

Section 2 Research Methods

2.0 What evidence of impact was gathered?

This evaluation focuses on the impact of the DCMS/DfES Strategic Commissioning National/Regional Partnerships Museum Education Programme on children, young people and community participants between August 2003 and March 2004. The programme consisted of 12 projects, each of which had a National partner and one or more Regional partners. Forty-two organisations were involved overall. The 12 projects included Education and Community elements, in which participants visited museums and galleries and took part in outreach workshops and activities in schools and community venues.

From September 2003 to March 2004, the impact of school visits to museums and outreach visits to schools was measured using questionnaires for teachers and children, for those projects that worked with school groups. During January, February and March 2004, 8 out of the total of 12 projects were visited as case studies, in order to collect in-depth information about the impact of the partnerships upon the schools and community groups involved through a mixture of interviews, focus groups and observation.

2.1 Methods of data collection

Data was collected in a number of ways:

- Questionnaires for teachers and pupils
- Data collection forms for partner organisations
- Familiarisation visits to each of the projects (National partners in all but one case)
- Visits to schools / community venues involved
- Focus groups and interviews
- Observation
- Telephone interviews

A number of specific research tools were devised. These are described below in Table 2.1 and included in **Appendix 1**.

Form	Title	Description
A	Evaluation of school visits and outreach	Post-visit questionnaire for teachers
B	My Visit Key Stage 2 (Also used for outreach)	Post-visit questionnaire for children aged 7-11
B	My Visit Key Stage 3 and above (Also used for outreach)	Post-visit questionnaire for young people aged 11 and over
C	Numerical data collection of school pupil usage September 2003 to March 2004	Template for partner organisations to record information about the number of contacts with school participants for each month
E	Record of DCMS/DFES scheme community activities between 1 August 2003 and March 2004	Template for partner organisations to record information about the number of contacts with participants, community workers and other participants for each month
H	Summary of DCMS/DfES Project	Template for National partners to record information about their project*

Table 2.1: List of tools for gathering data for the evaluation

* Form H was designed to collect information for use by RCMG during the Evaluation process. Organisations were asked to fill in Form H at the beginning of the project. However, many organisations completed the form during, or in some cases at the end of the project.

Forms H are included in **Appendix 2**, however in Section 3 where each project is described, the information from these forms has been combined with additional sources, such as individual project reports produced by partners and specific information elicited at the end of projects.

2.2 Museums involved in Strategic Commissioning National / Regional Partnerships

In total, 12 projects were funded by DCMS/DfES. Eight of these had both Education and Community elements. Of the remaining four projects, two projects had an Education element only, and worked only with school groups: *Texts in Context* and *Partners in Time*, and two projects were involved only with community-based activities: *Moving Minds* and *Engaging Refugees and Asylum Seekers*. For instance, *Moving Minds* worked with groups of older pupils but not as part of their mainstream curriculum.

Each of the 12 projects involved a National partner organisation and one or more Regional partner organisations. Forty-two organisations were directly involved in provision and delivery of the projects. Many other new and existing partnerships with a diverse range of organisations were used to facilitate aspects of the projects or reach certain target groups, for instance the partnership between V&A and NCH the Children's Charity, or between Imperial War Museum North, the Race Relations Archive and Wai Yin Community Centre. These specific examples are examined in more detail in the case studies in Chapter 10.

Most of the forty-two partners were museums or galleries, but they also included:

- University of Bristol
- The British Library
- Beauchamp Lodge Settlement (charity and owner of the floating classroom canal boat)
- Mid Anglia SATRO

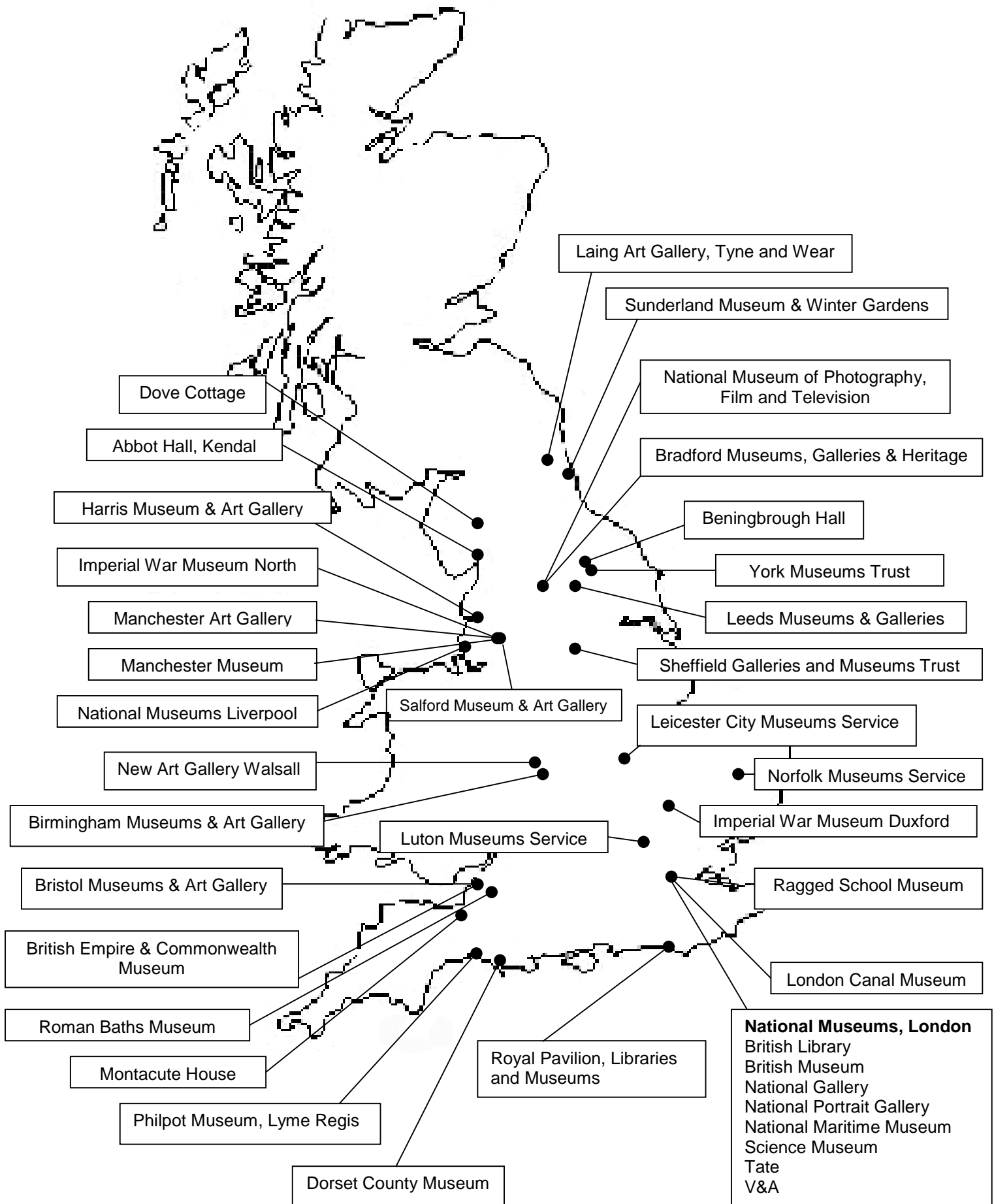
The museum partners among the forty-two organisations were of varying types, including:

- National museums like the V&A, Imperial War Museum Duxford, National Gallery
- Regional museum services such as Norfolk Museums and Archaeology Service
- Regional museums such as Manchester Museum
- Art galleries such as Abbot Hall Art Gallery
- National Trust properties such as Beningbrough Hall and Montacute House
- Independent museums such as the British Empire and Commonwealth Museum

Each organisation delivers museum education and outreach services in different ways and collects information about participation in different ways. Research methods were developed with the partners' agreement in order to take these differences into account.

The museums and galleries involved were spread widely across England. Most of the National partners were based in London, although four projects had National partners based outside London: Imperial War Museum Duxford, Imperial War Museum North, National Museums Liverpool and National Museum of Photography, Film and Television in Bradford. Figure 2.1 shows the geographical distribution of the museum and gallery partners.

Figure 2.1 Geographical distribution of museum and gallery partners involved in DCMS/DFES Strategic Commissioning National / Regional Partnerships



The relationships between these museums, galleries and other organisations are complex. Seven of the 42 partner organisations were involved in more than one project:

- Sheffield Galleries and Museums Trust (3 projects)
- Bristol City Museums and Art Gallery (2 projects)
- British Empire and Commonwealth Museum (2 projects)
- Norfolk Museums and Archaeology Service (2 projects)
- Sunderland Museum and Winter Gardens (2 projects)
- National Museums Liverpool (2 projects – acting as National partner in *Engaging Refugees and Asylum Seekers*, and as a partner in *Understanding Slavery* which was led by the National Maritime Museum)
- Bradford Museums, Galleries and Heritage (2 projects)

Table 2.2 lists the 12 projects and the 42 organisations involved, including the National partner for each project. Each partner was assigned a code by RCMG, for instance 'DCMS/DfES/A1' (shortened to 'DCMS/A1'), to identify particular projects and partners in the data collection process.

Figure 2.2 provides an organisational map of the whole DCMS/DfES programme showing the relationships between the partners, while Figure 2.3 focuses on the particular cases where museums and galleries were involved in more than one project.

Table 2.2 Organisations involved in DCMS/DFES Strategic Commissioning National / Regional Partnerships		
Project Name	Lead Partner(s)	DCMS Code
The Story of Money	British Museum	DCMS/A1
	British Museum	DCMS/A1
	Manchester Museum	DCMS/A2
Text in Context	British Library	DCMS/B
	British Library	DCMS/B1
	University of Bristol	
	Lyme Regis Philpot Museum	DCMS/B2
	Dorset County Museum	DCMS/B3
	Roman Baths Museum	DCMS/B4
	British Empire and Commonwealth Museum	DCMS/B5
Partners in Time	Imperial War Museum Duxford	DCMS/C
	Imperial War Museum Duxford	DCMS/C1
	Norfolk Museums and Archaeology Service	DCMS/C2
	Luton Museums Service (Stockwood Craft Museum and Gardens)	DCMS/C3
	Mid Anglia SATRO	
People, Places, Portraits	National Portrait Gallery	DCMS/DM
	National Portrait Gallery	DCMS/DM1
	Beningbrough Hall	DCMS/DM2
	Montacute House	DCMS/DM3
	Sheffield Galleries and Museums Trust	DCMS/DM4
	Sunderland Museum and Winter Gardens	DCMS/DM5
	Dove Cottage and the Wordsworth Museum	DCMS/DM6
Understanding Slavery	National Maritime Museum	DCMS/EN
	National Maritime Museum	DCMS/EN1
	British Empire and Commonwealth Museum	DCMS/EN2
	National Museums Liverpool (Merseyside Maritime Museum)	DCMS/EN3
	Bristol City Museums and Art Gallery	DCMS/EN4
Anim8ed	National Museum of Photography, Film and Television	DCMS/F
	National Museum of Photography, Film and Television	DCMS/F1
	Bradford Museums, Galleries and Heritage (Cartwright Hall)	DCMS/F2
	York Museums Trust (York Castle Museum)	DCMS/F3
Creative Canals	National Museum of Science and Industry	DCMS/G
	National Museum of Science and Industry	DCMS/G1
	Ragged School Museum	DCMS/G2
	London Canal Museum	DCMS/G3
	Beauchamp Lodge Settlement	
Supporting Regional Schools	Tate Britain	DCMS/H
	Tate Britain	DCMS/H1
	New Art Gallery, Walsall	DCMS/H2

