Times (Online)	MoM opens 21st May 2021	25-May-21	1	621,414
Derby Telegraph	National Lottery Open Week/'Take a day-cation'	29-May-21	1	12,769
Burton Mail	National Lottery Open Week/'Take a day-cation'	29-May-21	1	3,940
Leicester Mercury	National Lottery Open Week/'Take a day-cation'	29-May-21	1	13,867
Nottingham Post	National Lottery Open Week/'Take a day-cation'	29-May-21	1	9,719
Derby Telegraph	National Lottery Open Week/'A great day out'	04-Jun-21	1	12,769

Burton Mail	National Lottery Open Week/'A great day out'	04-Jun-21	1	3,940
Leicester Mercury	National Lottery Open Week/'A great day out'	04-Jun-21	1	13,867
Nottingham Post	National Lottery Open Week/'A great day out'	04-Jun-21	1	9,719
Derby Telegraph	National Lottery Open Week/'Make a day out extra special'	07-Jun-21	1	12,769
Burton Mail	National Lottery Open Week/'Make a day out extra special'	07-Jun-21	1	3,940
Leicester Mercury	National Lottery Open Week/'Make a day out extra special'	07-Jun-21	1	13,867
Nottingham Post	National Lottery Open Week/'Make a day out extra special'	07-Jun-21	1	9,719
Marketing Derby/Robin Johnson's blog (Online)	MoM opens 21st May 2021	17-Jun-21	1	
Derbyshire Live (Derby Telegraph) (Online)	Derby Ram Trail hit with residents and visitors/MoM mentioned	03-Jul-21	1	3,503,524
Belper News (Online)	Feature about supporting arts across Derbyshire	04-Jul-21	1	33,104
East Midlands Business Link (Online)	Derby City of Culture 2025 bid	06-Jul-21	1	
Arts Derbyshire (Online)	MoM official opening	20-Sep-21	1	
Made in Derbyshire (Online)	MoM official opening	20-Sep-21	1	
Derbyshire Live (Derby Telegraph) (Online)	MoM official opening/Feste	23-Sep-21	1	3,503,524
		Total	33	29,154,771
Trade and specialist (print and online)				
VisitBritain (Online)	MoM opening in spring 2021	23-Feb-21	1	83,077
Experience UK (Online)	MoM opening in spring 2021	04-Mar-21	1	
Experience UK (newsletter) (Online)	MoM opening in spring 2022	12-Mar-21	1	

Experience UK (Online)	MoM opening in spring 2021	21-Apr-21	1	
Experience UK (top of newsletter) (Online)	MoM opening in May 2021	30-Apr-21	1	
Museums + Heritage Advisor (Online)	Museums reopen in the UK/mentions MoM	17-May-21	1	
VisitEngland (Online)	MoM/Derby Ram Trail	20-May-21	1	
Museums + Heritage Advisor (Online)	MoM opens 21st May 2021	21-May-21	1	
Museums Association (Online)	MoM opens 21st May 2021	21-May-21	1	
Archinect (Online)	MoM opens 21st May 2021	07-Jun-21	1	
Museummm (Online)	MoM opens 21st May 2021	18-Jun-21	1	
Arts Council (Online)	General feature on MoM	12-Jul-21	1	
Landscape [Landscape Institute journal] (Online)	General feature on MoM	19-Jul-21	1	
Landscape [Landscape Institute journal]	General feature on MoM	19-Jul-21	1	37,289
Handling & Storage Solutions	MoM/Interroll PR about Smart Pallet Mover	July/August 2021	1	17,538
RIBA Journal	Feature on MoM/Bauman Lyons	01-Aug-21	1	25,160
Industry News	MoM/Interroll PR about Smart Pallet Mover	05-Aug-21	1	
			Total	17
Magazines (consumer, print and online)				
Derbyshire Life	MoM opening in spring 2021	01-Jan-21	1	15,395
The Week Junior	MoM opening in spring 2021	09-Jan-21	1	85,578
Best of British	MoM opening in spring 2021	01-Mar-21	1	30,000
Group Leisure and Travel (Online)	General feature about the MoM (and Ram Trail)	01-Apr-21	1	3,049
Homes & Antiques	MoM opening in spring 2021	01-May-21	1	29,498

