

**NEW
CITIZENSHIP
PROJECT**



**A FIELD GUIDE AND TOOLKIT
FOR CULTURAL INTRAPRENEURS**



This Field Guide belongs to

.....



The kind of world we need to create [is] one where people can more meaningfully participate in and feel ownership over every aspect of their lives - from their work, to health and education, and of course democracy and our experience of government itself.

"This cannot come about through one "killer app," but requires a cultural and structural shift across sectors, with those institutions building deeper - and more rewarding - routes to participation."

**Jeremy Heimans and Henry Timms,
New Power**





WELCOME

This Field Guide is the final output of The Future Of Cultural Heritage: a year-long collaborative innovation process convened by the New Citizenship Project, working with a cohort of twelve individuals from six organisations across the sector. We started with a question and an aspiration.

The Question:

How can cultural institutions work with people to shape cultural heritage?

The Aspiration:

To develop and test ways of thinking and working that enable more institutions to be more effective in involving more people in shaping cultural heritage - rather than seeing them simply as consumers of visitor attractions.

This process, which also included wide-ranging desk research and stakeholder interviews, made it clear that the cultural heritage sector is in the early stages of a significant evolution. A much more participatory approach to cultural heritage is emerging: an approach that puts people not just at the heart but at the head. That evolution is being led from within, by many different individuals in many different roles, and in almost every institution.

However, we believe that this evolution needs to unfold more quickly for the sector and its institutions to thrive and fulfil their vital role in our changing world.

Our goal is not to make an argument or case for change, but to equip the "Cultural Intrapreneurs" who are already on the journey.

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OVERVIEW

There are five sections in this Field Guide and Toolkit.

In **The Big Idea: Purposeful Participation**, we introduce our key concept as briefly as possible, setting up our headline challenge to cultural institutions and the sector as a whole, and also explain the role we see for Cultural Intrapreneurs.

In **Purposeful Questions**, we equip you to articulate the question(s) you and your institution are holding. Moving from passive statements to active questions is the foundation of Purposeful Participation.

In **Participatory Strategy**, we provide a simple template map and a series of exercises to help you start from your question and break down what you want to achieve with people - and how you might measure your success - into component parts. This will help you direct the flow of ideas and creativity in your institution.

In the **Personal Profile** section, we zoom in on you as an individual, and the characteristics you will need to cultivate to do the work of a Cultural Intrapreneur.

Finally, in **Let's Get Started**, we aim to help you pick somewhere to get started. After all, this work is about doing, not just thinking.

THE BIG IDEA PURPOSEFUL PARTICIPATION



SECTION_1

PURPOSEFUL PARTICIPATION VS PARTICIPATION LITE

Participation is hardly a new agenda in cultural heritage. But in practice, it usually takes the shape of what museum scholar Bernadette Lynch calls "participation-lite": outreach or engagement activity that treats people either as consumers of institutions in the mode of visitor attractions or as beneficiaries of institutions in the mode of all-knowing educator.

"[It is] not a question of 'inviting people in'... it is rather about saying 'We can't do this without you - we need you!'" Bernadette Lynch

In either relationship, the institution does stuff FOR people. And that's actually not participation at all.

This means living and delivering your core mission and purpose WITH people, not FOR them.

" We can't do this without you - we need you! "

Bernadette Lynch

Participation Lite	Purposeful Participation
Us and Them	Partners
Showing	Shaping
Proposition	Purpose
Static	Dynamic
For	With
Nice	Necessary

THE CHALLENGE FOR CULTURAL INSTITUTIONS

We've boiled this down into a very simple challenge for each and every cultural institution, however large or small, whether museum, gallery, cathedral, or historic house...

What are you trying to do in the world that's so big you need more people - and more diverse people - to help you do it?

This question radically reframes what participation means. Here, participation can no longer be treated as an optional add-on. Instead, it challenges the whole institution to see itself as holding a question, an ongoing inquiry into the value and meaning of cultural heritage, that absolutely and fundamentally *requires* the participation of as many voices as possible.

This insight is true across society, not just in cultural heritage. Purposeful participation is taking root in the moments where people recognise that "all of us are smarter than any of us", and that we all gain from harnessing the breadth and dynamism of human experience, passion and knowledge.

The cultural heritage sector has a critical role to play in this moment, but it is happening everywhere, in all aspects of society. That's why, in order to help equip you, we'll be drawing on case studies not just from emerging practice in the sector, but from some surprising places.

THE ROLE FOR CULTURAL INTRAPRENEURS

Even this challenge is not completely new - and we could devote a whole report to defining it. But ultimately, we don't think this is how change happens.

Instead, what excites us is the realisation that there are many individuals, in many different institutions and many different roles, who want to do Purposeful Participation - and indeed many who are already doing it, albeit usually in small ways and often *despite* more than because and often against the grain of the structure and culture of their institutions.

We have come to think of these people as *Cultural Intrapreneurs*: individuals who work in, contribute to and succeed according to the existing norms of a cultural institution, but who are also motivated by the belief that their institution can and must contribute more to wider society. They see too that this is best done by involving more people in more ways, and act on these beliefs whenever and however they can.