	Norfolk Museums and Archaeology Service (Norwich Castle Museum)	DCMS/H3
	Abbot Hall Art Gallery	DCMS/H4
	Sheffield Galleries and Museums Trust	DCMS/H5
Image and Identity	Victoria and Albert Museum	DCMS/IL
	Victoria and Albert Museum	DCMS/IL1
	Birmingham Museums and Art Gallery	DCMS/IL2
	Manchester Art Gallery	DCMS/IL3
	Royal Pavilion, Libraries and Museums, Brighton and Hove	DCMS/IL4
	Sheffield Galleries and Museums Trust	DCMS/IL5
	Harris Museum and Art Gallery	DCMS/IL6
Take One Picture	National Gallery	DCMS/JK
	National Gallery	DCMS/JK1
	Bristol City Museums and Art Gallery	DCMS/K1
	Laing Art Gallery	DCMS/J1
Engaging Refugees and Asylum Seekers	National Museums Liverpool	DCMS/O
	National Museums Liverpool	DCMS/O1
	Sunderland Museum and Winter Gardens	DCMS/O2
	Leicester City Museums Service	DCMS/O3
	Salford Museum and Art Gallery	DCMS/O4
Moving Minds	Imperial War Museum North	DCMS/P
	Imperial War Museum North	DCMS/P1
	Leeds Museums and Galleries	DCMS/P2
	Bradford Museums, Galleries and Heritage (Cartwright Hall)	DCMS/P3

**Table 2.2 Organisations involved in DCMS/DFES Strategic Commissioning
National / Regional Partnerships**

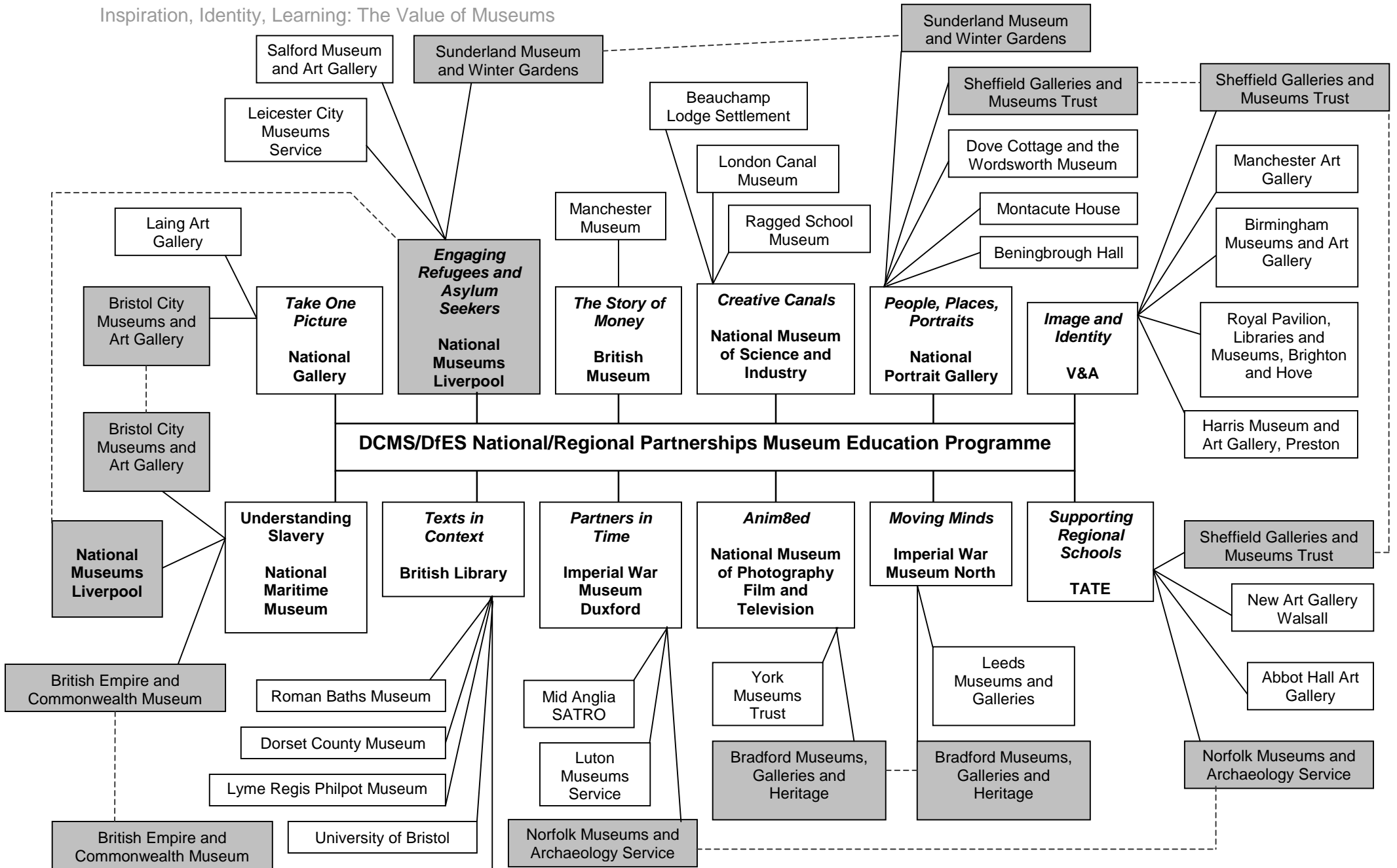


Figure 2.2 Map of the 42 organisations involved in the DCMS/DfES programme.

