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TYNE & WEAR MUSEUMS BRISTOL'S MUSEUMS, GALLERIES & ARCHIVES

SOCIAL IMPACT PROGRAMME ASSESSMENT

AUGUST 2005



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1 Executive Summary

1.1 In December, 2004, using money provided by the North East Museums, Libraries and Archives Council (NEMLAC), Tyne and Wear Museums (TWM) commissioned AEA Consulting to investigate the social impact of its programmes and to recommend ways in which TWM could ensure and maximise impact in the future. The exercise comprised four components: 1) a literature review of recent publications related to social impact measurement and evaluation in museums; 2) an evaluation of four completed TWM programmes serving excluded audiences; 3) an analysis of Group for Large Local Authority Museums (GLLAM) data on TWM audiences; and 4) the development of a logic model and recommendations for ways to plan, enhance and measure the social impact of museum programmes going forward. In March, 2005, with TWM's approval, Bristol's Museums, Galleries and Archives (BGMA) joined this exercise, commissioning AEA to evaluate two of its completed programmes, analyse GLLAM data on its audiences, and develop a logic model and recommendations for ways to improve the social impact of its programmes.

1.2 Between December 2004 and May 2005, AEA Consulting undertook the following activities:

- Reviewed more than 40 documents related to the social impact of museums and cultural institutions, including recent literature on the value of culture, social impact evaluations, government-commissioned research, academic literature, cultural statistics literature, toolkits and other material.
- Compiled an annotated bibliography of sources.
- Prepared a literature review, summarizing issues of terminology, current methodologies, and the key themes and challenges surrounding efforts to produce and measure social impact in a museum context.
- Interviewed staff and representatives of partner organizations involved with five completed TWM programmes (Museum Outreach Online [MOO] Better Days, MOO St. Chad's, Making History, Art is Our Common Language and Geordie Songs).
- Interviewed staff members and representatives of partner organizations involved in two completed BM programmes (Rwanda Exhibition Education project and Real Objects, Real Lives).
- Conducted focus groups with 63 programme participants.
- Administered questionnaires to 63 programme participants.
- Analysed qualitative and quantitative data from interviews and surveys.
- Analysed GLLAM data on TWM and BMGA for 1998-2003.
- Generated a logic model for programme impact.
- Developed recommendations for action.

1.3 AEA Consulting draws the following conclusions from this exercise:



- “Social impact” is an imprecise concept, used in multiple ways by government agencies, researchers and academics, arts institutions and others. The tendency to equate “social impact” narrowly with serving audiences from C2DE socio-economic categories often eclipses more comprehensive definitions.
- There is no agreed-upon taxonomy of preferred audiences, preferred impacts for those audiences, or preferred techniques to measure impacts. Essentially, each museum and cultural institution is on its own in a bewildering landscape of high but imprecise expectations and multiple but largely untested methodologies.
- Little distinction is made between meaningful short- and long-term impacts, and there is no consensus about the timeframe on which museums and other cultural institutions should focus.
- GLLAM data describes in only the most general terms the demographic profile of museum audiences, and provides limited insight into the social background and museum-attending behaviours of those audiences. Additional kinds of data are required to give TWMM and BM understanding of both the socio-economic patterns and psycho-social characteristics of the people it is reaching and how to increase its impact on those people. Even simple information, such as where visitors come from, whether they are first-time or repeat users, what prompted their visit, and what is their source of information about the museum, collected regularly from visitors and social impact audiences, would give the museums more robust understanding of their audiences. (A large part of these data will be collected from most English GLLAM members through ‘Renaissance in the Regions’ monitoring. The basic information has been collected by TWMM for several years.)
- It is difficult to capture robust and reliable information about the impact of museum programmes that have concluded when assessment was not a priority during their design and execution. Audiences disperse, memories fade, the connections between a museum experience and other life events blur with time. Part of TWMM’s intention in commissioning this study was to see if long-term impact could be discerned from programmes that were not evaluated during their execution, which the study shows is possible. In general, however, the evaluative criteria and framework need axiomatically to be developed in parallel with initial programme design and inform that design.
- AEA had difficulty locating a substantial number of participants for each programme it reviewed, and was able to capture only self-reported information from the informants that were found. More robust findings would have been possible if a larger sample of participants had been available, “third party” verifications had been possible, and/or some sort of control group comparisons could have been made.



- Because our sample was relatively small, there may be bias in the findings, and therefore in the conclusions based on those findings. This programme assessment is best understood as a contribution to the museums' work in progress – that is, not a definitive evaluation of social impact but an exercise demonstrating that museum audiences do recall their experiences even years after their involvement with the museum, and can describe the impacts the programmes had on them with precision. More intention in programme planning and data capture can further improve the museums' social impacts on various audience segments.
- Of the evidence on TWM and Bristol's Museum programmes that AEA Consulting was able to assemble and analyse, the following appears to hold:
 - 95% of the surveyed participants rated the programmes' quality as excellent or good.
 - Clarity of social impact aims, understood by both museum staff and partners, increases the likelihood of achieving them. (Examples: Art is Our Common Language; Making History; Real Objects, Real Lives)
 - Programmes that involved people in repeated interactions with the museum over extended periods of time left a more positive and long-lasting impression on participants than other programmes. (Art is Our Common Language; Geordie Songs)
 - Programmes designed with the input of intended beneficiaries, or their surrogates, tended to be more relevant to the participants and therefore produced greater impact. (Art Is Our Common Language; Making History; Real Objects, Real Lives)
 - Programmes that fostered repeated interactions with the museum tended to raise participants' expectations of the museum, and increase their disappointment if the museum did not fulfil its promises. (Real Objects, Real Lives; MOO St. Chad's)
 - Unsurprisingly but importantly, programmes in which there were technical difficulties in the programme delivery, and/or staff changes during the programmes, tended to have less impact than those without such challenges. (Real Objects, Real Lives; MOO Better Days)
 - The three leading reasons for participants' involvement in one of the museum programmes were: for enjoyment, for a new experience, and because someone asked them to participate.
- An opportunity exists for both TWM and BMGA to intensify their impact on socially-excluded populations as well as other audience groups, and to capture better evidence of that impact. However, it will require each museum to make an institution-wide commitment, re-conceive the way it defines its audiences and learn about them, and change the manner in which it plans, executes and measures the outcomes of its programmes for those audiences.
- Several elements are fundamental to this re-conception:



- Achieving explicit social impacts, and capturing information about achieving those impacts must be a priority in the museum's corporate planning processes, and involve all departments of the museum (executive, curatorial, marketing and public relations as well as education and public programmes).
- The museums need to define the populations upon which each wants to have a meaningful impact, and to commit to learning about those populations' interests and social behaviours, and to working with these populations over sustained periods of time.
- Prior to the implementation of any programme, the museum should describe its impact goals with precision and in consultation with representatives of the target population. *Modest specificity trumps wild ambition.*
- At the same time, the kinds of evidence that will indicate that impacts have been achieved should be defined, and a data collection strategy delineated.
- The method for collecting evidence of impact should be built into the programme implementation plan.
- Data about audiences is a management tool. A feedback loop designed to enable lessons from one programme's assessment to inform the planning and execution of subsequent programmes will enhance learning and programme quality.

1.4 Clearly articulating the museum's goals in pursuing social impacts; describing the ways all departments in the museum contribute to success; linking programme design and assessment methodology prior to the launch of any project; and rigorously capturing, analysing and using evidence of programme impact in subsequent programme planning – these behaviours will enable Tyne and Wear and Bristol's Museums to chart its own course in the tricky terrain of social impact, and simultaneously meet the expectations of government funding bodies more effectively.

1.5 This report was prepared by Carolyn Calzia, Luke Davidson, Chris Lorway and Holly Sidford of AEA Consulting.



2 Introduction

- 2.1 In December, 2004, funded and supported by the North East Museums, Libraries and Archives Council (NEMLAC), Tyne and Wear Museums (TWM) commissioned AEA Consulting to assess the social impact of its programmes and recommend ways TWM can ensure and maximise that impact in the future. The exercise encompassed four components: 1) a literature review of recent publications related to social impact measurement and evaluation in museums; 2) an evaluation of four completed TWM programmes serving excluded audiences; 3) an analysis of GLLAM data on TWM audiences; and 4) the development of a logic model and recommendations for methods to both enhance and measure the social impact of museum programmes going forward. In March, 2005, with TWM's approval, Bristol's Museums, Galleries and Archives (BMGA) joined this exercise, commissioning AEA to evaluate two of its completed programmes, analyse GLLAM data on its audiences, and develop a logic model and recommendations for ways to improve the social impact of its programmes.
- 2.2 In commissioning this assessment, the museums sought to develop methods to plan, measure and evaluate the social impact of their programmes, identify meaningful indicators of impact that can be tracked, demonstrate the social impact of previous programmes, and define realistic ways to monitor social impact in the future. The museums may have been motivated, in part, by growing pressure from government funding sources to demonstrate the impact of museums' programmes on socially-excluded audiences and other government regeneration goals. Their main purpose, however, was to enable them to more effectively deliver services to their users. In embracing the overarching goal of better serving a diverse population, the museums recognised that the terminology of social impact is unclear, there are few agreed-upon methodologies for achieving such impact, and quantitative measurement techniques may not be the most valuable mechanisms in the cultural sector.
- 2.3 To prevent their being buffeted by lofty but unclear expectations, the museums hoped to take charge of the issue on their own terms. By clarifying their social impact goals, better defining what museum activities can help achieve these goals, articulating what the museums can and cannot reasonably achieve, and catching more of the "relevant" information about impact consistently over a sustained period of time, the museums believe they will be able to both achieve greater impact and demonstrate that more effectively.



3 Literature Review

3.1 AEA conducted a comprehensive survey of the literature on programme assessment and social impact theory. This involved reviewing more than 40 documents related to the social impact of museums and cultural institutions, including recent writing on the value of culture, social impact evaluations, research commissioned by Non-departmental Public Bodies (NDPBs), academic literature, cultural statistics literature, evaluation toolkits and other material.

3.2 The following Literature Review is intended to offer guidance on the terminology, the current methodologies, and the key themes and issues in capturing evidence of social impact. It is written for those who want a critical introduction to the field as well as those who are interested in taking their reading further.

Section 1 explains how social impact measurement has come to be of political importance and introduces the reader to keywords and key players in social impact studies.

Section 2 reveals the impact of the political environment on publicly funded museums, such as TWMM and BMGA.

Section 3 digs deeper into the government's relationship with performance measurement as a crucial context to the significance of TWMM's and BMGA's commission for a social impact evaluation.

Section 4 identifies the sources of resistance to evaluation within the cultural sector, which all pro-evaluation initiatives must overcome to succeed.

Section 5 divides the burgeoning literature on social impact and the arts into key sections, gives them short explanations and a list of the key works (a select bibliography is included in Appendix 1).

Section 6 looks at issues facing a social impact measurement and the state of measurement in the field.

Section 7 addresses the difficulties in the terminology and offers working definitions of the more slippery terms.

Section 8 summarises the social impacts that previous evaluations have professed to have captured.

Section 9 provides thoughts on three issues raised by the literature for which there is currently little guidance.

Section 10 brings together the criticisms that have been levelled at social impact research so far.

Section 11 proposes present needs in social impact research.

Section 12 lists priority reading for managers interested in deepening their expertise.



Section 1: The History of Social Impact

- 3.3 Interest in the social impact of the arts and performance measurement has been lively for the past ten years. It is the product of a number of policy trends that have changed the British not-for-profit cultural scene. These factors are:
- The determination of successive British governments since 1979 to **improve accountability and value for money** in the public sector through more exacting auditing procedures and the privatisation of public services. The foundation of the Audit Commission, an NDPB dedicated to improving auditing standards in the public sector, introduced a key player in this process. This emphasis on seeing value demonstrated in financial terms led the Arts Council of England (ACE) in the 1980s and the 1990s to argue for the value of the cultural sector on the basis of the **economic impact** of galleries, museums and other arts bodies on Britain.¹
 - The realisation in the mid-1990s, within the cultural sector, that the attempt to demonstrate to government culture's value through **economic impact studies** alone was reductive and insufficiently appreciative of the social benefits delivered by the arts that were then being identified by authors such as Charles Landry and François Matarasso from Comedia.²
 - The Labour government's policy commitment to reduce the proportion of British people who -- through a combination of unemployment, bad housing, family breakdown, and poor education -- found themselves cut off from the opportunities open to mainstream society, an initiative led by the **Social Exclusion Unit**.
 - The foundation of the **Department for Culture, Media and Sport** (DCMS) in 1997, which was i) committed to seeing culture deliver on the Labour government's social policy agenda through its NDPBs, the Arts Councils and Re:source (now Museums, Libraries and Archives Council, or MLA),³ and ii) committed to raising the standards of efficiency and financial management within the sector.⁴

¹Arts Council, *A Great British Success Story* (1986); John Myerscough, *The Economic Importance of the Arts in Britain* (London, 1988); Tony Travers, *The Wyndham Report: The Economic Impact of London's West End Theatre* (The Society of London Theatre, 1998).

² Charles Landry et al, *The Social Impact of the Arts: a Discussion Document* (Comedia, 1993); François Matarasso, *Use or Ornament? The Social Impact of Participation in the Arts* (Comedia, 1997).

³ In response to DCMS policy on social exclusion, the Arts Council produced a framework for addressing social exclusion in the arts sector in 1999 which stressed the importance of raising the profile of the arts in deprived areas, working in partnership with other agencies, and evaluation. See Arts Council of England, *Addressing Social Exclusion: A Framework for Action* (1999); Arts Council of England, *Social Exclusion: A Response to Policy Action Team 10 from the Arts Council of England* (2000).

⁴ This latter function has been the responsibility of the Quality, Efficiency and Standards Team (QUEST), see QUEST, *Making it Count: The Contribution of Culture and Sport to Social Inclusion* (2002). It began with DCMS, *Efficiency and Effectiveness of Government-sponsored Museums and Galleries: Measurement and Improvement. Consolidated Report* (DCMS, 1999).



- A growing sense in the early to mid-1990s that the drive for **regeneration** and neighbourhood renewal could not be delivered through economic development alone, and DCMS's desire to secure for cultural activities a more prominent position on the regeneration agenda (hence its recent slogan that that culture can be 'at the heart of regeneration').⁵
- The adoption by ACE and the MLA of the view, first expressed in Policy Action Team 10's report to the Social Inclusion Unit in 1999 and embodied in subsequent DCMS policy, that arts, sport and cultural activity could and should contribute actively to community renewal and the reduction in the levels of Britons who are socially excluded. This was coupled with the conviction that the **social impact** of culture should be measured to assess the effectiveness of this policy.⁶ This might be interpreted as representing a key move in 'the instrumental turn' -- a shift to making the arts instrumental to delivering extrinsic social and economic benefits and valuing them on that basis.
- The implementation in 2002 of the government-funded initiative, '**Renaissance in the Regions**', to revive and support major regional museums in England in return for the explicit pursuit by museums of the government's social exclusion agenda, and modernisation in its financial and management procedures.⁷

Section 2: The Impact of the Instrumentalist Social Policy on Museums

3.4 For museums such as TWM and BMGA, the consequence of these trends has been:

- A new focus upon on **measuring performance** and delivering value for money that has led to the implementation of **quantitative data-gathering techniques** designed to assist analysis of resource use, efficiency and effectiveness. Another consequence is the adoption of an analytical vocabulary derived from Best Value, such as inputs, outputs and outcomes, with which they can **evaluate** performance.
- Increased energy devoted to audience development and, in particular, the growth in programmes and initiatives for schools and non-traditional audiences designed to widen access to collections.⁸

⁵ Charles Landry et al., *The Art of Regeneration: Urban Renewal through Cultural Activity* (Comedia, 1996); DCMS, *Culture at the Heart of Regeneration* (2004).

⁶ DCMS, *Policy Action Team 10: A Report to the Social Exclusion Unit* (1999); DCMS, *Libraries, Museums, Galleries and Archives for All; Co-operating Across the Sectors to Tackle Social Exclusion* (2001).

⁷ DCMS, *Renaissance in the Regions: A New Vision for England's Museums* (2001)

⁸ Although audience development is related to social impact research, it will not be dealt with in this document. Useful documents to consult are Kevin F. McCarthy et al, *A New Framework for Building Participation in the Arts* (Rand Corporation, 2001) and Morton Smyth Ltd, '*Not for the Likes of You: How to Reach a Broader Audience*, 2 vols. (Morton Smyth Ltd, Edinburgh, 2004).



- The shift from seeing museums as places to house, conserve and display things to seeing them as agents of social change where people, not things, are at the heart of the institutional mission. This is exemplified in the mission of TWM: 'To help people determine their place in the world, and define their identities, so enhancing their self-respect and their respect for others'.
- A determination by museums to find ways of capturing and representing the social benefits of outreach and community arts programmes that will satisfy the recommendations of the Quality, Efficiency and Standards Team (QUEST) in order to improve their case for government funding. This has meant not only recording the museums' outputs (e.g., the number of visitors and the number of programmes) but also looking for long-term outcomes.

Section 3: Measurement and Evaluation

- 3.5 The drive for measurement in the UK has been propelled by the government's campaign to reform public services. This has been described as the New Public Management (NPM). It has produced a shift from seeing the arts as 'subsidised' to seeing it as the subject of public 'investment' for which there must be a measurable return.
- 3.6 Museums, as public bodies, are exhorted to deliver on the '3 E's': Economies, Efficiencies and Effectiveness and in this way deliver Value for Money (VFM). In the language of the Labour administration, public services must deliver 'Best Value'. Local councils must assess their services against the '4 C's': They must Challenge their services' *raison d'être*; make Comparisons with other councils; Consult with local taxpayers; and, through tendering, ensure that public services are Competitive relative to private sector offerings.
- 3.7 Within this agenda, measurement is paramount. Public bodies require 'hard evidence'. 'Hard evidence' – that is, quantitative data – is preferred over qualitative information of any kind. The idea of the 'anecdote' is frowned upon – the term 'anecdotal' is almost dirty word in this context – since mere stories cannot be the basis of generalisation.
- 3.8 The Audit Commission provides guidance and training for public service managers and is a key voice in the drive for measurement. Its ethos can be encapsulated in the following mantra:
- "What's measured gets done."
 - If you don't measure results, you can't tell success from failure.
 - If you can't see success, you can't reward it.
 - If you can't reward success, you're probably rewarding failure.
 - If you can't see success, you can't learn from it.
 - If you can't recognise failure, you can't correct it.



- If you can demonstrate results, you can win public support.⁹

3.9 It might seem that evaluation of a public service and its measurement are one and the same thing, but this is misleading. Evaluation and measurement are two distinct things

3.10 **Evaluation** is a process of making evidence-based judgements on programmes with a view to a) informing funders, senior managers and project managers, policy makers and/or researchers; and b) demonstrating value for money, organisational efficiency, artistic quality, and/or project effectiveness. Measurement is just one approach for producing informative evaluations. Additional sources include observation, interviews, and focus groups, and other techniques.

3.11 **Measurement** is a technique for representing things and activities in numeric form for the purposes of comparison and generalisation. Using numbers, generalisations of reliability can be generated when informed by good statistical methods. This is why they are sought by evaluators.

Section 4: Resistance to Evaluation

3.12 The drive to incorporate evaluation procedures within the cultural sector has challenged conventional arts management and older assumptions about culture's value. Resistance to these new procedures derive from many sources:

- A lack of interest among cultural organisations in proving value through evaluation, and little training, preparation or appetite among arts managers for these techniques.
- The view that evaluation and data collection are an additional burden to the management of cultural organisations for which there is little time and money.
- A suspicion of numbers and those wielding numbers as reductive, intrusive and de-legitimising, and a related notion that numbers are antithetical to creativity.
- The assumption that evaluation is for the benefit of funders only and that it does little to improve the delivery of future projects.
- The fear that evaluation methods, objectives and techniques will not do justice to the full impact of projects; and that managers will be held to account on misleading 'evidence'.

3.13 Despite resistance, the techniques and principles of evaluation are taking hold in the cultural sector, and appropriate methodologies are being refined.