**We believe
that Cultural
Intrapreneurs
will be the
driving force
of change**

We believe these people - people like you - will be the driving force of change. That's why we've created this *Field Guide for Cultural Intrapreneurs*. Our aim is to define and name Purposeful Participation as the way of working we need more of in this sector, so you know it when you see it; and to equip you with the tools to do it.

Purposeful Participation is an agenda that affects every aspect of every cultural heritage institution. It's about getting participation out of the box marked "outreach". And it's already happening, led by Cultural Intrapreneurs across the sector.

Anyone, in any role, can be a Cultural Intrapreneur. It's a mindset, not a job description.

**Now meet the Cultural Intrapreneurs
who've helped us create this Field Guide...**

MEET OUR CULTURAL INTRAPRANEURS



This is Casey Morrison

Full time: Volunteer & Participation Consultant, National Trust
Part time: Sound engineer



This is Justin Scully

Full time: General Manager at Fountains Abbey & Studley Royal
Part time: Ugandan dairy farmer and social entrepreneur



This is Helen Graham

Full time: Volunteer, Community Engagement & Workforce
Development Manager at Royal Pavilion & Museums Brighton & Hove
Part time: Hedgehog whisperer



This is Susan Eskdale

Full time: Lead for Community Engagement
& Be Bold at Royal Pavilion & Museums Brighton & Hove
Part time: Sea view fruit and veg grower



This is Steve Burgess

Full time: Head of Events and Exhibitions at The National Archives
Part time: Shed architect



This is Catherine Elliott

Full time: Head of Digital Services at The National Archives
Part time: Country living newbie



This is Rhiannon Gamble

Full time: General Manager at Tredegar House
Part time: Wannabe aerial rope artist



This is Helen Willson

Full time: Volunteer & Community Involvement Consultant, National Trust
Part time: Volunteer in museums and local community



This is Tom Scott

Full time: Head of Digital at Wellcome Collection
Part time: Cornwall adventurer



This is Rosie Stanbury

Full time: Head of Public Programmes at Wellcome Collection
Part time: Allotment tender



This is Vicky Harrison

Full time: Assistant Director of Collections & Learning at York Minster
Part time: Live comedy watcher



This is Kirsty Mitchell

Full time: Heritage & Interpretation Officer at York Minster
Part time: Hill wanderer

PURPOSEFUL QUESTIONS



SECTION_2

If the challenge is to define what your organisation is trying to do in the world that is so big you need more people - and more diverse people - to help you do it...

How do you articulate what your institution is trying to do in a way that creates a space that invites people in.

What makes for a good articulation?

If you were to express your institution as a single, simple question, what would it be?

What is your role in this work as a Cultural Intrapreneur, as opposed to the formal leader of your institution?

THE SHIFT TO PURPOSEFUL QUESTIONS

Almost all cultural institutions have an expression of purpose, usually in the form of a mission and/or vision statement.

These can provide great anchor points, but the shift to Purposeful Participation demands more of institutions. These expressions are too static, often defining a destination in a way that leaves very little room for people to shape the journey. In this context, the shift to framing a Purposeful Question was a lightbulb moment for many of our participants.

Questions are so powerful because they move us from passive statements owned by the institution to shared and ever-present inquiries held in common with people.

Such questions are often not formally written down, but in our work and research both in and beyond the sector, we have noticed a widespread trend of the most interesting and innovative organisations and individuals speaking about their work in this way.

HOW TO ASK A PURPOSEFUL QUESTION?

The structure we recommend for your Purposeful Question(s) is:

How can we achieve X by working with Y?

A question like this has three component parts:

How can we: This is a universal starting point, taken from the world of design thinking. The language is positive and open, implying both that answers to the question do exist, and that many different answers are possible.

Achieve X: The direct impact your institution seeks to effect, expressed in as creative and stimulating language as possible.

By working with Y: A broad expression of who it is that your institution needs to work with, enshrining the necessity of going beyond the paid staff of the organisation.

We believe there are three crucial aspects of Purposeful Participation

Before you start trying to articulate your own Purposeful Questions, we want to give you some inspiration. We believe there are three crucial aspects of Purposeful Participation which should inform your question, and in the following pages we'll give you three case studies for each - one from outside the cultural heritage sector, one from within it, and one from the experience and exploration of our participants.

The three properties are:

Specific (not generic): Too often in cultural heritage, discussions of purpose and impact become lofty and generic, truisms about the broad benefits of culture. That's not what this is about: we're looking for something tangible, and specific to your institution.

Strategic (not superficial): A good question will give people an active stake in the very heart of what your institution is all about, not sit at the periphery.

Sustained (not one-off): Perhaps most importantly, Purposeful Questions will be long-term, ongoing, open inquiries that you build with people over time and in multiple ways - not project-based and clearly delimited.

PURPOSEFUL

SPECIFIC NOT GENERIC



How can we make everyone as passionate about great craft beer as we are, by working with our customers?