Seven organisations were involved in more than one project and are denoted by shaded boxes joined by dotted lines (also see Figure 2.3)

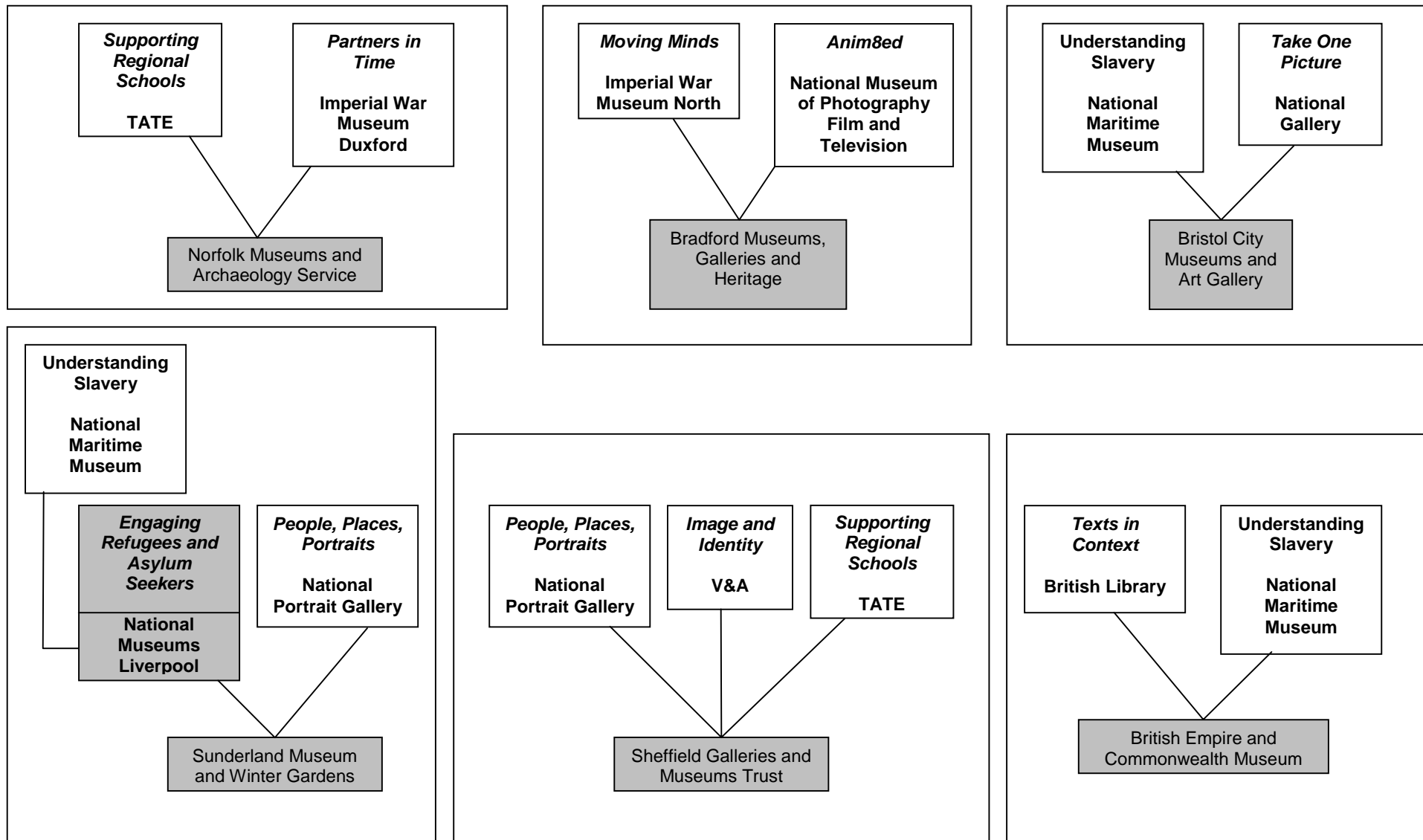


Figure 2.3 Organisations involved in more than one DCMS/DfES project (also see Figure 2.1)

2.3 Designing the data-gathering process

The research design was developed during July 2003 in discussion with MLA, DCMS and DfES. As far as possible, it was planned to use the same methods for both the DCMS/DfES scheme and Renaissance in the Regions Education Programme evaluation, in order to develop a national picture of museum education. Two seminars were held during the research design process with museum staff involved in the two evaluations:

- 24 July 2003 – seminar with Strategic Commissioning participants from national and regional museums
- 31 July 2003 – seminar with museum staff involved in the Renaissance in the Regions Education Programme

A review of the issues and possibilities for how the information could be collected by the museums involved was conducted at both the seminars. The review led to some modification of the data collection, which was agreed with all concerned. For example it was impossible for some museums to provide figures for numbers of teachers or schools using their museums. All museums however could provide figures relating to pupil contact / use. It was agreed that this would be the common information that would be collected (using Form C).

2.4 Familiarisation visits

RCMG researchers made visits during September and October 2003 to each of the National Museums leading a DCMS/DfES Strategic Commissioning project, to gain an overview of the projects and the partnerships involved (Table 2.3).