⁹ Osborne and Gaebler, *Reinventing Government* (1992) in Audit Commission, *Aiming to Improve the Principles of Performance Management* (2000), p. 6.



Section 5: The Literature

3.14 The impact of these policy trends on the research being conducted and the literature being generated has been significant. It is useful to distribute the literature in the following main categories:

3.15 **Value of Culture Debates**

This literature provides analyses of what makes and should make the arts valuable to us. In a sense all writings on the social impact of the arts and performance measurement contribute to this wider discussion on the function of the arts in 21st-century societies. Moreover, current debates on the role of art and culture should be situated within a two-thousand year old discourse on the arts that goes back to Plato. Present debates have been much exercised by arguing for 'instrumental' or 'intrinsic' interpretations of cultural value. For our purposes, the recent significant contributions to this discourse include:

Adrian Ellis, *The Value of Culture* (AEA Consulting, 2003).

John Holden, *Creating Cultural Value* (Demos, 2004).

Tessa Jowell, *Government and the Value of Culture* (DCMS, 2004)

Kevin McCarthy et al., *Gifts of the Muse: Reframing the Debate about the Benefits of the Arts* (Santa Monica, RAND Corporation, 2004)

David Throsby, *Economics and Culture* (Cambridge, 2001).

3.16 **Social Impact Evaluations**

Those who support the current policy, either by desire or by necessity, seek to provide reliable evidence that can demonstrate unequivocally the difference museums and galleries can make to the communities they serve. The document that perhaps did most to develop social impact methodology and present evidence of social impact was Francois Matarasso's, *Use or Ornament?* (1997). (See Appendix 2 for Matarasso's 50 social impacts.) Since then, subsequent attempts have been made to put the policy on a firm empirical base, but the numbers of evaluations have not been high. We could find six relevant evaluations:

Jared Bryson, Bob Usherwood and David Streatfield, *South West Archives and Libraries Social Impact Audit* (2002).

Centre for Sport and Leisure at Leeds Metropolitan University, *Count Me In: The Dimensions of Social Inclusion through Culture and Sport* (Leeds, 2002).

Research Centre for Museums and Galleries, *A Catalyst for Change: The Social Impact of the Open Museum* (August 2002).

François Matarasso, *Use or Ornament? The Social Impact of Participation in the Arts* (Stroud, Comedia, 1997).

Research Centre for Museums and Galleries, *Museums and Social Inclusion: The GLLAM Report October 2000* (GLLAM, 2000).

Deirdre Williams, *How the Arts Measure Up: Australian Research into Social Impact* (Comedia, 1997).



3.17 **Literature Reviews**

Government NDPBs and other bodies eager to understand how to deliver on the policy of maximising social impact and prove the reality of that impact have commissioned research that surveys the literature with a view to finding the latest thinking and the tools to help. Primary research cannot be found here but useful syntheses and assessments of existing attempts to put social impact evaluation on a firm empirical and theoretical base can.

Joshua Guetzkow, *How the Arts Impact Communities: An Introduction to the Literature on Arts Impact Studies* (Princeton, 2002).

Helen Jermyn, *The Arts and Social Exclusion: A Review Prepared for the Arts Council of England* (Arts Council England, 2001).

Department of Culture, Media and Sport and the Department for Education and Skills, *Inspiration, Identity, Learning: The Value of Museums* (2004).

Michelle Reeves, *Measuring the Economic and Social Impact of the Arts* (Arts Council England, 2002).

Janet Ruiz, *A Literature Review of the Evidence Base for Culture, the Arts and Sport Policy* (Scottish Executive Education Department, 2004).

Caroline Wavell et al, *Impact Evaluation of Museums, Archives and Libraries: Available Evidence Project* (Resource/Robert Gordon University, 2002).

Joanna Winchester, *Audit of Research: Measuring the Cultural, Economic and Social Impacts of the Arts in Australia* (Regional Arts New South Wales, July 2004).

3.18 **Cultural Statistics Literature**

The goal for all those interested in measuring the social impact of the arts is to develop ways of capturing reliable quantitative data that can be manipulated statistically. This goal has inspired a number of international conferences. A large international literature has developed that assesses present quantitative data in the cultural sector, seeks to identify key indicators of cultural impact, and offers recommendations on best practice in the future. Key UK-based literature on this includes:

DCMS, *The Regional Cultural Data Framework* (2002) (updated and re-titled DCMS Evidence Toolkit – DET: Technical Report, 2004).

Noeleen Cookman and David Haynes, *Strategic Review of Statistical Requirements: Report and Recommendations to Resource: The Council for Museums, Archives and Libraries* (March, 2002).

Cultural Heritage Consortium, *Impact Evaluation of Museums, Archives and Libraries: Quantitative Time Series Data Identification Exercise* (Resource, 2002).

International Federation of Arts Councils and Culture Agencies, *Statistical Indicators for Arts Policy* (IFACCA, Sydney, 2004).

Michelle Reeves, *Measuring the Economic and Social Impact of the Arts* (Arts Council England, 2002).



3.19 **Toolkits**

Since Matarasso's *Use or Ornament?*, the development of a critical and theoretical literature on social impacts has gone hand in hand with the production of pragmatic social impact evaluation methodologies that arts organisations can actually use themselves. This has resulted in the publication of 'toolkits' that support arts managers from programme design through completion. The best of those AEA assessed include:

Access for All Toolkit: *Enabling Inclusion for Museums, Libraries and Archives* (MLA, 2004).

Jo Dean, et al, *Toolkit for Evaluating Arts Projects in Social Inclusion Areas: A Report to the Scottish Arts Council* (Scottish Arts Council, 2001).

DCMS Evidence Toolkit (August, 2004).

Evaluating Community Arts and Community Well Being: An Evaluation Guide for Community Arts Practitioners (State of Victoria, 2002).

Annabel Jackson, *Evaluation Toolkit for the Voluntary and Community Arts in Northern Ireland* (November, 2004).

François Matarasso, *Did it Make a Difference? Evaluating Community-based Arts and Business Partnerships* (London, 2001).

Gerri Moriarty, *Sharing Practice: A Guide to Self-Evaluation for Artists, Arts Organisations and Funders Working in the Context of Social Exclusion* (Arts Council England, 2002).

3.20 **Academic Literature**

Much of the literature on social impact has been produced by research units in universities working for key government NPDBs. *Count Me In*, for example, was produced by the University of Leeds; the Research Centre for Museums and Galleries is situated in the Department of Museum Studies at the University of Leicester. However, another, more explicitly questioning, literature has accompanied the growth in social impact studies. It provides critical, historical and political perspectives on the new policy. It takes issue with existing research in terms of research cogency and political intelligence. The most outstanding of these reports include:

Eleonora Belfiore, 'Auditing Culture: The Subsidised Cultural Sector in the New Public Management', *International Journal of Cultural Policy*, 10 (2004), 183-202.

Eleonora Belfiore, 'Art as a Means of Alleviating Social Exclusion: Does it really work? A Critique of Instrumental Cultural Policies and Social Impact Studies in the UK', *International Journal of Cultural Policy*, 8 (2002), 91-106.

François Matarasso, 'Smoke and Mirrors: A Response to Paola Merli's "Evaluating the Social Impact of Participation in Arts Activities', *International Journal of Cultural Policy*, 2002, vol 8 (1)' *International Journal of Cultural Policy*, 9 (2003), 337-346.



Paola Merli, 'Evaluating the Social Impact of Participation in Arts Activities: A Critical Review of Francois Matarasso's Use or Ornament?', *International Journal of Cultural Policy*, 8 (2002), 107-118.

Andrew Newman and Fiona McLean, 'Presumption, Policy and Practice: The Use of Museums and Galleries as Agents of Social Inclusion in Great Britain', *International Journal of Cultural Policy*, 10 (2004), 167-181.

Sara Selwood, 'Measuring Culture', *Spiked*, (December, 2002).

Sara Selwood, 'What Difference Do Museums Make? Producing Evidence on the Impact of Museums', *Critical Quarterly*, 44 (2001), 65-81.

Section 6: The Limits of Measurement

3.21 While the impetus towards measurement has driven much of the research interest in social impact assessment, the research that has been conducted makes measurement look anything but straightforward and hence diminishes its value. In the main works of evaluation, the emphasis has been on developing good qualitative data which can provide powerful anecdotes of change and transformation. Table 1 sets out some of the methods used:

Table 1

Previous social impact studies	Matarasso	GLLAM Report	Open Museum	Bryson and Usherwood	Count me in
Method kind	case studies	case studies	case studies	case studies	case studies
participant questionnaires	yes	no	no	yes	no
interviews	yes	yes	yes	yes	yes
focus group	yes	no	no	yes	no
participant observation	yes	no	no	no	no
observer groups	yes	no	no	no	no
literature search	yes	no	no	no	yes
training workshops	yes	no	no	yes	no
working papers	yes	no	no	no	no
Research Kind	quantitative and qualitative	exclusively qualitative	exclusively qualitative	exclusively qualitative	No primary research

3.22 Those developing methodologies rooted in measurement will have to overcome the following objections from the cultural sector:



- Measurement has a way of legitimating what can be counted and devaluing what cannot. Much of what happens with audiences in museum or other cultural programmes does not get measured or captured. It is therefore in danger of being devalued or unappreciated.
- If a researcher wants to capture the value of a project, measuring the opinions of participants in retrospect without observing it at first-hand will lead to distortions.
- The controlled nature of scientific surveys convey the value of arts projects less successfully than the 'thick description' of narratives based on interviews and group discussions.
- Clear and measurable outcomes may not in themselves reflect the complexity of social impacts.
- Finding measurable impacts – that is, clear and measurable outcomes directly attributable to a cultural institution's actions, and clear indicators of same – is extremely difficult.
- Scientific (and hence mechanistic) ideas of causality beloved of statisticians do not capture the complexity of social life.
- Measurement thrives on common units of measurement and common standards which allow for helpful comparison. The variety of different arts programmes and ways of delivering service make a standardised, one-size-fits-all template of social impacts impossible.

Section 7: Difficulties in the Terminology

3.23 The field of social impact is awash with key terms, all of which have slightly different emphases. 'Social impact', 'social capital', and 'social inclusion' are terms used to mean different things in different contexts. This leads to widespread confusion about terminology. Looking for evidence of social impact, social capital or social inclusion entails slightly different inquiries.

3.24 AEA offers the following definitions of the key terms, based on our literature review and knowledge of the field's usage:

3.25 **Social impact:** the social effects, positive and negative, of a museum's existence and programming on the wider society (and the individuals within it). These are effects, according to Charles Landry, 'that go beyond the artefacts and the enactment of the event or performance itself and have a continuing influence upon, and directly touch, people's lives'.¹⁰ The term is frequently used in contrast with 'economic' impacts. It is less politically loaded than social inclusion and, in theory, includes impacts on core audiences as well as non-traditional audiences. The term currently founders on an ambiguity since it is used to refer to both a kind of impact experienced upon individuals (i.e. non-economic impacts) and a level of impact (i.e. an impact experienced collectively on many people rather than on mere individuals). In this document, it is only used to refer to a kind of impact.

¹⁰ Quoted in Reeves, 2002, p. 29



- 3.26 **Social inclusion:** social services provided by a museum or cultural institution to the socially excluded and/or impoverished members of the local community – the non-traditional visitors and users. Evidence for this is found primarily in outreach programmes.
- 3.27 **Social capital:** a term that refers to the web of ties of reciprocal trust that make up effective, secure, contented communities. Put simply, the more extensive and multiple the ties, the more social capital is taken to exist. Arts organisations can operate as effective meeting points for different networks; they have been seen as fora where new ties are made and bonds tightened. Social capital has been presented as the optimal social impact. Social capital can be generated by outreach programmes, but must involve the whole offer and value of the museum.
- 3.28 In the UK context, social inclusion and social impact are often discussed as if they are one and the same thing. In management terms for the moment, they are, but in research and policy terms, they are not.

Indicators, Impacts and Outcomes

- 3.29 Confusion over the main definitions is compounded by vagueness about the analytic vocabulary used.
- 3.30 Key words, such as 'indicator', 'impact' and 'outcome' are used interchangeably by some as if they were the same thing, but they are used in subtly different ways by different authors. Short-term effects which arise during a programme and the long-term effects which can be registered six months after a programme are not distinguished by different terms. They can be both referred to as 'outcomes', yet the effects are likely to be different and are best captured by different research methods (e.g. participant observation is only possible during a programme and is therefore irrelevant to evaluating long-term impacts).
- 3.31 Imprecision is a tremendous obstacle to joined-up thinking on social impact, effective comparative studies and a field-wide agenda for data-gathering and analysis. (This is an issue that government and other bodies with national perspective and authority should address.)
- 3.32 However, the following terms are significant to any discourse in this sector and will prepare a manager with the key terminology in social impact evaluation:
- **Aims:** the social impacts the project is designed to deliver.
 - **Inputs:** human, financial and material resources required to deliver the project.
 - **Strategy/Activities/Process:** the project design by which the social impacts will be accomplished.
 - **Outputs:** what is produced through the project (x paintings, y performances).
 - **Short-term social outcomes/social impacts:** social effects that are captured during and immediately after the project.
 - **Long-term social outcomes/impacts:** those long-term effects arising from the project that are captured, say, six or more months after the completion of the project.



Section 8: The Social Impacts

- 3.33 The findings of the most robust social impact evaluations identify a number of different social impacts. They emphasize how arts organisations can have impacts on individuals' confidence, self-esteem, motivation and social skills, and effect the regeneration of small communities as well.
- 3.34 The social impacts preferred by the six main sources vary:
- Matarasso:** 1) personal development, 2) social cohesion, 3) community empowerment and self-determination, 4) local image and identity, 5) imagination and vision, and 6) health
- GLLAM Report (2001):** 1) personal growth and development, 2) community empowerment, 3) representation of marginalised communities, 4) healthier communities, 5) promoting lifelong learning, 6) tackling unemployment, and 7) tackling crime.
- DCMS and DfES (Inspiration, Identity, Learning):** 1) enjoyment, inspiration, creativity, 2) knowledge and understanding, 3) attitudes and values, 4) action, behaviour, progression, and 5) skills.
- Open Museum:** 1) personal development, and 2) learning.
- Bryson and Usherwood:** 1) learning, 2) community identity and social cohesion, 3) economic value, and 4) equity and access.
- Count Me In:** 1) empowerment (exercising ability to act), 2) social exchange - interpersonal and inter-group ties, and 3) citizenship - access to privileges benefits and entitlements.
- 3.35 There remains, however, a gap between the strong anecdotal evidence of the power of outreach programmes to make a difference to people's lives and our ability to formally measure social impact. Moreover, with the exception of the Open Museum, which interviewed selected participants going back to projects in the early 1990s, there has been little work on long-term impacts of museum offerings. Aileen McEvoy in her forward to Helen Jermyn's *The Art of Inclusion* (2004) suggests that the high-level social impacts desired by government (e.g., neighbourhood renewal) cannot be expected from short-term projects, whose effects are personal and transitory. Longitudinal analysis, which it is assumed will shed light on these outcomes, is only just beginning in most museums, including TVM and BMGA.

Section 9: Three Key Challenges

- 3.36 There are three challenges identified in the literature that should be addressed. From a perspective of a manager, these might be represented as questions.



- 3.37 **1. How can I find long-term social outcomes that are realistic?**
The existing research indicates a range of areas where social impact of a short-term – and hence potentially long-term – nature can be sought. Matarasso's six main categories (personal development, social cohesion, community empowerment and self-determination, local image and identity, imagination) should continue to prove helpful but there is little consensus that Matarasso's categories should remain the final word. The MLA's *Generic Learning Outcomes framework* (knowledge and understanding; skills; activity, behaviour and progression; enjoyment, inspiration and creativity; attitudes and values) is proving to be increasingly popular as an organizing device.¹¹
- 3.38 Matarasso's longer list of 50 social impacts suffers from a conceptual confusion (it mixes inputs, outputs and short- and long-term outcomes (see appendix 2)) and therefore should not form the basis for planning a long-term outcome evaluation. His six overarching categories, however, are useful.
- 3.39 In short, there is still much thinking to be done on realistic long-term impacts and their indicators. Each museum is required to do its own work in defining its target populations, its desired long-term social impacts, and the evidence that will demonstrate achievement of its goals. A pragmatic attitude of trial and error is advised.
- 3.40 **2. How can they know it was us?**
In a field dominated by statisticians and social scientists still wedded to mechanistic understanding of social life, it is assumed that it is possible and desirable to find neat causal relationships between activity x and outcome y. Yet reflection suggests that this will be impossible when assessing long-term social impact of the museum's programmes. Multiple variables contribute to impact, and they are not easily teased apart. Nearly all long-term evidence will rely on the testimony of participants. Personal stories – as well as responses to questionnaires -- have a way of being influenced by experience, mood, and personal background. That said, there are continuing calls for adopting a theory of learning behaviour that will enable museums to demonstrate their long-term impact (see Merli).
- 3.41 The literature offers no solution to this problem, but pragmatism is likely to dictate that managers and evaluators will have to trust the assertions of programme participants, and see museum experiences – unless told otherwise – as contributing toward transformations in a person's life, the value of which will be determined by the participant him- or herself. Within formal questionnaires, the simplest solution is to ask participants which effects were occasioned by the project and trust their answers.
- 3.42 **3) Who will believe me?**
One of the criticisms levelled at existing social impact research is that it fails to be sufficiently scientific and therefore is unpersuasive and incoherent. Matarasso and others fall victim to this criticism.

¹¹ *Inspiring Learning for All* (MLA, 2004), <http://inspiringlearningforall.gov.uk/default.aspx?flash=true>



- 3.43 Authoritative knowledge on social impact is not a matter of incontrovertible research design and unimpeachable observation (although this helps) but is a product of an agreement among stakeholders about what is worth observing and what desired changes in people's behaviour or condition can be fairly ascribed to museum actions. Managers should be protected from methodological neuroses by ensuring that research expectations are carefully managed, where possible by consultation with government.
- 3.44 Further, what does emerge from the literature is an enthusiasm for getting the views of all stakeholders, to make evaluation of a programme or service multiple voices or perspectives. This plurality of perspective, coupled with an openness of procedure, is the best way of ensuring that 'testimony' turns into 'knowledge' and the museums' activities tend toward increasing positive impacts on individuals and the community as a whole.
- 3.45 There is an important place for social scientific research on social impact, with control groups or Randomised Group Trials, and exacting standards of proof. Previous reviewers of the literature are in accord that social impact studies need rigorous methods. There is also a need for clear, critically informed thinking which is prepared to question the very assumptions of evaluation.
- 3.46 Yet it is unlikely that museums can meet the exacting demands of social science for their ongoing programme assessments (e.g. using control groups regularly would be prohibitively cumbersome and expensive). Certainly, museums' attempts to capture long-term impacts should be critically inspectable and transparent, but museums are neither adequately trained nor sufficiently resourced to be able to reproduce exacting social scientific research procedures, isolate the right parameters, or produce unequivocal 'proof'. In this context, the idea of 'proof' is utopian since the grounds for doubting a statement are infinite.

Section 10: Quality of Existing Research

- 3.47 The emerging consensus is that progress towards a strong evidence base, satisfying theory, and practicable methodology for measuring short- and long-term social impact has been modest at best.
- 3.48 The research methods and presentation has been criticised, in some cases justifiably, on the following grounds:
- Lack of conceptual clarity and narrow conceptualisations of social and economic impact.
 - Use of small samples that are inappropriately selected.
 - Importation of unwarranted cultural assumptions.
 - The lack of control groups.
 - Lack of strong theoretical grounding on which to base explanations for impact.
 - Reliance on 'self-reports' with little corroborating evidence of impacts.
 - Over reliance on official statistics which presents partial pictures of arts and creative industries.