Arguably the driving force of the craft beer resurgence in the UK, Brewdog is one of the most participatory businesses in the world. They effectively invented equity crowdfunding in the mid 2000s, and now have over 70,000 "Equity Punk" shareholders. Many of these gather at their AGM (Annual General Mayhem) every year; some have even qualified as the beer equivalent of sommeliers. This is driven by a specific purpose of "making everyone as passionate about craft beer as we are", which explicitly drives decisions far more than does the generic business purpose of making profit.



How can we spread a spirit of scientific inquiry across San Francisco and beyond, by working with our visitors?

This science museum in San Francisco has a very specific take: that it is all about inspiring people to think for themselves and "ask questions, question answers, and understand the world around them." Everything is an inquiry - which is exactly what they seek to inspire in others. Interpretation is less about definition and more about experimentation, there's a constant channel for ideas to do things better, and an open learning offer called the "Institute for Inquiry" sits at the core of their work.

A participant's view



National
Trust

If Fountains Abbey and Studley Royal were a question...

How can we provoke deeper understanding of our own and others' cultural identities by working with our visitors, staff and volunteers?

Justin Scully, Fountains Abbey and Studley Royal

"Probably the most significant moment for me in this whole project was the discussion of purpose. As a UNESCO World Heritage Site, I assumed we were purposeful - UNESCO is all about promoting cultural engagement and world peace. But we're starting to ask what our specific contribution to that is, and finding ourselves thinking about the moments of self knowledge and knowledge of others we can create - and asking questions about how we could do more of that."

STRATEGIC NOT SUPERFICIAL



How can we develop better monetary policy by working with citizens?

A quiet revolution has been going on within the Bank of England, driven by the belief that they will only be able to make the right policy decisions with more input from the public. Staff are encouraged to think aloud on the public Bank Underground blog; every report now has a summary version designed for public understanding; and a set of regional deliberative assemblies is being established to discuss and inform policy directly.



How can we renew Derby's industrial pride by working with local people?

Set to open in 2020, Derby's Museum of Making has from day one been created with the people of Derby, by the people of Derby and for the people of Derby: from defining the vision for Derby's old Silk Mill through to creating the exhibits. When it opens, it will likely be the clearest manifestation of Purposeful Participation in a single institution.

A participant's view



If Royal Pavilion and Museums Brighton & Hove were a question...

How can we together with our communities contribute to and celebrate the identities of Brighton and Hove?

Helen Graham, Royal Pavilion and Museums Brighton & Hove

"This really hit home to us when we were thinking about a specific group of people we really want to engage with better, the deaf community in Brighton. We've always thought of us needing to do stuff for them, so been defensive about what we can afford. But by starting from our Purposeful Question, we've now begun a conversation about how we can work together to bring a celebration of deaf Brighton into our work - totally different."

SUSTAINED NOT ONE-OFF



How can we make our city better by working with citizens?

Since October 2011, Better Reykjavik has provided every citizen of the Icelandic capital with a direct channel to get their ideas heard for how their city could be better. Ideas are upvoted and downvoted, with the top ideas every month debated in a special session of the council. Over 70% of the population has participated, and hundreds of citizen ideas enacted.

BATTERSEA ARTS CENTRE

How can we inspire people to take creative risks to shape the future?

Over the last decade, the team at BAC has increasingly committed to iterative process and constant evolution, developing their own "Scratch" methodology to ensure as many people as possible can participate as creatively as possible. Everything they do - from developing a new show through to deciding how to refit the building following a major fire - starts with someone having an idea, then making it ready to open up for input and builds as quickly as possible. Even their strategic language now takes the form of an iterative loop.

A participant's view

THE	
NATIONAL	
ARCHIVES	

If The National Archives were a question...

How can we connect with the past to inform the present and the future by working with citizens?

Catherine Elliott, The National Archives

"It can be really difficult to create the space around already very busy 'business-as-usual' when participatory work isn't the norm. Our first thought was to try to think about how participation could affect one big project in the future, and do it right from the beginning. But we just never got to it! By thinking more about how we could bring a commitment to participation into everything, we could start small but be building something sustained.."

IF X WERE A QUESTION...

As one last bit of inspiration, we've taken some big name institutions, and suggested what we think their big headline Purposeful Questions could be if they were to define them.



V&A:

How can we build British creativity by working with our visitors?



Imperial War Museums:

How can we help ensure there is never a third world war by working with our visitors?



National
Trust

National Trust:

How can we grow the nation's love of special places by working with our members and visitors?

EXERCISE: DEVELOPING PURPOSEFUL QUESTIONS

This talk of purpose can feel like it needs to be led from the top. But as Cultural Intrapreneurs, your role is to lead from within. That doesn't mean you have to challenge everything or initiate a huge "purpose" project. Instead, we recommend you develop a question yourself or with a small group, and start working with it.

Step 1: Write down your institution's mission statement (and if you don't know it, look it up!). Highlight the words and phrases that most motivate you. If in a group, discuss them; if on your own, go for a walk.