Project name	DCMS Code	Researcher	Date
The British Museum <i>The Story of Money</i>	DCMS/A	HO	30/09/2003
The British Library <i>Texts in Context</i>	DCMS/B	JD	19/09/2003
Imperial War Museum Duxford <i>Partners in Time</i>	DCMS/C	EHG	02/10/2003
National Portrait Gallery <i>People, Places, Portraits</i>	DCMS/DM	EHG	29/09/2003
National Maritime Museum <i>Understanding Slavery</i>	DCMS/EN	EHG	11/09/2003
National Museum of Photography, Film and Television, Bradford <i>Anim8ed</i>	DCMS/F	HO	18/09/2003
National Museum of Science and Industry London <i>Creative Canals</i>	DCMS/G	HO	26/09/2003
Tate <i>Supporting Regional Schools</i>	DCMS/H	EHG	29/09/2003
Victoria and Albert Museum <i>Image and Identity</i>	DCMS/IL	JD	30/09/2003
Tyne and Wear Museums / National Gallery <i>Take One Picture North East / South and West</i>	DCMS/JK	JD	18/09/2003
National Museums Liverpool <i>Engaging Refugees and Asylum Seekers</i>	DCMS/O	JD	12/09/2003
Imperial War Museum North <i>Moving Minds</i>	DCMS/P	EHG	24/09/2003

EHG – Eilean Hooper-Greenhill

HO – Helen O’Riain

JD – Jocelyn Dodd

Table 2.3 Familiarisation visits to National museums

The Familiarisation Visits were critical in developing an understanding of the complex and varied projects. However, as only the National partners were visited, the projects were only viewed from their perspective. One exception to this was a visit to Sunderland Museum, where a visit was already being carried out for the Renaissance in the Regions Evaluation, and where the opportunity was taken to discuss the project *People, Places, Portraits*.

2.5 The Evaluation Packs: Form A and B

2.5.1 Design and pilot of Forms A and B

All the projects involved with school visits to museums and outreach visits to schools were expected to ask all teachers visiting as part of the DCMS/DfES scheme to complete a teachers' questionnaire (Form A). At the same time it was planned (where teachers felt it was appropriate) for pupils to complete a student questionnaire (Form B). Both questionnaires were structured in relation to the Generic Learning Outcomes.

Forms A and B were piloted before the end of the summer term 2003. Feedback from this process was instrumental in the eventual design of successful research tools. Form A required little modification; Form B however needed to be completely redesigned. Piloting revealed that it was problematic using one questionnaire for all ages of pupils so two Forms B were devised.

- Form B KS2 for ages 7-11
- Form B KS3 and above for age 11 and over

The Form B for younger children was designed with an open section for free-form writing or drawing and this has provided some very rich data. Blank copies of Forms A and B are included in **Appendix 1**.

2.5.2 Distribution, completion and processing of Evaluation Packs

It was planned to give each teacher who visited a museum or participated in an outreach visit an Evaluation Pack containing one Form A and copies of each of the Form Bs. Discussions at the two seminars with museum staff in July indicated that it would be necessary to include 40 copies of each Form B.

Partner organisations were asked to give Evaluation Packs to teachers visiting museums or involved in outreach sessions related to DCMS/DfES Strategic Commissioning projects only. Packs were only given to those projects involved in education activities (as opposed to those working with community participants) and who would have school groups visiting or would be holding outreach sessions between September 2003 and March 2004. Teachers were asked to complete the questionnaire and hand it in before the end of the session. Briefing materials were supplied by RCMG to help with this process.

A coding system was used on the questionnaires to enable data management and to match teachers' Forms A with their pupils' Forms B. The Freepost system was used to enable partners to return the packs to RCMG. The Evaluation packs were listed and checked before being sent to Infocorp Ltd (www.infocorp.co.uk) for data entry. The resulting data files and tables were returned to RCMG for analysis and interpretation.

2.6 Collecting numbers of pupils using Form C

Form C asked the museums involved in the DCMS/DfES scheme (and the Renaissance scheme) to collect total numbers of pupil contacts each month from September 2003 to March 2004. Museums were asked to count pupils each time that they took part in an activity. This included school visits to museums and museum outreach visits to schools. Other forms of pupil contact e.g. through teachers packs or the Internet were not counted.

Unlike the Renaissance in the Regions Education Programme, museums were not asked to compare their figures with 2002 but only to collect figures for September 2003 for the duration of the project. The Renaissance scheme was concerned with increased volume of educational provision for schools, and focused on the development of core services, whereas the DCMS/DfES scheme was project-based, and did not focus solely on the development of services to schools.

Data from the Forms C received from partner organisations are summarised in Section 4.

2.7 Recording numbers of participants at community activities using Form E

Form E asked museums to collect numbers of participants in community activities, community workers (e.g. artists, poets, scientists and writers) and others who were not direct participants but who benefited from the project (e.g. other community members or peers to whom participants might present their work) each month from August 2003 to March 2004. This last category of 'Other Participants' was added after the Evaluation seminar in October, when museum partners suggested that some projects benefited a wider range of people than direct participants alone. The Renaissance in the Regions Education Programme evaluation was concerned with school visits to museums so did not use Form E.

As with Form C, museums were asked to count numbers of contacts, so that participants were counted each time that they took part. Museums were not asked to describe the activities on this form, as this would be included in Form H. However, if museums gave a number of 'Other Participants', they were asked to specify who these indirect participants were and how they were involved. Some museums also supplied information on direct participants and community workers. For others it was necessary for RCMG to verify the identity of some of those included on Form E at the end of the data collection period in order to ensure that the same criteria for counting were being applied across all projects.

Data from the Forms E received from partner organisations are summarised in Section 4.

2.7.1 Criteria for including participants and workers on Form E

Certain criteria were used to define who should be counted on Form E, and to ensure that the same conditions were applied across the projects.