- Lack of methodological transparency.
- Lack of common framework for research principles, assessment procedures and standards for evaluation and impact assessment.
- Simplistic and naïve explanations for attributing positive outcomes to arts projects which fail to acknowledge complex issues associated with the changing perceptions of individuals and communities, their skills, social networks, economic status and quality of life.
- Overstatement.
- Lack of baseline data from which before and after estimates can be generated.
- Where composite methodologies have been used, the strengths of some methods have been undermined by the weakness of others.¹²

Section 11: Future Needs in Social Impact Research

3.49 Michelle Reeves, in her *Measuring the Economic and Social Impact of the Arts* (2002) identified the following needs in social impact research that can serve as an excellent summary. They are:

- A need for agreement of key terms that are then consistently used.
- The need for systematic evaluations and more robust methodologies and evidence.
- The need to embrace a 'multi-value' approach to impact measurement which recognises quantitative data, qualitative description and narrative.
- The need to distinguish between 'intermediate' (short-term) and 'strategic' (long-term) outcomes accruing from projects.
- The need to standardise methodologies to enable comparison between different levels of intervention, and between different projects and organisations.
- The need for more in-depth evaluations, case studies and documentation to increase understanding about project processes, share best practice and maximise successful outcomes.
- The need for longitudinal research to assess sustainability of interventions and outcomes.

3.50 AEA shares this assessment, and would add there is need to study the impact of both "casual" visits to museums as well as the impact of longer-term project participation.

¹² This list has been generated from Reeves, *Measuring the Economic and Social Impact* (2002); Paola Merli, *Evaluating the Social Impact of Participation in Arts Activities: A Critical Review of Francois Matarasso's Use or Ornament?*, *International Journal of Cultural Policy*, 8 (2002), 107-118; Caroline Wavell et al, *Impact Evaluation of Museums, Archives and Libraries: Available Evidence Project* (Resource/Robert Gordon University, 2002).



- 3.51 AEA shares this assessment, and would add there is need to study the impact of both “casual” visits to museums as well as the impact of longer-term project participation.
- 3.52 The literature raises important questions about the possibility of effective measurement of long-term social impacts. There is little doubt among researchers, policy makers or arts practitioners that arts programmes have an impact on people that cannot be reduced to either economic or educational outcomes. There is anecdotal evidence aplenty in which participants acknowledge the liberating and galvanizing effect taking part in arts programmes had on them.
- 3.53 What is less certain is whether it is possible to conceptualise those outcomes as indicators, and capture them in a data form to support generalisations that do justice to the real experiences of all the stakeholders, and that can be aggregated and compared to results generated by different museums and different arts projects. This is a question for TWM and BMGA to raise with their colleagues in the cultural sector and the funders, both public and private, who value measurement so highly.

Section 12: Recommended Reading for TWM and BMGA Managers

- 3.54 For those who want to understand evaluation more deeply, three toolkits should be priority reading:

François Matarasso, *Did it make a Difference? Evaluating Community-based Arts and Business Partnerships* (London, 2001).

Gerri Moriarty, *Sharing Practice: A Guide to Self-Evaluation for Artists, Arts Organisations and Funders Working in the Context of Social Exclusion* (Arts Council England, 2002).

Annabel Jackson, *Evaluation Toolkit for the Voluntary and Community Arts in Northern Ireland* (November, 2004).

- 3.55 Although all of these documents have strengths, Annabel Jackson’s includes a wealth of questionnaire forms and well-presented, useful advice, which gives it the edge over the others. There is no discussion on long-term impacts and how to identify them, but it offers pragmatic advice on the various methods, and answers to practical problems.



Implications

- 3.56 This brief literature review confirms that evaluation of social impacts of cultural organisations is still a murky and confusing field. Despite much attention by government, standards of performance, optimum methodologies, and ways of comparing findings across sectors and institutions have yet to be promulgated. However, the cultural institutions that are leading the field are those that are synthesizing the work of Matarasso, Open Museum, Bryson and Usherwood, Moriarty and Jackson, etc., defining their own priority social impacts that are reasonable for a cultural institution to achieve. For the most part, these institutions are focusing more on the impacts on personal development, social cohesion and local image and identity, for example, than on health, job placement or crime prevention. The leading institutions are also identifying the kinds of evidence of impact that are reasonable for a cultural institution to capture, in some cases catching such information about all their audience members and in other cases establishing detailed data collection methods for specific programmes that permit rigorous analysis of the impact on one or more audience segments.
- 3.57 TWM and BMGA each need to conduct this synthetic work for their own institutions and their communities, defining priority goals, establishing the evidence that will give the museum confidence it is achieving goals, and determining the financial and human resources it wishes to commit to this enterprise.



4 Programme Evaluations

- 4.1 AEA assessed seven completed programmes, five at TWMM and two at BM. The overall purposes of the programme evaluation were:
- To capture evidence of and, where possible, measure long-term social impact upon the participants of a select number of outreach programmes delivered by TWMM and BMGA within the past five years; and
 - To generate learnings upon which to make informed methodological recommendations to TWMM and BMGA about ways to improve the delivery of services and evaluate programmes in the future.
- 4.2 The evaluation focused on the impacts of programmes on individuals, not on groups or the community as a whole.
- 4.3 The programmes selected for study at TWMM included:
- Art is Our Common Language
 - Museum Online Outreach [MOO] St. Chad's
 - MOO Better Days
 - Making History
 - Geordie Songs
- 4.4 The programmes at BM included:
- The Rwanda Exhibition Education Project
 - Real Objects, Real Lives

Methodology

- 4.5 AEA's research blended quantitative and qualitative analysis. Between March and May 2005, AEA gathered data from 8 museum staff and 8 representatives of community partners, and a sample of 63 programme participants. Our methodology involved the following instruments and actions:
- Interviews with 8 museum staff
 - Interviews with 8 representatives from partner organisations
 - 9 focus groups (total of 63 participants)
 - Questionnaires completed by 63 participants (administered both before and after the focus groups)
 - Review of previous evaluation documentation
 - Analyses of data
 - Statistical analyses to identify significant relationships



- 4.6 To provide an understanding of the aims, structure and delivery of the programmes, AEA first interviewed the programme managers and the project partners at participating community organisations. (See Appendix 3 for names of people interviewed.) The managers and partners were asked to identify between six and eight of the most important social impacts that they had hoped to achieve in their programmes. François Matarasso's list of 50 social impacts was used to prompt the managers' and partners' choices, but they were free to add or change any of Matarasso's impacts to suit their project.¹³ Based on this information, AEA developed a list of the eight key social goals that were consistent across the programmes (see below). This allowed for a joined-up analysis of the different programmes.
- 4.7 Managers were asked to identify outcomes based on what they hoped to have happen, not from what they knew had happened to participants after the project. They were discouraged from selecting social impacts merely because they were easy to capture. It should be noted that the programme managers and partners had not articulated explicit social impact goals at the time they planned and implemented their projects. All the programme managers had at least tacit goals for their programmes, but when AEA asked them to describe their social impact aims, most had initial difficulty doing so.
- 4.8 The managers were also asked to describe the programme inputs and outputs in order to link their social impact aims with programme design and delivery. They also considered the evidence most likely to act as indicators of social impact.
- 4.9 AEA then worked with programme managers and project partners to identify programme participants who could be invited to focus groups and interviewed about their experiences. TWMM and BMGA staff or the partnering organisations consulted programme participant lists, contacted participants through mail and phone inquiries, and invited people to attend a focus group. Participation was voluntary and participants were not selected to comply with formal criteria. Participants were offered food and a small stipend to encourage their participation.
- 4.10 Once the programme managers had identified priority programme aims, it became clear that eight impacts were priorities for most of the programmes. AEA developed a questionnaire and set of focus group questions based on these eight programme aims. (See Appendix 4 for Questionnaire.) AEA administered the same questionnaire to all 63 people who volunteered to participate in the evaluation. The 63 participants comprise approximately 10% of the original number of programme participants (total participation = 600+).
- 4.11 Through the questionnaires and focus groups, AEA asked the participants if the programme in which they participated had any of the following impacts on them:
- They learned something new
 - Their desire to learn was increased
 - They were encouraged to explore their ideas, values and dreams

¹³ François Matarasso, *Use or Ornament? The Social Impact of Participation in the Arts* (Stroud, 1997).



- They were inspired to do something new or creative
- Their confidence was increased
- Their skills were developed
- Their health and well-being was positively affected
- Their pride in their culture and traditions was increased

4.12 The questionnaire also asked a variety of demographic questions about the participants' gender, age, ethnicity, employment, income, completed age of education and disabilities. In addition, questions were included that probed the participants' psychographics (e.g. why they participated and what presently motivates them), their general interests, their museum visitation behaviour, and their overall assessment of the quality of the programme in which they participated.

4.13 Questionnaires were completed by participants immediately preceding the focus groups. The focus groups queried participants on their recollections of the programmes and elicited stories and evidence of impact on individuals. Participants were also asked about ways the programme might have been improved. Following each focus group, a second questionnaire including the same social impact questions was administered in order to measure any change after discussion. As anticipated, there was a slight increase in positive responses after the focus groups. For reporting purposes, AEA used the post-discussion responses in its analysis, because participants' memories had been stimulated by the discussions and the post-focus group surveys portray a more robust perspective.

4.14 **Challenges:**
Because the programmes were delivered and completed between one and five years ago, AEA faced multiple challenges in gathering and analysing data. These challenges included:

- **Limited sample of informants.** We often had the perspective of only a limited number of the programme participants. For the purposes of statistical analysis, the sample size is small both in absolute terms and relative to the overall number of those people who have participated in TWM's and BMGA's outreach programmes. This sample cannot, therefore, be used as a basis to estimate the overall social impact for TWM's and BMGA's programmes.
- **Difficulties in recruiting participants.** In all the programmes, participants were contacted by staff of the museum or community partner, a range of community directories, or, in the case of the Making History programme, through old address lists. For most of the programmes, TWM and BMGA had not kept contact information about participants. This made reaching participants very difficult. Performing an online, postal or telephone survey was out of the question. In most cases, AEA had little control over the process of selecting focus group participants. Indeed, one programme evaluation was cancelled when it became evident that the participants had either left the area or had been deported. This means that there was a potential bias in the participant recruitment, and our sample is not necessarily representative of all the people who participated.



- **Aligning programme aims with programme indicators.** Not all of the managers' programme aims fit neatly into Matarasso's 50 indicators of social impact, and some were very specific to an individual programme. The challenge of measuring impact across programmes did not allow for highly nuanced, programme-specific inquiry.
- **Limited previous data and tools.** This evaluation assessed programmes delivered and completed in the past. As a result, standard evaluative tools and data were unavailable to AEA, including:
 - Base-line data on participants which would allow comparisons over time.
 - Independent third-party observation and testimony. AEA relied largely upon 'self-reports' by programme participants, although project managers and participants could and did disagree.
 - Benchmark data to compare the TWM/BM results with those of other museums.
 - Direct observation techniques, as well as other means of valuation such as control groups.

4.15 Although these factors influenced AEA's methodology, nonetheless we feel confident that we gained valid and useful insights about the programmes and their impacts by analysing qualitative and quantitative information gleaned from various stakeholders, including managers, community partners, artists/project leaders and participants.

4.16 Within academic literature, social impact studies have been criticised for failing the demands of rigorous social scientific analysis. It should be understood that within the time and resources available to the project, AEA pursued a pragmatic approach to the research. AEA was not asked to offer explanations for social impact or develop a 'theory of social impact' as part of this project.

4.17 Each programme was assessed individually, through a review of programme materials and the analysis of qualitative and quantitative data. For each programme, AEA prepared a table to compare the aims, indicators and impact ascribed to the programme by participants. As noted above, a list of the eight most commonly mentioned programme aims was distilled from the composite list of programme goals (which included more than 30 items), but not every aim was appropriate for every programme. Blank cells in the column describing the programme aims in the tables below indicates that the programme manager had not selected an aim that was compatible with the indicator. The 11 quantitative indicators were used consistently across all seven programmes and the impact was measured in positive or negative terms in accordance with views of the participants who assessed the programme. Achievement of qualitative indicators is noted at the bottom of the table. In the tables below, when a programme aim articulated by the programme manager was a sub-set of a broader social impact, it is listed as an "example."



Tyne and Wear Programmes

- 4.18 **Art is Our Common Language**
Dates: Early 2002-Summer 2002 (8-10 week programme, plus an exhibition of 9 weeks)
Number of participants in original programme: 12 core participants
Number of participants surveyed: 6
- 4.19 **Overview**
Art is Our Common Language was a partnership programme between TWM and First Step, a community organisation serving women from diverse cultural backgrounds. The participating women from First Step were a multi-racial group including asylum seekers and refugees. The participants attended an eight-week series (one half-day per week) of art-making workshops at the Discovery Museum. They worked with a variety of media, including painting and wood sculpture, and created works of art that represented their background and experiences.
- 4.20 **Qualitative Assessment**
The women in this programme were generally new to the community and not routinely responsible for their “out of the home” schedule. From the focus group, we learned that this programme was important in giving them confidence to prioritise their interests, meet new people and develop skills. One commented, “We feel like we are important people – for a change.” They are less afraid to do something new or experience new things, less likely to say “I can’t do that.” They felt proud to have their work displayed in a museum and believe the programme increased their confidence and changed some of their ideas and ways of thinking. They reported that they are now more widely recognised in the community for their skills and abilities, which gives them a sense of their own identity, as opposed to being known only by their husband’s name. It also enabled them to develop friendships and enjoy each other’s company.
- 4.21 One participant had cancer and wrote a powerful poem, which she described as therapeutic for her, while others painted a mural showing the combination of English and Pakistani clothes most of them wear, reflecting the social change they have experienced. There was a genuine sense of enjoyment on the part of the participants.
- 4.22 Additional benefits included the opportunity to participate in other projects that have evolved as a result of Art is our Common Language. The relationship between TWM and First Step has been well-maintained, by Zoe Brown at the Discovery Museum in particular. Following Art is our Common Language, Ms. Brown asked First Step participants to help her design another exhibition, and sought feedback on other new ideas and projects. First Step participants have also contributed to the Discovery Museum’s audio guide, and one participant’s life story is now featured in a permanent gallery at the Discovery Museum. This is significant because it is relatively rare for work by project participants to become permanent components of the museum. The First Step organisation also gained respect as a community group through its relationship with TWM.
- 4.23 The participants made several suggestions for improving the programme, such as providing transportation and a crèche. The participants commented that these improvements would make the programmes all inclusive.



4.24 **Quantitative Assessment**
The table below (Table 1) lists the priority aims for this programme as defined by the TWM manager, based on Matarasso's social impacts; the indicators that demonstrate if the aims were achieved; and the impact of the programme as determined by the participants (quantitatively through the questionnaire and qualitatively through the focus group discussion).

Table 2

PROGRAMME AIMS	INDICATORS	IMPACT	
		Yes	No
	Did the participants learn something new?	100%	0%
Example: Stimulate interest and confidence in the arts	Did the programme increase participants' desire to learn?	100%	0%
	Did the programme encourage participants to explore their ideas, values and dreams?	100%	0%
Help people develop their creativity	Did the programme inspire participants to do something new or creative?	100%	0%
Increase people's confidence and sense of self-esteem	Did the programme increase participant confidence?	100%	0%
	Did the programme develop participant skills?	100%	0%
	Did the programme positively impact participant health and well-being?	100%	0%
Develop pride in local traditions and cultures, including Black, Minority and Ethnic (BME) culture among BME residents	Did the programme increase participant pride in their culture and traditions?	100%	0%
	Did the participants make friends during the programme?	100%	0%
Increase sense of belonging and involvement in museums	Have the participants visited a museum or gallery since the programme?	50%	50%
	Have the participants undertaken another programme or course of study since the programme?	50%	50%
Facilitate the development of partnership	Has the partner engaged in another project with the Museum?	<input checked="" type="checkbox"/>	
Gain a deep sense of enjoyment	Did the participants gain a deep sense of enjoyment?	<input checked="" type="checkbox"/>	

N=6

Overall Programme Quality	Excellent	Good	Satisfactory	Poor
Art is our Common Language	100%	0%	0%	0%



4.25 In considering the motivation for joining the programme, the six participants interviewed identified several reasons: The majority of women (83%) participated in Art is our Common Language to experience something new, 50% wanted to increase their creativity, and 35% wanted to learn something new.

4.26 Developing skills was not a programme aim, and only a low percentage (19%) of women said they attended in order to develop new skills. However, 100% of the participants said that they had indeed developed skills. The museum's programme aims did not include encouraging participants to make their own decisions, but making their own decisions was a key outcome for this particular group of women.

4.27 Key Learnings

- Clearly defining and unifying the priority aims of both the museum and the partner organisation before the programme begins enhances the likelihood that the aims will be achieved.
- An on-going, positive relationship between the museum and the community organisation offers participants continuing opportunities to take part in valued projects.
- Long-term partnerships, such as TWM's with First Step, should not depend on just one museum staff member. Ensuring that community groups have multiple contact points in the museum increases the likelihood that the partnership will be strong and last.

4.28 **MOO St Chad's**

Dates: 2001-2003 (two years)

Number of participants in original programme: Approximately 12

Number of participants surveyed: 4

4.29 Overview

MOO St. Chad's was a two-year project that focused on improving the skills and health of the women's group at St. Chad's Community Centre. The partnering organisations included St. Chad's Community Centre, the Local Authority, and Nutrition and Welfare. The participants consisted of mothers on welfare in need of career-enhancing skills. They gathered once a week to discuss health issues, and ways to improve their eating habits and food preparation for their families. The programme plan called for the women to publish their own recipe book, a strategy designed to develop their IT skills.

4.30 Qualitative Assessment

The programme had technical difficulties. E-copies of the women's recipes and additional information were lost and the production of the cookbook was delayed for more than six months. In addition, there was a change in museum staff during the programme that caused confusion about roles, activities and timetables. These factors had a negative impact on the programme. The women became bored as the project 'dragged on' and it took over the women's other group activities.

4.31 Programme participants indicated that the social aims that were core goals of the programme, such as improving skills and increasing confidence, were achieved (100%). Other programme outputs, such as the production of the cookbook, were not completed effectively. (At this writing, the cookbook is still not in its



final form.) The relatively low ranking in the overall programme quality that this programme received is likely the result of these missed opportunities.

Table 3

PROGRAMME AIMS	INDICATORS	IMPACT	
		Yes	No
Examples: Be an effective means of health education; Learn from the community dietician	Did the participants learn something new?	100%	0%
	Did the programme increase participants' desire to learn?	75%	25%
	Did the programme encourage participants to explore your ideas, values and dreams?	75%	25%
Help people develop their creativity	Did the programme inspire participants to do something new or creative?	75%	25%
Increase people's confidence and self-esteem;	Did the programme increase participant confidence?	100%	0%
Learn simple IT skills: Word-processing, Internet, Photoshop; Increase design skills; Raise awareness of ICT as a creative medium	Did the programme develop participant skills?	100%	0%
Improve the quality of life of people with poor health	Did the programme positively impact participant health and well-being?	75%	25%
	Did the programme increase participant pride in their culture and traditions?	50%	50%
Reduce isolation by helping people to make friends; Extend involvement in social activity	Did the participants make friends during the programme?	75%	25%
Stimulate interest and confidence in the arts	Have the participants visited a museum or gallery since the programme?	75%	25%
Encourage adults to take up educational opportunities	Have the participants undertaken another programme or course of study since the programme?	50%	50%
Facilitate the development of partnership; A new audience for TWM	Has the partner engaged in another project with the Museum?		<input checked="" type="checkbox"/>

N=4

Overall Programme Quality	Excellent	Good	Satisfactory	Poor
MOO St. Chad's	25%	25%	50%	0%

4.32 Key Learnings

- All partners should be included in the planning stage of social impact projects. The perspectives of community partners cannot always be anticipated by museum staff, and their input increases the programme value.



- Smoothly managing any transitions in staff during the delivery of a programme is essential if the project is to be a success.
- Problems that arise from lost art work, technology challenges, and staff changes need to be addressed immediately. If not, participants may get frustrated, are less committed to the overall programme and less interested in future interactions with the museum. Social impact is compromised.

4.33 **MOO Better Days**

Dates: January to September 2003

Number of participants surveyed: 5

4.34 **Overview**

The Better Days programme is a support group for adults with significant learning difficulties. Better Days partnered with TWM to provide members with new experiences and develop their skills in producing newsletters. The programme sought to improve participants' skills in handling computers, computer-related design and the layout of newsletters. The newsletter that they produced was targeted at people with learning disabilities. The participants conducted interviews, wrote articles, took photographs, drew pictures and contributed to some of the computer art.