Step 2: Write down five 'how can we achieve x' questions. If you're on your own, write down 10.

Step 3: If in a group write them all up and talk about the commonalities, then each take a turn to write one, then vote on what feels best; if alone, pick your favourite.

Step 4: Now that you have your Purposeful Question, write it out and put it somewhere you can always see it. Try bringing it up in every meeting for a week, and see what happens. Then, make some time to reflect again, tweak it and make it better, and bring it into your work conversations for another week... and repeat and repeat and repeat!

PARTICIPATORY STRATEGY

SECTION_3



Now you've got a Purposeful Question in mind, you're likely to start coming up with some very different ideas for what you could do.

Your question might be all you need. But we've found that sometimes this isn't enough to get the ideas flowing, and that sometimes Cultural Intrapreneurs start getting stuck when what they're doing doesn't immediately hit some of the measures of success their institutions value.

How can you turn a big question into some more tangible prompts for action?

What might you start to measure (even informally) to check that you're building Purposeful Participation?

How can you build the case for change in your institution?

THE PARTICIPATORY STRATEGY MAP

In our research, we found that many institutions tend to have some big, lofty strategic language - but too often this doesn't translate meaningfully through to how teams are actually thinking and developing ideas and activities. Instead transactional KPIs and visitor numbers end up driving everything by default.

The Participatory Strategy Map is intended to help you hold really big, meaningful intentions in a way that can actually inform ideas and deliver genuine social impact - and likely deliver better transactional performance in the process. In this section we'll work through the following four elements, providing exercises as we go:

Ultimate impact: The really big picture, that your institution is really all about, but will only play a small part in, from world peace to transforming your city

Direct impact: Your institution's incremental, day-to-day, one interaction-at-a-time contribution to that ultimate impact

Responses: What people (formerly known as audiences) will think, know, feel and do in a future where your institution is delivering that direct impact

Activities: What your institution is doing in order to create the space for those responses

Your Purposeful Question

Activities

What you're doing to achieve impact

Responses

The responses your activities need to stimulate
What people inside and outside your institution think, know, feel and do

Direct Impact

What all the work you do should add up to
Your institution's direct contribution to the world

Ultimate Impact

The big change in the world your organisation is part of creating



TWO MEN AND A DOG BREAK AN INDUSTRIAL MONOPOLY

At New Citizenship Project, we first started to develop this model to help us understand what we were hearing when researching the rise and rise of craft brewing company Brewdog for Jeremy Heimans' and Henry Timms' 2018 book *New Power*.

Most organisations we had worked with before, from whatever sector, tended to hold (at least implicitly) a Transactional Strategy that looked something like this:

We provide
and market great
experiences

More
people buy
from us

Our
organisation
grows

In organisations with some sense of higher purpose (as in cultural heritage), you could add a further box to the right - some lofty expression - but even here the main ideas driving day-to-day decisions were these transactions. Exhibitions, visitor numbers, revenue.

Brewdog - a thoroughly commercial organisation - was entirely different. Wherever possible, they would bring in the really big stuff - their desire to destroy the big multinational breweries that they saw as killing the thing they loved. For example, when Camden Brewery sold to one of the big multinationals, they drove a tank down Camden High Street in defiance.

Everything they produce, from bottles to the Equity Punk shareholder prospectus, carries the language of the mission "to make everyone as passionate about great craft beer as we are". Their AGM sees 6000 crowdfunding "Equity Punks" come together every year to taste, learn, steer the company into paying a living wage and building eco breweries (and, of course, drink), with other independent breweries - their competitors - selling their wares as invited guests. They even offer training for staff and customers to become qualified "cicerones" (the equivalent of a wine sommelier).

MAKING SENSE OF BREWDOG

As we did our research, it became clear that the thought process in the organisation was very different.

Instead of starting from what they did, and focusing on product sales, the big goal of breaking the hold of the multinationals was constantly present, at least in the background - and the immediate contribution they could make, of making more people love craft beer, very much in the foreground. Sharing this with our participants, we started to think about these as the Ultimate and Direct Impact of Brewdog respectively.

Then we tried to understand what it was they were really aiming to do, the objectives Brewdog seemed to be aiming for - and realised it was less about transactional "outputs", like numbers of bottles, and more about changing hearts, minds, and actions. They talked more about belonging than buying, and were almost as interested in people buying from other independent breweries as theirs. That's where we developed the language of Responses in our model - and we believe from our study of Brewdog that it's the fact that these intentions are so present in their day-to-day that the activities they undertake are so different, so purposeful, and so participatory.

Admittedly, Brewdog is not a company of saints. But if a commercial company is doing this, creating a genuine impact in the world, and succeeding financially while doing so, we thought there might be something this sector could learn. If they can succeed commercially, and build deep relationships, surely this sector can too.

How can we make everyone as passionate about craft beer as we are, by working with our customers?