My Weekly Special	Every Picture Tells a Story/Women making parachutes	13-May-21	1	90,048
Who Do You Think They Are? magazine	MoM opens 21st May 2021	01-Jul-21	1	14,313
ELLE Decoration	General feature on MoM	01-Jul-21	1	54,339
Homes & Antiques	Behind the Scenes with Eilish Clohesy-Dennis	01-Oct-21	1	29,498
			Total	9
351,718				
Total items and circulation				
BROADCAST (national and regional)	24	44,990,000		
NATIONAL/INTL (print and online)	13	446,314,480		
REGIONAL (print and online)	33	29,154,771		
TRADE/SPECIALIST (print and online)	17	163,064		
MAGAZINES (consumer, print and online)	9	351,718		
GRAND TOTALS				
NO. OF ITEMS (exc. pending)	96			
CIRCULATION/AUDIENCE/MVT	520,974,033			



APPENDIX I - VOLUNTEER STORIES



NIGEL DUFFUS

“Hi, my name is Nigel, and I started volunteering for Derby Museums back in June...It was a fun experience, and I certainly felt welcomed right from the beginning... I was pretty much entering into an environment that I had not experienced before. This was quite exciting for me, given the fact that I am generally keen on taking on new challenges, even if it brings me somewhat out of my comfort zone.

My experience involved communicating with visitors, other volunteers, and young children. It was nice to have the opportunity to share my personal experience of student life in Derby with the various visitors. As part of my experience with Derby Museums, I also took part in the Red Saunders’ ‘Lock Out’ ‘Hidden’ Project photoshoot on June 22nd 2019.

This photo shoot involved reliving a series of marches in protest to the Silk Mill Lock Out that took place in 1833/34, which attracted the attention of many people nationwide. It was interesting to conjure up the various emotions of this difficult time...I thank all the staff for making me feel so welcome there. I will always look forward to visiting.”

Blog post by Nigel <https://derbysilkmill.tumblr.com>



CLAIRE ROE

“The challenge for me was to find something I could do where I felt I was useful. Derby Museums is the first volunteering I’ve ever done. Not because I haven’t wanted to, but because I’ve never had time or known how to do it. And I have honestly got more out of it than I thought I ever would do. It just makes you feel good. And I know people say that and I didn’t expect it to be as true as it has been. But I also can’t believe

my first volunteering project is the “Hidden’ Project” because it’s been fantastic. I am from Derby and it’s all about Derby, it’s all about our history. It’s got so many people together to talk and share, we probably wouldn’t have met each other anyway. And I think it’s really important in the sense of building a sense of community in Derby. I think it’s just been so inspiring to be part of, and I’ve already said, what can I do next? What’s the next project I can do? ‘Cause I just get a real sense of fulfilment out of it.

People told us that one of their key reasons for involvement was that, as a social activist, they identified with the history behind the project. Another commented, ‘It reminds us that things that we take for granted, such as a 5-day week at work, are achievements reached thanks to people who fought before we were born.’ As someone who had not previously been aware of the national importance of events such as ‘The Lockout’ at Derby Mills (one of the settings for Red’s work,) I really began to feel the “Hidden” nature of the history we are dealing with through this project. Although I became a volunteer because of my interest in projects that fuse history and art in general, I found my connection to the project changing and becoming much more rooted to Derby itself.”

Blog by Claire: <https://derbysilkmill.tumblr.com/post/184268043394/red-saunders-‘Hidden’-project-the-casting>



BAPTISTE FABRIS - 16-year-old ongoing volunteer

“My name is Baptiste Fabris, I’m 15 years old. I volunteered through the Duke of Edinburgh scheme. I needed to volunteer a couple of hours a week for three months for the bronze award, but I continued following the positive experience. I wanted to learn new skills and improve on skills such as communication. I help maintain the model railway, and clean the engines’ wheels, so they run smoothly.