4.35 **Qualitative Assessment**

The five focus group participants indicated that they liked doing something new, sorting photographs, going somewhere they had not been and looking around the museum. For two participants, the programme offered their first opportunity to use a computer. Participants interviewed community leaders as part of their research for articles and they noted that it was difficult to write stories, but gratifying when they did. Participants indicated that the programme increased their confidence in sharing ideas -- in particular, articulating how they wanted their newsletter to look. Several noted that there had been confusion over who was to type the stories.

4.36 This programme led to new community projects, which enabled participants to further build their skills – developing a newsletter in colour, changing the size of images, and changing page format, for example. Since his Better Days visits to the Discovery Museum, one participant who was particularly inspired by his research in history has returned to the museum several times. Multiple participants have been involved in other events at TWM, such as the launch of the “Welcome to the Laing Art Gallery” video.

4.37 The Better Days leader noted that the programme helped build skills for those who were already familiar with computers, but it did not necessarily help those who were not familiar with computing. The programme supported team-building as the group worked together on the newsletter. Misunderstandings regarding participants' needs and abilities – whether the participants could have been given more responsibility to make decisions about text, photos, and layout, for example – challenged the overall success of the programme.



4.38 Quantitative Assessment

The programme aims focussed on goals appropriate to people with learning difficulties, such as participating in social activities, improving perception by others, making friends, and giving people a positive feeling. All the participants indicated that they learned something new; increased their desire to learn; explored values, ideas and dreams; increased creativity and confidence; and developed skills. 100% also claimed that they made friends through the programme. 80% noted that the programme had a positive impact on their health and well-being.

Table 4

Table 3 PROGRAMME AIMS	INDICATORS	IMPACT	
		Yes	No
	Did the participants learn something new?	100%	0%
	Did the programme increase participants' desire to learn?	100%	0%
	Did the programme encourage participants to explore your ideas, values and dreams?	100%	0%
	Did the programme inspire participants to do something new or creative?	100%	0%
Increases people's confidence and self-esteem	Did the programme increase participant confidence?	100%	0%
Increase individual capabilities and skills to enable participants to improve their newsletters	Did the programme develop participant skills?	100%	0%
Have a positive impact on how people feel	Did the programme positively impact participant health and well-being?	80%	20%
Example: Give people influence over how they are perceived by others	Did the programme increase participant pride in their culture and traditions?	80%	20%
Reduce isolation by helping people to make friends; Extend involvement in social activity	Did the participants make friends during the programme?	100%	0%
	Have the participants visited a museum or gallery since the programme?	100%	0%
	Have the participants undertaken another programme or course of study since the programme?	60%	40%
Facilitate the development of partnership	Has the partner engaged in another project with the Museum?		✓

N=5

Overall Programme Quality	Excellent	Good	Satisfactory	Poor
MOO Better Days	60%	40%	0%	0%

4.39 Key Learnings



- The Better Days programme underscores the importance of clearly establishing programme aims, objectives and expectations with all partners, and delineating a detailed delivery plan, in order to minimise miscommunication.
- If museums want to work effectively with disabled people, they need to ensure that all museum staff involved in serving such audiences are properly trained and prepared.

4.40 **Making History**

Dates: October 1999-April 2001

Number of participants in original programme: 220

Number of participants surveyed: 26

4.41 **Overview**

The Making History programme involved over 200 participants from a range of audience segments. The programme was funded by the HLF Millennium Festival Fund and TVM Business Partners. The primary aims were to build a collection that represented the diversity of the community, to instil a sense of pride in participants' culture and heritage, and to produce a book and CD that would commemorate the project. The programme managers worked with community organisations and used other creative methods to recruit participants. Participants were each asked to contribute five objects to the museum, objects that had meaning to them and represented their lives in some way. The types of objects contributed were diverse, from books and letters, to music and clothes. Each participant explained why their objects were important to them, which enabled them to reflect on their origins and share it with other people.

4.42 **Qualitative Assessment**

Participants in our focus group indicated that it was a valuable process to select meaningful objects and explain their significance. It stimulated their curiosity and encouraged them to learn more. The programme engaged people from diverse backgrounds, although several people noted that it would have been helpful to include more young people, to enliven their interest in history. The surveyed participants were pleased with the book and double audio cassette, a positive memory. The celebration evening was enjoyed by the participants, although many expressed disappointment that the museum has not mounted a "proper" exhibition of their objects. Some participants expressed their fear that the collection of objects has been discarded.

This project offered participants a chance to record and share their histories, an important value for many of the participants. In addition, the programme allowed participants to see the similarities among people, regardless of their different abilities and interests. Two participants in wheel chairs agreed that the programme gave them the opportunity to be seen as "regular people," not just as people with disabilities. Several participants noted that the programme also built confidence in those who had never shared their experiences with others.

- 4.43 The participants and project leaders noted that it was difficult to think of and be willing to contribute five objects. The project leaders were challenged by the programme funders' guidelines which prevented alterations to the project objectives. They addressed this issue by asking for interviews, in order to build an oral history collection.



- 4.44 The primary challenge for the project delivery was the time it took to recruit participants and gather objects (more than 1,000 objects were assembled). Organising, archiving and storing the objects also proved challenging. At mid-programme, the programme leaders decided to mount mini-exhibitions, while also trying to produce a book and CD.
- 4.45 The participants suggested that TWM should create a contemporary archive every five years and continue to update views and interests of diverse people in the community. TWM has, in fact, begun to change some of its practices in seeking donations and acquisitions. Participants in Making History are eager to see that change in the Museum's exhibitions and programmes.
- 4.46 **Quantitative Assessment**
The diverse group of participants assessed the impact of the project differently. A high percentage (92%) said that they learned something new, while 80% noted that it increased their desire to learn. The highest ranking impacts are aligned with the programme aims: 92% increased pride in their culture and traditions and 96% of the participants have visited a museum since the project.
- 4.47 The programme had a low impact (42%) in improving health and well-being, possibly due to participants' brief interaction with the museum. At 72%, the programme impact on confidence was low relative to other impacts; we speculate that simply contributing personal objects to a museum has less impact on one's confidence than being interviewed about one's history or engaged in a more substantial way.



Table 5

PROGRAMME AIMS	INDICATORS	IMPACT	
		Yes	No
	Did the participants learn something new?	92%	8%
Increase life-long learning and involvement	Did the programme increase participants' desire to learn?	80%	20%
Participants will explore their values, meanings, and dreams	Did the programme encourage participants to explore your ideas, values and dreams?	84%	16%
	Did the programme inspire participants to do something new or creative?	57%	43%
Increase in participants' confidence and self-esteem	Did the programme increase participant confidence?	72%	28%
	Did the programme develop participant skills?	36%	64%
The arts will have a positive impact on how the participants feel	Did the programme positively impact participant health and well-being?	42%	58%
Participants will develop pride in local tradition and cultures; Give participants influence over how they are seen by others	Did the programme increase participant pride in their culture and traditions?	92%	8%
	Did the participants make friends during the programme?	73%	27%
Examples: Increase in participants' interest, confidence and understanding of TWM; Participants will increase their expectations about what is possible and desirable in museums; Participants will feel involved in the museum; Breakdown the elitism and mystery surrounding museums and their collections	Have the participants visited a museum or gallery since the programme?	96%	4%
	Have the participants undertaken another programme or course of study since the programme?	62%	38%
Establish (and sustain) new TWM contacts, both groups and individuals;	Has the partner engaged in another project with the Museum?*		<input checked="" type="checkbox"/>

Overall Programme Quality	Excellent	Good	Satisfactory	Poor
Making History	40%	56%	4%	0%

N=26

*This answer is based on responses in focus groups, as representatives from the affiliated organisations were not interviewed. Overall, the participants have not participated in another project with the Museums.



4.48 Key Learnings

- Input from the targeted audience in the planning stages allows museums to better anticipate challenges. In this case, five objects were more than many people were willing to give the museum.
- If mid-course events prevent all the promised aspects of a programme to be offered, the reasons need to be clearly shared with participants and/or alternative strategies put in place. The museum's postponement of the promised exhibition of objects raised doubts and concerns in the minds of participants and reduced their confidence in the museum.

4.49 Geordie Songs Project

Date: June 2002-September 2004 (two years)

Number of participants in original programme: 160

Number of participants surveyed: 6

4.50 Overview

The Geordie Songs Project was an effort to document, celebrate and preserve a local tradition of song-writing and singing which is disappearing. Multiple partners participated, including the Newcastle Basic Skills Service, West Walker Community Association, West Walker Primary School, Expressions Women's Singing Group, West Walker Women's Group, the Heritage Lottery Fund and a few others. The programme was also intended to increase participants' confidence, social skills, and practical skills. The primary participants were a group of women from the West Walker's Women's Group, many of whom had children at the partner school. The women selected their favourite Geordie songs and compiled them into a book. The adults, together with school children from the Community School, sang the Geordie songs and recorded them on a CD. The book and CD were distributed to numerous schools to encourage appreciation of local Geordie culture and music.

4.51 Qualitative Assessment

The women AEA surveyed indicated that the programme gave them a greater awareness of local history, and increased their pride in the area's past. A variety of skills were improved through researching songs, singing them and preparing for community performances. Participants indicated that these activities boosted their confidence, and some were inspired to write their own songs. As one woman put it, "There are people in the group who would never have sung a solo before and now can, and that is great!" Another observed, "I now do workshops for other schools and I never thought I would be able to do it in the past." One woman who struggled with epilepsy induced by physical trauma expressed her belief that participating in the programme caused the epilepsy to subside.

4.52 Through the final performance of the Geordie Songs, both the parents and school children came together to sing and were very positive about their experience. The children were proud of their parents and the participating women gained new respect from other parents associated with the school. As one woman noted, "When we recorded the CD it was scary and intimidating The final performance on the CD was very emotional and moving. The children were very excited about being on the CD, and participating made the children more positive and built their self esteem. They were disciplined!" The group has been asked to sing the songs all around the world, from Brazil to Thailand, in addition to cities within the U.K.



- 4.53 Although the project was deemed a success, management challenges tried the patience of the groups involved. Coordinating artists, musicians, printers, and other contributors took longer than planned, and resulted in the programme being extended from one year to two. The women's group needed to tender for the artists through the Heritage Lottery Fund, and some commented that it was a challenge to manage the organisational components of this process, such as the budget. However, a programme aim was to encourage the women to build organisational capacity and local self-reliance, which appears to have been achieved. Although the funding and programme plan was established before the partners were involved, by the end of the programme, participants did hope to find a way of selling the books and CDs to be able to make money for new projects. However, because of the HLF restrictions of not profiting from the programmes, they could only accept donations in exchange for the books and CDs. This evidence of thinking ahead to a new project suggests the participants did learn organisational skills.
- 4.54 **Quantitative Assessment**
The Geordie Songs Project received high impact scores (between 80% and 100%) for all categories, except for the continuing education/programme participation (67%), which may be because the museum has not yet partnered with these organisations on another project. Many factors contributed to the programme's success: the participating women benefited from researching a topic that was related to their culture and history; they were able to interview people and learn how to do research on the Internet; and both the women and children profited from the collaborative nature of the project. They enjoyed performing together and their singing was promoted nationally and internationally.
- 4.55 Problems with the programme coordination and logistical challenges (such as there being only one computer at the Community Centre) were acknowledged in the way that the participants ranked the programme. Only 20% said that it was excellent, while 80% noted that it was good.



Table 6

PROGRAMME AIMS	INDICATORS	IMPACT	
		Yes	No
	Did the participants learn something new?	100%	0%
Example: Increase interest in local history and songs	Did the programme increase participants' desire to learn?	100%	0%
	Did the programme encourage participants to explore your ideas, values and dreams?	80%	20%
Example: Deliver a performance of songs	Did the programme inspire participants to do something new or creative?	100%	0%
Greater confidence and self-esteem	Did the programme increase participant confidence?	100%	0%
Develop IT, numeric, photography and basic skills	Did the programme develop participant skills?	80%	20%
Example: Improve perceptions of women by others; Create a new social network (through music)	Did the programme positively impact participant health and well-being?	80%	20%
Increase pride in local tradition and cultures (Geordie songs)	Did the programme increase participant pride in their culture and traditions?	100%	0%
Developed contact between generations (because singing songs that their ancestors sang)	Did the participants make friends during the programme?	100%	0%
Extend relationship with museum; Greater interest in the Museum	Have the participants visited a museum or gallery since the programme?	83%	17%
	Have the participants undertaken another programme or course of study since the programme?	67%	33%
	Has the partner engaged in another project with the Museum?		✓

Overall Programme Quality	Excellent	Good	Satisfactory	Poor
Geordie Songs Project	20%	80%	0%	0%

N=6

4.56 Key Learnings

- The effectiveness of a programme is likely to increase if all partners are involved from the planning stage, not imported after a funding application has been submitted.
- Inter-generational programmes can work when the subject or content of the project is interesting to both groups, there are opportunities for both to actively participate, and there are social connections between at least some of the members of both groups. The Geordie Songs Project was successful, in part, because many of the women had children at the West Walker Primary School.



- The participants need to be inspired to learn; therefore the subject in focus must be important to the audience in order to sustain their interest.

Bristol's Museums, Galleries and Archives Programmes

4.57 **Rwanda Educational Exhibition Project**

Date: Autumn 2004 (four months)

Number of participants in original programme: 55

Number of participants surveyed: 12

4.58 **Overview:**

The Rwanda Educational Exhibition Project was based on a partnership between Multi A, Bristol's Museums, Glenfrome Primary School and City School. The project aimed to instil a greater sense of cultural understanding and to develop participants' poetry and artistic skills. Twelve Glenfrome Primary School students participated in a focus group, but students from the City School, the secondary school were unavailable. The primary school had integrated the programme into their curriculum over the four months, unlike the secondary school, where participation was structured as an optional after-school activity.

4.59 The theme of understanding international issues, focusing on the example of the Rwanda Genocide, was introduced to the children through Helen Wilson's paintings. She gave the students a talk at the museum, explaining why and how she painted this subject. Over the four months, two artist leaders worked with the students, focusing on poetry and the arts for half a day each week. The students are now able to look at a picture and write a poem about it.

4.60 In addition to the students' creative and artistic learning, the students were encouraged to understand more about the challenges of being a refugee and how international wars and genocides can bring refugees to the UK.

4.61 **Qualitative Assessment**

Students indicated that they were moved by the content of some of the paintings, such as people in Rwanda being thrown in the river with crocodiles. The artist was able to explain what she was thinking through her work, which the participants found highly valuable. The artist's viewpoint, and the many details she shared with the students, allowed them to understand the experience of refugees. One commented, "You could just imagine their lives, and the way they lived." They are now more open to information about refugees, although the idea that refugees could be at their school seemed to be difficult to understand.

4.62 The participants from both schools came together in December 2004 for a performance based on what they had learned. The Glenfrome students remember the performance well, with big smiles. They noted that they increased their confidence in doing new things, learning creatively and performing in public. The students were inspired by this programme. One said, "Now that you know you can do it, it is easier." "Since we have experienced it, we know what it is like."

4.63 The classroom teacher was committed to aligning the children's school work with the programme objectives. She underscored the importance of planning, saying she would have benefited from additional planning time with participating artists to understand their goals and objectives. With a greater understanding of the



programme, she could have better linked the programme to the curriculum.

4.64 **Quantitative Assessment**

The Rwanda programme was a creative and stimulating initiative for the students and teachers involved. All the students surveyed (100%) said that they learned something new, and 75% said that the programme increased their desire to learn. The programme aimed to develop the students' creativity, and 83% suggested that they had achieved this. Confidence was increased in skills such as writing a poem, painting a picture, speaking in class and performing on stage. Increased confidence was a museum aim, and it was achieved at 100%.

4.65 It seemed that the project increased participants' understanding of marginalised audiences more than it increased pride in local culture and traditions (83%), which is aligned with the programme aims and objectives. The students asserted that they made new friends (100%), but only 58% have returned to the museum since the programme. The manager highlighted the aim of increasing health and well-being, which 75% of the participants reported achieving.



Table 7

PROGRAMME AIMS	INDICATORS	IMPACT	
		Yes	No
	Did the participants learn something new?	100%	0%
	Did the programme increase participants' desire to learn?	75%	25%
	Did the programme encourage participants to explore your ideas, values and dreams?	67%	33%
Help people develop their creativity	Did the programme inspire participants to do something new or creative?	83%	17%
Increase people's confidence and self-worth; Stimulate interest and confidence in the arts	Did the programme increase participant confidence?	100%	0%
	Did the programme develop participant skills?	75%	25%
Have a positive impact on how people feel	Did the programme positively impact participant health and well-being?	75%	25%
Develop pride in local traditions and cultures	Did the programme increase participant pride in their culture and traditions?	83%	17%
	Did the participants make friends during the programme?	100%	0%
	Have the participants visited a museum or gallery since the programme?	58%	42%
	Have the participants undertaken another programme or course of study since the programme?	8%	92%
	Has the partner engaged in another project with the Museum?		✓
Improve perceptions of marginalised groups	Has the programme improved the participants' perception of marginalised groups?	✓	

N=12

Overall Programme Quality	Excellent	Good	Satisfactory	Poor
Rwanda Educational Exhibition Project	58%	42%	0%	0%

4.66 Key Learnings

- Providing adequate planning time increases the potential impact of a programme. Allowing the teachers more planning time with artists/project leaders would have increased the integration of the project with school curriculum, and ensured that each professional contributed his/her utmost to the project.
- Effective coordination and communication are essential in a programme involving multiple partners.



- 4.67 **Real Objects, Real Lives**
Dates: Autumn 2002-March 2004 (18 months)
Number of participants in original programme: 50
Number of participants surveyed: 4
- 4.68 **Overview**
The Real Objects, Real Lives programme was an 18-month project that focused on oral history. Programme managers hoped that participants would gain an understanding of the quantity and scope within the museum's oral history collection; be encouraged to help the museum develop an interpretation strategy (using the participants' reminiscences and oral history recording); and contribute to the oral history archive. The partnering organisations included Barton Hill Over 50s Group, Lawrence Weston Local History Group, Marksbury Road Library Group, Care and Repair Men's Group, First Bus retired bus drivers, and Memories of Bedminster Group.
- 4.69 Bristol's Museums based their audience selection on three criteria: Age (young people and people over 50), Ethnicity (Black and minority ethnic groups), and Residential area (22 out of 36 Bristol wards).¹⁴ Since the focus groups and interviews were limited to only one of the community partners, AEA's overall understanding of the audience impact is necessarily limited. Several participants found it a challenge to differentiate the Real Objects, Real Lives programme from Barton Hill's general programming.
- 4.70 **Qualitative Assessment**
The assessment of the programme by the Barton Hill Over 50s Group was very positive. The reminiscence sessions, held each week for approximately two months, were successful and the participants remembered some of the session themes. There was real enthusiasm for the activities. As one participant recalled, "BM's courses were a gateway to our knowledge. It's the thing that links us to our jobs, our background, our history, our sociology, everything about us."
- 4.71 Group members overcame shyness, improved their literacy, gained confidence, and have gone on to be active in local community issues, such as fighting the closure of the local hospital. According to one woman, the project was "really exciting . . . It gave your brain something to think about rather than sitting around worrying about tomorrow." This effect on mental health indirectly helped the physical health of two members who had heart and lung problems; the project gave them an incentive to get up and move. As one put it, "At a time when you are usually sitting around watching the world go by, we have a new interest, we've got something else to keep us learning."