Activities

Brewing great beers with increasing participation through e.g. Shareholder Brew Days

But also

Annual General Mayhem
Open source recipes
Crowdfunding campaigns
Cicerone training
AND MUCH MORE

Responses

People think

- Craft beer matters
- I'm part of the craft beer community

People know

How the multinationals were killing craft beer
That you can become an Equity Punk

People feel

Valued
Involved

People do

Buy Brewdog beer - and other breweries
Brew their own
Learn about beer

Direct Impact

More people love craft beer

Ultimate Impact

Multinational control of beer industry (and beyond) is disrupted



RECOGNISING THE TRANSACTIONAL DEFAULT

Most cultural heritage institutions are not purely transactional in their mindset. But equally, there is likely to be an element of that thinking present. Being very clear on what you are trying NOT to do is a powerful starting point. The transactional model often looks like this - focusing largely on visitor experience and visitor numbers in order to achieve end goals.



A working example: Tredegar House

Tredegar House sits on the outskirts of Newport in South Wales, an industrial city with a rich heritage, but also many social challenges. Owned by the city council but leased and run by the National Trust, the 17th century mansion and surrounding gardens and parkland represent a small proportion of the original land holding of the Morgan family. Under General Manager Rhiannon Gamble, the aspiration is to play a significant part in the renewal of Newport, in a way that is financially sustainable as part of the wider National Trust.

"When we started out on this project, I'd say we as a team at Tredegar House tended to see our community engagement work in Newport as the work of one team really, and off to one side compared to the core work. We've always cared about Newport, of course, but the day-to-day has been more driven by looking after visitors and members - and we've seen those as quite separate."

Tredegar House's transactional default would therefore probably be something like the following:



Now it's your turn to work out your own transactional default. Working in pairs, try and create your version of the above four boxes. Don't take too long over this - it isn't about self-critique or precisely diagnosing a problem, it's just about giving yourself a point of contrast to have in mind as you move on to your participatory strategy map.

BUILDING YOUR PARTICIPATORY STRATEGY

This work is best done as a group exercise, in a series of steps, ideally split over several sessions. As with the Purposeful Question, it's not something you should necessarily try to get right first time - build it, work with it, and rebuild it, maybe bringing in more people as you go through the cycle.

Step 1: Put up your Purposeful Question

From this point on, the Purposeful Question you're working with should be present in the room, and you should go back to it at the start of every session if you do this in multiple phases. Write it large on its own flip chart, and ideally stick it on the wall so it's present throughout.

Each time, take a few minutes at the beginning and end to reflect on whether you want to change anything to make it better.

Step 2: Start with Impact

Draw a line down the middle of a flip chart page, and write "Ultimate Impact" at the top on the right, and "Direct Impact" at the top on the left.

Working in pairs again, but mixing the group up so you're not with the same person, take a stack of post-its and write down as many possible expressions of the Ultimate and Direct Impact as you can.

Stick them up on your flip chart, with one pair starting and grouping similar responses as you go.

Aim to take 15 minutes to generate, and 15-20 to discuss. Pause at this point - you'll come back to this.

Step 3: Map the Responses you want to inspire

For this step, you'll ideally split into four groups, each with a flip chart and each working in a different part of the room or at a different table, so you can have separate conversations.

Using a facilitation process called World Cafe (Wikipedia has a great explainer), you'll now have a conversation in four rounds.

Each group will have a flip chart, and will write one of the following words at the top: Think, Know, Feel, or Do.

Take 10 minutes to generate ideas in your small groups in response to these words. With your question in mind, and the broad impacts you have discussed, you are now looking to define in more detail what the people formerly known as your audiences are going to be doing in a future where you're really achieving that impact.

Think is about beliefs
Feel is about emotions

Know is about facts
Do is about actions

Remember, most of these won't be in direct relation to your institution - this is about what they're doing in the world.

At the end of the first round, nominate one person to stay with the heading - everyone else should move clockwise around the room to the next.

The second round, of another 10 minutes, should start with a brief summary by the person who has stayed put.

Repeat this for the third round - but for five minutes.

In the fourth round, the group's task is to prioritise and refine - aiming to arrive at two to three key statements for each group. This round should take 10 minutes.

BUILDING YOUR PARTICIPATORY STRATEGY

Step 4: Put Impacts and Responses together

Draw out the full Participatory Strategy Map on a flip chart, and copy across your Purposeful Question, and the prioritised and refined Responses from Step 4.

Now bring back the flip chart from Step 3 and discuss where you got to in pairs. You should find that with your Purposeful Question up, and your Responses thought through, what you want to hold as your Direct and Ultimate Impact is clearer.

In each pair, first see if you want to recommend reallocating any of the ideas into one of the Response categories, for example moving a 'think' into a 'know'.

Now discuss and try to define as succinctly as possible a statement for both your Direct Impact and Indirect Impact. Share these, and as with the Purposeful Question above, pick something to work with.

Step 5: Develop ideas for Activities

Now you've built a first draft, test and refine it by developing ideas for activities with these Responses and Impacts in mind. There are many ways to do this: you might want to pick one upcoming project, and think how you might do it differently first. Or it might be time to think about what you could create that would really live this out - and build a strategic platform for Purposeful Participation in your institution.