I also did some basic DIY, installed shelves and put up coat hooks. I photographed the engines which run on the model railway to use on its display screen. I was part of the team using photographic lights to produce an evening shot of the museum. The photograph was used for postcards in the museum shop and I also volunteered for the What If? Machine with my father.”



ALICE BURNS

“One of my reasons was that I was relatively new in the city and I wanted to try and find some ways of making some social contacts. I also wanted to get involved with something that was going to be important for the community. And this was such a surprise to me, the kind of range of activities that the museum has. And the opportunity that this building is going to give Derby in the future. And I just wanted to be a part of that, however small.

I contacted the Museum six months after I moved to Derby for information about volunteering, hoping this would offer me a chance to learn more about the place I had come to live in, get me out of the house and create some social contacts. I suppose I thought I would spend some time standing around museum galleries, smiling a bit, directing people to the toilets and the cafe,

and making sure that nobody ran off with any of the exhibits. And I could not have been more wrong. The very first meeting I attended, discussing the evolving plans for the Silk Mill, wiped out all my preconceptions about what museums are about. There is a commitment to co-production on this project which basically means that volunteers have every opportunity to bring their experience and knowledge to bear on every aspect of the project and those ideas and suggestions are taken into account and considered seriously. The process has been in train for several years but is now moving towards the final phase with the building taking shape, the commissioned artworks coming together, the workshop being up and running soon, and the outreach projects linking in with the whole Derwent Valley Mills World Heritage site.

... When the Silk Mill reopens I will be able to take my grandchildren and know that somewhere in this amazing building are the bricks that grandma cleaned – and they may just have my name on them.

Sovolunteering. Volunteering is your gift of time to others. An opportunity to use old skills and to develop new ones, to share experiences, laughter and fun with others, to meet people of all ages who will surprise you with the depth and breadth of their knowledge, to learn from experts who can convey both information and their enthusiasm for their subject and to be part of a community that is bringing something of tremendous value to Derby.”

Blog by Alice: <https://derbysilkmill.tumblr.com/post/185358921184/what-do-you-do-with-your-time>

IMAGES – THE IMPACT OF THE MUSEUM OF MAKING, SOCIAL

FRONT COVER The Museum of Making at Derby Silk Mill © Art Lewry, Culture Communications Collective / Derby Museums

PAGE 4 A tour of the Museum of Making © Adam Shore / Derby Museums

PAGE 5 Tony Butler, executive Director of Derby Museums © Derby Museums

PAGE 7 Building progress at the Silk Mill, 2019 © Speller Metcalfe / Derby Museums

PAGE 10 Illustrations of the development phase © Sally Jane Thompson / Derby Museums

PAGE 11 Derby Silk Mill circa 1908, showing the Bakewell Gates © Derby Museums

PAGE 12 A co-production activity consultation, 2011 © Ewan Mathers / Derby Museums

PAGE 13 Items from Derby Museums' collections of making, 2016 © Derby Museums

PAGE 14 Silk Mill project ideation session, 2017 © Chris Seddon Photography / Derby Museums

PAGE 17 A J Smith & Sons clock from Derby Museums' collections of making © Chris Seddon Photography / Derby Museums

PAGE 19 Volunteers peek behind the scenes on a Hard Hat Tour as the Museum of Making takes shape, 2019 © Derby Museums

PAGE 20 Derby Silk Mill before renovation, 2015 © Jill Tate Photography / Derby Museums

PAGE 23 Participants show their makes from a woodworking taster course at the Museum of Making, 2021 © Derby Museums

PAGE 26 Young visitors learn new skills at Assemble, Derby's annual Festival of Making © Kate Lowe Photography / Derby Museums

PAGE 27 A visitor explores collections in The Assemblage at the Museum of Making © Chris Seddon Photography / Derby Museums

PAGE 29 A volunteer helps to conserve objects behind the scenes at the Museum of Making © Chris Seddon Photography / Derby Museums

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- Maker in Residence Joel Aspinall in the Cocoon at the Museum of Making © Oliver Taylor / Derby Museums
- Students take part in a Rolls-Royce workshop © Gary Marshall / Rolls-Royce plc
- Young makers learn a new skill in the Museum of Making Studios © Kate Lowe Photography / Derby Museums