¹⁴ ACORN analysis, which the Museum has identified as its under-represented groups



- 4.72 Group members overcame shyness, improved their literacy, gained confidence, and have gone on to be active in local community issues, such as fighting the closure of the local hospital. According to one woman, the project was “really exciting . . . It gave your brain something to think about rather than sitting around worrying about tomorrow.” This effect on mental health indirectly helped the physical health of two members who had heart and lung problems; the project gave them an incentive to get up and move. As one put it, “At a time when you are usually sitting around watching the world go by, we have a new interest, we’ve got something else to keep us learning.”
- 4.73 Group members developed computer skills to aid their research; one woman bought a computer for herself. One of the members had gone on to further study at the local university, and another has published works on local history and written programmes for local radio that the other members of the group had participated in. There was real pride and conviviality in the group. As one put it, “It’s hard to see the benefits of what has happened to us as people, but what really has happened to us is that instead of being couch potatoes we are people, we recognise each other.
- 4.74 Real Objects, Real Lives was challenged by its tight timetable, the difficulty of recruiting participants, and general coordination of the outlined aims. The funding requirements were not flexible in terms of the programme schedule, which compounded to the difficulty. In addition, while they were interested in history, the participants were not representative of under-represented ethnic groups in the Bristol region. Their passionate interest in history may bias the general assessment results below.
- 4.75 **Quantitative Assessment**
Bristol’s Museums had several internal aims that were measured immediately following the programme. The museum’s results showed that: the staff increased their confidence and competence in techniques of running groups and handling equipment; it consolidated and developed understanding of existing oral history and its potential in the Museum of Bristol; and it developed an interpretation strategy informed by reminiscence work with Bristol citizens.
- 4.76 The museum’s aims for its participants included increasing their desire to learn, and encouraging them to explore their ideas, values and dreams. 100% of participants suggested their desire to learn had increased, and they were encouraged to explore ideas and values. The programme did not strive to teach new skills and in fact, the four participants interviewed agreed with the manager that this was not a strong outcome (50%). The programme did achieve the manager’s goals of developing participants’ creativity as well as increasing their confidence (100%).
- 4.77 The programme did give participants a reason to gather, make friends and stimulate their minds, which in turn seemed to increase their health and sense of well-being (75%). All of these participants (100%) are very proud of their heritage and culture and are delighted to share stories about their neighbourhood and area, which is what the programme strived to increase. It is unlikely that this programme alone was responsible for their increased pride, because they have participated in other programmes on oral history since Real Objects, Real Lives.



The programme did allow the participants to make friends (100%). Participants have also visited the museum and continued with other programmes or courses since Real Objects, Real Lives (75%). The partner organisation, Barton Hill Over 50s Group, has not participated in another project but as its interests in oral history are fully aligned with the museum's, there is great potential.

Table 8

PROGRAMME AIMS	INDICATORS	IMPACT	
		Yes	No
	Did the participants learn something new?	75%	25%
	Did the programme increase participants' desire to learn?	100%	0%
	Did the programme encourage participants to explore their ideas, values and dreams?	100%	0%
Help develop participants' creativity	Did the programme inspire participants to do something new or creative?	100%	0%
Increase confidence and self-worth	Did the programme increase participant confidence?	100%	0%
	Did the programme develop participant skills?	50%	50%
Help people feel sense of belonging and involvement; Reduce isolation by helping people make friends	Did the programme positively impact participant health and well-being?	75%	25%
Make people feel better about where they live	Did the programme increase participant pride in their culture and traditions?	100%	0%
Develop community networks and sociability	Did the participants make friends during the programme?	100%	0%
Return participants will be prepared to take part in reminiscences involving video recordings	Have the participants visited a museum or gallery since the programme?	75%	25%
Encourage adults to take up education and training opportunities	Have the participants undertaken another programme or course of study since the programme?	75%	25%
Extend involvement in social activity; Strengthen community co-operation and networking	Has the partner engaged in another project with the Museum?		<input checked="" type="checkbox"/>

N=4

Overall Programme Quality	Excellent	Good	Satisfactory	Poor
Real Objects, Real Lives	75%	25%	0%	0%

4.78 Key Learnings

- A compelling component of the museum's collection must be used if the interest of under-served populations is to be sustained. Oral history appears to be such an asset.



- A critical step in project planning is targeting audiences. In the Real Objects, Real Lives example, which audience is the priority – those people already interested in the topic, or underrepresented audiences? Or both? The community groups that participated in the programme had a strong interest in history, but they were not necessarily serving under-represented audiences. The museum needs to be clear (internally and externally) about which audiences it is interested in for each programme.

Participant Demographics

- 4.79 A look at the programme participants' demographic profile enables us to better understand the types of people who attended each programme. It should be noted that while Making History included 200 participants, five of the seven programmes included in our analysis had fewer than ten participants. Therefore, programme managers should exercise caution when making generalizations about this sample. However, as with information from the focus groups, the data collected here can provide direction for the museums' future quantitative research.
- 4.80 The table below summarizes the demographic profile of participants in each programme.



Table 9

RESPONDENT DEMOGRAPHICS *	Better Days (N=5)	St Chad's (N=4)	Making History (N=26)	Art is our Common Language (N=6)	Real Objects, Real Lives (N=4)	Rwanda Education (N=12)	Geordie Songs (N=6)
Gender							
Female	20%	100%	50%	100%	50%	58%	100%
Male	80%	0%	50%	0%	50%	42%	0%
Employment Status							
Full-time	0%	0%	4%	0%	0%	11%	0%
Part-time	40%	25%	4%	17%	33%	0%	17%
Self-employed	0%	0%	0%	17%	0%	0%	0%
Unemployed	60%	75%	19%	17%	0%	0%	50%
Full-time student	0%	0%	0%	33%	0%	89%	0%
Retired	0%	0%	73%	17%	67%	0%	33%
Disability							
Indicated Disability	80%	0%	50%	17%	50%	9%	17%
Income							
Under £10,000	100%	0%	50%	100%	67%	92%	83%
£10-19,999	0%	100%	35%	0%	33%	0%	17%
£20-29,999	0%	0%	10%	0%	0%	8%	0%
£30,000 or over	0%	0%	5%	0%	0%	0%	0%
Age							
19 or under	0%	0%	0%	0%	0%	100%	0%
20-34	20%	0%	4%	17%	0%	0%	0%
35-49	60%	100%	12%	50%	0%	0%	83%
50-64	20%	0%	19%	33%	75%	0%	0%
65+	0%	0%	65%	0%	25%	0%	17%
Age Completed Education							
16 or under	33%	67%	58%	0%	50%	0%	50%
17-18	67%	0%	0%	50%	0%	25%	0%
21 or over	0%	33%	42%	50%	50%	75%	50%
Ethnicity							
Chinese	0%	0%	4%	0%	0%	0%	0%
Indian	0%	0%	4%	0%	0%	17%	0%
Pakistani	0%	0%	0%	33%	0%	25%	0%
Bangladeshi	0%	0%	4%	33%	0%	0%	0%
White	100%	100%	84%	33%	100%	25%	100%
Black Caribbean	0%	0%	0%	0%	0%	33%	0%
Other	0%	0%	4%	0%	0%	0%	0%

* CAUTION: SMALL SAMPLE SIZE



- 4.81 The overall gender balance was 62% female and 38% male. Several programmes – MOO St Chad's, Art is our Common Language, and Geordie Songs – included only female participants. The others were more balanced, although Better Days had more male participants.
- 4.82 The overall employment status for the participants varied. 41% of the 63 surveyed participants were retired. One-fourth of the participants were unemployed, while 17% of the participants worked in some variation of part and full-time employment or were self-employed. The full-time students (17%) participated in the Rwanda Education Project and Art is our Common Language.
- 4.83 Participants in the assessed programme included a high percentage (35%) of people with disabilities. MOO Better Days, for example, served an audience group with mental disabilities, so therefore included 100% disabled participants. Making History, on the other hand, was focused more generally on under-represented audiences, and people with disabilities comprised 50% of the participants in that programme. The types of disabilities included learning disabilities, and physical disabilities such as being a wheelchair user and having hearing and sight disabilities.
- 4.84 Only 78% of the surveyed participants answered the question on income, so this data is not representative of the sample group. Of those that completed these questions, 67% earned less than £10,000 annually. 32% of those who responded to the question earned over £10,000.
- 4.85 Several of the programmes were age-specific, which explains results for the Rwanda Education programme (all students, age 8-10) and Real Objects, Real Lives (an over 50's group). Better Days and Art is our Common Language were fairly balanced between age segments, and Making History had a high number (80%) over age 50.
- 4.86 Participants were asked at what age did they completed or plan to complete their full-time education. Only 78% of those surveyed responded to this question. Of those who did respond, about half (49%) completed or will complete their education at the age of 21 or over. The highest ranking for completing education at age 21 or over is the primary school group. Over a third (38%) of the respondents completed their education at age 16.
- 4.87 Of the people who completed assessment questionnaires and participated in the focus groups, 73% were White/Caucasian. Art is our Common Language participants comprised an equal balance of Pakistanis (33%), Bangladeshi (33%) and White Britons (33%), while Making History was 84% White. The only other programme with a meaningful mixture of ethnicities is the Rwanda Education project. Participants in the assessment from the Rwanda Education programmed included Indian (17%), Pakistani (25%), Black Caribbean (33%), and White (25%).¹⁵

¹⁵ For reference, as of April 2001, the Census indicates that the population of Newcastle was 1.87% Pakistani and 1.00% Bangladeshi and 73% Caucasian. The population of Bristol was 1.21% Indian, 1.06% Pakistani, 1.47% Black Caribbean and 91.83% White Caucasian.

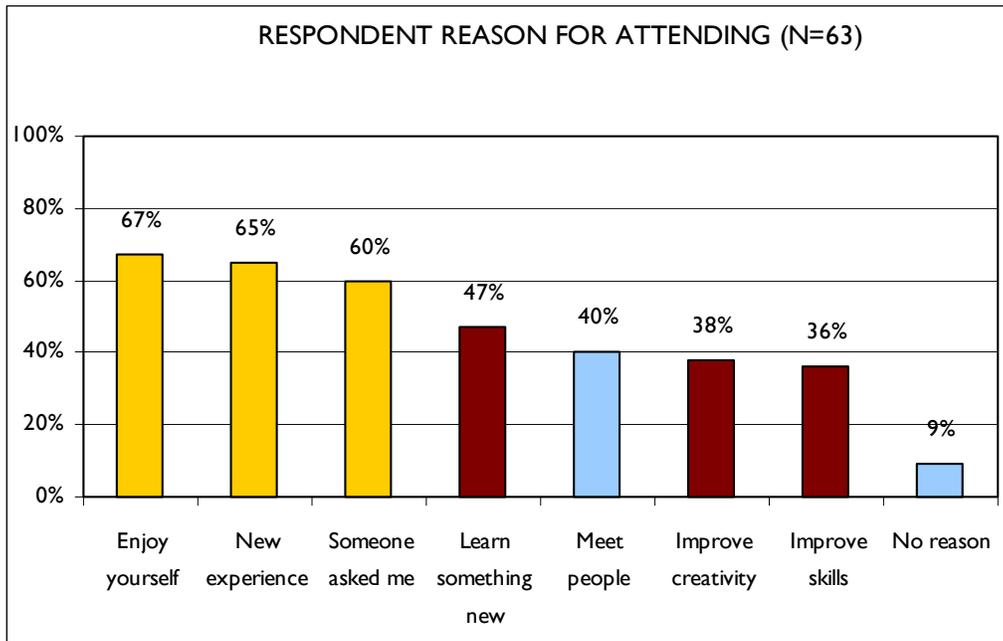


4.88 Evaluation participants from the four other programmes -- MOO St Chad's, MOO Better Days, Real Objects, Real Lives, and Geordie Songs Project -- all were 100% White.

Participant Psychographics

4.89 Why did participants attend?
Psychographics are critical to understanding what motivates people to participate in programmes. Psychographics can challenge the managers' assumptions regarding what actually gets people to the museum or to attend off-site museum programmes. These motivation factors are important to programme planning and achieving social impact. The table below illustrates respondents' answer to the question "Why did you choose to participate in the program?"¹⁶ This information can be used to inform future planning and better align museum offerings with participant motivations.

Table 10



¹⁶ Multiple responses were allowed.

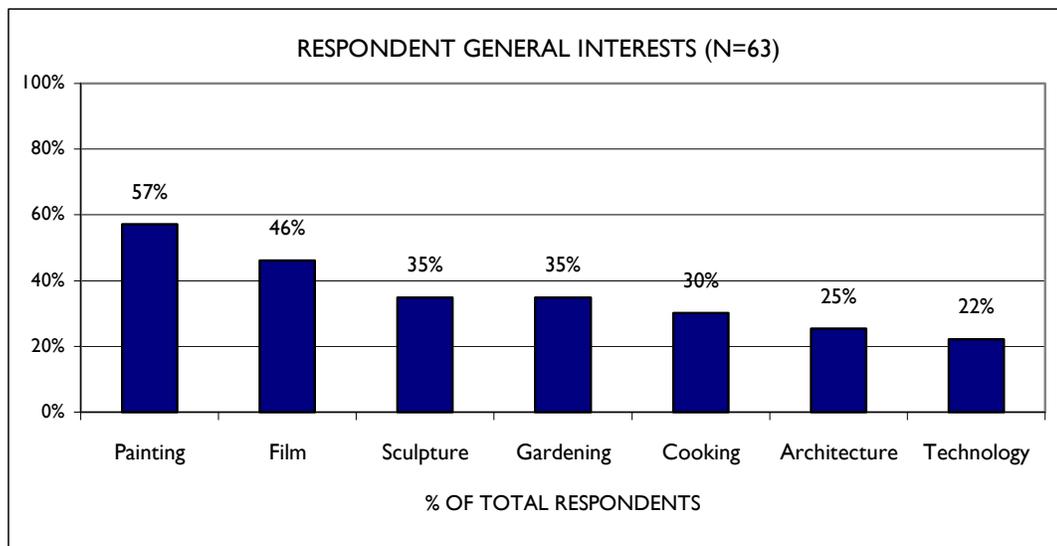


4.90 The leading motivations cited by participants were “to enjoy themselves” (67%), “to experience something new” (65%), and “because someone asked them” (60%). Just below half (47%) were interested in “learning something new” and 36% were interested in building skills. The first tier of motivations relate to personal connections while the second tier are more related to self-improvement and growth (with the exception of meeting people). Based on this learning that, in general, personal pleasure is a primary motivator, museum managers should consider prioritising these outcomes in the programme planning and delivery. For example, only one programme manager (from Art is our Common Language) noted that enjoyment was a programme aim and this is the only programme whose participants uniformly ranked its quality as excellent.

Participant General Interests

4.91 It is important to understand the general interests of programme participants, as this information can inform programme planning. The survey asked participants about seven specific areas of interest related to the museum’s current programmes. Responses are represented in the table below.¹⁷

Table 11



4.92 Painting and film were most frequently cited by participants as areas of interest (57% and 46% respectively). Sculpture, gardening and cooking were cited by approximately one-third of participants. Architecture (25%) and technology (22%) were of least interest to participants. Several participants offered additional interests in the focus groups, such as acting, music and pets.

¹⁷ Multiple responses were allowed.



4.93 Overall, those programmes involving painting (Art in our Common Language and Rwanda Education Exhibition Project) were rated high on programme delivery and quality. Conversely, programmes that focused on technology (MOO St. Chad's, MOO Better Days and Geordie Songs) received lower quality ratings and were identified as more challenging due to the difficulties with (or lack of interest in) technology. This may be linked to the frustrations associated with technology in general – not enough computers, data loss, etc. Regardless of the technical issues, participants do not appear to have a strong interest in technology, which should be noted in programme planning.

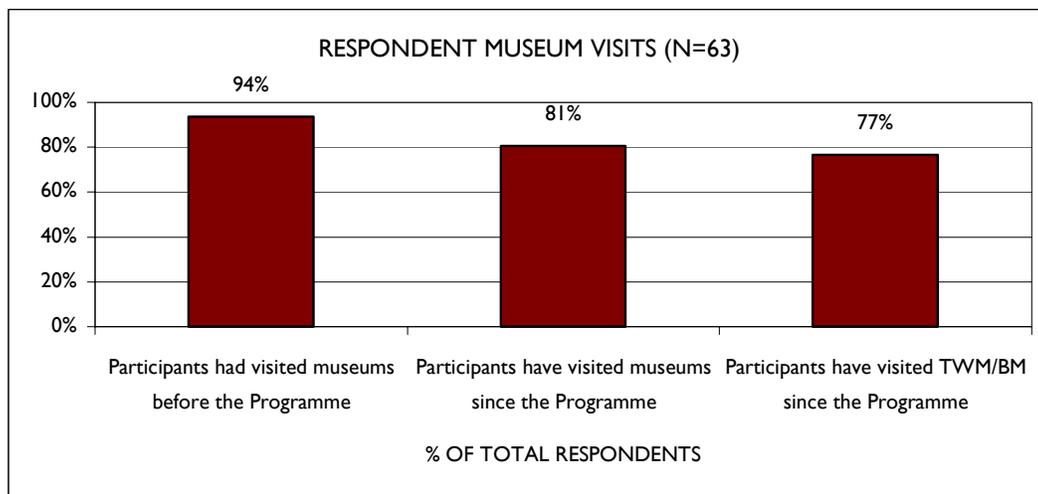
Participant Museum Visits

4.94 Repeat visitation and visitor behaviour may provide insight into the impact that various programmes have had on participants. One of the biggest challenges facing museums today is getting people into their buildings. Once that hurdle has been cleared, the next challenge is to ensure a positive experience that will encourage the visitor to return. Special programmes and exhibitions are often the gateway into museums and should be treated as an opportunity to build and sustain audiences.

4.95 94% of the survey respondents indicated that they had visited a museum before the programme and 81% since the programme. More specifically, 77% of the participants have visited the TWMM or BM since the programme. It appears that the people who participated in the focus groups already had an interest in museums (or the TWMM/BM) before they participated in one of the programmes

4.96 being assessed. It is also possible that our study attracted the participants who are the most interested in museums.

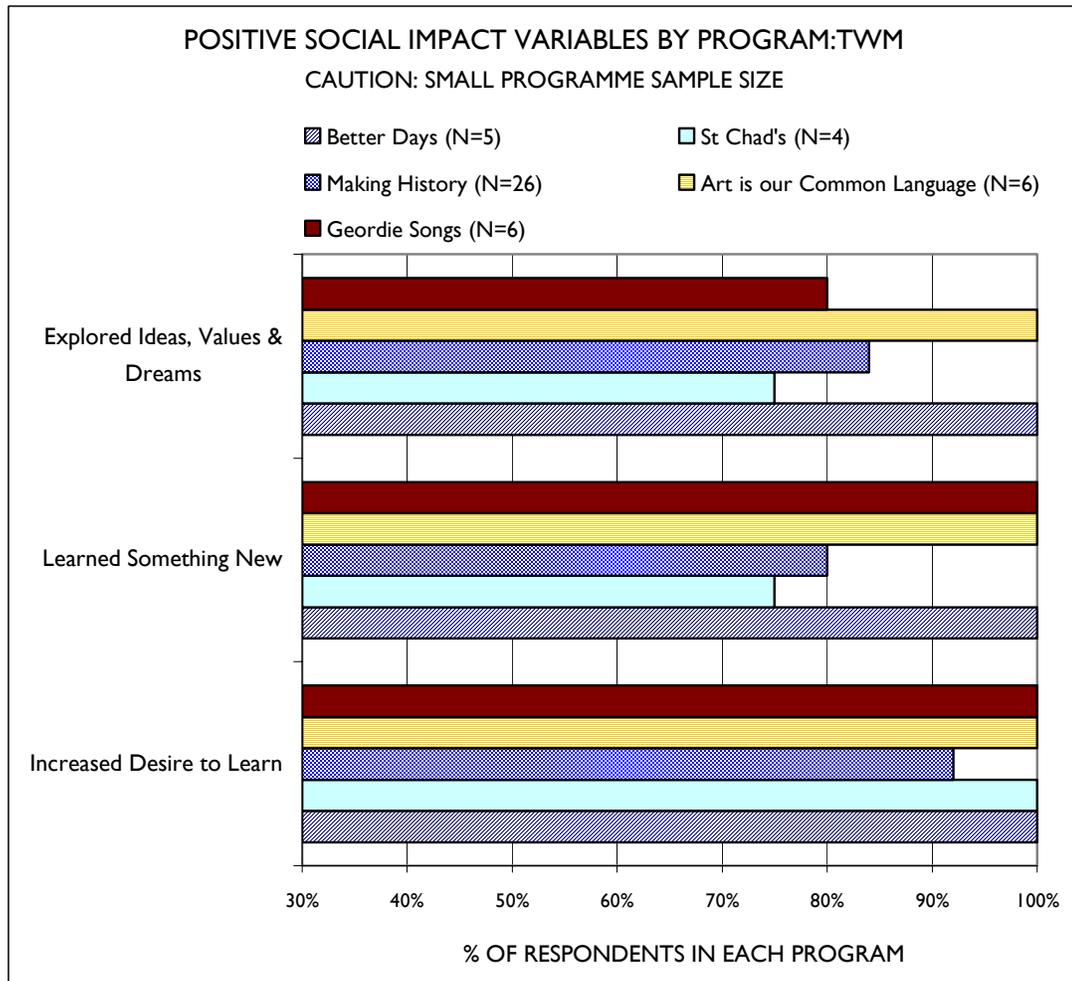
Table 12



Social Impacts

4.97 Through the programme assessment, we measured the museums' success in achieving social impacts, both quantitatively and qualitatively. The results have been articulated within each programme summary above. Table 13 compares social impacts across programmes and illuminate why and how the participants rated impacts as they did.