Whatever you do, keep using the Responses and Impacts as prompts to both generate and refine ideas.

A working example: Tredegar House

We're so excited about where this might go

On the next page, you'll find the work-in-progress Participatory Strategy Map that Tredegar House have created and refined during this process - although it's probably moved on again by now. You'll see that for them, it's prompted strategic changes in everything from their internal roles and responsibilities to their external partnerships. The Garden Design project has been a particular revelation.

"Working in our old, more transactional way - although we were never quite as bad as that made out! - we were approaching a major Garden Design project in a very traditional way: commissioning a big name designer to create something that would drive visits. This process made us step back: we actually put the whole project on hold, and went back to the beginning to write the brief with our community, and include an ambition for the process to inspire a generation of gardeners across Newport. We're so excited about where this might go - we're sure it will be great for visitors, and be a great inspiration and opportunity for the city."



How can we inspire a more positive Newport, by working with the people of Newport more connected to its past and to the outdoors, and National Trust members?

Activities

Internal project:
Participation is everyone's job
(not just the Outreach Officer)

Partnerships across the city

Strategic focus on Parkland not House and Garden

Garden design revisited

Responses

People think
Newport is a good place to live
Nature and heritage matter

People know
The ways they can get involved at Tredegar House
What they can do at home

People feel
Proud of Newport and part of a community
Welcome at Tredegar House

People do
Visit Tredegar House and other special places in and around Newport
Get involved at Tredegar - not just visit
Act for the outdoors and heritage in their own lives
(including joining the National Trust)

Direct Impact

More people in Newport more connected to the past and the outdoors

Ultimate Impact

Newport thrives





PERSONAL PROFILE

SECTION_4

Now we've equipped you with some tools to help you build Purposeful Participation in your organisation, we want to turn our attention to the most decisive factor in this work.

You.

Frameworks are all very well, but ultimately change in cultural institutions needs to be led and championed by individuals.

Not necessarily "leaders" in the traditional, hierarchical sense, but rather Cultural Intrapreneurs.

How can you lead for Purposeful Participation in your organisation?

What skills and capabilities will you need to develop and sustain to be an effective Cultural Intrapreneur?

How can you play your part?

BEING A CULTURAL INTRAPRENEUR STARTS WITH YOU.



As we have already said - and as is illustrated by the range of roles that our participants occupy - you could be in any position in your institution and be a Cultural Intrapreneur, so this section is not about a job description for a new role. Instead, it's about the personal qualities you will need to have and to develop in order to do this work.



Working with our participants, we have identified five characteristics for you to think about. In this section, we introduce them one by one, and show you in the words of our participants - individuals in roles just like yours and with many of the same challenges and opportunities - what each means to them.



You might see yourself more strongly and more naturally in some than others. That's not to say you won't be able to do this work - no one is perfect for anything and there's no one way to do it! Rather, the point is to recognise this work starts with you, and help you value the time you put into working on yourself as you do it.



WHAT DOES THIS MEAN?

We've talked a lot about purpose in this guide.

But perhaps the most important aspect of this is that you as an individual have a clear personal sense of why your organisation exists in the world, and what your role within this is.

The emphasis is on the word "sense" because really this is much less about wordsmithing a perfect Purposeful Question, and much more about having a good strong compass for the journey, even if you can't quite put it into words.

The most important consequence of this for you as a Cultural Intrapreneur is that you don't have to start by getting a formal Purposeful Question defined by your executive team!

It's much more about having and sharing a sense of direction that you are confident is meaningful for people outside your institution too, so that you can have conversations in your institution that start from there, not just from the transactional KPIs that so often dictate what ideas are possible.

SHINING A LIGHT ON...

Rhiannon

This one's been really key for us as Tredegar House, but also, crucially, for me as an individual, seeing myself as contributor to our bigger picture: and the distinction here is important. Feeling confident about why we exist has given me a renewed vision for Tredegar House, and I've been confident in saying yes to new, and exciting opportunities which we perhaps might not have considered before, and no to ones that I might have felt inclined to accept.

The funding we've just secured for HAPPY - Healthy and Active Fund Project - in partnership with other organisations in Newport, is a really fantastic example of this, it came from a totally different conversation to one I would ever have even started before. And I can feel this being replicated across the property, with various team members questioning what we do in light of their roles, and being proactive in seeking out new opportunities.

Steve

As someone who works for The National Archives, I have a really clear sense of what we're about, and why we exist. Whilst we are legally obliged to hold the documents of the state, what excites me is the opportunity we have to build and share the nation's story.

That's what personal sense of purpose is to me. We could get really hung up on defining more language, but we know that's the broad space - and then we can get on with trying things.



WHAT DOES THIS MEAN?

Purposeful Participation is not an approach to be kept behind closed doors, and isn't something you'll be able to make happen all on your own even if you are the CEO. Rather, whoever you are and in whatever position, you'll need allies and friends to build and challenge ideas with - inside and outside your institution.