In a few cases, the figures that organisations supplied on Form E have been slightly adjusted retrospectively to take account of these criteria. The summary of data in Section 4 and all instances where totals from Form E are cited have been adjusted in line with these criteria, applied as follows:

- Teachers, museum staff and people visiting exhibitions have been excluded from the count where museums specified these
- People in other organisations who may have been contacted to set up projects have not been included if they did not facilitate or participate in activities themselves
- Those attending events such as launches or private views of work from projects, but not directly taking part in projects themselves, have been included as 'Other Participants'
- Volunteers and community representatives have been counted as 'Community Workers'
- General museum visitors have been included where additional provision or facilities have been provided, such as handling opportunities funded by this programme

Examples to demonstrate these criteria are given in Section 4, where the data from Form E is discussed.

2.8 Summarising the project using Form H

All 12 projects completed Form H. This form asked the National partner of each project to summarise the details of their project. Many projects were quite detailed and multi-layered so this form was designed to provide an overview of the project (from the point of view of the National Partner) for the purposes of RCMG during the Evaluation process.

Form H gathered information on aims, activities, expected participants, major intended outputs and intended outcomes from the project. The National partners were asked to fill in Form H at the beginning of the project. However, many organisations completed the form during, or in some cases at the end of the project. Therefore, these forms do not always provide a summative overview of the finished projects. Other sources, such as the organisations' individual project evaluations and additional information elicited at the end of the projects have been used to compile the project descriptions in Section 3. The original Forms H are included in **Appendix 2**.

2.9 Organisations completing Forms A, B, C, E and H

2.9.1 Organisations issuing Evaluation Packs (Forms A and B)

Thirty-two of the total of 42 organisations worked with school groups in some way. Of these, 27 organisations issued Evaluation Packs (Forms A and B). In some cases, National partner organisations distributed packs on behalf of all partners, for instance in the *Creative Canals* project.

Two of these 27 organisations issued packs for more than one project (British Empire and Commonwealth Museum was involved in 2 projects; Sheffield Galleries and Museums Trust was involved in 3 projects). Therefore, 30 sets of Evaluation Packs were issued in total (see Table 2.4).

Two organisations worked with school groups but did not issue Evaluation Packs: the British Library and the Laing Art Gallery. The British Library provided text resources for work led by school teachers in the classroom, while the Laing Art Gallery focused on teachers' INSET and the project took place entirely in schools with resident artists, so it was inappropriate to use Evaluation packs in these cases.

Two of the 12 projects were entirely community-based and therefore were not asked to distribute Evaluation packs (*Engaging Refugees and Asylum Seekers* and *Moving Minds*).

2.9.2 Organisations completing Form C

In total, 32 out of the 42 organisations worked with school groups. Of these, 27 organisations completed Form C, since some National partners completed the form for their partners.

Two of these 27 organisations took part in more than one project (British Empire and Commonwealth Museum took part in 2 projects and Sheffield Galleries and Museums Trust took part in 3 projects). Therefore, 30 Forms C were completed in total (see Table 2.4).

These were not necessarily the same 27 organisations as those that issued Evaluation Packs:

- The British Library and Laing Art Gallery completed Form C but did not issue packs
- Imperial War Museum Duxford completed one Form C for all three partners, although each partner issued their own packs

Two of the 12 projects were entirely community-based and therefore were not asked to complete Form C (*Engaging Refugees and Asylum Seekers* and *Moving Minds*). Seventeen of the 42 different organisations worked on both a school and community element within the same project, and therefore completed both Form C and Form E for the same project.

2.9.3 Organisations completing Form E

Twenty-seven out of the total of 42 organisations worked with community groups in some way or provided activities and events for community participants outside of formal learning. Twenty-four of these 27 organisations completed Form E. As with Form C, in some cases National partners completed the form for their partners.

Three of these organisations took part in more than one project (Sheffield Galleries and Museums Trust was involved in 2 projects, National Museums Liverpool in 2 projects, and Sunderland Museum and Winter Gardens in 2 projects). Therefore, 27 Forms E were completed in total (see Table 2.4).

Two of the 12 projects did not involve community participants but only worked with school groups, and therefore were not asked to complete Form E (*Texts in Context*, and *Partners in Time*). Seventeen of the 42 different organisations worked on both a school and community element within the same project, and therefore completed both Form C and Form E for the same project.

2.9.4 Organisations completing Form H

The National partners of all 12 projects completed Form H (see Table 2.4). The original forms are included in **Appendix 2**; however, see Section 3 for full overall project descriptions.

Table 2.4 DCMS/DfES Programme: Organisations completing data gathering forms						
Projects	Organisations	DCMS code	Form A & B	Form C	Form E	Form H
The Story of Money	British Museum	DCMS/A1				✓
	Manchester Museum	DCMS/A2	✓	✓	✓	
Texts in Context	British Library*	DCMS/B1		✓		✓
	University of Bristol *					
	Lyme Regis Philpot Museum	DCMS/B2	✓	✓		
	Dorset County Museum	DCMS/B3	✓	✓		
	Roman Baths Museum	DCMS/B4	✓	✓		
	British Empire and Commonwealth Museum	DCMS/B5	✓	✓		
Partners in Time	Imperial War Museum Duxford	DCMS/C1	✓	✓ **		✓
	Norfolk Museums and Archaeology Service	DCMS/C2	✓			
	Luton Museums Service (Stockwood Craft Museum and Gardens)	DCMS/C3	✓			
	Mid Anglia SATRO ***					
People, Places, Portraits	National Portrait Gallery	DCMS/DM1				✓
	Beningbrough Hall	DCMS/DM2	✓	✓	✓	
	Montacute House	DCMS/DM3	✓	✓	✓	
	Sheffield Galleries and Museums Trust	DCMS/DM4	✓	✓	✓	
	Sunderland Museum and Winter Gardens	DCMS/DM5	✓	✓	✓	
	Dove Cottage and the Wordsworth Museum	DCMS/DM6	✓	✓		