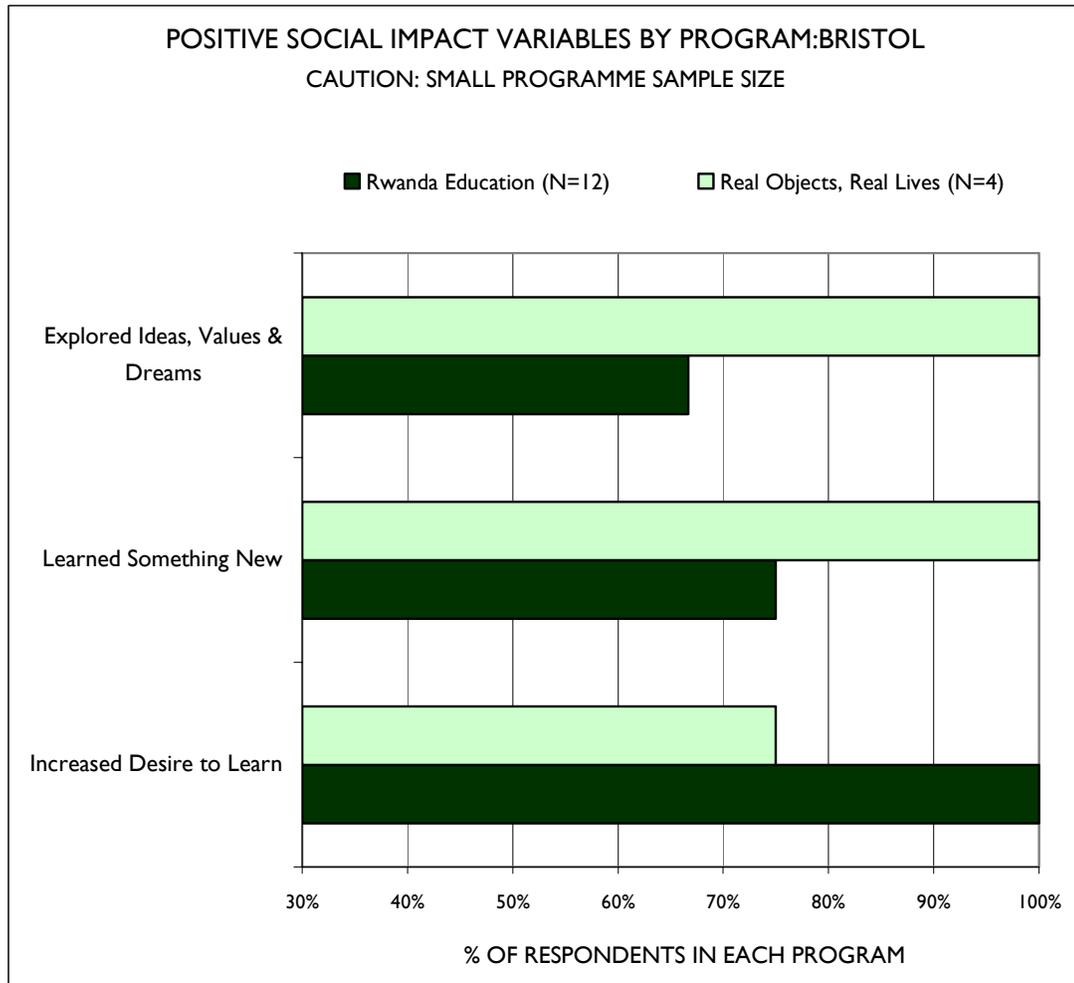
Table 13



4.98 The first social impact that we considered was whether the participants felt the programme “explored ideas, values and dreams.” This social impact is one that involves reflection and a pro-active thought process resulting from the programme. Making History and Real Objects, Real Lives and MOO Better Days noted that 100% were encouraged to explore ideas, values and dreams. It is interesting to note that these three programmes had the highest rankings for programme excellence. Within the other four programmes, the percentages range from 67% to 84%. The ratings may imply that those programmes that made them think and process ideas were the most effective in achieving this impact. Overall, 83% of participants claimed that the programmes encouraged them to explore their ideas, values and dreams



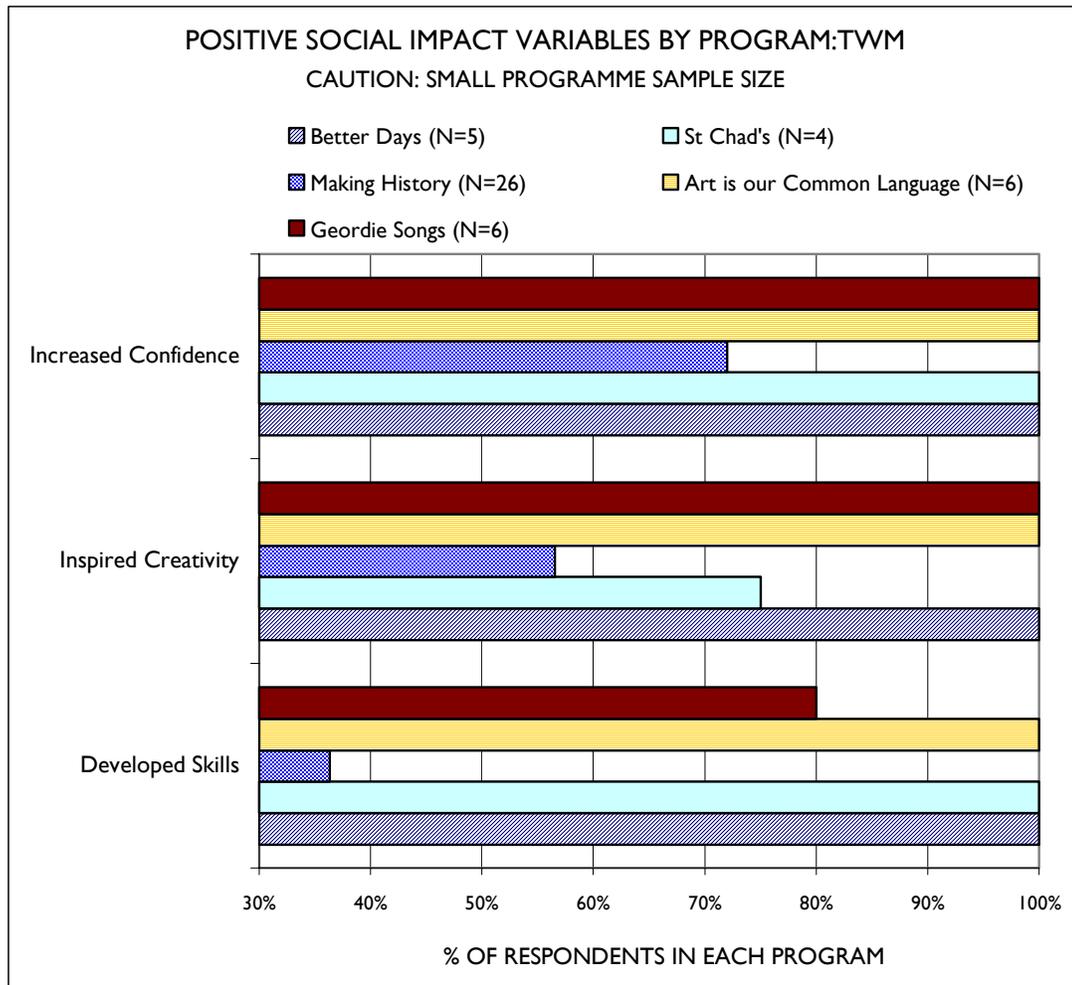
Table 14



4.99 The programmes overall had a positive impact on inspiring participants to do something new or creative (77%). The programme that had the lowest impact is Making History (57%). It was not an aim of this programme to inspire participants to be creative, so the results are not surprising. Overall, 77% thought the programmes impacted them in a creative way.



Table 15

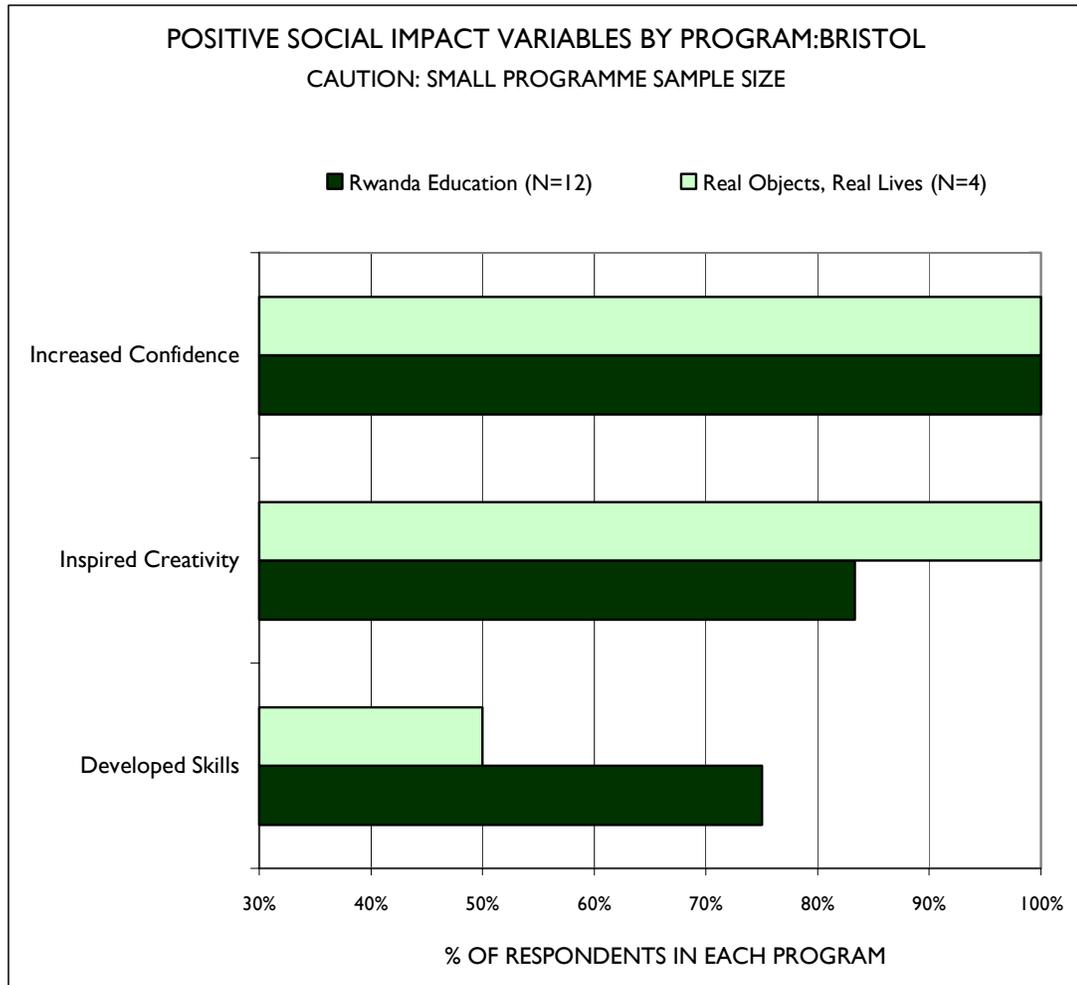


4.100 Increasing confidence was achieved for all participants within six programmes. Since 72% of Making History participants indicated that the programme did not have a positive impact on their confidence, the overall total is 88%.

4.101 Some of the programmes did not prioritise developing skills as a goal (from the managers' perspectives) including as Making History, Art is our Common Language, Real Objects, Real Lives and Rwanda Educational Exhibition Project. On the other hand, the other three programmes, MOO Better Days, MOO St. Chad's and Geordie Songs, did intend to increase skills, particularly IT skills. 80-100% of these participants felt that they did develop skills during the programme. Overall, only 65% noted that the programmes helped develop their skills.



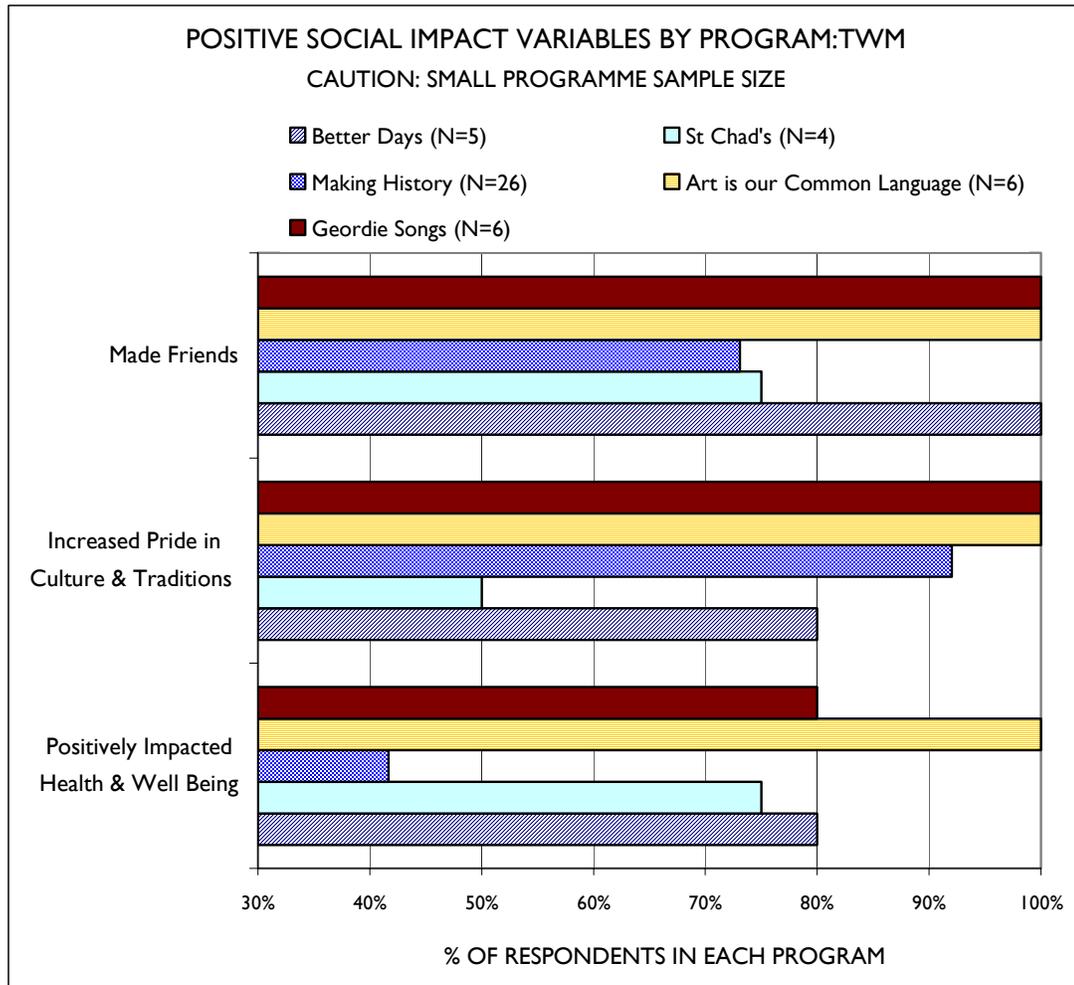
Table 16



4.102 The programmes had a very positive impact on participants' confidence (100%), and overall did inspire participants to do something new or creative (77%). Developing skills was not a goal of the Real Objects, Real Lives programme, and it is not surprising that it had relatively little effect in this area.



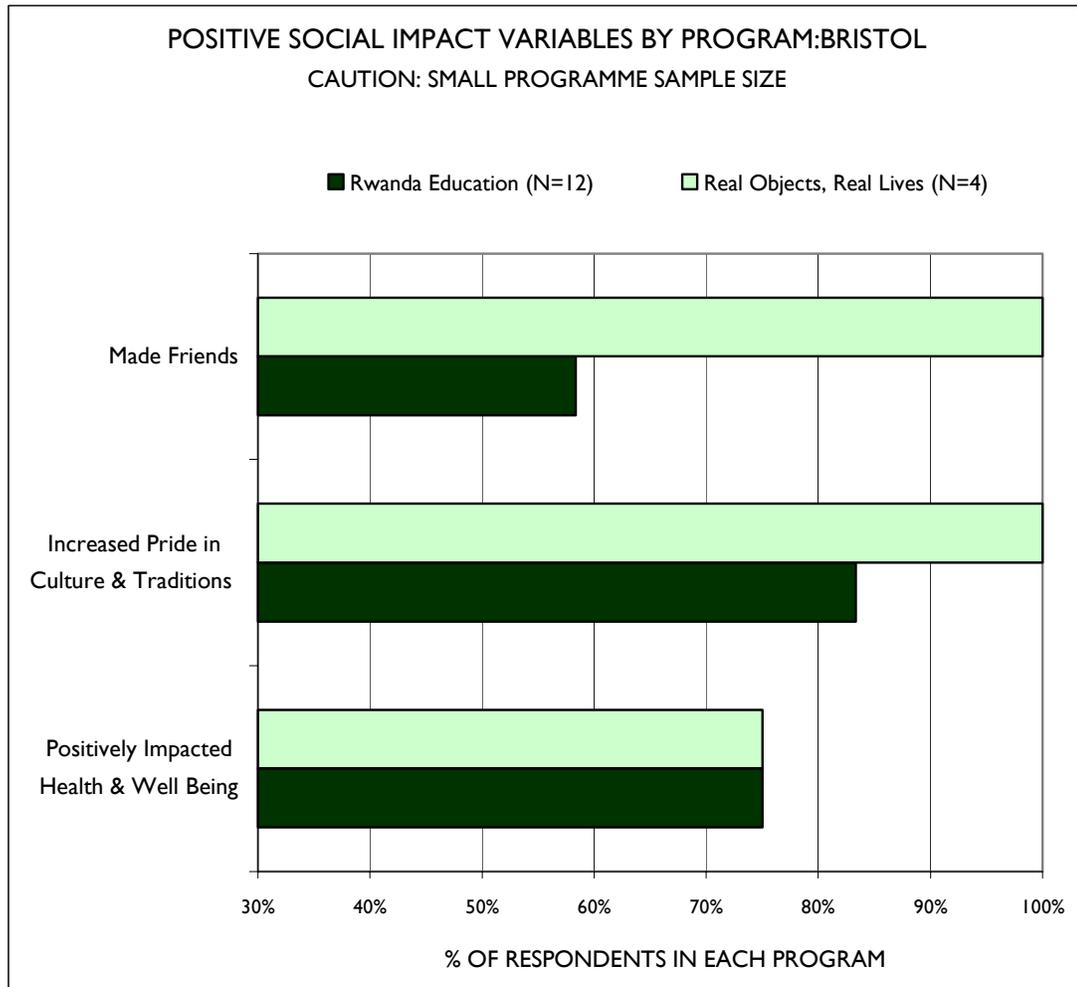
Table 17



4.103 It is more difficult to deem that a programme had a positive impact on one's health and well-being than some other social impacts, but in the case of Art is our Common Language, 100% of the participants agreed that the programme did have this positive impact. Only 42% of the Making History participants said that the programme had this impact, possibly because of the brevity of the participants' interaction with the museum. Between 75% and 80% of the other programme participants communicated that the programme had a positive impact on their health and well-being. Overall, 64% of participants believe that the programmes had a positive impact on their health and well-being.