And it's often better if these aren't the people you usually work with, but come from teams and backgrounds that bring in something very different.

As a Cultural Intrapreneur, this starts with you being open, honest and excited about what this approach means and the opportunities it presents. See this as your opportunity to start conversations with people outside of your day-to-day role, even one person at first, then more and more. Bringing people together and create the space to think differently, to question and to learn from each other.

SHINING A LIGHT ON...

Justin

My natural inclination is to lead from the front, to change things round and trumpet ways to do things differently. But actually that's not my role in this at all. My role is to enable people to do this - to provide the space and time to do stuff differently, regardless of their role in the organisation, and to excite them about the possibilities.

Susan

One thing that was key at Brighton was the formation of a project group - each from different parts of the organisation bringing different expertise, skill sets and experiences to the work. Before, it has often felt as though 'community engagement' (which is only in my job title) is put in its own box, which means that it feels very siloed and separate from the rest of the organisation, when actually it should be at the core - and it can feel a bit lonely! If I could recommend one thing it would be to find allies from outside your usual working group - your individual skill sets and varying areas of expertise and influence will make all the difference.



WHAT DOES THIS MEAN?

This work is not supposed to be easy. There will be bumps along the way, and times when you wonder if it might be easier to just turn around. This is often not a slow moving sector, so change doesn't always come easily.

As a Cultural Intrapreneur, being persistent is a muscle to build up so start small and learn by doing, building strength and resilience as you go. Know that it will take time to make big things happen and it will feel like things move slowly, but that soon you'll look and see big change. Recognise the hurdles but work to overcome them, pushing through barriers and moments of uncertainty. Do this because you fundamentally believe in this way of working.

Purposeful Participation is a new approach - a new way of involving people, so know that it will take time (and that's okay). The most important thing is to be generous with it and to continue to invite people along with you - both inside and outside your organisation.

SHINING A LIGHT ON...

Vicky

My organisation was established 1,400 years ago, which can mean it takes time for new ways of working to be adopted. Persistence is therefore key. I know I can't land an idea on my own so I start by piquing people's interest, inviting them to ask "what might it look like for me?" and then keep pushing them to think about it more. I look for the quick wins as to how this way of working will make other people's working lives easier and encourage them to think of it as a central way of working rather than an add on.

We consciously avoid saying "we are now working on our participation project" as this can feel like an added pressure to an already heavy workload. Instead we build energy by showing the positive outcomes we've had from working in this way and keep reinforcing the process is as much about how we do it as what we are doing.

Helen

Initially, I wanted to go big! I saw this as an opportunity to change everything. By working with others in a small project group, it became apparent that there was already a focus staring right at us, that perhaps we had shied away from as we had seen it as challenging. This was about our work with the Deaf Community in Brighton & Hove, who had approached us on numerous occasions, a group who feel let down by us - as a group of people we really wanted to work with.

This process required us to start a new, open conversation with the community, working with them rather than trying to deliver for. We needed to rebuild our relationships starting from a point of absolute honesty and stripping back the challenges. This takes persistence from both sides, coming together over a long period of time to start to work out what can be done and how. Persistence isn't just something you are - it's something you have to build - but we both feel confident that actively being persistent is transforming the way we work.



WHAT DOES THIS MEAN?

One of our participants introduced us to the difference between “playing to win” and “playing not to lose”, which we found very powerful. In cultural heritage, more than almost any other sector we’ve worked in, we’ve found that a “play to win” mindset can be very hard to sustain - perhaps because the history of what we’re working with feels so precious. As another of our participants put it, the default culture is often more “Don’t f*** it up” than “Do contribute”.

Purposeful Participation, though, is a fundamentally new way of doing things - and for Cultural Intrapreneurs that means firstly that there isn’t a right way of doing it, and secondly that mistakes along the way are inevitable. Realising both those things can and should be hugely liberating. Talk about them with people, find ways to structure exploration, and have the confidence that your compass is set right even if you don’t exactly know what the destination looks like.

What we’ve heard from our participants is that this is often less about formal penalties and justified fears than it is about barriers in our minds as individuals - you’ll often find your colleagues (and your bosses!) are very receptive.

SHINING A LIGHT ON...

Catherine

It can often feel like we have a lot of processes set up to make sure we don’t fail. Inspired by alpha.gov.uk we’re testing our most challenging hypotheses in the open. A key part of the Alpha phase is setting the expectation that some of our tests will, and in fact should, fail, because if everything works then we’re not challenging ourselves enough.

This simple shift in mindset: from fearing failure, to setting ourselves up for it, has been hugely liberating and has really opened up colleagues minds to the opportunities of “what if” rather than focusing purely on “what is”.

Vicky

This one’s really interesting for us an organisation - we like to get things right, and actually seek perfection so thinking about failure is quite difficult. But actually, if we look back to our purpose, and why we exist in the world, and what our role is - in Christian doctrine failing is part and parcel of being human.