Understanding Slavery	National Maritime Museum	DCMS/EN1	✓	✓	✓	✓
	British Empire and Commonwealth Museum	DCMS/EN2	✓	✓	✓	
	National Museums Liverpool (Merseyside Maritime Museum)	DCMS/EN3	✓	✓	✓	
	Bristol City Museums and Art Gallery ****	DCMS/EN4				
Anim8ed	National Museum of Photography, Film and Television	DCMS/F1	✓	✓		✓
	Bradford Museums, Galleries and Heritage (Cartwright Hall)	DCMS/F2	✓	✓		
	York Museums Trust (York Castle Museum)	DCMS/F3	✓	✓	✓	
Creative Canals	National Museum of Science and Industry	DCMS/G1	✓	✓	✓	✓
	Ragged School Museum *****	DCMS/G2				
	London Canal Museum *****	DCMS/G3				
	Beauchamp Lodge Settlement *****					
Supporting Regional Schools	Tate Britain	DCMS/H1				✓
	New Art Gallery, Walsall	DCMS/H2	✓	✓		
	Norfolk Museums and Archaeology Service (Norwich Castle Museum)	DCMS/H3			✓	
	Abbot Hall Art Gallery	DCMS/H4	✓	✓	✓	
	Sheffield Galleries and Museums Trust	DCMS/H5	✓	✓		
Image and Identity	Victoria and Albert Museum	DCMS/IL1	✓	✓	✓	✓
	Birmingham Museums and Art Gallery	DCMS/IL2	✓	✓	✓	
	Manchester Art Gallery	DCMS/IL3	✓	✓	✓	
	Royal Pavilion, Libraries and Museums, Brighton and Hove	DCMS/IL4	✓	✓	✓	

	Sheffield Galleries and Museums Trust	DCMS/IL5	✓	✓	✓	
	Harris Museum and Art Gallery	DCMS/IL6	✓	✓	✓	
Take One Picture	The National Gallery	DCMS/JK1			✓	✓
	Bristol City Museums and Art Gallery	DCMS/K1	✓	✓	✓	
	Laing Art Gallery *****	DCMS/J1		✓		
Engaging Refugees and Asylum Seekers	National Museums Liverpool	DCMS/O1			✓	✓
	Sunderland Museum and Winter Gardens	DCMS/O2			✓	
	Leicester City Museums Service	DCMS/O3			✓	
	Salford Museum and Art Gallery	DCMS/O4			✓	
Moving Minds	Imperial War Museum North	DCMS/P1			✓	✓
	Leeds Museums and Galleries	DCMS/P2			✓	
	Bradford Museums, Galleries and Heritage (Cartwright Hall)	DCMS/P3			✓	
Total			30 sets of packs	30 Form C	27 Form E	12 Form H

Table 2.4 DCMS/DfES Programme: Organisations completing data gathering forms

- * Form C figures for the British Library reflect classroom work in schools, facilitated by school teachers, using the texts and resources provided. It was not appropriate to use Evaluation packs in these cases. University of Bristol acted as a partner facilitating the project with the British Library but did not work directly with school groups. Therefore it did not issue Evaluation Packs or complete Form C.
- ** Imperial War Museum Duxford completed one Form C for all three partners.
- *** Mid Anglia SATRO was a partner organisation delivering Science sessions at Duxford and in schools. Therefore this organisation did not independently complete forms.
- **** Bristol City Museums and Art Gallery produced a resource pack only and did not work directly with school or community groups. Therefore it did not issue Evaluation Packs or complete Form C or E.
- ***** The Ragged School Museum, London Canal Museum and Beauchamp Lodge Settlement did not independently issue Evaluation packs or complete Forms C or E because they were all involved in delivering a single project with the National Museum of Science and Industry.
- ***** The Laing Art Gallery focused on teachers' INSET to enable sessions with resident artists to take place entirely in schools. Therefore, it was inappropriate for this project to use Evaluation Packs (Forms A and B).

2.10 Numbers of Evaluation Packs distributed and returned

RCMG sent 968 Evaluation Packs to partner organisations for distribution, in two main batches in August 2003 and January 2004. Twenty-seven of the 42 organisations issued Evaluation packs to school groups (see Section 2.9.1). Additional packs were supplied at other times where necessary.

A total of 620 packs were distributed to school groups by 27 museum and gallery partners in 10 of the 12 projects in the DCMS/DfES Programme.

Five hundred and forty-five packs were received back by RCMG by 20th April when the forms were sent for data entry. Therefore, the overall response rate based on packs distributed by museums was 87.9%. This is an excellent response rate, which reflects the great efforts made by partner organisations to distribute and collect the Evaluation Packs.

Table 2.5 shows the number of packs given out and returned to RCMG before 20th April 2004.

Projects	Organisations	DCMS code	Packs supplied by RCMG	Packs given to groups by museum	Packs received by RCMG	Response rate
The Story of Money	British Museum	DCMS/A1	0			
	Manchester Museum	DCMS/A2	60	40	37	92.5%
Texts in context	All partners	DCMS/B	10			
	British Library*	DCMS/B1	0			
	University of Bristol *		0			
	Lyme Regis Philpot Museum	DCMS/B2	*	1	1	100%
	Dorset County Museum	DCMS/B3	*	2	2	100%
	Roman Baths Museum	DCMS/B4	*	3	1	33%
	British Empire and Commonwealth Museum	DCMS/B5	*	2	1	50%
Partners in time	All partners	DCMS/C	250	231	224	97%
	Imperial War Museum Duxford	DCMS/C1	*			
	Norfolk Museums and Archaeology Service	DCMS/C2	*			
	Luton Museums Service (Stockwood Craft Museum and Gardens)	DCMS/C3	*			
	Mid Anglia SATRO ***		*			
People, Places, Portraits	National Portrait Gallery	DCMS/DM1	0			
	Beningbrough Hall	DCMS/DM2	30	25	22	88%
	Montacute House	DCMS/DM3	100	95	64	67%
	Sheffield Galleries and Museums Trust	DCMS/DM4	22	12	11	92%
	Sunderland Museum and Winter Gardens	DCMS/DM5	45	35	29	83%