Table 18



4.104 8% of the participants underscored the value of the programme in increasing their pride in their own culture and traditions. MOO Better Days, MOO St. Chad's and Real Objects, Real Lives did not set out to increase such pride, although they did hope to make people feel better about where they live and give participants influence over how they are perceived by others. Of the four programmes that specified their aim of increasing pride in one's own culture, all ranked between 83% and 100%. The 17% of Rwanda Educational Exhibition Programme participants that felt their pride was not increased as a result of the programme was likely because the project themes focused on refugees rather than the participants' own culture.



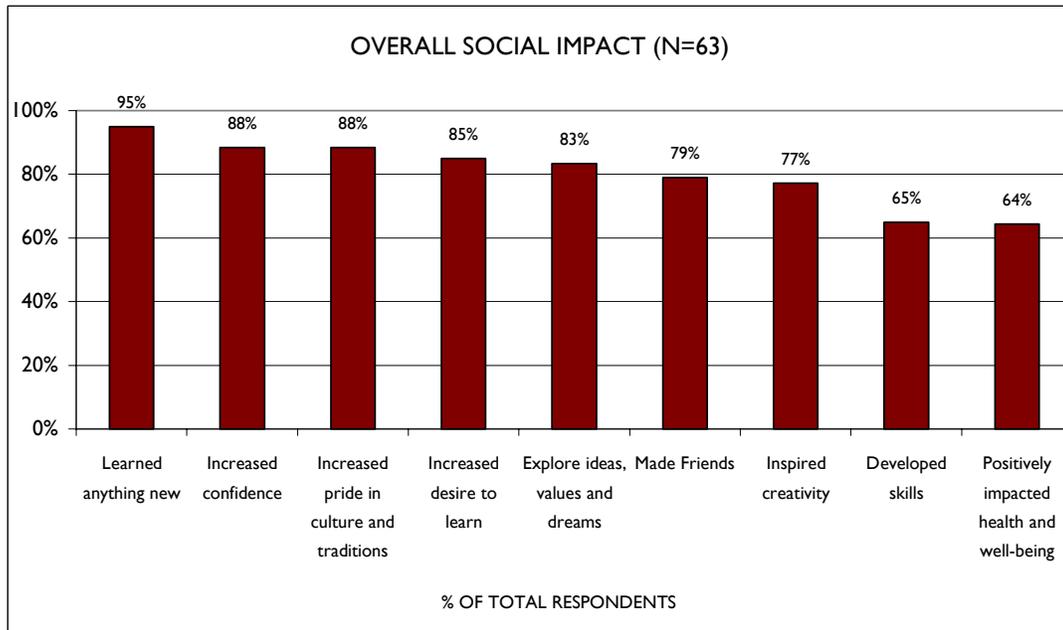
- 4.105 Although making friends is considered a social impact within this study, it was not included in the eight impacts included in the focus group questionnaire, primarily because it was a more factual question as opposed to an opinion. However, all participants from four of the programmes claimed that they had made friends. About three-fourths of St. Chad's and Making History's respondents made friends, while 50% of the Rwanda Education Project made friends (with the secondary school partners).

Summary

- 4.106 Social impact has been the focus of this programme evaluation. The combination of focus group discussions and questionnaires allowed AEA to effectively extract opinions from the respondents and understand their assessment of the programme impacts. Although we were not able to collect independent third-party assessments, we believe the data is valuable and useful to managers, and demonstrates that such information can be readily collected as an ongoing part of the museum's self-assessment.
- 4.107 The social impact table below presents the aggregated data on how the 63 participants believed that the programmes impacted them. 95% of participants learned something new and 88% increased their confidence as a result of participating in the programmes. Even the lowest ranking impact, developing skills and positively impacting health and well-being, has a strong 64-65%.
- 4.108 The responses vary according to programme and depending on the amount of interaction between participants and the museum. Making History, for example, with 1-3 interactions per participant, impacted only 42% of participants' health and well-being, whereas Art is Our Common Language, with 8 to 10 interactions, impacted 100%. Programmes tended to have better results when specific social aims were articulated and agreed upon with stakeholders prior to the start of the programme. Going forward, museum managers should clarify their priorities with both internal and external partners if they are to increase the impact they have on individuals and, ultimately, communities.



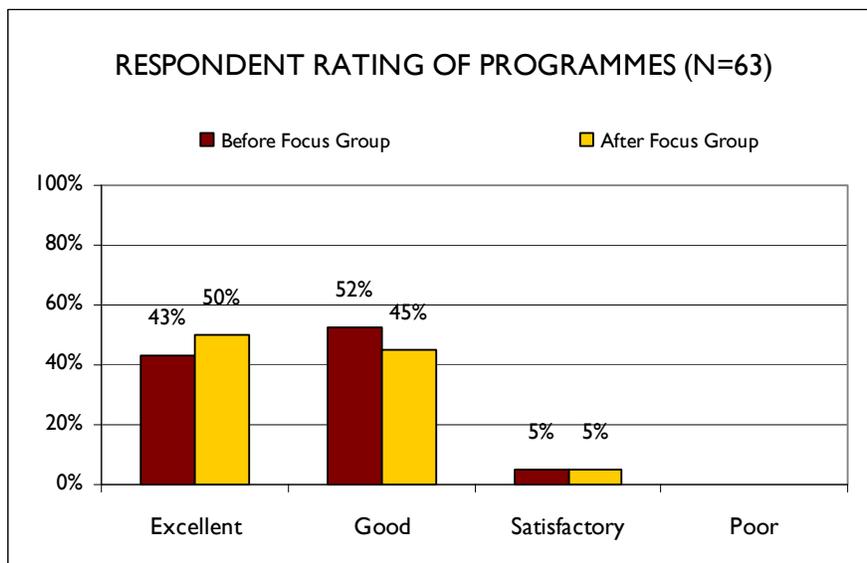
Table 19



Programme Quality

4.109 The participants in the focus groups completed questionnaires before and after the focus groups discussions. Questions probed participants' assessment of overall programme quality as well as the eight primary social impacts. AEA used the post-focus group questionnaires for analysis because we think they reflect more accurately the participants' assessments. Table 20, which compares participants' overall assessment, pre-focus group and post-focus group, shows that the focus group discussion prompted additional positive recollections. This may suggest that there is value in hosting group discussions at the conclusion of a programme, enabling participants to share their experiences and reinforce the positive impacts of the programmes.

Table 20



Relationships between Social Impact and Demographics

- 4.110 Understanding the relationship between participant demographics and social impact outcomes can help museums learn more about what social impacts they should pursue with which audiences. This second analysis considers demographics in relation to social impacts or outputs.

Inputs	Outputs
Age	Learned something new
Gender	Increased desire to learn
Employment	Encouraged to explore ideas, values and dreams
Income	Inspired to do something new or creative
Completed Education Age	Increased confidence
Disabilities	Developed skills
	Positively impacted health and well-being
	Increased pride in culture and traditions

- 4.111 Although we considered many combinations of relationships, only those with likely correlations are highlighted below.

Gender and Desire to Learn

- 4.112 The first of these relationships links gender and increased desire to learn. Table 21 illustrates this relationship. Again, AEA recognises that we are dealing with a small sample, but our data does seem to indicate that female participants were more likely to report an increase in their desire to learn than male participants. This could be a result of a variety of factors, one being that women may be more likely to admit that an experience inspired them, another being that the women who participated in these programmes were more susceptible to inspiration than the men. This result could be different with different audiences, but represents an interesting comparison.

Table 21

		Increased Desire to Learn	
		Yes	No
Gender	Female	95%	5%
	Male	70%	30%



Age and Inspiring Creativity

- 4.113 A second correlation suggests that younger participants were more likely to be inspired to do something new and creative as a result of the programme than older participants. Understanding the orientation toward learning among different audience segments can be important in programme planning.

Table 22

		Inspired Creativity	
		Yes	No
Age	19 or under	83%	17%
	20-34	100%	0%
	35-49	94%	6%
	50-64	80%	20%
	65+	50%	50%

Employment and Inspiring Creativity

- 4.114 A third relationship links employment status and the likelihood of having one's creativity stimulated by the programme. Those people who were employed seem slightly more likely to have been inspired by the programme. It is interesting to note that 53% of the retired participants (N=26) were not creatively inspired by the programme in which they participated. With older audiences, in particular, it may be important to consult with participants in designing programmes to ensure the topic, format, duration and other factors align with these people's interests and tendencies.

Table 23

		Inspired Creativity	
		Yes	No
Employment	Full-time	100%	0%
	Part-time	100%	0%
	Self-employed	100%	0%
	Unemployed	93%	7%
	Full-time student	90%	10%
	Retired	47%	53%



Income and Inspiring Creativity

- 4.115 The data suggests that the lower the income of participants, the more likely they were to have been inspired to be more creative by participating in the programme. This could be a result of lower income people having limited access to resources or experiences that encourage creativity.

Table 24

		Inspired Creativity	
		Yes	No
Income	Under £10,000	90%	10%
	£10-19,999	60%	40%
	£20-29,999	33%	67%
	£30,000 or over	0%	100%

Gender and Exploring Ideas, Values and Dreams

- 4.116 Gender does seem to influence the likelihood that participants will be encouraged to explore ideas, values and dreams by participating in a museum programme. 95% the women participants reported having experienced this impact, compared to 65% of male participants.

Table 25

		Encouraged to explore values	
		Yes	No
Gender	Female	95%	5%
	Male	65%	35%



Age and Increased Confidence

- 4.117 The younger the participant, the more likely they were to experience an increase in confidence through their programme experience.

Table 26

		Increased confidence	
		Yes	No
Age	19 or under	100%	0%
	20-34	100%	0%
	35-49	100%	0%
	50-64	90%	10%
	65+	68%	32%

Income and Increased Confidence

- 4.118 Does income influence the likelihood that participants will increase their confidence through a programme experience at the museum? The data suggests that people with lower incomes were more likely to report an increase in their confidence as a result of participating in a programme.

Table 27

		Increased confidence	
		Yes	No
Income	Under £10,000	97%	3%
	£10-19,999	83%	17%
	£20-29,999	33%	67%
	£30,000 or over	0%	100%



Income and Developing Skills

- 4.119 Those who earned under £10,000 were more likely to have developed skills through the programme (74%), compared to those who earn above £20,000, who did not report developing skills through the programme (0%).

Table 28

		Developed skills	
		Yes	No
Income	Under £10,000	74%	26%
	£10-19,999	56%	44%
	£20-29,999	0%	100%
	£30,000 or over	0%	100%

Employment and Inspiring Creativity

- 4.120 People who reported working full-time at the time of the focus groups were the most likely to have been inspired to be more creative by the programme (full-time and self-employed=100%). In contrast, those who were working part-time (43%) or retired (38%) were less likely to have been inspired to be creative.

Table 29

		Inspired Creativity	
		Yes	No
Employment	Full-time	100%	0%
	Part-time	43%	57%
	Self-employed	100%	0%
	Unemployed	93%	7%
	Full-time student	80%	20%
	Retired	38%	62%



Relationship Summary

- 4.121 The relationship studies suggest there is potential to use statistical analyses of demographic data about audiences and those audiences' assessment of programmes to better understand the variables that influence social impacts, and to inform programme planning.

Overall Programme Evaluation Recommendations

- 4.122 In commissioning this study, TWM and BMGA hoped to find out:
- How best to identify indicators of social impact
 - How best to record and evaluate them
 - How best to interpret them meaningfully
 - How to use this to improve the planning and evaluation of programmes
 - How to embed consideration of the factors into the organizational culture
- 4.123 Based on the information gleaned from this study, AEA suggests the following strategies

Identifying indicators of social impact

- Use Matarasso, *Generic Learning Outcomes*, or some combination of impact frameworks as a guide in selecting the museum's priority indicators of social impact.
- Select 3-4 indicators to track for the museum as a whole, over a sustained period of time.
- Involve programme participants in defining meaningful measures.
- Indicators related to personal development, social cohesion, local image and identity, and community empowerment seem more appropriate for museums than indicators related to jobs, health, crime or connected issues.
- Distinguish between desired short-term and long-term impacts.
- Recognize that indicators unique to a specific programme may need to be measured separately from the main social impact indicators.

Measuring impacts

- Where possible, obtain baseline demographic data from all participants and gain their consent to follow up at later date (securing addresses is desirable).
- Administer an evaluation questionnaire at the conclusion of programme, and administer follow-up surveys or conduct focus groups at some interval following programme completion.
- Use Likert attitudinal scales in the questionnaires to elicit responses along a spectrum ("agree strongly," "agree," "neither agree nor disagree," etc.) as well as yes/no answers.



- Acknowledge that it is not politic to measure every audience (e.g. where there is little trust of institutions such as museums).
- Obtain large enough samples before conducting statistical analysis.

Meaningful interpretation

- Use focus groups, interviews or similar strategies to complement and extend data captured through questionnaires.
- Obtain demographic data and analyse it statistically to appreciate the relationship between the kinds and levels of social impact and key variable in the target audience. In principle, this information can inform future programming, by targeting audiences to particular demographic variables.
- Use meaningful sample sizes. (What constitutes a “meaningful sample” will vary with the programme and the audience, but in all cases museums should strive for a sample that is representative of the participant group.)
- Where possible, analyse the relationships between different social impacts and rates of programme satisfaction.
- Share findings with programme partners and solicit their reactions.

Using assessment in planning

- Establish social impact as an institution-wide commitment, to which all departments can and should contribute.
- Establish feedback loop(s), that help managers integrate the social impact lessons of previous programmes into their programme planning.



5 GLLAM Data Analysis

- 5.1 If a museum wants to deepen its understanding of its users, extensive data-collection is essential. Visitor surveys, interviews, focus groups, programme evaluation forms and other data-collection tools not only provide information essential to marketing directors, they can inform programming decisions, attract funding and enable the museum to measure the social and community impact of the institution on its audiences. Clear research objectives, refined measurement criteria, and thorough methodologies are required to extract any value out of data-collection.
- 5.2 **GLAMM Data:**
- 5.3 The Group for Large Local Authority Museums (GLLAM) was formed in 1998 to represent big city museum services across the United Kingdom. The impetus for its creation was to develop an advocacy strategy to demonstrate to national government the value of regional museums and address a decrease in both revenue funding and capital investment in the sector. It was an explicit response to the social exclusion agenda. GLLAM's 25 members represent some of the UK's biggest cities or conurbations that operate museum services: they include Aberdeen, Birmingham, Bolton, Bradford, Brighton and Hove, Bristol, Coventry, Derby, Dundee, Edinburgh, Glasgow, Hull, Leeds, Leicester, Manchester, North Lanarkshire, Nottingham, Plymouth, Sheffield, Southampton, Stoke-on-Trent, Swansea, Tyne and Wear, Walsall and Wolverhampton.
- 5.4 Since its formation, GLLAM has:
- Created a mutually-supportive network that operates on both individual and institutional levels, capable of responding to national issues and acting as a regional counterpart to the National Museum Directors Conference;
 - Published *Museums & Social Inclusion* in October 2000, showcasing its members' work in that area; and
 - Carried out a capital needs audit.
- 5.5 In addition, GLLAM member organisations have collected various data since 1998, including general population statistics, visitation and usage numbers, museum employment figures, and revenue and capital expenditures. This data has been compiled and distributed each year to give GLLAM members a sense of how they compare to their peers. This benchmarking exercise has already proven useful to the organisations, and several museum services have been able to exploit the annual findings to make a successful case for increased operational and capital funding.
- 5.6 In 2004, GLLAM commissioned Elgeria, a consulting firm that specializes in the areas of advice and training for the heritage sector, to prepare a report that examined the first five years of GLLAM data. Having the data presented in this manner allows the participating organizations to track their own internal trends and the trends of their peers.



Value of the GLLAM Data

- 5.7 This section of the report seeks to answer two fundamental questions. First, what, if anything, can be extracted from the GLLAM data that would help measure the social impact of museum programmes? And second, what are the limitations of the GLLAM data in its current form and what additional data could be collected that would add value to social impact evaluation? To answer these questions, AEA examined GLLAM data for TWM and BMGA in detail, and reviewed the Elgeria report.
- 5.8 To begin, GLAMM's member organisations should be commended for initiating and organising this data-collection process. They are demonstrating the value of a united approach to advancing the knowledge of each of the participating organisations and the sector as a whole. However, as with any quantitative research initiative, there are limitations to what can be extracted from the data. Unfortunately, there is very little contained in the GLLAM information that can lead us to an understanding of the social impact of GLLAM museums.
- 5.9 Below are a number of general points about TWM that can be extracted from the data:
- Between 1998 and 2003, overall attendance at Tyne and Wear Museums increased by 8% and school attendance increased by 33%.
 - 2 TWM museums surveyed report charging admission.
 - During the same five year period, Front of House staff increased by 24 (to 90), Education and Outreach staff increased by 8 (to 16) and Marketing and Development staff increased by 3 (to 8), which suggests an investment in attracting and engaging visitors.
 - Total earned income increased 270% over this period.
- 5.10 Similar data can be extracted for Bristol's Museums:
- Between 1998 and 2003, overall attendance at Bristol museums increased by 8% and school attendance increased by 2%.
 - None of the Bristol museums surveyed report charging admission.
 - During the same five year period, Front of House, Education and Outreach and Marketing staff remained constant (28, 4 and 1 respectively).
 - Total earned income increased by 9% over this period.
- 5.11 These points suggest that TWM's investments in visitor services, marketing and education and outreach have caused both regular and school visitor numbers to rise and earned income to increase dramatically.
- 5.12 While the number of people coming to each of the museums has been tracked, there is no apparent information about who is coming. GLLAM data provides no insight into the age, race, educational background, income level or residence of museum visitors. The one exception to this is the breakout of school visitation. Even with this data, however, little is known about the students coming through the door. (It should be noted that TWM and BMGA have collected data about their audiences in other ways, but here we discuss only the GLLAM findings.)



- 5.13 There are two additional variables that could give an indication of social impact – addresses and admission fees – but they are difficult to isolate in the GLLAM data. For example, one might compare Total Visitors to Total Population as a way of tracking the museum's penetration in the local area. Because there is no data on the addresses of visitors, however, it is impossible to determine the percentages of out of town visitors and local residents. We can discern from the data that visitation numbers at both museums did increase over the five-year period and we can correlate the greater increase in school visitors at TWMM (compared with BM) with TWMM's greater investment in Education and Outreach staff. However, because the GLLAM data on annual expenditures do not isolate marketing or audience development costs (they are buried in other departmental figures), it is impossible to make a direct correlation between increased expenditure on marketing or outreach and the visitation results.
- 5.14 The other challenge is that GLLAM does not provide data on admission prices for those institutions that are charging fees. We could calculate a simple average by dividing the Total Admissions Revenue by the Total Number of Visitors, but this could be misleading because of varying admission policies (e.g. student groups getting in for free, free days, etc.). If we knew this number, however, we could begin to prove (or disprove) the idea that institutions that charge less attract more visitors (but at present this would be a dubious assertion because we lack information about specific programming and its potential drawing power).

Suggestions for Moving Forward

- 5.15 **A General Note about Data Collection**
Collecting and comparing data with peer organizations can be beneficial to an institution. However, occasionally issues arise about the way that data is collected and presented that may be misleading. For example, annual attendance figures may vary from museum to museum based on how they are reported. One museum that charges admission may only include paid visitors in overall attendance, while another museum may count every person who comes through the door. One museum may report gross earned income, while another may report net earned income. The quality of the data and the ability to compare data across institutions depend on whether the questionnaire is explicit about what specific information is being requested and the data is collected consistently across institutions.
- 5.16 The following suggestions outline ways to add value to the data currently being collected by GLLAM institutions. This list is by no means exhaustive and should be used as a starting point. Data-collection takes time and resources. Therefore it is imperative to understand the value and future uses of different data and be sure that those responsible for collecting the data are adequately supported.
- 5.17 **Market Analysis/Audience Research**
Having a general sense of your organization's context within the broader community is essential. In addition, knowledge of the various communities that reside in the museum's market area and a general idea of their interests and needs will help to inform programming, outreach and marketing strategies. Basic research about the demographics of the community and the residents of its various neighbourhoods should be supplemented with interviews, conversations with community leaders, or other person-to-person research about the interests and needs of the targeted audience.