So really, we should be embracing it, and encouraging people to use it to learn and build from. Finding that way to have the conversation, relating it to our context and our purpose, has been a good way to open things up!



WHAT DOES THIS MEAN?

This work needs all of us and all of our different ways of working, so recognising and embracing your own energies, strengths and vulnerabilities is key.

As a Cultural Intrapreneur, you are a change maker within your institution. But you are also so much more than your job roles so make sure to bring yourself into how you involve people - and know that that's the right thing to do.

So as a last word - trust your instincts, bring your own flavour to the work, and have fun with it!

SHINING A LIGHT ON...

Rosie

I have moved from a fairly hands on role to a much more strategic role, and over time, was missing contact with actual audiences! A couple of months ago, I put up a sign in our Reading Room, inviting anyone who was visiting to 'Chat to Rosie' about their experiences of the Collection, and how this might shape others experiences.

The conversations I had were not only really enlightening but they also meant something. This was a really important reminder to me to trust my instinct and be true to who I am, where my personal energies lie, and where I get my inspiration from.

Steve

One of our most successful participation experiments was inspired by an exhibition I read about. It sparked an idea, I talked to the team about it, and we decided to go with it. At the moment we have a Cold War exhibition on, we've put 3 typewriters at the end, and asked visitors to share their memories of Cold War Britain.

It's just a small thing but the engagement we've had from people, many sharing quite emotional stories of their experiences, has been astonishing. It's created a vivid picture of what living through the Cold War was actually like. The exhibition is far richer for including ordinary people's voices alongside the State records. It was small in a way, but provided a real life context the documents alone could never capture.

LET'S STARTED GET STARTED



SECTION_5

Our aim with this Field Guide has been to create something as practical and useful as possible.

But at the end of the day, it's still only words and paper: it's the actions and decisions you take in your institutions that will make Purposeful Participation a reality.

To set you off, in this final section we set out the help the New Citizenship Project can offer. The first offer is this: we've set up a Cultural Intrapreneurs Group on LinkedIn, as we've found that this is a platform a lot of you are already on, and a good place to find like-minded colleagues and mutual support.

You'll find many of the people you've met in this field guide in the group, so feel free to connect with them and ask them questions.

We'd love to see you on there, and we'd love you to share your ideas for what that group could become, and how we could help. We will certainly play our part.

THREE OFFERS FROM THE NEW CITIZENSHIP PROJECT

Use this Field Guide

Use the template on page 30, and work through the exercises. Form a project group if you can, and let us know how you get on. We'll happily send some extra copies to help you on your way.

Join a bootcamp

We'll be running a series of one day 'bootcamps', bringing the exercises and ideas in this guide to life, and offering you the chance to meet fellow Cultural Intrapreneurs from other institutions so you can build your ideas together. Visit our website at newcitizenship.org.uk to find out more.

Get us in

The New Citizenship Project is available for consultancy work, and the tools and exercises we've been able to share in this guide are just the tip of the iceberg. If you think we might be able to help more, please get in touch at info@newcitizenship.org.uk

FURTHER READING

Our aim with this Field Guide has been to keep it as practical as possible, so we haven't packed it with references. But it's rooted in and builds on a much wider body of work. If you'd like to dive into that, here's a few places you could start.

On the wider context

This Is The #CitizenShift is New Citizenship Project's founding report from 2015. Our diagnosis feels more true every day. Find it on our website.

New Power, by Jeremy Heimans and Henry Timms, was shortlisted for Financial Times Book of the Year 2018, and is a great window into the way the wider world is changing.

On purpose in organisations

If you haven't, join the 25 million (and more) people who've watched Simon Sinek's TED talk on "How great leaders inspire action"

On participation in museums

Look up the work of Nina Simon - her books *The Art Of Relevance* and *The Participatory Museum*, and her new OFBYFORALL project are a great source of inspiration and ideas.

Look up the Paul Hamlyn Foundation's *Our Museum Project*, and anything else you can find that Bernadette Lynch has written!

If you want to know more about how this process evolved, look up our *Future Of Cultural Heritage* publication on Medium.

On Cultural Intrapreneurs

This idea is rooted in the work of Stanford academic Debra Meyerson on what she calls "tempered radicals" - the context is broader but the core insights the same. You'll find her articles and books online.

For a more swashbuckling take, our friend Sam Conniff's book *Be More Pirate* is well worth a read - you'll find the New Citizenship Project in there towards the end.

NEW CITIZENSHIP PROJECT

This Field Guide was produced by New Citizenship Project as part of our 'Future of Cultural Heritage' Collaborative Innovation Project alongside the following cultural institutions:



The New Citizenship Project is an innovation company founded in 2014 with a mission to catalyse the shift from Consumer to Citizen as the dominant idea of the individual in society: the Citizen Shift.

Collaborative innovation projects are at the core of our approach. We articulate a question which relates the Citizen Shift to a specific sector, then bring together a number of organisations to experiment with new ways of working in response to that question. Finally we publish the findings to make these new approaches available to others, and ultimately help them take hold faster.

Find out more at newcitizenship.org.uk