PAGE 32 Volunteers clean bricks for reuse in the renovation of Derby Silk Mill, 2019 © Derby Museums

PAGE 33 A rucksack making workshop with maker Abigail Wastie, 2022 © Matt Ball / Derby Museums

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- A young maker demonstrates coding at Assemble, Derby's annual Festival of Making © Kate Lowe Photography / Derby Museums
- A family make together in The Assemblage at the Museum of Making © Emli Bendixen / Art Fund
- A maker learns a new skill in the Workshop at the Museum of Making, 2022 © Oliver Taylor / Derby Museums

PAGE 37 A young visitor explores a loom on display in The Gateway at the Museum of Making © Chris Seddon Photography / Derby Museums

PAGE 38 Maker in Residence Katie Sims in the Cocoon at the Museum of Making © Oliver Taylor / Derby Museums

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- Make Works Derby & Derbyshire maker, Meg Crook © Derby Museums
- Students taking part in a Rolls-Royce 'Making Futures' workshop on Non-Destructive Testing (NDT) at the Museum of Making © Oliver Taylor / Derby Museums
- The Makory, Derby Museums' Mobile Museum of Making at a summer event in Chaddesden Park, Derby © Derby Museums

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- Hidden / Derby - Sikh RAF volunteers, @redsaundersartist, photographic tableaux, 2020
- Hidden / Derby - The Lockout, @redsaundersartist, photographic tableaux, 2020
- Hidden / Derby - The Orrery, @redsaundersartist, photographic tableaux, 2020

RETURN ON INVESTMENT

PAGE 43 The Derby Museums team at the Art Fund Museum of the Year 2022 Award Ceremony, where the Museum of Making was a finalist for 'Art Fund Museum of the Year' © Janie Airey / Art Fund 2022

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- Volunteers at the Museum of Making before renovation, 2014 © Derby Museums
- Volunteers at the Museum of Making before renovation, 2016 © Derby Museums
- A volunteer makes furniture for the new museum at the Museum of Making Workshops, 2020 © Oliver Taylor / Derby Museums
- A volunteer at the Museum of Making before renovation, 2014 © Derby Museums
- Volunteers investigate the workings of a clock at the Museum of Making before renovation, 2014 © Derby Museums
- A volunteer at the Museum of Making before renovation, 2013 © Derby Museums
- A volunteer handles an item from Derby Museums' collections of making at the Museum of Making, 2013 © Derby Museums

PAGE 45 Members of the Derby Museums team during the development phase at the Museum of Making © Derby Museums

PAGE 46 The elaborate wrought iron overthrow of the Bakewell Gates, restored to their original position outside the Museum of Making at Derby Silk Mill © Art Lewry, Culture Communications Collective / Derby Museums

PAGE 47 Derbyshire Bricks, part of the collections of making at Derby Museums © Derby Museums

PAGE 54 The Warehouse temporary exhibition space at the Museum of Making © Speller Metcalfe / Derby Museums

PAGE 56-57 Glass model of sea anemones created by father-and-son team Leopold and Rudolf Blaschka, 1800s, part of the collections of making at the Museum of Making © Art Lewry Culture Communications Collective / Derby Museums

PAGE 71 Items from Derby Museums' collections of making, 2016 © Derby Museums

PAGE 77 A Prospect of the City of Derby, artist unknown, c.1725, oil on canvas © Derby Museums

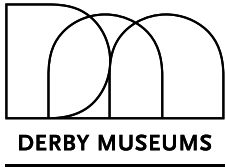
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- Volunteers, including Nigel Duffus, take part in a photo shoot for the Red Saunders 'Hidden' project - 'Lock Out' image, 2019 © Derby Museums
- Volunteers and staff, including Claire Roe, at a public casting session for the Red Saunders 'Hidden' Project, 2019 © Derby Museums

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- Young volunteer Baptiste Fabris helps maintain the model railway at the Museum of Making
- Volunteers, including Alice Burns, clean bricks for reuse in the renovation of Derby Silk Mill, 2019 © Derby Museums

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