- 5.18 It is also critically important to understand who is visiting your institution and why they are visiting. This type of data can be tracked by capturing postal codes, conducting audience research (surveys, focus groups, interviews, etc.) or observing patterns of visitation.¹⁸ Even museums that do not charge admission can capture helpful information from all visitors by asking a few simple questions as visitors enter or leave the institution – their address, whether they have visited the museum before, their age, and whether they are attending as part of a group. Thorough analysis of this data can help an institution:
- Gather insight as to whether the museum is attracting targeted visitor segments;
 - Gather insights about what populations use the museum regularly;
 - Gather information about the community groups that use the museum as a resource; and
 - Track first-time and repeat visitation.
- 5.19 More sophisticated audience surveying, involving intercept entrance or exit interviews that capture additional demographic data, information about where visitors learned about the museum, and reactions to the museum experience, can help the museum:
- Measure levels of satisfaction for programmes and services;
 - Understand how visitors define their cultural community;
 - Plan its marketing strategy by understanding where various audience segments look for information about cultural activities and they types of invitations/offers that attract them.

Measuring Social Impact

- 5.20 In order to truly understand the social impact of an institution on a community, one needs to:
- Articulate an overall programme goal
 - Select a target response group
 - Define indicators of success
 - Develop and execute a methodology for collecting data from the group (pre- and post- programme)
 - Analyse the data and correlate findings with the measures of success.

¹⁸ Some museums, including TVM, are collecting more and better data about their audiences as a part of the monitoring associated with the Renaissance in the Regions programme. In TVM's case, this includes capturing postal code information on visitors at two venues and plans for expanding that information capture to other sites as well.



- 5.21 It may be difficult for GLLAM to benchmark this type of data due to the number of variables involved and the specific goals of each participating institution and each particular programme. Regional differences, community composition, facilities, resources, internal expectations and other factors will play a role in the success or failure of individual initiatives.
- 5.22 How an organization defines success can also be a barrier to benchmarking. For example, three different GLLAM museums might all launch new programmes with the goal of bringing students from local low-income neighbourhoods to their museums. At the end of the year, one museum might record that 10,000 students in the target population had come through its doors. Another museum might have only attracted 8,000 students, but received very high satisfaction scores on the questionnaires each student completed. The third museum might have decided to target its efforts to one or two local neighbourhoods, and worked intensively with local schools with the result that only 5,000 students attended the museum by year's end, but 2,000 of those students returned to the museum after their initial visit. Which museum was the most successful? Did all three approaches have a social impact? Which initiative was more valuable in the short-term? Which had more long-term impact? Asking such questions can help TWMM, BM and GLLAM push forward their thinking about institutional and programme purpose and data collection strategies.



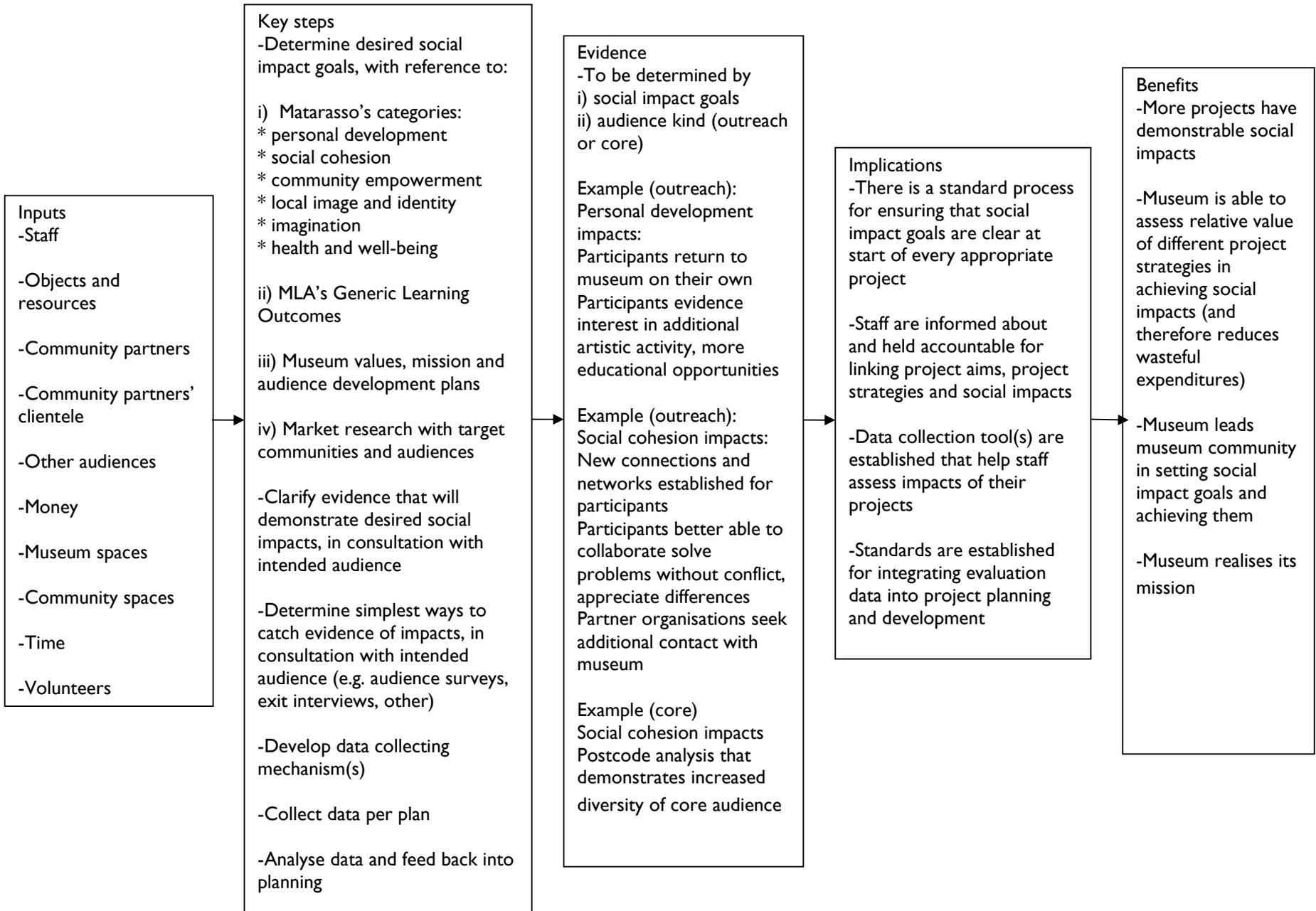
6 Logic Model

- 6.1 To increase TWM's and BM's demonstrable social impacts will require the museums to make achieving such impacts an explicit, and museum-wide commitment and a sequence of steps to increase the likelihood of success. The logic model above delineates the steps required in this process.
- 6.2 **Inputs:** The material, financial and intellectual resources that the museum and its partners bring to the effort. These include museum staff, collections and other museum resources; community partners and their clientele; community residents and other audiences; funding; and the museum and other spaces where programmes take place.
- 6.3 **Key steps:** Before a programme begins, the museum should determine and articulate its desired social impact goals for chosen audience segments. Matarasso's six major categories (personal development, social cohesion, community empowerment, local image and identity, imagination, and health and well-being) and the MLA's Generic Learning Outcomes are useful guides in this process. The social impact goals for each programme need to be informed by the museum's overall audience development plans, and by the results of market research with target communities and audiences. Once the goals are determined, then the evidence that will demonstrate the achievement of the desired results needs to be clarified, and the simplest ways to catch that evidence outlined. In many instances, the intended beneficiaries of museum programmes can contribute to identifying meaningful evidence, and help determine the most effective and simplest means of collecting that evidence (some of which they may be asked to collect themselves). Once it is determined which kinds of evidence will be sought, the museum needs to define its data-collecting mechanism. All of these steps should be taken before the programme activities begin. Then once the programme has been launched, the appropriate data-collection strategy can be employed, and the data collected can be analysed and fed back into the museum's ongoing programme planning.
- 6.4 **Evidence:** The appropriate evidence to seek and collect for a given programme will depend on the social impact goals and the audience target. If the museum wishes to have an impact upon the personal development of a socially-excluded outreach audience, for example, relevant evidence might include return visits by the participants to the museum, or participants' pursuing an interest in art-making or other educational opportunities. If the museum wishes to impact the social cohesion of its broad community audience, evidence might include a postcode analysis of visitors that demonstrates increased diversity among the museum's regular visitorship or evidence that understanding and tolerance among community groups involved with the museum have increased.



- 6.5 **Implications:** There are several important implications for TWM and BM staff in adopting a more intentional approach to determining desired social impact goals, and a more sophisticated evaluation strategy. The first implication is the museum must make its commitment to achieving social impact goals explicit, and clear to all. The second implication is that the museum must establish a standard process for ensuring that social impact goals are clear at the start of every appropriate project, and adequate information and preparation is invested to make achieving these goals a reasonable expectation. A third implication is that staff are informed about and held accountable for linking programme activities to both social impact goals and data collection strategies. A fourth implication is that evaluative data that is collected will be analysed and put to use in refining the current programmes and developing new ones. A final implication is that the museums should be better able to speak to government about the social impact of their work.
- 6.6 **Benefits:** The benefits that will accrue from the museum's modified approach to defining social impact goals and evaluative processes are several. First, the museum will increase the number of its projects and programmes that have demonstrable social impacts. Second, the museum will be able to assess the relative value of different programme strategies in achieving social impacts, thereby reducing wasteful expenditures. Third, the museum will be a step ahead of other institutions in both embracing and achieving social impact goals, and take a leadership position in the museum field. Through these achievements, the museum is more likely to achieve its mission.





7 Conclusions and Recommendations

- 7.1 In commissioning this study, both museums were seeking better methods for defining, pursuing and documenting their impacts on people in order to continuously improve their operations and enhance their management of resources. In addition, as publicly funded museums deeply connected to government policy, they are striving for ways to respond to government's expectations for accountability, service to diverse populations, and "value for money."
- 7.2 This programme assessment has revealed important and useful information:
- Social impact is an imprecise concept, used in multiple ways by government, researchers, arts institutions and others.
 - There is no agreed-upon taxonomy of preferred audiences, preferred impacts or preferred techniques to measure impacts. Little distinction is currently made between short- and long-term impacts.
 - Even recent and innovative data-collection efforts, such as the GLLAM surveys, catch little information on the social impact of museum programmes.
 - Most museum efforts overlook the necessity to align programme design and evaluation goals at the start of any programme, and pursue data collection about the impact of programmes in an intentional and sustained way over time.
 - Usable information about social impact, audience motivation, effectiveness of programme design and other factors can be captured from even a small sample and through a retrospective methodology. Greater and more nuanced information about what different audiences want, what they value, what generates social impact for them, and what motivates their participation – among other considerations – should influence museums' corporate planning and resource allocation. Such information can be only be gleaned with greater institutional commitment to this purpose and more intentional and extensive collection and use of data.
 - Greater social impact, overall, can be achieved by the early integration of robust information about audiences into programme planning, programmes that have explicit aims for social impacts, and well thought out data-collection strategies that illuminate the impact that programmes achieve.
- 7.3 Based on its literature review, programme assessments, analysis of GLLAM data and development of a logic model for social impact, AEA makes the following recommendations for upgrading TWVM's and BMGA's effectiveness in serving under-reached audiences and maximising social impact:
- 7.4 Each institution should:
- Make an institution-wide, explicit commitment to enhancing social impact and capturing more useful information on all its audiences. The idea of evaluation and the importance of maximising social impact must be embraced by all employees within the institution.



- Collect simple but useful information on all audiences.
- Define what it means by social impact, which specific populations it intends to reach and impact, and whether it seeks short- or long-term effects (or both).
- For select programmes, follow the proposed logic model, and
 - Collect general information about target audiences, its demographics and its cultural behaviours.
 - In cooperation with the targeted group(s), develop programme goals and define the measures by which the programme's success will be judged.
 - Ensure that the programme's social impact goals align with the institution's social impact goals.
 - Define the key resources for each project, the main activities, and the intended outputs in order to clarify the mechanisms for generating social impact. Differentiate between short- and long-term impacts.
 - Determine what evidence will demonstrate whether the social impact goals have been reached ('indicators'), and how that evidence will be captured (before, during and after the programme).
 - Determine the simplest ways to catch evidence of impacts. Annabel Jackson's toolkit (*Evaluation Toolkit for the Voluntary and Community Arts*) offers advice on appropriate methods and model data collection forms.
 - Develop and implement data collection plan.
 - Analyse data and use it in subsequent programme planning.
 - Use the information captured through this process to set institutional objectives and report more robustly to public and private funding sources.

7.5 Together with other regional museums (the GLLAM consortium), TWM and BMGA should explore:

- Creating a common taxonomy on social impact.
- Defining what additional information about audiences the consortium members would find valuable.
- Defining some simple social impacts the consortium can track.
- Developing consistent data-collection methods that can help the museums capture audience data and monitor their impact on audiences.
- Discussing these goals with government and seeking additional resources to support more sophisticated and useful audience tracking mechanisms.



- 7.6 Clearly articulating the museum's goals in pursuing social impacts, revealing the ways all departments in the museum contribute to success, linking programme design and assessment prior to the launch of any project, and rigorously capturing, analysing and then using evidence of programme impact in subsequent programme planning – these behaviours will enable TWMM and BMGA each to chart its own course in the tricky terrain of social impact, and simultaneously meet the expectations of government policy more effectively. Strategically expanding the information that the GLLAM consortium members collect consistently and analyse regularly will enable the regional museums to better manage their relationship with government, becoming less defensive about their overall value and more confident of their real impact on the British public.



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9 Appendix 2: Matarasso's 50 Social Impacts

In *Use or Ornament?*, Francois Matarasso outlines 50 potential social impacts that the arts can achieve, as follows:

- Increase people's confidence and sense of self-worth
- Extend involvement social activity
- Give people influence over how they are seen by others
- Stimulate interest and confidence in the arts
- Provide a forum to explore personal rights and responsibilities
- Contribute to the educational development of children
- Encourage adults to take up education and training opportunities
- Help build new skills and work experience
- Contribute to people's employability
- Help people take up careers in the arts
- Reduce isolation by helping people to make friends
- Develop community networks and sociability
- Promote a forum for intercultural contact and co-operation
- Develop community networks and sociability
- Promote tolerance and contribute to conflict resolution
- Provide a forum for intercultural understanding and friendship
- Help validate the contribution of a community
- Promote intercultural contact and co-operation
- Develop contact between the generations
- Help offenders and victims address issues of crime
- Provide a route to rehabilitation and integration for offenders
- Build community organizational capacity
- Encourage local self-reliance and project management
- Help people extend control over their own lives
- Be a means of gaining insight into political and social ideas
- Facilitate effective public consultation and participation
- Build support for community projects
- Strengthen community co-operation and networking
- Develop pride in local traditions and cultures
- Help people feel a sense of belonging and involvement
- Create community traditions in new towns or neighborhoods
- Involve residents in environmental improvements
- Provide reasons for people to develop community activities
- Improve perceptions of marginalized groups
- Help transform the image of public bodies
- Male people feel better about where they live
- Help people develop their creativity
- Erode the distinction between consumer and creator
- Allow people to explore their values, meanings and dreams
- Enrich the practice of professionals in the public and voluntary sectors
- Transform the responsiveness of public service organizations
- Encourage people to accept risk positively
- Help community groups raise their vision beyond the immediate
- Challenge conventional service delivery
- Raise expectations about what is possible and desirable
- Have a positive impact on how people feel



Be an effective means of health education
Contribute to a more relaxed atmosphere in health centers
Help improve the quality of life of people with poor health
Provide a unique and deep source of enjoyment



10 Appendix 3: Museum Managers and Partners Interviewed

Museum Managers

Zelda Baveystock, Keeper of Contemporary Collecting, TWM
Zoe Brown, Outreach Officer, TWM
Jo Cunningham, Learning Officer (Sunderland), TWM
Reethah Desai, Museum Learning Manager, Bristol City Museums
Alison Farrar, Assistant Community History Curator, Bristol City Museums
Kate Poyser, Outreach and ICT, TWM
Ian Thilthorpe, Principal Outreach and ICT Officer, TWM
Sheelagh White, Outreach and ICT On-line Project Officer, TWM
Martin Williams, Principle Trading and Development Officer, TWM

Partner representatives and artists

Brian Crowley, Collection Supervisor for the Pearse Museum, Dublin
Gillian Findlay, Collections Development Officer, Scottish Museums Council
Yvonne Harmitt-Williams, Glenfrone Primary School
Lesley Mountain, Better Days
Bridget Scott, St. Chad's Community Centre
Pat Smith, Artist
Don Williams, Evaluator, Save the Children



11 Appendix 4: Participant Questionnaire



Participant Name: _____

In order to better understand how Tyne & Wear Museums can improve programmes, services and social benefits for the public, we are asking you to help us. Thank you very much for answering each question and please note that all information is confidential.

Programme Participation

1. How well do you remember the programme?

Very well Well Vaguely Very vaguely

2. Why did you participate in the Tyne & Wear Museums programme and what benefits did you hope to gain? (please tick all that apply)

1.1.1.1.1.1 To experience something new To learn more about the subject

To improve my skills (computer, artistic, etc) To improve my creativity

1.1.1.1.1.2 To meet people or spend time with friends To enjoy and have fun

1.1.1.1.1.3 Because someone asked me to participate No primary reason/other

3. How would you rate the programme?

Excellent Good Satisfactory Poor

4. Did you learn anything new at the programme?

Yes No

5. Did the programme increase your desire to learn?

Yes No

6. Did the programme encourage you to explore your ideas, values and dreams?

Yes No

7. Did the programme inspire you to do something new or creative?

Yes No

8. Did the programme increase your confidence?

Yes No



9. Did the programme develop your skills (computer, book-making, etc)?
 Yes No

10. Did the programme have a positive impact on your health or well-being?
 Yes No

11. Did the programme increase your pride in your culture and traditions?
 Yes No

12. Did you make friends during the programme?
 Yes No

13. Had you visited a museum or gallery *before* this programme?
 Yes No

14. Have you visited a museum or gallery *since* the programme? (not including today's visit)
 Yes No

15. Have you visited *one of the Tyne & Wear Museums* since the programme?
 Yes No

11.2 General Interests

16. Have you undertaken another programme or course of study in since the programme?
 Yes No

17. If yes, in what areas? (please tick all that apply)

11.2.1.1.1.1 Arts related (photography, painting, etc) Skill building (computer, cooking, etc)
 Child care/Education Other (please tell us) _____

18. What are your favourite types of exhibitions or activities?
(please tick all that apply)

Painting Cooking Sculpture
 Architecture Technology Gardening
 Film and Media Other ideas (please tell us) _____

About You

19. What is your gender? Female Male

20. What is your age?
 19 or under 20-34 35-49 50-64 65 or over

21. Do you consider yourself to have a disability (e.g. hearing or visual impairment, problems with steps/stairs, wheelchair requirements, etc.)?
 Yes No



22. If yes, please specify

23. Please tell us about your work.

11.2.1.1.1.1.2 Employed Full Time Self-Employed Full-time student

11.2.1.1.1.1.3 Employed Part Time Unemployed Retired

24. What best describes your income?

Under £10,000 £10,000-£19,999

£20,000-£29,999 £30,000 or over

25. How would you describe your ethnicity?

Chinese Pakistani Black African Black Caribbean

Indian Bangladeshi Black British Black other

Asian Other White Other

26. At what age did you complete or do you expect to complete your full-time education?

16 or under 17-18 21 or over

27. Please give your full postcode _____

28. Country of residence (if outside UK) _____

Thank you very much for taking the time to fill out this survey. We appreciate your input.