	Dove Cottage and the Wordsworth Museum	DCMS/DM6	10	5	4	80%
Understanding Slavery	National Maritime Museum	DCMS/EN1	45	18	17	94%
	British Empire and Commonwealth Museum	DCMS/EN2	25	21	19	90%
	National Museums Liverpool (Merseyside Maritime Museum)	DCMS/EN3	20	9	8	89%
	Bristol City Museums and Art Gallery ****	DCMS/EN4	0			
Anim8ed	All partners	DCMS/F	10	6	4	67%
	National Museum of Photography, Film and Television	DCMS/F1	*			
	Bradford Museums, Galleries and Heritage (Cartwright Hall)	DCMS/F2	*			
	York Museums Trust (York Castle Museum)	DCMS/F3	*			
Creative Canals	All partners	DCMS/G	32	20	19	95%
	National Museum of Science and Industry	DCMS/G1	*			
	Ragged School Museum *****	DCMS/G2	*			
	London Canal Museum *****	DCMS/G3	*			
	Beauchamp Lodge Settlement *****		*			
Supporting Regional Schools	Tate Britain	DCMS/H1	5	0	N/A	N/A
	New Art Gallery, Walsall	DCMS/H2	32	11	10	91%
	Norfolk Museums and Archaeology Service (Norwich Castle Museum)	DCMS/H3	10	0	N/A	N/A
	Abbot Hall Art Gallery	DCMS/H4	22	9	9	100%
	Sheffield Galleries and Museums Trust	DCMS/H5	15	5	5	100%
Image and Identity	Victoria and Albert Museum	DCMS/IL1	5	1	0	0%
	Birmingham Museums and Art Gallery	DCMS/IL2	32	10	8	80%
	Manchester Art Gallery	DCMS/IL3	20	10	10	100%

	Royal Pavilion, Libraries and Museums, Brighton and Hove	DCMS/IL4	85	13	12	92%
	Sheffield Galleries and Museums Trust	DCMS/IL5	17	10	10	100%
	Harris Museum and Art Gallery	DCMS/IL6	20	10	8	80%
Take One Picture	The National Gallery	DCMS/JK1	0			
	Bristol City Museums and Art Gallery	DCMS/K1	26	16	10	63%
	Laing Art Gallery *****	DCMS/J1	20	0	N/A	N/A
Engaging Refugees and Asylum Seekers	National Museums Liverpool	DCMS/O1	N/A – Community project			
	Sunderland Museum and Winter Gardens	DCMS/O2				
	Leicester City Museums Service	DCMS/O3				
	Salford Museum and Art Gallery	DCMS/O4				
Moving Minds	Imperial War Museum North	DCMS/P1				
	Leeds Museums and Galleries	DCMS/P2				
	Bradford Museums, Galleries and Heritage (Cartwright Hall)	DCMS/P3				
Total			968	620	545	87.9%

Table 2.5 Distribution and return of Evaluation Packs

For Texts in Context, Partners in Time, Anim8ed and Creative Canals, RCMG supplied packs to the lead partner for distribution

2.11 Case study visits

During January, February and March 2004, further visits were carried out to 8 out of the 12 projects to elicit more in-depth qualitative evidence of the impact upon participants.

Project	DCMS Code	Partner or Venue visited	Date in 2004	Researchers
<i>Anim8ed</i>	DCMS/F	Cartwright Hall, Bradford	14&15 January	Helen O'Riain Jenny Woodward
<i>Take One Picture</i>	DCMS/JK	Laing Art Gallery	15 January	Jocelyn Dodd Ceri Jones
<i>Engaging Refugees and Asylum Seekers</i>	DCMS/O	National Museums Liverpool	26 January	Jocelyn Dodd Eilean Hooper Greenhill
		Leicester City Museums	29 January 20 March	Jocelyn Dodd Ceri Jones Jocelyn Dodd
<i>Image and Identity</i>	DCMS/IL	Manchester City Art Gallery	1 February	Helen O'Riain Ceri Jones
<i>Moving Minds</i>	DCMS/P	IWM North	5 February	Jocelyn Dodd Ceri Jones
<i>Partners in Time</i>	DCMS/C	Outreach at Northrepps School	11 February	Helen O'Riain Jenny Woodward
		IWM Duxford	26 February	Eilean Hooper-Greenhill Helen O'Riain Jenny Woodward
<i>Understanding Slavery</i>	DCMS/EN	British Empire and Commonwealth Museum	31 March	Eilean Hooper-Greenhill Jenny Woodward
		National Museums Liverpool	14 March	Jocelyn Dodd Ceri Jones
		National Maritime Museum	24 March	Jocelyn Dodd
		Thomas Tallis School	1 April	Jocelyn Dodd
<i>People, Places, Portraits</i>	DCMS/DM	Beningbrough Hall	30 March	Eilean Hooper-Greenhill Jocelyn Dodd

Table 2.6 Case study visits

Case-study visits were problematic to arrange in many cases. There were a large number of people and organisations involved (museums, their museum and non-museum partners, museum staff, project leaders, project workers, participants and their leaders/teachers, artists etc), and communication was sometimes complicated between the various agents involved. Visits to sites outside museums required the co-operation of those who normally work on that site (teachers, centre workers, artists etc).

On the case study visits, RCMG researchers undertook focus groups, interviews, observations of events and activities, and collected additional materials such as resources produced during the projects, photographs, and examples of participants' work. In some cases, telephone interviews and email were also used to gather additional information.